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SONG HITS

FEBRUARY 1987 \$1.95/2.25 CAN.

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HALL**

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JEAN CARNE

FORESTER SISTERS

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TRUE BLUE
FORGOT TO BE A LOVER
EMOTION IN MOTION
HUMAN
I'LL BE OVER YOU
SOMEBODY'S OUT THERE
WALK LIKE AN EGYPTIAN

SOUL:
JUMPIN' JACK FLASH
JODY
LOVE WILL CONQUER ALL
CRAZAY



COUNTRY:
HOW TO BE CRAZY ABOUT YOU
THE COLORED ROSES
WHAT YOU'LL DO WHEN I'M GONE
HOW DO YOU DO ABOUT YOU

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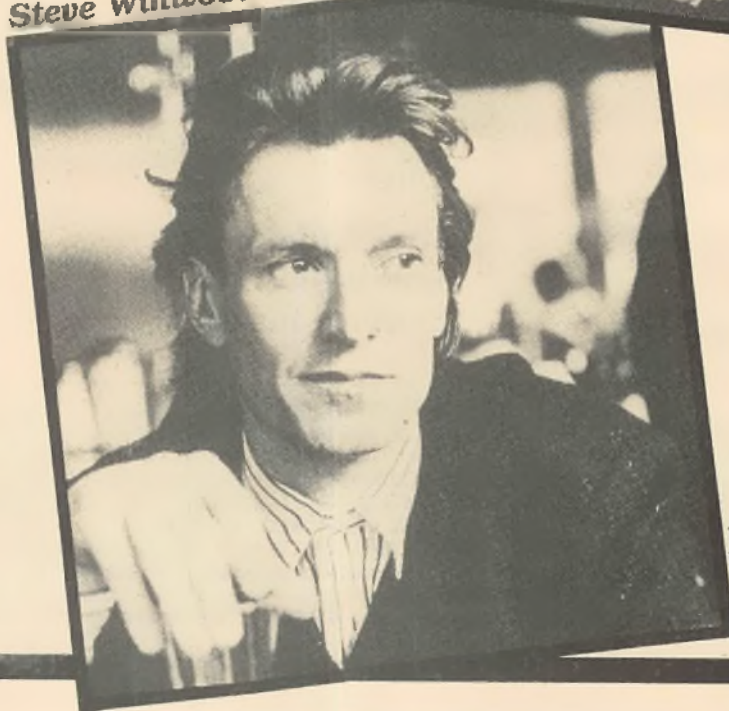


Triumph

Paul McCartney



Steve Winwood



Arthur Elgort

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- 25/Another Heartache
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WALK LIKE AN EGYPTIAN

As recorded by The Bangles
LIAM STERNBERG

All the old paintings on the tomb
They do the sand dance don't you know
If they move too quick (oh whey oh)
They're falling down like a domino
All the bazaar men by the Nile
They got the money on a bet
Gold crocodiles (oh whey oh)
They snap their teeth on a cigarette
Foreign types with the hookah pipes say
Ay oh whey oh
Ay on whey oh
Walk like an Egyptian.

The blonde waitresses take their trays
They spin around and they cross the floor
They've got the moves (oh whey oh)
You drop your drink then they bring you more
All the school kids so sick of books
They like the punk and the metal band
When the buzzer rings (oh

whey oh)
They're walking like an Egyptian
All the kids in the market place say
Ay oh whey oh
Ay oh whey oh
Walk like an Egyptian.

Slide your feet up the street
bend your back
Shift your arm then you pull it back
Life's hard you know (oh whey oh)
So strike a pose on a Cadillac
If you want to find all the cops
They're hanging out in the donut shop
They sing and dance (oh whey oh)
They spin the club cruise down the block
All the Japanese with their yen
The party boys call the Kremlin
And the Chinese know (oh whey oh)
They walk the line like an Egyptian.
All the cops in the donut shop say
Ay oh whey oh
Ay oh whey oh
Walk like an Egyptian
Walk like an Egyptian.

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NO WAY TO TREAT A LADY

As recorded by Bonnie Raitt
ADAMS
VALLANCE

You can tease me
You can sweet talk and lead me on
But believe me
Won't be long
Till I'm catchin' on
You left me here with nothin'
And you put love on hold
But there must be somethin' behind your eyes
I believed ev'ry lie you told.

That ain't no way to treat a lady
That ain't no way to treat a woman in love
That ain't no way to treat a lady
I could have sworn that you'd Had enough.

So you leave me
But I'm lonely and in despair
It intrigues me
How you don't really seem to care
Well I ain't here for nothin'
And my love doesn't come that cheap
I'd hold you to all your promises
If I could find one you meant to keep.

That ain't no way to treat a lady
That ain't no way to treat a woman in love
That ain't no way to treat your baby
That ain't no way to treat, to treat a woman in love.

You can tease me
You can sweet talk and lead me on
But believe me
Won't be long
Till I'm catchin' on
Well I ain't here for nothin'
And my love doesn't come that cheap
I'd hold you to all your promises
If I could find one you meant to keep.
(Repeat chorus)

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WEIGHT OF THE WORLD

As recorded by Neil Young

NEIL YOUNG

I used to carry the weight of the world on my back
I never trusted my friends or my girl
Can you imagine that
I used to shuffle my feet when I walked
I hung my head down low
Kept to myself all my private thoughts
But when I met you girl.

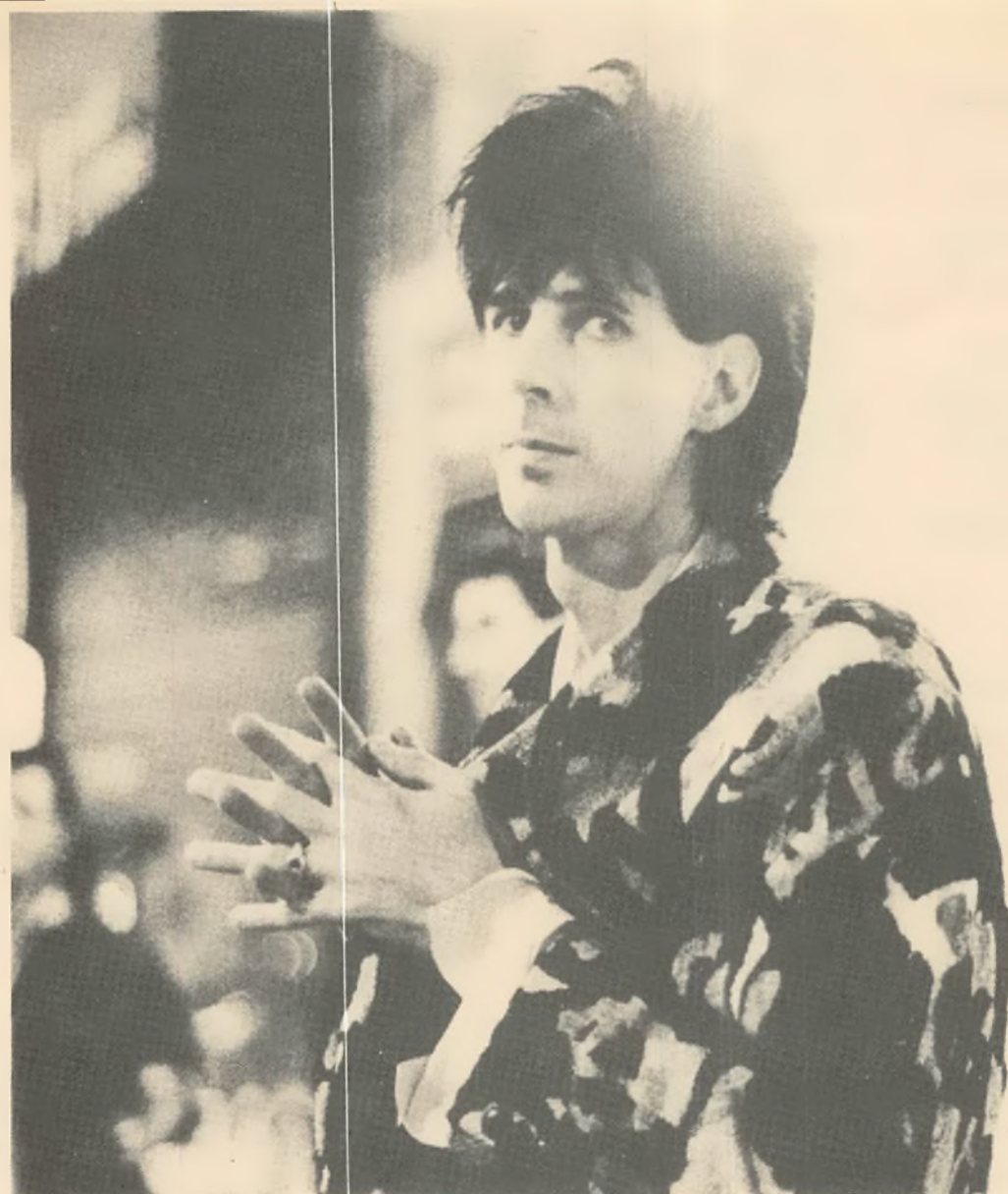
I dropped the weight of the world
The weight of the world
I dropped the weight of the world
The weight of the world.

I knew some people used to dance all night but not me
I never knew if it was wrong or right
To be so free
I used to close my eyes
Try to hide from the light of love
Spent all my time with the darkness inside
But when I met you girl.

I dropped the weight of the world
The weight of the world
I dropped the weight of the world
Weight of the world.

I was alone for all of my life
I was alone for all of my life
Until you came my way.
(Repeat chorus)

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EMOTION IN MOTION

As recorded by Ric Ocasek

RIC OCASEK

*I would do anything
To hold on to you
Just about anything
Until you pull through
I'll hold on to you
'Til the stars no longer wink
I'd hold on to you
'Til you figure out
Just what to think 'cause.*

You're emotion in motion

*My magical potion
You're emotion in motion
To me.*

*I would go anywhere
To meet up with you
Just about anywhere
For one rendezvous
I'll hold on to you
'Til the mountains crumble flat
I'd hold on to you
'Til you figure out
Just where you're at 'cause.*

*You're my emotion in motion
My magical potion
You're emotion in motion
To me.*

*I would do anything
To hold on to you
Just about anything
That you want me to
I'll hold on to you
Until you take it all in stride
I'd hold on to you
'Til you want to stay here by
my side 'cause.*

*You're emotion in motion
My magical potion
You're emotion in motion
To me.*

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D A R Y L



Ken Regan/Camera 5

Although he makes up one half of the biggest selling pop duo in history, Daryl Hall recently released his second solo album titled *Three Hearts In The Happy Ending Machine*. The first single, "Dreamtime," continued Hall's tradition of successful chart tunes.

The album is Hall's first solo lp since 1979's *Sacred Songs*. Hall produced his current album with labelmate Dave Stewart of the Eurythmics and Tom "T-Bone" Wolk. In addition, he wrote all the music (at times assisted by Stewart and John Beeby) and lyrics (with partial assistance by Sara Allen and Arthur Baker). Among the guest musicians participating in the recording were Stewart, Jamie West-Oram from The Fixx, Bob Geldof and Joni Mitchell.

Matching the song title of that first single, the "Dreamtime" video was a surrealistic affair, full of dazzling, multi-leveled video effects which suggested the world of the subconscious. There were multiple exposures, spinning imagery, cutaway screens, animated bits and electronically manipulated objects which combined into a novel video collage, with Hall's dream elements flitting in and out of the patchwork main screen.

Additionally, there were also bizarre, recurring dream sequences including Hall playing guitar in an outdoor maze, a mysterious woman walking through a big, fog-covered room in slow motion, a set full of distorted clocks, and a woodsy scene full of equally distorted, magically bowed cellos. It is definitely a video worth watching!

Daryl Hall, the man, is also worth watching, as his fans well know. He has had an astonishing career thus far. He has written more of the number one singles in the '80s than any other artist — seven to be exact. He has sung more top 40 tunes (15) in this decade than any other man, woman, or child.

In addition, his song "Everytime You Go Away" was named the most-played song of 1985 by BMI. This is quite a track record for a man who

HALL

has probably not even reached his peak yet!

As for *Three Hearts In The Happy Ending Machine*, Hall says, "when I started making this album, I wanted to get out of New York. I've always felt it was important to scatter your patterns, to outrage yourself, to keep from settling into a routine that will obscure the freshness of your feelings, that will turn what you do from a passion into a habit.

"I'd been taking all my musical influences out of New York for years," he continued, "and using the Hall and Oates band. It was time to move outside of all that. I knew I'd have a different perception of things if I did."

Three Hearts In The Happy Ending Machine was recorded at Paris' Grand Armee Studio, at London's Marcus Studio, and at the London church Dave Stewart has converted to a studio.

Hall wanted to avoid an overdose of hi-tech keyboards, and concentrated on stringed instruments, among them, mandolins and guitars.

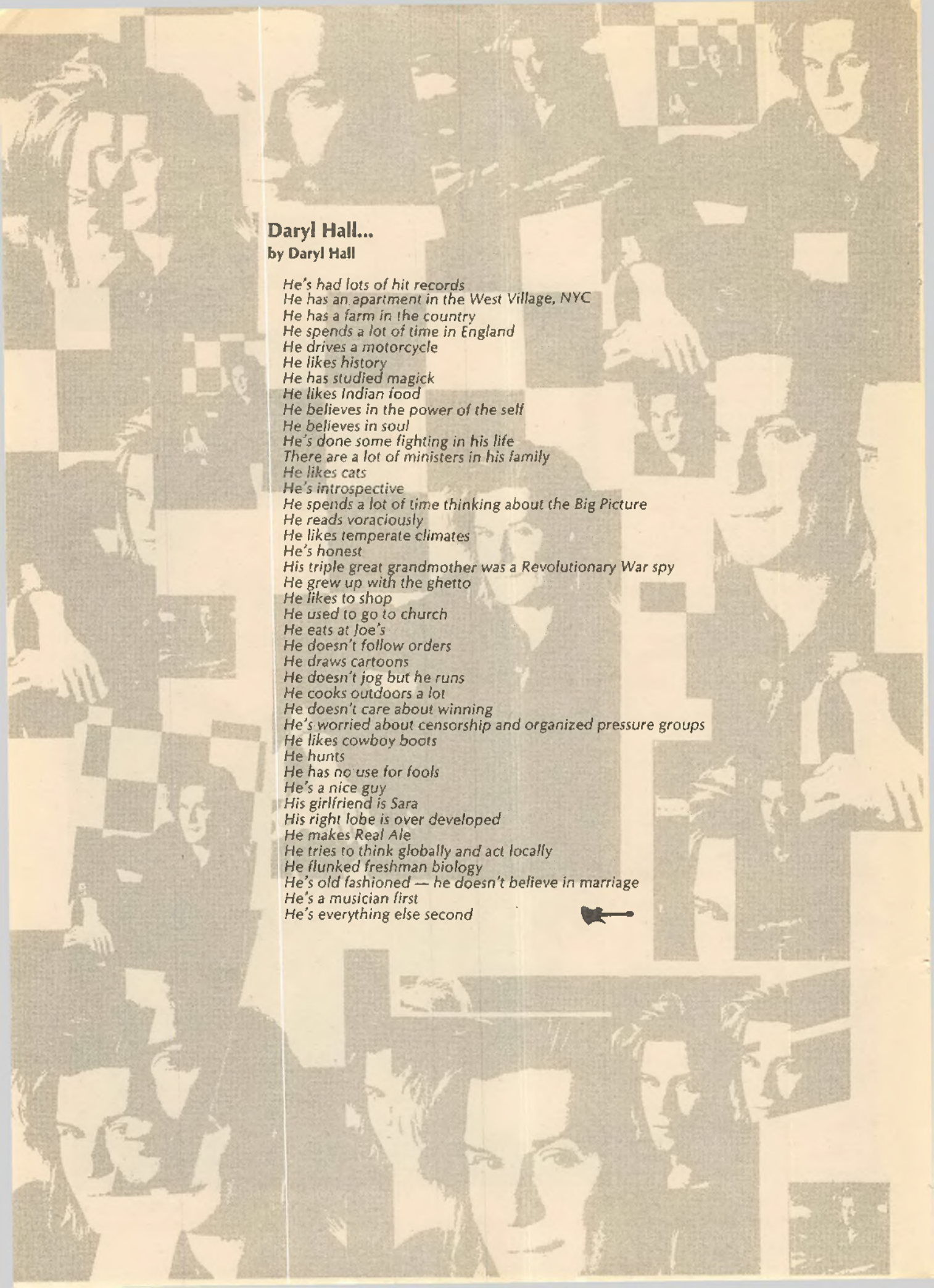
He also pursued a different approach to percussion from that which he's usually been associated. The departure was provided by Michel De La Port, a former French Legionaire who had spent his time in Senegal, Algeria and India and had ended up making his own versions of those countries' instruments — 200 of them.

Explains Hall, "We used tuned drums and water drums — hollowed out gourds you sit in a pot with water and can tune with the amount of water in the pot. De La Port brought in Indian and Middle Eastern rhythms... more undulating, rolling rhythms than the Afro American rhythms I usually use."

Finally, Hall noted that, "this album is a very personal statement. The lyrics came from a series of emotional experiences I had this year. They left me with a desire to feel more, to be less indirect about my feelings, to get away from cynicism. The songs came from putting away one era of my life and moving into another."



Ken Regan/Camera 5



Daryl Hall...

by Daryl Hall

He's had lots of hit records
He has an apartment in the West Village, NYC
He has a farm in the country
He spends a lot of time in England
He drives a motorcycle
He likes history
He has studied magick
He likes Indian food
He believes in the power of the self
He believes in soul
He's done some fighting in his life
There are a lot of ministers in his family
He likes cats
He's introspective
He spends a lot of time thinking about the Big Picture
He reads voraciously
He likes temperate climates
He's honest
His triple great grandmother was a Revolutionary War spy
He grew up with the ghetto
He likes to shop
He used to go to church
He eats at Joe's
He doesn't follow orders
He draws cartoons
He doesn't jog but he runs
He cooks outdoors a lot
He doesn't care about winning
He's worried about censorship and organized pressure groups
He likes cowboy boots
He hunts
He has no use for fools
He's a nice guy
His girlfriend is Sara
His right lobe is over developed
He makes Real Ale
He tries to think globally and act locally
He flunked freshman biology
He's old fashioned — he doesn't believe in marriage
He's a musician first
He's everything else second





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WDSAF FISH RT
PAT BENATAR
(SEVEN THE HARD WAY)
WDSAF FISH RT
"WISTED SISTER
(COME OUT AND PLAY)
WDSAF FISH RT
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O.G.O.O.I.
WDSAF FISH RT
RUSH
"POWER WINDOWS,
SG91RT FISH RT

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PLAYING WITH THE BOYS

(From the motion picture *Top Gun*)

As recorded by Kenny Loggins

KENNY LOGGINS
PETER WOLF
INA WOLF

I'd say it was the right time
To walk away
When dreamin' takes you
nowhere
It's time to play
Bodies working overtime
Your money don't matter
The clock keeps ticking
Someone's on your mind
On your mind.

I'm moving in slow motion
Feels so good
It's a strange anticipation
Knock, knock, knocking on
wood
Bodies working overtime
Man against man
All that ever matters
Is baby who's ahead in the
game
Funny but it's always the same.

Playing, playing with the boys
Staying playing with the boys
After chasing sunsets
One of life's simple joys
Is playing with the boys.

Said it was the wrong thing
For me to do
I said it's just a boys' game
Girls play too
My heart is working overtime
This kind of game
People get hurt
I'm thinking that the people is
me
If you want to find me I'll be.

Playing, playing with the boys
Staying playing with the boys
After chasing sunsets
One of life's simple joys
Is the boys
I don't want to be the moth
around your fire
With the boys
I don't want to be obsessed by
my desire
You're shining
You're smiling
I've seen enough
With the boys
I'll stay if you don't play too
rough.
(Repeat chorus)

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TRUE COLORS

As recorded by Cyndi Lauper

BILLY STEINBERG
TOM KELLY

You with the sad eyes
Don't be discouraged though I
realize
It's hard to take courage
In a world full of people
You can lose sight of it all
And the darkness oh inside you
Make you feel so small.

But I see your true colors
shining through
I see your true colors and
that's why I love you
So don't be afraid to let them
show your true colors
True colors are beautiful like a
rainbow.

Show me a smile then don't be
unhappy
Can't remember when I last
saw you laughing
If this world makes you crazy
And you take in all you can
then you call me up because
you know I'll be there.

And I'll see your true colors
shining through
I see your true colors and
that's why I love you
So don't be afraid to let it show
your true colors
Your true colors are beautiful
like a rainbow.

I can't remember when I last
saw you laugh
If this world makes you crazy
You take in all you can
You call me up
'Cause you know I'll be there.

And I see your true colors
shining through
I see your true colors and
that's why I love you
So don't be afraid to let it show
Your true colors, true colors
True colors are shining
through
I see your true colors and
that's why I love you
So don't be afraid to let them
show
Your true colors, true colors
are beautiful
Like a rainbow.

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HUMAN

As recorded by Human League

JAMES HARRIS III
TERRY LEWIS

Come on baby dry your eyes
Wipe your tears
Never like to see you cry
Won't you please forgive me.

I wouldn't ever try to hurt you
I just needed someone to hold
me
To fill the void while you were
gone
To fill this space of emptiness.

I'm only human
Of flesh and blood I'm made
Human
Born to make mistakes.

So many nights I long to hold
you
So many times I looked and saw
your face
Nothing could change the way I
feel

No one could ever take your
place.

I'm only human
Of flesh and blood I'm made
Human
Born to make mistakes
I am just a man
Human
Please forgive me.

The tears I cry aren't tears of
pain
They're only to hide my guilt
and shame
I forgive you
Now I ask the same of you
While we were apart I was
human too.

I'm only human
Of flesh and blood I'm made
I am just a man
Human
Born to make mistakes.

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WELCOME TO THE BOOMTOWN

As recorded by David & David

**DAVID RICKETTS
DAVID BAERWALD**

*Ms. Christina drives a nine
four four
Satisfaction oozes from her
pores
She keeps rings on her fingers
Marble on her floor
Cocaine on her dresser
Bars on her doors
She keeps her back against the
wall
She keeps her back against the*

wall.

*So I say
I say welcome, welcome to the
boomtown
Pick a habit
We got plenty to go around
Welcome, welcome to the
boomtown
All that money makes such a
succulent sound
Welcome to the boomtown.*

*Handsome Kevin got a little off
track
Took a year off of college
And he never went back
Now he smokes too much
He's got a permanent hack
Deals dope out of Denny's
Keeps a table in the back*

*He always listens to the ground
Always listens to the ground.*

*So I say
I say welcome, welcome to the
boomtown
Pick a habit
We got plenty to go around
Welcome, welcome to the
boomtown
All that money makes such a
succulent sound
Welcome to the boomtown.*

*Well the ambulance arrived too
late
I guess she didn't want to wait.*

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HIGHER LOVE

As recorded by Steve Winwood

**STEVE WINWOOD
WILL JENNINGS**

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

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

Bring me a higher love
Bring me a higher love whoa
Bring me a higher love
Where's that higher love
I keep thinking of.

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

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

Bring me a higher love
Bring me a higher love whoa
Bring me a higher love
I could rise above
On a higher love.

I will wait for it
I'm not too late for it
Until then I'll sing my song
To cheer
The night along
Bring it.

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

Oh bring me a higher love
Bring me a higher love whoa
Bring me a higher love
Bring me a higher love
Where's that higher love
I keep thinking of.

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TOO GOOD TO BE BAD

As recorded by Michael Des Barres

**MICHAEL DES BARRES
LAWRENCE JUBER
KEVIN SAVIGAR**

She's somewhere in between the
devil and the deep blue sea
Is that space in between
Space for you and me
You could always shock me
On nights like this
You could always stop me in my
tracks
With your kiss.

I keep laughing
To keep from crying
I keep laughing
She's too good to be bad
Too bad to be good
She's too good to be bad
Too bad to be good.

Are you a woman
Does it all fall into place for you
Did you take a vow, take a vow
To see it through
Will you break another heart
While laughing with your
friends
My world will fall apart
While you're waiting for it to
mend.

I keep laughing
To keep from crying
I keep laughing
She's too good to be bad
Too bad to be good
She's too good to be bad
Too bad to be good.

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YOU GIVE LOVE A BAD NAME

As recorded by Bon Jovi

**JON BON JOVI
RICHIE SAMBORA
DESMOND CHILD**

An angel's smile is what you sell
You promise me heaven then put
me through hell
Chains of love got a hold on me
When passion's a prison you
can't break free.

Oh you're a loaded gun yeah
Oh there's nowhere to run
No one can save me
The damage is done.

Shot through the heart
And you're to blame
You give love a bad name
I play my part
And you play your game
You give love a bad name
You give love

A bad name.

You paint your smile on your
lips
Blood red nails on your
fingertips
A school boy's dream
You act so shy
Your very first kiss was your
first kiss goodbye.

Oh you're a loaded gun
Oh there's nowhere to run
No one can save me
The damage is done.

Shot through the heart
And you're to blame
You give love a bad name
I play the part
And you play your game
You give love a bad name
You give love.
(Repeat)

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TRIUMPH

by Elianne Halbersberg



ingly obsolete goal these days for any vinyl containing flesh-and-blood musicians. Despite Triumph's consecutive string of gold albums, their last extensive flirtation with radio happened several years ago. Second, *The Sport Of Kings* marks their debut with an outside producer; in this case, Ron Nevison, whom Emmett describes as "very experienced and forthright with ideas."

"The record company thought he was our guy," Emmett explains. "He had just come off of huge success with Heart and Ozzy Osbourne, and since record companies love success, they want to follow them up with another, and we were perfectly willing to try to cooperate with MCA Records this time around. We have a reputation as an isolated band who do everything our own way. We wanted to change that. There are compromises we had to pay, but in the long run, we benefitted from the experience, although he didn't stay until the end. After the bed track phase, we decided mutually to go our separate ways."

"A band is like a family," he continues, "and in Triumph's case, it's been a very small family for a long time! So it's difficult and unsettling to bring in an outsider. We're not kids who'll think, 'Whatever he says must be gospel.' We're set in our ways, we've been through the grind, so it's difficult adjusting to letting someone else in the team, but we did, and we stayed through to the end with (engineer) Mike Clink. Whenever they discuss the band, people tend to over simplify the collective will we have. I think it was easier for me than for the other two to make those compromises. Mike (Levine) has been producing us since the early records, so perhaps it was a bit difficult for him to bite his tongue at times. For Gil, in the final analysis, he sees Triumph as his baby and feels tremendous responsibility to show leadership, so it was tougher for him, too. I've always been the junior partner and I don't mind. I carry less weight; my responsibilities are artistic and creative, so I'm used to having my ideas discussed and added to. I always get in my two cents

Birger Petruson

"After eleven years and our ninth album (including the live one), you'd think it would get easier, but it's not. In fact, this one was particularly complicated for a lot of reasons." Guitarist/vocalist Rik Emmett is discussing *The Sport Of Kings*, a lengthy project which kept him,

drummer Gil Moore and bassist/keyboardist Mike Levine commuting between studios for many months, marking some noteworthy events in Triumph's successful career. First, the single, "Somebody's Out There," an absolute gem of harmony and melody, is receiving airplay, a seem-

worth, and so in terms of flexibility, it's easier for me, and I don't think the others would disagree with that."

Emmett agrees that there is always edginess going into a new project. "If you sell a million records," he theorizes, "everyone wants to find a way to sell two million, so the pressure is to take that original artistic impulse and change it into a commercial thing that the company can promote and it will become the songs that make the whole world sing! Plus, this was our first real album with MCA. *Thunder Seven* was a 'done dinner' when we left RCA Records, so the company couldn't have input. The live album had two studio cuts, but that wasn't at MCA's suggestion. This was their first start-to-finish project, and it created pressure because of the danger that too many cooks could spoil the broth. We took more time working on the album, and therefore, I had more time to worry!"

Within the responsibilities of Triumph's members, Emmett notes, "We all have respect for each other's feelings, ambitions, and roles within the band. For example, at the end of this project, Mike called me prior to mixing the album and said, 'There's no guitar piece', which is something we've had on all our albums. I said we had eleven songs already, but he insisted I go back into the studio and do one. I think that was out of respect for my feelings and so that our fans would know that we're true and consistent to them. On the first three or four albums, Mike was 'the bottom line' guy, but in time we developed a 'modus operandi' and he cast the deciding vote less and less because we learned how each of the others thinks".

Although he expresses a deep love of the studio and the entire recording process, Emmett admits, "while the new inventions are really, really great, when it comes down to it, people want and relate to the human element — rhythm, melody, and harmony. The basics are what count. You can computerize and synthesize to give it an intellectual and interesting appeal, but to touch hearts, minds and emotions, you need pen, paper, acoustic guitar and tape. I can't see that ever changing. 'Toys' can put it together, but a person must make it happen. I'm not a minimalist," he adds, "I try to be, but I also try to do what's appropriate, and let the music dictate what belongs in the song. I've got to get it the way it sounds in my head. Sometimes I say 'no, let's wipe it', but I tend to love to hear a lot of things. Part of my music education was playing in orchestras and big bands, so I'm not threatened by orchestrating for rhythm sections, strings, or horns. I don't put arbitrary criteria onto music. A certain amount



of pre-meditation is necessary, but too much can be detrimental to the piece."

In terms of songwriting and keeping each album from sounding like its predecessor, Emmett reasons, "what I'm trying to do as a writer is tap my creativity. The old saying is that if you steal from someone else, it's plagiarism, but if you steal from yourself, it's style. I have certain tendencies in my writing, but approach it in the sense of how well am I saying this? How does it relate to the world now? The truth is, everything has been written about before. To offer an analogy, a critic sees a band live and says 'It's all been done before.' So what? He's writing his review with the same words of the English language! He doesn't invent new words to convey his critique and doesn't make it any less valuable because of it! So what if our set and lights are standard, and our notes are from the Ionian mode and our lyrics are English words? Does that mean it's all been done before? There's not a note of music being played today that Schubert didn't play in the 1700's. I won't write a song to replace the written works of Hemingway, but there are people who think what Springsteen does is classic and will live for all times. Yes, he captures what is valuable for our culture, but in 200 years, will it be what Mozart is to us today? No one knows, but that shouldn't prevent him from doing it! That's too heavy a creative responsibility."

While Emmett is quick to point out Triumph's strength, he gives equal credit to the group's fans, with whom he'll gladly socialize when approached. "It depends on how visible you are in the marketplace at any given moment," he says. "A new video and album can cause attention, but I don't make a big deal about myself and therefore, there are no problems. I remember walking through O'Hare Airport (Chicago) once, on tour, changing planes and

no one really approached us. Down the other terminal walks the Van Halen entourage; David Lee Roth is wearing oversized bright yellow glasses, purple feather boa, skin-tight T-shirt, striped purple pants, his nose pointing at the ceiling, so, yeah, I guess people notice him day after day! It's all a question of attitude. People want your autograph, so you give it to them, they say thanks, and that's all. You owe an awful lot to the people who support you. There are common sense limits, of course — someone climbing through my bedroom window would be going too far — but a respectful person who treats you like a human, sees you in a restaurant and asks 'can I please have your autograph?' Sure, I love to do it. Our fans are pretty good — they know what kind of person you are through your music and your interviews. They don't want to cross you or make you miserable. They just want a minute of your time."

Emmett sees tremendous improvement in Triumph's songwriting and hopes "that our commercial sense has improved and we've not gone through the last twelve months for nothing. There's no question that the recordings have improved — new elements and experience combine to make the records better. I hope we've covered all our bases without sacrificing too much in any area to achieve what we wanted. We've also learned to compromise and work with the record company; we can distill that down to maturity. One thing that's the same is what drew us together in the first place: there's no substitute for standing on stage before 16,000 people playing something that feels really good. I don't think anyone ever loses the desire to do that — it's illusive and difficult to get and it keeps people out there. I still have that desire, and the desire to write and hear it back. At ninety, I'll still be playing the game and saying, 'Hey! I got it that time!'"

Concert Review

Elton John

by Sue Kendrioski

HARTFORD, CT — Elton John is one of rock's premier attractions and the reasons for this are quite clear as he recently brought his show to this standing room only crowd.

When he appeared onstage wearing a full length, blue feathered cape, the cheering crowd knew they would not be disappointed.

He launched his two-hour set with "Tonight," followed by "One Horse Town." At this point, he was joined by his band. Consisting of a horn section, three back-up vocalists, percussionist, drummer, bassist, keyboard/guitarist and long-time bandmate guitarist Davey Johnstone, this group had everything covered.

Elton's white grand piano echoed through the arena as he settled into such favorites as "Better Off Dead," "Rocket Man," "Philadelphia Freedom," "Burn Down The Mission," "Someone Saved My Life Tonight," "The Bitch Is Back," "That's Why They Call It The Blues" and "Levon." After this trip down memory lane, things slowed down considerably with a tasty version of "Blue Eyes," which featured Elton and his sax player alone.

Next up, he introduced "Paris," a tune from his current album, *Leather Jackets*.

The energy level that Elton generated kept the audience on the edge of their seats throughout the show. With the original rocket man dancing on the piano, destroying piano benches and the band strutting their stuff, this show was extremely enjoyable.

Following this, a new twist was added — Elton John playing guitar. That's right — he and his three guitar players all came out with white acoustic guitars to treat his fans to a rare performance of "Love Songs," the Crosby, Stills & Nash tune.

Hit after hit, this veteran proved that "He's Still Standing" tall in the eyes of his fans.

For each of his two encores Elton sported a different outfit. "Nikita"

and "Saturday Night's Alright For Fighting" preceded a special solo rendition of "Candle In The Wind," a classic song that is a tribute to sex goddess Marilyn Monroe.

"Daniel" came next, followed by

the last song of the evening. Elton dedicated "Your Song" to the audience. It is obvious that this man has given his fans many songs that they can call their own.

Thanks Elton!



Sue Kendrioski

Concert Review

David Lee Roth

by Robin Gaines

BATTLE CREEK, MI — Rock and roll's master of camp and fun, David Lee Roth, karate-kicked his way through a two hour, 17-song high energy set at Battle Creek, Michigan's Grand Centre arena leaving the crowd asking, Van Halen who?

As rock's head cheerleader in spandex, Roth convinced the crowd that there was more to the old Van Halen than just Eddie. Even if people weren't there to compare, they certainly figured out by the end of the show that Roth is having too much fun to care what his ex-bandmates are saying about him.

Opening with "Shy Boy," Roth quickly set the pace for the entire concert with his jungle Jim antics: leaping across the stage and eagle-jumping off risers. After a few swigs off the Jack Daniels bottle to warm up the vocal chords, Roth ripped into old Van Halen hits "Unchained," "Panama," and "Pretty Woman."

Sounding equally impressive was material from Roth's EP, *Crazy From The Heat*, and current album, *Eat 'Em And Smile*. Roth cajoled the crowd with "Bump And Grind" and "Ladies Night In Buffalo," but his throaty cackle in "Yankee Rose" was Diamond Dave at his best.

For his first solo tour, Roth rounded up a pretty notable cast of supporting characters: former Frank Zappa guitarist Steve Vai, bassist Billy Sheehan, and drummer Greg Bissonette. Outside of too many solos, the band was tight and polished but loose enough to handle Roth's spontaneity on stage. And Roth included just enough theatrics to make the show refreshing.

During "Jump," Roth bounced an inflated microphone around on stage and sang "Ain't Talkin' 'Bout Love" from a riser set up at the back of the arena. For the show's closer, "California Girls," Roth and company donned sunglasses as they pranced around stage swinging their hips. No macho Rambo types in this band.

Roth, ever the masterful entertainer, proved he doesn't need anybody to share the limelight. He's

doing just fine by himself.

Opening for Roth was the Philadelphia based hard rock quartet Cinderella. With their heavy guitar army sound, Cinderella is an air guitarist's dream. And lead vocalist, Tom Kelfer, sounds like a young Bon Scott to boot.

Inspired by the Monkees, Led Zeppelin, and Aerosmith, the recently formed Cinderella gave an

impressive performance. Playing almost everything off of their first album *Night Songs* (which recently went gold), the band sounded best on "Nothing For Nothing," "Shake Me," "In From The Outside," and the ballad "Nobody's Fool."

Cinderella has been opening for Roth since the tour started in August, and you can bet we'll be hearing more from these guys.



Concert Review

a-ha

by Elianne Halbersberg

ATLANTA, GA — Somewhere between the ear-piercing screams of close to five thousand hysterical young females, and a steady flow of roses, stuffed animals, and other assorted "gifts" being tossed on stage, a-ha proved themselves to be much more than a studio creation or an MTV fantasy. While the trio of Morten Harket-vocals, Mags Furuholm-keyboards, and Pal Waaktaar-guitar, keyboards, were unquestionably pushed over the top by the success of their unique, part performance/part animation clip, "Take On Me", it was also obvious during their past year and a half of non-stop television appearances that they were doing a magnificent job of lip synching their way through every guest spot, leaving room enough for skepticism as to just how well they could reproduce their material live. In addition, the group has all of one album to their credit — not exactly promising a lengthy night of entertainment for a headlining tour!

a-ha, however, gave even the most uncertain a pleasant surprise. Backed by three additional musicians to round out their multi-layered sound, they reproduced their songs with no difficulty, from keyboard details to the highest of the high notes (and boy do these guys ever go for the high notes!). They offered seventy minutes of basically uninterrupted music, with the infrequent and ever-so-brief rapport with the audience (i.e. "Thank you very much", "Here's a new song") primarily left up to Furuholm. a-ha's song list covered most of the tracks from their multi-platinum lp, *Hunting High And Low*, including the title track, "The Blue Sky", "The Sun Always Shines On TV", "Train Of Thought", "Take On Me" (the encore), and a few new songs such as "I've Been Losing You" from their second album, *Scoundrel Days*. Each number was met with screams and tears from the

die-hard fans who would have probably been just as enthusiastic had a-ha given them seventy minutes of cover tunes or run through the song list twice.

a-ha, had yet another challenge to overcome, one similar to that faced by Duran Duran during their *Seven And The Ragged Tiger* venture: that of the "teen idol" label slapped upon them by the same critics who initially praised their recorded works. a-ha's healthy good looks and the fact that they aren't much older than their audience have, unfortunately, pigeonholed them into the "pretty face" syndrome — despite millions of dedicated fans and the quality of their material, there's always a tendency by the "elite" in this business to write off this kind of success. The fact remains, however, that while the group does draw a predominantly young crowd, the audience demographic is *not* exclusive, and a-ha can deliver live with remarkable skill.

Opening for a-ha on their U.S. tour is In Pursuit, whose 1985 debut EP, *When Darkness Falls*, was an immediate hit with the critics,

landing them guest slots with the likes of The Alarm, R.E.M., Nick Lowe, Starship, and Mr. Mister. But doesn't let the name, number of personnel, or press shot fool you. In Pursuit: Emma-bass, lead vocals, Jay Joyce-guitar, lead vocals, Jeff Boggs-drums, vocals, is not another of those arty, music, pseudo-paisley underground obscure recording acts. Quite honestly, their blend of haunting melodies and counterpoint lead vocals completely separate them from the mainstream and, amazing but true, they really *don't* sound like anyone else.

Live, In Pursuit's appeal was obvious from note one of their thirty minute set. Working their way through EP and upcoming songs including "Listen", "When Darkness Falls", "Saving Grace", "Only For You", and "Counting On Monday", In Pursuit conquered an anticipating audience and made it quite clear that their days as an opening act are destined for a short term. On the strength of their first album, *Standing In Your Shadow*, it shouldn't be long before In Pursuit is volleyed into the major leagues.



Robert Erdman

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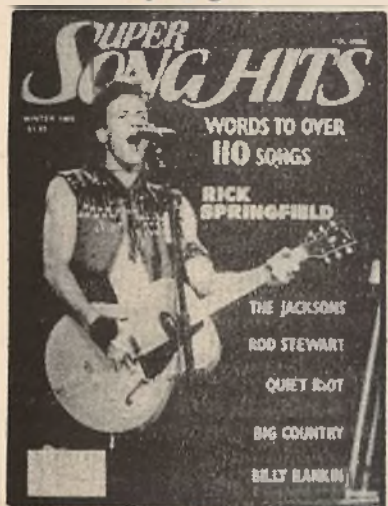
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Julian Cannon

interview

by Ralph Tortora



If Julian Lennon has proved anything, it's that he can deal with an incredible amount of pressure. In an industry that was single handedly changed by his father and his father's co-horts (better known as The Beatles), Julian Lennon has decided to make a go of it. Talk about pressure! He has stepped out of his father's giant shadow and has made his *own* place in modern music. Julian Lennon has survived the pressure. Most of the pressure surrounding him now is placed there by himself. He pushes himself to grow both mentally and musically.

The Secret Value Of Daydreaming is Julian's most recent musical offering and, unfortunately, like many other artists, he has hit the "sophomoric slump." This is a term used when the second album by any group or artist does not "perform" as well as their first. Some people say, in Julian's case, it happened because the curiosity created by his first album ended with his first album. Hopefully that's false because what really counts is the music and this music is good!

Julian is aware he's hit a snag in his career, but it has not affected him. After we were done talking, I realized why he was not affected. He is a young man who knows he's made mistakes and is looking forward to using the lessons learned. He understands where he's been and where he wants to go. And through it all, he wants to be in control. He is a young man who is still in the process of getting a firm grip on his life.

Song Hits: Do you mind if we speak about your father for a little while?
Julian Lennon: No, I don't mind.

SH: You know, you didn't exactly have a normal childhood, being surrounded by one of the phenomena of rock. Have you been able to figure out the effect of your dad's career on you in retrospect or is it still too early to tell?

JL: Well, obviously, I've seen where he went and what he went through, and I've listened closely to the music he's done because that has been a great influence to me. I'm not talking about necessarily their later stuff, but the earlier stuff too, even looking at the Beatles' songwriting as a technique of writing. I mean, if kids want to learn how to write songs today, just listen to a Beatles' song and there's an ideal formula for songwriting — verse, chorus, verse arrangement-wise. I grew up with that, learning that sort of formula and I just adjusted it to my own thinking and that's the way my stuff has been coming out, which is great.

SH: What kind of effect do you think you're having on your audience?

JL: It's interesting because a lot of kids have been coming up to me now and saying, "is the Beatles' John Lennon your father?"

SH: He was such an important figure in music, and I'd imagine it would be incredibly difficult for you to carve out your own niche in rock 'n' roll, yet you have managed to do that. Did you think you would be able to?

JL: Well, I never really thought

about it, to tell you the truth. I didn't think about well, I've gotta do this or that. All I did was, I started writing songs, and I enjoyed doing that, you know, and I didn't mean to teach myself to sing, but that's the way it happened. I used to write the tunes, record them and then sit there with the headphones. When I knew that I liked writing and I wanted to do it so much, and I knew all the connections and everything else, I just felt well, I want to do this. I like doing it so I got out there and I did it.

I knew that timing was important especially with what happened, which was... which is very difficult, but I think I pulled it together okay. I think I've done the right moves. I didn't want to let people think I was using the name. I was thinking about going on with an alias, but if I did that and finally the press did get to find out about it, then I'd only have to go through all of this later on in life. I want people to know me as me *now*. This is the way I am, this is what I do, this is what I write. I enjoy doing it, I love it and all the questions you need to know, get them out of the way now, so that the rest of my life can be peaceful and I can get on with my life.

SH: This is kind of a two part question. What's one of the big advantages of being John Lennon's son, and what are some of the disadvantages? You said you knew more or less a few of the ins and outs initially.

JL: Yeah, that's true. There's a lot of people out there in the business that've met up with dad or knew dad and with all dad's friends around me, they come up to me and

they say, we had a good relationship with your dad, you seem to be a nice guy, too. And slowly, I'm getting to know quite a few of dad's friends which is really nice and they offer advice and they want to show me the ropes to an extent. I guess the bad side of it is the fact that the people still think I'm living off the name. The latest thing is, well, he's not writing as good as his dad did. But, I say phooey to that (laughter) because dad didn't actually start out writing "Revolution" and "Imagine" and all those powerful songs which people really remember him by.

SH: Your father was your father and you are you. You make it sound like people expect you to take up where he left off.

JL: Yeah, exactly. That's what they do expect and that's the annoying thing when critics have reviewed this album (*Secret Value Of Daydreaming*). They're expecting too much from me at this stage which is totally unfair. I mean, the kids out there like what I'm doing. I can see that for myself. So I'm just going out there, doing my stuff and having fun.

SH: I heard that when you were thinking about putting the first record on vinyl, you heard a Billy Joel record and you said, "that's it, that's the sound, who produced that?"

JL: Pretty much so. Actually, the initial guy I was thinking about for doing the production for the album was Phil Collins. But what was happening at that particular time was his work with other artists.

SH: Well, Billy Joel managed to find some time to join you on this record. "You Got What You Want," and it's not exactly a love ballad, I don't think.

JL: Not quite. Actually he had like 20 minutes off. He was rehearsing downtown and he came in for a lunch break 'cause he used to come in and check what we were doing, keep an eye on me, ha, and so he came in and Phil mentioned the fact that a good rock 'n' roll piano solo wouldn't be bad in the middle here, so he came in and sat down, did like three or four takes, said goodbye, went off to lunch and that was it. The piece at the beginning of the track, the old rock 'n' roll bit, he actually did as a warmup right at the beginning of the tape and we didn't even know it was there and then by accident, we just rewound too far that day and said whoa, what's that? So I heard that and I said, yeah, we'll join that together, that sounded great. So we changed

the beginning and it fell into place.

SH: You know, I spoke with Fiona a few months ago and at that point in time, there were all these hot and heavy rumors flying throughout the air. So I said alright, what's the deal. And she said, well we're very good friends. Now it's your turn.

JL: We did have a kind of relationship, and we're still good friends but with her career and my career we've got a lot to think about. So we decided our careers are the most important thing at the moment; who's gonna support us if we don't make our own living? We decided let's cool it off, let's just keep real good friends and if we like each other in a year or so, when we finish all the rush, then maybe we'll get back together, but for the moment, we're still good friends.

SH: Well, you've more or less fulfilled a lot of people's fantasies. There are many people who'd like to put a record out and be touring and stuff. What else would you like to do?

JL: I really have no other real ideas just yet. Acting was one of my favorite things to do before I got into music, but with the amount of work I've got at the moment, one career is plenty.

SH: Well, let's be hypothetical. Let's say the career's going fine and you could afford to put it on hold...

JL: But even then, one career is far enough. I think the only person that's really covered it well is Bowie. He's done a good job in both fields. I really feel you have to make that conscious effort to really work hard on both things. The time being, I've got to make sure this one career heads off in the right direction and keeps going that way. So what I'm looking forward to now is, after this tour, I'm saying well, third album, it's gonna wait a tiny bit longer because I'm actually gonna take some time out. I'm actually gonna go around, meet people, go to villages, all those things all around the world. Just get a different feel, different directions. Just see what comes from that. I like writing melodic love songs and stuff like that, but I need to find something else to write about. I've had good relationships in the past to write love songs about but I want to find something else. So that's my next aim, to search about a bit more. Find something else in my heart. Take maybe a couple of months and just take it easy and get myself well prepared before I go into the studio. And then really kick ass!

TRUE BLUE

As recorded by Madonna

**MADONNA CICCONE
STEVE BARY**

I've had other guys
I've looked into their eyes
But I never knew love before
'Till you walked through my door.

I've had other lips
I, I, I've sailed a thousand ships
But no matter where I go
You're the one for me baby
This I know 'cause it's.

True love
You're the one I'm dreaming of
Your heart fits me like a glove
And I'm gonna be true blue
Baby I love you.

I've heard all the lines
I've cried oh so many times
Those teardrops they won't fall
again

I'm so excited 'cause you're my
best friend.

So if you should ever doubt
Wonder what love is all about
Just think back and remember
dear
Those words whispered in your
ear
I said.

True love
You're the one I'm dreaming of
Your heart fits me like a glove
And I'm gonna be true blue
Baby I love you.
(Repeat)

No more sadness I kiss it
goodbye
The sun is bursting right out of
the sky
I search the whole world for
someone like you
Don't you know, don't you know
that it's.

True love, oh baby, true love, oh
baby
True love, oh baby, true love.

So if you should ever doubt
Wonder what love is all about
Just think back and remember
dear
Those words whispered in your
ear
I said.

No more sadness I kiss it
goodbye
The sun is bursting right out of
the sky
I search the whole world for
someone like you
Don't you know, don't you know
that it's.

True love
You're the one I'm dreaming of
Your heart fits me like a glove
And I'm gonna be true blue
Baby I love you
I love you.

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DREAMTIME

As recorded by Daryl Hall

**DARYL HALL
JOHN BEEBY**

I saw you standing and I felt
your rage
Like a dark cloud on 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.

Believe it's alright to fantasize
To say the words you think will
satisfy me
But you know
Better than that
'Cause you know
What'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 a corner and you see
the door
Walk on thru
Throw yourself on the floor
And 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
The man with a plan that'll see
you thru
And I say
There ain't no way
'Cause I know
He'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
You're livin' on dreamtime
You wanna run away oh-oh
You're livin' on dreamtime baby
You wanna run away
Wanna run away
Wanna run away.

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

I never saw anybody fall apart
so fast
You're living in dreamtime
You know it ain't gonna last
Never saw anybody think she's
so right and be so wrong
Living in dreamtime
It's hard to carry on girl.

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HEARTBEAT

As recorded by Don Johnson

WENDY WALDMAN
ERIC KAZ

I don't care what you say
You can give it away
Your money don't mean much
to me
I've been out on my own
Gonna go it alone now
'Cause that's the way it's got to
be
Ev'rybody tells me how
I can beat the odds for now
I've been standing by the fire
I just don't feel the heat
Can't feel the heat

Heartbeat
I'm looking for a heartbeat
Heartbeat
I'm looking for a heartbeat
Beating like mine.

Looking at me
It's easy to see
You think you know just how I
feel
You do me wrong
And it won't take me long

Before my restless heart will
heal
I'm looking for a love, love like
mine
They tell me it's so hard to find
But I can feel it in the rhythm
of the heartbeat in the street.

Heartbeat
I'm looking for a heartbeat
Heartbeat
I'm looking for a heartbeat
Beating like mine
Beating like mine.

Tell me what you feel now
Without a heartbeat
Tell me is it real now
Without a heartbeat, heartbeat.

Heartbeat
I'm looking for a heartbeat
Heartbeat
I'm looking for a heartbeat,
heartbeat.

Heartbeat
I'm looking for a heartbeat
Heartbeat
I'm looking for a heartbeat
Heartbeat.

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(Forever) LIVE AND DIE

As recorded by Orchestral
Manoeuvres In The Dark

ORCHESTRAL MANOEUVERS
IN THE DARK

I never wanted another
Come over to me and discover
I want to be near you
And you need to be far away
You always seem to make me
feel at home
Baby the people I've known.
I never know, I never know
I never know, I never know why
You make me wanna cry
I never know, I never know
I never know, I never know why
Forever live and die.
I look at all of the people
Ooh yeah and over and over
You never care to lean over
I wish that you could be here
I look at you and I make the
same mistake
The people I've known.
(Repeat chorus)

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ANOTHER HEARTACHE

As recorded by Rod Stewart

ADAMS
VALLANCE
RANDY WAYNE
ROD STEWART

I told you once
I'm a jealous man
But you never want to listen to
who I am
We're divided completely out of
touch
I guess that's why we seem to
fight so much.

Believe me darling
This ain't no game
If you think I'll be your fool
You'd better think again
I know you love me
It just ain't right
I'm sick and tired of fighting
with you every night.

You say you don't wanna hurt
me

But you're doing things I can't
explain
Oh baby why don't you leave
me
'Cause I know you'll never
change.

It's only another heartache
Ain't nothing to worry about
Something I'm getting used to
Dragging my heart around
But one day soon
And it won't be long
Gonna find me an angel to
carry me home
It's only another heartache
Ain't nothing to worry about.

I'll find a honey to take a
chance
And roll that dice into my past
She'll cover me for a little while
But show me love ain't out of
style.

I don't care how long it takes
My heart's in the hands of fate
Oh God I ain't asking much
Just a woman that I can trust.

It's only another heartache

Ain't nothing to worry about
Something I'm getting used to
Dragging my heart around
Oh but one day soon
And it won't be long
Gonna find me an angel to
carry me home
It's only another heartache
Ain't nothing to worry about.

(Listen)
I wanna love that's strong and
real
I gotta know just how it feels
Somebody to share my life
To hold onto through the night.

It's only another heartache
Ain't nothing to worry about
Something I may get used to
Dragging my heart around
It's only another heartache
Ain't nothing, nothing to worry
about.

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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



\$\$\$½ Rat In The Kitchen UB40 A&M

UB40 isn't just your average reggae band. Behind the dreadlocks and the Jamaican backbeat is a band who knows the sensibilities of the American ear. Almost more than any other "reggae" band, UB40 has captured the U.S. record buyer and gotten them to move their feet and shake their heads in time to the music.

The title track, with its quirky phrasing, is the album's centerpiece. The ambiguous lyrics add to the heavy duty rhythms of the song's backbeat. The song works on both a political and a personal level and it's one of UB40's finest originals.

Whether or not UB40 can repeat the success of *Labor Of Love* with *Rat In The Kitchen* remains to be seen. But this album of originals is every bit as strong as another successful UB40 album — *Geoffrey Morgan* — and that's saying a lot.

\$\$\$\$\$ True Stories Talking Heads Sire/Warner

Ever since *Talking Heads '77* there's been this sneaking suspicion that rock and roll doesn't get much better than the Talking Heads. After a number of great albums, in an equal number of styles, *True Stories* reconfirms the suspicion that the Talking Heads can do no wrong.

Keep your mind wide open when you first explore *True Stories*. The Heads have a few surprises up their sleeve,

like caliope, violins, pedal steel guitar and some garbage can-bashing garage style rock and roll on a song called "Love For Sale." "Wild Wild Life," the first single, is probably the weakest song here. It's a little too polished for Byrne's voice — although the yelp in the second line is a Talking Heads' classic.

The innersleeve explains that this is not the soundtrack to the movie for the same name but rather songs to "accompany" the film. Whatever. *True Stories* is Talking Heads at their quirkiest, offbeat, rock and roll best.

\$\$ Destiny Chaka Khan Warner Bros.

On "I Feel For You" Chaka Khan put all the right elements in all the right places. That song was the soundtrack to the lives of millions of urban dwellers (and a few suburbanites as well). Since then Chaka has missed the mark with two other singles. On *Destiny*, her first record since "I Feel For You," her aim gets no better.

Playing it safe is the problem with *Destiny*. Instead of finding her own musical ground and dominating it, Chaka begs and borrows bits and rhythms from a host of sources. If she was aiming for gumbo, she'd better find a new cook.

Chaka tries at times for a hard-edged rock sound. She's missed the point. With a hard-edged *rhythm* sound she could have achieved the same effect and felt comfortable with it at the same time.

I really wish this were a better record. It's Chaka Khan's destiny to make incredible sounding hit records. Unfortunately, not with this *Destiny*.



Mary Ellen Mark

\$\$\$½ Heartbeat Don Johnson Epic

If your first reaction to seeing Don Johnson on the cover of his own album was, "doesn't the guy have enough money already?" you weren't alone. Few people begrudge Johnson his acting talents but I think we're all a bit wary of someone who is so unashamedly caught up in his own hype.

The unfortunate thing for Johnson is that the record would probably have sold more copies on a word of mouth. It's not a bad album. And as far as albums made by TV stars (who remembers Leonard "Dr. Spock" Nimoy?) it's heads above the rest. Johnson's voice needs a few more years of experience behind it to give his songs the bite that they need. Johnson did his share of hanging out with the Allman Brothers and his record conveys the Southern rock reel. A slicker early era Eagles if you will. Stevie Ray Vaughn, Ron Wood and Dickey Betts all help out on "Love Roulette." Not bad.

The moral of the story? When you've got an ounce of musical talent and you're a star of a hit TV show, the magazine covers and talk shows aren't necessary to bring your record home. Johnson didn't need to call all these favors in. This time.

\$\$\$\$½ Raising Hell Run-DMC Profile

Heads held high, chest pushed out and fists in the air, neither Run nor DMC

lack self confidence! Good thing for them that their music stands up to their bravado, or wham, bam there'd be some dude to slow their Run to a crawl!

If you're a rock and roller you'll hate to hear what

these guys do with Steve Tyler, Joe Perry, and "Walk This Way." That set of folks aside, "Walk" is one hot tune that rivals the original for energy level and bravado.

Putting a fist in the air and

waving a political flag is a Run-DMC trademark. That tradition is kept mostly on hold until their closing song, "Proud To Be Black." Is *Raising Hell* the best rap album yet? Who'd argue with these guys?

\$\$\$\$ True Colors Cyndi Lauper Portraits

The nominees for "One Shot Wonder" are Cyndi Lauper, The Knack, and Quiet Riot. The winner? Not Cyndi Lauper.

She's *So Unusual* cast aspersions on Lauper's staying power. In no hurry to blow it with a copy cat follow up, *True Colors* is more satisfying.

Producers Lauper and Petze have been careful to not let *True Colors* become a mockery of *She's So Unusual* by staying away from the trite and cutesy and concentrating on Lauper's considerable vocal talents. Favorites include two remakes, one of "Maybe He'll Know" from Lauper's days with Blue Angel and a ballsy cover of Marvin Gaye's "What's Goin' On."

Lauper's *True Colors* are reflected in her voice and her judgement in knowing when an idea has been played out. *True Colors* isn't loaded with any new ideas, instead it's chock full of well-chosen songs performed with Lauper's newly constrained abandon.



Annie Leibovitz

\$\$\$½ L Is For Love

Al Jarreau

Warner Bros.

The real question here is how did Jarreau find the girl he's with on the album's cover? The answer; when you have Nile Rodgers producing your albums and you can scat sing like Jarreau, finding girls isn't a problem!

Despite the spit polish of *L Is For Love*, Jarreau's album has a disease common to all of his recent recordings. All suffer from a decreasing level of excitement. In other words, as Jarreau vies harder and harder for a more commercial, accessible sound, the emotion and pace that were so important to his early recordings are almost completely missing.

Side two suffers especially from this malaise. "Give A Little More Lovin'" and "Real Tight" aren't much more than elevator music. Jarreau needs to walk the line between his passion and his record company's pleasure with more agility if he aims to please. Which is something that *L Is For Love* fails to do.

\$\$\$ Dancing On The Ceiling

Lionel Richie

Motown

Let me preface this by saying that I'm the wrong person to be talking to you about a Lionel Richie album. I know that this guy's real talented and has a million dollar voice and can write up a storm. In addition, few people can arrange and produce with his precision. To me, it's wasted on his sleep-inducing material.

"Dancing On The Ceiling," inspired by a snippet of conversation heard by Richie while leaving a nightclub, isn't too bad. It has a catchy melody and it even sounds like Lionel might have worked up a sweat on this one. The Jamaican rhythms of "Se La" give side one some variety. And "Say You, Say Me" was a hit.

I'd better stop there. As Mom used to say, "if you can't say something nice, don't say anything at all." Poor Mom.

\$\$\$\$ Knocked Out Loaded

Bob Dylan

CBS

With each of the last few years there comes a Bob Dylan album that everyone proclaims to be his return to form. When Dylan makes a record that can hold up to *Highway 61 Revisited* or *Blonde On Blonde*, you won't need some record reviewer to tell you about it. You'll be able to hear my stereo in Iowa as I blast it from my Long Island home. On *Knocked Out Loaded* the volume level is set at 7; you have to turn it down to answer the phone, but it isn't loud enough to bring the cops.

Female back-up vocalists and horns are the downfall of *Loaded*. Dylan gets too carried away with both. Otherwise, Dylan nearly hits the mark on a few occasions. There's even an eleven minute Dylan opus, "Brownsville Girl" which he co-wrote with playwright Sam Shepard. It's meandering, at times it's nonsensical and it's classic purely because it's classic Dylan. I like "Got My Mind Made Up" for its conciseness and "You Wanna Ramble" purely because it's so weird. One thing you'll realize about *Knocked Out Loaded* is that like most good albums, it runs the gamut from the sublime to the ridiculous. Thank you Bob.

\$\$\$½ Three Hearts In The Happy Ending Machine

Daryl Hall

RCA

Although Hall's first solo record, *Sacred Songs*, may have been a disappointment to many Hall and Oates' fans, it remains a personal favorite. This time around either Hall wasn't in the mood to face all the hassles his solo record brought him from his record company, or he's lost his experimental edge. In either case, *Three Hearts* is a good, but not great album.

Hall and Oates have never been equal partners. It's a fact that they backhandedly admitted with the title of one of their albums, *H₂O* (which implied that there's two parts Hall to one part Oates). With the future of the duo in doubt, Hall holds all the musical cards. Which may be a reason for his reluctance to try something new.

Daryl Hall has always impressed me as a guy who alternates between thinking he's a little too smart for all of this rock and roll stuff and someone who realizes that he's got one of the best voices in rock and roll. Hall shares with his fans both sides of his persona on *Three Hearts In The Happy Ending Machine*.





ALBERT SANCHEZ/VISAGE

FORGOT TO BE A LOVER

As recorded by Billy Idol

**WILLIAM BELL
BOOKER T. JONES**

*Have I told you
Lately that I love you
If I didn't then darling
You see I'm so sorry.*

*Didn't I reach out and hold you
in my lovin' arms
Well if I didn't then baby
Well I'm so sorry.*

*When I realized that you need
love too
Gonna spend my life
Makin' love to you.*

*Forgot to be a lover
Have mercy
Forgot to be a lover*

*Have mercy
Gonna make it on through to
you somehow.*

*Did I ask you
Yeah would you like to share
Share all the burdens and tasks
That this love demands
Didn't I say all those lovin'
special things
That you long to hear
To show how much I care.*

*When I realized that you need
love too
Gonna spend my life
Makin' love to you.*

*Forgot to be a lover
Have mercy
Well I work all day as hard as I
can
Work all night just makin' ends.*

Forgot to be a lover

*Have mercy
Ooh when I realized that you
need love too
Gonna spend my life makin' love
to you.*

*Forgot to be a lover baby
Have mercy
Have mercy baby
I'm gonna make it on through to
you somehow
Have mercy.*

*Have I told you
Yes lately that I love you
If I didn't then baby yes I'm so
sorry
But you know I really love you
I really love you baby
I really need you baby
I really want you baby.*

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I'LL BE OVER YOU

As recorded by Toto

**STEVE LUKATHER
RANDY GOODRUM**

*Some people live their dreams
Some people close their eyes
Some people's destiny
Passes by.*

*There are no guarantees
There are no alibis
That's how love must be
Don't ask why.*

*It takes some time
God knows how long
I know that I can forget you
As soon as my heart stops
breakin'
Anticipating
As soon as forever is through
I'll be over you.*

*Remembering times gone by
Promises we once made
What are the reasons why
Nothing stays the same.*

There were the nights

*Holding you close
Someday I'll try to forget them
As soon as my heart stops
breakin'
Anticipating
As soon as forever is through
I'll be over you.*

*As soon as my heart stops
breakin'
Anticipating
Someday I'll be over you.*

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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.*

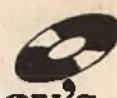
*Aw but the moon was full
And you had a chance
To be all alone
But you're not alone
This is your last dance*

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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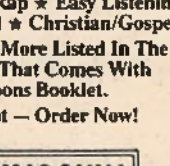
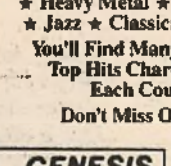
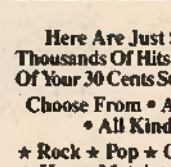
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 - 4 Dwight Yoakam, Guitars, Cadillacs, Etc., Etc.
 - 5 George Strait, #7
- BLACK HITS**
- 1 Cameo, Word Up
 - 2 Anita Baker, Rapture
 - 3 Run-D.M.C., Raising Hell
 - 4 O'Jays, "Juice" Jones, Juice
 - 5 Lionel Richie, Dancing On The Ceiling
- JAZZ HITS**
- 1 Andreas Vollenweider, Down To The Moon
 - 2 Spyro Gyra, Breakout
 - 3 Pieces Of A Dream, Joyride
 - 4 Bob James/David Sanborn, Double Vision
 - 5 Yellow Jackets, Shades
- CLASSICAL HITS**
- 1 Vladimir Horowitz, Horowitz: The Studio Recordings
 - 2 Vladimir Horowitz, Horowitz: The Last Romantic
 - 3 Kathleen Battle, Kathleen Battle Sings Mozart
 - 4 Branford Marsalis, Romances For Saxophone
 - 5 Luciano Pavarotti, Anniversary
- CHRISTIAN/GOSPEL HITS**
- 1 Rev. M. Brunson/Thompson Community Choir, There Is Hope
 - 2 The Williams Brothers, Hand And Hand
 - 3 Douglas Miller, Unspeakable Joy
 - 4 Shirley Caesar, Celebration
 - 5 Sandra Crouch, We're Waiting

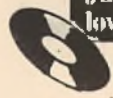
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GIRL CAN'T HELP IT

As recorded by Journey

STEVE PERRY
JONATHAN CAIN
NEAL SCHON

If he could hold her
So close in his arms again
If she could show him
The letter her heart forgot to
send (why)
They're livin' dreams on their
own
Ooh they'll never stop running.

The girl can't help it she needs
more
He hasn't found what he's been
lookin' for
They're still standing in the rain
He can't help it and she's just
that way.

And when he calls her
She tells him that she still cares
Under the moonlight
He wonders why she can't be
there (why)
Why do they go on alone
When they're missin' each other.

The girl can't help it she needs
more
He hasn't found what he's
lookin' for
They're still standing in the rain
He can't help it and she's just
that way.
(Repeat)

There's a fire
Ooo there's a fire in his eyes for
you
Don't you know she still cries
Ooo do you know she still cries
for you
(Fire).

Ooo there's a fire in his eyes for
you
For you she cries
Ooo do you know she still cries
for you
(Fire).

Ooo there's a fire in his eyes for
you
Ooo nothing stands between
love and you.

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WHAT DOES IT TAKE (To Win Your Love)

As recorded by Kenny G

JOHNNY BRISTOL
HARVEY FUQUA
VERNON BULLOCK

What does it take
To win your love for me
How can I make
This dream come true for me
Oh I just got to know
Ooh baby 'cause I love you so.

I've tried, I've tried, I've tried
I've tried in every way I could
To make you see how much I
love you
Ooh I thought you understood
Oh you gotta make me see
What does it take
To win your love for me
Gonna blow for you girl.

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YOU CAN CALL ME AL

As recorded by Paul Simon

PAUL SIMON

A man walks down the street
He says why am I soft in the
middle now
Why am I soft in the middle
The rest of my life is so hard
I need a photo opportunity
I want a shot at redemption
Don't want to end up a cartoon
in a cartoon graveyard
Bone digger bone bigger
Dogs in the moonlight
Far away in my well lit door
Mister beer belly, beer belly get
these mutts away from me
I don't find this stuff amusing
anymore.

If you'll be my bodyguard
I can be your long lost pal
I can call you Betty and Betty
when you call me
You can call me Al.

A man walks down the street
He says why am I short of
attention
Got a short little span of
attention
And oh my nights are so long
Where's my wife and family
What if I die here
Who'll be my role model
Now that my role model is gone,
gone
He ducked back down the alley
With some rolly polly little bat-
faced girl
All along, along there were
incidents and accidents
There are hints and allegations.

If you'll be my bodyguard
I can be your long lost pal
I can call you Betty and Betty
when you call me
You can call me Al
Call me Al.

A man walks down the street
It's a street in a strange world
Maybe it's the third world
Maybe his first time around

Doesn't speak the language
He holds no currency
He is a foreign man
He is surrounded by the sound,
the sound
Cattle in the market place
scatterings and orphanages
He looks around, around
He see angels in the
architecture spinning in
infinity
He says amen and hallelujah.

If you'll be my bodyguard
I can be your long lost pal
I can call you Betty and Betty
when you call me
You can call me Al
Call me
Na na na na na na na na
Na na na na
Na na na na na
Hm hm hm hm.

If you'll be my bodyguard
I can call you Betty.

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WHO SAYS

As recorded by Device

**HOLLY KNIGHT
MIKE CHAPMAN**

The night is warm and my
body wrecked
The hair stands up on the back
of my neck oh yeah
It's in my hand and we
shouldn't stop
But before I took the last shot
Something in my head went no
It doesn't matter what you say
How can you hope to hide
away
Weren't we looking for the
same thing.

Who, who, who says
It's not that easy to walk away
from you
Who, who, who says
It's not that easy to walk away
from you.

And if we take this temporary
tumble in the dark
Don't reach for the hammer
don't hit me in the heart
Breathe deep like a beast when
you're rockin' my device
Set loose like an animal
Just another sacrifice from
you.

Who says, who says
It's not that easy to walk away
Who says, who says
It's not that easy to walk away
Watch me walk
Doesn't matter what you say
How can you hope to hide
away
Weren't we looking for the
same thing
Who, who, who says
It's not that easy to walk away
from you.

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SOMEBODY'S OUT THERE

As recorded by Triumph

**EMMETT
LEVINE
MOORE**

Is it fate or random chance
How can I decide
Are we victims of circumstance
When destinies collide.

All the odds are against you
But somehow you make it
through
You can rationalize it away
But it all comes down to you
Half our lives we spend waiting
For the knock upon the door
When it comes will it be the one
That I've been waiting for.

Somebody's out there
somewhere
Waiting for someone to come
their way
Somebody's out there
somewhere
I will somehow be somebody's
someone
Someday.

Standing in the shadows
Hiding from the light
Reach out in the darkness
And hold on for your life
All the fear of the future
All the loneliness inside
When the moment of truth
arrives hey
You can run but you can't hide.

Somebody's out there
somewhere
Waiting for someone to come
their way
Somebody's out there
somewhere
I will somehow be somebody's
someone
Someday.

I can feel it inside me
I've been holding on so long
Something's tellin' me
something's got to give
'Cause the feeling's way too
strong, too strong.

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LOVE WALKS IN

As recorded by Van Halen

**EDWARD VAN HALEN
SAMMY HAGAR
MICHAEL ANTHONY
ALEX VAN HALEN**

Contact
Is all it takes
To change your life to lose your
place in time
Contact
Asleep or awake
Coming around you may wake
up to find
Questions deep
Within your eyes
Now more than ever
You'll realize.

And then you sense a change
Nothing feels the same
All your dreams are strange
Love comes walking in
Some kind of alien
Waits for the opening
Then simply pulls a string.

Another world
Some other time
You lay your sanity on the line
Familiar faces
Familiar sights
Reach back remember with all
your might
Ooh there she stands in a silken
gown

A silver light's shining down.

And then you sense a change
Nothing feels the same
All your dreams are strange
Love comes walking in
Some kind of alien
Waits for the opening
Then simply pulls a string
Love comes walking in.

Sleep and dream
That's all I crave
I travel far across the Milky
Way
To my master
I become a slave
Till we meet again some other
day
Where silence speaks
As loud as war
Earth returns to what it was
before.

And then you sense a change
Nothing feels the same
All your dreams are strange
Love comes walking in
Some kind of alien
Waits for the opening
Then simply pulls a string
Love comes walking in.

Love comes walking in
Baby pull the string
Love comes walking in.

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BUILT FOR THE FUTURE

As recorded by The Flax

CYRIL CURNIN
JAMES WEST-ORAM
ADAM WOODS
PETER GREENALL
DAN K. BROWN

Some say a trick
Some say a look
It's just a way of thinking after
all
From underneath something
concrete
It's just a way of coping, coping
with it all.

Some will volt some will obey
Who attains perfection and
who's to say
A criminal or a cardinal
They're both frightened of
angels.

It doesn't mean much now
It's built for the future
It doesn't mean much now
It's built for the future.

For some a walk to some a
dance
It's just a form of motion one
and all
Without dispute the least aware
Will no doubt see the ragings of
a fool.

First we look then we spy
Man who has a vision must be
told

A sin so clean rules supreme
The power to undermine.

It doesn't mean much now
It's built for the future
It doesn't mean much now
It's built for the future
It doesn't mean much now
Build it up, build it up
For the future.

At first a glance then a chance
To make a simple gesture worth
it all

A conquer all a desert stall
Serves a drink to people under
this sun.

At least the place now where's
the time
Take in all the other points of
view

Some are inert but one exists
To build a bridge.

It doesn't mean much now
It's built for the future
It doesn't mean much now
It's built for the future
It doesn't mean much now
So build it up
Build it up
For the future.

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CA 90028 and CBS Songs.

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 DIDN'T MEAN TO TURN YOU ON

As recorded by Robert Palmer

JAMES HARRIS III
TERRY LEWIS

When I took you out
I knew what you were all about
but when I did
I didn't mean to turn you on.

Now I bring you home
You tell me goodnight's not
enough for you
I'm sorry lady
I didn't mean to turn you on
No I didn't mean to turn you on.

You read me wrong
I wasn't trying to lead you on
Not like you think
I didn't mean to turn you on.

I know you
Expected a one-night stand
When I refused

I knew you wouldn't understand
I'm sorry baby
I didn't mean to turn you on.

I told you twice
I'm sorry baby
I didn't mean to turn you on
I was only trying to be nice
Only trying to be nice
Oh I didn't mean to turn you on.

Hey now why should I
Feel guilty 'cos I won't give
Guilty 'cos I won't give in
I didn't mean to turn you on
No I didn't mean to turn you on.

When I took you out
I knew what you were all about
but when I did
I didn't mean to turn you on
No I didn't mean to turn you on
Didn't mean to turn you on
I didn't mean to turn you on
I didn't mean to turn you on.

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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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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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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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TAKE ME HOME TONIGHT

As recorded by Eddie Money

**MIKE LEESON
PETER VALE**

I feel hungry it's a hunger
That tries to keep a man awake at night
Are you the answer I shouldn't wonder
When I can feel you whet my appetite
With all the power you're releasing
It isn't safe to walk the city streets alone
Anticipation's running through me
Let's find the keys and turn the engine on.

I can feel you breathe
I can feel your heart beat faster.

Take me home tonight
I don't want to let you go till you see the light
Take me home tonight
Listen honey
Just like Ronnie sang
Be my little baby.

I get frightened in all this darkness
I get nightmares I hate to sleep alone
I need some company a guardian angel
To keep me warm when the cold winds blow.

I can feel you breathe
I can feel your heart beat faster.

Take me home tonight
I don't want to let you go till you see the light
Take me home tonight
Listen honey
Just like Ronnie sang
Be my little baby
Be my little baby.

Just like Ronnie sang
Just like Ronnie sang
Be my little baby
Be my darling
I feel a hunger
It's a hunger.
(Repeat chorus)

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Jean Carne Interview

by Steve Wosahla

It's 8:30 in the morning and Jean Carne's just gotten her wake-up call. But it's not the usual buzz of an alarm clock. Instead it's the ring of a long-distance call from an interviewer hoping to catch her between jaunts to London and afternoons in front of live television cameras.

"That's one of the fun things about having a number one record," she said at some point in our interview. "You get to do the news!" And today, it's in Philadelphia, the city from which she launched her career in the mid-seventies. Now, after a handful of solo albums and singing stints with, among others, Earth, Wind & Fire, George Duke, Stevie Wonder, Peabo Bryson, who claims they're distant cousins, she has her first number one single: "Closer Than Close," which recently topped the black charts.

Congratulations should be in

order today from friend Patti LaBelle, whom Jean plans to call later and accompany on a visit to Teddy Pendergrass. Jean says the last time she saw him, he seemed bright and cheery and has recovered from the automobile accident that paralyzed him a few years back. Jean is an engaging conversationalist. Even at this ungodly hour for entertainers, she sounds ambitious as she describes her non-music interests.

"I'm getting to be a golfer," she quips. "I'm learning how to play golf. I read, I do needlepoint, I exercise and I raise my children."

Looking at the cover of her new album, who would guess that she is the mother of three teenage children, aged 16, 15 and 13? "They pass as my brothers and sisters now," she laughs. "This year people won't believe that I'm their mom ... I keep telling them it's 'cause *they're* looking older."

Song Hits: Can you describe what it feels like to have your first number one record?

Jean Carne: It does feel good. It feels real good, although I've never been number one-conscious or perhaps it would feel a lot more euphoric. But it's nice. Definitely nice.

SH: "Closer Than Close," as well as half of the album, was produced by Grover Washington Jr. How long have you known him?

JC: I've known him ten years. About seven years ago, a mutual friend of ours suggested we do something. At that point I never moved on it. Only recently did we actually get a chance to work together with this project. It was just wonderful working with him. I only regret that I hadn't worked with him earlier.

SH: In fact you call him your most memorable creative collaborative experience on the back of your album cover. I take this to mean that you'll be working together again.

JC: Definitely.

SH: Is Grover more interested in producing or performing or both?

JC: Well, actually he wasn't even supposed to record on my album. Initially, he was contracted to produce two songs but we got along so well that everything I asked him to play on, he played on. When we got finished with the two songs, we went to the record company and asked them if we could do more. We did six altogether and had such a ball.

SH: Was the album originally supposed to have three producers? I noticed that Maurice Starr and Dexter Wansel also are



credited on several tracks.
JC: Maurice started initially. In fact, we did three songs, only one of which appears on the album. But I never liked just one producer. I like a diversity of sound whenever possible.

SH: Tell me a little about Maurice Starr. I see his name everywhere.

JC: He did the first two New Edition albums. Peter Wolf — he's got a list of credits a mile long.

SH: Is he from Philadelphia?

JC: No, he lives in Boston which is where he met the New Edition and put them together. He's a real genius too. He sent me a demo of the songs we did. The vocals on there I thought were done by a woman but I found out once I got to Boston that he had done the vocals too. He's just a real genius-type fellow.

SH: I'm tempted to ask you how you came to live in Philadelphia since you're always there but you really are from Atlanta.

JC: I don't live here! Philadelphia claims me because I've been here so much. My first solo record company, Philadelphia International, was here and when I come in to record, I'm here for three, four, sometimes five months at a time.

SH: Your godchildren, you tell me, are Kenny Gamble's children. Not only did he write all of those great songs for the O'Jays, but he was president of Philadelphia International. Was it hard to leave the label?

JC: It wasn't a matter of choice because I would have stayed with them forever. But they closed the doors just a few years ago, just as my last option ran out. He was just basically tired and needed a rest. He was the administrative as well as the creative head of the company. That can be trying. He took a much needed rest but was instrumental in negotiating my deal with Motown.

SH: How many records did you make for them?

JC: Just one. That was not one of my better decisions. I daresay I've gotten feedback from a couple of thousand folks who are Jean Carne record buyers who didn't even know I had product out. I mean nothing was done with it. Promotions were non-existent. Maybe they didn't like me. I don't know.

SH: I find that hard to believe



Jean Carne and Grover Washington Jr.

considering the respect you carry in the music business.

JC: Everybody can't like you. I really think they didn't. They just sat with the product and it died.

SH: It's been said that you've worn the hats of vocalist, vocal arranger and producer. Do you have any preference or is plain singing your first love?

JC: I think so, because I've been singing since before I can remember. My mom tells me about times when I was three and would sing with the television. Neighbors would come over to the house and I would give an impromptu concert at the drop of a hat. I started singing in the church choir when I was four years old. I would sing solo standing on a box so you could see me over the church railing. I've literally been doing it before I could remember. I've always thought that situations like that had to do with reincarnation, if it exists. It very well might.

SH: Do you think you might have been a singer in another lifetime?

JC: I'm almost certain. My mother, who gives no credence at all to reincarnation, says she thinks so too. Otherwise I can't understand where it came from.

SH: I had read that you used to train gospel choirs.

JC: Yeah. I started playing piano and organ for the church choir when I was twelve until I got married.

SH: Is coaching a choir like coaching a team? Do you have to know the personalities of the singers and how to motivate individuals?

JC: You have to know those problem voices. I think I've always been a teacher at heart as well. I taught formally right after and during college. But I've always had that teacher's instinct.

SH: How did you begin to sing on other people's records?

JC: I sang on the first Earth, Wind & Fire album as a result of Don Carne, my former husband, and I were moving to an apartment building in California where they had just moved. We were all fresh from home when we moved from Atlanta to California. Earth, Wind & Fire came from Chicago. We met all of them and we have really maintained wonderful relationships even up to today. I saw Vernon White and Al McKay not long ago. I learned so much in the studio with Maurice (White). It was my first trip into the recording studio. They also taught me such nice social things like

how to make butter in your blender. They were vegetarians and very religious. I mean it was just such a wonderful relationship.

SH: Who would you like to work with in the future? Who would be in your dream session?

JC: I've shared the stage with just about everybody I've wanted. I never had formal dates with Stevie (Wonder) but everytime we've been in the same studio, he's sat in with me. And everytime I've been in the same city with him, I go to the show and always perform with him. We haven't had formal dates where we've toured together. Stevie's written a duet. We're gonna do it. In fact he wrote it for this album but we couldn't stay in the same place long enough. We've got a demo of it that we did in his hotel room.

SH: Anyone else for vocal duets?

JC: Maybe Benson. I like George Benson's voice and I've known him for a number of years. Last week we did dates together. And maybe Smokey (Robinson). I did dates with him. We've performed but haven't had a chance to record. Maybe Benson and Smokey.

SH: And maybe some more number one records.

SOUL SECTION

39/(Just) A Little Bit More
 47/Anotherloverholenyohead
 44/Armed And Dangerous
 46/Can't Wait Another Minute
 44/Crazay
 41/Dancing On The Ceiling
 44/Distant Lover
 45/Forever And A Day
 45/Give Me The Reason
 43/Goin' To The Bank
 46/Grow Up
 45/Jody
 40/Jumpin' Jack Flash
 47/Kisses In The Moonlight
 46/Love Of A Lifetime
 39/Love Will Conquer All
 40/Love Zone
 42/Midas Touch
 47/Mountains
 43/Nail It To The Wall
 43/Passion From A Woman
 39/Tasty Love
 40/Typical Male
 41/Weatherman



Stacy Lattisaw

Chico DeBarge



Kurtis Blow



LOVE WILL CONQUER ALL

As recorded by Lionel Richie

LIONEL RICHIE
SYNTHIA WEIL
GREG PHILLINGANES

Here we are
Out here me and you
Reaching out to each other
Is all that we can do
Here we stand
Trying not to fall
There's no need to worry
Love will conquer all.

Do you really want to know
Just how long love will last
Will all of the bad times pass
How can we make things right

Ooh and why, why is the world
so unkind
We surely can find peace of
mind
If we only see the light
Can't we see that.

Here we stand
Trying not to fall
Oh there's no need to worry
Love will conquer all.

Can somebody tell me why
Why do our dreams go wrong
Why can't we all belong
Ooh where do we start
Oh and tell me when
When will we ever learn
There's nowhere else we can
turn
The truth is in our hearts
Here we are together

Here we are together.

Sometimes the road gets hard to
travel
Sometimes the pain's too much
to bear
Sometimes when life seems to
unravel
That's the time oh to say
We're gonna make it anyway
Can't we see that.

Here we are
Out here me and you
Reaching out to each other
Is all that we can do
Here we stand
Trying not to fall
There's no need to worry
Love will conquer all.

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TASTY LOVE

As recorded by Freddie
Jackson

PAUL LAURENCE
FREDDIE JACKSON

Oh girl the way you do me in the
morning
Oh girl the way you love me all
night long
Work my love around and make
it all come down
Give me that tasty love oh, oh,
oh
oh, yeah.

Oh girl you touch a special part
of me
A part that no one else has ever
seen

Oh girl such a feeling that is so
intense
I have no defense
Girl when you look at me
I can tell you see right through
me
'Cause I lose control of my heart
and soul
Girl when you're next to me
Your sensitivity inside you
Keeps me yearning.

Darling when it's right, it's right
It's alright
Darling keep it there right there
Ohh yeah.

Ooh girl you can pull love out of
me
You can take it easily
Ooh girl I surrender to your will
Every part of me you can fulfill
Oh, oh what an awesome lover

There can never be no other
That can do the love the way
you do
Oh I just can't hold back
Once you get me going, going
Girl I'm gone.

Darling when it's right, it's right
It's alright
Darling keep it there right there
Ohh yeah
Oh girl the way you do me in the
morning
Oh girl the way you love me all
night long
Work my love around and make
it all come down
Tasty love oh, oh yeah
The way you rub me down
soothes me all around
Give me that tasty love.

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(Just) A LITTLE BIT MORE

As recorded by Melba Moore
with Freddie Jackson

GENE McFADDEN
LINDA VITALI
JAMES MCKINNEY

Tonight let's take our time
Erase what's on our mind
This may not come again.
Gonna make this magic last
So let's not move too fast
You've been so good to me.
I wanna hold you in my arms
forever
Not let go of you never

Fill me with your touch
'Cause I could never get too
much.

Just a little bit more
I need just a little bit more
Don't turn your back on me
Don't you fall asleep
Just a little bit more.

Tonight we'll move real slow
Tomorrow you will go
And I will dream of this.

So let your feelings show
Let your passion overflow
Give me the love I miss.

I wanna hold you in my arms
forever
Not let go of you no never
Fill me with your touch

Because I could never get
enough.

Just a little bit more
I need just a little bit more
Let your passion overflow
I need some more
Just a little bit more.
I wanna hold you in my arms
forever
And not let go of you no never
Fill me with your touch
Because I could never, never
get too much.
Just a little bit more baby
I need just a little bit more
baby
Just a little bit more.

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JUMPIN' JACK FLASH

As recorded by Aretha Franklin

MICK JAGGER
KEITH RICHARDS

I was born
In a crossfire hurricane
And I howled at my ma in the
driving rain
But it's alright now
In fact it's a gas
But it's alright
Jumpin' Jack Flash

It's a gas, gas, gas.

I was raised
By a toothless bearded hag
I was schooled with a strap
right across my back
Oh yes I was
But it's alright
In fact, it's a gas
Said it's alright
Jumpin' Jack Flash
It's a gas, gas, gas.

I was drowned, washed up and
left for dead
Oh yes I was
I fell down to my feet and I
saw they bled

I frowned at the crumbs of a
crust of bread
Yes I did
I was crowned with a spike
right through my head
But it's alright now
In fact it's a gas
I said it's alright
Jumpin' Jack Flash
It's a gas
Yes it is.

Jumpin' Jack Flash
It's a gas
Jumpin' Jack Flash
It's a gas.

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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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TYPICAL MALE (a/k/a A Typical Male)

As recorded by Tina Turner

GRAHAM LYLE
TERRY BRITTEN

Tell me lawyer
What to do
I think I'm fallin'
In love with you
Defend me from the way I feel.

Won't you give me
Some advice
How to handle
My private life
I'm sure that we can make a
deal.

I confess I'm a fool for a man
With a clever mind
But your intellect ain't no match

For this heart of mine.

All I want is a little reaction
Just enough to tip the scales
I'm just usin' my female
attraction on a typical male
On a typical male.

Your sense of justice
I'll embrace
But your defense
Won't help my case
I'm deep in trouble with the law.

Something about authority
Seems to bring out
The bad in me
Hey lawyer gotta catch me
when I fall.

Oh they say that you match
your wits with the best of
them
But I know when I'm close
You're just like the rest of them.

All I want is a little reaction
Just enough to tip the scales
I'm just usin' my female
attraction on a typical male
On a typical male.

So put your books aside
Loosen up your suit and tie
Open up your heart and let me
in
Open up your heart and let me
in.

All I want is a little reaction
Just enough to tip the scales
I'm just usin' my female
attraction on a typical male
On a typical male.

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WEATHERMAN

As recorded by Nick Jameson

NICK JAMESON
KIM O'LEARY

A love goin' round in circles
movin' aimlessly
Givin' so much for the future
got nothin' left for me
Runnin' restless through the
city to find my fantasy
Lookin' into your eyes and
found it
Lookin' back at me.

Now that the winter's over
Sweet love is takin' over
All of those dark clouds have
faded away
Ooh you got the tables turnin'
Can't stop the fire burning
You got a ticket to take me all
the way.

Weatherman says
It's gonna get hot tonight
There's a fever in the air that I
can't control
Now I'm gonna be a fool for
love

Oh but I think it's alright
And I never wanna let this
feelin' go.

Weatherman says
It's gonna get hot tonight
And I'm gonna be with my
dream desire
I'm gonna get lost in love
Ooh 'cause it feels so right
Baby gonna raise this flame
into a fire.

Lost my vision tryin' to read
the writing on the wall
Caught up in a fatal
fascination
Headin' for a fall
Sweet shinin' summer angel
came to my rescue
Shook off all that old suspicion
Woke up to a dream come true.

Now that the winter's over
Sweet love is takin' over
All of those dark clouds have
faded away
Ooh you got the tables turnin'

Can't stop the fire burnin'
You got a ticket to take me all
the way.

Weatherman says
It's gonna get hot tonight
There's a fever in the air that I
can't control
Now I'm gonna be a fool for
love
Oh but I think it's alright
And I never wanna let this
feelin' go.

Weatherman says
It's gonna get hot tonight
I'm gonna be with my dream
desire
I'm gonna get lost in love
Ooh 'cause it feels so right
yeah
Gonna raise this flame into a
fire.
(Repeat chorus)

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DANCING ON THE CEILING

As recorded by Lionel Richie

LIONEL RICHIE
CARLOS RIOS
MICHAEL FRENCHIK

What is happening here
Something's going on that's not
quite clear
Somebody turn on the lights
We're gonna have a party
tonight
It's starting tonight.

Oh what a feeling
When we're dancing on the
ceiling
Oh what a feeling
When we're dancing on the
ceiling
The room is hot and that's good
Some of my friends came by
from the neighborhood
The people are starting to climb
the walls
It looks like ev'rybody is
having a ball.

Oh what a feeling
When we're dancing on the
ceiling
Oh what a feeling

When we're dancing on the
ceiling
Oh what a feeling
When we're dancing on the
ceiling
Oh what a feeling
When we're dancing on the
ceiling
Come on
Ev'rybody starts to lose control
When the music is right
If you see somebody hangin'
around
Don't get uptight
The only thing we want to do
tonight
Is go 'round and 'round
And turn upside down
Come on let's get down
So come on let's get loose
Don't hold back
'Cause it ain't no use
Hard to keep your feet on the
ground
'Cause when we like to party
We only want to get down.
Oh what a feeling
When we're dancing on the
ceiling
Oh what a feeling
When we're dancing on the
ceiling
Oh what a feeling baby
When we're dancing on the

ceiling
Oh what a feeling
When we're dancing on the
ceiling
Say what
Can't stop now
Just getting started
Ev'rybody clap your hands
Come on
Ev'rybody let's dance.

Oh what a feeling
When we're dancing on the
ceiling
Oh what a feeling
When we're dancing on the
ceiling
Oh what a feeling
When we're dancing on the
ceiling
Baby, baby
We're gonna dance all night
Till the broad daylight
Keep on movin' keep on
groovin'
Oh yeah
Oh what a feeling
When we're dancing on the
ceiling
Oh what a feeling
When we're dancing on the
ceiling.

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MIDAS TOUCH

As recorded by Midnight Star
JUNE WATSON WILLIAMS
BO WATSON

You say you're goin' thru
 changes
 Ev'ry day it seems your life is up
 and down
 And you say that you're lookin'
 for an answer
 But ev'ry where you look
 It seems it can't be found
 Like searchin' tryin' to find a
 rainbow
 No one's ever found the
 treasures told to be
 But if you're lookin' for a lover
 Ev'rything you need you can
 find right here in me.

I've got the midas touch
 Ev'rything I touch turns to gold
 I've got the midas touch bab!!
 Let me touch your body and
 your soul.

Now you've been trapped by love
 Someone breaks your heart and
 then he says goodbye
 So you say that you'll never love
 another
 You're tired of playin' games
 and that's the reason why
 But now whenever we're
 together
 There's a certain feeling that we
 both agree
 And it's time that you open up to
 love

'Cause if you don't ever try
 Then baby you may never see.

I've got the midas touch
 Ev'rything I touch turns to gold
 I've got the midas touch baby
 Let me touch your body and
 your soul.

Together you and I were meant
 to be
 I'll be right beside you whenever
 you need me
 This love we have will never
 fade away
 You can count on me 'cause I'm
 here to stay.

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PASSION FROM A WOMAN

As recorded by Krystol

N. M. WALDEN
R. JACKSON
L. JACKSON
T. SCOTT
R. STIGER

Stop breaking your neck trying
to do me
You must need passion from a
woman
Don't you try so hard just to
please me
Got to get some passion from a
woman.

Baby I know you're in love with
me hey
(What you gonna do)
It's so obvious you're dying for
affection
(Gonna give it to you).

But you got to learn
How to relax
Just lay back into the groove
No more hands and knees
proposals boy
Just get off the floor
And act like a man.

Stop breaking your neck trying
to do me
You must need passion from a
woman
Don't you try so hard just to
please me
Got to get some passion from a
woman.

Baby I love how you romance
me hey
(Just keep it up boy)
Don't you know that I need my
man to be strong
(So what you gonna do).

Baby you know
You've got to slow down
And take things as they come
There's no need to rush
This romance boy
I don't need all the stuff
I just want your love.

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GOIN' TO THE BANK

As recorded by The
Commodores

DENNIS LAMBERT
ANDY GOLDMARK
FRANNE GOLDE

She knows I want her
She knows I need her
She knows she got my love
But I'm apprehensive
She's so expensive
Girl just can't get enough
I'm the one who does 9 to 5
Hustlin' for my bread
While she's decidin' what dress
to buy
Layin' around in my bed.

Goin' to the bank
She got me goin' to the bank
She keeps me runnin' to the
bank
She got me, got me.

Drives my Mercedes
Lunch with the ladies
She loves the finer things
What have I created
Now I'm afraid to
See what tomorrow brings
She don't know what it does to
me
Tryin'-a keep her in line
If love is just a big charge
account
Why'd it have to be mine.
(Repeat chorus)

J.D.: Hello
Teller: Oh hi can I help you
today
J.D.: Yeah I'd like to make
another withdrawal
Teller: Again
J.D.: Yeah again
Teller: Um, well as you know
by now there is a substantial
penalty for early withdrawal.

She knows I love her
Knows how I need her
She knows I really care
I can't afford her
I should've taught her
I ain't no billionaire
Gotta get her to understand
Soon the well will be dry
If she don't love the simple
things
Maybe I'm the wrong guy.
(Repeat chorus)

She thinks she saves me money
Buyin' everything on sale
But she believes in quantity
Now I'm afraid to open my
mail.

Now the girl's gotta look good
for me
But this is going too far
'Cause she won't feel so
beautiful
When they repossess my car.
(Repeat chorus)

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NAIL IT TO THE WALL

As recorded by Stacy
Lattisaw

ARNIE ROMAN
STEPHEN BROUGHTON
LUNT

Nail it, nail it, nail it
Don't even think about
tomorrow
Just keep tonight on your mind
Gonna rip it up boy
One piece at a time
My machine is on automatic
Just pull the plug if it gets too
much
Out of control
This love's so strong it's
dangerous
When I'm with you
I can't wait to turn it loose.

Nail it to the wall
If you want an education
Come on nail it to the wall
It's the perfect situation.

There's no secrets under the
covers
It's just a place where lovers lie
Gonna open up boy
And let you look inside
Don't be afraid to do some
damage
I can see you're curious
Let's take tonight and turn it
into something serious
Right here with you
I can't wait to turn it loose.

Nail it to the wall
If you want an education
Come on nail it to the wall
It's the perfect situation.

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CRAZAY

As recorded by Jesse
Johnson with Sly Stone

JESSE JOHNSON

I think I wanna feel ya
I just wanna thrill ya girl
Gotta make you mine
I just wanna shake you
Think I'm gonna take you
Oh try'n' to blow my mind
I just wanna hold ya
Got to get to know ya
Dream about you all the time
I know I'm kind-a foolish
Gotta kind-a cool it
But girl you blow my mind
Oh that's why I'm.

Crazay
Crazay for you
Crazay for you all the time
Crazay
Crazay for you
Crazay for you all the time.

If you would only listen

Baby stop resistin'
Open up and let me in
I don't want to control you
Baby let me show you
I only play to win
Don't you think I'm serious
Baby not just curious
'Bout the way you make me
feel
You got my body burnin'
Baby you got me yearnin'
Cuz girl you give me chills
That's why I'm.

Crazay
Crazay for you
Crazay for you all the time
Crazay
Crazay for you
Crazay for you all the time.

I just wanna hold ya
Got to get to know ya
Dream about you all the time
People think I'm crazay
I told them just maybe
I'm about to lose my mind
Eh I want you to make me

Rock me baby shake me
Honey baby take me high
Don't you know I want to
Hug and kiss and love you
But girl you make me cry.

Crazay
Crazay for you
Crazay for you all the time
Crazay
Crazay for you
Crazay for you all the time.

Don't know just what to do
You make me lose my cool now
Pretty girls help me out
You got me on my knees
Baby, baby please
Girl you rock my house
Try'n' to tell you 'bout a girl I
know
Come on girl you've got to let
go
Ev'rybody knows.

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ARMED AND DANGEROUS

As recorded by Atlantic Starr

MAURICE WHITE
GARRY GLENN
MARTIN PAGE

You might think love's such an
easy game
You'll never get hooked
But you're playing with fire
When you wrote your name in
my book.

Don't you believe what you see

I'm not like the other guys
I'm here to warn you baby
There's something you don't
realize.

Hey baby I'm
Armed and dangerous
Better watch your step
Armed and dangerous
You're dealing with something
else
Will you take the risk
'Cause I'm armed and
dangerous.

My finger's dead on the trigger
I've got your heart in my sights
So how come you keep on
walking

So close to the red light.

Armed and dangerous
You better watch your step girl
Armed and dangerous
You're dealing with something
else
Will you take the risk
'Cause I'm armed and
dangerous.

When love hits you right
between the eyes
You'll learn that love was in
disguise surprise.

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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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GIVE ME THE REASON

As recorded by Luther Vandross

LUTHER VANDROSS
NAT ADDERLEY, JR.

What's there to say
There's not much to talk about
And whatever happened to all
of the love
That we vowed
Yes it's true.
And there's nothing new
You can say.

Give me the reason
To want you back
Why should I love you again
Do you know
Tell me how
How to forgive and forget
Give me the reason to love you
now

It's been a mighty long time
And the love that used to be
Ended the day you walked out
Never knew I'd ever be
Standing alone and outside
With no one to love.

I was secure and so glad
There was you to love
What in the world would I ever
do
Without us
But it's getting clear
That I have to get over you.

Give me the reason
To want you back
Why should I love you again
Do you know
Tell me how
How to forgive and forget
Give me the reason to love you
now

It's been a mighty long time
And the love that used to be
Ended the day you walked out
Never knew I'd ever be
Standing alone and outside
With no one to love.

Give me the reason
To love you girl
To love you girl.
(Repeat chorus)

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FOREVER AND A DAY

As recorded by Rick James

RICK JAMES

Baby if you love me
Come on girl and show me
Tell me what I must do
Got you where I want you
I love you girl it's only
Something I'm saying
Baby if you feel it
Come on girl and meet
And give me what I desire
Lots of pretty presents
I'll lay at your feet
Just let me turn on your fire
yeah.

Baby I think you and me could
be together eternally
Forever and a night
Baby I think you and me could
be together eternally
Forever and a day
Baby I think you and me could
be together eternally
Forever and a night
Baby I think you and me could
be together eternally
Forever and a day.

Baby if I give you loving and
kissin'
Maybe you'll understand
I've got all the treasures
Girl that you've been missing
You need me to be your man
Baby inspiration is something
that you seek
In all that you say and do
The only limitation is girl that
I'm so weak
Whenever I look at you yeah.

Baby I think you and me could
be together eternally
Forever and a night
Baby I think you and me could
be together eternally
Forever and a day
Baby I think you and me could
be together eternally
Forever and a night
Baby I think you and me could
be together eternally
Forever and a day.

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JODY

As recorded by Jermaine Stewart

JERMAINE STEWART
NARADA MICHAEL WALDEN
JEFFREY COHEN

Tigers on the left
Sharks on the right
Green-eyed devils burnin' in the
night
She don't need protection
She don't need to fight
She just drop her lids and say
she might.

You can't explain it
Make you weak make a grown
man freak
You can't contain it
What she got it's much too hot.

Ev'rybody wants a piece of
Jody
Wants a taste of the cake
Ev'rybody wants some of Jody
All the love they can take
Ev'rybody wants a piece of
Jody
Wants a taste of the cake
Ev'rybody wants some of Jody
All the love you can take.

The way she moves her hips
cannot be denied
She says she gonna love you
'til you're dry
World is spinnin' 'round
When you close your eyes
Think you must be learnin' how
to fly.

It must be voodoo
How she got you wired
Walkin' thru the fire
When she gets to you
You could lose your mind
'Cause she's so damn fine.

Ev'rybody wants a piece of
Jody
Wants a taste of the cake
Ev'rybody wants some of Jody
All the love they can take
Ev'rybody wants a piece of
Jody
Wants a taste of the cake
Ev'rybody wants some of Jody
All the love you can take.

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LOVE OF A LIFETIME

As recorded by Chaka Khan
GREEN GARSIDE
DAVID GAMSON
Love of a lifetime.

*Good for you (heart of change)
 Gotta be the heart of change
 Good for you (heart of change)
 I know we'll get it better
 Stir it up (got to be)
 Stir it in the heart of me
 Stir it and it's got to be
 The hope of something better.*

*I believe the world to be fast and
 ever changing
 That's the way for love to be
 It's got to last and set us free
 We got the love of a lifetime
 You're such a rock steady lover*

*baby
 Keep up the good love for Chaka
 You can hold it boy
 'Cos you can let it go.*

*Good for you (somethin' new)
 Gotcha into somethin' new
 Good for me
 Gimme somethin' new
 The way we work together
 Short and sweet (hit and run)
 I know where you're comin'
 from
 We can still (we can overcome)
 And baby we are hit and run
 together.*

*I believe the world to be fast and
 ever changing
 That's the way for love to be
 It's got to last and set us free
 We got the love of a lifetime
 You're such a rock steady lover*

*baby
 Keep up the good love for Chaka
 You can hold it boy
 'Cos you never let it go.*

*We got the love of a lifetime
 We got to keep on rockin' steady
 I really think I'm ready now
 Baby I'm gonna love and love.*

*We got the love of a lifetime
 Oh we're such rock steady
 lovers baby
 Keep up the good love together
 We can hold it boy and never let
 it go.*

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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.
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GROW UP

As recorded by Rockwell
ROCKWELL
JANET COLE

*I just want you to understand
 That I love you
 There's so many things
 I want you to know
 But you just have to grow up
 If you want some of this.*

*You're standin' with your ear
 against the wall
 Conveniently forget to say who
 called
 Oh baby
 You scream out for attention
 like a child
 And flirt with all my friends to
 drive me wild
 But there's really nothin' wrong
 with you*

All you gotta do is.

*Grow up babe
 Act more like a woman
 Grow up
 Inside your mind
 Grow up babe
 Ooh yeah and you'll be mine.*

*You gossip with the girls
 behind my back
 Exaggerate my faults and twist
 the facts
 Ev'ry time I leave you start a
 fight
 But when I stay at home you
 fuss all night
 It's so hard for me to deal with
 you
 All you gotta do is.*

*Grow up babe
 Act more like a woman
 Grow up
 Inside your mind
 Grow up babe*

Ooh yeah and you'll be mine.

*Grow up babe
 Act more like a woman
 Grow up
 Inside your mind
 Grow up
 'Cause girl don't you know that
 you'll be mine.
 (Repeat chorus)*

*Don't make me out to be
 someone cruel
 I only wanna make it work
 with you
 But if you play these games we
 both could lose.*

*You gotta learn to trust me girl
 somehow
 'Cause I could put an end to all
 your doubts
 I'll show you what true love is
 all about.*

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MOUNTAINS

As recorded by Prince and
the Revolution

PRINCE AND THE REVOLUTION

Once upon a time in a land
called Fantasy
Seventeen mountains stood so
high
The sea surrounded them and
together they would be
The only thing that ever made
u cry.

U said the devil told u that
another mountain would
appear
Ev'ry time somebody broke
your heart
He said the sea would 1 day
overflow with all your tears
And love will always leave u
lonely.

But I say it's only mountains
and the sea
Love will conquer if u just
believe
It's only mountains
And the sea
There's nothing greater
Than u and me.

Once upon a time in a
haystack of despair
Happiness sometimes hard 2
find
Africa divided hijack in the air
It's enough 2 make u want to
lose your mind.

But I say it's only mountains
and the sea
Love will conquer if u just
believe
It's only mountains
And the sea
There's nothing greater
Than u and me.

It's only mountains
And the sea
There's nothing greater
Than u and me.

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ANOTHERLOVER — HOLENYOHEAD

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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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 bu sy 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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The Forester Sisters

High Mountain Harmony

by **Montgomery Blaine**

What's old is new if you wait long enough, and what's good is always really good.

The country new wave (if you dare call it that) is rolling along with family harmonies riding the crest. In fact, family harmonies have always essentially been the backbone of country music. After all is said and done most country music, before the current era, was made on a front porch. Family bands, kinfolks singing, and the Judds, the Gatlin's, Sweethearts of the Rodeo, and the Forester Sisters, among the many family acts now in the public eye, are more than anything making an old tradition the new condition.

The most amazing thing about the Foresters was the speed of their success. Their first album held four hit singles, a career's worth for most acts, and the front porch video version of "I Fell In Love Again Last Night" gave the sisters visibility far beyond their short time in the national phase of the music business.

The four sisters, Kathy, June, Kim and Christy, have of course been singing together in various combinations all their lives. Hailing from the majestic Lookout Mountain country in Northern Georgia, their heritage is both the old and new south.

Famed for the Civil War battle named for their home place, as well as for being the last hideout of the Cherokees before the tragic Trail Of Tears march, Lookout Mountain is now home to a thriving arts and crafts community. And it was up on Lookout Mountain, at ages 10 and 8, that Kathy and June began singing together in church.

The natural sweet harmonies kept them in demand by the congregation and then, again by popular demand, a third Forester was added to the Sunday morning performances. "We still sing in church every chance we get," remarks Kim, "It's where we got



Alan Messer

our start and how we keep in touch with who we are and where we come from."

Christy, the youngest of the foursome, also wanted to sing, but, she recalls, "they told me all the parts were taken. I was heartbroken."

Their dream of a career in music dates back to their earliest experiences before an audience, and after June and Kathy graduated from college (education and music) they began applying themselves to realizing that dream.

Recruiting some local musicians, they formed a group and began

rehearsing and playing the occasional gig. Their repertoire was modern country with a strong traditional flavor. In 1980, Kim, who was still in school, became involved again. "We played some clubs and parties and had a lot of fun," she recalls. "Then I joined another band and when they broke up, some of those guys got together with June and Kathy's old group and before you knew it, they'd gone off and left us high and dry."

Christy, by that time, had naturally enough been singing with her sisters, and it was



Alma Muxner

decided, June recalls, "that we were going to be the band this time. We'd be the hirers and the firers." What followed was an intensive period of experimentation, honing and perfecting their art, with Christy joining in full time in 1982. "We traded leads and harmonies, trying to find just the right combination for each song," Christy recounts. "It was hard work, but we were loving it."

Expanding their performing schedule began to earn the sisters a local following. At one of the art festivals that Lookout Mountain is annually home to, a young songwriter approached the girls with a song he had written that he thought they could do. It was called "Yankee Don't Go Home." The sisters went to Muscle Shoals, Alabama, where they recorded a demo tape, which included that

song and another one called "A Few Good Men" and a reworking of the gospel standard "Motherless Child."

In 1984 that tape ended up on the desk of a talent scout for Warner Bros. Records. That summer the girls found themselves performing a showcase for some Warner execs.

"They offered to sign us that night," says Christy. "We couldn't believe it then, and it's still sort of hard now." The foursome's first single, "That's What You Do When You're In Love," shot to number 10 on the charts and six months later it was still on the charts. At that point they returned to the studio to record the album that launched their career.

The Forester's devotion to pure country sounds at a time when the public is welcoming that return to

roots has also earned them, remarkable in so short a time, such distinctions as a Grammy nomination, an Academy of Country Music nomination, a Music City News Star of Tomorrow nomination and the praise of the Atlanta Songwriter Association by being singled out as Outstanding New Artists of the Year. The Forester's second album, *Perfume, Ribbons And Pearls* has now been released. It combines straight ahead country, up-tempo tunes and a Forester's version of the Supremes' "Back In My Arms Again." They call it "modern country music, a collection of tunes that linger long after the album is over."

Good for you girls. We need something that lingers in this fast food world.

COUNTRY SECTION



Mickey Gilley



Shelly West

- 62/Always Have Always will
- 60/Call Home
- 53/Didn't We
- 51/Diggin' Up Bones
- 54/Doo-Wah Days
- 58/Everything I Used To Do
- 54/Hell And High Water
- 53/I Fell In Love Again Last Night
- 53/It Ain't Cool To Be Crazy About You
- 60/Let It Be Love
- 56/Love Don't Come Any Better Than This
- 62/No One Mends A Broken Heart Like You
- 57/Oh Darlin' (Why Don't You Care For Me No More)
- 58/On The Other Hand
- 64/One Love At A Time
- 51/So This Is Love
- 64/That's What Her Memory Is For
- 57/Time Stood Still
- 56/Touch Me When We're Dancing
- 58/Used To Blue
- 64/We Had It All
- 64/What Am I Gonna Do About You
- 52/What You Do To Me
- 57/What You'll Do When I'm Gone
- 56/When You Hurt I Hurt
- 54/Wine Colored Roses
- 62/You're Still New To Me



George Jones

SO THIS IS LOVE

As recorded by Charly McClain

STEPHEN A. DAVIS
DENNIS MORGAN

*In my heart there are many
wounds
Love had a bad reputation
I started thinkin' I was meant to
lose
Now you're a total revelation.*

*So this is love
This is what it's all about
So this is love
I'm glad I finally found out
You lift me up with just one
touch
You treat me like a lady
So this is love
So this is love
Can't get enough
Woh, woh, yeah, yeah
Woh, woh, yeah, yeah.*

I've had my fill of feelin' blue

*Hangin' out with the wrong
crowd
Now I've got a different point of
view
From up here in the clouds.*

*So this is love
This is what it's all about
So this is love
I'm glad I finally found out
You life me up with just one
touch
You treat me like a lady
So this is love
So this is love
Can't get enough
Woh, woh, yeah, yeah
Woh, woh, yeah, yeah.*

*The way you hold me
I know the feelin' is real
I can't explain it
But I like what I feel.*

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DIGGIN' UP BONES

As recorded by Randy Travis

PAUL OVERSTREET
AL GORE

*Last night I dug your picture
out from my old dresser
drawer
I set it on the table and I
talked to it 'til four
I read some old love letters
right up to the break of dawn
Yeah I've been sittin' alone
diggin' up bones.*

*I'm diggin' up bones
I'm diggin' up bones
Exhuming things that's better
left alone
I'm resurrecting mem'ries of
love that's dead and gone
Yeah tonight I'm sittin' alone
Diggin' up bones.*

*Then I went through the
jewelry and I found our
wedding rings
I put mine on my finger
And I gave yours a fling
Across this lonely bedroom of
our recent broken home
Yeah tonight I'm sittin' alone
diggin' up bones.*

*I'm diggin' up bones
I'm diggin' up bones
Exhuming things that's better
left alone
I'm resurrecting mem'ries of a
love that's dead and gone
Yeah tonight I'm sittin' alone
Diggin' up bones.*

*Then I went through the closet
and found some things in
there
Like that pretty negligee that I
bought you to wear
And I recalled how good you
looked each time you put it
on
Yeah tonight I'm sittin' alone
diggin' up bones.*

*Well I went to the kitchen to get
a bite to eat
But I just kept on wishin' I
could taste your kisses sweet
I found an old cold chicken leg
that I've been gnawing on
Yeah tonight I'm sittin' alone
diggin' up bones.*

(Repeat chorus)

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WHAT YOU DO TO ME

As recorded by New Grass Revival

JOHN HALL
JOANNA HALL

*Baby
Maybe I look like a fool
Standing before you
Trying to figure out
What you do to me
Just to see you
Just to hear you speak my name
Makes me feel so weak
I can hardly stand
What you do to me.*

*What you do to me
Is like poetry
If I only knew
What you do to me
What you do to me
I so heavenly
Wish I could do to you
What you do to me.*

*Baby
I'm used to being in command
Knowing where I stand
But that was long before
You got through to me
Now I'm beggin'
Don't let me go down in flames
Don't be playing games
'Cause I can't live without
What you do to me.*

*Keep on holding me
Keep on kissing me
Keep on driving me wild
Keep on touching me
And my mercury
Keep on climbing way up to the sky.*

*What you do to me
Is like poetry
If I only knew
What you do to me
What you do to me
Is so heavenly
Wish I could do to you
What you do to me.*

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DIDN'T WE

As recorded by Lee Greenwood

**TROY SEALS
GRAHAM LYLE**

*I think of all the times
I needed you
And you would come to me
'Cause you wanted to
And we'd build a fire
That would last thru the night
Still be burning in the mornin.'
light
Lord we must of had a*

*thousand ways
Ohh takin' our breath away.*

*We took a chance or two
Didn't we
And made some mountains
move
Didn't we
And from out of the blue
The storm clouds came
When it started raining we just
let it rain
Sadness yes
But no regrets
'Cause when we had it baby
We had the best
Didn't we
Didn't we*

*Didn't we
Didn't we.*

*And every now and then
My feeling's show
And it takes me a while
To let you go
'Cause you were more than a
lover
More than a friend
Never before and never again.*

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IT AIN'T COOL TO BE CRAZY ABOUT YOU

As recorded by George Strait

**DEAN DILLION
ROYCE PORTER**

*I thought you and me were
something speical
Thought you thought that way
too
Now I know that this ol' boy just
ain't
The best you think you'll ever
do.*

*It ain't cool to be crazy about
you
It ain't suave or debonair to let
you know
I care
Like I do
It ain't smart to be so reckless
with my heart
I should have known right from
the start
I'd end up like a fool
Believe me it ain't cool.*

*All of my friends they tried to
tell me
What and what not to do
Took a while for them to sell me*

But finally they got through.

*It ain't cool to be crazy about
you
It ain't sauve or debonair to let
you know
I care
Like I do
It ain't smart to be so reckless
with my heart
I should have known right from
the start
I'd end up like a fool
Believe me it ain't cool.*

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I FELL IN LOVE AGAIN LAST NIGHT

As recorded by The Forester Sisters

**THOM SCHUYLER
PAUL OVERSTREET**

*I fell in love again last night
You keep doing everything so
right
You've got me wrapped around
your fingers
And every morning the love still
lingers
I fell in love again last night.*

When you kissed me

*The way you've always done
Like that first night you were
with me
And my heart just came undone
Lyin' here this morning
Girl I know you're still the one.*

*I fell in love again last night
You keep doing everything so
right
You're the reason my heart
keeps beating
And every morning it keeps
repeating
I fell in love again last night.*

*We were talkin'
About some future plans
And how far we've come*

*together
Since the night it all began
And you reached out to touch
me
And guess what happened
then.*

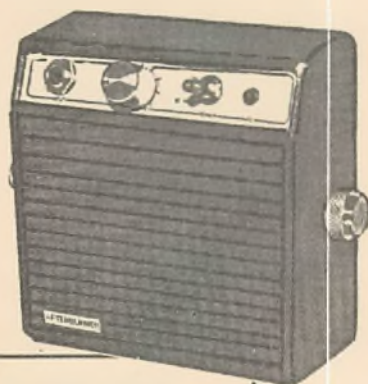
*I fell in love again last night
You keep doing everything so
right
You're the reason my heart
keeps beating
And every morning it keeps
repeating
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I fell in love again last night
I fell in love again last night.*

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WINE COLORED ROSES

As recorded by George Jones

**DENNIS KNUTSON
A.L. DOODLE OWENS**

*Today I got a long letter
From one who still cares for me
She asked lots of questions like
would I call her sometimes
And was I gettin' back on my
feet.*

*She asked if I had quit drinkin'
Like I promised to long ago
The words wouldn't come when
I called
And she answered but I found a
way to say no.*

*I sent her some wine colored
roses
The color of grapes on the vine
When she sees the wine colored
roses
They'll tell her I'm still on the
wine.*

*The roses will say I still love her
Their color will cause her to cry
One dozen reasons to tell her
I'm sorry and twelve pretty
flowers don't lie.*

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HELL AND HIGH WATER

As recorded by T. Graham
Brown

**T. GRAHAM BROWN
ALEX HARVERY**

*Baby don't worry
If he's troubling your mind
It'll all wash away
In the river of time
If you need a shoulder
I'll be around
(Be) a rock to hold on to
Till the river goes down.*

*(Cause) it's hell and high water
You're goin' through
But come hell or high water
I'll be waiting here for you.*

*I can't keep you from crying
I can't stop the pain
The brightest of sunshine
Can't stop the rain
But I'm gonna be there
Just like that old sun
I'll be your good morning
When your crying's all done.*

*(Cause) it's hell and high water
You're goin' through
But come hell or high water
I'll be waiting here for you.*

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DOO-WAH DAYS

As recorded by Mickey Gilley

**ED HUNNICUTT
DOUG GILMORE
GARY VINCENT**

*Back in the doo-wah days
We had a ball
Nights on the boardwalk
We had it all
Time just skipped away
Back in the doo-wah days.*

*Back in the doo-wah days
When we were young
Life was a carousel
We fell in love
And time just skipped away
Back in our doo-wah days
Be bop a lu
Peggy Sue those songs bring*

*back old memories
Shubop shoowah
Shananana those words they
mean so much to me.*

*Back in the doo-wah days
You held me tight
You never let me go
It still feels so right
It's just as good today
Back in our doo-wah days.*

*Back in the doo-wah days
We had a ball
Nights on the boardwalk
We had it all
Time just skipped away
Back in the doo-wah days.*

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WHEN YOU HURT I HURT

As recorded by Ronnie McDowell

RONNIE MCDOWELL

*When your tears are like a river
Flowin' endlessly
And your heart is sinkin' faster
Than a ship at sea
If you're drownin' in your
misery
Everything's all wrong
Just remember
You don't ever have to face it*

alone.

*Cause when you hurt
I hurt
When you're blue
I'm blue
When you're feeling like you just
wanna die
I'm feeling it too
Oh darlin' don't you know
That when you hurt
I hurt
Hurtin' for you.*

*When the pain is too much
You feel you just can't bear
I'll come runnin' to you baby
And your burdens I'll share
If he dare leave you lonely*

*Let me fill that space
Don't you know
I'd give my soul just to be in his
place.*

*Cause when you hurt
I hurt
When you're blue
I'm blue
When you're feeling like you just
wanna die
I'm feeling it too
Oh darlin' don't you know
That when you hurt
I hurt
Hurtin' for you.*

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TOUCH ME WHEN WE'RE DANCING

As recorded by Alabama

**TERRY SKINNER
J.L. WALLACE
KEN BELL**

*Play us a song we can slow
dance on
We want to hold each other
Play us a groove so we hardly
move
Just let our hearts sit together
Oh baby, 'cause it feels so good
when we're close like this*

*Whisper in my ear and let me
steal a kiss.*

*Come on and touch me when
we're dancing
You know you've got that loving
touch
Oh touch me when we're
dancing
I want to feel you when I'm
falling in love.*

*Tonight's the night and it feels
so right
What my heart's saying to me
You're the one I've waited for so
long
So let your love flow through me*

*Oh baby, 'cause it feels so good
when we can be this close
You've got me up so high I could
fly coast to coast.*

*Come on and touch me when
we're dancing
You know you've got that loving
touch
Oh touch me when we're
dancing
I want to feel you when I'm
falling in love.*

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LOVE DON'T COME ANY BETTER THAN THIS

As recorded by Shelly West

**SUSAN LONGACRE
KENT M. ROBBINS**

*Was it the full of the moon
Or the lonely night the look in
your eye
Or the need in the mine
Was it just the red rose that had
us caught up in love's sway
that night.*

Whatever it was we wanted

*some more the feelings flowed
like never before
Two hungry hearts lucked out
just look at the love that we've
got now.*

*Was it your telephone call when
I needed it most
Your knock at the door and
your midnight rose
That night was meant to be
when love discovered you and
me.*

*Was it the luck of the draw
The spin of the wheel that
brought us here to love so
real.*

*Love don't come any better than
this
Who woulda thought your good
night kiss would end up
wakin' me up everyday
Love don't come any better than
this
When we think it's good as it
gets
It gets a little better
How sweet it is oh
Love don't come any better than
this.*

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OH DARLIN' (Why Don't You Care For Me No More)

As recorded by The O'Kanes

**KIERAN KANE
JAMIE O'HARA**

Oh darlin'
Why don't you care for me no
more
Oh darlin'.

I still look the way I look
I still talk the way I talk
I still dress the way I dress
I don't understand.

Oh darlin'
Why don't you care for me no
more
Oh darlin'.

I still do what I do
I still think what I think
I still am what I am
I don't understand.

Oh darlin'
Why don't you care for me no
more
Oh darlin'.

I still feel what I feel
I still love what I love
I still want what I want
I don't understand.

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TIME STOOD STILL

As recorded by Vern Gosdin

ROBERT JOHN JONES

You made my world go 'round
But now it's upside down
Time stood still
When you said goodbye
You made my heart complete
Then broke it at my feet
Time stood still
When you said goodbye.

And now the seasons don't
change
The days have no name
Today is like yesterday
I lean on the wine
But your memory like time
Baby won't slip away.

To get you off my mind
Just takes a little time
But time stood still
When you said goodbye.

And now the seasons don't
change
The days have no name
Today is like yesterday
I lean on the wine
But your memory like time
Baby won't slip away.

To get you off my mind
Just takes a little time
But time stood still
When you said goodbye.

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WHAT YOU'LL DO WHEN I'M GONE

As recorded by Waylon
Jennings

LARRY BUTLER

Staring at the door
Every night I'm thinkin' more
and more
About walking out that door
I know someday I will
Though I'm standing still
Someday I will
I know someday I will.

As right as we were
We are wrong
And nothin's gonna change
what we've done
The only thing that keeps me
from going babe
Is wondering what you'll do
when I'm gone.

There's something in your eyes
I swear your eyes are telling me
goodbye

Goodbye is in your eyes
You can call it pride
But my thoughts of someone
else here by your side
Well that's killing me inside.

As right as we were
We are wrong
And nothin's gonna change
what we've done
The only thing that keeps me
from going babe
Is wondering what you'll do
when I'm gone.

Staring at the door
Every night I'm thinkin' more
and more
About walking out that door.

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EVERYTHING I USED TO DO

As recorded by Gene Watson

ERNIE ROWELL

*Smoked my first cigarette
After bein' quit for years
I'd waited long enough
And they taste so good with beer
Yes I'm drinkin' again
Just a little weekend booze
And I'm doin' everything I used
to do
But loving you.*

*I've been down to the factory
Even got my old job back
Workin' under Junior Moore
again*

*He won't cut us any slack
But it's better than nothin'
And it always gets me through
Seems I'm doin' everything I
used to do
But loving you.*

*Then runnin' into you
Seems like old times again
Let's have a drink or two
And you can tell me how you've
been
It all seems so familiar
That it must be deja vu
Cause yes I'm doin' everything I
used to do
But loving you.*

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USED TO BLUE

As recorded by Sawyer Brown

FRED KNOBLOCH BILL LABOUNTY

*I got your postcard from Dallas
You say you worry if I'm doin'
alright
I'm glad you still think about
us
But you don't have to worry
now
It hardly ever gets me down.*

*'Cause I'm getting used to blue
I'll get used to getting over you
I don't bounce back the way
that most folks do
I'm getting used to blue.*

ON THE OTHER HAND

As recorded by Randy Travis

PAUL OVERSTREET DON SCHLITZ

*On the other hand
I count the reasons
I could stay with you
And hold you close to me
All night long
So many lover's games
I'd love to play with you
On the other hand
There's no reason
Why it's wrong.*

*But on the other hand
There's a golden band
To remind me of someone
Who would not understand
On the other hand
I could stay
And be your lover man
But the reason I must go
Is on the other hand.*

*In your arms
I feel the passion
I thought had died
When I looked into your eyes
I found myself
When I first kissed your lips
I felt so alive
I've got to hand it to you girl
You're something else.*

(Repeat chorus)

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*I'll get me an unlisted number
And I'll draw the curtains like
there's nobody home
Find me a cloud to sit under
Maybe turn the TV on
Gotta have a little fun.*

*'Cause I'm getting used to blue
I'll get used to getting over you
I've been knocked around a
time or two
I'm getting used to blue.*

*It's gonna take some tears
It's gonna take some time to
get the feelings
I keep out of sight
All the way out of my mind.
(Repeat chorus)*

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HOW TO READ ANYONE'S MIND

Truly Incredible! Incredibly true! Finally, you can crash the barrier to genuine person-to-person thought communication as you never could before. All alone, with no help, no tricks of any kind, perform the fantastic feat that defies explanation: Actually visualize ideas, images, and words from someone else's mind right in your own head—as if you were reading the pages of a book!

Forget about distance! Your subject can be in the same room with you, chatting with you by telephone, or completely out of sight across the country. You still can do it. Accept the unprecedented proposal offered to you in this announcement—and I'll prove it to you.

I know exactly what you are thinking right now.

You are quite intrigued. And most skeptical. You sincerely believe that is absolutely impossible. That *no one* can really read anyone else's mind. From miles away? *Never!*

You have every right to be unconvinced. "Mind-reading" is usually a stunt performed on TV or in a club. We all know that such demonstrations rely on some kind of secret gimmick.

That while it's great entertainment—it's an out and out fake. Certainly not the *real* thing.

The real thing—for use in real life—is what I am talking about. Like you, I was totally doubtful that it could ever be done "off-stage." Especially by the *average* person.

AT LAST! THE REVOLUTIONARY TECHNIQUE THAT TURNS FANTASY INTO SHEER REALITY!

Something happened that converted me from a die-hard cynic into a fervent believer. The "Mind-Read" Manuscript crossed my desk.

As a publisher, I read many manuscripts. Yet, this particular one caught my eye at once. I had heard about the author. He is a highly-gifted psychic with a record for pioneering in the field of extra-sensory perception.

His manuscript stunned me. Practically knocked me off my chair. Any lingering doubt I ever had about the "impossibility" of person-to-person mind communication went flying out the window!

I just couldn't believe my eyes. Here it was, in black and white. Written in simple language anyone could understand. An easy-to-learn *break-through* technique to enable an ordinary man or woman to read someone else's mind. Anytime. Anywhere. *At will!*

A TECHNIQUE SO POWERFUL IT MIGHT EVEN BE ILLEGAL!

My first inclination was to burn the manuscript. To destroy it entirely. In the wrong hands, it could be *dynamite!*

Then I had second thoughts. Why should I be a censor? I believe in a free press. So I printed up a limited edition for distribution *only* to those who will use the technique carefully and wisely within the law.

If you are such a person, I am more than willing to let you try it out without your risking one cent. That's how confident I am of the integrity and power of this most innovative technique.

Everything is explained in easy, step-by-step detail. No special experience or education is required. That's what makes it so *workable*.

START READING MINDS TO START A WHOLE NEW WONDERFUL LIFE!

Imagine what it would mean to you to have instant access to another person's thoughts whenever you wished.

You would have immediate, lifetime control over your family, friends, neighbors, business associates—even perfect strangers.

Like it or not, they would come under your direct personal domination. You would know what they were thinking at any given time. No one, not even the sharpest human, could hide a thing from you. Others might be fooled by their words. *But not you!*

You already know why. You would be able to read their inner-most, hidden thoughts. As clearly as if you were looking at the pages of a book set in type one inch high. Without their ever knowing about it! *Unless you, yourself, told them!*

Dealing with the opposite sex would be a pleasure. Imagine knowing in advance just what to expect from your date or mate. No more guesswork. No more wasted time. No more frustration. *For once, you are boss!*

And watch the money roll in. You could out-negotiate anyone in any business situation. "See-through" sales double-talk straight to the plain facts. No one gets the better of you. *Not when you can read minds!*

Whether you're quoting a price or asking for a raise, you'll never short-change yourself. You'll always know the other party's bottom line. *And get it!*

There's no "gamble" in gambling when you bet on a sure thing. You'll smile when you sit down to play poker or blackjack. When you know the other players' cards, *it is hard to lose!*

When a loved one is far away, you'll be at ease. Merely follow the technique to find out what he or she is feeling and doing. It's a lot *cheaper* than a long-distance telephone call!

This is just the beginning. Day-in and day-out for the rest of your life, you will enjoy using the technique in countless ways. To be happier, richer, more fulfilled.

YOU DON'T HAVE TO BELIEVE IT. YOU RISK NOTHING TO TRY IT!

If you still insist that "it's impossible", consider this: Have you ever said something to someone only to have him reply; "Funny, I was just thinking the very same thing"?

Coincidence? Maybe. Or perhaps you have unconsciously used the technique without even being aware of doing so. Now you can consciously engage in true thought communication with valuable knowledge like this:

- The first key to mind-reading success.
- 4 ways to reach crystal-clear reception.
- Why an angry person's mind is easy to read.
- How to secretly verify another's thoughts.
- How to read many minds at the same time.

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So you'll have plenty of time to put the technique through the most rigid test, the most challenging examination. To prove to yourself beyond question that *you* can read anyone else's mind like a book.

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LET IT BE LOVE

As recorded by Jenny Yates

JENNY YATES

Let it be love
That's in his heart
Let it be love
That's in his eye
Let it be love
That's finally gonna be mine
Let it be just what I've waited for
I don't wanna have to look no more
Let it be love
That I've fallen in tonight.

Well just look at him standing there
Looking like the answer to my prayers and here I am feeling scared
Afraid to take a chance let somebody care.

Let it be love
That's in his heart
Let it be love
That's in his eye
Let it be love
That's finally gonna be mine
Let it be just what I've waited for
I don't wanna have to look no more
Let it be love
That I've fallen in tonight.

I don't wanna make a mistake
I don't wanna set myself for the heartbreak
I'm gonna lay my love on the line
And hope that it's gonna last a lifetime.

Oh let it be oh
Let it be love
That's I've fallen in tonight.

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CALL HOME

As recorded by Glen Campbell

TROY SEALS MIKE REID

I packed my soul in an old suit case
On the day I left the farm
I'll never forget my momma's eyes
As I held her in my arms
Daddy stood there strong and silent
That's always been his way
But his love came through loud and clear
As I heard him softly say.

Don't forget to call home
Call home
Just let us know
That you're safe and sound
When the cold winds start blowin'
If you need anything at all
Call home hmmm
My heart was breakin' as they were sayin'
Call home.

Heaven helps the young and foolish
Through the years they wander
Heaven holds the ones you love
When the row is called up yonder
The farm is standing empty now
But I'm filled with memories
And I know the circle is unbroken
When I fall down on my knees.

Oh and I call home
Call home
Just let 'em know
I'm safe and sound
When the cold winds start blowin'
If I need anything at all
I call home
When I need to rise above it all
I call home.

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Television Psychic Bob Ferguson shows you

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

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

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

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

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

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

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 case, let me say this: **DO YOU NEED MONEY?** Say the powerful words on page 37. With this secret, money is always available to you!

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

HOW AGNES C. WON OVER \$500.00 WITH THE WORDS FOR WINNING CONTESTS!

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

"I simply could not believe it when my number was drawn for the grand prize (7 days later). I still can't believe it," she says. "I won over a half-million dollars." Agnes and her family are now enjoying their new lakefront home with its private boathouse and dock. They have two expensive autos and all the other luxuries money can buy.

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

MAGIC WORDS FOR MIRACLE HEALING!

Before I tell you how **YOU** may achieve a **MIRACLE HEALING**, let me tell you how a man was healed of arthritis in **FIFTEEN MINUTES!** A friend of mine, Louise 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, Louise has been able to heal "incurable" diseases! **AND YOU CAN DO THE VERY SAME THING!** This is just an average case. With this power, you can command healings like this on almost a daily basis. I'm telling you this power is **FANTASTIC!**

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

139-140—

◆ Cure ulcers, nervous headache, and insomnia! Calm the nerves!
◆ Cure diseases of the liver and spleen—stop bleeding!
◆ Strengthen the eyes, control epilepsy and disorders of the stomach!

◆ Cure heart disease, increase circulation, and beat gout!
◆ Heal burns, conditions of the nose, throat and sinus, treat hay fever and asthma!

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

MIRACLE CURES REPORTED!

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

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

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

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

◆ **BOY 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 CRAFT TABLE AFTER USING THE MAGIC WORDS ON PAGE 30!** Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7's. He walked away with \$800!

Anyone can use these magic words. When you use them, what you command does happen! You can control 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 putty in your hands! No one can resist you! Let me show you how easily this happens!

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

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

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

◆ **MAGIC WORDS FOR SECRET KNOWLEDGE!** The magic words on page 168 allow you to become an invisible traveler to anywhere in the world. You can listen to conversations and you can see what's going on, completely undetected. You will experience the ability to walk through walls and doors. Nothing can be kept secret from you—there is no longer such a thing as a locked door. You can enter any place at will. If you wish to know about



ABOUT THE AUTHOR

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

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

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

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

THE AMAZING SECRET OF COSMIC DUST!

On page 204, I tell you the amazing secret of *Cosmic Dust*: how to make it and USE it to bring good fortune, punish evil doers, and heal the sick! The 3 needed ingredients are easy and inexpensive to obtain. (You may already have them in your kitchen or basement storage area.) 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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ALWAYS HAVE ALWAYS WILL

As recorded by Janie Fricke

JOHNNY MEARS

*It seems funny I remembered
your number after all this
time
And I know that it's late
And I hope that I'm not out of
line
But for some crazy reason
I've been thinking 'bout you all
day
And every three hours now*

*I've been thinking of something
to say.*

*I love you like a fool
Always have always will
But you know that it's just my
point of view
But I love you still
Always have always will
Always have always will love
you.*

*Are you sleeping better
Now that I'm gone
(And I want to know)
Who's holding you tight or are
you holding your own
You're awfully quiet*

*(I guess you're tired)
So I'll hang up the phone
But you know my heart can't
leave well enough alone.*

*I love you like a fool
Always have always will
But you know that it's just my
point of view
But I love you still
Always have always will
Always have always will love
you.*

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NO ONE MENDS A BROKEN HEART LIKE YOU

As recorded by Barbara Mandrell

JOHN SCHWEERS

*Sometimes I really think it's
over
But your blue eyes have never
lost a fool*

*One kiss and I'm right back
believing
Oh, no one mends a broken
heart like you.*

*You always find all the
scattered pieces
Your words turn lies back into
truth
Your love opens every door it
closes
Oh, no one mends a broken
heart like you.*

*Your touch knows the fine art of
healing
Your heart knows when to make*

*its move
Practice makes perfect don't it
darling
Oh, no one mends a broken
heart like you.*

*You always find all the
scattered pieces
Your words turn lies back into
truth
Your love opens every door it
closes
Oh, no one mends a broken
heart like you.*

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YOU'RE STILL NEW TO ME

As recorded by Marie Osmond with Paul Davis

**PAUL OVERSTREET
PAUL DAVIS**

*Harold comes over and cries on
my shoulder
While Linda keeps you on the
phone
Lord knows they're tryin' to
keep their love from dyin'
But somehow they can't get
along.*

*As their love grows older their
hearts just grow colder*

*It looks like it's over for them
But honey I loved you so much
the first time that we touched
And I love you more now than
then.*

*Darlin' you're still new to me
The longer that I hold you the
more I believe
That our first night together is
gonna last forever
If only in our memories
You know that time won't be
stealing
That old first time feeling
You'll always be new to me.*

*Let's bring back the good times
We'll break out some old wine
We'll play our favorite old*

*songs
It's a scratchy old record but it
sounds good as ever
When we're dancing and you
sing along.*

*Darlin' you're still new to me
The longer that I hold you the
more I believe
That our first night together is
gonna last forever
If only in our memories
You know that time won't be
stealing
That old first time feeling
You'll always be new to me.*

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THAT'S WHAT HER MEMORY IS FOR

As recorded by Butch Nelson

JOHN SCHWEERS
JEAMES DEAN HICKS
ROGER MURRAH

*I don't need to hear a juke box
playing
To make me sad enough to cry
I don't want to hear the word
forever
It's already turned into goodbye
I know I've lost the love of a*

*lifetime
And it won't ever be like before
But I don't need these
heartaches to remind me
That's what her memory is for.*

*That's what her memory is for
Keeping the past an open door
Nothing's gonna hurt me
anymore
That's what her memory is for.*

*I don't need to see the empty
closets
To realize half my world is gone
I don't need to turn and touch
her pillow*

*To know I'll be waking up alone
They tell me I should try to find
a new love
But I know it would end before
it starts
I've already got someone to hold
me
That's what her memory is for.*

*That's what her memory is for
Keeping the past an open door
Nothing's gonna hurt me
anymore
That's what her memory is for.*

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WHAT AM I GONNA DO ABOUT YOU

As recorded by Reba

McEntire
DOUG GILMORE
JIM ALISON
BOB SIMON

*The kid down the street mows
the grass every week
The neighbor next door fixed
the roof where it leaked
The job's goin' fine and the bills
are all paid
Everyone thinks that I'm doin'*

*okay.
There's a guy at work
He's asked me out once or
twice
I haven't said yes
But I'm thinkin' I might
Then on my way home I
thought I saw you walk by
If only I could get you out of
my mind.
What in the world am I gonna
do about you
Oh your memory keeps comin'
back from out of the blue
Oh well I've tried and I've tried
But I still can't believe that*

*we're through
So tell me what in the world
am I gonna do about you
What am I gonna do about you.
I went to the store but it wasn't
much fun
It doesn't take long when
you're shopping for one
Then standin' in line I thought I
saw you walk in
And that's when it started all
over again.
(Repeat chorus)*

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ONE LOVE AT A TIME

As recorded by Tanya Tucker

PAUL OVERSTREET
PAUL DAVIS

*It makes me weak
And in a hurry
All night long I lay and I worry
I'm so afraid that I'm gonna
talk in my sleep
Who do I love
Who am I using
Which one is which can get so
confusing*

*I've got to choose one and set
the other one free.*

*One love at a time that's all I
can handle
Burning both ends of a candle
can drive you insane
With one love in your heart
And one love on your mind
It can tear a man apart
I just need one love at a time.*

*One's got a birthday
It's in December
Which one's in July*

*I can't remember
I get 'em mixed up
What am I gonna do
It keeps me uptight
It's driving me crazy
They're both believing they're
both my baby
Sometimes I wonder who's been
playing the fool.*

(Repeat chorus)

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WE HAD IT ALL

As recorded by Dolly Parton

TROY SEALS
DONNIE FRITTS

*I can hear the wind a-blowing
in my mind
Just the way it used to sound
through the Georgia pines
And you were there to answer
when I called
You and me Lord knows
We had it all.
Remember how I used to touch
your hair*

*While reaching for the feeling
that was always there
You were the best thing in my
life I can recall
You and me
We had it all.*

*I know that we can never live
those times again
So I let these dreams take me
back to where we've been
Then I'll stay there with you
just as long as I can
Oh it was so good
Oh it was so good*

*Oh it was so good
When I was your man.*

*And I'll never stop believing in
your smile
And even though you didn't
stay
It was all worthwhile
You were the best thing in my
life I can recall
Ooh you and me
We had it all.*

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

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

Dear Friend:

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

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

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

CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

FUN POWER—TOO!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

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

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

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

MORE AMAZING CASE HISTORIES!

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

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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

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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

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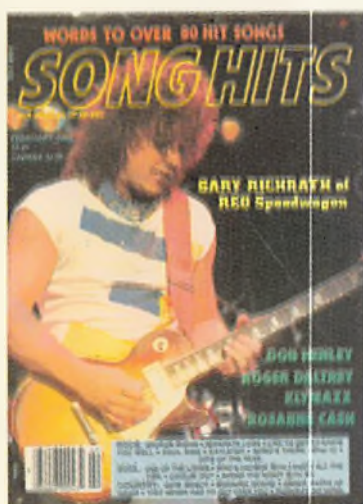
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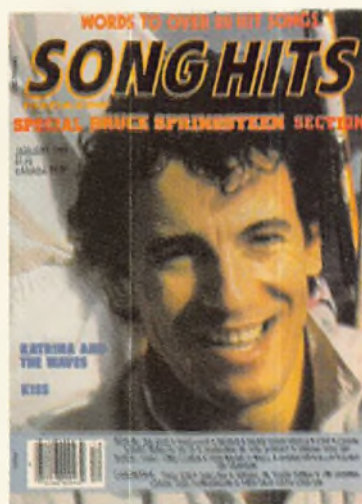
April 86



March 86



Feb. 86



Jan. 86



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John Waite interview
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September, 1985

Kenny Loggins interview
The Power Station
Survivor interview
Diana Ross
Emmylou Harris interview

August, 1985

Mick Jagger
USA For Africa
Little River Band
George Duke
John Schneider

July, 1985

Pat Benatar interview
Cyndi Lauper
Deep Purple — interview with Roger Glover
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