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HUEY LEWIS & THE NEWS

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SONG HITS

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SONG HITS

May, 1987

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PUBLISHER

John Santangelo

EXECUTIVE EDITOR

William T. Anderson

EDITOR

Mary Jane Canetti

ASSOCIATE EDITOR

JoAnn Sardo

CONTRIBUTING WRITERS

Rich Sutton, Steve Wasahia,
Robin Gaines, Mary Anne Cassata,
Elianne Halbersberg, Tom Lounges,
Rick Bolsom

ART DIRECTOR

Lou Piro

EXECUTIVE ART DIRECTOR

Tony Merola

ASST. EXEC. ART DIRECTOR

Maureen Foster

BUSINESS MANAGER

Edward Konick

STAFF PHOTOGRAPHER

JoAnn Sardo

CONTRIBUTING PHOTOGRAPHERS

Terry Sevold, Rich Fuscia,
Star File, Pix Int'l

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ROCK SECTION



REO Speedwagon



Bruce Willis

- 25/At This Moment
- 15/Best Man In The World, The
- 32/Best Of Both Worlds
- 29/Boyz Are Gonna Rock
- 25/Can't Live Without
- 29/Change Of Heart
- 14/Don't Need A Gun
- 5/Finer Things, The
- 35/Honeythief, The
- 35/I Ain't Superstitious
- 34/I Need Your Loving
- 5/I Wanna Go Back
- 12/Jacob's Ladder
- 32/Just One Night
- 5/Keep Your Hands To Yourself
- 32/Livin' On A Prayer
- 30/Mandolin Rain
- 35/Master Of Puppets
- 29/Metal Of Honor
- 19/Stay The Night
- 12/That Ain't Love
- 12/This Means War
- 19/We Connect
- 19/We're Ready
- 15/Why Does A Man Have To Be Strong
- 34/Will You Still Love Me
- 15/Without Your Love



Chicago

THE FINER THINGS

As recorded by Steve
Winwood

STEVE WINWOOD
WILL JENNINGS

While there is time
Let's go out and feel everything
If you hold me
I will let you into my dreams
For time is a river
Rolling into nowhere
We must live while we can
And we'll drink our cup of
laughter.

The finer things keep shining
through
The way my soul gets lost in you
The finer things I feel in me
The golden dance life could be.

I've been sad
And have walked bitter streets
alone
And come morning
There's a good wind to blow me
home
So time is a river
Rolling into nowhere
I will live while I can
I will have my ever after.

The finer things keep shining
through

The way my soul gets lost in you
The finer things I feel in me
The golden dance life could be.

We go so fast
Why don't we make it last
Life is glowing inside you and
me
Please take my hand
Here where I stand
Won't you come out and dance
with me
Come see
With me
Come see.

And lovers try
'Til they get the best of the night
And come morning
They are tangled up in the light
So time be a river
Rolling into nowhere
And they love while they can
And they think about the night
so sweet.

The finer things keep shining
through
The way my soul gets lost in you
The finer things I feel in me
The golden dance life could be.

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KEEP YOUR HANDS TO YOURSELF

As recorded by Georgia
Satellites

DAN BAIRD

I got a little change in my
pocket
Going jingle-ingle-ing
Want to call you on the
telephone baby
I give you a ring
But each time we talk
I get the same old thing
Always no huggy no kissy until
I get a wedding ring
My honey my baby don't put my
love upon no shelf
She said don't give me no lines
and keep your hands to
yourself.

Cruel baby baby baby
Why you want to treat me this
way
You know I'm still your lover
boy

I still feel the same way
That's when she told me a story
'Bout fee milk and a cow
And said no huggy no kissy
until I get a wedding vow
My honey my baby don't put my
love upon no shelf
She said don't hand me no lines
and keep your hands to
yourself.

You see I wanted her real bad
And I was about to give in
That's when she started talkin'
about true love
Started talkin' about sin
I said honey I'll live with ya for
the rest of my life
She said no huggy no kissy
until you make me your wife
My honey my baby don't put my
love on no shelf
She said don't hand me no lines
and keep your hand to
yourself.

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I WANNA GO BACK

As recorded by Eddie Money

DANNY CHAUNCEY
MONTY BYROM
IRA WALKER

I was listenin' to the radio
I heard her song
Reminded me of long ago
Back then I thought that things
were never gonna change
It used to be that I never had to
feel the pain.

I know now that things will
never be the same now
I wanna go back
And do it all over
But I can't go back I know
I wanna go back
'Cause I'm feeling so much older
But I can't go back I know.

I recall
Hanging out on Friday night
The first slow dance
Hopin' that I'd get it right
Back then I thought I'd never
ever stand alone
It used to be that a lonely heart
was never shown.

I know now that things will
never be the same
I wanna go back, go back
And do it all over
But I can't go back I know
I wanna go back, go back
'Cause I'm feeling so much older
But I can't go back I know.

I can't go back
I can't go back.

I know now that things will
never be the same no no
I said I wanna go back
And do it all over
But I can't go back I know
I wanna go back, go back
'Cause I'm feeling so much older
But I can't go back I know.

I know I wanna go back
Go back and do it all over
But I can't go back I know
I wanna go back
Go back 'cause I'm feeling so
much older
But I can't go back I know.

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How the Club operates: every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month for each musical interest... plus hundreds of alternates from every field of music. In addition, up to six times a year you may receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

If you wish to receive the Selection of the Month or the Special Selection, you need do nothing—it will be shipped automatically. If you prefer an alternate selection, or none at all, fill in the response card always provided and mail it by the date specified. You will always have at least 10 days to make your decision. If you ever receive any Selection without having 10 days to decide, you may return it at our expense.

The tapes and records you order during your membership will be billed at regular Club prices, which currently are \$7.98 to \$9.98—plus shipping

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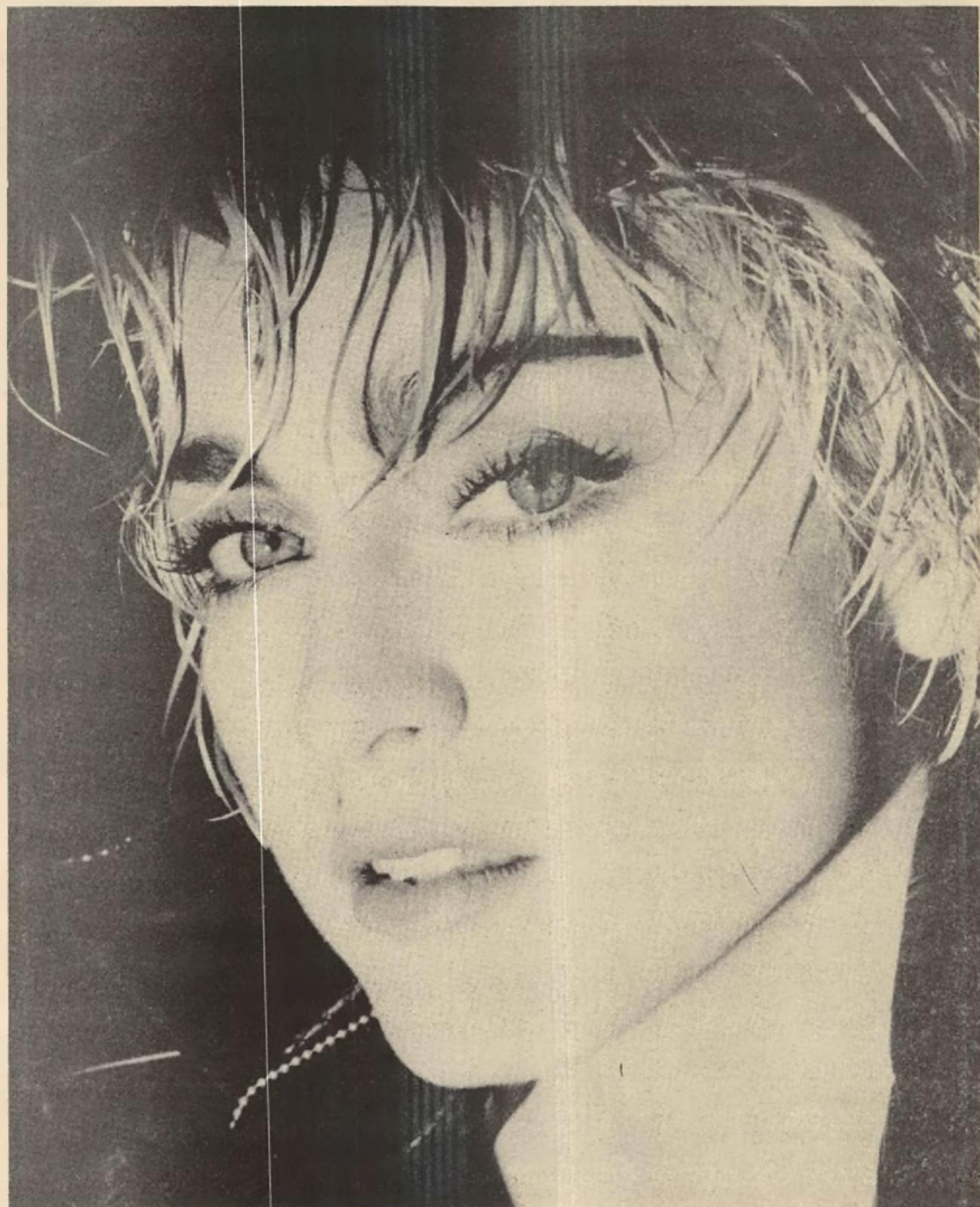
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X4D/WS X4E/EM

MADONNA



There is no longer any doubt in anyone's mind that Madonna, the original Boy Toy, is unquestionably here to stay. The success of her current *True Blue* album and the singles "Open Your Heart" and the title cut are proof of that.

In late 1983, thousands of East Coast dance fans were asking each other "Who Is Madonna?" Now, well into 1987, it is hard to find someone in the entire northern hemisphere who doesn't know who this whirlwind of talent is.

It is hard to evaluate the impact of an artist who arrives at the right place at exactly the right moment and delivers the goods. In the high pressure world of selling records, there is a way to measure the skyrocketing success of "overnight" sensations: platinum albums, albums that sell more than one million copies.

Madonna's first self-titled album sold more than three million copies. Her followup, *Like A Virgin*, has passed the six million mark in sales, it's safe to say that Madonna is an unqualified success.

Her singles releases have been equally as impressive. One after another, she has consistently cranked out top of the chart tunes. "Lucky Star," "Borderline," "Like A Virgin," "Material Girl," "Dress You Up," and "Live To Tell," from the motion picture *At Close Range*, are just some of the songs that have come up winners in recent years.

Since she burst on the scene three years ago, more than once, Madonna Louise Ciccone has been the center of controversy. In 1985, nude photographs taken years earlier turned up on the pages of both *Playboy* and *Penthouse* in an attempt to capitalize on Madonna's incredible popularity.

Her marriage to actor Sean Penn has put her even more in the spotlight as husband and wife continue to battle the press in an attempt at privacy.

Finally, a bizarre soft-porn film titled *A Certain Sacrifice* co-starring Madonna surfaced, becoming an immediate cult favorite.

Through all this what has remained is Madonna's music, and that's the important part of her story. Madonna's startling rise to stardom might come as a surprise to anyone who didn't know this vivacious, ambitious and extraordinarily talented 26-year old. She was named after her mother and born to a large family (five brothers and two sisters) in the Detroit suburb of Bay City, Michigan. Even in her early years, Madonna's creative penchant was in evidence. In the eighth grade she starred in a super-8 movie directed

by a friend, who fried an egg on her stomach. She appeared in plays in each of the three Catholic schools she attended, took piano lessons and gradually developed an interest in dancing. A ballet teacher nurtured her fledgling abilities and after graduation she enrolled at the University of Michigan on a dance scholarship.

The 17-year-old Madonna was even then, however, interested in something more than a conventional career in the established dance world. She was shortly to leave college and head for New York, arriving in 1978 with \$35.00 in her pocket. She served a brief stint with the Alvin Ailey Dance Troupe and as an assistant to Pearl Lange of the Martha Graham Troupe, but by now her interests were leading her elsewhere, specifically to the untested waters of pop music. She began playing in a series of New York loft and garage bands, learning to play a variety of instruments while practicing her songwriting skills. An audition as a singer/dancer for French disco star Patrick Hernandez led to a brief sojourn in Paris and a lot of promises to make her a star.

It is hard to evaluate
the impact of an artist
who arrives at the
right place at exactly
the right moment and
delivers the goods.

Madonna had other ideas. Returning to New York she continued to fashion her own mix of fundamental rock and roll, classic pop and contemporary dance music, writing and recording demos during the day and making the



rounds of clubs, establishing industry contacts, at night. The hard work eventually paid off with a recording contract at Sire Records, based largely on a four-track demo of original material.

Madonna was released in July of 1983 and after an initially slow start began to catch hold — first in dance clubs, then on black radio and by the spring of '84, across the country, with a succession of smash singles, backed by some of the most inventive and intriguing videos ever to break onto MTV.

Even while tunes like "Borderline" and "Lucky Star" were burning up the airwaves, Madonna returned to the studio with renowned producer/arranger/instrumentalist Nile Rodgers to start work on what was to become *Like A Virgin*. The lp featured Madonna originals such as "Over And Over," "Pretender" and "Stay."

In the meantime, Madonna pursued new outlets for her energy. She appeared in two films — as a

nightclub singer in *Visionquest* and in a featured role in the runaway hit *Desperately Seeking Susan*. During the summer of '86, along with hubby Sean, Madonna starred in *Shanghai Express*.

Not to be forgotten, in 1985 Madonna also participated in the Live Aid concert that was viewed by more than one billion people around the world. She sang several songs with the Thompson Twins as her backup singers.

In 1986, the Madonna that emerged to the public seemed to be a more mature young woman. The evidence of this was seen in the song "Live To Tell," written by Madonna. It was a more complex, intriguing song than some of her earlier hits.

There seems to be no stopping this dynamo of talent. With a star the stature of Madonna, it's probably best to start thinking ahead in terms of decades because she will undoubtedly be around for a long time to come.

JACOB'S LADDER

As recorded by Huey Lewis
and The News

BRUCE HORNSBY
JOHN HORNSBY

*I met a fan dancer
Down in southside Birmingham
She was running from a fat
man
Selling salvation in his hand.
Now he's trying to save me
Well I'm doing all right
The best that I can*

*Just another fallen angel
Trying to get through the night.*

*Step by step
One by one
Higher and higher
Step by step
Rung by rung
Climbing Jacob's ladder.*

*Coming over the airwaves
The man says I'm overdue
Sing along send some money
Join the chosen few
Hey mister I'm not in a hurry
And I don't want to be like you*

*And all I want from tomorrow
Is to get it better than today.*

*Step by step
One by one
Higher and higher
Step by step
Rung by rung
Climbing Jacob's ladder.*

*All I want from tomorrow
Is to get it better than today.
(Repeat chorus)*

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THAT AIN'T LOVE

As recorded by REO
Speedwagon

KEVIN CRONIN

*You tell me what you think I'm
feelin'
You know why I do what I do
Why should you listen to a word
I'm sayin'
When it's already so clear to
you.*

*You tell me 'bout my bad
intentions
You doubt the very things I hold
true
I can no longer live with your
misconceptions
Baby all I can say to you.*

*Is that ain't love
I believe you've got the wrong
emotion
That ain't love
At least it doesn't feel like love
to me
As long as I say what you*

*wanna hear
Do what you wanna do
Be who you want me to be
You think that's love
Well baby that ain't love to me.*

*We've got to talk it over
sometime
These feelings won't just
disappear
I'm just gonna keep telling you
what's on my mind
Even if it's not what you wanna
hear.*

*Ooh right now your world and
mine are such different places
Through yours I wander lost
and confused
And I feel like I'm speaking in a
different language
And the only words I haven't
used.*

*Are that ain't love
I believe you've got the wrong
emotion
That ain't love
At least it doesn't feel like love
to me
As long as I say what you*

*wanna hear
Do what you wanna do
Be who you want me to be
You think that's love
Well baby that ain't love to me.*

*You keep tellin' me
You know a place where your
life would be better
You're makin' plans long-range
But I don't know how you expect
to get there
When you refuse to change
yeah.*

*Ooh baby that ain't love
I believe you've got the wrong
emotion
No baby that ain't love
At least it doesn't feel like love
to me
As long as I say what you
wanna hear
Do what you wanna do
Be who you want me to be
You think that's love
Well baby that ain't love to me
Ooh baby that ain't love.*

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THIS MEANS WAR

As recorded by Joan Jett and
The Blackhearts

BOB HALLIGAN JR.
JOAN JETT
KENNY LAGUNA

*I've been knocking the walls
down
Trying to get to you
And I won't wait forever
You gotta let me through
Well I've been diplomatic
But I don't know what for
You hurt me just watch me
'Cause I won't take no more.*

*This means war
And you will see it's senseless
This means war
And you will be defenseless
'Cause you can't win this war.*

*There will be no replacements
You'd better get your gun
Because I'm comin' after you
For everything you've done
And then when you are
captured
It won't be like before
You cheat me deceive me
But this is what's in store.*

*This means war
And you will see it's senseless
This means war*

*And you will be defenseless
'Cause you can't win this war.*

*You avoid reality in the calm
before the storm
It hurts me so to fight with you
But since you locked the door.*

*This means war
And you will see it's senseless
This means war
And you will be defenseless
'Cause you can't win this war.*

*Oh you'll never win this war
No you won't win this war.*

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ALBERT SANCHEZ/VSAGE

DON'T NEED A GUN

As recorded by Billy Idol

BILLY IDOL

A human heart
Goes out tonight
Yes a red hot love
On a red stop light.

I see a scene so cold
It echoes in blue
Oh those twisting tongues
They are after you.

Wop bop a lu bop
Son you gotta move up
Flip flop fly
Lawdy Miss Clawdy
Ooh what a story
Dreams to buy
Don't need a knife to violate my

life
It's all so insane
When the other man has none
You don't need a gun
Yes a Russian roulette no fun
I don't need a gun
I just need someone
I don't need a gun.

Blood red lights a domination
street
Just need your love
And I feel that heat
Or you can drive me through
That red stop light
With a whiplash smile.

Wop bop a lu bop
Yeah I got to move up
Flip flop fly
Lord ooh what a story
Gold to buy
Don't need a knife to violate my

life
It's all insane
I said when the other man has
none
You don't need a gun
Yes a Russian roulette no fun
You don't need a gun
Just need someone
I won't need a gun oh yeah.
You will always be crying
Oh you will always be dying
Oh you will always be dying.
Elvis a fight the dying light
Johnny Ray he's always crying
Gene Vincent he cried who
slapped John.

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WHY DOES A MAN HAVE TO BE STRONG

As recorded by Paul Young

PAUL YOUNG
IAN KEWLEY

There you go again
Saying you can't take any more
Here I go again
Wishing the ground would
swallow me whole
'Cause if I can't give you a good
reason
Then it's me who must be wrong
But I'd cry if I stood for treason
So why does this man have to be
strong
I think that this effort we share
is so rare
Why does a man have to be

strong
But even though I try to get by
oh why
Why does a man have to be
strong.

There I go again
Finding the words to apologize
I've got to get these tears I'm
crying
Out of my eyes
'Cause when you tell me that
you need me
But you can never find me there
I bet you think I find it easy
Or that I don't even really care.

But this effort we share is so
rare
Why does a man have to be
strong
But even though I try to get by
oh why
Why does a man have to be

strong.
Is it true what I hear
Or just another storyline
Oh there's one thing I know
It won't be the only time
But you'd think I was made of
iron
With all the things you put me
through
But girl I tell you I'm not lying
When I say that you can hurt me
too
Why is it I have to be strong
This effort we share is so rare
Why does a man have to be
strong
But even though I try to get by
oh why
Why does a man have to be
strong.

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WITHOUT YOUR LOVE

As recorded by Toto

DAVID PAICH

It's late at night nothin's feelin'
right
Since you've gone away
I think I know why you left this
time
But it's still hard to say
I nearly lost it when he came
around you
Now I'm holdin' it all inside and
it's killin' me.

We used to meet at an old cafe
down in Chi Town
At first you could hear the wind
stop
Then my heart would pound oh
oh oh

I remember everything you used
to do girl
Now I'm learning something that
you already knew.

It's not the same without your
love
Every night and every day girl
It's not the same without your
love
You don't have to be afraid
It's not the same without your
love
Every night and every day girl
It's not the same without your
love.

I saw you thru the door with
your motor runnin'
I can still hear the sound
I knew then when you asked
him in you let your guard
down oh oh oh
You're talking soft don't tell me
I know you're sincere
I just called to tell you

That I'm the only one here.
It's not the same without your
love
Every night and every day girl
It's not the same without your
love
It doesn't have to be this way
It's not the same without your
love
Every night and every day girl
It's not the same without your
love.
It's not the same without your
love
Oh every night every day
It's not the same without your
love
You don't have to be that way
It's not the same without your
love
We just got to find a way
It's not the same without your
love.

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THE BEST MAN IN THE WORLD (From The Motion Picture The Golden Child)

As recorded by Ann Wilson

ANN WILSON
NANCY WILSON
SUE ENNIS
JOHN BARRY

You've been taken by the city
The oldest story in the world

You come for the gold
And end up bought and sold.

You can't seem to make no
difference
With all the lies that you been
told
What you don't know is
You're the best man in the
world.

There's more than meets the eye
There's so much you don't see
Like the power of your heart
Driving your destiny
Magic takes what she deserves
A lesser heart would lose its

nerve.
You've been taken by the city
But you've done better than you
know
You're part of the sky
You're part of the street
You've got the talent to satisfy
me
What you don't know is
You're the best man in the
world
Best man in the world
Best man in the world.

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by Elianne Halbersberg

Bob Bapista

The club scene, while a given for any aspiring band, is recognized as the decisive element in most situations. As a primary contributing factor to burn-out, it's often in the midst of five-sets-a-night, six nights a

week that many bands reach the breaking point. Not so for Canada's Glass Tiger, the latest in a string of over-the-border success stories. Together five years, Glass Tiger's *The Thin Red Line*, platinum in their

hometown, is bolting up U.S. charts, having brought them a top five hit with "Don't Forget Me (When I'm Gone)." A second U.S. single (and their fourth in Canada), "Someday," seems destined to follow in the tracks

of its predecessor.

"There's not a lot of work available in Canada for all-original bands," recalled keyboardist Sam Reid. "Club owners insist on recognizable top 40 material. We always had a solution to that. We'd type up song lists of material we didn't play, so it would look more appealing than it was. When we got to the club, we would mix in our own songs. Instead of saying, 'This is our original set', we just blended it in, and everybody enjoyed it, so the club owners didn't mind, and it all worked well."

"Playing clubs was an excellent opportunity to learn to work together for three or four years," adds drummer Michael Hanson. "We learned about each other as individuals, on a social level, and as human beings. We learned to write together as a band, and that is more important in our case than 90% of other bands, because all the guys here write. Everybody is capable of doing their own songwriting, whereas in other bands it would be more a technical application for the other four or five members. So during those years, we learned to play live, we got tighter, we learned how each other write and how to build our songs. I think that's probably our greatest asset, so it was also a big advantage to be able to work together that long before getting a record deal."

Glass Tiger was actually the splinter group of two top area bands. Hanson and Reid met as teenagers and formed The End, which the drummer describes as "a real heavy rock and roll band, playing mostly copy tunes — Rush, AC/DC, Black Sabbath, stuff like that." Meanwhile, guitarist Al Connelly, bassist Wayne Parker, and vocalist Alan Frew were gigging as Onyx. According to Connelly, "Wayne was the originator and that band went through about 25 members! I was the last to come in. We toured everywhere in Ontario and Quebec, just doing basically the stuff you'd hear in bars at the time — Free, Clapton. It went on and on, and the band finally broke up because there was a lot of overhead cash and these days you just can't get out there and push the same songs all the time."

"We had heard of Onyx," Hanson picks up the story, "although we didn't know each other. They were a really hot local band; actually both bands were quite good locally. When The End broke up, on bad terms actually, I phoned Sam and talked him into coming over to my house because I had phoned three of the members of Onyx, I wanted to get a band together — we knew they were great, and we basically stole the best members of both bands. We got together in my living room, jammed

on acoustic guitar and were harmonizing and it was great. There was obviously some magic in the room and we hit it off very well as people and musicians."

Initially calling themselves Tokyo, with Connelly the last to join (recruited from other projects he had been involved with), Reid says, "It was like both bands still existed in one. We did heavier material, and Alan and Wayne had a more pop side. We ended up doing sets of Men At Work, Black Sabbath, Loverboy, Police, Rush — quite varied, with Michael and Alan both singing. We didn't want to give up songs we enjoyed playing, so we all agreed to do each other's songs. It became all original once we began writing together. We realized we enjoyed it more and more, so we started doing demos and showcasing for record companies."

The turning point in their career was an opening slot for Culture Club.

"We always did things on the side as well, because we never made any money," he continued. "I was still in school, and teaching piano and theory out of my home. Michael finished college and went into programming computers, Al worked a variety of jobs, Alan worked in a hospital for a while after his nursing training. All this to sustain ourselves while working in this band. Once we got rolling, even though it wasn't a big money-making thing, we knew what we were after. We enjoyed writing together, we knew we were on to some really neat songs, so that kept us going. The club scene and financial situation got depressing, but the material and working together kept us going. It's all we had to go on."

The turning point in their career was an opening slot for Culture Club. "That was brought about by our

manager, Derek Sutton," says Connelly. "He came across with these couple of dates that kind of surprised us. We're playing in Toronto clubs and all of a sudden — bang! — we're playing for 17,000 people at Maple Leaf Gardens in Toronto, which is the venue. We were still called Tokyo at the time, and the shows were very successful."

"We played under a great deal of pressure," Hanson remarks. "We had no album or record deal, no singles, had never done anything to speak of. As a band, we had only written eight original tunes, none of which were arranged properly or even sounded that great. In those songs, somewhere lay good tunes — we were told — but we really didn't have them organized properly. They sounded okay, and we did great — people were standing up. It was a weird break for us because it was one of those gigs where Culture Club wanted a non-recording act for an opening band. We secured it very fast and we were very lucky, because it was a time when Capitol Records came out to see us for the seventh time in a row. They were never really impressed to the point where they wanted to sign us. They were always saying, 'Good band, but they need a lot of work in arrangements' or 'Good potential, but what can they do live?' We stood there and played in front of those people, we did a good job, and we were lucky. There they were and they signed us to an international deal shortly thereafter, which is what we held out for — a world-wide deal — because we felt we had the potential."

Glass Tiger paired up with recording/songwriting whiz Jim Vallance to record *The Thin Red Line*. While his credits read like a rock and roll who's who, this was his first "solo" production effort, which is exactly what the group wanted. Says Hanson, "The one kind of compatibility we were looking for in a producer was that he be at the same stage of the game we were, which is new to it all. We didn't want somebody who would take a lot of control and we'd experience a loss of creativity because some producer would come in and walk all over us. We wanted to shine as Glass Tiger. We wanted a producer who would let our sound come through. Jim was extremely valuable to us. His track record spoke for itself as far as his writing and commercial ear, and on the production side, he was at the same place we were, so it was perfect. It worked out real well, and I think the album has been successful because of that relationship."

Recently awarded three Junos (Canada's equivalent to the Grammy Awards) for Most Promising Group, Album Of The Year, and Single Of



MICHAEL HANSON



ALAN FREW



WAYNE PARKER

AL CONNELLY



The Year for "Don't Forget Me", Glass Tiger have become the darlings of radio and print. Reid says the group isn't worried about over-exposure so early on. "If we were just a Canadian band touring Canada and it was our only market, we might worry," he observes. "But we have had international success with the album, which will take us through the U.S., Canada, Europe, Australia and Japan, so it takes quite a bit to burn out a band around the world."

"I think we were ready when it happened," Reid concludes, "because for one reason, we always had a plan. About two years prior to the album, we thought we were ready to record, when, in fact, while we were making demos, we were still in a growing stage. But when the time did come, we were ready. We worked very hard on this album, and I think any success we've had is the result of hard work and a lot of dedication on the part of the band, our management and our record company." 

SAM REID



Both Baptiste

STAY THE NIGHT

As recorded by Benjamin Orr

**BENJAMIN ORR
DIANE GREY PAGE**

*Sometimes you twist me
Always insist that you know a
way
Should I let go now
Would I even know how to
anyway.*

*And all that matters
Is turned around
Over and over again
We're at full circle
It comes down to now and then.*

*Stay the night
Let a little love show
Stay the night
It's alright yeah
Stay the night
Don't say you don't know
Stay the night.*

*Tryin' so hard to hold on to you
Can you show me how
If I seem cautious
Maybe I'm lost
Can you show me now.*

*And all that matters
Is turned around
Over and over again
We're at full circle
It comes down to now and then.*

*Stay the night
Let a little love show
Stay the night
It's alright*

*Stay the night
You lead I'll follow
Stay the night
Stay tonight.*

*In on the making
Yours for the taking
Shaking me down.*

*See what we've got
You know what it's not
That turns you upside down.*

*And all that matters
Is turned around
Over and over again
We're at full circle
It comes down to now and then.*

*Stay the night
Let a little love show
Stay the night
Don't say you don't know
Stay the night
You lead I'll follow
Stay the night oh.*

*Stay the night
Come on stay the night
Stay the night
Yeah
Stay the night
Let a little love show
Stay the night
Stay the night
Stay the night
Don't say you don't know
Stay the night
It's alright
Just stay the night.*

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WE CONNECT

As recorded by Stacey Q

W. WILCOX

*We connect
When we're together
It's so perfect
Boy you shook me with your
white hot love
I start to overload
I explode when we connect.*

*We connect
When we're together
It's so perfect
Boy you shook me with your
white hot love
I start to overload
I explode when we connect.*

It's no exaggeration

*Not imagination
You're the finest boy around
Playing with temptation
Overnight sensation
With the boy from the wrong
side of town.*

*Give me your love and affection
Dance with me tonight
Give me all of your attention
Dancing endless night.*

*We connect
When we're together
It's perfect
Boy you shook me with your
white hot love
I start to overload
I explode when we connect.
(Repeat)*

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WE'RE READY

As recorded by Boston

T. SCHOLZ

*I'm ready for more
The feelin' now that I'm beside
you
We'll open the door
Do anything that we decide to.*

*And I know that there's
somethin' that's just out of
sight
And I feel like I'm finally seein'
the light
Holdin' on girl I know it's right
I know it's right.*

We're ready.

*You and I
Will find a reason
To simplify a change of season
And I feel like it's time we were
off on our way
We can go so much farther than
we've come today
Holdin' on girl and come what
may
Come what may.*

*We're ready
We're ready
We're ready
We're ready
Come on
Come on
Come on
We can find a way.*

*We're ready now
Catchin' a wave to ride on
Steady now
Headin' where we decide on
And I know that there's
somethin' that's just out of
sight
And I feel like we're tryin' to do
something right
Come on make it if we hold tight
Hold on tight.*

*We're ready yeah
We're ready
We're ready ooh
We're ready
We're ready
We're ready
We're ready
1 2 3 4
Come on
We can find a way.*

*We're ready now ooh
We're ready now
We're ready now ooh.*

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Concert Review

TRIUMPH

by Elianne Halbersberg

Atlanta, Georgia — Guitarist/vocalist Rik Emmett says there are certain key songs that Triumph simply cannot drop from their songlist. "Our signature tune, no question, is 'Fight The Good Fight,'" he reasons. "Other strong moments in the show, song-wise, are 'Magic Power', 'Spellbound', 'Follow Your Heart', maybe 'Tears In The Rain.' It's a pretty solid song, and even though it's new, I think it will last. It will probably become a staple."

It was also the opening number of Triumph's electric performance; a near ninety-minute, high voltage display that could do no wrong as far as Atlanta was concerned. Emmett, drummer/vocalist Gil Moore, bassist Mike Levine, and *The Sport Of Kings* touring recruit, keyboardist Rick Santers (the additional personnel marks a first for Triumph) are a brilliant combination of musical dexterity, superior material, and dazzling visuals. This band is a "must see" for anyone who so much as listens to music — any music. Put simply, there's something for everyone in what Triumph has to offer.

In addition to Emmett's theorized "strong moments", Triumph double-barrels their way through "Somebody's Out There", "Allied Forces", "Lay It On The Line", an encore cover of Joe Walsh's "Rocky Mountain Way", "Midsummer's Daydream" — Emmett's moment to shine on classical guitar, "Take A Stand", and "Rock And Roll Machine." Band members each receive their equal share of the spotlight, enough to showcase their individual talents, but not to the point of overkill. And on this night, it was only thumbs up from the crowd for the Canadian group whose eleven-year history has been one of growth, maturation, and excellence.

If you want to talk state-of-the-art technology, Triumph has it all: lights, lasers, pyro — everything. "Conceptually, we started a year in advance," says tour manager Jeff Krump. "We were looking at lighting systems and designers in December, 1985, and the tour didn't start until September, 1986." Adds Emmett, "We've got a bigger crew

and show than ever. We spent more time in pre-production because there was more for us to coordinate, such as the animated sections of the laser projection. We always say we'll spend four or five days on pre-production, and it ends up being two or three. This time it was more like seven or eight. Plus the weeks and weeks of putting things on paper, and the band rehearsals."

Time and effort have paid off. Triumph's show is a true spectacle of sound and lights, but never risking that the music could take second place to what goes on around it. First, there is the quality of the tunes — so strong in their own right that no amount of smoke could overshadow them. Then there is the mix — vocals aren't muddled in a sea of feedback; every note, every word is pure. There's the

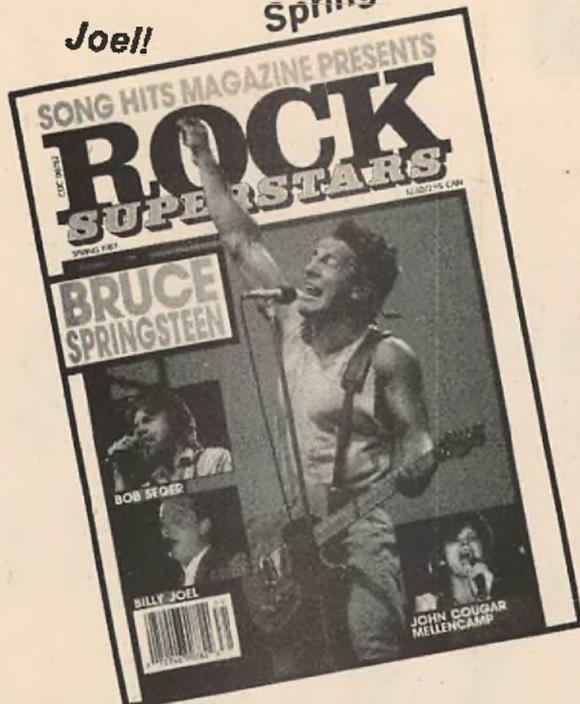
knowledge of distinguishing the fine line between enhancement and over-production. Triumph has this down to a fine art. Of course, there is the undeniable talent of the members — you'd be hard-pressed to find more versatile musicians. And last, but certainly not least, there's the captive audience. Triumph holds them through every beat.

Triumph live is exactly what their name implies. Likewise, audiences have come to expect an above average performance. Says Krump, "People come to see Triumph in that big production. We do it differently than anybody else out there, and I think that's part of what you get for your dollar value. Ticket prices have escalated over the last six, eight, ten years, and I think to get a \$15 value out of a show, Triumph offers that."



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HUEY LEWIS **AND** THE NEWS



Bancett Hall

Following an album that sold more than eight million copies, and became one of the classic rock albums of the '80s, must qualify as a near impossible task. *Fore!*, Huey Lewis and The News' fourth album, seems destined to repeat the magic of *Sports* and has already spawned three hit singles "Stuck With You," "Hip To Be Square," and "Jacob's Ladder."

If Huey was worried about being his own toughest act to follow, he didn't let it show. He and The News ignored the obvious follow-up pressure and concentrated on writing and finding the best possible material for *Fore!*

Huey Lewis and The News produced and recorded the ten-song collection over a nine month period and wrote all but four of the album's tracks. *Fore!* is a diverse stylistic assortment that ranges from the sentimental sounding a capella piece, "Naturally," to the red-hot rockabilly of "Whole Lotta Lovin'." Note: Listen for some of their pals from the San Francisco 49ers — Joe Montana, Dwight Clark, Riki Ellison, and Ronnie Lott singing on "I Know What I Like" and "Hip To Be Square."

The other four tunes were penned by friends of the band. Mike Duke, who wrote "Hope You Love Me Like You Say You Do" for *Sports* provided "Doin' It All For My Baby." Bruce Hornsby contributed the lp's opening track "Jacob's Ladder." Reid Nielsen wrote "I Never Walk Alone" and Tower Of Power songwriters — Emilio Castillio and Steve "Doc" Kupka (along with Frank Biner) penned "Simple As That."

Huey, Johnny, Chris, Mario, Sean and Bill make every song on *Fore!* newsworthy.

HUEY LEWIS AND THE NEWS A CHRONOLOGY

SPRING 1979: Huey Lewis rolls out of Clover, his country rock band and forms Huey Lewis and the American Express with ex-Clover keyboardist Sean Hopper, guitarist Chris Hayes, and three members of another Bay Area band, Soundhole: Johnny Colla, Mario Cipolna, and Bill Gibson.

...

JANUARY 1980: The American Express becomes The News after signing with Chrysalis.

...

SPRING 1980: The debut album, *Huey Lewis and The News* is recorded in three weeks. Though critically lauded, it vanishes from the charts after three weeks. A song from that first album, "Trouble In Paradise" will appear years later in a live version on the *USA For Africa* album.

...

MAY 1980: The first videos, "Some Of My Lies Are True" and "Running With The Crowd," are shot in Marin County, California.

...

1981: The band spends the year writing new material and searching for a producer for their second album. They find what they are looking for in their own backyard, and decide to produce the album themselves.

JANUARY 1982: Huey Lewis and The News release "Do You Believe In Love," which becomes their first top ten single. Their second album, *Picture This*, peaks at #13 and remains on the Billboard chart for 35 weeks.

FEBRUARY 1982: The video for "Do You Believe In Love" is shot in Los Angeles.

JULY 1982: "Workin' For A Livin'," their first self-scribed top 40 single is released.

AUGUST 1983: "Heart And Soul" is released from the forthcoming *Sports*. The song peaks at #8 on the Billboard chart and a video is shot in San Francisco.

SEPTEMBER 1983: *Sports* is released.

OCTOBER 1983: The video for "I Want A New Drug" is shot in Salinas, California.

JANUARY 1984: "I Want A New Drug" becomes the second top ten single from *Sports*, peaking at #6.

MARCH 1984: A bicostal video of "Heart Of Rock And Roll" is shot in New York City and Los Angeles.

APRIL 1984: "Heart Of Rock And Roll" is released and peaks at #6.

JUNE 1984: *Sports* becomes the #1 album in the United States. A video for "If This Is It" is shot in Santa Cruz. "I Want A New Drug" begins charting in Europe.

JULY 1984: "If This Is It" is released and peaks at #6 on the Billboard chart.

SEPTEMBER 1984: Huey appears on the cover of *Rolling Stone*. The group performs at the 1st Annual MTV Awards at Radio City Music Hall, and the "Heart Of Rock And Roll" is nominated for Best Group Video.

OCTOBER 1984: "Walking On A Thin Line" is released and climbs to #18. European Tour '84 takes place and *Sports* enters the charts in all of the countries visited.

JANUARY 1985: Huey Lewis and The News are voted Favorite Video Group at the 12th Annual American Music Awards. The band joins the chorus of international popstars to record "We Are The World" for the USA For Africa project.



FEBRUARY 1985: The "Heart Of Rock And Roll" long-form video is shot at the Kabuki Theater in Japantown in San Francisco. The band performs the song at the 27th Annual Grammy Awards where it is nominated for Record Of The Year.

MARCH 1985: Individually and collectively, Huey and The News pick up five awards at the 8th Annual Bay Area Music Awards. A video of "Bad Is Bad" is shot on the streets of San Francisco.

JUNE 1985: "Power Of Love" from the film "Back To The Future" goes to #1 in the States and becomes Huey's first international hit, topping the charts in Australia and Japan. The single is soon followed by the video.

JULY 1985: Huey has a cameo role in the movie "Back To The Future" disguised as a school teacher. The movie includes "Power Of Love" and "Back In Time."

OCTOBER 1985: *Sports* is certified multiplatinum in the United States, and Canada. It becomes silver in the United Kingdom, and gold in Australia.

...

JANUARY 1986: Huey Lewis and The News win Favorite Single and Favorite Video Single for "Power Of Love" at the 13th Annual Music Awards.

...

FEBRUARY 1986: The group is nominated for five Grammys and win two: one for the long form video of "Heart Of Rock And Roll" and the other for their contribution to *USA For Africa*. The British Phonographic Industry gives them their Best International Artist Of The Year Award.

...

MARCH 1986: At the Academy Awards of Motion Pictures Arts and Sciences, the group performs, and "Power Of Love" is nominated for Best Original Song From A Movie. Also at the 9th Annual Bay Area Music Awards, Huey and crew sweep the ceremonies with a total of eight awards.

...

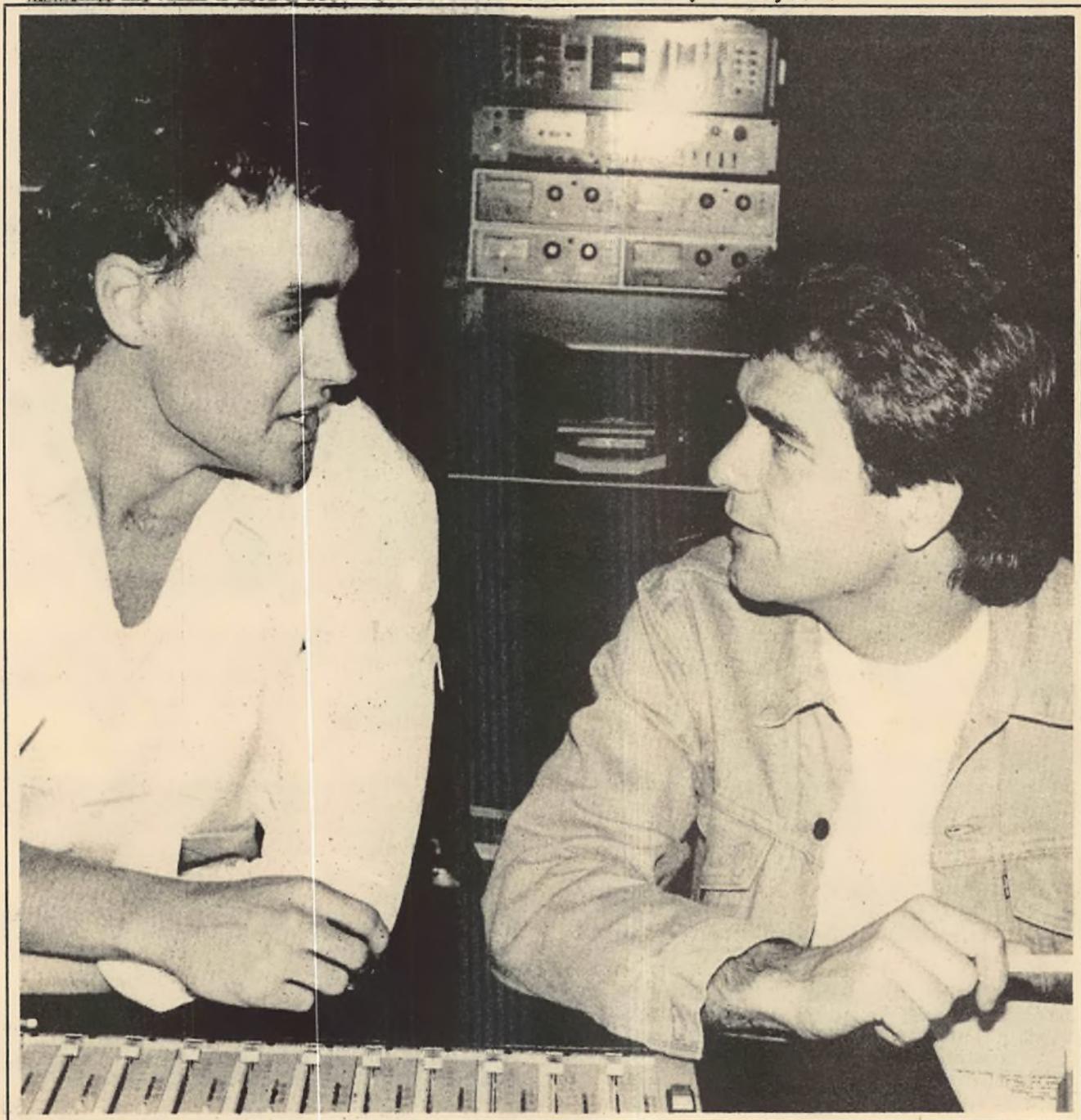
JULY 1986: "Stuck With You" is released and begins rapidly ascending the singles charts. The band shoots a video for the tune in the Bahamas.

...

AUGUST 1986: *Fore!* is released.



Huey Lewis produced three tracks for Bruce Hornsby & the Range debut RCA album, *The Way It Is*. Lewis also contributed harmonica and vocals to another track. Pictured in the studio are Bruce Hornsby and Huey Lewis.





CAN'T LIVE WITHOUT

As recorded by Zebra

RANDY JACKSON

*All the dreams
You can't live without
All the love that you made
You can't live without
If you look at the grief in your heart
And the dreams that you had
are all gone.*

*You'd better stop it now
You just can't take it hard ooh
yeah
You'd better stop it now
You just can't take it so hard
Right now.*

*All the praise
You can't live without
All the highs in the days
You can't live without
Well you look to the right and
the one
Who was saying goodbye is now
gone.*

*You've gotta stop it now
You just can't take it hard ooh
yeah*

*You better stop it now
You just can't take it so hard
Right now.*

*All left behind
I'm not here to find and amaze
you
All left my mind
I'm not here to try and appraise
you now
I didn't wanna hold you up
You know I wanna hold you
But never wanna hold you up
I didn't wanna call.*

*All the love
You can't live without
All above
You can't live without
Well you look to the right and
the one
Who was saving your love for a
song
Is telling you she's gone
Right now
Oh now
You'd better stop it now
You just can't take it so hard
Right now
You'd better stop it now
Or she's gone
Well she's gone.*

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AT THIS MOMENT (From the television show "Family Ties")

As recorded by Billy Vera & The Beaters

BILLY VERA

*What did you think
I would do at this moment
When you're standin' before me
With tears in your eyes
Tryin' to tell me that you have
found you another
And you just don't love me no
more.*

*What did you think
I would say at this moment
When I'm faced with the
knowledge
That you just don't love me
Did you think I would curse you
Or say things to hurt you
'Cause you just don't love me no
more.*

*Did you think I could hate you
Or raise my hands to you
Now come on you know me too
well
How could I hurt you when
darlin' I love you
And you know I'd never hurt
you.*

*Oh what do you think
I would give at this moment
If you'd stay I'd subtract twenty
years from my life
I'd fall down on my knees
Kiss the ground that you walk
on
If I could just hold you again.*

*I'd fall down on my knees
Kiss the ground that you walk
on baby
If I could just hold you
If I could just hold you again.*

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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



\$\$\$\$\$ Bruce Springsteen & The E Street Band Live 1975-1985

Bruce Springsteen & The E Street Band

Batten down the hatches, man the lifeboats, women and children first, there's a new Springsteen album out. Not since the Beatles could you count on News at 5 (film at 11) to cover a pop album release. Springsteen is so ensconced in the mainstream that some people are mistaking him for the river!

Even if you're not a Springsteen fan (and I'm not), you have to admire Bruce's accomplishments and what this album represents. Long before Springsteen's lovelife was spattered all over the pages of People magazine, hundreds of thousands worshipped the concert stage he walked on. *Live 1975-1985* is a tour de force chronicle of a period when the word BRUCE reverberated through coliseums for days after the E Street Band had left town.

There are two flaws. *Live 1975-1985* could have been a better document of Springsteen's career — there are major gaps from his early albums. *Live 1975-1985* also magnifies Springsteen's lyrical sameness, "boy-meets-girl-gets-car-goes-west-only-to-be-disillusioned." One obvious exception is the Boss' powerful treatment of Edwin Starr's hit "War," which Springsteen turns into a powerful anti-war anthem.

Some people have long thought that Springsteen is the living end on album. Few would argue that he's an American institution performing live.

\$\$\$ Good Music Joan Jett and The Blackhearts Blackheart/CBS

Despite the fact that Joan Jett and Kenny Laguna (her producer) have found life beyond the Stratocaster on *Good Music*, the musical depth of this album still doesn't catch the stride of her first two records.

The improvements here are in Joan's vocal ability and in the range in her musicianship. Harmonizing with Beach Boys' type songs comes as naturally to Joan as a rocked-out remake of Jonathan Richman's "Roadrunner." Although she's still a master at the three chord stomp, there's a musical maturity in Blackhearts' land that we're just beginning to see.

There's no doubt that this latest effort from Joan is *Good Music*. All indications are that she'll be able to get away with titling her next lp *Great Music!!*

\$\$\$½ Night Songs
Cinderella
Polydor

What takes some bands years mastering the heavy metal cliché, Cinderella has accomplished on their debut album. In addition, Cinderella has found a strong set of coattails to ride. From the howling wind and bells chiming on "Night Songs" to the rhythmic gyrations of "Shake Me," Cinderella certainly sounds like AC/DC reincarnate.

Spielberg's *Maximum Overdrive Soundtrack* gave me a new appreciation for AC/DC. These guys just don't take themselves too seriously. Cinderella, on the other hand, seems a little too preoccupied with themselves. But with the songs they've put together on *Night Songs*, few people are gonna care if they walk around holding mirrors. A hit album the first time around. With a little help from some heavyweight friends, it's a fairy tale come true for this Cinderella.



Mark West

\$\$\$½ Greetings From Timbuk 3
Timbuk 3
I.R.S.

One of this year's prime candidates for one-shot wonder status is Timbuk 3. And not because these two don't have the talent. It's just that I have to question the commercial longevity of a two-piece band with T-Bone Burnett type vocals who depend on a boom box for much of their instrumental backup.

Timbuk 3 sound a bit like a psychedelic hootenany. Which is cool if you've got a musically open mind. It's toe-tapping music for the left of center. Lyrics for the slightly warped. Etcetera.

Oh yeah, the hit single, "The Future's So Bright, I Gotta Wear Shades." It's about nuclear Armageddon. (Fersure it's not about a blonde-haired California surf boy.) But if I hadn't told you, you'd have never known. And you'd still be wearing your shades and singing along.



Todd Corney

\$\$\$\$ Fore
Huey Lewis and The News
Chrysalis

My guess is that Huey and his record company must've been gasping for air at the prospect of releasing a follow-up to *Sports* — the multi-platinum record that put Huey's music on the charts and his poster on the wall of every preppy female in the northeast.

The music of The News is like an old pair of jeans — always comfortable. Put 'em in the closet, they're happy, dress 'em up with a blazer and they're fine too. So it goes with Huey Lewis. His music is equally pleasing as AM top 40 backdrop music or cranking it up and cruising at 90 ('scuse me officer).

Huey Lewis is a smart guy. He knows what works for his audiences. He knows what works for him. So tee this one up on your turntable, take a little extra back swing and, *Fore!*

\$\$\$\$ Inside Story
Grace Jones
Manhattan

Grace Jones has always been smart. And talented. But the two qualities have only been obvious separately and at certain times. On *Inside Story*, Jones is both talented and smart. The just rewards of being number one in a field of one. Think about it. Who does Grace Jones like Grace Jones? No one would even try.

On *Inside Story* Jones exposes some of her influences which range from Sarah Vaughan to Billie Holliday. Not that Jones can *sing* like them, but she's a terrific vocalist. She has the purr, the whisper and the growl down perfectly.

Unlike the bravado which pervaded most of Jones' earlier albums, *Inside Story* sticks to more (sic) conventional musical formats. The varied results are entertaining to say the least.

Jones has so many interesting persona that it'd be a shame for her to develop the muse in only one of them. She knows that and *Inside Story* plays on her depth as a person as well as a musician.



\$\$\$\$\$ Get Close
Pretenders
 Sire

We all knew the Pretenders were good. I just don't think we thought that Chrissie Hynde would get this good.

Learning To Crawl, which was a release of sorts after the drug-induced deaths of two bandmates and a trying relationship with the Kinks' Ray Davies, showed us Chrissie's lighter side. It's a profile she's continued on *Get Close*. The tattooed love girl picking fights in rock clubs and bars was the Chrissie we knew early on. As intriguing a facet as that was, the brighter side of Chrissie Hynde is not only more easily palatable, it's more fun.

The sound is less raw and Hynde works under a tighter musical constraint, but in a way the song structure acts like a tightly covered pot with the contents bubbling under. Chrissie Hynde does allow us to *Get Close* on her newest album. It's good to know ya.

\$\$\$½ One Way XI
One Way
 MCA

At the hands of composer/producer/musician extraordinaire Eumir Deodato, this nine-piece band makes some crisp and cool dance music. But there's more to *One Way XI* than disco. Deodato's taken the confusion that might've resulted from a nine-piece band and molded it into a coherent sound.

The interplay between vocalists on "Starry Eyes" is just one example of Deodato's talent. Starting with one voice that sounds as if it's standing alone in the middle of a cavernous church, Deodato layers voice upon vocal for a stunning effect. The stop and go vocal breaks of "Don't Think About It" make the album's lead track another standout.

Songwriting, as is often the case, is the one missing ingredient on *One Way XI*. Once they've got their songs chosen correctly, there is only one way — up!



\$\$ Deep In The Heart Of Nowhere
Bob Geldof
 Atlantic

Take a look at what Live Aid did for Bob Geldof's career. He lost his recording contract, most of his money, a year from his life and walked away with a reputation tarnished by a questioning piece in a well-read magazine. So while Geldof strained to do something great for the people of Africa, gained the admiration of millions and earned rock and roll a new respect, he did less than zero for himself.

Lord Bob attempts to cash in on his new-found fame on his first album — *Deep In The Heart Of Nowhere*. Which is where this album will probably end up. Despite an all-star cast that looks like the bill from Live Aid, Geldof fails to find a voice to call his own. Without direction, the album founders between choruses of "We Are The World" and the fiery sarcasm of the Boomtown Rats. It's too bad. Geldof clearly has the mind and the resources to put together a strong album. This, however, isn't it.

BOYZ ARE GONNA ROCK

As recorded by Vinnie Vincent Invasion

VINNIE VINCENT

Well I'm a sex shooter
Hot teaser
Love pleaser
Got a lust that kills.

Got a reputation
From town to town
We fight to win
We'll take you to a higher ground.

We stand united
Nobody falls
No more backs against the wall.

The boyz are gonna rock,
gonna rock
We're never gonna stop
The boyz are gonna rock
We'll take it to the top
The boyz are gonna rock,
gonna rock
Until the day we drop
The boyz are gonna rock yeah
the boyz are gonna rock.

Well we'll burn our cages
We're outrageous
Runnin' rabid
We're the hounds of hell.

Been raped and branded
Left stranded
In the rock alleys
Where the street dogs dwell.

Like an animal
We break the jungle rules
Fight fire with fire
And die before we lose.

We stand united
Nobody falls
No more backs against the wall.

The boyz are gonna rock,
gonna rock
We're never gonna stop
The boyz are gonna rock,
gonna rock
We'll take it to the top gonna
rock
The boyz are gonna rock,
gonna rock
Until the day we drop
The boyz are gonna rock.

We take our stand
We raise our fist
We hail to the rock brigade
The street boyz on a rampage
Got a fire burnin' in my veins
The wind's howlin' out my
name.

The boyz are gonna rock,
gonna rock
We're never gonna stop
The boyz are gonna rock,
gonna rock
We'll take it to the top
The boyz are gonna rock,
gonna rock
Until the day we drop
The boyz are gonna rock.

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METAL OF HONOR

As recorded by T.T. Quilck

ERIK FERRO
DAVID DIPIETRO
WALTER FORTUNE
MARK TORNILLO

Plastic girl in a plastic world
She doesn't know what is real
She's been had by the fad
Now she doesn't know what to
feel
Taken in by the sin
Of tryin' to be like the rest
Well now she knows
You don't need clothes
If you wanna run with the best
She'll wear the mark of the
banger upon her

We are
Metal of honor
Metal of honor.

In the crowd hot an' loud
Denim leather and beer
Dim the lights the time is right
She knows she's got nothing to
fear
On the stage fists of rage
She can't believe what they say
Bangin' heads blues and reds
Everything comes into play
She wears the mark of the
banger upon her
We are
Metal of honor
Metal of honor.

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CHANGE OF HEART

As recorded by Cyndi Lauper

ESSRA MOHAWK

Here I am
Just like I said I would be
I'm your friend
Just like you think it should be
Did you think I would stand
here and lie
While our moment was passing
us by
Oh I am here.

Waiting for your change of
heart
It just takes a beat
To turn it around
Yes I'm waiting for your change
of heart
At the edge of my seat
Please turn it around.

Days go by
Leaving me with a hunger
I could fly
Back to when we were younger
When adventures like cars we
would ride
And the years led ahead still
untried
While I stand here.

Waiting for your change of
heart
It just takes a beat
To turn it around
Yes I'm waiting for your change
of heart
At the edge of my seat
Please turn it around.

Blind leading blind
Never hear the laughter
Search through time
Nothing reveals the answer
If it's truth that you're looking
to find
It is nowhere outside of your
mind
I bide my time.

Waiting for your change of
heart
It just takes a beat
To turn it around
Yes I'm waiting for your change
of heart
At the edge of my seat
Please turn it around.
(Repeat)

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PHILIP SALTOWSTAL

MANDOLIN RAIN

As recorded by Bruce Hornsby
and The Range

B.R. HORNSBY
JOHN HORNSBY

*The song came and went
Like the times that we spent
Hiding out from the rain
Under the carnival tent
I laughed and she'd smile
It would last for awhile
You don't know what you got till
you lose it all again.*

*Listen to the mandolin rain
Listen to the music on the lake
Ah listen to my heart break
Every time she runs away
Oh listen to the banjo wind
A sad song drifting low
Listen to the tears roll
Down my face as she turns to
go.*

A cool evening dance

*Listening to the bluegrass band
Takes the chill from the air
Till they play the last song
I'll do my time
Oh keeping you off my mind
But there's moments that I find
I'm not feeling too strong.*

*Listen to the mandolin rain
Listen to the music on the lake
Ah listen to my heart break
Every time she runs away
Oh listen to the banjo wind
A sad song drifting low
Listen to the tears roll
Down my face as she turns to
go.*

*Running down by the lakeshore
She did love the sound of a
summer storm
It played on the lake like a
mandolin
Now it's washing her away once
again, again.*

*The boat's steaming in
Oh I watch the sidewheel spin*

*And I think about her when I
hear that whistle blow
But I can't change my mind
Oh I knew all the time that she'd
go
But that's a choice I made long
ago.*

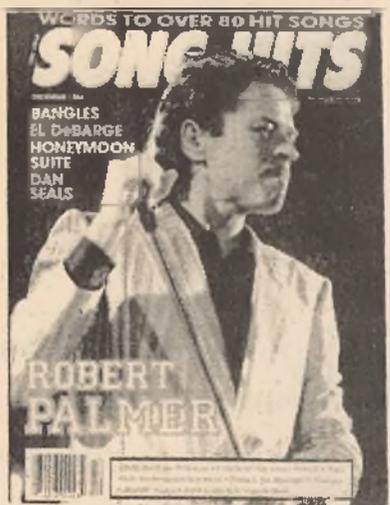
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Listen to the music on the lake
Ah listen to my heart break
Every time she runs away
Oh listen to the banjo wind
A sad song drifting low
Listen to the tears roll
Down my face as she turns to go
As she turns to go
Listen to, listen to the mandolin
rain.*

*Listen to the tears roll
Down my face as she turns to go
Listen to my tears roll
Down my face as she turns to
go.*

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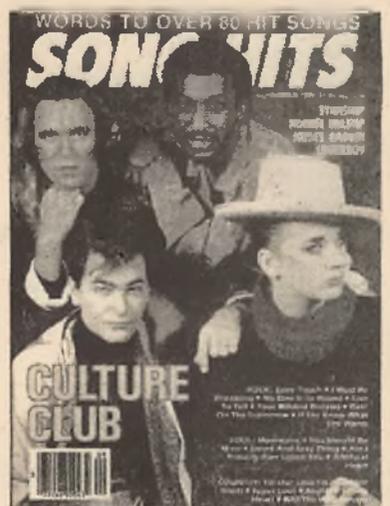
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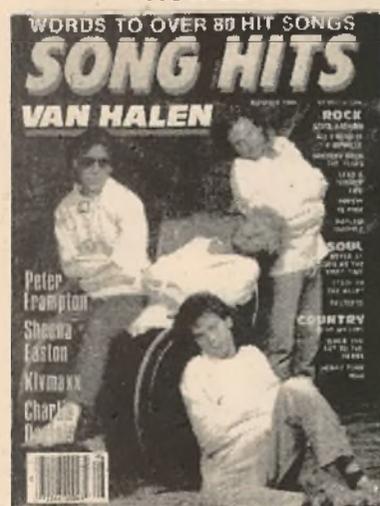
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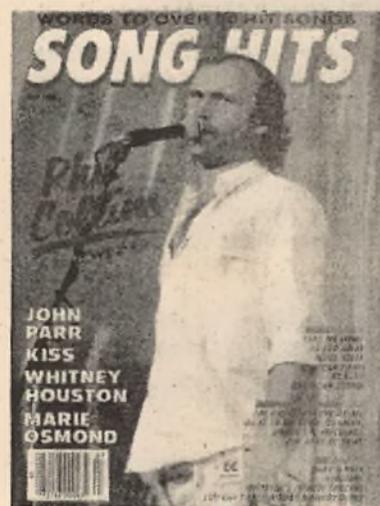
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JUST ONE NIGHT

As recorded by Triumph

ERIC MARTIN
TONY FANUCCHI
NEIL SCHON

I've always wondered
What it would be like
Just you and me baby
Nothin' else.

We meet again
Both of us by circumstance
Stay with me
We might never get this chance

to.

Hold on to love
Just one night
Don't try to flight about it
Take me I'm yours
Just one night.

I'm right about it
Don't be alone
Don't think of what
We could have had
You'll wonder why
You ever let this moment pass
You can't deny
We see it in each other's eyes
Close the door

Leave my empty world outside
to.

(Repeat chorus)

I, I, I
I, I, I
We might never
Get this chance
Hold on to love
Just one night
Don't try to fight about it
Take me I'm yours
For just one night.

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Dog Music.

BEST OF BOTH WORLDS

As recorded by Van Halen

EDWARD VAN HALEN
SAMMY HAGAR
MICHAEL ANTHONY
ALEX VAN HALEN

I don't know what I've been livin'
on
But it's not enough to fill me up
I need more than just words can
say
I need ev'rything this life can
give me hey, hey
'Cause sometimes is not enough.

Come on baby
Close your eyes let go
This can be ev'rything we've
dreamed
It's not work that makes it work
oh

No let the magic do the work for
you
'Cause honey something
reached out and touched me
Now I know all I want.

I want the best of both worlds
And honey I know what it's
worth

If we could have the best of both
worlds
We'd have heaven right here on
earth.

Well there's a picture
In a gallery of a fallen angel
looked a lot like you
We forget where we come from
Sometimes I had a dream it was
really you

'Cause something reached out
and touched me
Now I know all I want.

I want the best of both worlds
And honey I know what it's
worth

If we could have the best of both
worlds
A little bit of heaven right here
on earth.

You don't have to die and go to
heaven

Or hang around to be born
again

Just tune in to what this place
has got to offer

'Cause we may never be here
again.

I want the best of both worlds
And honey I know what it's
worth

If we could have the best of both
worlds

A little bit of heaven right here
on earth

Come on.
(Repeat)

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LIVIN' ON A PRAYER

As recorded by Bon Jovi

JON BON JOVI
RICHIE SAMBORA
DESMOND CHILD

Once upon a time
Not so long ago.

Tommy used to work on the
docks

Union's been on strike
He's down on his luck
It's tough
So tough.

Gina works the diner all day
Working for her man
She brings home her pay
For love
For love.

She says we've got to hold on to

what we've got
It doesn't make a difference if
we make it or not
We've got each other and that's
a lot for love
We'll give it a shot.

Oh we're half way there
Oh livin' on a prayer
Take my hand
We'll make it I swear
Oh livin' on a prayer.

Tommy got his six string in hock
Now he's holding in what he
used to make it talk
So tough
It's tough.

Gina dreams of running away
When she cries in the night
Tommy whispers
Baby it's okay
Someday.

We've got to hold on to what
we've got
It doesn't make a difference if
we make it or not
We've got each other and that's
a lot for love
We'll give it a shot.

Oh we're half way there
Oh livin' on a prayer
Take my hand
We'll make it I swear
Oh livin' on a prayer
Livin' on a prayer.

We've got to hold on ready or not
You live for the fight when that's
all that you've got.

Oh we're half way there
Oh livin' on a prayer
Take my hand and we'll make it
I swear
Oh livin' on a prayer.

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Concert Review

Cyndi Lauper

by Scott Nance

If every super talent has one quality that separates them from the rest, Cyndi Lauper's is sincerity: loving sincerity. That sincerity is definitely seen in her live show. She delivers a love of human nature that really is unparalleled in the rock world. It's this sincerity and the humanity in her music that gives the audience the impression that it's their best friend up there on the stage, and not an internationally known recording act.

Lauper opens her set with the *True Colors* tune, "Change Of Heart," and follows that up with "The Goonies R Good Enough," the theme from the Steven Spielberg film, *The Goonies*, and "Boy Blue." These set the mood of the entire performance: power; emotional power. Cyndi Lauper, despite a Queens accent, has a perfectly clear voice. The emotion she puts into her music always makes it to the audience with full force.

She also spotlights a few songs from *True Colors* like "The Faraway Nearby," "What's Going On?", and "Calm Inside The Storm." After going through her new album, she returns to songs from her debut lp *She's So Unusual*, giving us power mixed with emotion with "Time After Time" and "She Bop" while she even throws in all old Blue Angel piece,

"Maybe He'll Know" before "She Bop."

Cyndi Lauper really doesn't have any of the complex dance moves of some performers. Instead, she opts for a clean, honest, human, even person-to-person rather than an impersonal artist-to-audience approach. She gives the impression she's speaking to everyone in the audience individually, giving each person a certain attention, and that attention is shot right back at her, forming the "glue" of the concert. She bounces back and forth on the stage, and up the towers. She closes her set with a full concert presentation of "Money Changes Everything."

In rock music, there is basically two kinds of songs. There are "power" songs that rock hard with heavy percussion and guitars. These songs get people up on their feet and moving around. Then there are the "emotion" songs where the performer tries to move the audiences' hearts and minds. Cyndi Lauper excels at both, and frequently mixes the two in incredible combinations.

Live, there is emotion where on the album there is only power, such as on "Goonies" and "She Bop." And live, there is even power where there was only emotion on vinyl, like

on "Time After Time" and "True Colors." There are touches of both on every song. "Goonies R Good Enough" and "She Bop" moved me during the show as they never did on the lps. And the audience became aware of power like never before on "syrupy" songs like "True Colors." Cyndi Lauper live makes a powerful collective statement that "Life is fun, and you might as well enjoy it as much as you can."

Eddie Money was an interesting choice for the opening slot, and I'm sure he's grateful for the opportunity to cement himself into pop stardom as quickly as he is. The *Can't Hold Back* album is his ticket there, and a tour can only help. Eddie Money's specialty is raspy Journeyish rock, with emphasis on guitar work. Money opens his nearly fifty-minute set with "Two Tickets To Paradise."

Money becomes progressively harder as the performance continues, finally setting a pace in the middle of the set with the title track to *Can't Hold Back*. Eddie Money, like Lauper, uses a simplistic approach to live performance, but, unfortunately, he doesn't have that touching sincerity Lauper has. His own stage motions are limited, making every kick and turn count. He has the audience screaming with his moves during "I Wanna Go Back." Another highlight was his excellent "We Should Be Sleeping." The main kicker to his entire performance was of course the hit single that put him on top in pop stardom: "Take Me Home Tonight." That served as the encore, and it marks the absolute best move he made all night concerning audience communication: he brings up two little girls and they help sing. Nice touch.

Unfortunately, he just doesn't use that person-to-person approach as well as Cyndi. Where Cyndi Lauper mixed power with emotion in a smooth fifty/fifty balance, Eddie Money is ninety percent power. Cyndi Lauper moved me to such lengths as no other live act ever has. Her love of life really makes her one of the best. Thanks, Cyndi. 



Annie Leibovitz

I NEED YOUR LOVING

As recorded by The Human League

**JAMES HARRIS III
TERRY LEWIS
DANNY WILLIAMS
LANGSTON RICHEY
HERMAN DAVIS
DAVID EILAND**

*I need your loving
I need your kissing baby
I need your loving
I need your kissing baby.*

*Moonlit sky casts shadows
down
Romance in the air is strong
Something's telling me
I need your love.*

*I need your loving
I need your kissing baby
And that's a fact
I need your loving
I need your kissing baby
Where are you at.*

*Looking glass reflects the moon
Your love's missing from this
room
Baby now I see
I need your love.*

*I need your loving
I need your kissing baby
And that's a fact
I need your loving
I need your kissing baby
Where are you at.*

*I need your loving
(I need your love)
I need your kissing baby
And that's a fact
I need your loving
(I need your love)
I need your kissing babe
Where are you at oh.*

*Oh I need your love
I need you tonight
Can't do without
Oh I need your love.*

*Oh I need your love
So I can hug and squeeze you
tight
Oh I need your love.*

*Oh I need your love
I need you tonight
Can't do without
Oh I need your love
Oh I need your love
So I can hug and squeeze you
tight
Oh I need your love
Baby come on home to me
I need your love
I need your loving
I need your kissing baby
And that's a fact
I need your loving
I need your kissing babe
Where are you at.*

*I need your loving
(I need your love)
I need your kissing babe
I need your loving
(I need your love)
I need your kissing baby
And that's a fact
That's where I'm at
I need your loving
I need your kissing baby.*

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WILL YOU STILL LOVE ME

As recorded by Chicago

**TOM KEANE
RICHARD BASKIN
DAVID FOSTER**

*Take me as I am
Put your hand in mine
Now and forever
Darling here I stand
Stand before you now
Deep inside I always knew
It was you
You and me
Two hearts drawn together
bound by destiny
It was you
And you for me
Ev'ry road leads to your door
Ev'ry step I take forevermore
Just say you love me for the rest
of your life
I gotta lot of love and I don't
wanna let go.*

*Will you still love me for the rest
of your life
'Cause I can't go on
No I can't go on*

*I can't go on
If I'm on my own.*

*Take me as I am
Put your heart in mine
Stay with me forever
'Cause I am just a man who
never understood
I never had a thing to prove
Till there was you
You and me
Then it all came clear so
suddenly
How close to you that I wanna
be
Just say you love me for the rest
of your life
I gotta lot of love and I don't
wanna let go.*

*Will you still love me for the rest
of my life
'Cause I can't go on
No I can't go on
I can't go on
If I'm on my own.*

*Do you believe a love could run
so strong
Do you believe that love could
pass you by
There was no special one for me
I was the lonely one you see*

*But then my heart lost all
control
Now you're all that I know.*

*Just say you love me for the rest
of your life
I gotta lot of love and I don't
wanna let go
Will you still love me for the rest
of my life
'Cause I can't go on
No I can't go on
I can't go on
If I'm on my own
I can't go on
No I can't go on
'Cause I can't go on
(Will you still love me)
No I can't go on
(Just say you love me)
I can't go on without somebody
I could call my own
'Cause I can't go on
(Will you still love me)
No I can't go on
(Just say you love me)
Just stay around.*

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MASTER OF PUPPETS

As recorded by Metallica

JAMES HETFIELD
LARS ULRICH
CLIFF BURTON
KIRK HAMMETT

End of passion play
Crumbling away
I'm your source of self-
destruction

Veins that pump with fear
Sucking darkest clear
Leading on your death's
construction

Taste me you will see
More is all you need
You're dedicated to
How I'm killing you.

Come crawling faster
Obey your master
Your life burns faster
Obey your master
Master.

Master of puppets I'm pulling
your strings
Twisting your mind and
smashing your dreams
Blinded by me you can't see a
thing
Just call my name 'cause I'll
hear you scream
Master
Master
Just call my name 'cause I'll

hear you scream
Master
Master.

Needlework the way
Never you betray
Life of death becoming clearer
Pain monopoly
Ritual misery
Chop your breakfast on a
mirror

Taste me you will see
More is all you need
You're dedicated to
How I'm killing you.

Come crawling faster
Obey your master
Your life burns faster
Obey your master
Master.

Master of puppets I'm pulling
your strings

Twisting your mind and
smashing your dreams
Blinded by me you can't see a
thing
Just call my name 'cause I'll
hear you scream

Master
Master
Just call my name 'cause I'll
hear you scream
Master
Master
Master
Master
Master.

Master, master
Where's the dreams that I've

been after
Master, master
You promised only lies
Laughter, laughter
All I hear or see is laughter
Laughter, laughter
Laughter at my cries.

Hell is worth all that natural
habitat
Just a rhyme without a reason
Never ending maze
Drift on numbered days
Now your life is out of season
I will occupy
I will help you die
I will run through you
Now I rule you too.

Come crawling faster
Obey your master
Your life burns faster
Obey your master
Master.

Master of puppets I'm pulling
your strings
Twisting your mind and
smashing your dreams
Blinded by me you can't see a
thing
Just call my name 'cause I'll
hear you scream
Master
Master
Just call my name 'cause I'll
hear you scream
Master
Master.

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THE HONEYTHIEF

As recorded by Hipsway

JOHN McELHONE
GRAHAM SKINNER
HARRY TRAVERS
ALI McLEOD

Sleek big cat
Bible black
Honeysuckle I would never
deny.

The light of deep regret
Let me see what I don't get.

Pass through the heat
Come on, come on and pass
through the heat
Catch a thief
A honeythief
I am a thief
A honeythief.
(Repeat chorus)

That's the price you pay

When love gets in the way
Stealth in the night
I come to steal with stealth in
the night
You got the sugar to satisfy
I am the man you can never
deny.
(Repeat chorus)

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I AIN'T SUPERSTITIOUS

As recorded by Megadeth

WILLIE DIXON
I ain't superstitious
When a black cat crosses my
path
And I ain't superstitious
As I break the looking glass

Ain't afraid of no demons
Don't make me laugh.
Well I ain't superstitious
Under the ladder I go
And I ain't superstitious
It's all bullshit don't you know
Ain't afraid of the shadows
I like the dark anyway
And that's a fact
Superstitious.
I ain't superstitious

No such thing as bad luck
I ain't superstitious
I couldn't really give a f...
Take your stupid superstitions
And find some other paranoid
Chickenshit, sissy, worm and
tell it to him
Superstitious.

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Janet Jackson



The year 1986 proved to be the year that Janet Jackson could do no wrong. To say that she scored big with her third album for A&M Records would be an understatement. *Control* not only yielded four top hits in "Nasty," "What Have You Done For Me Lately," "When I Think Of You" and "Control," but it also helped Janet receive nine nominations from the American Music Awards!

The album title is no coincidence. "When I've made records in the past," Janet explained, "I've usually been given a tape of a song, learned it, and then gone into the studio and sung to a completed instrumental track. This

former members of the Time who have distinguished themselves as producers of artists like Howard Johnson, Thelma Houston, Cherrelle, the S.O.S. Band and others. They bring with them to *Control* that famous Prince-influenced sound that has meant only one thing — chart-busting hits.

Recording in Minneapolis, at Lewis and Jam's own Flyte Tyme recording facility, they polished off most of *Control* in under three weeks. Says Janet, "I was in the studio when every instrumental track was laid. I was in on every decision about how the music would sound, as well as what the lyrics would say. This album is definitely a

Mae West and Cher. At the ripe old age of nine the Jackson Family TV Specials hit the airwaves.

It was during one of those specials that TV producer Norman Lear spotted Janet. She was exactly what Lear had in mind for the part of character Penny Gordon in the weekly sit-com *Good Times*. Janet was all of 10 years old when she won the part. She played on the hit series for two years, and ultimately made the switch to the popular comedy *Diff'rent Strokes*, where she stayed for several seasons. From there she went on to the show *Fame* where she was able to display both her singing and acting talent.

Even while her TV career took off, Janet never lost touch with music. Between school and tapings, she studied voice and piano, and in 1981 she performed the song "Magic Is Working" on *Diff'rent Strokes*. It was by then apparent that she was ready to establish her musical career.

Janet's next album release came two years later, in 1984, and was titled *Dream Street*. On this lp, Janet revealed herself to be equally at home in a variety of settings, from smooth pop ballads to tough urban/new wave dance music. This album was a stylish showcase for a versatile and steadily maturing young artist.

This brings us up to 1986 and *Control*. It's funky, it's sexy and it's the best music of her career, so step aside and let the lady through!

If listeners are still in doubt, take a look at some of the song titles: "Control," "Nasty" and "The Pleasure Principle". The words themselves give the best indication.

"A lot has happened to me in the past year and a half, since *Dream Street* was released," said Janet. "I've experienced a great deal, and I'm much wiser for it. I'm making decisions for myself. 'Control' is the song that really relates my feelings these days, and I didn't pull any punches, on that song or any other."

Indeed, this talented young lady has experienced a great deal in her young life. She's always lived somewhere in the middle of the weighty Jackson name and all it stands for. In addition, a while back Janet married singer Randy DeBarge, only to have the marriage annulled several months later reportedly due to pressures from both families.

Janet Jackson fans will be happy to listen to the music on *Control*, for the simple reason that it seems like this talented lady truly is in charge of her own destiny.

"People will be shocked when they hear *Control*," she noted, "because it's so different from what I've done before. But I think they'll like it. This is a very special record to me — it expresses exactly who I am and how I feel.

"I've taken control of my own life."

“‘Control’ is the song that really relates my feelings these days, and I didn’t pull any punches, on that song or any other.”

time around, I intended to be completely involved in the recording process; from the songwriting to the playing to the production."

On this album, Janet has done all of that. She produced or co-produced the entire album. She shared all songwriting duties, and she even appeared on the majority of the tracks playing keyboards and synthesizers. Along with co-producers/writers Jimmy Jam, Terry Lewis and on one track Monte Moir, Janet has fashioned a thoroughly mature and contemporary sound for herself.

The talented Jam, Lewis and Moir are no strangers to the business. All are

collaborative effort."

This is obviously a different Janet Jackson from the one who released her first album in 1982, using both the clout and talent of her very powerful family. Janet Jackson, her debut with A&M Records, spent 52 weeks on the soul charts, yielded three hit singles and sold a quarter of a million copies in the process.

Even before Janet was a recording star, she had tackled the hard job of television acting. She first began performing at the age of seven, when she joined her brothers at the MGM Grand in Las Vegas in a family revue. She did impressions of people like

SOUL SECTION



Ready For The World



Bunny DeBarge

- 41/Caught Up In The Rapture
- 43/Deep River Woman
- 44/Doesn't Have To Be This Way
- 44/Have You Ever Loved
Somebody
- 44/Outside In The Rain
- 41/Someone
- 39/Stone Love
- 41/Talk To Me
- 46/To Be Continued
- 40/Two People



Five Star



STONE LOVE

As recorded by Kool & The Gang

**CHARLES SMITH
JAMES TAYLOR
KOOL & THE GANG**

*Girl the first time we met
It took me by surprise
Oo girl you walked into my life
With those street corner blues
You were livin' in the fast lane
Much to my surprise baby
But I fell for you anyway
I'm addicted to your love girl.*

*Hey stone love
Solid as a rock
I'm in love with you baby
Stone love*

Oo solid as a rock.

*Girl our love is so unique
It's one of a kind
And girl whenever we kiss
It's like a natural high
But we're livin' in the fast lane
Red lights flashin' baby
Will we ever change
The way we are
Stone love girl.*

*Oh stone love
Solid as a rock
Stone love
Oo solid as a rock.*

*The life we live is a challenge
um um
Always standing on the edge
May not be the best way
But that's all we know
'Cause I don't wanna live
My life alone no.*

*Oo stone love baby
I've got you
Yes I've got you
Got you under my skin yeah
yeah
Stone love
Oo solid as a rock
That's the way we are baby
Stone love
Together forever
The woman in my arms
Stone love
Oo solid as a rock
Oo baby.*

*May not be the best way but
that's all we know
'Cause I don't wanna live
My life alone no
Stone love
La la la stone love, stone love.*

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TWO PEOPLE

As recorded by Tina Turner

**TERRY BRITTEN
GRAHAM LYLE**

*Two people
Living on the edge of life
Are people
Running out of dreams and time
I can hear it when you tell me so
I can feel it but I can't let go.*

*Two people gotta stick together
And love one another
Save it for a rainy day
Some people gotta stay
whatever
And give one another
Shelter on a rainy day.*

*Two people
Living in the way we do
Are people
Trying to keep a love anew
What to say to make some sense
of it
What to do to make the feeling
fit.*

*Two people gotta stick together
Love one another
Save it for a rainy day
Some people gotta stay
whatever
Give one another shelter on a
rainy day.*

*I'll come running to your rescue
You gotta stand by me
There's a lot of love between us
We should never let go.*

*Two people gotta stick together
Love one another
Save it for a rainy day
Some people gotta stay
whatever
Give one another shelter on a
rainy day
Love one another
Save it for a rainy day.*

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CAUGHT UP IN THE RAPTURE

As recorded by Anita Baker

GARRY GLENN
DIANNE QUANDER

When we met always knew
I would feel that magic for you
On my mind constantly
In my arms is where you should
be.

I love you here by me baby

You let my love fly freely
I want you in my life for all
time
Ah caught up in the rapture of
love
Nothing else can compare
When I feel the magic of you ah,
ah, ah, ah.

We stand side by side
'Til the storms of life pass us by
Light my life warm my heart
Say tonight will be just the
start.

I love you here by me baby

You let my love fly freely
I want you in my life for all
time
Ah caught up in the rapture of
love
Nothing else can compare
When I feel the magic of you
The feeling's always new
Caught up in the rapture of you
Ah, ah, ah, ah.

(Repeat chorus)

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SOMEONE

As recorded by El DeBarge

ROBBIE NEVIL
MARK MUELLER
JAY GRAYDON

Close to you
That's how I feel
When the world's asleep
And we're sharin' sweet solitude
Almost gave up
Trying to find someone else who
loves.

Long walks
Soft talks
Still can't believe it

What were the odds of.

Someone just like me
Runnin' into someone just like
you
An accidental touch
Turned into a gentle kiss or two
Love has finally come
Somehow found my someone.

Was that me
Not long ago
No one here to care
No one's dreams to share
You agree
Nights can be rough
When you can't find someone
else who loves.

Long walks
Soft talks
Hard to believe it
What were the odds of.
(Repeat chorus)

You and me
All alone
That's my favorite time of night
Nothing for us to do
But find new ways to hold each
other tight.

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TALK TO ME

As recorded by Chico DeBarge

PAUL FOX
FRANNE GOLDE
NICK MUNDY

Lately you been pullin' away
from me
Don't you think you're actin' too
tough
I don't wanna put it off another
day
Do you think I'm askin' too
much yeah.

Talk to me baby
Converse with me now
You know I really think you
outta
Tell me you love me

Show me now
You know I really think you
outta.

Rhythm and romance seem to
fade away
I know we've been needin' a
change
I just don't get it when you pout
all day
'Cause you know you're my
everything
And I can't wait
Come on.

Talk to me baby
Converse with me now
You know I really think you
outta
Tell me you love me
Show me now
You know I really think you
outta.

Now is the time to let your love
go
Tell me now
Let me know
Girl there's a lot to build our
love on
Don't delay hurry.
(Repeat chorus)

Now is the time to let your love
show
Tell me now
Let me know
Girl there's a lot to build our
love on
Don't delay hurry.
(Repeat chorus)

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Concert Review

STEVIE WONDER

by Elianne Halbersberg

Columbia, South Carolina — After 79 shows in 74 cities — including eight in Canada — and 35 states, Stevie Wonder's *In Square Circle* tour came to a grand finale at the Carolina Coliseum. The performance marked Wonder's first appearance in that building, and his first concert in the city since his 1965 show at the Township Hall Auditorium as "Little Stevie Wonder." The *In Square Circle* tour was Wonder's first in four years.

The on-stage entourage included a five-piece band and four backup singers, plus Wonder's own elaborate keyboard setup, including grand piano. Performing in-the-round for a packed house, the keyboards were mounted on a revolving platform, which slowly turned simultaneously and in reverse to the direction of the huge revolving stage. The quadrophonic sound system was flown overhead, and four large video screens provided optimum vision to the top rows courtesy of several computerized cameras located at various points on the stage.

Ever since releasing his first hit, the number one smash "Fingertips (Part II)" in 1963, Wonder has garnered a string of multi-platinum albums and singles, including 16 Grammy Awards. Covering this repertoire in concert would be an impossible feat, but Wonder comes mighty close during his three-hour set. From the opening notes of "Master Blaster," it's a non-stop volley of greatest hits, including "Higher Ground," "If You Really Love Me," "My Cherie Amour," "Signed, Sealed, Delivered," "Uptight," "I Was Made To Love Her," "Fingertips," "Livin' For The City," and his gripping renditions of Bob Dylan's "Blowin' In The Wind" and Lennon/McCartney's "Yesterday."

Following a brief intermission, Wonder returned for another set, which featured an instrumental "Alfie" (with Wonder on harmonica), a new track, "Children Still Do Live In A Dream" for his upcoming album, *Characters*, and a lengthy medley including "Sir Duke," "I

Wish," "You Are The Sunshine Of My Life," and "Superstitious." He then launched into "I Just Called To Say I Love You," from the *Woman In Red* soundtrack, a song that won him both Oscar and Golden Globe awards. Wrapping with "Part-Time Lover," Wonder then threw his gold lame jacket into the audience, with the lucky recipient (who seemed on the verge of fainting!) being brought on stage for a "serenade" of "Boogie On Reggae Woman." Wonder also took time to introduce and thank his entire road crew, presenting them with roses, and including them in a sing-along tribute to Dr. Martin Luther King, Jr.

Wonder is notorious for the energy and electricity of his performances, and this night was no exception. He kept the crowd standing, singing, and clapping along with every note, and one was

hard-pressed to find a person who wasn't participating. Despite this being the final show, he displayed the excitement and enthusiasm associated with an opening night. He's a topnotch showman who, regardless of his track record, accolades, and tag of musical genius, refuses to take himself too seriously. He's not beyond exchanging one-liners with the audience, nor has he become so jaded as to drop standards from his song list, no matter how many times he has had to play them during the past twenty years. Technically, the show is stunning, with vocalists, musicians, and guest dancers never missing a beat, rousing the crowd, and enhancing an already flawless voice. With more than 40 hits to his name and a reputation for sold-out concerts, Stevie Wonder is indeed exactly that.





DEEP RIVER WOMAN

As recorded by Lionel Richie

LIONEL RICHIE

*Deep river woman
Lord I'm comin' home to you
Deep river woman
Lord I know she's waitin'
Just anticipatin' all my love.*

*Spent a night in L.A.
Just another chance to see you
Just you and I
Wanted you to know
That my playin' days are over*

*'Cause all I do is think of you
The writing's on the wall.*

*Deep river woman
Lord I'm comin' home to you
Deep river woman
Lord I know she's waitin'
Just anticipatin' all my love.*

*I've been out in the world
I guess the fast life had me goin'
Now all that's changed
Fin'ly made up my mind
'Bout the one thing I've been
knowin'
You're the only girl I've ever
cared for in this world.*

Deep river woman

*Lord I'm comin' home to you
Deep river woman
Lord I know she's waitin'
Just anticipatin' all my love.*

*Your kind of love girl is forever
Took me a long time to realize
That I've come so far to end up
goin' nowhere
Girl I need you by my side.*

*Deep river woman
Lord I'm comin' home to you
Deep river woman
Lord I know she's waitin'
Just anticipatin' all my love.*

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HAVE YOU EVER LOVED SOMEBODY

As recorded by Freddie Jackson

**BARRY EASTMOND
JOLYON SKINNER**

Have you ever loved somebody
Have you ever loved somebody
You keep running, running
away
I know you can't run forever
You think you're heading for a
heartbreak again
Just as you did before
I can teach you how to love
again
If you just trust in me
I can show you things you've
never ever seen
You don't know how much
you're missing.

Have you ever loved somebody

Can you learn to love somebody
The way somebody loves you
Have you ever known that
feeling
Oh that special feeling
When somebody loves you.

You built a fortress around
yourself
Your emotions they hide within
You got your heart securely
locked away
And you won't let nobody in
I can show you how to love
again
You don't know how much
you're missing
If you just trust in me
I can show you things you've
never ever seen
You don't know how much
you're missing.

Have you ever loved somebody
Can you learn to love somebody
The way somebody loves you
Have you ever known that

feeling
Oh that special feeling
When somebody loves you.

When you think that it's safe
girl
Just take a look around
I will be there behind you
There is nothing to fear
No because I could never hurt
you
I think the world about you
Can't you learn to love me too
Can't you learn to love me too
I can teach you how to love
again
If you just trust in me
I can show you things you've
never ever seen
You don't know how much
you're missing.
(Repeat chorus)

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DOESN'T HAVE TO BE THIS WAY

As recorded by Rose Royce

**S. LIRONI
D. McINTYRE
R. FELDMAN**

Everytime I try to make you see
The way our life should be
The two of us with no one in
between
You turn away you won't share
my dream
How can I be so sure that you're
feeling the same yeah

I realize there's no cure but this
is insane.

It doesn't have to be this way
It doesn't have to be this way
We can work it out
We can work it out
Doesn't have to be this way
We can work it out
We can work it out.

Don't you think that time is
closing in
Time keeps closing in it's
closing in
Come with me and you'll be
given
A first class ticket to heaven
Your love is secure through fire

and rain you know it is
I can assure you I'll ease the
pain.
(Repeat chorus)

S.O.S. save our love
S.O.S. save our love
S.O.S. save our love
S.O.S. save our love.

How can I be so sure that you're
feeling the same
I realize there's no cure but this
is insane.
(Repeat chorus)

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OUTSIDE IN THE RAIN

As recorded by Gwen Guthrie

**DAVID CONLEY
BERNARD JACKSON
DAVID TOWNSEND
J. THOMPSON**

Hold me
Love me
Oh such a lovely feelin'
Oh such a lovely feelin'.

Outside in the rain
Let's make love
Out in the rain all night
Outside in the rain
Make sweet love
Out in the rain all night.

It's summertime
And the feelin's right
As sweet rain falls
Out in the night
Darlin' don't go in
Let's stay outside
I want to make love

While the feeling's right.
(Repeat chorus)

Crazy all alone
Just you and I
You're in the mood
It's in your eyes
Darlin' don't go in
Let's stay outside
I want to make love
While the feeling's right.

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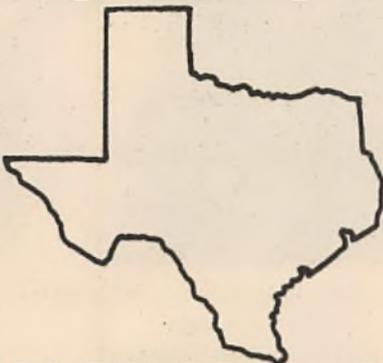


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TO BE CONTINUED

As recorded by The
Temptations

ALI-OLLIE WODSON
OTIS WILLIAMS

*Here we are
Ready to weave love's magic
We can feel it about to happen
But something beyond our
control
It got in the way
(I know we'll have to try another
day)
'Cause nothing and no one
Is gonna stand in our way
I believe it's destiny girl*

*Life's episodes takes us down
different roads
So let us take command
Together we'll make a plan
'Cause you and I
We really must be in love
There's no denyin'
Girl it's real.*

*To be continued
Another day
Set the stage for another play
To be continued
Just turn the page.*

*We meet again
Under different circumstances
So much better are our chances
Believe in a dream*

*'Cause it will come true
And it's evident with you
('Cause here we are together
again)
Oh I've waited and waited
For this day to arrive
You're right here by my side girl
Good things are well worth the
wait
So I learn to appreciate
I'm so thankful for that day.*

*'Cause you and I
We really must be in love
There's no denyin'
Girl it's real yeah, yeah.
(Repeat chorus)*

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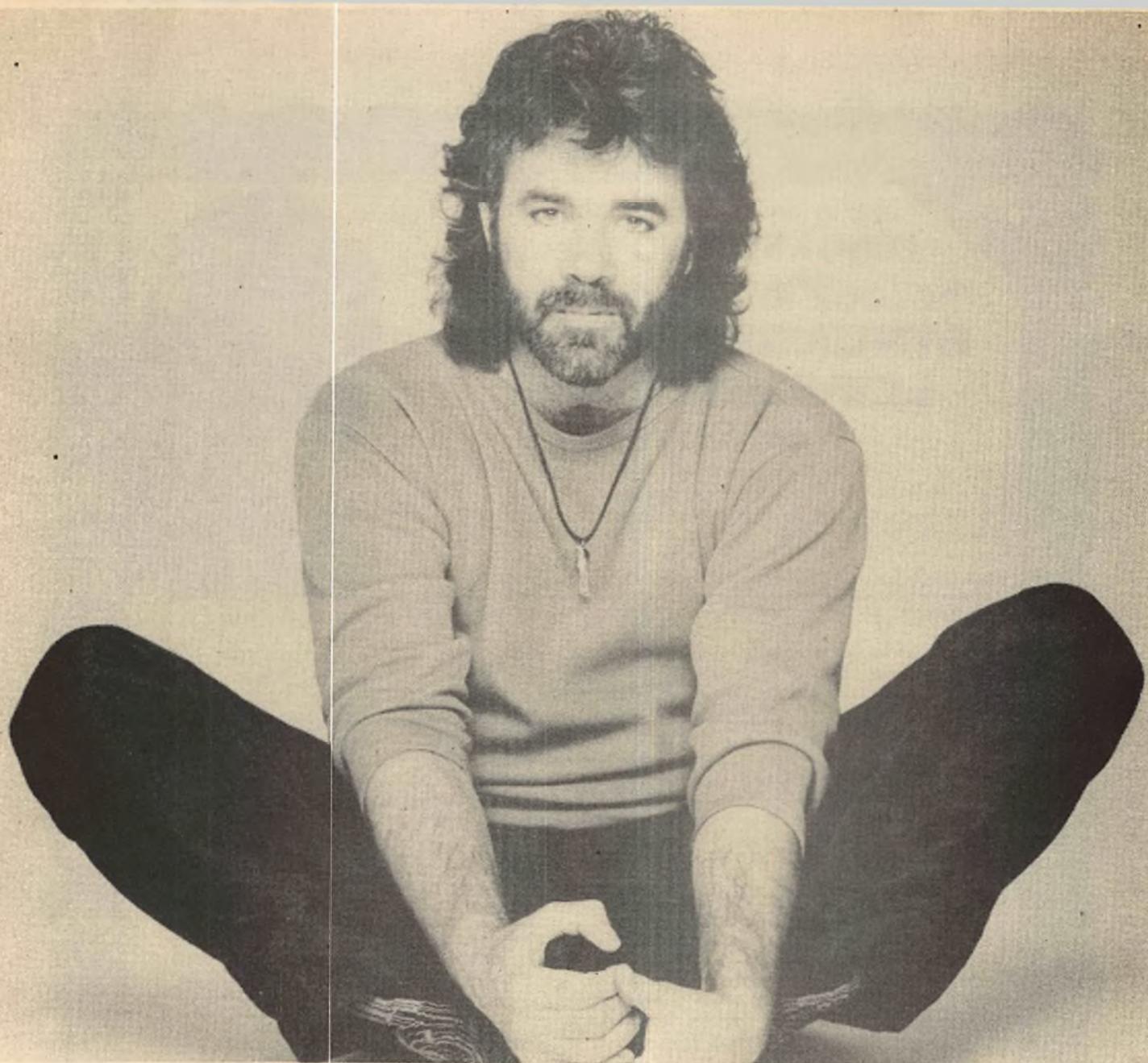
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Gary Morris has completed his own personal circle with this return to good, basic, classy music.

Gary Morris

by Montgomery Blaine

For one so young and in so few years, Gary Morris has successfully traveled many roads to find his place on the leading edge of the resurgence of country music.

A year ago, while Morris was playing a blind singer on the less than exciting nighttime soap "The Colby's", especially coming on the heels of his very successful appearance on the stage in New York in the Shakespeare Festival's production of "La Boheme" (opposite Linda Ronstadt) there was a growing fear along Nashville's Music Row that the big voiced heartthrob was going to abandon his country roots for the lure of big time media hoopla.

The good news is that the boy has survived his honeymoon in Hollywood. After flirting with the sirens of Tinseltown, and the parallel slackening in the development of his music career (you can't be in too many places at the same time, not to mention that listening to those spun sugar pop tunes everybody whistles in L.A. can confuse a country boy), Morris has taken a reality check and discovered that what he is about is singing real songs, country songs. He has taken the helm of his career firmly in his own two strong hands and delivered a most appropriately named resurrection lp *Plain Brown Wrapper*.

"It's something I've wanted to do for a long time," says the well-traveled Morris. "Since I began my music career, I've almost come full circle. I went through the process of making records and getting exposed out there in the real world and now I've come back to what is, at least part of it, is the contemporary part of it, for sure, the songs that I grew up with. Some of the tunes on this album my mom used to sing to me. They're songs that we used to sing when we went on vacation, singing in the car, mom and myself and my sister. I guess it's the music that's just been with me for a long time. I chose to do them now because it seemed like the time to get back to who were really my first fans, the folks that really like traditional country music. But in another sense it's not a traditional album at all. It's an attempt to say, for those of you who like traditional country music, here's the way I do it. It's my phrasing, it's my musical idea and it's done with great players. It's as honest a musical presentation as I could do and I'm very proud of it."

Plain Brown Wrapper proves to be a rich musical lode not only for Morris' vocal strength or the quality of the new and old songs, but for the excellence of the musicianship underlying the album. Morris explains in terms of the talent he assembled for his first venture into the world of record production.

"It (*Plain Brown Wrapper*) shows off some guys who are perhaps the finest in the world on their chosen instrument. Jerry Douglas plays dobro and he's just the best. Mark O'Connor, an incredible musician, plays mandolin and fiddle. Mark Casstevens plays acoustic guitar and is one of the finest in this town, or any other town I can think of. The basic rhythm section is my own band, who are probably the most underrated players I know of because they don't have their names on records. They work on the road with me. They're playing on every song on the album as well as doing vocals."

Ultimately it's the songs though that will carry the day, and determine whether any album will

"It's as honest a musical presentation as I could do and I'm very proud of it."

make return visits to turntables, or become a dust collector. Morris, again taking things in hand, put his pen to paper to help create some of the new songs that complement the classics in the package.

"I co-wrote 3 songs, all of them with Kevin Welch, who's not only a good friend but an extremely talented composer," Morris notes. "Dave Loggins has a cut on the album, and the other five tunes are older songs. I wrote a song called 'Leave Me Lonely.' I think it was at a moment when I was being approached by too many fans at one time. I was playing somewhere and I just wanted to be left alone. You know, enough is enough, and I wrote this song. Dave Loggins' song is in many ways the premise for the

album. It's called 'Better Than The New.' It was such a pleasure to sing — Dave is maybe my favorite writer. The cuts Kevin and I wrote include 'Eleventh Hour,' 'Moonshine,' which has got a bluegrass feel, and the title track, 'Plain Brown Wrapper.' Besides remembering songs from his younger days, Morris had some reasoning behind the selection of the older songs he covered on the album, an activity that is often the sign of an artist's inability to write or find quality contemporary material.

"'Today I Started Loving You Again' is a song I've done for a long time. I wanted to record it, but the one thing I didn't want to do is be compared to Merle Haggard (who also wrote the song), because this is really my version of a classic.

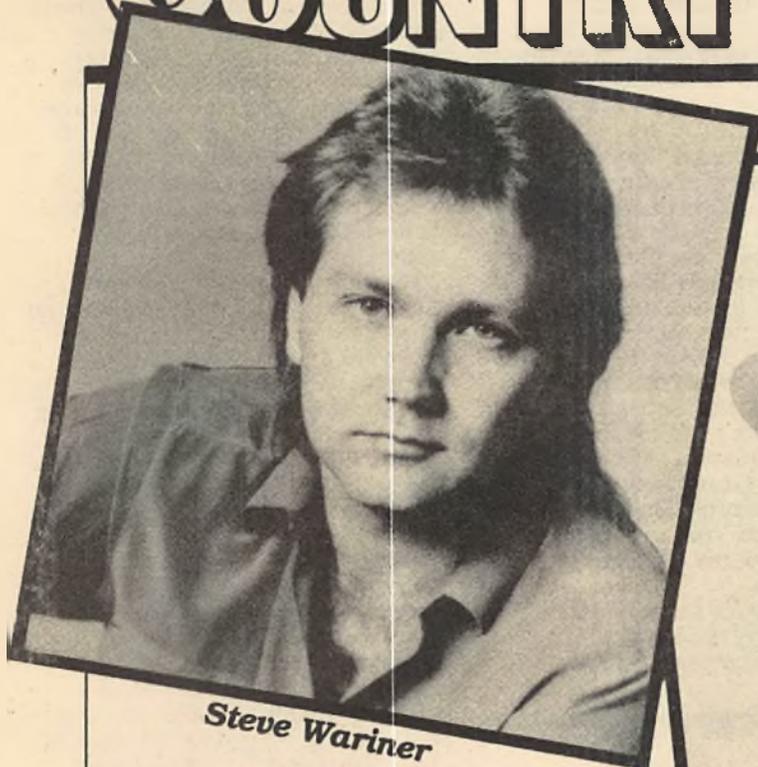
"Mark Casstevens and I did it together. It's simply one guitar and one voice and one pass and you get what you get, that's what it is. My hope is, when people hear it they won't think about Merle Haggard, they'll think well, it's a different song. 'Honeycomb,' I think, is a fun record. I wanted it to be the first single because it makes people smile. It's happy, it makes you want to dance and we can all use some of that. The others ('Lovesick Blues,' 'I'm So Lonesome I Could Cry' and 'Ain't Got Nothin' But The Blues') I did for fun."

And in keeping with the title of the album, the artwork, — featuring a subdued sketch of Morris and a cover all in tones of brown — is very low keyed considering Gary's recent storming of the airwaves. "I keep getting flack about being a 'sex symbol', so this cover is just plain and simple, a pen and ink drawing. The rest of the album is plain brown, so, I don't think anybody is going to buy this album for the cover, but instead I hope the music on the inside. It'll be a nice test. I think the music stands on its own."

And so Gary Morris has seemingly completed his own personal circle with this return to good, basic, classy music. Flings with the tube and stage notwithstanding, but don't be surprised to see Morris return to the screen, large and small, the feeling you come away from *Plain Brown Wrapper* with is that this is the real, the essential Gary Morris.

"This is my first effort as a producer," Morris makes the point. "So I'll take the credit or the blame, and let it lay. If I live to be 136, I can look back on this album and say it was a really honest effort. I had a good time recording it and regardless of whether it sells a blue million or not, it was fun, that's why I did it."

COUNTRY SECTION



Steve Wariner

52/Can't Stop My Heart From
Lovin' You

58/Gotta Have You

62/I Only Wanted You

56/Leave Me Lonely

60/Long Gone Blues

53/Lovin' That Crazy Feelin'

64/Me Myself and I

54/Ocean Front Property

57/Old Bridges Burn Slow

53/She's The Trip That I've Been
On (Since You've Been Gone)

54/Small Town Girl

57/Suddenly Single

64/Sweet Time

53/They Only Come Out At Night

64/We Always Agree On Love

51/Wild-Eyed Dream

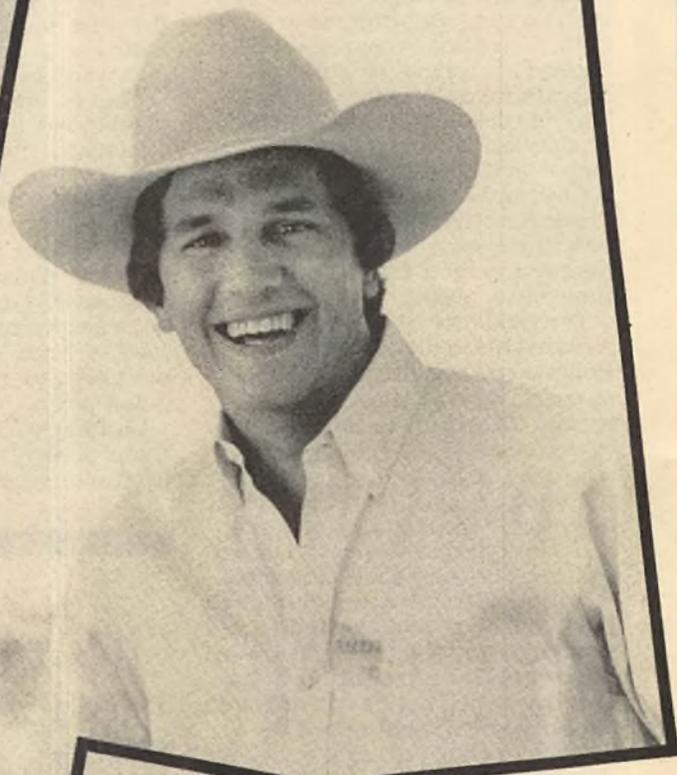
51/When A Woman Cries

64/When I'm Free Again

55/You're A Better Man Than I

57/You're The Power

George Strait



Reba McEntire



Peter Nash

WILD-EYED DREAM

As recorded by Ricky Van Shelton

ALAN RHODY

Chattanooga down in
Chattanooga
That's where I first met her
I thought that I knew her
She turned my world around
She turned a country boy
upside down
But she turned out to be
Just another night time bird on
the wing
She turned out to be
Just another wild-eyed dream.

Then over in Georgia east side
of Georgia
That's how far I followed her
She was gorgeous
She turned my world around
She turned a country boy
upside down
But she turned out to be
Just another night time bird on
the wing
She turned out to be
Just another wild-eyed dream.

Well how come everytime I go

downtown
To have a good time
Some little sweet thing comes
along
And leaves me the tab for my
last dime.

San Antone way down in San
Antone
I bought her a great big ring
On a great big loan
She turned my world around
She left my pockets clean
upside down
But she turned out to be
Just another night time bird on
the wing
She turned out to be
Just another wild-eyed dream.

I'm goin' home now goin' back to
the farm now
Although I don't really know
Just when or how
She turned my world around
She left a country boy upside
down
But she turned out to be
Just another night time bird on
the wing
She turned out to be
Just another wild-eyed dream.

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WHEN A WOMAN CRIES

As recorded by Janie Fricke

BUCK MOORE
MENTOR WILLIAMS

She wakes up in the morning
weak from an intimate dream
A faithful alarm clock starts off
her daily routine
With last night's fantasy still
dancing round in her head
She straightens the pillow on
the unwrinkled side of her
bed.

She stands at the mirror and
casually straightens her
dress
She don't feel like working
But she'll go and she'll do her
best
She puts on the (what) jewelry a
working girl's salary will buy
But her only diamonds are the

drops of despair in her eyes.

When a woman cries
The tear drops make her strong
When a woman cries
She's weak but not for long
Life's disappointments become
drops of pain
To nourish the courage to try
love again
She finds the strength to
survive
When a woman cries.

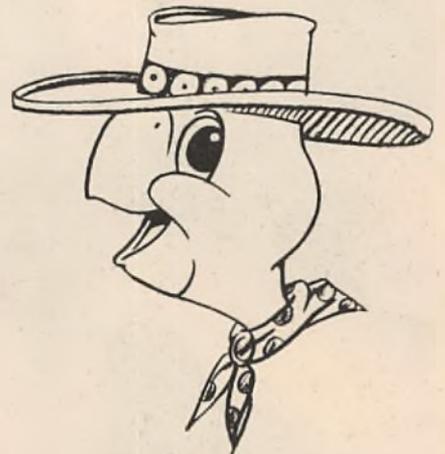
She drives home from work
Walks into an empty cold house
Remembering times she tried
Love that didn't work out
But she believes somewhere
Some man wants the same
thing she does
A life spent together
Sharing an undying love.

(Repeat chorus)

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ALAN MESSER

**CAN'T STOP MY
HEART FROM
LOVIN' YOU**

As recorded by The O'Kanes

**JAMIE O'HARA
KIERAN KANE**

*Lately your love is a cold, cold
rain
Comin' down on me always the
same
Everyday is a cloudy sky
I just can't find a way to say
goodbye.*

I can't stop my heart from lovin'

*you
Though you treat me badly
And make me blue
I try and try
I really do
But I just can't stop my heart
from lovin' you.*

*I tell myself I'm gonna go
Pull out my bag pack my clothes
I write a note that says we're
through
But I always end up tearin' it in
two.*

**I can't stop my heart from lovin'
you
Though you treat me badly
And make me blue**

**I try and try
I really do
But I just can't stop my heart
from lovin' you.**

**Why oh why can't I leave
What kind of hold do you have
on me.**

**I can't stop my heart from lovin'
you
Though you treat me badly
And make me blue
I try and try
I really do
But I just can't stop my heart
from lovin' you.**

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THEY ONLY COME OUT AT NIGHT

As recorded by The Shooters

WALT ALDRIDGE
LISA PALAS
JOHN JARRARD

*I've seen you out with your in crowd
Holding somebody and laughing loud
That was me you know
Whose eyes were burning through you.
And someone rings you late at night
But no one says hello at the end of the line
That's me you know
Breathing warm in your ear.*

Ooh all day I do fine

*Those sweet old memories never cross my mind
Oh they only come out at night.*

*When you look out your window and it's three o'clock
And somebody's riding round and round your block
That's me you know
Driving myself crazy.*

*When you hear a rustle and the back door squeaks
Turn off the lights and go back to sleep
That's me you know
Haunted by what used to be.*

*Ooh all day I do fine
Those sweet old memories never cross my mind
Oh they only come out at night.*

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LOVIN' THAT CRAZY FEELIN'

As recorded by Ronnie McDowell

RONNIE McDOWELL
JOE MEADOR
BILL CONN

*Crazy, crazy, crazy
Crazy feelin'
She had me lovin'
That crazy feelin'.*

*On a summer night
Back in '65
She gave me chills
Bumps and butterflies
I was just seventeen
Trembling like a leaf
I felt a fever
Rushing over me*

*She had me saying
Don't, don't stop.*

*And lovin' that crazy
Crazy, crazy, crazy feelin'
Lovin' that crazy feelin'.*

*The years have gone by
Just faded away
Still feelin' young
But older and gray
But one thing remains
The same in my life
She still turns me on
My lady my wife
Still got me saying
Don't, don't stop.*

*And lovin' that crazy
Crazy, crazy, crazy feelin'.
Lovin' that crazy feelin'.*

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SHE'S THE TRIP THAT I'VE BEEN ON (Since You've Been Gone)

As recorded by Larry Boone

DALLAS FRAZIER
SANGER D. SHAFER

*I like the way she waltzes
Round the jukebox
And the way she takes me home
When I get stoned
I like the way she loves me
When the door's locked.*

*She's the trip that I've been on
(Since you've been gone).*

*She's the rain that saved my
one last bridge from burnin'
She's the road I had to take
when love went wrong
She's not you but she's a world
that won't stop turnin'.*

*She's the trip that I've been on
(Since you've been gone).*

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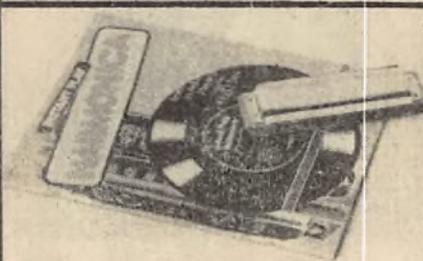
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SMALL TOWN GIRL

As recorded by Steve Wariner

DON COOK
JOHN JARVIS

*Cold city like the eyes
 In the subway station
 It's ten stories to my desk
 In the smoggy sky
 But after five
 I'm headed home to heaven
 To an easy world
 There ain't nothing like
 The love of a small town girl.
 Hot coffee and the sound
 Of her sweet voice calling
 Country station
 On the kitchen radio
 That's how I know
 There's still a little magic*

*In this crazy world
 There ain't nothing like
 The love of a small town girl.
 She makes love to me
 In real close two part harmony
 She makes the city seem like
 walks
 In cool country rain.
 No traffic and the sound
 Of the street is quiet
 Fifth Avenue is dressed
 In a foot of snow
 No where to go but underneath
 the covers
 Lovers while the snow flakes
 swirl
 There ain't nothing like
 The love of a small town girl.*

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ONE MAN BAND

As recorded by Moe Bandy

KEN BELL
BUD McGUIRE

*She don't need bright lights
 Or dancing past midnight
 You won't see her hanging out
 with a crowd
 Her kind of party is right here
 at home
 Happy Together is her favorite
 song
 Her only pastime is making
 sweet love till dawn.
 That ring on her hand is a one
 man band
 Holding together this woman
 and man
 She don't need anybody but me*

*When it's all said and done
 And the evening is through
 I'll be the one that she's coming
 home to
 That ring that you see on her
 hand
 Is a one man band.
 Love is the key for two hearts in
 harmony
 That smile that she wears keeps
 me singing along
 That unbroken circle is more
 than a ring
 It's a promise to her and it
 means everything
 To know that forever
 There's only one man in her
 dreams.*

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OCEAN FRONT PROPERTY

As recorded by George Strait

DEAN DILLON
HANK COCHRAN
ROYCE PORTER

*If you leave me
 I won't miss you
 And I won't ever take you back
 Girl your memory won't ever
 haunt me
 'Cause I don't love you
 Now if you'll buy that.
 I've got some ocean front
 property in Arizona
 From my front porch you can
 see the sea
 I've got some ocean front
 property in Arizona*

*If you'll buy that I'll throw the
 golden gate in free.
 I don't worship the ground you
 walk on
 I never have and that's a fact
 I won't follow or try to find you
 'Cause I don't love you
 And if you'll buy that.
 I've got some ocean front
 property in Arizona
 From my front porch you can
 see the sea
 I've got some ocean front
 property in Arizona
 If you'll buy that I'll throw the
 golden gate in free.
 Yeah if you'll buy that I'll throw
 the golden gate in free.*

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YOU'RE A BETTER MAN THAN I

As recorded by Perry Lapointe

JOHNETTE BURTON

*If you can keep your heart from breaking
Play with love and never die
If you can kiss and then forget her
You're a better man than I.*

*If you can leave the one you treasure
Keep a smile and say goodbye
If you can toss aside your feelings
You're a better man than I.*

*If you can dream and not be lonely
If you can laugh and never cry
If you can see a new tomorrow
You're a better man than I.*

*If you can watch her while she's leaving
Take her love and pass you by
If you can stand and not be shattered
You're a better man than I.*

*If you can hold back when you see her
And she's with another guy
If you can keep your heart from bleeding
You're a better man than I.*

*If you can hide when sorrow finds you
If you can keep from wondering why
If you can hold on to tomorrow
You're a better man than I.*

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JAM with the RAM



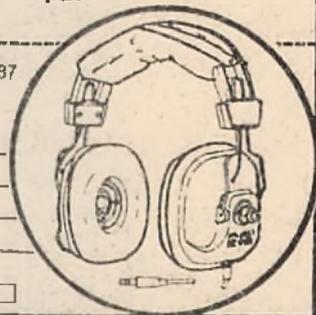
Bob Crelin of "Never Serious"

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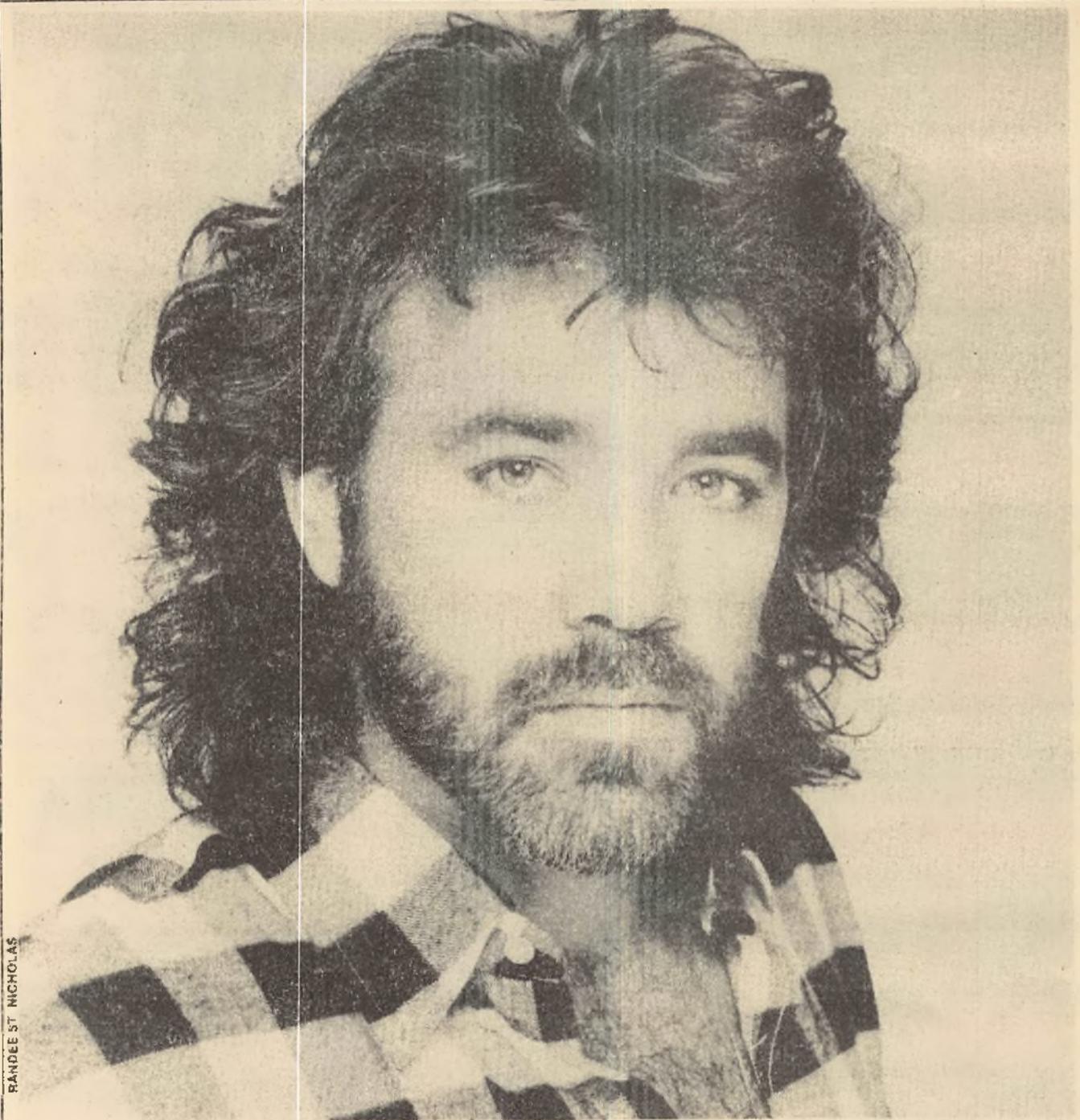
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LEAVE ME LONELY

As recorded by Gary Morris

GARY MORRIS

*Leave me lonely
Leave me alone
I got somebody special
Waiting back home
She saves her love for me
I save my love for her.*

*You're awful pretty so pretty
girl*

*I'd love to talk to you
But I don't wanna lead you on
To somewhere I don't wanna go
I don't wanna go
So please understand
I'm doin' my best I can
To be faithful and true
And it matters to me and her
The matter is one man faithful
and true
To me to her and to you.*

*Somewhere else girl
Some other time*

*I might take you home
I might make you mine
I'd do for you
What I'm doin' for her.*

*If things were different
Oh but they're not
I can give you what I haven't got
To give anymore
I've given my love
Given my love.*

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OLD BRIDGES BURN SLOW

As recorded by Billy Joe Royal

JOE SOUTH
SHAWN MEADOWS

We've made a clean break with the past
We've changed everything too fast
So why did you choose the table next to mine
Still water runs deep
Old bridges burn slow
Still water runs deep
Old bridges burn slow.

How do you think I feel
To find that our love's not real

How many times must I live
These old memories again
Still water runs deep
Old bridges burn slow
Still water runs deep
Old bridges burn slow.

So many years I have chased after you
All my mind would allow
But I want to blot out the past
But I don't know how.

So why don't we call it a day
Got nothing left to say
But still when I think of you
I always smile
Still water runs deep
Old bridges burn slow
Still water runs deep
Old bridges burn slow.

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SUDDENLY SINGLE

As recorded by The Bama Band

MAX D. BARNES
TROY SEALS

This place is too damn lonesome
I think I'll change and go out for awhile
On second thought where can I go
With a closet full of clothes that's out of style
It's another night of TV
Or another night of nothin' on my hands
Gotta change my way of thinkin'
I'm still thinkin' like a married man.

Suddenly single
It's hard to break ol' habits good

or bad
If I wasn't over thirty
I just might move back in with mom and dad.

I should call on some ol' flame
But it ain't as easy as it sounds
Even tho I need someone
It's too soon to hold someone right now
Maybe in the mornin'
I'll wake up and see the light
Small consolation Lord
For the way I feel tonight.

Suddenly single
It's hard to break ol' habits good
or bad
Suddenly single
Someone's always right and someone's wrong
Anyway I look at it I'm suddenly alone.

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YOU'RE THE POWER

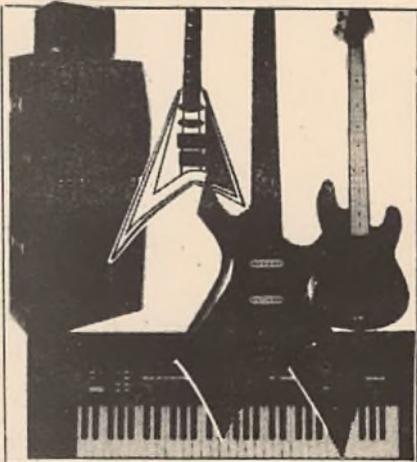
As recorded by Kathy Mattea
CRAIG BICKHARDT
F.C. COLLINS

Shining like a beacon through the darkest night
You're the only light that leads me home
Home is where the fire burns so warm and bright
Long as I have you I'll never roam
Our paths may wander on this walk of life
But I don't walk alone.
Like a blaze of gold
At the break of dawn

You're the power that heals my soul
When the wind grows cold
And I'm halfway gone
You're the power that keeps me whole.
Running like a river to the rolling sea
The waters of your love are deep and strong
My harbor and my shelter you will always be
Even when the storm blows hard and long
While your spirit is a part of me
It gives life to this song.

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GOTTA HAVE YOU

As recorded by Eddie Rabbitt

**EDDIE RABBITT
REED NIELSEN
RICHARD LANDIS**

*Standin' at the window waitin'
for the light
Starin' down the barrel of a
rainy night
Mr. Walker help me kill the pain
Red is his color and Johnny's
his name
Help me kill the pain.*

*I gotta have you
Nothing's ever gonna be right
If I don't have you
Another string of these lonely
nights
Ain't never gonna do
When I let you get away from*

*me
I was a fool in the first degree
And I gotta have you.*

*I used to listen to your
heartbeat every night
It was such a good love and it
felt so right
And I still don't know what
made me stray
But I took you for granted and I
gave you away
I just gave you away.*

*I gotta have you
Nothing's ever gonna be right
If I don't have you
Another string of these lonely
nights
Ain't never gonna do
When I let you get away from
me
I was a fool in the first degree
And I gotta have you.*

*I feel like I'm living on borrowed
time
I've got a damn good reason for
walking the line
I keep praying for the ringing of
the telephone
Gonna hope these tears will
bring you home
Won't you please come home
yea.*

*I gotta have you
Nothing's ever gonna be right
If I don't have you
Another string of these lonely
nights
Ain't never gonna do
When I let you get away from
me
I was a fool in the first degree
And I gotta have you.*

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4 YEAR GUARANTEE

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LONG GONE LONESOME BLUES

As recorded by Dennis
Robbins

HANK WILLIAMS

*I went down to the river to
watch the fish swim by
But I got to the river so
lonesome I wanted to die
Oh Lawd and then I jumped in
the river
But the doggone river was dry*

*I had me a woman
She couldn't be true
She made me for my money
And she made me blue
A man needs a woman that he
can lean on
But my leanin' post is done left
and gone.*

*She's long gone
And now I'm lonesome blues.*

*Gonna find me a river
One that's cold as ice
When I find me that river
Lawd I'm gonna pay the price
Oh Lawd I'm goin' in it three*

*times
But I'm only comin' up twice
She told me on Sunday she was
checkin' me out
Along about Monday she was
nowhere about
And here it is Tuesday ain't had
no news
Got them gone but not forgotten
blues.*

*She's long gone
And now I'm lonesome blues.*

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ENRICHED LOTION FORMULA

FADE-OUT

Amazing new enriched lotion formula helps make ugly

STRETCH MARKS

FADE AWAY!

- HIPS
- BUTTOCKS
- STOMACH
- BREASTS

Now there's truly an amazing discovery that goes to work for hours to cosmetically relieve you of ugly stretchmarks and skin discolorations from stomach, hips, buttocks and breasts. Amazing Fade-Out does the job so beautifully yet it will not alter the skin structure.

Simply smooth on rich emolient Fade-Out lotion—instantly it goes into action to smooth away embarrassing stretchmarks and skin discolorations without the permanent effects of expensive surgery. You'll be able to wear your most revealing clothes knowing that your embarrassing skin discolorations and unsightly stretchmarks have disappeared.

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One 4 oz. Fade-Out can be yours for just \$4.98 -- Get our special 3 for only \$11.98 (Shipped in a plain wrapper!)

AS ADVERTISED ON TV

Develop a sexier bustline.



You can't make your bust larger, but there's a unique program that makes your bustline look larger, sizes larger. It happens in 30 days. This 15-step program is designed to help tighten and strengthen the pectoral muscles. These support the breasts so that the bustline is thrust up and out making you look *naturally* larger and sexier. You get fast, visible, permanent results. This unique program is strongly recommended for the under-sized female.

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Improve your Bustline in 30 days only \$5.98

I am adding \$1.00 for express service.

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Address _____
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Bio-Nail...develop 10 strong beautiful nails.



Now you can have longer, stronger, lovelier nails in just 2 to 3 days. This is the pledge of the Bio-Nail people. Bio-Nail contains the remarkable protein fortifier, Collagen that turns brittle breakable nails into 10 strong beautiful nails. Unlike ordinary nail hardeners, Bio-Nail contains no lacquer, no formaldehyde or other harmful agents. Non-sticky, non-greasy, odorless and colorless. Use with or without polish. Just brush it on for longer, stronger nails! One Bottle is \$4.98. Bonus! Save on 3 bottles only \$11.98.

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Bio-Nail only \$4.98

SAVE \$3.00. 3 bottles of Bio-Nail only \$11.98

I am adding \$1.50 for express service.

Name _____
Address _____
City _____
State _____
Zip _____

Mail Today - 30 Day Money Back Guarantee

Rush Ind., Inc. Dept. SR313GB, 871 Willis Ave., Albertson, N.Y. 11507

Please rush Fade-Out Lotion to me on your unconditional guarantee. If I am not 100% satisfied with the results after 30 days I will return the unused portion for my merchandise refund.

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EXTRA BONUS: Cheaper by the 1/2 doz., 6 Bottles \$22.98. Free Post & Handl.

I have enclosed payment of \$ _____

OR CHARGE IT! (Min. \$15 charge) Visa MasterCard

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Charge My Credit Card \$ _____ Signature _____
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Amazing NEW Ectoplan GUARANTEES NEW CURVES IN 30 DAYS Or You Pay Nothing!



POWERFUL. YES! NO PRESCRIPTION NEEDED!

Why go through life ashamed of your figure? Now, pour in luscious new curves in just 30 days. How? Simply take one-a-day ECTOPLAN tablets along with our scientifically prescribed meals. Don't let poor eating habits rob you of a voluptuous figure, instead take ECTOPLAN and you too will say:

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Let Ectoplan help you gain the weight you need for the curves you want. Yes, even if you have been thin for years you can now enjoy a fuller more attractive figure without dangerous drugs or bad fasting medicines.

GREAT FOR MEN TOO

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90-day only \$18.98 I am adding \$1.50 for Express Service

NOW AVAILABLE IN SUPER STRENGTH

Add \$2.00 to the above prices for the Super Strength Program

Male Female

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Address _____
City _____ State _____ Zip _____

...now firm, tighten, round that fanny into gorgeous new curves and contours.

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In 30 Days Or Pay Nothing!



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Yes, no matter what your problem...secretary spread, flat, shapeless contour...jello buns...sagging pear-shaped rear...flab and blubber, **FABULOUS FANNY** has the solution.

FABULOUS FANNY program gives you an exciting, fun, no-nonsense method for each type of fanny problem. Program takes just minutes a day. Contains secrets on how to maintain your fabulous new fanny. Including important exercise, diet and weight control information. Fully illustrated, easy to follow!

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RON BATZDORFF

I ONLY WANTED YOU

As recorded by Marie Osmond

**TOM SHAPIRO
MICHAEL GARVIN
BUCKY JONES**

*I never wanted that mansion on
the hill*

*I never needed that Cadillac
Seville*

*I only wanted you
I only wanted you.*

*I never wanted those diamonds
on my hand*

*I was happy with just a wedding
band*

*I only wanted you
I only wanted you.*

*I just wanted to have your arms
around me*

*I just needed to feel your love
surround me*

*And now that we're apart it
breaks my heart in two*

*That you never had a clue
I only wanted you*

I only wanted you.

*Instead of always giving me
something else*

*I wish just once you'd given me
yourself*

*I only wanted you
I only wanted you.*

*I just wanted to have your arms
around me*

*I just needed to feel your love
surround me*

*And now that we're apart it
breaks my heart in two*

*That you never even had a clue
I only wanted you*

I only wanted you.

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WHEN I'M FREE AGAIN

As recorded by Rodney Crowell

**RODNEY CROWELL
WILL JENNINGS**

*I used to take all night
For a woman and a song
I can still remember when
I used to be that strong
Girl I'm thankful
For the world you let me see
It's a good life
But it's just not right for me.*

*When I'm free again
I'll be out there bein' me again
I'll be out there where the nights
roll on
Singin' some old lonesome song
That I've been holdin' back so
long
And I'll be free again
When I'm free again.*

*They used to know my name
In every club in town
And I wonder if that crowd's
Still out runnin' 'round
It's the only world where my
heart fits right in
And I can't help it
If I want it all back again.*

(Repeat chorus)

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ME MYSELF AND I

As recorded by Earl McCowan

C.K.

*I'm sittin' here alone
Since you left me
Holding back the tears
'Cause you said goodbye
And I'm thinkin' it would be
nice to have some company
So here I am with me myself
and I.*

*Me myself and I
We're together once again
Tryin' to get over you
Lord it's good to have a friend
And I know that it'll help me
Get through another lonely
night
We'll be alright
Just me myself and I.*

*We're tryin' to make up our
mind
What we'll do now
For us the future doesn't really
look too bright
But I know that we will
manage to get through this
somehow
We'll pull together
Me myself and I.*

*Me myself and I
We'll forget you as time goes by
We'll find somebody new
And give love another try
But in the meantime
We'll survive one day at a time
We'll be alright
Just me myself and I.*

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SWEET TIME

As recorded by Jim Hollier

**SUSAN LONGACRE
QUENTIN POWERS
GARY BAKER**

*All out of candles
No late late show
Left in the dark with you
And a whole night's love to go
Well I'll think of something
If it keeps you up till dawn.*

*Takin' my own sweet time
I won't miss a thing
If I spent every moment
Takin' it slow
I'll still have a long way to go
Takin' my own sweet time
I'll love you the way you like
'Cause I like how you love me
(Takin' it slow)
All in your own sweet time.*

*Rain on the window
Phone lines are down
But that ain't half the storm
We're stirrin' up in this house
And after the lovin'
Baby that's where I begin.*

(Repeat chorus)

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WE ALWAYS AGREE ON LOVE

As recorded by Atlanta

DOUG JOHNSON

*I like my music country
You like your music funky
We disagree
But that's alright with me
I like to stay out late
You want me home at eight
It just ain't no big thing to me.*

*'Cause when we turn the lights
down*

*We stand on common ground
We don't fight
We don't fuss about what means
the most to us
Our difference is the spice of life
And it ain't no big rub
'Cause baby we always agree on
love.*

*You like to drink champagne
I like my Jack Daniels straight
I just don't think it really
matters what we want to*

*drink
'Cause when I take you in my
arms
And hold you close to me
We always work it out so
naturally.*

*And when it comes to heart to
heart
We see eye to eye
When I'm layin' next to you
We don't let those little things
get our dander up
No honey we always agree on
love.*

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PLANTS GO WILD
For this Miracle Hormone!**

ZOOM!

NEWSWEEK MAGAZINE—

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Have the most glorious garden in the neighborhood. See geraniums grow into giants! Roses become prizewinners. **DYNOGEN GIVES PLANTS NEW VIGOR AND RESISTANCE TO DISEASE AND PESTS.**

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"My African violets lasted longer, my gardenias made big flowers." R.R., Richmond Heights, Ohio.
"Greener and faster new growth..." S.B., Denver Colorado.
"Have had outstanding results with Dynogen" F.R. Debrary, Fla.

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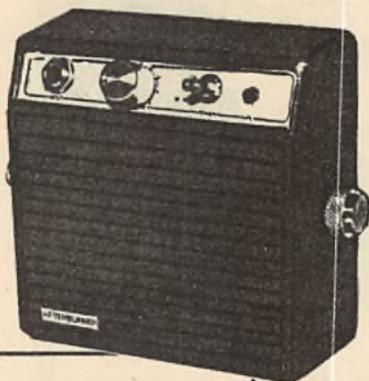
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