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# SONG HITS

MAY 1987

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**GARY MORRIS**  
**JANET JACKSON**  
**HUEY LEWIS & THE NEWS**

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MANDOLIN RAIN • STAY THE NIGHT  
WITHOUT YOUR LOVE • DON'T NEED A GUN  
SOUL: DEEP RIVER • STONE LOVE

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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 Sesvold, Rich Fuscio,  
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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# THE INCREDIBLE "I CAN'T BELIEVE IT'S STILL JUST A PENNY" SALE

350579* ARETHA FRANKLIN ARETHA (COLUMBIA)	351825* STRYPER TO Hell WITH THE DEVIL (COLUMBIA)	350389* WANG CHUNG MOSAIC (COLUMBIA)
351262* CRUSADERS THE GOOD AND BAD TIMES (MCA)	351437* KLYMAXX (MCA/COLUMBIA)	351197* KROKUS Alive And Screamin' (COLUMBIA)
350366* GENERAL PUBLIC HAND TO MOUTH (MCA)	291302* JAMES TAYLOR'S GREATEST HITS (COLUMBIA)	348334* GEORGE BENSON THE CITY SLEEPS... (COLUMBIA)
341636* MIKE SOUND MACHINE PRIMITIVE LOVE (MCA)	346536* THEM & ME THE BEST OF THE MONKEES (MCA)	330802* WHAM MAKE IT BIG (COLUMBIA)
350314* STANLEY CLARKE NIDEAWAY (COLUMBIA)	291278* DOOBIE BROTHERS The Best of the Doobies (COLUMBIA)	348326* ORCHESTRAL MANOEUVRES IN THE DARK—PACIFIC AGE (COLUMBIA)
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350298* VINNIE VINCENT INVASION (COLUMBIA)	280171* Steve Miller Band Greatest Hits '74-'78 (COLUMBIA)	348276* TRIUMPH THE SPORT OF KINGS (MCA)
340893* MIKE + THE MECHANICS (MCA)	346205* BELINDA CARUSLE BELINDA (MCA)	329938* TALKING HEADS Stop Making Sense (MCA)
350272* MARIE OSMOND I ONLY WANTED YOU (COLUMBIA)	288914* FLEETWOOD MAC RUMOURS (MCA)	348235* RAY STEVENS Surely You Joust (MCA)
340780* STEVIE NICHES ROCK A LITTLE (COLUMBIA)	348023* GENESIS Invisible Touch (MCA)	350959* JOEY POP BLAH, BLAH, BLAH (MCA)
350207* STACEY Q Better Than Heaven (COLUMBIA)	288740* LINDA RONSTADT'S GREATEST HITS (MCA)	348128* LEE GREENWOOD DON'T TELL AND IT'S MY TO YOU (MCA)
340861* DOKKEN Under Lock And Key (COLUMBIA)	345827* BOB JAMES & DAVID SAKORIN DOUBLE VISION (MCA)	328435* PRINCE & THE NEW POWER GENERATION AND THE REVOLUTION (MCA)
350165* BERLIN COUNTDOWN PRAY (COLUMBIA)	285866* BOSTON DON'T LOOK BACK (MCA)	348094* CENTRAL BRIDGE STAND BY ME (MCA)
340488* W.A.S.P. The Last Command (MCA)	345793* STEVE EARLE GUITAR TOWN (MCA)	328302* TINA TURNER PRIVATE DANCER (MCA)
350067* A-HA SCOUNDREL DAYS (MCA)	283879* BRUCE SPRINGSTEEN DANGERS OF THE EDGE OF TOWN (COLUMBIA)	347869* DAVID & DAVID Bloomtown (MCA)
324582* VAN HALEN 1984 (MCA)	345785* ONE REPAIR MAN TOP GUN (MCA)	327288* CHICAGO 17 Chicago's FULL SYMPHONY BAND (COLUMBIA)
350132* ELTON JOHN LEATHER JACKETS (COLUMBIA)	340398* SIMPLE MINDS ONCE UPON A TIME (MCA)	347983* TOTO FAHRENHEIT (COLUMBIA)
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344366* METALLICA Master Of Puppets (MCA)	339903* THE CARP GREATEST HITS (MCA)	324816* CYNID LALUPER She's SO UNUSUAL (COLUMBIA)
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344242* JOURNEY Raised On Radio (MCA)	269209* BOSTON (MCA)	339291* JAMES TAYLOR That's Why I'm Here (COLUMBIA)
323261* LONEL RICHIE Can't Slow Down (MCA)	360033* BILLY SQUER Enough Is Enough (MCA)	345272* SIMPLY RED PICTURE BOOK (MCA)
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323182* GENESIS (MCA)	350025* ALICE COOPER CONSTRUCTION (MCA)	345106* J.B. SPECIAL Strength In Numbers (MCA)
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343682* VAN HALEN 5150 (MCA)	337865* FRANKIE GOES TO HOLLYWOOD—HELLO SHE TO THE PLEASURE DANCE (MCA)	351148* STEVE RAY VAUGHAN A DOUBLE TROUBLE LIVE ALIVE (MCA)
322024* HUEY LEWIS AND THE NEWS • SPORTS (COLUMBIA)	350793* ARETHA FRANKLIN 390789 30 GREATEST HITS (COLUMBIA)	336396* BILLY JOEL GREATEST HITS (COLUMBIA)
343319* JANET JACKSON CONTROL (MCA)	320705* BOB BAKER & THE SILVER BULLET BAND LIVE BULLET (MCA)	350786* SLY & THE FAMILY STONE—ANTHOLOGY (MCA)
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# 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 interets 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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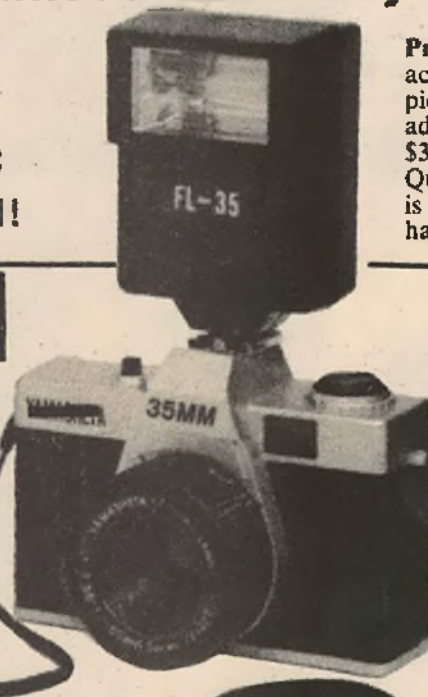
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ALBERT SANCHEZ/VSAGE

## 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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Beth Bopst

**by Elianne Halbersberg**

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**



Beth 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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Music.

## 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

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## TRIUMPH

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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 Santer (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



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 Castillo 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 Cipollina, 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.

...

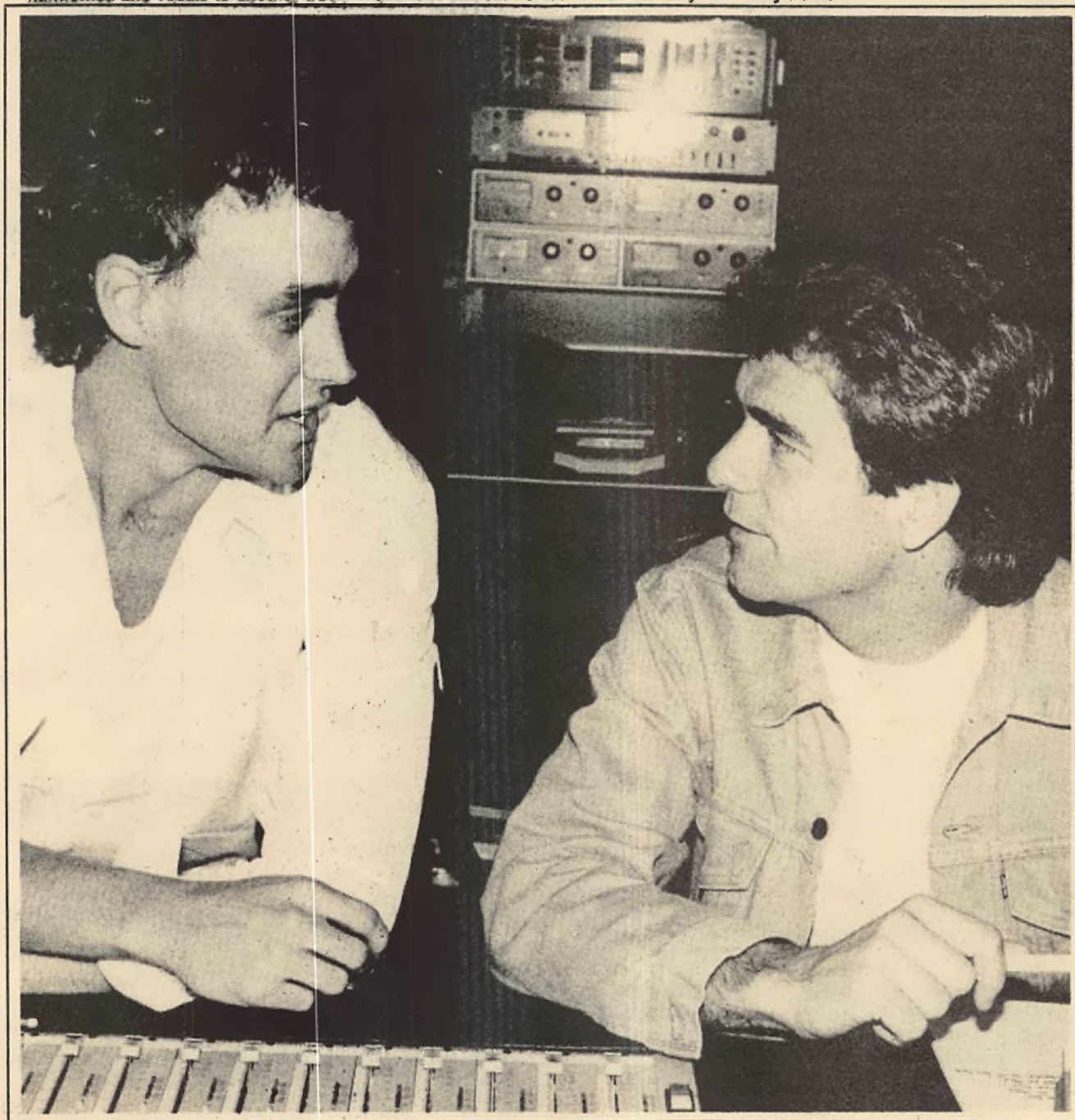
JULY 1986: "Stuck With You" is released and begins rapidly ascending the singles charts. The band shoots a video for the tune in the Bahamas.

...

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 Weiss

**\$\$\$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 Corry

**\$\$\$\$\$ 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.





**\$\$\$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!

**\$\$\$\$\$ 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.



**\$\$ 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. Quick

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 lied 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 SALTOWSKI

## 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.*

*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  
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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## 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 fight 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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## 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 paranoidal  
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, Cherelle, 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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State \_\_\_\_\_

Zip \_\_\_\_\_

**BE SURE TO ENCLOSE \$1 FOR POSTAGE AND HANDLING**





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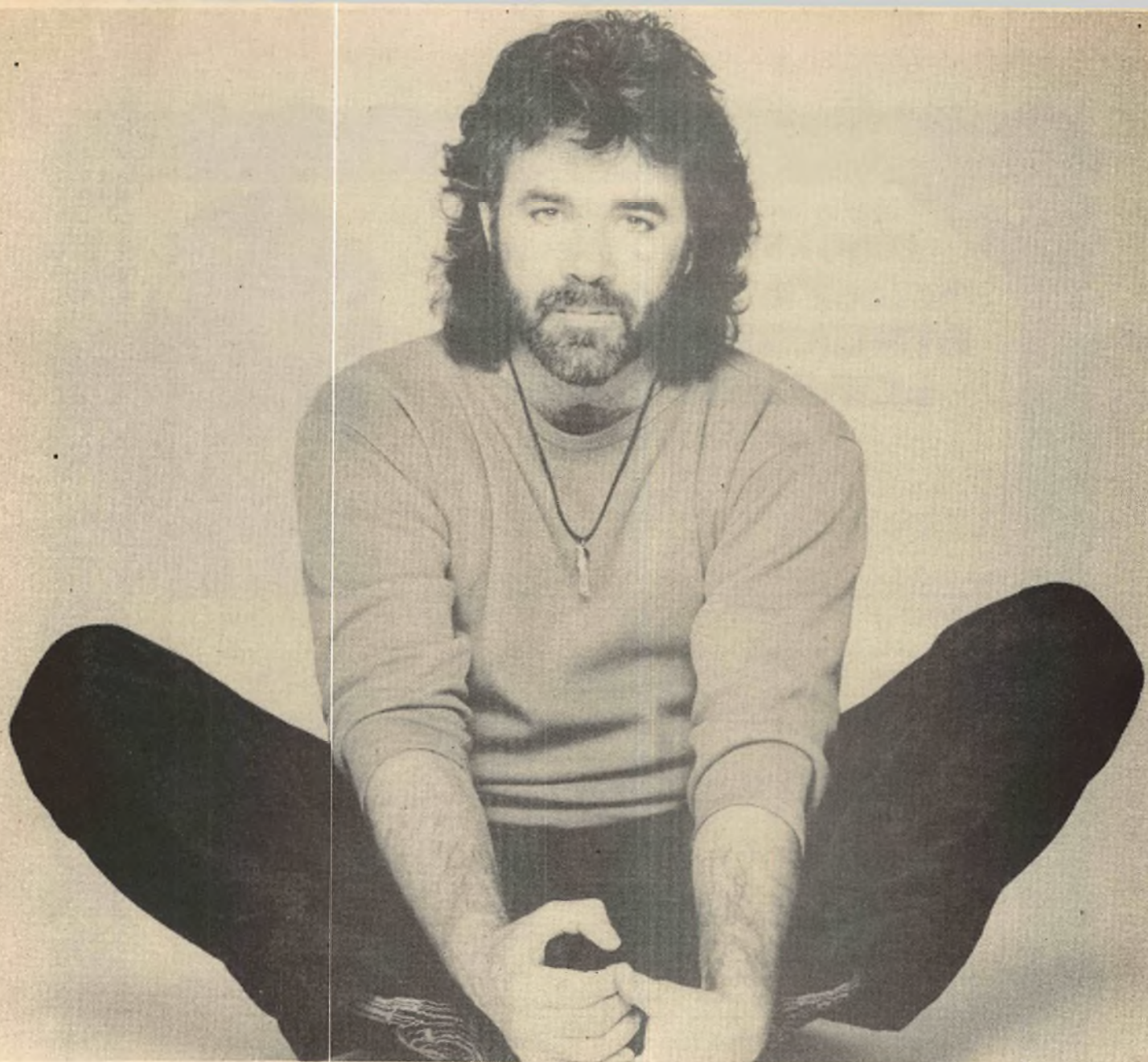
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*Gary Morris has completed his own personal circle with this return to good, basic, classy music.*

---

# ***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.

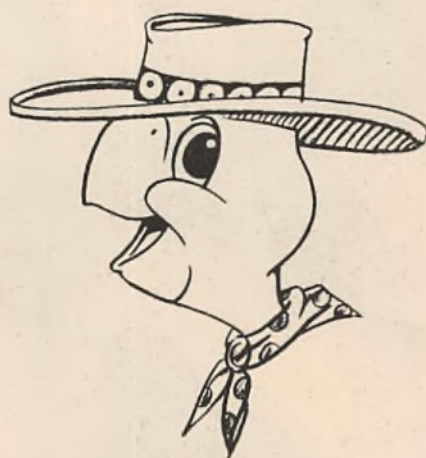
She drives home from work  
Walks into an empty cold house  
Remembering times she tried  
Love that didn't work out  
But she believes somewhere  
Some man wants the same  
thing she does  
A life spent together  
Sharing an undying love.

(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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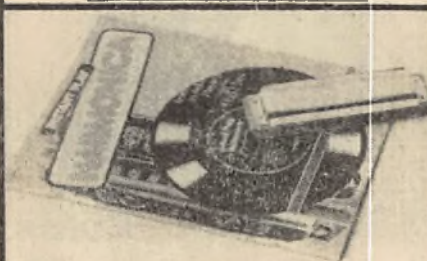
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## SMALL TOWN GIRL

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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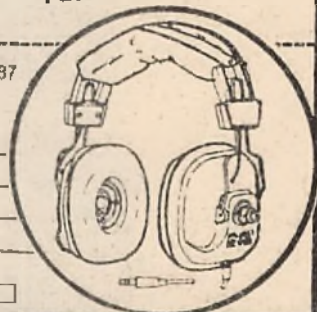
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## LEAVE ME LONELY

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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## \$1700 REWARD



At a store these items, at list price, could cost up to \$1700 more than if bought thru Musician's Buying Service... **THAT'S \$1700 SAVINGS!**

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## REWARD YOURSELF!

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The 'Musician's Buying Service' is a totally new concept created by musicians for musicians. Now you can take advantage of volume pricing and buy like the Pros... at a savings you may find unbelievable. Musical instruments and accessories of the finest quality, all warranted, at a price you can afford. Your first purchase will probably save you many times the low yearly membership dues.

### Look At What Your Membership Brings

- You will get a super catalog of OVER 350 ITEMS: Guitars, Strings, Basses, Pickups, Keyboards, etc. **ALL NAME BRANDS AND WARRANTED**
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- **BONUS SUPER MONEY SAVERS!** As special items become available to us at special savings prices we will send a 'HOT-WIRE'.
- **So don't miss out!** If you need that tuner, or mike, or amp... if you've been dying to replace that guitar or bass... if the cost of strings has been driving you nuts... **GET IT NOW, BUY IT RIGHT**... join the smart musicians and cash in on the savings.



**MUSICIAN'S BUYING SERVICE**  
Dept. SH587  
Charlton Building  
Derby, Ct. 06418



OK, I'm in. Here's my ten bucks for my one year membership in the Musician's Buying Service.

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Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
Zip \_\_\_\_\_ Phone \_\_\_\_\_  
I enclose \$10 check ☐ money order ☐ cash ☐





## 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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NOT A WAX...NOT A POLISH...BUT A SPACE AGE POLY-ACRYLIC SHIELD



# One wipe protects your car with a plastic shield!

NEW CAR DEALERS CHARGE UP TO \$200.

**Protect-O-Shield's** new acrylic plus Polyurethane formulation chemically bonds, and seals to prevent oxidation, rusting, corrosion, pitting and dulling to protect your car's finish and restore it too! Protect-O-Shield works wonders for new and well traveled cars alike, it cleans, shines, seals, and resurfaces and protects your car's finish in just one application.

**WIPE ON - WIPE OFF!** Give your car a hard, lasting, mirror-like, glowing finish. Protect your car's surface from scorching sun, acid rain, destructive smog, snow, sleet, corrosive road salt and salt water ocean spray. Nothing sticks to a Protect-O-Shield finish... Watch road tar, grease, gum, dirt, bird droppings, crushed insects, tree sap, and gasoline stains, wash away in seconds, leaving your car's surface brilliant and radiant.

## PROTECT-O-SHIELD'S "1001 USES"

Protect-O-Shield's protective acrylic plus Polyurethane formulation chemically bonds to any painted or plated finishes be it chrome, aluminum, brass, fiberglass, wood, etc. Non-yellowing, invisible, peelproof, and crystal clear.

Protect-O-Shield is ideal to help prevent corrosion and pitting extending the life of your: Motorcycle, Mag Wheels, Mobile Home, Boat, Marine Hardware, Outdoor Furniture, Wood Deck/Porch, Garage Door, Screen/Storms, plus much, much more!

Protect-O-Shield... Not a wax... Not a polish... But an acrylic shield enriched with "Hard As Nails" Polyurethane that chemically bonds to your car for 100% protection.

## "HARD AS NAILS" PROTECTION FOR YOUR BOAT

Protect-O-Shield protects and prolongs the functioning life of all fiberglass and wood constructed sealcraft. Independent Laboratory tests proved Protect-O-Shield's effectiveness against corrosive salt water.

## INDEPENDENT LABORATORY TESTS PROTECT-O-SHIELD'S SUPERIORITY OVER ITS FAMOUS BRAND NAME COMPETITOR



## 4 YEAR GUARANTEE

A renowned independent laboratory, tested Protect-O-Shield against Dupont's, *Wax Guard*, a polish highly recommended by Consumer Union and Dow Corning's silicon formula used in many leading polishes sold throughout the United States. A harsh 48 day continuous corrosive salt water test was used and quoting the official laboratory evaluation report "Protect-O-Shield outperformed the other two polishes by a wide margin." The evidence clearly proves 100% Protect-O-Shield superiority and its 100% effectiveness.

Protect-O-Shield was also tested on wood, fiberglass, and chrome proving its unique protective qualities even against the worst destructive elements. This evaluation report is available to you upon request.

Protect-O-Shield... Not a wax... Not a polish... But an acrylic shield enriched with "Hard As Nails" Polyurethane that chemically bonds to your car for 100% effective protection.

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## Prolong The Life of Your Car Protect-O-Shield III

- Acrylic armor coated shield enriched with "Hard As Nails" Polyurethane
- Easy... 1 Step Operation
- No Rubbing... No Buffing
- Detergent Proof... Non Yellowing
- Peelproof... Produces a Mirror Finish

## SATISFACTION GUARANTEED OR MONEY BACK

Send to: Rush Industries, Inc. Dept. PS313GB  
871 Willis Avenue, Albertson, N.Y. 11507

Now you can add a Protective Acrylic shield enriched with "Hard As Nails" Polyurethane to give your car a "Showroom Glow". This simple one step application preserves your car's finish for four years or your money refunded.

- ☐ Protect-O-Shield Only \$9.95 plus \$1.00 Postage and Handling
  - ☐ Save A Bundle! 2 Bottles only \$17.90 plus \$1.50 Postage and Handling
  - ☐ Cheaper by the 1/2 dozen. 6 bottles only \$49.95 Free Postage and Handling.
  - ☐ Add \$1.50 for Express Service
- Enclosed is \$ \_\_\_\_\_ Sorry no C.O.D.'s or Charge It! (Minimum \$15)  
☐ Visa ☐ MasterCard

Account No. \_\_\_\_\_  
Exp. Date \_\_\_\_\_ Charge my Acct. \$ \_\_\_\_\_  
Signature \_\_\_\_\_  
Name (Print) \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

WHOLESALE INQUIRES INVITED

## 4 YEAR GUARANTEE

Your PROTECT-O-SHIELD shine is guaranteed for a full four years. If not 100% satisfied with PROTECT-O-SHIELD's performance, return unused portion, in original container along with proof of purchase for refund of purchase price.





## 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  
formular 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 emollient 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.

Fade-Out lotion is unconditionally guaranteed to work for you. Too, or your total purchase price will be refunded—  
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.

#### 30 Day Money Back Guarantee

Send to: Rush Ind. Inc. Dept. 883130B  
871 Willis Ave., Albertson N.Y. 11507

- ☐ Improve your Bustline in 30 days only \$5.98
- ☐ I am adding \$1.00 for express service.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

### 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.

#### 30 DAY MONEY BACK GUARANTEE

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871 Willis Ave. Albertson, N.Y. 11507

- ☐ Bio-Nail only \$4.98
- ☐ SAVE 13.00: 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.

SPECIAL: ☐ 4 oz. Bottle of Fade-Out only \$4.98. Plus 75¢ Post. & Handl.  
☐ 3 Bottles of Fade-Out only \$11.98. Plus \$1.50 Post. & Handl.

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

Account # \_\_\_\_\_ Expiration Date \_\_\_\_\_

Charge My Credit Card \$ \_\_\_\_\_ Signature \_\_\_\_\_

Print Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

## TOO SKINNY?

### Amazing NEW Ectoplan GUARANTEES

### NEW CURVES IN 30 DAYS

Or You Pay Nothing!

#### POWERFUL, YET 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:

"Your product gave me shapely legs, bust and rear. It really helped me shape up in only 4 weeks" — W.B. Bellevue, WA. "Yes, I am very satisfied and highly recommend Ectoplan to underweight people" — B.B. Ft. Ritchie MD. "Great results!" — D.L. New York.

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

Now add the weight you need in just 30 days, to turn skin and bones into powerful muscles. How? Simply take one-a-day Hercuplan tablets with our prescribed meals. Don't let poor eating habits rob you of a powerful appealing body. Order your Image Builder Today! RESULTS GUARANTEED! You must be 100% satisfied or simply return bottle for your immediate refund.

#### MONEY BACK GUARANTEE

Send to: Rush Ind. Dept. DE313GB 871 Willis Ave., Albertson, N.Y. 11507  
☐ 30-day Regular Strength Ectoplan Program only \$8.98 ☐ 60-day only \$12.92  
☐ 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

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



### BOTTOMS UP AMERICA!

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

## LOOK FANTASTIC FROM BEHIND

In 30 Days  
Or Pay Nothing!

NOW FABULOUS FANNY program can give you the rounder, sexier buns of your dreams. Fast and easy. Look like you've had a "fanny lift!" A complete program devoted exclusively and solely to reducing, firming and shaping your rear.

Physical fitness spas charge a mint to make your bottom shapely. Now for virtually pennies, you can reshape your rear into the inviting, delightful fanny you've always wanted...in the comfort of your home. See results in just 30 days!

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!

GREAT FOR MEN TOO! Yes, you men can also develop a shapely butt. It's the latest fitness rage. Get in shape with the FABULOUS FANNY program.

#### Guaranteed Results...

30 day Free Trial Offer, 100% Satisfaction or Money Refunded.

Order Now! Develop your  
"eye grabber" buns today!!

#### MONEY BACK GUARANTEE

Rush Industries, Inc. Dept. FF313GB  
871 Willis Ave., Albertson, N.Y. 11507

Gentlemen:  
I would like to look like I've had a "fanny lift!" Please rush my FABULOUS FANNY program at the low introductory price of ONLY \$4.95. Add \$1.00 if you desire express service. Enclosed is \$ \_\_\_\_\_

Print Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_





RON BATZDORF

## 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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# **DISCOVER** HOW YOU CAN LOSE 10-25-50, EVEN 100 POUNDS OR MORE WITH THE FASTEST WEIGHT LOSS METHOD IN TODAY'S MEDICAL WORLD!

THE STAR SLIM 100™ CONCEPT IS A PROGRESSIVE APPROACH TO THE TREATMENT OF CELLULITE AND BODY FAT. While on the Star Slim 100™ diet plan, by following the program and instructions, one pill in the morning will simply wash the "fat down the drain" . . . 10, 25, 50 or more pounds easily and safely. The **AMAZING** thing is the **SPEED AT WHICH STAR SLIM 100™ WORKS**. Imagine your figure shrinking as you lose up to 6 inches off your waistline, 4 inches off your stomach, 5 inches off your buttocks, 6 inches off your hips, 5 inches off your thighs. A **POSSIBLE TOTAL OF 26 INCHES OF FAT AND FLAB!** Imagine losing 50, 70, 100 or more ugly pounds without going hungry. You will burn off more fat and fluid than you ever dreamed possible or your money back—No Questions Asked! You will have more energy, more stamina, more sex drive.

Star Slim 100™ has been relied upon by the famous rich beautiful people of Europe's London, Paris, Rome and America's New York, San Francisco and Hollywood—Share Their Secret Now! **MORE THAN A POWERFUL PROMISE BUT A MEDICAL FACT.** Star Slim 100™ capsules contain the most powerful weight-reduction aid available without a prescription. Why exhaust yourself with fad diets that make you suffer and Don't Work when the Star Slim 100™ plan lets you eat satisfying meals and still lose, lose, lose all that fat and extra bulges fast. On the Star Slim 100™ plan, the foods you eat no longer turn to fat. You will finally be Body Beautiful. **JOIN THE BEAUTIFUL PEOPLE NOW!** Order the Star Slim 100™ Jet Set Progressive Program Today.

#### **VITAL NOTE**

Star Slim 100™ capsules are shipped in double-sealed, tamper proof bottles.

TM—Star Slim 100 is the trade mark for a weight-reduction plan.

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**P.O. BOX 129**  
**VALLEY STREAM, NY 11580**

Yes, I want to lose all my fat and flab fast. I must lose all the pounds and inches I desire or my money back. Rush me your Jet Set Star Slim formula. I enclose:

☐ 30 Day Supply \$10      ☐ 60 Day Supply \$15

☐ 90 Day Supply \$20

(We pay all postage and handling.)

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_



## 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 diff'rence 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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**NEW! NOT AVAILABLE IN STORES**

# Amazing new growth hormone makes plants **ZOOM!**

**INDOOR & OUTDOOR  
PLANTS GO WILD  
For this Miracle Hormone!**

## **NEWSWEEK MAGAZINE—**

reports the amazing hormone contained in DYNOGEN will duplicate years of natural breeding in just a few short hours. This incredible hormone, "The Life Blood" of plants acts to promote the healthy growth, development and reproduction processes of plants.

**POPULAR MECHANICS MAGAZINE** reports the magic hormone contained in DYNOGEN is causing a plant revolution. Surprised botanists find themselves in the middle of the science tale of the decade.

- Plants grow into giants even under the worst light and moisture conditions.
- Plants that bloom rarely, now flower constantly.
- Rose bushes climb 3 times normal height!

**LEADING RESEARCH ACADEMIES** including Yale University, Michigan University and others have all acclaimed this hormone as being the most important development in the fields of agriculture and horticulture.

**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.**

## **APPLAUSE! APPLAUSE! APPLAUSE!**

Listen to what Dynogen users have to say.

"It's terrific" Mrs. A.R., Plantation Florida.  
"I highly recommend the product" N.G., Minneapolis, Minnesota.

"Faster budd setting, more vivid flowers... more vigorous growth... bigger leaf size... No more problems with pests" Mrs. T.S., Ricacho, New Mexico.

"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.

**SAFE!**  
registered  
with the U.S.  
Environmental  
Protection Agency



## **House plants go wild for ill!**

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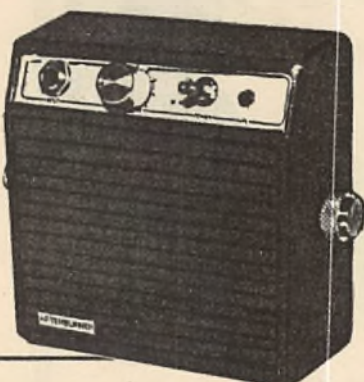
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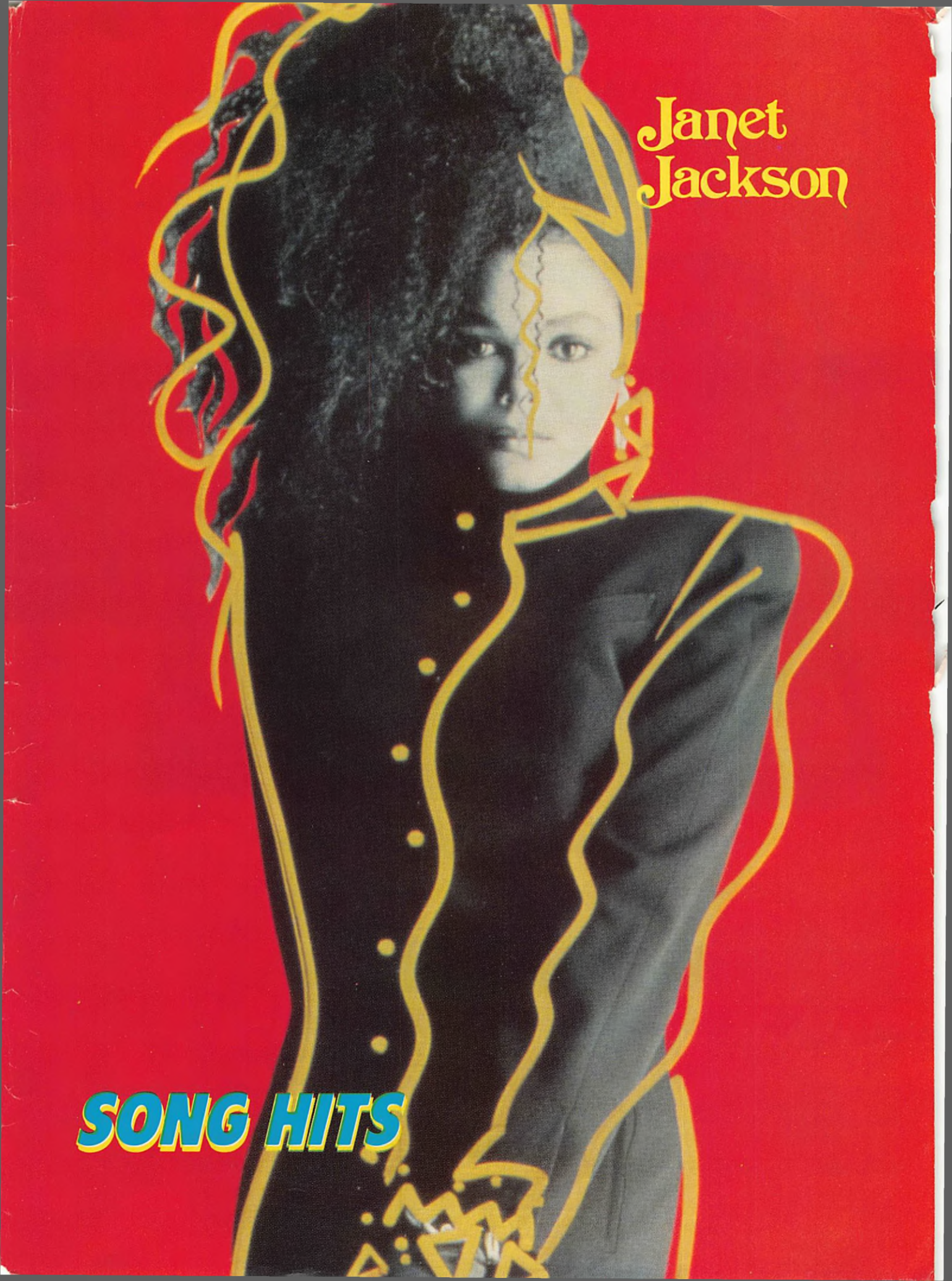
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A black and white portrait of Janet Jackson is the central focus. She has voluminous, dark, curly hair and is looking directly at the camera with a serious expression. She is wearing a dark, long-sleeved, high-collared jacket with several small, light-colored buttons down the front. The entire image is set against a vibrant red background. Overlaid on the portrait are thick, hand-drawn style yellow lines that trace the contours of her hair and body. On the left side, near her hair, there are some red, flame-like or scribbled lines. In the bottom right corner, there are some yellow geometric shapes, possibly triangles or diamonds.

Janet  
Jackson

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