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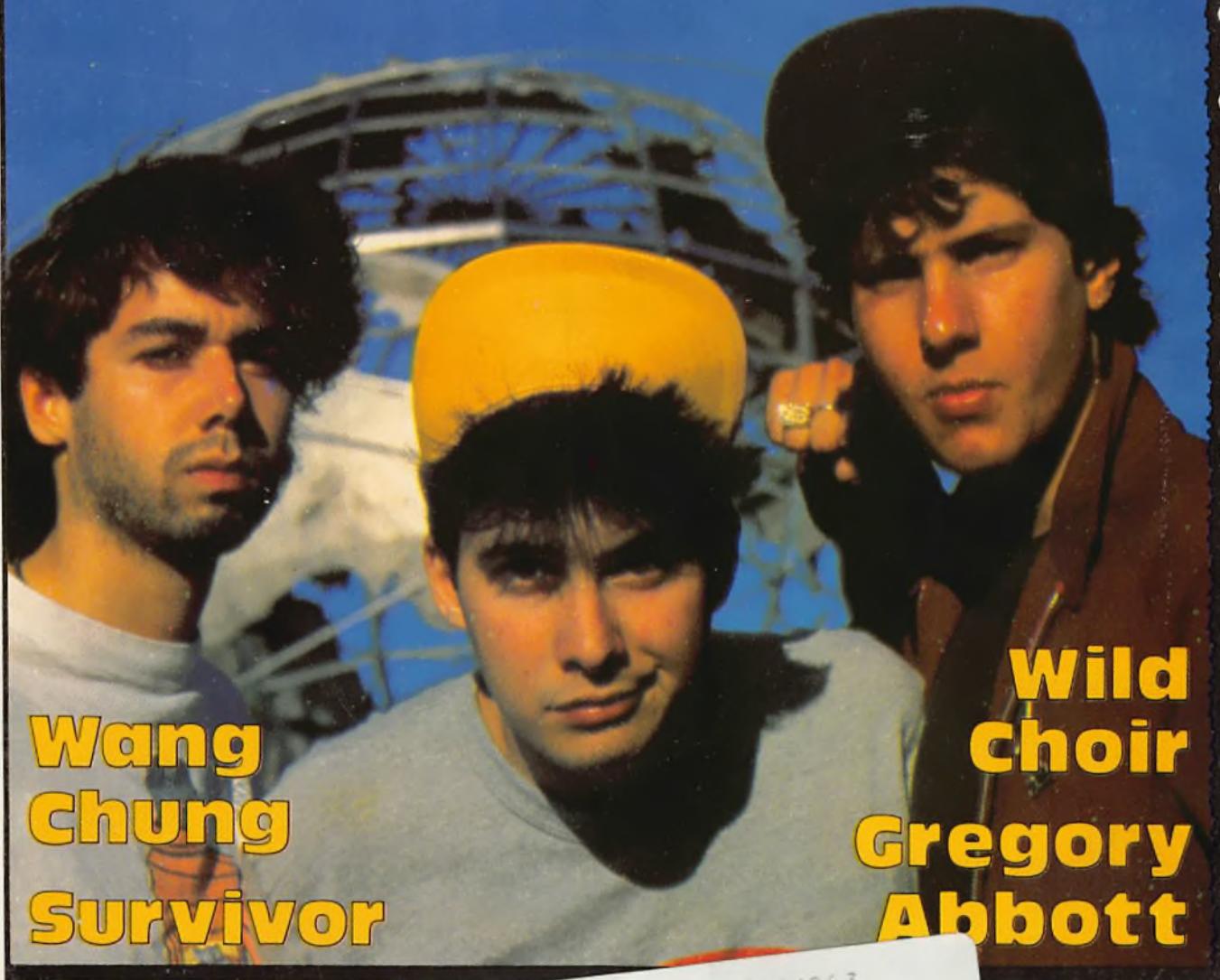
SONG HITS

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JUNE 1987

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BEASTIE BOYS



Wang
Chung
Survivor

Wild
Choir
Gregory
Abbott



06

ROCK
WASH / 54648/00020 188/263
YOU D WILLIAMS
SO RT 2 BOX 104 WI 54648
I KI NORWALK

NIGHT, TONIGHT
OLS • RESPECT

WHILE •
SAVE THE BEST FOR ME
COL LIN BROWN WRAPPER • TOO MANY RIVERS • HEART VS.
HEART • IT TAKES A LITTLE RAIN (To Make Love Grow)

EUROPE

SONG HITS



SONG HITS

June, 1987

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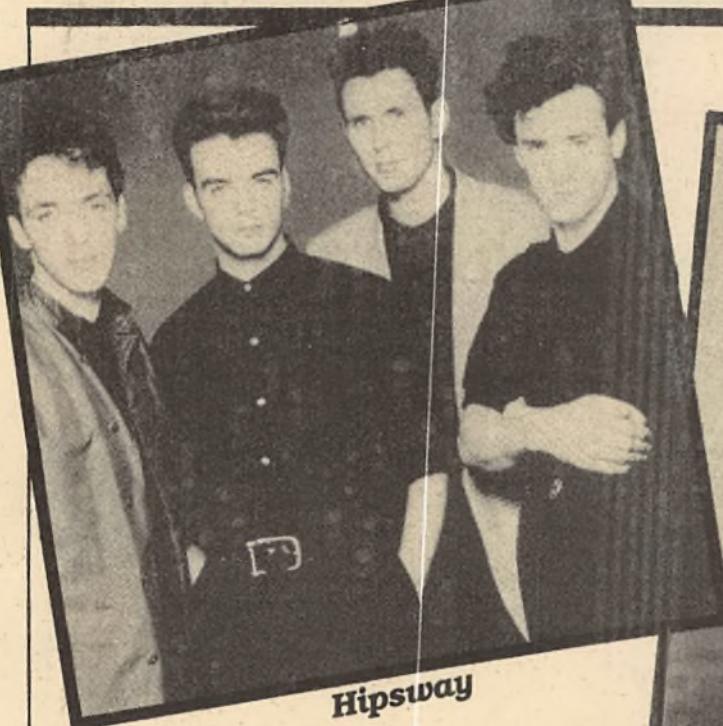
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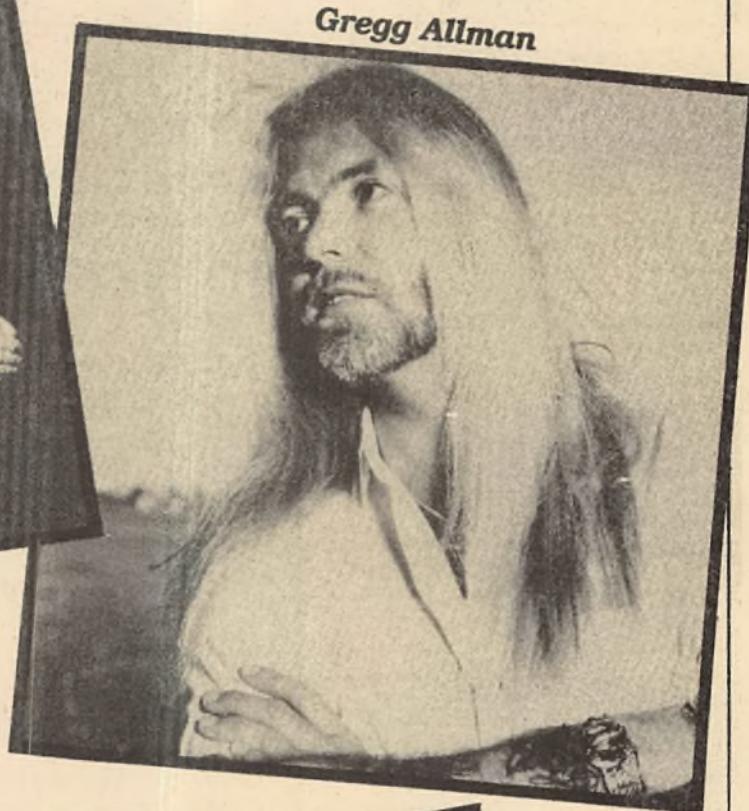
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Rock Section



Hipsway



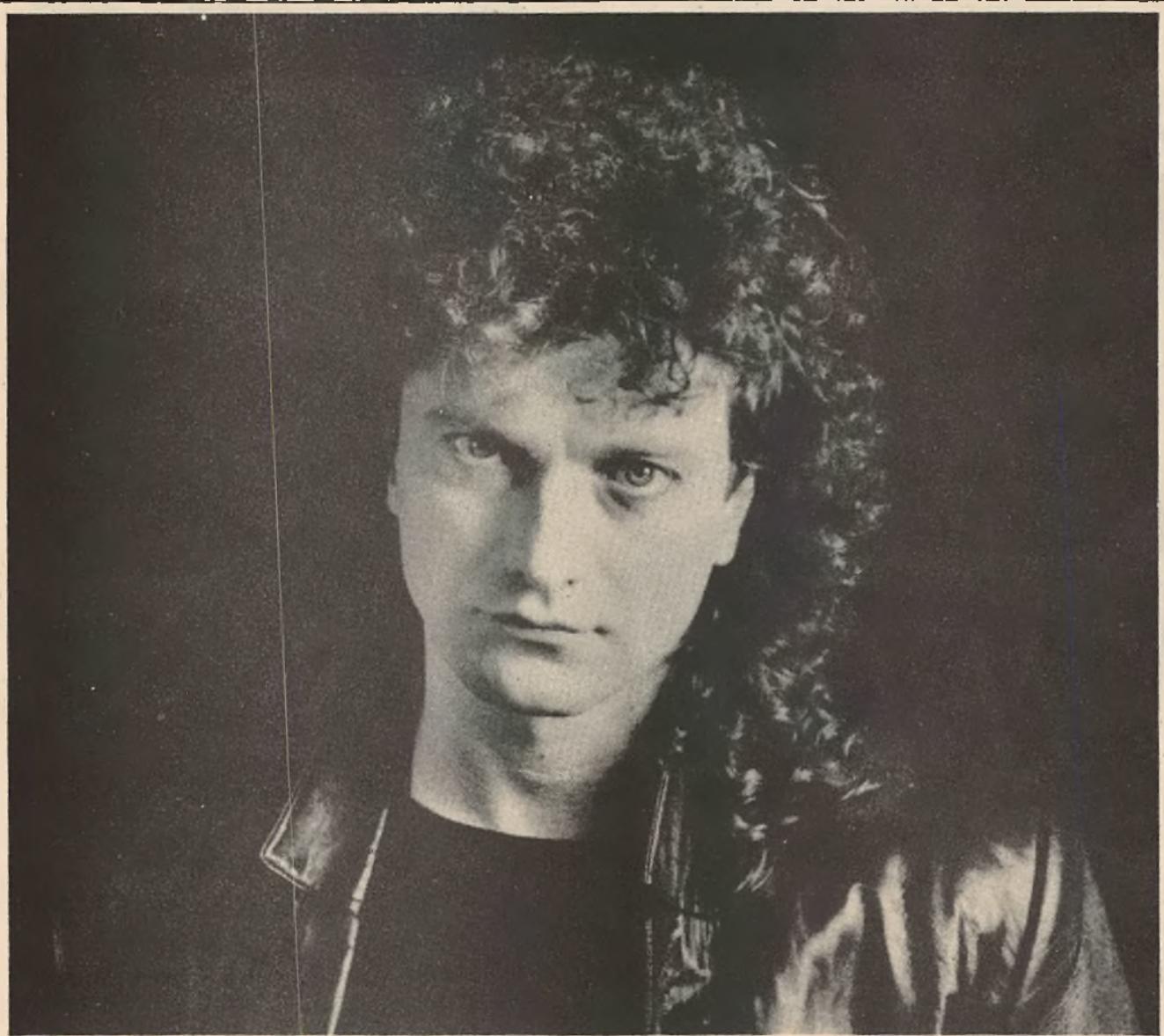
Gregg Allman



Poison

- 34/Ain't So Easy
- 29/Brand New Lover
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- 20/Coming Up Close
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- 19/Don't Need A Gun
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- 29/Let's Go
- 19/Make It Mean Something
- 5/Midnight Blue
- 15/Nobody's Fool
- 35/Nothing's Gonna Stop Us Now
- 15/Power
- 10/Respect Yourself
- 25/Shelter
- 19/Ship Of Fools
- 14/Someone Like You
- 6/Tonight, Tonight, Tonight
- 12/Voice On The Hot Line
- 35/Walking Down Your Street

Neil Zlozower



MIDNIGHT BLUE

As recorded by Lou Gramm

**LOU GRAMM
BRUCE TURGON**

Ain't got no regrets
And I ain't losin' track
Of which way I'm going
Ain't gonna double back.

Don't want no misplay
Put on no display
An angel no
But I know my way.

I used to follow
Yeah that's true
But my following days are over
Now I just got to follow thru.

I remember what my father said
He said son life is simple

It's either cherry red or.

*Midnight blue oh
Midnight blue oh.*

*You were the restless one
And you did not care
That I was the trouble boy
Lookin' for a double dare.*

*I won't apologize for
The things I've done and said
But when I win your heart
I'm gonna paint it cherry red.*

*I don't want to talk about it
What you do to me
I can't live without it
And you might think that it's
much too soon
For us to go this far
Into the.*

Midnight blue oh

Midnight blue oh.

*Things could be different
But that'd be a shame
'Cause I'm the one who could
feel the sun
Right in the pouring rain.*

*I won't say where
And I don't know when
But soon there's gonna come a
day
I'll be back again
Yeah I'll be back for you
Ya see I'm saving up my love.*

*Midnight blue oh
Midnight blue oh.*

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TONIGHT, TONIGHT, TONIGHT

As recorded by Genesis

**TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD**

I'm coming down, coming down
like a monkey
But it's alright
Like a load on your back that:
you can't see
Oh but it's alright
Try to shake it loose cut it free
Just let it go
Just get it away from me oh, oh.

Cos tonight, tonight, tonight oh,
oh
I'm gonna make it right
Tonight, tonight, tonight oh, oh.

I'm going down, going down like
a monkey
Ooh but it's alright
Try to pick yourself up and
carry that weight that you
can't see
But don't you know it's alright
It's like a helter skelter going
down and down round and
round

But just get it away from me oh,
oh.

Because tonight, tonight,
tonight oh, oh
We're gonna make it right
Tonight, tonight, tonight oh, oh.

I got some money in my pocket
About ready to burn
I don't remember where I got it
I gotta get it to you.

So please answer the phone
Cos I keep calling but you're
never home
I gotta get it to you.

Tonight, tonight, tonight oh, oh
I'm gonna make it right
Tonight, tonight, tonight oh, oh.

Well you keep telling me I've got
everything
You say I've got everything I
want
And you keep telling me you're
gonna help me
You're gonna help me but you
don't
But now I'm in too deep
You see it's got me so that I just
can't sleep
Oh get me out of here

Please get me out of here
Just help me I'll do anything
Anything if you'll just help
Get me out of here.

I'm coming down, coming down
like a monkey
But it's alright
It's like a load on your back that
you can't see
Oh don't you know that it's
alright
Just try to shake it loose cut it
free
Let it go
But just get it away from me oh,
oh.

Because tonight, tonight,
tonight oh, oh
I'm gonna make it right
Tonight, tonight, tonight oh, oh.

Please get me out of here
Someone get me out of here
Just help me I'll do anything
Anything if you'll just help
Get me out of here.
(Repeat chorus)

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BEASTIE BOYS



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BEASTIE BOYS



Sunny 84

The Beastie Boys' King Ad-Rock introduces *Licensed To Ill*, their debut album for the Def Jam/Columbia label, on a song called "The New Style." With a flair for self-promotion common to rappers and carnival pitch-men, in a voice that can fill a stadium, he proudly announces: "On the cool check-in! Center stage on the mike! And we puttin' it on wax! It's The New Style!"

As the beat drops, we get to examine this new style unto its innermost wildest parts. Like some groovy Frankenstein monster — assembled from one person's head, another's arms, another's legs etc. — the Beasties' music combines a rocker's love of loud guitars with a rapper's love of rhymes, and the love of both for hard funky beats. This basic formula is embellished with DJ's love of the vicious cut and scratch, and the Beasties' inimitable love of wreckless fun. The result, just as they claim, is a brand new style — even if

the Beasties have been honing it since they first formed five years ago.

The last two years have been especially hot for the three young thugs who comprise the crew — King Ad-Rock (Adam Horovitz), MCA (Adam Yauch), and Mike D (Michael Diamond). They opened for Madonna's summer '85 tour; then opened a year later for Run-DMC, Whodini and LL Cool J on the "Raisin' Hell" tour, the biggest black music touring package of the year. The Beasties were featured guests on Joe Franklin's syndicated television show in December, 1985; and were engaged by MTV to conduct on-camera interviews with various nubile co-eds when the music channel reported from Daytona Beach during Easter vacation '86. They played the Apollo Theater in Harlem in June; later in July, Johnny Lydon (aka Johnny Rotten) invited them to open for Public Image Ltd. when they played the Warner Theater in Washington.

D.C.

In England, *Melody Maker* described the Beastie Boys as "the bastard brat offspring of 'Sesame Street' and the Sex Pistols" when the "Raisin' Hell" tour climaxed at London's Hammersmith Odeon, September 12-13th. And Scott Mehno dubbed them as "the Marx Brothers of rap" in *East Village Eye*.

Licensed To Ill, however, is bound to bring the Beastie Boys their greatest acclaim to date. The LP was co-produced by the Beastie Boys and Rick Rubin — who's coming off an RIAA gold album for LL Cool J's Radio on Def Jam/Columbia, and a double-platinum co-production (with Russell Simmons) for Run-DMC's *Raising Hell* — *Licensed To Ill* should be a banquet for both fans and critics alike, launched by its double-A sided first single, "It's the New Style" b/w "Paul Revere."

Natives of New York, The Beastie Boys began in 1981 as one of the

city's first hardcore bands and cut their first record late that same year: "Polly Wog Stew" was a 7-inch EP of eight tunes released on the Rat Cage label. Included were such titles as "Egg Raid On Mojo," "Transit Cop," and "Jimi."

In August '83, inspired by the creations of New York soft ice cream mogul Tom Carvel, the Beasties recorded "Cookie Puss" b/w "Beastie Revolution." The A side consisted of a young hoodlum aggressively haranguing some of Carvel's real-life employees in a touching attempt to make contact with Cookie Puss. Among others, Billy Idol liked the record so much he grouped the Beasties with Elvis, Little Richard and the Beatles when asked about his favorites a year later.

(The B side, "Beastie Revolution," described by MCA as "a reggae tune about the Beastie Boys' Chinese restaurant," proved so irresistible to Jeremiah of Haysi Fantaysee that he dropped a snatch of it into the soundtrack of a commercial he produced on British Airways. Unaccountably, he neglected to get the Beasties' permission for the song's use, an oversight which resulted in the airline's \$40,000 award to the group.)

The hard-touring Beasties soon

discovered they couldn't easily reproduce "Cookie Puss" live so they did two things: They added DJ Double R (Rick Rubin) in October '83 to scratch up the record onstage; and, having been fans of rap music from the moment it surfaced in the summer '79, they started to rap. MCA claims the crew began rapping as a joke, but they had to take it more seriously when it turned out to be the best-received part of the show. So by the time Rick Rubin launched Def Jam in the fall '84, the Beasties were all rap. Def Jam catalog number DJ 001 was LL Cool J's "I Need A Beat." DJ 002 was the Beasties' "Rock Hard," hailed by *Rockpool* in the following fashion: "Here AC/DC meets Run-DMC with a teenage wit."

Opening for Madonna on her national tour the following summer, the Beasties inspired the *Seattle Post-Intelligencer* to note they "got off to a bad start...by making the pro-Madonna audience feel like a swarm of hillbillies." Connoisseurs of carnage and confusion compared the pairing of Madonna and the Beasties with Jimi Hendrix and the Monkees back in 1967. Meanwhile, Mike D closed the tour in high style when he ran onstage at Madison Square Garden, water pistol blasting, and chased a soaking, squealing Material Girl into the wings.

By November '85 the Beasties' were performing "She's On It" (the A side of the Def Jam/Columbia label's first 12-inch release) in "Krush Groove," the Warner Bros. movie starring Run-DMC. Toronto's *Nerve* insisted the song was "the most anarchic three minutes since the Robins' Riot In Cell Block Number 9." (Speaking of movies, the Beasties have a feature role in Run-DMC's new movie, "Tougher Than Leather," filming winter '86-'87.)

The Beasties visited England in February '86 and, according to *Melody Maker*, "They managed to upset and outrage most of the nice record company and music press people it was worth outraging and upsetting." They returned to England in September with the late-summer "Raisin' Hell" tour and somehow made new friends. "The way some people'd have it," *Record Mirror* reflected, "the Beastie Boys are the most frightening thing to come out of New York since Son of Sam. Pah! They're kittens!"

The Beastie Boys welcome this friendliness, even if it seems a trifle premature. All interested parties are therefore directed to "Rhymin' and Stealin'" with its telling paraphrase of a line first coined by the Bobby Fuller Four: "I fought the law," sayeth the Beastie Boys, "and I COLD WON!"



Hot Cuts From Licensed To Ill

Rhymin' And Stealin': The album's opening track allies the Beasties with such predecessors as Ali Baba & the 40 Thieves, and accordingly includes the following inspirational verse, "My pistol is loaded/I shot Betty Crocker/Deliver Colonel Sanders/Down to Davy Jones' locker."

The New Style: The first single from the LP lays out the Beasties' consuming interest in girls, rhymes and fun, a triumvirate that comes together in verse worthy of Henry Miller, "I met a girl at a party and she started to flirt/I told her some rhymes and she pulled up her skirt."

She's Crafty: A funny, hard-rocking story of a close encounter with a Beastie girl.

Posse In Effect: A low-tempo b-boy delight containing King Ad-Rock's delirious description of the hiphop lifestyle, "I'm a def Manhattan killer/a rhyme thriller/a mike in my hand/and a mouthful of Miller."

Slow Ride: Musically it makes use of that classic of Chicano funk, "Low Rider" by War, while lyrically it's classic high school high jinks.

Girls: A garage-rocking song of praise that asserts the universality of the Beasties' sex appeal.

Fight For Your Right: An AOR-styled anthem in the tradition of such great rockers as Alice Cooper's "School's Out."

No Sleep Till Brooklyn: A heartfelt ode to the home of Jamaican beef patties, Bernard King, Ralph Kramden... and MCA. Speed demon guitar work of Def Jam labelmate Kerry King of Slayer lends a certain nervousness the cut might otherwise have lacked.

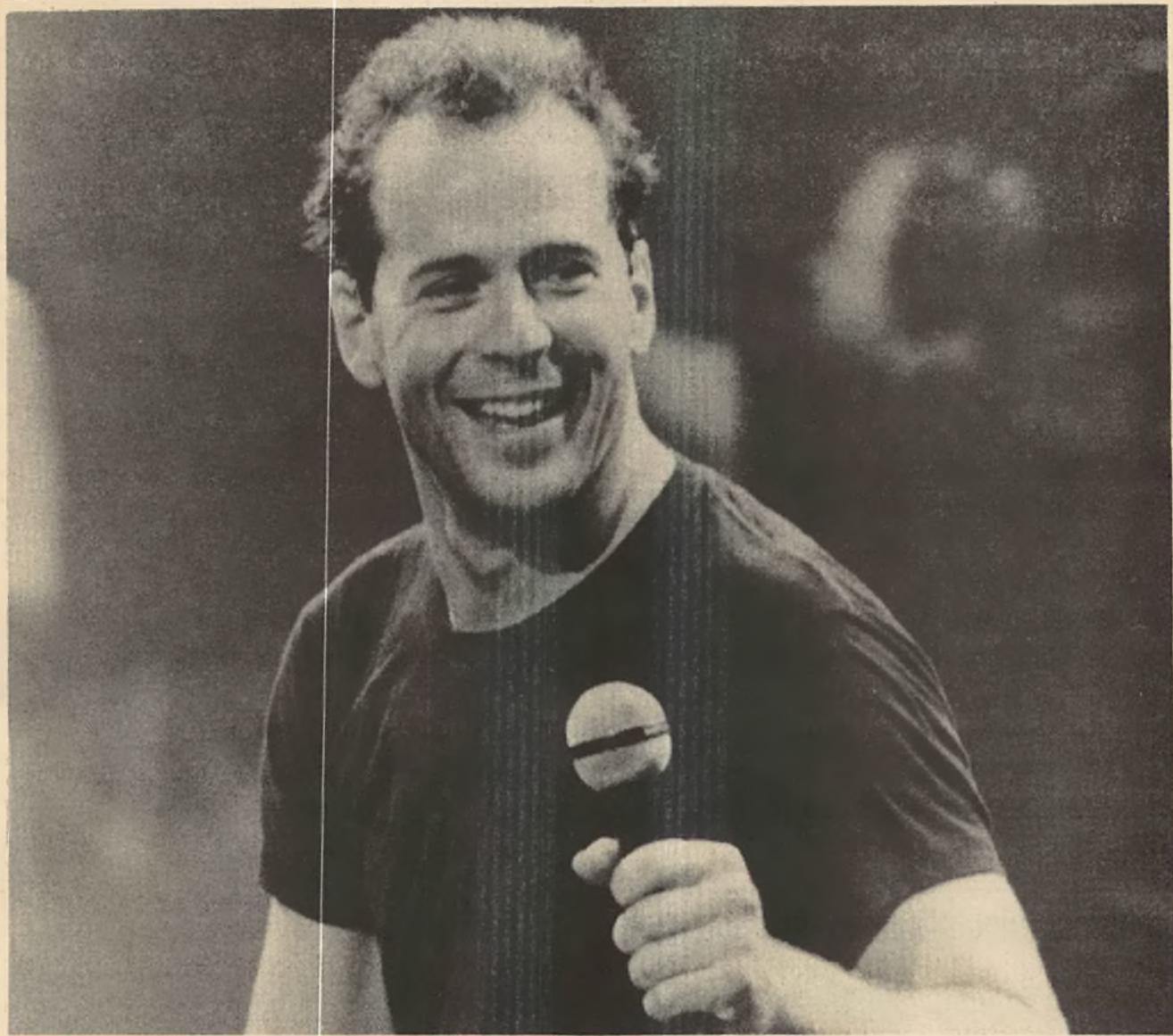
Paul Revere: The other half of the LP's first double-A sided single is a funky aural Clint Eastwood flick in which the Beasties are cast as (what else?) the bad guys; co-written by Run-DMC.

Hold It, Now Hit It: Combining the raucousness of early Kurtis Blow and Kool & The Gang, this monster first appeared as the Beasties' second Def Jam/Columbia 12-inch in the spring '86 and cracked the top 50 on *Billboard's* Hot Black singles chart. It "leaps out of the set and wrecks your house," R.J. Smith wrote in the *Village Voice*.

Brass Monkey: A frat-rock love song to the Beasties' intoxicant of choice, and a new def dance.

Slow And Low: This Run-DMC composition first surfaced November '85 as the B side of the Beasties' first Def Jam/Columbia single ("She's On It"). One of the few rock 'n' roll songs in existence to employ a car crash as a percussion effect.

Time To Get Ill: A crazy quilt of cuts and scratches that manages to incorporate sources diverse as Barry White, Creedence Clearwater Revival and the "Mr. Ed" TV theme into the album's closing moments.



RESPECT YOURSELF

As recorded by Bruce Willis

MACK RICE
LUTHER INGRAM

Now if you disrespect everybody
that you run into
How in the world do you think
anybody'sposed to respect
you
If you don't give a heck about
the man with the Bible in his
hand
Just get out the way and let the
gentleman do his thing
You're the kind of gentleman
that wants everything their
way
Take the sheet off your face boy
It's a brand new day.

Respect yourself
Respect yourself
If you don't respect yourself
Ain't nobody gonna give a good
hoot na na na
Respect yourself
Respect yourself.

If you're walking around
thinking that the world owes
you something 'cause you're
here
You're going out the world
backwards like you did when
you first came here
You keep talkin' about the
president won't stop air
pollution
Put your hand over your mouth
when you cough that'll help
the solution
You cuss around women and
you don't even know their
names

Then you're dumb enough to
think that it makes you a big
ol' man.

Respect yourself
Respect yourself
If you don't respect yourself
Ain't nobody gonna give a good
hoot na na na
Respect yourself
Respect yourself.

Respect yourself
Respect yourself
Respect yourself
Respect yourself
Respect yourself
Respect yourself
Respect yourself.

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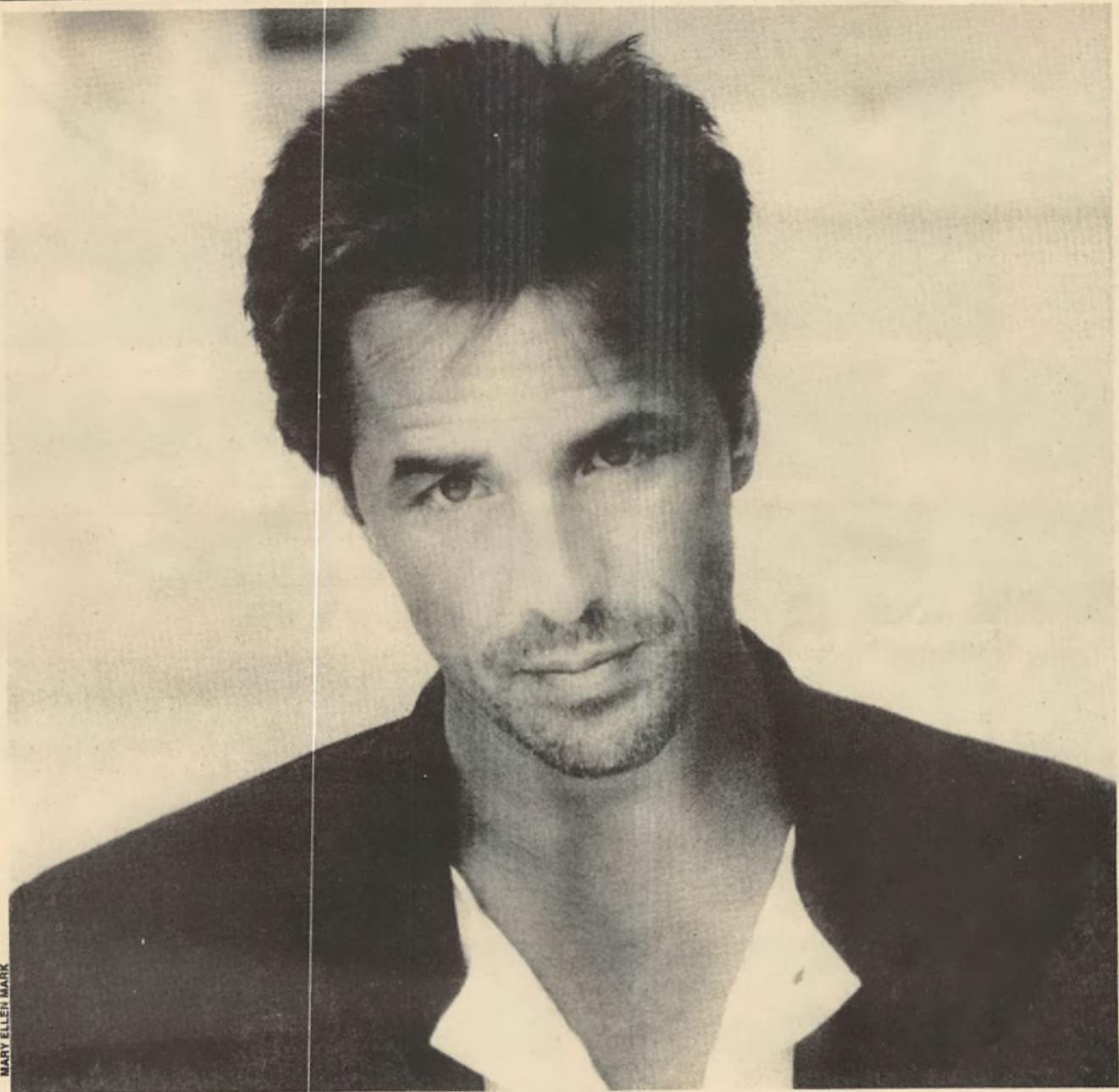
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VOICE ON THE HOT LINE

As recorded by Don Johnson

**KATHY WAKEFIELD
BILL LA BOUNTY**

I got no illusions
I know what I am
I'm just one more man
Who wants to hold you
And darlin' no emotion
We lie where we fought
And one night I'll call
I've just got to get through.

Voice on the hot line
Voice on the hot line

Baby make up your mind
And give a minute of your time
To the voice on the hot line.

There's a silhouette standing
In the window above
I see the drop of a glove
Whose heart you're breakin'
There's a full moon a risin'
I tell you because
There must be some love
communication.

Voice on the hot line
Voice on the hot line
Oh baby make up your mind
Give a minute of your time
To the voice on the hot line.

Gotta talk to you baby

I don't know why we fight
But what I got to tell you
Won't wait one more night.

Voice on the hot line
Voice on the hot line
Oh baby make up your mind
Give a minute of your time
To the voice on the hot line.

Voice on the hot line
Voice on the hot line
Oh baby make up your mind
Give a minute of your time
To the voice on the hot line.
(Repeat)

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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 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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SOMEONE LIKE YOU

As recorded by Daryl Hall

DARYL HALL

Only you
Could ever know
How hard it was for me to let
you go
Hard to face
All those nights
And suffer thru
All the fools advice
It seems to me
It's not so bad
To try for the kind of love that
we had
Oh I need that romance
One that grows strong
When it's got no chance.

Now you're gone away
And I'm left to carry on
Ain't nobody else gonna bear up
to comparison
And if I can't have the real thing

Then I've got to find
Someone just like you
Somebody like you
Someone just like you
Somebody like you.

What you got
Is what you need
There's pain in that but it's
plain enough to see
Oh I know I was satisfied
But nobody else
Came out on my side.
(Repeat chorus)

I hope someone will come today
Somebody like you
Someone to take me all the way
Somebody like you
Someone to take your place
Somebody like you
Someone to fill this empty
space.

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POWER

As recorded by Kansas

STEVE MORSE

STEVE WALSH

RANDY GOODRUM

Sometimes a smile can deceive
The one who has made you promise
Suddenly you can't believe
The truth only leaves you cold
Sometimes the answers you fear
Are there on the face in the mirror
Something the world needs to hear
But no one is even listening.
Power
It takes power
Power
It takes power
To back up the things you say
Power
It takes power
Power

It takes power
To cut through the chains
Breakaway.
Fortune can wear a disguise
Pride is a grand illusion
And when it's your name up in lights
Fate proves this one conclusion
Sometimes the answers you fear
Are there on the face in the mirror
Something the world needs to hear
The truth only leaves you cold.
Power
It takes power
Power
It takes power
To back up the things you say
Power
It takes power
Power
It takes power
To cut through the chains
Breakaway.
Power

It takes power
Power
It takes power
To fight back and not be afraid
Power
It takes power
Power
It takes power
To cut through the chains
Breakaway.
All that you see
Someday will be
Lost in the shadows of time
Mountains must fall
Someday this all
Will be darkness
Where light used to shine.
Sometimes a smile can deceive
The one who has made you promise
Suddenly you can't believe
But no one is even listening.
(Repeat chorus)

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NOBODY'S FOOL

As recorded by Cinderella

TOM KEIFER

I count the falling tears
They fall before my eyes
Seems like a thousand years
Since we broke the ties.
I call you on the phone
But never get a rise
So sit there all alone
With tired weary eyes.
I'm not your fool
(Nobody's fool, nobody's fool)
I'm no fool
(Nobody's fool, nobody's fool)

Never again no, no.
You take your road I'll take mine
The paths have both been beaten
Searchin' for a change of pace
Love needs to be sweetened
I strain my heart
Just to make a dime
With that dime I bought your love
But now I've changed my mind.
I'm not your fool
(Nobody's fool, nobody's fool)
I'm no fool
(Nobody's fool, nobody's fool)
Never again no, no

(Nobody's fool, nobody's fool)
I'm no fool
(Nobody's fool, nobody's fool).
I count the falling tears
They fall before my eyes
Seemed like a thousand years
Since we broke the ties.
I'm not your fool
(Nobody's fool, nobody's fool)
I'm no fool
(Nobody's fool, nobody's fool)
I'm no fool
(Nobody's fool, nobody's fool).

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THE LADY IN RED

As recorded by Chris De Burgh

CHRIS DE BURGH

I've never seen you looking so lovely as you did tonight
I've never seen you shine so bright
Mm, mm, mm, mm
I've never seen so many men
Ask you if you wanted to dance
They're looking for a little romance
Given half a chance
And I have never seen that dress you're wearing
Or the highlights in your hair

that catch your eyes
I have been blind.
The lady in red
Is dancing with me
Cheek to cheek
There's nobody here
It's just you and me
It's where I wanna be
But I hardly know
This beauty by my side
I'll never forget
The way you look tonight.
I've never seen you looking so gorgeous as you did tonight
I've never seen you shine so bright
You were amazing
I've never seen so many people
Want to be there by your side

And when you turned to me and smiled
It took my breath away
And I have never had such a feeling
Such a feeling of complete and utter love
As I do tonight.
I never will forget
The way you look tonight
The lady in red
My lady in red
The lady in red
My lady in red
I love you.

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WANG *chung*



by Elianne Halbersberg

If your introduction to Wang Chung was their 1984 top 20 hit, "Dance Hall Days," then your first impression of vocalist/guitarist Jack Hues and bassist/vocalist Nick Feldman was probably that of a unique British duo with a seemingly strange lyrical sense. The accompanying video could only support such theory: a smoky room filled with dramatic dancers, Hues' haunting voice and intense gaze staring coldly at the camera. The plot thickened when Wang Chung followed their top 30 *Points On A Curve* with the soundtrack of *To Live And Die In L.A.* as their second album, an experimental and partly instrumental work.

In 1986, however, there emerges a somewhat different perspective. *Mosaic*, Wang Chung's third album, remains lyrically thought-provoking (see "The World In Which We Live," "The Flat Horizon") and the creative forces are still desperately serious. But the first single, a top ten hit called, "Everybody Have Fun Tonight," is one of those upbeat, irresistible tunes that plays itself over and over in the listener's mind. In the midst of the instrumental break, over a chorus of background ad libbing, a voice sneaks in and queries, "Can you tell me what a Wang Chung is?" And the chaotic video, directed by Godley and Creme, is a non-stop series of intercuts and spastic action. Is it possible that the powers behind Wang Chung really aren't a couple of pseudo-intellectuals who take themselves much too seriously?

"Well, there is always a risk of doing that," says Jack Hues. "It's something you have to try to avoid. There was a distinct possibility of being too serious on the *Points* album, but I think it was more due to nervousness on our behalf. We discovered during the recording process that being so meticulous is mostly an effort to cover up deficiencies, whereas in rock and roll, it's actually better to simply reveal them. In my writing, I try to achieve some kind of unity in form and content, and when performing, you just have to be 'brilliant' — there is no getting away from that. When we recorded *Points*, we became meticulous to a fault — even inaudible things, we'd go back and try to get right. With *To Live And Die*, we did the total opposite — got the performance tracks down and left it at that. In the end, we found that process to be best for us. Being too perfect makes the result too sterile. *Mosaic* is between the two. It's technically perfect, but with a strong spirit as well."

Nick Feldman calls *Mosaic* "the most enjoyable album we've done so far. We got the best of both worlds in a sense. We derived a bit of confidence from the success of *Points*, and the space of *To Live And Die*. On *Points*, we spent seven or eight months in the studio because we were very inexperienced. It seemed so turgid at the time. *To Live And Die* was done in three weeks. *Mosaic* took three or four months, and there's a feeling of spontaneity, but not reckless abandon! There's excitement, performance, and detail — quite a wide range of elements."

Sessions began April 3 in Los Angeles, with producer Peter Wolf (Starship, Heart, El DeBarge). "We had listened to 'We Built This City' and found the production quite good," Feldman explains. "The rhythm section was very strong, everything was well placed. We met Peter; he was looking for a project to get involved in. He's a real musician, so it clicked immediately. On a personal level, we warmed to him, and he was very motivating."

The first step, according to Hues, "was going through the songs and getting them on paper, not tape. It's better for us because we can actually look at what we're working with. We made the selections, went to London for five weeks to lay down tracks, then Vienna for five weeks to do vocals, guitars, and decorative things, then we finished and mixed in Los Angeles. There is a basic complementary element in our relationship," he notes of the songwriting partnership. "Some we write together, some separately. Nick has a more commercial ear than I do. Between my classical training and his being self-taught, we're able to supplement each other's efficiencies." Adds Feldman, "Until now, Jack has been the main lyricist, and I contributed bits and pieces. On *Mosaic*, I did more lyrics. 'Let's Go' (the second single) is mostly mine. It came very quickly — not much headbeating went on! I wrote it in one day and was pleased that I could express a lyric so clearly. I dare say I'd like to do more!"

Together since 1977, through several bands including The Intellektuals, 57 Men, and originally, Huang Chung (recording one album for Arista), they admit it took time for a friendship to develop. "It was a very professional relationship," says Hues. "We were sympathetic to each other, but didn't really open up for three or four years. Since then, we've found that we are similar on a lot of levels — things that annoy us, things that

make us laugh — but our outside interests are different."

Feldman continues, "It took a few years for us to become close. We respected each other, but we never worked brilliantly together until Wang Chung. Our other bands were grappling for what we do now, but we were overly-technical; not concise enough in ideas or performance. We totally confused the audiences and ourselves. Jack and I are both quite sensitive and fairly shy at the root. We respond to things in a similar sort of way. We couldn't work together if we didn't value each other's opinions. It would be ridiculous to say, 'We're doing this or I quit!' We have to share ideas without getting too minuscule or concentrating too much, which often means my saying, 'Jack — loosen up!' The reason we're together is because we need each other as quality control, and we have developed a particularly good relationship."

Differences aside, they share a common memory about what inspired their desire for music: The Beatles. Recalls Hues, "They were the first thing I liked that was 'mine.' I wanted to be them, to play guitar and do what they were doing. My father insisted I have proper lessons and it was a good route to take, learning the nuts and bolts of music." Feldman, meanwhile, "was at a friend's house watching television with him and his father when The Beatles came on. His father was so horrified by their hair and sound! I immediately said, 'This is brilliant! This is for me!' I loved the fact that they had an enjoyable sound, and it was for me, not anyone's parents!"

White Hues studied composition and writing at the Royal College Of Music, Feldman "had a terrible acoustic guitar that defied tuning! I tried to strum along, but it simply would not be played." Progressing to a higher caliber of instrument, he "began writing appalling songs, but at least I was learning! Lyrics I found difficult, then I went through a period of writing a lot, and eventually, Jack took over. When we first met, after I placed an ad in *Melody Maker*, I originally worked with him as a guitarist. I thought I'd be able to sing, in my strangulated, hysterical voice. Of course, it became clear quickly that Jack's voice was very good."

Says Hues, "I was very impressed with the music Nick was writing. I was doing avant-garde things and decided that appealing to the 'connoisseur' audience was not for me. I wanted to write quality music for as many people as possible. I found Nick's songs an excellent mixture of punk energy and jazz chord progressions, and I really got into it."



The trial and error process ultimately led Wang Chung to *Mosaic* which Hues modestly admits he is "sort of impressed with. It hangs together like a real album, with a logical progression. I felt in my heart it was a good record, that it had a chance, and if it did succeed, great, and if not — any time you release a record, it's like the lottery, really. You just never know." Feldman remarks, "The process of recording was very positive. I knew while making *Mosaic*

that anything going that well had to be good. The best songs are those that come out quickly with a minimum of second guessing."

Having established themselves as a top ten act, Wang Chung's major concern now is their U.S. tour. "Live is the area we're experienced in," Hues states, "and we're anxious to get out and deliver our music on stage without studio trappings."

Although they aren't about to relinquish exclusive control by ex-

panding into a group effort, both anticipate an additional four or five musicians on the road. "Writing is the basis of the whole thing," notes Hues. "So rather than duplicate every sound, we'll just try to play with as much detail as possible. It's the spirit of the songs that needs to be conveyed, and through the excitement of live performance, I think we can reveal them in a new light."



SHIP OF FOOLS

As recorded by World Party

KARL WALLINGER

We're setting sail
To the place on the map from
which no one has ever
returned
Drawn by the promise of the
joker and the fool
And by the light of the crosses
that burn
Drawn by the promise of the
women and the lace
And the gold and the cotton and
pearls
It's the place where they keep
all the darkness you need
You said away from the light of
the world
On this trip baby.

You will pay tomorrow
You gonna pay tomorrow yeh
You will pay tomorrow oh, oh.

Save me
Save me from tomorrow
I don't want to sail with this
ship of fools
Oh save me
Save me from tomorrow
I don't want to sail with this
ship of fools
I want to run and hide
Right now.

Avarice and greed are going to
drive you over the endless sea
They will leave you drifting in
the shallows
Or drowning in the oceans of
history
Travelling the world you're in
search of no good

But I'm sure you'll build your
Sodom like you knew you
would

Using all the good people for
your galley slaves
As your little boat struggles
through the warning waves
But you don't pay.

You will pay tomorrow
You gonna pay tomorrow yeh
You gonna pay tomorrow oh,
oh, oh.

Save me
Save me from tomorrow
I don't want to sail with this
ship of fools.

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MAKE IT MEAN SOMETHING

As recorded by Rob Jungklas

ROB JUNGKLAS

People living in a constellation
Ev'rybody wants to be a star
The people living in my g-g-
generation
Are making movies in the
singles bars.

Make it mean something
Make it mean something
When you say I do

Make it mean something
Make it mean something
When you say I love you.

She's forgotten how to be a
lover
She's forgotten how to be
sincere
Used to be that we could talk to
one another
Now she's just saying what I
want to hear.

Make it mean something
Make it mean something
When you say I do
Make it mean something
Make it mean something

When you say I love you.

Hurt me if you got to
Go ahead and say goodbye
Baby do what you gotta do
But don't be telling me no lies.

Never be afraid to flirt with
somebody
Never be afraid to get in too
deep
Never be afraid to hurt
somebody
Time is precious
Talk is cheap.

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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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COMING UP CLOSE

As recorded by 'Til Tuesday

AIMEE MANN

One night in Iowa
He and I in a borrowed car
Went driving in the summer
Promises in every star
Out in the distance I could hear
some people laughing
I felt my heart beat back
A weekend's worth of sadness.

There was a farmhouse
That had long since been
deserted
We stopped and carved our

hearts
Into the wooden surface
We thought just for an instant
We could see the future
We thought for once we knew
What was really important.

Coming up close
Everything sounds like
welcome home come home
And oh by the way
Don't you know that I could
make a dream
That's barely half awake come
true
I wanted to say
But anything I could've said
I felt somehow that you
already knew.

We got back in the car
And listened to a Dylan tape
We drove around the fields
Until it started getting late
And I went back to my hotel
room on the highway
And he just got back in his car
and drove away.

Coming up close
Everything sounds like
welcome home come home
Come on home.

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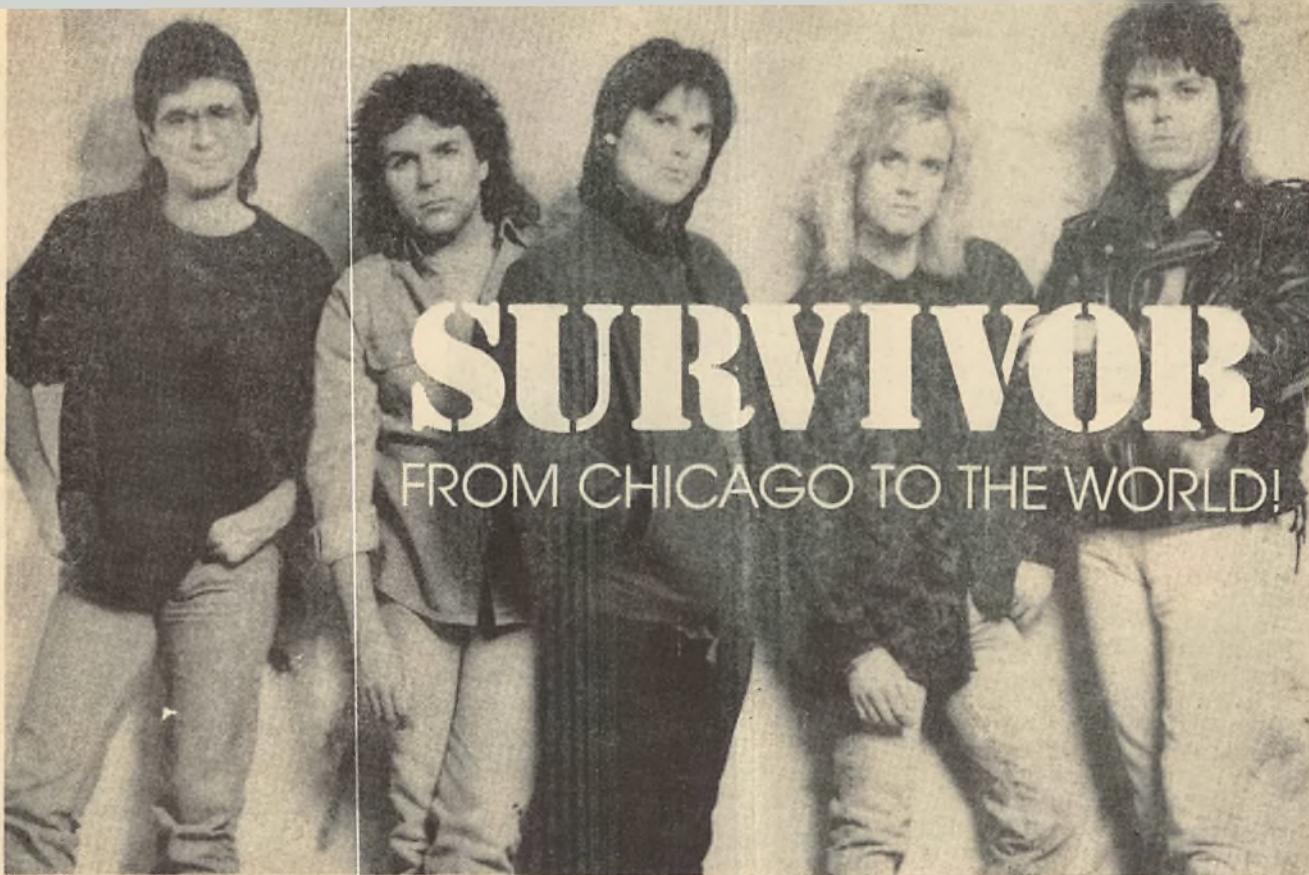
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SURVIVOR

FROM CHICAGO TO THE WORLD!

BY TOM LOUNGE

It's been ten years since Survivor first banded together and all of the hard work and sweat is finally paying off for the Chicago-based quintet.

While they have been scoring hit records for some time now — "Eye Of The Tiger," "High On You," "The Search Is Over" and others — 1987 marks their first-ever headline tour. It is a year that is seeing them emerge from behind the songs themselves to become stars in their own right.

"Our problem has always been that the songs were bigger than the band," commented keyboardist/songwriter Jim Peterik. "It's one thing to have a hit record and another thing altogether to have a hit band. Thanks to the success of this new album and the use of videos to expose the act as an entity, I think for the first time in our career we have accomplished both."

Indeed, "Is This Love," the first single from the latest Survivor effort — *When Seconds Count* — is the fastest rising hit the band has ever known. It broke the Top 40 in less than 3 weeks. Whether it tops the blockbuster "Eye Of The Tiger" from back in 1982 remains to be seen, but regardless, Survivor has another gold record to hang on the wall.

Peterik first made a name for himself in the annals of rock 'n' roll history when fronting the legendary Ides Of March, a horn-dominated band that preceded the trend which

later gave success to such acts as Blood, Sweat & Tears and the Ides' cross-town rivals, Chicago. Peterik composed and sang lead on the Ides' monster hit, "Vehicle," one of the biggest records of 1970.

The group crumbled from internal pressure the following year and Peterik's solo efforts during the ensuing years failed to light any fires. Deciding that a group effort was needed, the keyboardist assembled four other near rock 'n' roll casualties. "I didn't want to spend the rest of my life selling insurance or something," said Peterik. "I was serious about my music and so were the other guys. We were determined to be 'survivors'!"

Taking the name from their earnest convictions, Survivor debuted to Chicago audiences in 1977 and has been going strong ever since. Back in 1978, they'd inked a deal with the then fledgling Scotti Brothers label and the two single releases — "Rebel Girl" and "Somewhere In America" — made heavy rotation on every major Midwest radio outlet.

A month after "Rebel Girl" had clicked, I remember meeting Peterik backstage at a local Southside club called, The Factory. A band I managed had been slated to open the show and with Survivor being the hottest area ticket, the 600-seat venue was packed to capacity.

Peterik popped in to make sure we had been taken care of by their road crew and to wish us well. Raw nerves

must have been showing in our members, because he sat down and gave us a "pep talk." He had a genuine warmth and a reassuring smile, qualities not often found on the Chicagoland circuit, especially from a veteran performer.

Much has certainly changed since those days — the club burned down, three of Survivor's original members have departed and that memorable first album is long out of print — but the genuine warmth and down-to-earth attitude of Jim Peterik are still intact despite the years and the multi-platinum successes now behind him.

It was a pleasure speaking again with Peterik. After rehashing a few memories about the Chicago music scene and comparing notes on the successes and failures of a few mutual friends, we turned our conversation to the *When Seconds Count* project and the bright future that lays ahead for Survivor.

Song Hits: You switched the rhythm section members just before your second album, which for all practical purposes was your first national exposure. But you parted ways with vocalist Dave Blickler after scoring "Eye Of The Tiger," the band's blockbuster hit from *Rocky III*. Why the switch and how did you come to find your new singer, Jimi Jamison?

Jim Peterik: Dave quit the band because we run a pretty demanding pace as far as touring and cutting

albums and everything like that. Dave has a tremendous voice but it was giving him a little trouble and he couldn't deal with playing on the road night after night. He decided he couldn't keep up that schedule and wanted to take things a little easier on his voice. A band like Survivor has to keep up that kind of schedule if we're ever going to establish ourselves.

Dave is now pursuing a solo career and is in the process of putting together demo tapes. He is also going to be writing his own material, which is something he always wanted to do but never had the chance to do with us, because the things he wrote weren't in the mainstream of what Survivor does. His music is interesting and I'm sure he will be successful with it. We are certainly wishing him the best of luck.

Jimi was with a band called Cobra, who had recorded an album for Epic Records back in 1983. When we lost Dave we called up our record company and a guy there by the name of Frank Rand told us about Jimi and that he thought he would be the perfect vocalist for us. As luck would have it, Cobra had just broken up and Jimi was ready and willing.

SH: So was Jimison the only singer you auditioned?

JP: No, but he was the first. We flew him to Chicago and then we auditioned a few other singers, but we all knew from that first day that we'd be working with Jimi. We auditioned the others just to be sure we were making the right decision.

SH: His vocal style is very similar to that of Dave's. Was that the basis of his being chosen to fill the void?

JP: It certainly didn't hurt. It's wise to try to retain a group's trademark sound if that sound has been successful. We liked Jimi because he was easy to work with, he had good ideas about songs and he came into the audition and was himself. I mean he didn't come in and try to be David Lee Roth or Robert Plant or someone he wasn't, which is what most of the other singers did.

SH: Now Jimi debuted with the band on last year's *Vital Signs* album. Since you've had the chance to tour with him and to record a second album with him, has he lived up to all your expectations?

JP: Definitely. If anything, he has come into his own with the new album. On *Vital Signs* we were still feeling each other out musically, and Jimi was under pressure. This time he was more involved on a personal level with the songs and added his own mark to them. Last time the songs were written and done, this



time just because Frankie (Sullivan) and I wrote the songs, he wasn't inhibited to say, "That's not really me and this is how I'd like to try it..." Jimi is a good songwriter and we try not to stifle his input. He was involved on four of the tunes on *When Seconds Count*... not as a third writer, but as a contributor to lyrics or arrangements.

SH: How did the fans on the last tour react to a new vocalist?

JP: We didn't get any negative comments from anyone anywhere on the change. There were a few people who came up and asked what happened with Dave, but they all agreed that we made a good change. Jimi is much more active on stage than Dave was and that makes for a much better live show.

SH: Tommy Shaw of Styx fame made an appearance on the new album. How did that come about and why was his involvement just as a vocalist and not a guitarist?

JP: Tommy is a very old friend of the band (Styx is from Chicago) and we just had a spot in the song "When Seconds Count" for a higher harmony that was a little out of Jimi's range. We originally were going to use our friend Mickey Thomas of Starship as we had on *Vital Signs* for a similar part, but he was on tour in Europe, so Tommy was the natural choice. By the time he came to the project, all the guitar parts had been completed, so there was nothing for

him to do there.

SH: The newer material Survivor's been making seems mellower than the earlier works. Instead of album-oriented hits you're now generating Top 40 hits. Why has this change come to the music?

JP: Well, nothing is really intentional or heavily pre-planned in this band. We are still getting AOR airplay on this album and we did with *Vital Signs* as well, so the Top 40 airplay is just a wonderful bonus. It is true that many people are perceiving our newer music as having a softer and more melodic edge than our earlier work, but I guess it is just an evolution because we are using more keyboard textures than guitar these days. It gives us a fuller sound, but a softer one.

SH: Could it be that after years and years in rock 'n' roll you are just mellowing as a songwriter?

JP: I don't know. That's quite possible I suppose. I really enjoy writing ballads, but I always have enjoyed them. I certainly love rock 'n' roll and personally, although I love this new album, I would have liked to have seen us come up with a really slamming rocker, something like "Caught In The Game" was a few years back.

SH: With this album the band is preparing to begin its first headline tour. Why has it taken ten years to reach this point? After all, you've scored a generous amount of hit



records. I would have thought you'd headline after "Eye Of The Tiger."

JP: I think our problem is that the songs have always been bigger than the band. That was especially true with "Eye Of The Tiger." People knew the songs, but they didn't know the band. It has taken a long time to gain a group identity and we are still struggling to gain that identity, although I think we have finally established ourselves as a group entity. That struggle is why we couldn't slow down the pace when Dave wanted to slow down.

We are finally to the point when people don't hear the name Survivor and immediately think of "Eye Of The Tiger," but the other hits as well. They are starting to realize that one band has been responsible for a lot of the hit songs and that recognition has come through the use of video and constant touring. We've worked hard and it's been a long time coming.

SH: After the monster success of "Eye Of The Tiger" did you once again feel as you did after writing "Vehicle," that you were hard pressed as both a writer and a performer to top that hit?

JP: Yes. Absolutely. It seems like you always have that anxiety after a really big hit song. It's funny, but you have no idea when you write a song if it will be a hit or not. I remember with "Vehicle," that it was the last song on the demo that we sent to the record company. I didn't think it was much of a song, yet that's the one that clicked. With "Eye Of The Tiger" that is pretty much the same case. Frankie and I had written another song for the *Rocky III* soundtrack called, "Ever Since The World Began," that we had put the bulk of our time into, because we felt it was the better of the two songs. We liked "Eye Of The Tiger" but it came to us so easy that we underestimated it and had no idea of what we had.

You just can't sit down and plan to write a hit record. You just can't wake up and say, "Today I will write a hit." Hit records just happen naturally and without warning, so the more

pressure you put on yourself the harder it is to top your past work.

SH: What size halls will you be playing on this tour? Are all dates in the U.S. or are you going overseas?

JP: We are starting out the tour in Japan for two weeks at extremely large venues like Budokan and then return to the U.S. to play a national tour of mid-size halls of about 3 to 5,000 seats.

SH: No European dates?

JP: Nothing is planned yet, but dates there may come in mid-'87. "Burning Heart" was a big hit in Europe and it got the band a lot of interest there. In fact, they re-released *Vital Signs* in Europe, which is pretty exciting because it didn't get a good shot the first time out. We are catching on now in England, Germany, France and Italy and hopefully mid-year *When Seconds Count* will have caught on and we will be able to tour there.

SH: With six albums to date, which Survivor album do you consider your best effort?

JP: Ouch! That's a loaded question. I'll probably always have a soft spot in my heart for the *Premorition* album because there's a nostalgia value with that one because things were very different. Things were unstable within the band and that was a project that Frankie and I put together. We had just parted company with our drummer and bass player and Dave, myself and Frankie went to L.A. to cut this album without any idea of who was going to play drums on it. We found Stephan Ellis playing bass in, of all places, a roller disco and found Mark Droubay (drums) through some quick auditions. They were only meant as temporary fill-ins until we got the album complete, but they worked out so well that they became permanent members. Things just fell together as if by magic. That album was our second one and the first one we did for CBS Records and we certainly felt the pressure to deliver a solid product.

However, I also love the last two — *Vital Signs* and *When Seconds Count* — because I think those are our best songs and recorded efforts. Musically I would have to say those albums are the best representation of the band.

SH: We had discussed CDs earlier, is the entire Survivor catalogue available in that format?

JP: As far as I know, no. I think the only ones on CD at this time are *Eye Of The Tiger* and *Vital Signs* and the new one. I don't think there are any immediate plans for *Premorition* or *Caught In The Game* or the first one. Definitely not the first one, because Atlantic (who originally distributed Scotti Bros.) still owns the rights to it and they've cut it out of their catalogue completely.

SH: What other tracks can we expect released as singles from the new album?

JP: Things are not carved in stone yet, but I would say most likely it will be, "How Much Love" or "Man Against The World."

SH: Any final comments to add before we conclude this delightful conversation?

JP: Well, we're just trying to make music that people can relate to. That's our primary goal right now and our other goal is to let everybody know who Survivor is and, as Chicago knows, that we are a very good live act. We have established ourselves as a recording act and now we are going to show the world that we can be equally as strong on a concert stage. We are really trying to bat that fact into people's heads. We want them to see the other dimension of the band.

SH: Will you be doing any filming on this tour?

JP: Yes, we are definitely negotiating a couple of deals at this time. I'm not sure of all the details, but a live concert tape for the home video market will result from this tour.





JEFF KATZ

SHELTER

As recorded by Lone Justice

MARIA MCKEE
STEVE VAN ZANDT

Well alright
You gave it all up for a dream
Fate proved unkind
To lock the door and leave no
key
You're unsure
Oo baby I'm scared too
When the world
Crushes you.

Let me be your shelter, shelter

*From the storm outside
Let me be your shelter, shelter
From the endless nights.*

*Disillusion
Has an edge so sharp
It tears at your soul
And leaves a stain upon your
heart
I need you
To wash mine clean
You felt it too
And you need me.*

*Let me be your shelter, shelter
From the storm outside
Let me be your shelter, shelter*

From the endless nights.

*Your struggle with darkness
Has left you blind
I'll light the fire in your eyes.*

*Let me be your shelter, shelter
From the storm outside
Let me be your shelter, shelter
From the endless nights.*

*Let me be your shelter, shelter
Let me be your shelter, shelter.*

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PICK OF THE LITTER

by Rich Sutton



David Michael Kennedy

\$\$\$\$\$ Georgia Satellites Georgia Satellites Elektra

With the Georgia Satellites we may be witnessing a one band resurrection of "southern rock." If it all sounds this good, we're in for some fun!!

Take a dash of 38 Special with a better sense of humor, sprinkle a little Wet Willie — with a little more guts, and add a second helping of Lynyrd Skynyrd. Oh yes, Georgia Satellites are that good. Starting with the chunk-a-chunk opening licks of "Keep Your Hands To Yourself" (say what!), continuing with the straight ahead barroom roll of "Railroad Steel" and finishing up with the who-the-heck-would-do-a-cover-of "Every Picture Tells A Story" there's no reason not to have this album.

As an aging hippie who worshipped Duane Allman and used to fall asleep reading the lyrics of the first Lynyrd Skynyrd album, I'll admit that there's a major bias here. But then I have a major bias toward get up and holler, get drunk and throw up on your shoes rock and roll. Don't you?

\$\$\$\$ By Request Billy Vera and The Beaters Rhino

By Request is actually a greatest hits album. I know, after you've gotten past Billy Who? and the What's! here goes someone telling you that they have enough hits to put together a compilation. Well, not exactly true.

Billy and The Beaters were around for some time as the 10 piece house band for L.A.'s famed Troubadour. One day, some record company folks got wise to this band who'd been playing SRO gigs for some time and signed them to the U.S. arm of a big Japanese record label. Along came chart makers "I Can Take Care Of Myself" and "At This Moment" (hence, the greatest hits!) The rest of Billy's labelmates didn't fare quite so well and Alfa Records went belly up. So now you're still asking yourself "how did this guy get famous enough to have a greatest hits' album?" Hang on, it's comin'.

Billy Vera has written hit songs for everyone from Dolly Parton to Fats Domino. And his two records on Alfa were real hot. So the smart folks at Rhino Records smelled success and the rest is, well, By Request.

Somewhere in between Billy Joel, Elton John and several great bands from the early '60s lies Billy Vera and The Beaters. Soulful voice. And a real good album.

\$\$\$\$ Oh My God **Doug E. Fresh & The** **Get Fresh Crew** **Manhattan**

What's that they say about "there are no new ideas, just new ways of expressing old ones?" Something like that. Doug E. knows how the cliche goes. Judging how hard he tries to stay away from them, he must.

With the support of a kick drum that sounds heavier than a sledgehammer breaking rocks, Doug and Crew trade shouts and rap like few others can. Doug E. Fresh & The Get Fresh Crew have the unique ability to juxtapose familiar rock riffs and lyrics with a hip-hop style that the Get Fresh Crew can legitimately lay claim to.

Outstanding tracks include "The Show (Oh My God)" and "Lovin' Every Minute Of It." Doug E. falls short when he tries to get real cute on "Leave It Up To The Cut Professor." Here, the Crew sounds as though they were let loose in a toy store full of studio equipment.

Otherwise, Oh My God is solid. Rock solid.

\$\$\$\$½ Come Share My Love **Miki Howard** **Atlantic**

Whitney Houston certainly didn't start a revolution with her exuberant vocal style. But she certainly rekindled one. Miki Howard, in the style of Houston and Anita Baker, thrills and soars with her vocal acrobatics. Helped along by strong vocal arrangements and a voice that seemingly has no lid on it, Ms. Howard's debut is impressive.

"Come Back To Me Lover" is a personal favorite with its insistently upbeat vocal and rhythmic style. "Come Share My Love" is a strong first single, and it certainly doesn't hurt that it made it to the top reaches of the charts. Although Houston's debut was singularly impressive, she wasn't a total unknown. Miki Howard arrives seemingly from left field with her uniform on and already hitting home runs.



DIDIZILL

\$ The Final Countdown **Europe** **Epic**

I have a few theories about this band Europe. One theory is that about a year and a half ago, Epic got so fed up with Tom Scholz and the third Boston album that they said, "forget it guys. Find me five guys who can sound just like 'em." "But boss," said one of the record execs, "where we gonna find a band with no synthesizers?" "Synthesizers, shmythesizers, get me five guys and if we can't use the Boston name, give 'em a name with six letters that'll look good in an outer space motif." The rest is history.

Another theory I have about Europe is that they only know one song, "The Final Countdown." Look, they named the album after it. Still don't believe it? Listen to "The Final Countdown." Then "Danger On The Track," then "On The Loose" then "The Final Countdown" again. See what I mean?

The last theory I have about Europe is that they're gonna have one hit and then never will they be heard from again. Of course, this is all theory.

\$\$½ Strong Persuader **Robert Cray** **PolyGram**

Long rumored to be the hottest of a new breed of Chicago blues guitar pickers, Robert Cray's sound gets slicker, which is not always for the better, on his first outing for a major record label.

Cray's earlier material, both with and without his Chicago based bluesmen friends, was grittier and truer to form. *Strong Persuader* takes aim at the market so expertly exploited by George Thorogood and Stevie Ray Vaughn. Cray doesn't have a lick over Stevie Ray and his storytelling can't hold a rusty harmonica to Thorogood. What Cray does have is a well-crafted blues style. If he continues in this pseudo-slick pop direction, so be it. But he'll have a lot of work to do on his songwriting. If he went back and threw some sand into the grooves of *Strong Persuader*, mmmmm that'd be sweet!

"Smoking Gun" was a good idea as is "Right Next Door" but Cray doesn't have the strength or conviction in his voice to bring them to their potential. So why should you like Robert Cray? Because he's got the right idea. He may have glossed over his gritty blues style in pursuit of success, but if that's what it takes to convert a few more ears to the blues, then his effort was worthwhile. And if a few people pick up *Strong Persuader* that wouldn't be bad either.



\$\$\$ The Lace

Benjamin Orr
Elektra

At first listen it's difficult to figure out why Ben Orr, and Ric Ocasek for that matter, bother to release solo records outside of The Cars. Upon closer inspection, you'll see that Orr has a passionate side that The Cars don't often display. Where The Cars lean toward sparse, electronic arrangements, Orr goes for a lush, almost orchestral sound.

Many of the familiar Cars-like vocal phrasings are there. "Stay The Night," the album's first single, sounds like it might've made it to a recent Cars' record. Once again, it's got a softer touch. Other than "Too Hot To Stop" and one or two others, *The Lace* is as the name implies, a softer, more delicate Benjamin Orr than you'll find on his work with The Cars.

\$\$\$ The Good And Bad Times Crusaders MCA

Not much has changed for the Crusaders since their landmark "fusion" album *Chain Reaction*. They've lightened up their sound a bit and now they're basically a two man band with lots and lots of guest musicians. Otherwise, it's been getting pretty repetitive recently.

Nancy Wilson adds a spark to ignite a flame under the Crusaders on "The Way It Goes." Here, Joe Sample finds a few riffs he hasn't used since *Rainbow Seeker*. Wilson's vocals bring punch to a band that's having a hard time breaking out of a mold. Perhaps Sample and Felder should consider a name change. "Cruisaders" would be fitting. Unfortunately, it seems that Sample plugs in a few melodies, Felder blows a few notes you swear you've heard before, and the rest goes on cruise control. Too bad, considering the potential, and the history.

\$\$\$\$ Can't Hold Back Eddie Money Columbia

What ever did happen to Eddie Money? Well, his two rock and roll tickets didn't land him in paradise but the former New York City cop, Eddie Mahoney, is doing just fine and sounding pretty darn good on *Can't Hold Back*.

"Take Me Home Tonight," featuring Ronnie Spector on vocals, took a few listens to digest. It's kind of like eating a foot long Italian hero, and about five bites in you hit tuna fish. It's good tuna fish, but it takes a minute for your taste buds to change gear! It's the same way with "Take Me Home Tonight." Money and Richie Zito do a respectable job of molding two songs into one. Once you get used to the funny time changes, you're hooked.

Eddie Money got a bad rap for being so commercially successful on his first album. It led some people to think that he wasn't a rock and roller. It's a myth. And Money dispels it on *Can't Hold Back*.



LET'S GO

As recorded by Wang Chung

JACK HUES

NICK FELDMAN

Meet me in a restaurant
 Meet me on the top of the world
 Meet me and we'll talk the language of love
 I'll meet you anywhere you want
 I'll meet you on a ballroom floor
 Meet me and we'll float to a level above.

I wish you'd drop what you're doing
 And get on the case
 We could blow this existence
 Right out into space
 And share a sweet isolation
 Let's go there today
 Go today, go today
 Ev'ry way, right away
 Oh let's go.

Let's go baby
 Let's go baby come on

Let's go baby
 Let's go baby come on
 Take your cue from me now
 I'm saying baby let's go
 Will you listen to me
 I'm saying baby come on now
 Let's go 'cause we can't hold back no more
 There's no way.

Meet you on a mountain top
 I'll meet you at the end of the block
 As long as we can talk in the language of love
 I'll take you in my arms again
 I'll take you to the edge of time
 Together we can reach for the heavens above.

I wish you'd drop what you're doing
 And get on the case
 We could blow this existence
 Right out into space
 And share a sweet isolation
 Let's go there today
 Go today, go today
 Ev'ry way, right away

Oh let's go.

Let's go baby
 Let's go baby come on
 Let's go baby
 Let's go baby come on
 Take your cue from me now
 I'm saying baby let's go
 Will you listen to me
 I'm saying baby come on now
 Let's go 'cause we can't hold back no more
 There's no way.

Meet me on the dance floor
 And we'll dance to the rhythm
 Dance to the rhythm
 Get your feet in motion
 And we'll dance to the rhythm
 Dance to the rhythm
 Dance to the rhythm of love.
 (Repeat chorus)

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BRAND NEW LOVER

As recorded by Dead Or Alive

PETE BURNS

MICHAEL PERCY

TIM LEVER

STEVE COY

Your sweet nature darlin'
 Was too hard to swallow
 I've got the solution
 I'm leaving tomorrow
 And now as I stand
 And stare into your eyes
 I see safety there
 I want surprises.

What I really need to do
 Is find myself a brand new lover
 Somebody who loves me
 Who doesn't notice all the others

What I really need to do
 Is find a brand new lover.

When you wake up tomorrow
 You'll be all alone
 All the love that we had
 I have quickly outgrown
 I wanted to stay
 But I just couldn't do it
 Couldn't stand there
 And put you through it.

What really need to do
 Is find myself a brand new lover
 Somebody who loves me
 Who doesn't notice all the others
 What I really need to do
 Is find myself a brand new lover
 Somebody who loves me
 Who doesn't notice all the others.

My other loves will tell you
 That I'm nothing but a pleasure seeker
 And for once I really must agree
 I need to leave you by yourself
 And go in search of someone else
 To satisfy my curiosity.

Your sweet nature darlin'
 Was too hard to swallow
 I've made my decision
 I'm leaving tomorrow
 I want surprises.

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CRY WOLF

As recorded by a-ha

MAGS

PAL WAAKTAAR

Night I left the city
 I dreamt of a wolf.
 He came from where the winds are cold
 And truth is seen through keyholes
 Strange longings that will never sleep
 Oh now he's come where no

hearts beat.

Cry wolf
 Time to worry
 Cry wolf
 Time to worry now.

You can start but you cannot stop
 You give in but you can't give up
 You can tell all your desperate jokes
 To a world that puts your love on hold.

Cry wolf
 Time to worry

Cry wolf
 Time to worry now.

The sunken-in-eyes
 And the pain in his cries
 A shape in the dark.

Cry wolf
 Time to worry
 Cry wolf
 Time to worry now
 Cry wolf
 Time to worry now
 Cry wolf.

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Book Review

Hey, Hey, We're The Monkees

by Mary Anne Cassata
Sharon Starbooks
Sharon Publications, Inc.
Teaneck, NJ 07666
\$5.95/1987

Hey, Hey We're The Monkees is a pleasant remembrance of the 60's phenomenon that enjoyed a successful resurrection in the 80's. Nobody ever thought it could happen, but a renewed interest in Monkeemania, egged on by MTV day long reruns, brought the Monkees minus one back to the recording studio and the concert trail.

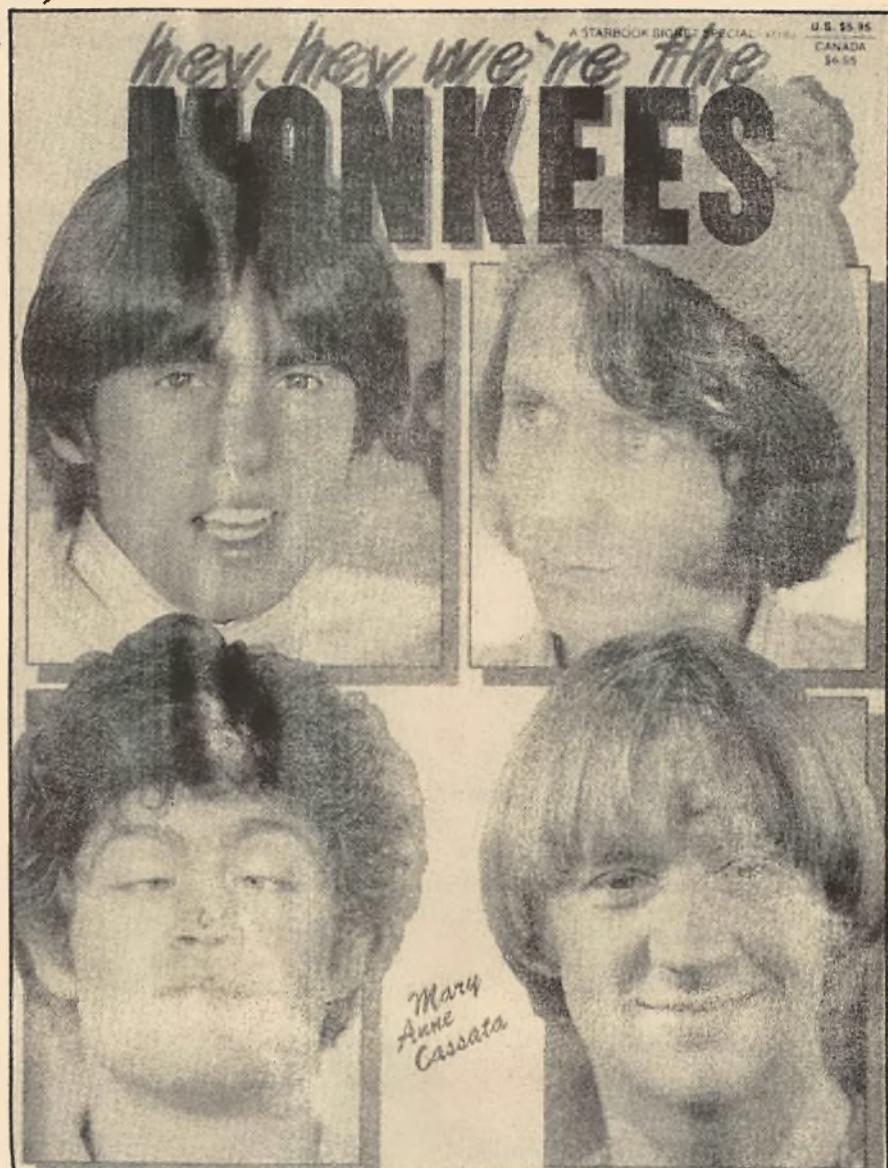
This book follows these four lovable guys from the day they first answered an ad in *Variety* that advertised for "four insane boys... singers for acting roles in a new TV series." The four who answered the call and were deemed the Monkees were: Davy Jones, Micky Dolenz, Mike Nesmith and Peter Tork.

The story goes today that these guys were picked because they filled the mold that producers Bert Schneider and Robert Rafelson had created. The concept was there; all that was needed was four warm, fairly pleasant bodies. The Monkees filled these molds so well that the time came when they would rebel against the very formula that made them prime time stars.

From the beginning, they had no control over the songs they sang on record and the things they said on their show. Finally, the day came when the Monkees themselves were bigger than the concept of the Monkees. They rebelled and succeeded in winning their freedom, or at least the right to record their own songs.

The result was an album titled *Headquarters*, which made it to number one on the charts, but failed to yield one hit single. Let's not forget, the Monkees had some hits that today stand as classics: "I'm A Believer," "Last Train To Clarksville," "Take A Giant Step" and "Stepping Stone."

But they weren't being treated as



real artists and they broke out of the mold and by 1968, Monkeemania had come to a standstill. In 1969, Tork left the group and they wouldn't enjoy all around success again until 1985 with a renewed interest in their TV show and

a hit titled "That Was Then, This Is Now."

All in all, *Hey, Hey We're The Monkees* makes for enjoyable reading at a time when Monkeemania has been reborn all over again. 

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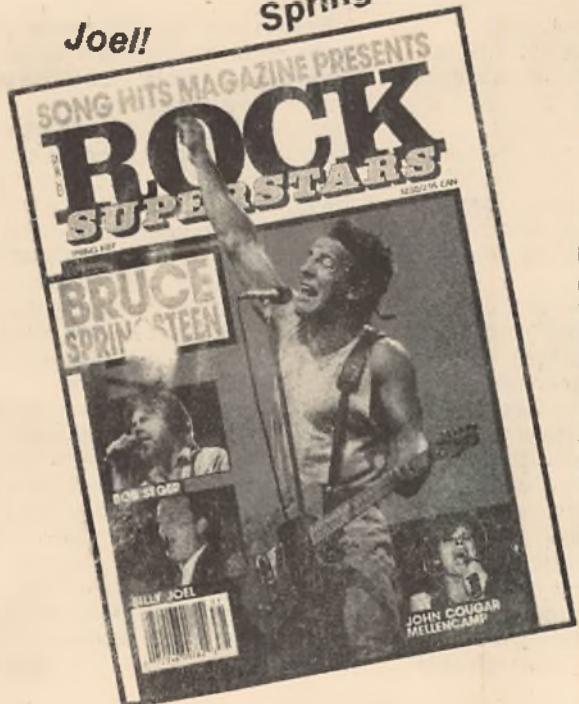
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Concert Review

David Lee Roth

by Eianne Halbersberg



Neil Zlozower

Augusta, Georgia — Some things haven't changed. David Lee Roth still has the loud band, tight musicians, high-energy tunes, thousands of lights, stacks of Marshall amps, and mandatory after-show "groupie cattle-call" for which he is famous. But the same painting surrounded by a new frame doesn't always do the trick. And you can't help wondering about a few things.

First, what on earth is David Lee Roth doing in a secondary market? Roth never really seemed to care. Even in the past, he would gladly gyrate for any responsive audience. Yet even a 9000 capacity festival-seat setting proved disappointing. Despite platinum sales of *Eat 'Em And Smile*, just over half house attended. Roth played for 5500. And as a local reporter quipped, "Too bad he didn't play for 5150!"

Second, there's the opening act situation to contend with. Roth kicked off the first leg of his tour with Cinderella, a four-man power group whose days as opening guests are short-lived, to say the least. Their debut album, *Night Songs*, was closing in on platinum sales less than six months after its release, and judging by the audience response, just who was this evening's frontrunner remained a matter of opinion. Cinderella is destined to headline their own shows very soon, and with Roth out to prove himself as a solo act these days, it was surprising to find a recognizable name sharing the bill to begin with. A little healthy

competition for ol' Diamond Dave? You bet! Cinderella keeps an audience riveted to the forward position, cheering them on from first to final note. Speculation has it that this is the last we'll see of a "name" on this or any Dave tour. It probably won't be long until he resorts to his old system of hiring a totally unknown guest under stipulation that they DO NOT speak to the press.

Ah, the press! Regardless of whatever snowjob the personnel in his management office try to pull, press people are avoided like the plague. That's another thing that hasn't changed, as a six-year veteran of the "Quest For A Roth Interview" can testify. An audience with The Pope would be easier to schedule. Let's face it, Roth obviously never learned anything from the man who produced his very first demos. Suffice to say, Dave is no "Gene-ius" when it comes to media relations, in a band or as a solo act.

Speaking of solo — give us a break! Gregg Bissonette hits a drum kit like nobody's business; you'll be hard-pressed to find a more seasoned bassist than Billy Sheehan or a more driven guitarist than Steve Vai. But enough is enough! Watching them do their own thing is fine, and Sheehan and Vai going one-on-one, playing off of one another added a unique and entertaining approach to standard showcasing. It was great... for the first five minutes. Having to endure these two rehashing themselves to

the point of self-indulgence became an exercise in tedium. Even the most dedicated air-guitarists remarked, "That's nice, but where's Dave?"

The songlist? Roth opened with "Shy Boy" and the energy level never subsides through "Unchained", "Bump And Grind", "Pretty Woman", "Yankee Rose", etc. Surely missed, however, were the vintage tunes that many anticipated: "Bottoms Up!", "Jamie's Crying", "Women In Love", "Dance The Night Away." Likewise, why include disposables like "Jump" and "Panama", surely knowing that "another band" was here just months ago doing those very songs? Yawn.

All in all, the clothes were nice, the lights were nice, the sound system was better than ever, the gymnastics and high-kicks were entertaining. Nonetheless, a random sample of fans, many of whom had seen the show during its first swing through the South, shared the belief that it was good, damn good, but it wasn't great. The unknown common denominator was missing in the delivery, the stage rap, the electricity.

Roth is a dynamic showman. He commands the stage with ease, leads his band with grandiose pomp and circumstance, plays an audience with effortless spark and the good-natured sauciness of a mischievous child. He can pull off the double-entendre of "Ice Cream Man" or the innuendos of riding across stage on a huge inflatable microphone with incomparable wit and fun. It's this underlying humor that makes the show work, despite the ego, attitude, overblown "Jungle Stud" image, and gnawing emptiness that somehow remained long after the houselights went up. What saves David Lee Roth from being totally obnoxious, what keeps his antics so irresistible, is his ability to never miss a beat or take himself too seriously, and his uncanny sense of 1986 vaudeville. Still, sometimes you can't help wishing the big cane would reach out from the wings

Concert Review

RATT

by Elianne Halbersberg

Augusta, Georgia — Opening night is usually the most dreaded moment as well as the most anticipated on any tour. It's a combination of finally getting back on stage before an audience after months of being holed up in the studio, and also wondering if those weeks of rehearsals were really enough, if everything will go as planned, and whether or not practice has made perfect.

For Ratt, it was all of the above. A 90 minute set being performed for the first time in its non-stop entirety had all the gloss of a long-running production: the sound, showmanship, material — and a few bombs, sparklers, and audio tricks thrown in there for special effect. Ratt-packers Stephen Pearcy (vocals), Robbin Crosby (guitar), Juan Croucier (bass), Bobby Blotzer (drums), and Warren DeMartini (guitar), were a tight outfit the last time around, but this year finds them veterans of their craft.

Ratt's presentation goal has always been to provide optimum visibility in any size hall, with stripped-down visuals to keep anything from overshadowing the group. The *Dancing Undercover* set is significant in that it is one of the most up-to-date; spacious and clean in its state of the art design.

"The stage is 76' x 44'," explains production manager Charlie Hernandez, "with platforms and ramps that extend the entire length," hence allowing eye contact with fans in the upper levels. "We've got 1700 lamps, all programmed by a custom lighting board. The set and lights were designed by our light man, Phil Ealy. Our company is ShowLites. Sound is by Audio Analysts. The system is custom-built, and gives out 105,000 watts of power. We have the newest technology, as opposed to other acts who have been out for six months. We're that much more ahead."

Ratt spent two weeks in Los Angeles rehearsing prior to four days of pre-production. According to Hernandez, a total of 35 crew people, 48 local hands, six tractor-



trailers, three crew buses and two band buses come together with 28,000 pounds of lighting and 24,000 pounds of sound to make the *Dancing Undercover* extravaganza happen in each city. "We fly the bulk of our sound," he notes, "and stack some. It's an S-4 system, not clusters; a full range system designed by Audio Analysts."

As for the elaborate light show that highlights what has always been a visual band, Ratt uses the essentials, but doesn't go for a blinding attack. "All the trusses move," Hernandez says. "There are 26 roof points on the main structure, and 38 moving points hanging from it. The pyro was designed for the band's needs and visions — very 'show-biz'. (On this night, one major explosion opened the set, ten bombs closed out the final encore, "Body Talk." No eardrum was left intact.) The day starts at 7:00 a.m., we're ready for a 40 minute soundcheck and focus by 2:30, it takes three hours and 20 minutes to load it out."

"Some bands carry a lot and use a little," he observes. "We use what we need to duplicate Ratt's sound. We give fans something to talk about."

The way we present the show is through innovations of live concert production. We use all the latest technology so fans can see what is best, and what the entertainment world has to offer." For all the air-guitarists and future stars in the crowd memorizing Crosby and DeMartini's every riff, Hernandez remarks, "We carry enough guitars for the show and some spares. Everything is wireless."

Touring on the heels of a near-platinum disc, Ratt's set focuses on the new record with equal balance from their previous two albums and EP. Solos are tastefully kept to a minimum; Pearcy's spontaneous stage rap commands audience response. The song list covers everyone's favorites: "One Good Lover," "Wanted Man," "Never Use Love," "Dangerous But Worth The Risk," "Sweet Cheater," "You're In Love," "Enough Is Enough," "Lay It Down," "You Think You're Tough," "Round And Round," and first encore, "Dance." The venture keeps Ratt in the U.S. for 140 dates, then takes them through Europe and Japan. In Pearcy's words, "We don't care where we go. Just give us some power, and we'll play there!"

I CAN TAKE CARE OF MYSELF

As recorded by Billy Vera & The Beaters

BILLY VERA

Your wardrobe's purchased at the latest boutique
Your place is furnished like a President's suite
Your freezer's filled up with the finest of meat
Somehow you manage on a hundred a week.

I can take care of myself
My friends all say I oughta think twice
I can take care of myself
I don't need nobody's advice
You're so nice
I can take care of myself
I don't need nobody's advice.

They say you like the feel of white gold on your neck
They say when you make love you like to direct
And that new sports car you proceeded to wreck
They say I ought to ask who picked up the check.

I can take care of myself
My friends all say I oughta think twice
I can take care of myself
I don't need nobody's advice
You're so nice
I can take care of myself
I don't need nobody's advice.

Attempts to charm you met with little success
I never met someone so hard to undress
Until one day by chance you saw my address
The next day you had on your lowest cut dress.
(Repeat chorus)

They could be correct in the judgement of you
Maybe you'll take me and make me a fool
But I'm a big boy and I know what to do
It might be worth it to wake up next to you.
(Repeat chorus)

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CAUGHT SOMEWHERE IN TIME

As recorded by Iron Maiden

STEVE HARRIS

If you had the time to lose
An open mind and time to choose
Would you care to take a look
Or can you read me like a book.

Time
Is always on my side
Time
Is always on my side.

Can I tempt you come with me
Be devil may care fulfill your dream
If I said I'd take you there
Would you go would you be scared.

Time
Is always on my side
Time
Is always on my side.

Don't be afraid you're safe with me
Safe as any soul can be
Honestly just let yourself go.

Caught somewhere in time
Caught somewhere in time
Caught somewhere in time oh.

(Repeat)

Like a wolf in sheep's clothing
You try to hide your deepest sins
Of all the things that you've done wrong
And I know where you belong.

Time
Is always on my side
Time
Is always on my side.

Make you an offer you can't refuse
You've only got your soul to lose
Eternally let yourself go.

Caught somewhere in time
Caught somewhere in time
Caught somewhere in time
Caught somewhere in time
Caught now in two minds.

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AIN'T SO EASY

As recorded by David & David

DAVID RICKETTS
DAVID BAERWALD

We can stay or we can move along
Either way don't leave me all alone
Well I'm sorry 'bout your eye
I'll find a way to make amends
It's only that sometimes I've got to break before I bend.

Come on darling
There's a show downtown tonight

Let's go out dancing
We can drink until the light
Well I know I haven't been
Everything a man should be
But I promise I will change
You just leave that up to me.

And I'll kiss your face
Attend to your aches
I swear that I can make you happy
And you'll rub my back
Forget the past
And baby I know that that ain't so easy.

It ain't too late
To salvage all of this
It ain't too late
We could fix it with a kiss
All I want is one more chance
So that we could have a home
Coz I would not stand a chance
If I had to make it on my own.

Let me kiss your face
Attend to your aches
I swear that I can make you happy
And you'll rub my back
Forget the past
And baby I know that that ain't so easy.

Come on maybe someday
You will remember what I say to you today
Come on maybe someday
And where would you go anyway.

Please put that suitcase down
Leave it for another day
Stop this fooling around
I could never let you get away
(Repeat chorus)

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NOTHING'S GONNA STOP US NOW

As recorded by Starship

ALBERT HAMMOND
DIANE WARREN

Looking in your eyes
I see a paradise
This world that I found
Is too good to be true
Standing here beside you
Want so much to give you
This love in my heart
That I'm feeling for you.

Let 'em say we're crazy
I don't care about that
Put your hand in my hand baby
Don't ever look back
Let the world around us
Just fall apart
Baby we can make it if we're
heart to heart.

And we can build this dream

together
Standing strong forever
Nothin's gonna stop us now
And if this world runs out of
lovers
We'll still have each other
Nothin's gonna stop us
Nothin's gonna stop us now.

I'm so glad I found you
I'm not gonna lose you
Whatever it takes
I will stay here with you
Take it to the good times
See it through the bad times
Whatever it takes
Is what I'm gonna do.

Let 'em say we're crazy
What do they know
Put your arms around me baby
Don't ever let go
Let the world around us
Just fall apart
Baby we can make it if we're
heart to heart.

And we can build this dream

together
Standing strong forever
Nothin's gonna stop us now
And if this world runs out of
lovers
We'll still have each other
Nothin's gonna stop us
Nothin's gonna stop us.

Ooh all that I need is you
You're all that I ever need
All that I want to do
Is hold you forever
Ever and ever.

And we can build this dream
together
Standing strong forever
Nothin's gonna stop us now
And if this world runs out of
lovers
We'll still have each other
Nothin's gonna stop us
Nothin's gonna stop us.

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DOMINOES

As recorded by Robbie Nevil

ROBBIE NEVIL
DICK EASTMAN
BOBBY HART

Steam was rising in the Asian
quarter
When she stepped out in the
street
Voices dropped and every eye
was on her
As she braved the midnight
heat.

Dominique
She was a cool oasis
She could soothe the burning
heart

Dreams of passion written on
their faces
One by one they fall apart.

Soldiers of fortune
Surrender like children
And follow wherever she leads
And they all fall down
It's one more night of.

Dominoes, Dominoes
Every heart is falling
But something else is calling
Her into the night
Can't you hear me
Dominoes, Dominoes
I'm coming back to find you
Don't let the shadows blind you
from love when it's mine.

To eyes that stared she never
shared emotion

It's a secret that she keeps
And no one sees the tears that
I see falling
Urgent whispers callin' me.

Conquering heroes have soon
fallen prey
To that far away look in her
eyes
And they all fall down
It's one more night of.
(Repeat chorus)

And they all fall down
And they all fall down
Can't you hear me.
(Repeat chorus)

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WALKING DOWN YOUR STREET

As recorded by the Bangles

SUSANNA HOFFS.
LOUIS GUTIERREZ
DAVID KAHNE

Ooh oh I've had sleepless
nights
Toss and turn wake up burning
For what you inspire.

So I'm gonna walk right down
your street

With a love that I can't hide
I've got one thing on my mind
yeah
I'll even sacrifice my pride
'Cause I want you.

Ooh oh how I wish you would
be mine
My pulse is weak I'm blushing
brighter
Than a Valentine.

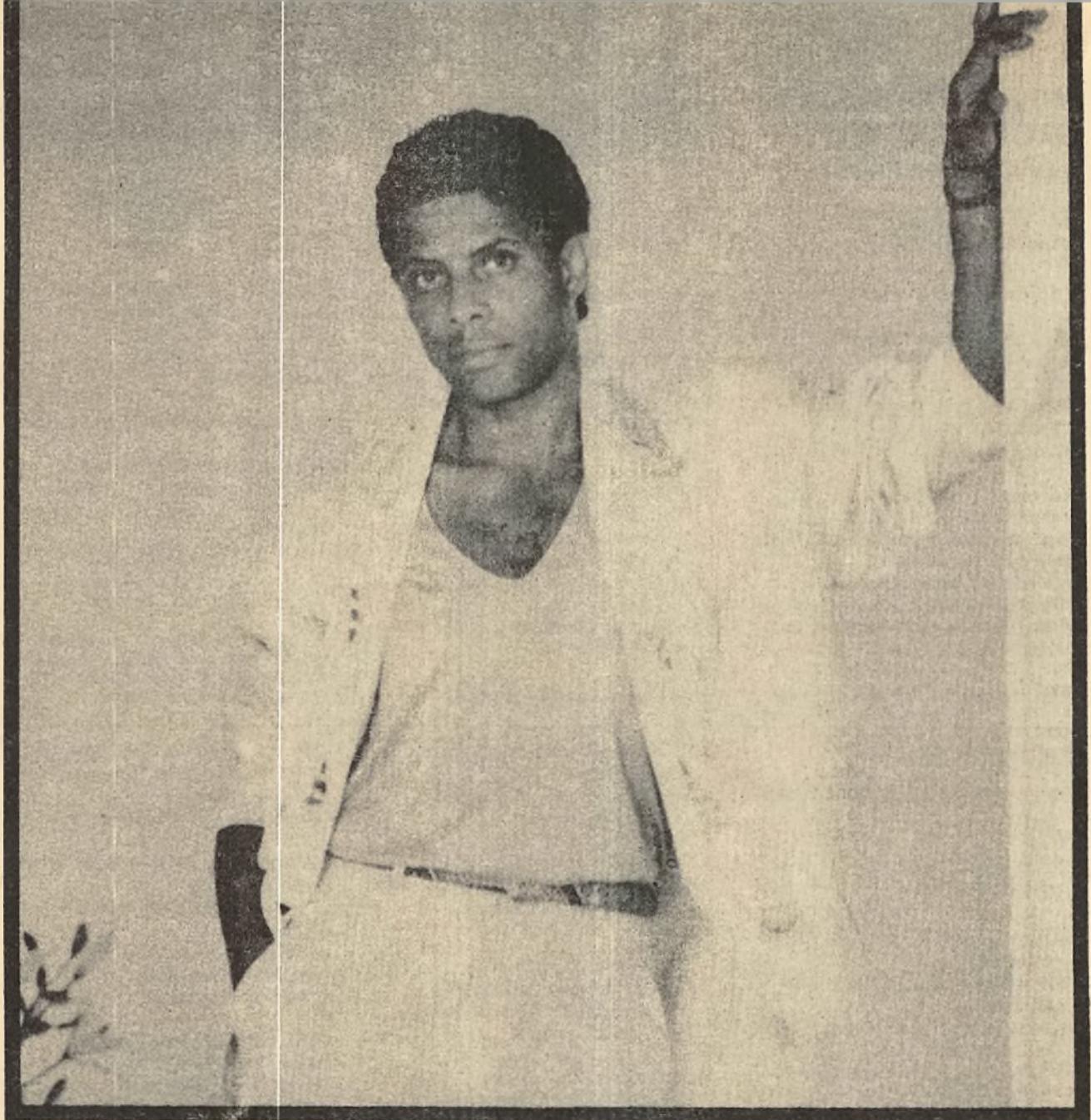
'Cause I've been walking right
down your street
With a love that I can't hide
I've got one thing on my mind

yeah
I'll even sacrifice my pride.

'Cause I can't stop
The way I feel
So I keep walking on
'Cause I want you.

Walking down your street
Walking down your street.

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Ruth Voss

GREGORY ABBOTT

Introduced as one of the most promising new artists of 1986, it has come to pass that Gregory Abbott has more than fulfilled that promise. In mid-January of 1987, his first single release, "Shake You Down," hit number one on the pop charts, making him the most talked about artist of the new year.

In addition to this, the album that spawned the hit, also titled *Shake You Down* was certified gold, with sales in excess of a half a million. And this is only his first time out!

"There's no way to separate a true artist from the music he composes. "That's why so much of my music represents my innermost feelings,"

said Abbott.

Blessed with an expansive as well as expressive vocal range, producer/writer Abbott's versatile material evokes images of many great singers. However, his is a distinctive voice, with unlimited potential. He bends and shapes his lyrics with near perfect delineation. And whether he's going for power or passion, he delivers.

A prime example of the Abbott touch is "Shake You Down," with a groove ballad almost too magnetic to resist. He opens up vocally, yet maintains a steady metre of controlled energy. On bottom notes he pulsates, on the top he invigorates. And

whether listening or dancing to its infectious beat, "Shake You Down" is a hit.

"You're My Angel" takes an up-tempo turn, and turns up another winner. Again, Abbott's vocal dexterity is highlighted, soaring over the well-orchestrated tracks, giving the song a happy aura, complete with flute augmentation and body-moving vigor. "It's a light-hearted piece," noted the artist, "but the love story it tells has a lot to say."

"Magic," an upbeat r&b/pop-rock composition, gets back to basics as its gutty guitar solo suggests. Abbott's strong singing style complements its equally power-packed foundation.

When it comes to blending grooves, style and vocal concepts, he takes a backseat to no one.

The evolution of Gregory Abbott as such a multi-talented artist began on the streets of New York City, his birthplace. Disciplined and motivated as a young man, he started taking piano lessons in his pre-teen years. "My mother taught me how to play initially," he recalled. "She's also a very gifted singer and encouraged us to develop our vocal abilities."

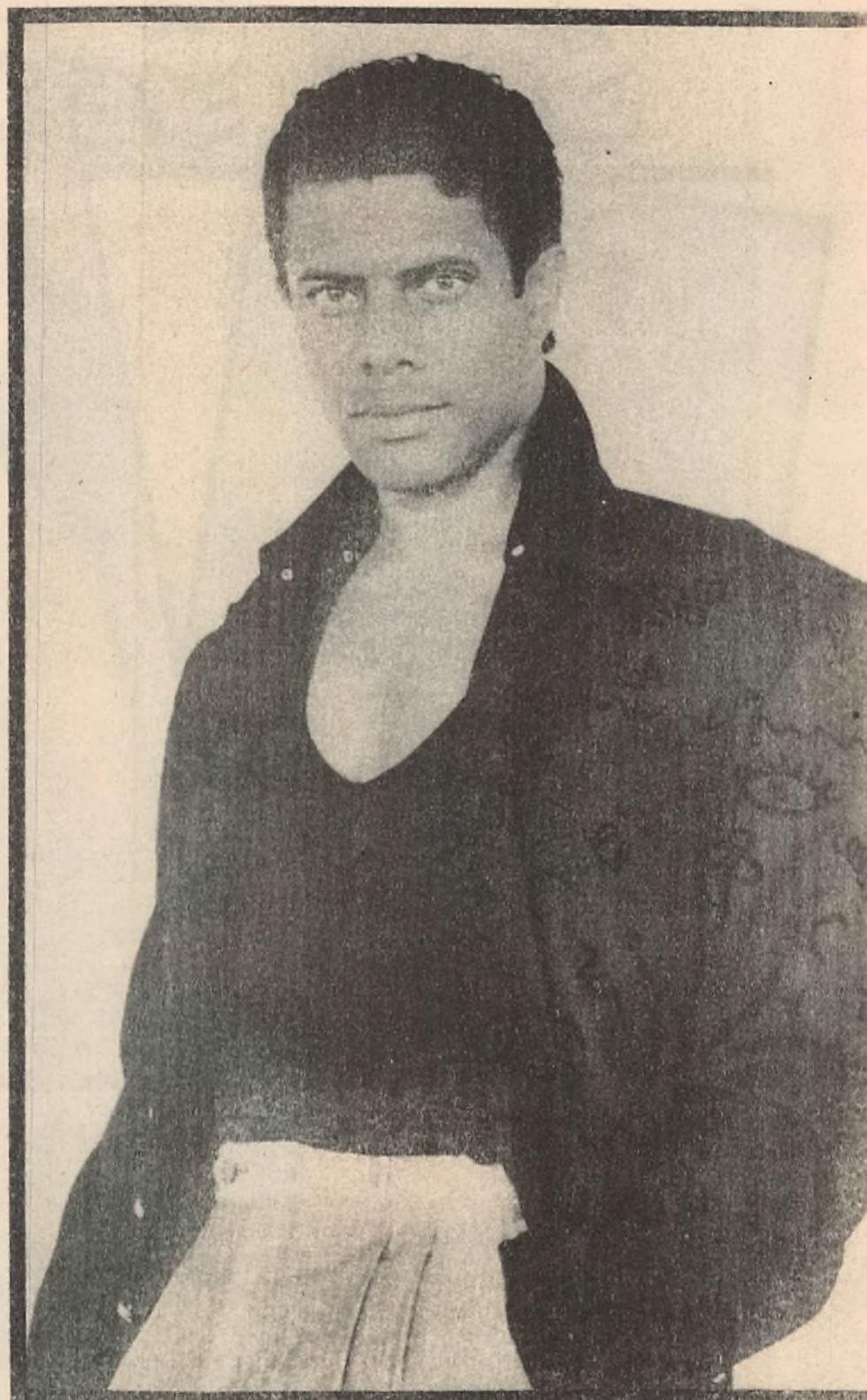
At age eight he sang in the famous St. Patrick's Cathedral Choir, with whom he recorded an album and performed on television. "It was an invaluable experience," he remembered. "Being that young, exposure to the mass media and audiences gave me a sense of what I'd eventually want to do, sing and compose music."

Granted a music scholarship, he studied piano in depth as a teenager, acquiring impressive skill on the instrument. Once he enrolled in college though, he began to major in psychology, with music and drama as his minor subjects. "I've always been an avid reader, interested in intellectual subjects," noted the serious-minded artist, whose higher education pursuits spanned undergraduate and graduate studies at Boston University, Berkeley, and Stanford. He helped pay his tuitions by playing with several bands at college dances, fraternity parties, and local clubs. "That was also a training period for me," he remembered. "At that time though, I didn't know if I'd make music my main objective."

While many aspiring entertainers wait tables and hold other odd jobs before their "big break" happens, Abbott taught at Berkeley, true to his academic leanings. He did research projects and other school-affected work in addition to performing.

His decision to become a professional musician, producer and songwriter happened about three years ago. He adopted a similar attitude of discipline degrees. "I wanted to be one of the best which meant many hours, days and months of finding my strongest musical points and making them stronger. I think in order to succeed at anything you must be passionate about it and enjoy what you're doing. I love music."

Building a studio in his home, he immersed himself in his music. When he was ready he took his demo recordings, in particular "I Got The Feeling (It's Over)," a dynamic song that opens *Shake You Down*, and is the second single, to various record companies. It was the Entertainment Company and executive producer



Charles Koppelman, who work with such people as the Weather Girls, that signed Abbott and subsequently brought him to CBS Records worldwide. Those pivotal events led to the recording of *Shake You Down*, and the beginning of what is sure to be an astounding solo career.

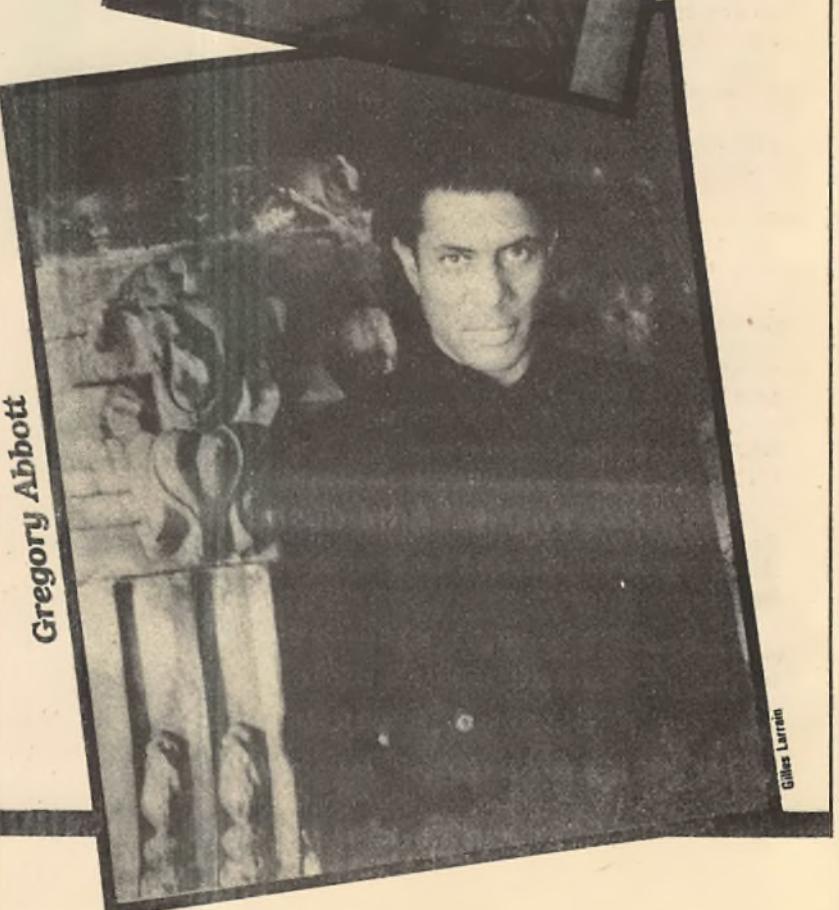
And what about the future? "I want to really make a difference, leave my mark on the business. At the same time I want to be able to grow as an artist and even more important, as a person. Music is my message," he concluded, "but life is my stage."



Soul Section



- 44/Baby Don't Go Too Far
- 43/Caught Up In The Rapture
- 46/Deep River Woman
- 44/Doesn't Have To Be This Way
- 40/I Knew You Were Waiting
(For Me)
- 41/Let's Wait Awhile
- 43/Love You Down
- 42/Save The Best For Me (Best
Of Your Lovin')
- 39/Send It To Me
- 43/Stone Love
- 39/To Be Continued
- 44/Two People
- 39/What You Get Is What You See



WHAT YOU GET IS WHAT YOU SEE

As recorded by Tina Turner

GRAHAM LYLE TERRY BRITTEN

Some boys got the look of the Greek Adonis
Some boys try to talk you off your feet
Some boys think they're God's gift to woman
Some boys think they're sweet enough to eat.
Try to change the habit of a lifetime
Don't even try
'Cos when you cut down deeper than the icing You realize.

What you get is what you see
Ain't nothing more to it
And if you wanna love a woman like me

It takes a man to do it
If what you get is what you see
Then I don't want your kind of love.

Some guys got lips that you can't help kissing
Some guys gotta smile that you can't resist
Some guys gotta build a reputation
They just want to add you to the list.

You gotta lot of physical attraction
I can't deny
But can you guarantee me satisfaction
Well I'm still waiting, waiting, waiting, waiting.

What you get is what you see
Ain't nothing more to it
And if you wanna love a woman like me
It takes a man to do it
If what you get is what you see
Then I don't want your kind of love.

love.

So let me see your cards on the table
Before I buy
I always read the writing on the label
So give me reason to believe there's more to you
Than meets the eye.

What you get is what you see
Ain't nothing more to it
And if you wanna love a woman like me
It takes a man to do it
If what you get is what you see
Then I don't want your kind of love.

There's nothing more to it
It takes a man, takes a man
I don't want your kind of love
There's nothing more to it.

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SEND IT TO ME

As recorded by Gladys Knight & The Pips

LAUREN WOOD ALLEE WILLIS

Somebody got a magic touch
Somebody just can't get enough
Your picture's hanging in my car
I love you for just who you are.
And don't you know I want you baby, baby heh.

Get your motor running

Can't you hear me coming
Send it to me
Put it in a letter
If that'll make it better
Send it to me
Stick it in a bottle
It's always getting hotter
Send it to me
Ain't nothing gonna stop it
Shoot it like a rocket
Send it to me.
I sit behind a desk all day
And dream of you to get away
I got no money in the bank
I don't need much got you to thank.
And don't you know I want you

baby, baby heh.
(Repeat chorus)

Deep in the night I turn around
And wish you were here with me
I grab the sheets and make up a fantasy
Can't you see
That you're the one that I love.
(Repeat chorus)

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TO BE CONTINUED

As recorded by The Temptations

ALI-OLLIE WODSON OTIS WILLIAMS

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

Life's episodes takes us down different roads
So let us take command
Together we'll make a plan
'Cause you and I
We really must be in love
There's no denyin'
Girl it's real.
To be continued
Another day
Set the stage for another play
To be continued
Just turn the page.
We meet again
Under different circumstances
So much better are our chances
Believe in a dream

'Cause it will come true
And it's evident with you
('Cause here we are together again)
Oh I've waited and waited
For this day to arrive
You're right here by my side girl
Good things are well worth the wait
So I learn to appreciate
I'm so thankful for that day.
'Cause you and I
We really must be in love
There's no denyin'
Girl it's real yeah, yeah.
(Repeat chorus)

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I KNEW YOU WERE WAITING (For Me)

As recorded by Aretha
Franklin and George Michael

SIMON CLIMIE
DENNIS MORGAN

Like a warrior that fights
And wins the battle
I know the taste of victory
Though I went through some
nights
Consumed by the shadows
I was crippled emotionally.

Somehow I made it through the
heartache
Yes I did
I escaped
I found my way out of the
darkness
Kept my faith
I know you did

Kept my faith.

When the river was deep
I didn't falter
When the mountain was high
I still believed
When the valley was low
It didn't stop me oh no
I knew you were waiting
I knew you were waiting for me.

With an endless desire
I kept on searching
Sure in time our eyes would
meet
Like the bridge is on fire
The hurt is over
One touch and you set me free.

No I don't regret a single
moment
No I don't
I know you don't
Looking back
When I think of all those
disappointments

I just laugh
I know you do.

When the river was deep
I didn't falter
When the mountain was high
I still believed
When the valley was low
It didn't stop me
I knew you were waiting
Knew you were waiting for me.

So we were drawn together
Through destiny
I know this love we have
Was meant to be
I knew you were waiting
Knew you were waiting for me.
(Repeat chorus)

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LET'S WAIT AWHILE

As recorded by Janet Jackson

JAMES HARRIS III
TERRY LEWIS
JANET JACKSON
MELANIE ANDREWS

There's somethin' I want to tell
you
There's somethin' I think that
you should know
It's not that I shouldn't really
love you
Let's take it slow.

When we get to know each other
And we're both feeling much
stronger
Then let's try to talk it over
Let's wait awhile longer.

Let's wait awhile
Before it's too late
Let's wait awhile
Before we go too far.

Remember that special night
When all of the stars were
shining bright
We made our first endeavor
To stay together.

We made our very first promise
To love to share and be real
honest
But on that very first night
It wasn't quite right.

Let's wait awhile
Before it's too late
Let's wait awhile
Our love will deepen
Let's wait awhile
Before we go too far.

I didn't really know not to let all
my feelin's show
To save some for later so our
love can be greater
You said you would always love
me
Remember I said the same thing
too
You don't have to be frightened

with my love
Because I'll never give up on
you.

Let's wait awhile
A well before it's too late
You know you can't rush love,
love
Let's wait awhile ooh ooh before
it's too late
Let's wait awhile
Our love will deepen
Let's wait awhile
Before we go too far
Ah oh look.
(Repeat chorus)

La da da lay dat da dat da dee
dee
Da la dat da dat da la
La da da lay dat da dat da dee
dee
Da la dat da dat da la
I promise I'll be worth the wait.

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SAVE THE BEST FOR ME (Best Of Your Lovin')

As recorded by Bunny DeBarge

JERRY KNIGHT
AARON ZIGMAN

Save the best for me
Best of your lov'in'
Don't keep me on the shelf
For somebody else
Save the best for me
Best of your lov'in'
Don't keep me on the shelf
For somebody else.

I'm getting tired
Of waiting by the phone
You always call me when the party's over
Boy I've got to have your full attention

(Make me the first in line)
I like the finer things in life
Baby, baby why don't you try
And bring your love around
Before you let the well run dry
and.

Save the best for me
Best of your lov'in'
Don't keep me on the shelf
For somebody else
Save the best for me
Best of your lov'in'
Don't keep me on the shelf
For somebody else.

Out with the boys
At least that's what you said
But there's some lipstick showing on your collar
You had better have an explanation
(And boy it better be good)
'Cause you've been walking on thin ice
Baby I might be fooled once but

never twice
So if you want me satisfied then.

Save the best for me
Best of your lov'in'
Don't keep me on the shelf
For somebody else
Save the best for me
Best of your lov'in'
Don't keep me on the shelf
For somebody else.

There will always be temptation
To play around
But you've got to make a decision
And promise you will take the time to.
(Repeat chorus)

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LOVE YOU DOWN

As recorded by Ready For The World

MELVIN RILEY JR.

*It never really mattered too much to me
That you were just too damned old for me
All that really mattered was you were my girlfriend
And baby that's all that mattered to me.*

*Let me love you down
Even if it takes all night
Let me love you down
You know it's gonna be so right.*

*Remember when I drove you home from work
I loved the way when you kissed me 'bye*

*All your friends think I'm just too young for you
You tell 'em that I can do what guys their age can do oh baby.*

*Let me love you down
Even if it takes all night
Let me love you down
You know it's got to be so right
Let me love you down
Even if it takes all night
Let me love you down
You know it's got to be so right oh.*

*It never really mattered too much to me
That you were too damned old for me
All that really mattered was you were my girlfriend
And baby that's all that mattered to me oh baby.*

Let me love you down

*Oo let me love you down
You know it's gonna be so right
Let me love you down
Oo let me love you down
You know it's gonna be so right oo.*

*Let me love you
Let me love you
Let me love you down
I know, I know I could
Let me love you down
I know it's gonna take all night
Let me love you down
No, no, no, no
Let me love you down
Oh let me love you
I'm goin' take your house and your car,*

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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.*

*Do 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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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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BABY DON'T GO TOO FAR

As recorded by Luther Ingram

DAVE LOGGINS
ROBIN SMITH

I only have eyes for you
And when they don't see you
They see only blue
I get so sad
I feel so bad
Darin' I need you close beside
me
And I think that you know that
No one else can take your
place
There's such an empty space
In my life when you're missin'
It doesn't feel right
Listen
Every touch
Means so much
So if I'm gonna have to be
without you
Don't let it be long
And when you're gone.

Baby don't go too far
Let me know where you are
You know how I worry when
we're apart
Baby don't go too far away
(from my heart)
I'm lost when I'm not holdin'
you in my arms
Baby don't go too far.

I only want to be with you
And when I wait for you
I sit wonderin' what to do
When you're not around
I feel so down
Darin' I need you close beside
me
And you know that by now
No one else can take your
place
There's such an empty space
In my life when you're missin'
It doesn't feel right
Listen
You're my love
My only love
So if I'm gonna have to be
without you
Don't let it be long
And when you're gone.
(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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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.

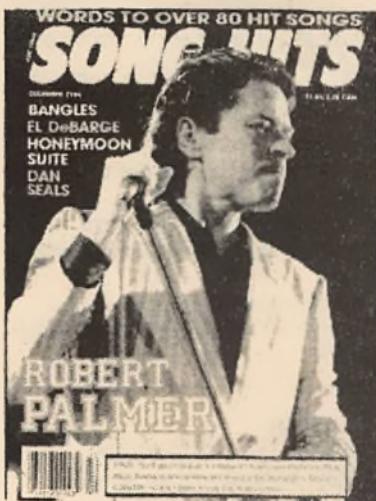
I'll come running to your rescue
You gotta stand by me
There's a lot of love between us
We should never let go.

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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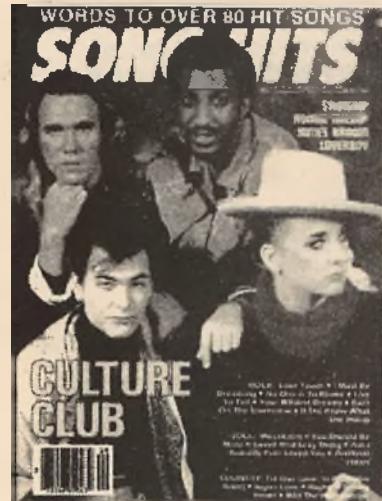
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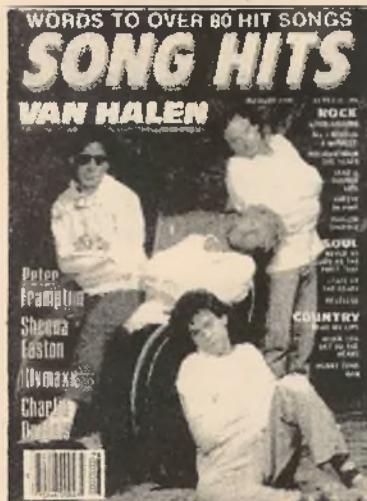
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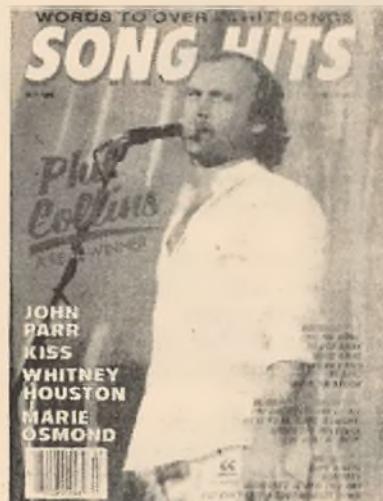
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DEEP RIVER WOMAN

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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I'M NOT PERFECT BUT I'M PERFECT FOR YOU

As recorded by Grace Jones

GRACE JONES BRUCE WOOLEY

Had we met
At a different time
We'd be perfect for each other
Now we're spending all our time
In this world apart together.

My heart is aching
From all the love we're giving

We're not faking
Is this the life we're living.

I'm not perfect
But I'm perfect for you
Now I'm right on time
I'm not perfect
But I'm perfect for you
I feel right on time.

More and more we are together
Trying to discover
I see the flicker in your eye
Are you looking for something better.

You once told me lying on the ground
I'm not perfect

My teeth go up and down.
(Repeat chorus)

Why waste it
Thinking about it
Taste it
Don't waste it
Thinking about it
Taste it.

It doesn't really matter wherever we might go
We are tied together that's one thing we both know.
(Repeat chorus)

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

GAIN UP TO 5, 10, 15 POUNDS

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

If you had started this amazing method just a few short weeks ago, right now you could be up to 5, 10, even 15 pounds heavier or more!

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HERE'S ALL YOU DO

Before meals, or whenever you feel like it, you take delicious, chewable, nutritionally fortified GAIN tablets and that's it! No other medication to take. Nothing difficult or unpleasant to do, and without even being aware of it, a wonderfully exciting change takes place.

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THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear... if you are ashamed of the way you look in a bathing suit... embarrassed because your legs are too thin and spindly... your chest is too flat... your arms aren't the full, rounded limbs they were meant to be... If you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh... so fulfilling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

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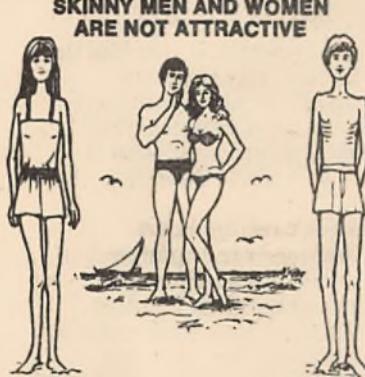
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We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straightforward offer...

Try the fabulous new GAIN Plan in your

GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.



... a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.

MONEY-BACK GUARANTEE

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

VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

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

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

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WILD CHOIR



Nashville's Something Different

by Montgomery Blaine

Gail Davis is a woman who makes waves wherever she goes. After establishing a growing recording career, and after breaking ground by becoming one of the few artists and even fewer women to take charge of their careers, Davis has turned another corner and hung another first on her belt. She has formed and fronts a full band, which may not be much to rave about, but in the world of country music it's news.

Davis was raised on country music in Broken Bow, Oklahoma, and brought her personal blend of heartland poetry, country laments and strong sense of womanhood to such hits as "You Turn Me On, I'm A Radio," "Grandma's Song" and "Jagged Edge Of A Broken Heart." Why change ships in the middle of the ocean?

"At one point the Beatles stopped doing 'I Want To Hold Your Hand'

and started doing 'Rubber Soul' and 'Sgt. Pepper,'" says Davis. "I don't want to do my old stuff anymore. I've already done it. When I went to London," she explains, "I saw all these great bands doing a new kind of country music. Kids in purple hair and cowboy boots singing Hank Williams songs. It was like the Beatles doing Everly Brothers' tunes, with all the black influence they brought from America; they just turned it around and sent it back to us in a whole different package.

"Then I got back here and realized that never in the history of country music has there been a female-fronted band. Never. And I thought, 'Oh boy, New York and L.A. are going to come out with this idea, and Nashville's my home. I love it here, and I wanted to see something progressive and new come out of the city.'

What she had in mind became Wild Choir, a five piece, tight, self-contained band. The songs are country flavored but the underlying rhythm and drive are definitely '80s.

And although the basis is country Davis claims, "It's hard to put a name on what we do. 'Progressive' country was sort of what happened in Texas during Willie Nelson's Lone Star Record days. Wild Choir isn't country-rock, because that's sort of a Southern attitude and we're not a long-haired beer-drinking kind of band. It's definitely a wine-sipping sort of band, and even the country-influenced things we do are much more modern than what I've done before. So I consider it a new country sound."

It takes more than one to make a band but the tradition in country music, certainly prior to Alabama, has been oriented toward the singer and a group of nameless,

interchangeable musicians. Some played on the road, some played on the records but rarely was there a cohesive group who really became an integral unit, a true band.

Wild Choir's players, along with the material, had to be assembled and Davis found the help she needed by recruiting for her co-producer/guitarist Peter Pendras, who also came up with the name. "Peter thought of the name," says Davis. "We stuck a bunch of names in a hat, then pulled them out to see how they sounded. Wild Choir worked because everybody is a singer. We have a strong vocal presentation, and I love the idea of the 'Wild' part."

Davis and Pendras go back a long way together, back to when they were both in rival bands in the Seattle area. "My band was River Bond," says Peter. "Her's was the Coming Generation. They wore blue velour uniforms and were like the Association." After working together in Los Angeles, they split up. Peter went to work with Doug Kershaw and the experimental group Red Dress. Gail went to Nashville, broke all the rules and became a rising country music star. But when Gail made the decision to form a band, Peter was her first choice as co-producer. "I was good at getting people together, looking at songs, and getting arrangements to work for a developing band sound," he says.

Peter found bass player Denny Bixby, an energetic and highly versatile musician from Portland, Oregon. "In hiring me," Denny explains, "she obviously wanted something different than a studio cat. A lot of different influences come into what we do. We're playing country music basically, but we're

trying to add a new twist to it."

Two more pickers make up the band, drummer Bob Mummar and guitarist Larry Chaney. Both had been working with Gail as part of her touring band during her days as a single act. Chaney has also worked with Tracy Nelson and Steve Earle among others. "My conception of Wild Choir," he says, "is to see what country music is all about. Enhance what we've got."

Bob, who has played with Bandanna and Sweethearts Of The Rodeo, sees his role in the band as a fundamental one. "As far as fitting in, I'm trying to be the backbone, the two and the four, just smackin' away while everyone else is going on. Gail just sings her buns off, and the band's right there, nailing it down."

"There was an immediate chemistry in the band," says Davis. But then they had to find the right songs to make it all work.

"Gail needed help looking for material," Peter explains. "People in Nashville see Gail a certain way and pitch her the kind of songs that are like whatever she did last. I was a wild card. Nobody knew what to expect from me, so I was able to get some different things. I was looking for songs that Gail could get into character-wise, that seemed to suit her."

And find songs they have, from John Hiatt's wild and quirky "Girl On A String" to Davis' own haunting ballads. Keeping in the spirit of bands the fivesome wanted to stay away from a structured recorded sound. "We wanted a live-sounding record," says Pendras. "One without a lot of overdubs. We wanted to get as many track vocals going as we could, with a lot of live energy. I think we succeeded. Gail was a little apprehensive, because she'd been used to recording with session players on all her records, and this was the first time she'd taken a band in (the studio). I kept saying 'It's OK to be scared, that's good energy. It was a risk, but you have to take risks. That's how you change things. And so far, I think everyone's happy."

Davis, despite her persona of a groundbreaker and boat rocker, says in reflection, "We're all just really trying to make great music. We're good friends, and we have a lot of fun working together. It has a lot of directions it can go."

Change has its risks, growth is a gamble. Gail Davis, from taking her first independent stand in Nashville, has never feared the future and with Wild Choir she again sets out to break new ground and blaze a trail for others to follow.



COUNTRY SECTION



Earl Thomas Conley

- 53/Don't Go To Strangers
57/Forever

58/Have I Got Some Blues For You
58/Heart Vs. Heart

52/I Only Want You
62/I Wish She Wouldn't Treat You That Way (aka: I Wish He Wouldn't Treat You That Way)
64/I'll Still Be Loving You
60/I'm Gonna Get You
57/It Takes A Little Rain (To Make The Love Grow)
62/It Was Love What It Was
60/I Wonder If I Care As Much

51/Keep The Faith
55/Kids Of The Baby Boom

64/Leave Me Lonely
64/Let The Music Lift You Up

56/Old Bridges Burn Slow

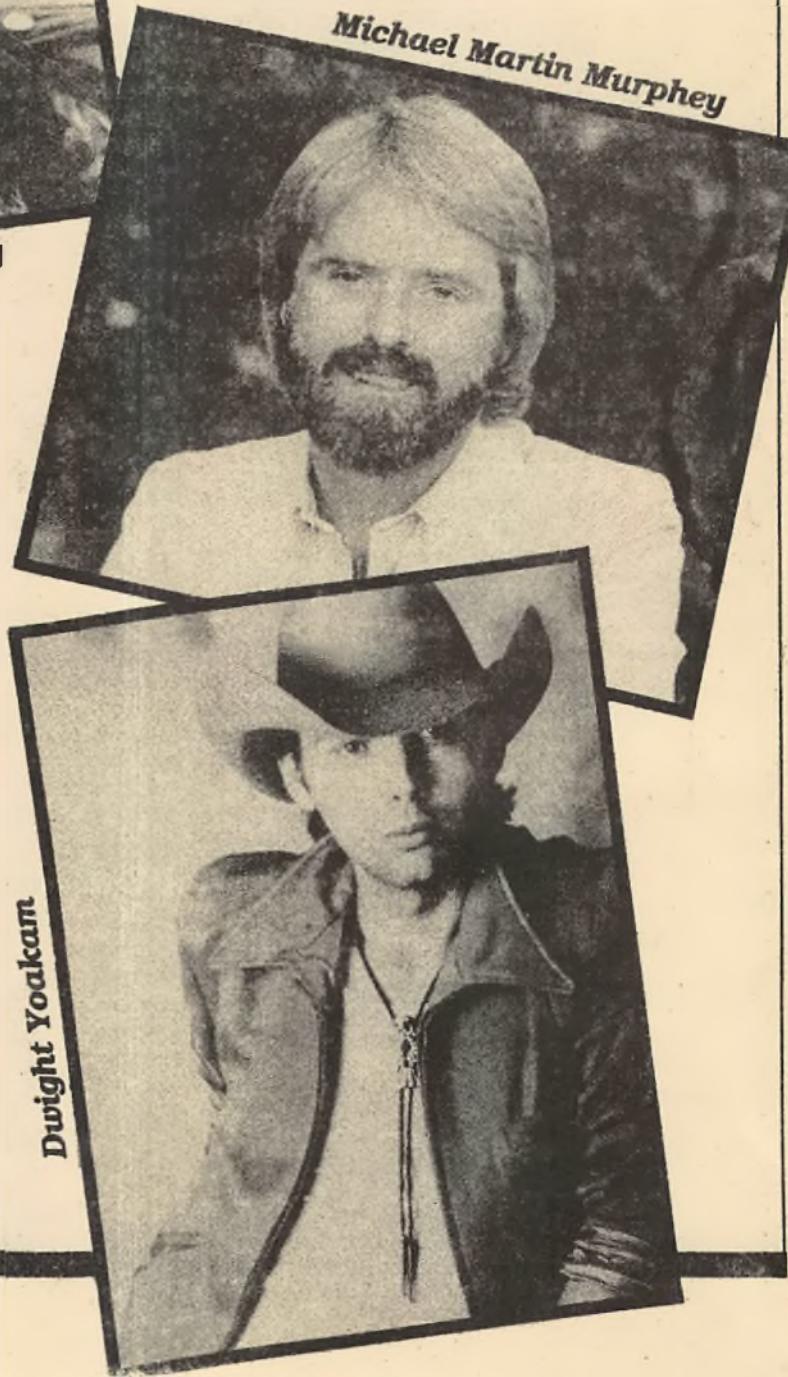
57/Plain Brown Wrapper

54/Senorita
52/Somewhere Out There
58/Sweet Time

56/Take The Long Way Home
54/Talkin' To The Moon
60/They Killed Him
53/This Ol' Town
52/Till I'm Too Old To Die Young
56/Too Many Rivers
55/Twenty Years Ago

58/We Always Agree On Love
52/When I'm Over You (What You Gonna Do)

60/You're The Power
64/You Still Move Me



KEEP THE FAITH

As recorded by Jimmy Murphy

JIM SALES
KEITH STEGALL

Darling keep the faith
Keep on believing
Though I'm miles away
I'll hold you in my heart
Until you're in my arms again
So baby until then
Keep the faith.

This old highway
Is a rough and rocky way to
make a living
And it takes me far away from
your sweet loving
But it's the only life I know.

And I know it's hard on you
Sleeping in that big old bed
alone
Waiting by the telephone
I know it ain't easy holdin' on.

But keep the faith
Keep on believing
Though I'm miles away
I'll hold you in my heart
Until you're in my arms again
So baby until then
Keep the faith.

Sometimes it hurts me
To think of all the good times
that I'm missing
All the things we could be
sharing
If I was only there with you.

And maybe someday
I won't be bound to this old
highway
And I'll be coming home to stay
But darrill 'till I do.

You gotta keep the faith
Keep on believing
Though I'm miles away
I'll hold you in my heart
Until you're in my arms again
So baby until then
Keep the faith.

(Repeat chorus)

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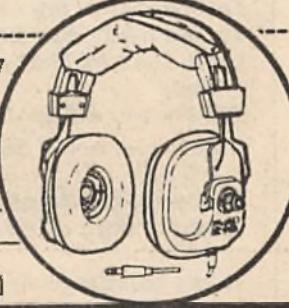
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SONG HITS 51

TILL I'M TOO OLD TO DIE YOUNG

As recorded by Moe Bandy

JOHN HADLEY
KEVIN WELCH
SCOTT DOOLEY

If life is like a candle bright
Death must be the wind
You can close your window tight
And it still comes blowing in.

So I will climb the highest hill
And watch the rising sun
And pray that I don't feel the chill
Till I'm too old to die young.

Let me watch my children grow
To see what they become
Lord don't let that cold wind blow
Till I'm too old to die young.
I have lost some dear sweet friends
I thought would never die
Now the only thing that's left of them
Is the teardrops in my eyes.

If I could make one wish today
And know it would be done
I'd say everyone could stay
Till I'm too old to die young.

Let me watch my children grow
To see what they become
Lord don't let that cold wind blow
Till I'm too old to die young.

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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

SOMEWHERE OUT THERE

As recorded by Linda Ronstadt and James Ingram

JAMES HORNER
BARRY MANN
CYNTHIA WEIL

Somewhere out there
Beneath the pale moonlight
Someone's thinkin' of me
And loving me tonight
Somewhere out there
Someone's saying a prayer
That we'll find one another
In that big somewhere out there
And even though I know
How very far apart we are
It helps to think we might be wishin'
On the same bright star
And when the night wind starts to sing
A lonesome lullaby
It helps to think we're sleeping
Underneath the same big sky.

Somewhere out there
If love can see us through
Then we'll be together somewhere out there
Out where dreams come true.

And love can see us through
Love can see us through
Then we'll be together somewhere out there
Out where dreams come true.

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WHEN I'M OVER YOU
(What You Gonna Do)
As recorded by Mickey Clark

MARK GERMINO
CHUCK KEUNING

You can keep on treatin' me
Just like an old worn-out shoe
That you won't throw away
And I might just hang around
With nothing better to do
Till it's too hard to stay.

And I know at times
You'll still want me
But only when you're running from your lies
You do then you don't
You got me just where you want me
Not strong enough to tell you good-bye

But what you gonna do
The first time you see me
Out of town with somebody new
What you gonna do
The first time you wake up
And know in your heart that I'm over you.

Right now I'm reaching for
Each little piece of your heart
That might pass my way
And I'll keep holding on
While you keep cheatin' our love
With the games you play.
What you gonna do
When I'm over you.

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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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DON'T GO TO STRANGERS

As recorded by T. Graham Brown

RUSSELL SMITH
J.D. MARTIN

All over town
The bars are closin' down
I've been sittin' here drinkin'
And thinkin' about you
Out somewhere with him
He's just one of the many men
you've tried
Still you tell me you're not
satisfied.
You want love
True love
If you want love
Don't go to strangers.
I've seen you out on the prowl
like this
Night after night after night
Lookin' for love
But you'll settle for a kiss
And some unknown arms to
hold you tight
But it seems no matter what you
do
It never turns out like you
wanted it to.
You want love
True love
If you want love
Don't go to strangers.
I have this dream
You're gonna wake up and
understand
That all the love you've been
lookin' for
Is right here in your hand
Oh my love
Oh my love.

How many nights
You gonna lay down your sweet
love
To someone you don't really
want
Can't you see you could be
happy here with me
I could be so much more than
your confidant
'Cause I'm the one you tell your
troubles to
You've told me everything but
I love you.
Oh my love
True love
If you want love
Don't go to strangers.

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THIS OL' TOWN

As recorded by Lacy J. Dalton

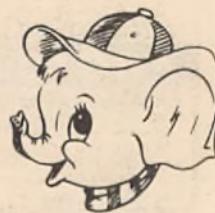
GEORGE GREEN
RICK GILES

Like a broken record
Some folks like
They never take quite
As much as they give
Hear them singin' on Sunday
The Old Rugged Cross
Look in their eyes
See the pain and the loss
That's just the way we live
In this old town
Oo oo.
Well Bain was a farmer
Was a mean old man
Used to scream at us kids
Chase us off of his land
But you know
Last summer old Bain broke his
arm
All the neighbors pitched in
And they painted his barn
That's just the way that we live
In this old town
Oo this old town.
Children listen to what I say
I know how you feel
I used to feel that way
You can pack up your things
Take off on your own
But someday soon
They're gonna call you home
And you can bury my heart
In this old town
Bury my heart
This old town.
This old town is home to me
This old town's my history
Learnt to be the best that I could
be
This old town
This old town.
Travelled all across this nation
Chasin' down some crazy dream
But I fin'ly found
The folks in this old town
Are the folks who care for me.

That's just the way that it is
This old town
This old town
This old town
You can bury me heart in
This old town
In this old town
This old town.
(Repeat)

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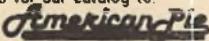
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SENRITA

As recorded by Don Williams

HANK DeVITO
DANNY FLOWERS

Back in the innocent days
There was a young cowboy
Who was in love with a Mexican
girl
Only she didn't know it
And he would watch her
When she walked by
And her cotton dress would
dance in the wind
And her eyes held the stars
Now she was the most beautiful
thing
That cowboy had ever seen
Sent down straight from heaven
But he was afraid he'd never
win her heart
Because of some family scars
Left by the range wars
But oh how he loved her.

Senorita passing by
Pardon me if I stop
And ask you why
Senorita is it true
Someone like me could love
Someone like you.

So he walked up to her
Tipped his hat
And introduced himself
She looked up at him
And didn't know what to say
He told her the story of his
family
And the trouble that brought the
barbed wire
And of things he couldn't
change
He told her that he loved her
And studied her reaction
And by the time the spring rains
came
They were married
And there's an old song
That my family used to sing
About a young cowboy
And a Mexican girl
And how they fell in love.

Senorita passing by
Pardon me if I stop
And ask you why
Senorita is it true
Someone like me could love
Someone like you.
(Repeat)

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TALKIN' TO THE

MOON

As recorded by Larry Gatlin

LARRY GATLIN

Well I must be crazy
But I keep on dreamin' and
prayin'
You might be comin' back soon
Keep on hopin'
For all the good it does me
Lord I might as well be talkin' to
the moon.

Well I keep on thinkin' that
maybe baby
You might be changin' your tune
Well I keep on hopin'
For all the good it does me
Lord I might as well be talkin' to
the moon.

Now the moon don't seem to
answer like it used to
Back years ago we'd talk for
hours at a time
And you don't seem to love me
like you used to
Back long ago when you were
mine
When you were mine.

I keep on prayin' that someday
someday
You might be changin' your tune
Keep on hopin'
For all the good it does me
Lord I might as well be talkin' to
the moon.

Crazy dreamin' prayin'
Well I keep on hopin'
For all the good it does me
Lord I might as well be talkin' to
the moon.

Well I must be crazy
But I keep on dreamin' and
prayin'
You might be comin' back soon
Keep on hopin'
For all the good it does me
Lord I might as well be talkin' to
the moon.

Well I keep on dreamin'
That maybe baby
You might be changin' your
tune.

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KIDS OF THE BABY BOOM

As recorded by The Bellamy Bros.

DAVID BELLAMY

Our daddies won the war
Then they came home to our moms
They gave 'em so much love
That all us kids were born
And we all grew up on Mickey Mouse and hula hoops
Then we all bought BMW's
And brand new pickup trucks
We watched John Kennedy die one afternoon
Kids of the baby boom.

It was time of new prosperity in the U.S.A.
And all the fortunate offsprings never had to pay
We had sympathy for the devil
And the Rolling Stones
Till we got a little older
And found Haggard and Jones
A generation screaming for more room
Kids of the baby boom.

Kids of the baby boom
We had freedom
We had money
Baby boom here in the land of milk and honey

Counting our chickens way too soon

Kids of the baby boom.

Now we all can run computers
And we all can dance
We all have Calvin Klein written on our underpants
At 6 o'clock like robots we turn on the news
And watch those third world countries deal out more abuse
Remember the first man on the moon

Kids of the baby boom.

Kids of the baby boom

We have freedom

We have money

Baby boom here in the land of milk and honey

Counting our chickens way too soon

Kids of the baby boom.

As our lives become a capsule

They send to the stars

And our children look at us like we came from Mars

And the farms disappear

And the sky turns black

We're a nation full of takers never givin' back

We never stop to think what we consume

Kids of the baby boom.

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TWENTY YEARS AGO

As recorded by Kenny Rogers

MICHAEL SPRIGGS
WOOD NEWTON
DAN TYLER
MICHAEL NOBLE

It's been a long time since I walked through this old town
Oh how the mem'ries start to flow
And there's the old movie house They fin'ly closed it down
You could find me there every Friday night
Twenty years ago.

I worked the counter at the drug store down the street
Bet nobody's left there
I would know
On Saturday mornings That's where all my friends would meet
You'd be surprised what a dime would buy

Twenty years ago.

I guess I should stop at Mister Johnson's hardware store
His only son was my friend Joe
But he joined the army
Back in nineteen sixty-four
How could we know
He would never come back
Twenty years ago.

All my mem'ries from those days
Come gather 'round me
What I'd give
If they could take me back in time
Oh it almost seems like yesterday
Where do the good times go.

Life was so much easier
Twenty years ago
Oh it almost seems like yesterday
Twenty years ago.

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TOO MANY RIVERS

As recorded by The Forester Sisters

HARLAN HOWARD

I wish I could come back to you dear
I know that you want me to
But too much wa-water's run under that ol' bridge
There's too many rivers between me and you.
There's just too many rivers to cross babe
Too many dreams have been lost
And there's too many long nights
I've turned and tossed Too many rivers to cross.
Now don't think for a moment I blame only you
We both killed the fruit on the vine
And when you try to put love back together
There's always a few little pieces you can't find.
Yes there's too many rivers to cross babe
Too many dreams have been lost
And there's too many long nights
I've turned and tossed Too many rivers to cross.

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TAKE THE LONG WAY HOME

As recorded by John Schneider

DOUG CRIDER JOHNNY NEEL

Take the long way home
She won't wait up tonight
I can take the long way home
There won't be any fight
Tonight I can stay out late with the boys
Play cards and come in at dawn
Since she left me
I've got a choice
I can take the long way home.
No pictures on the wall
No carpet on the floor
No one ever calls
No one knocks on the door
It's just a place where I can sleep at night
But I can't sleep alone
I think I'll stop off and have a bite
And take the long way home.
What makes a house a home
Is sometimes hard to say
You can never know the riches you own
Till someone takes them away.
The night is clear
And my work is through
It's a shame to be alone
I think I'll go have a beer or two
And take the long way home.

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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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PLAIN BROWN WRAPPER

As recorded by Gary Morris

KEVIN WELCH
GARY MORRIS

Lose the jewels
There's diamonds in your eyes
Lose the face
The painted on disguise
Lose the dress
That hides the fairest prize.

Lose the time
This night belongs to me
Lose your mind
Let the moment be
Lose your all
You're all I'll ever need.

On the outside's a plain brown wrapper
On the inside's solid gold
The inside's all that matters
And the outside's just for show.

Soon the years
Will surely fade away
Soon the time
For lines and shades of gray
Soon the dreams
Will all be yesterdays.

Till all that's left
Is what we're feeling now
All that's gone
Won't matter anyhow
Rearranged
But still the same somehow.

When the outside's a plain brown wrapper
Still the inside's solid gold
And the inside's all that matters
'Cause the outside's just for show.

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IT TAKES A LITTLE RAIN (To Make Love Grow)

As recorded by The Oak Ridge Boys

JAMES DEAN HICKS
ROGER MURRAH
STEVE DEAN

Sometimes we're friends
Sometimes we're strangers
And though there are tears
There's always love
It hurts when you cry
From words thrown in anger
Warm feelings run deep
But that's not enough.

It takes a little rain
To make love grow
It's the heartache and the pain
That makes the real heart show
Where the sun always shines
There's a desert below
It takes a little rain
To make love grow.

Hearts disagree then they grow closer
Honesty wins when it's someone you trust
Forever takes time
True love is never over
It's filled with new starts
Just look at us.

It takes a little rain
To make love grow
It's the heartache and pain
That makes the real heart show
Where the sun always shines
There's a desert below
It takes a little rain
To make love grow.

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FOREVER

As recorded by The Statler Bros.

JIMMY FORTUNE

Two hearts that came so close
We'd been together for so long
But that's all gone
Love won't find its place
God where did this thing go wrong.

Forever I will love you

I'll never get over loving you
Forever I will love you
I'll never get over loving you.

I had always thought
I'd spend my life with you
Now I know I'll only spend
My whole life through
Remembering you.

Forever I'll be loving you.

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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.

HAVE I GOT SOME BLUES FOR YOU

As recorded by Charley Pride

DAVID CHAMBERLAIN

The one you love
Stopped by to see me today
Said she just couldn't tell you
She was going away
I took her to the station
And I held her as she cried
She asked me if I would tell
you good-bye.

Have I got some blues for you
Your baby's gone
Have I got some blues for you
You're all alone
I hate to be the one who has to
bring you this bad news
Have I got some blues for you.

If you could have heard it
On the news tonight
Or read it in the morning paper
In black and white
I wouldn't be the one who has
to break your heart in two
But she told me she found
somebody new.

Have I got some blues for you
Your baby's gone
Have I got some blues for you
You're all alone
I hate to be the one who has to
bring you this bad news
Have I got some blues for you.

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HEART VS. HEART

As recorded by Pake McEntire

DON HENRY
MARTY PARKER

The children huddle by the
courtroom door
Staring through the window at
their fate
The judge says think it over
Go home and work it out before
it's too late.

Daddy says he tried
Mama claims he lies
The children stage a hearing of
their own
In the hallway and they cry.

Heart vs. heart
And the verdict is in
When heart vs. heart
Nobody wins.

The children have to weigh the
pros and cons
Deciding on the side they should
be on
Daddy takes us fishing
Mama tucks us in and sings us
songs
Bobby votes for daddy
Suzy chooses mommy in this
game
But when the evidence is added
up
Their outcome's still the same.

Heart vs. heart
And the verdict is in
When heart vs. heart
Nobody wins.

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'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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I'M GONNA GET YOU

As recorded by Billy Swan

DENNIS LINDE

Hope you like the way I talk
The way I smile
The way I walk
Hope you're into how I dress
The way I think
And all the rest.

'Cause I'm gonna get you
You're gonna love me
No doubt about it
I'm gonna get you
I'm gonna get you.

It ain't a matter of chance
Honey it's destiny
There ain't no gettin' away
It's just the way it's gonna be.

'Cause I'm gonna get you
You're gonna love me
No doubt about it
I'm gonna get you.

When you're driftin' off to sleep
Close your eyes and think of me
Make it easy on yourself
Don't dream about nobody else.

'Cause I'm gonna get you
You're gonna love me
No doubt about it
I'm gonna get you.

You can run and you can hide
But in the end you'll realize
You've been runnin' right to me
Turn around and there I'll be.

'Cause I'm gonna get you
You're gonna love me
No doubt about it
I'm gonna get you.

It ain't a matter of chance
Honey it's destiny
There ain't no gettin' away
It's just the way it's gonna be.

'Cause I'm gonna get you
You're gonna love me
No doubt about it
I'm gonna get you.

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THEY KILLED HIM

As recorded by Kris
Kristofferson

KRIS KRISTOFFERSON

There was a man named
Mahatma Ghandi
He would not bow
He would not fight
He knew the deal was down
and dirty
And nothing wrong could make
it right away
But he knew his duty
And the price he had to pay
Just another holy man
Who tried to be a friend
My God they killed him.
The only son of God
The holy one called
Jesus Christ
He healed the lame
And fed the hungry
And for his love
They took his life away
On the road to glory

Where the story never ends
Just the holy Son of Man
We'll never understand
My God they killed him.

Another man from Atlanta,
Georgia
By the name of Martin Luther
King
He shook the land like rolling
thunder
And made the bells of freedom
ring today
With a dream of beauty
That they could not burn away
Just another holy man
Who dared to make a stand
My God they killed him.

Sing about Mahatma Ghandi
Sing of Martin Luther King
Sing of Jesus Christ Almighty
And the brothers Kennedy.

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I WONDER IF I CARE AS MUCH

As recorded by Ricky Skaggs

DON EVERLY

Last night I cried myself to
sleep
For the one that makes me weep
I dried my eyes to greet the day
And wondered why I had to pay
The tears that I have shed by
day
Give relief and wash away
the mem'ry of the night before
I wonder if I'll suffer more.
I wonder if I care as much

As I did before.

My pride is made to say
forgive and take the blame for
what you did
It's your mistake I'm thinking of
I wonder if I'm still in love
My heart can't thrive on misery
My life it has no destiny
When things get more than I can
bear
I ask myself do I still care.

I wonder if I care as much
As I did before.

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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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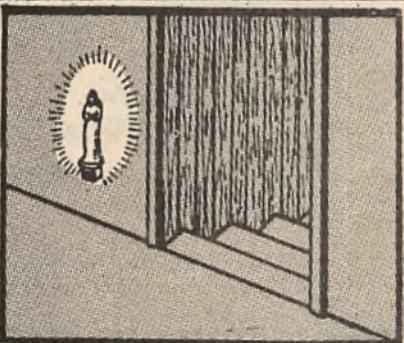
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IT WAS LOVE WHAT IT WAS

As recorded by Bobby Borchers

SONNY THROCKMORTON
WHITEY SHAFER

*It wasn't like it wasn't friends
It got a little strange
Down to about the end
It was love what it was
What it was it was love.*

*Lookin' back I can see
That's the closest
This fool's gonna be*

'Cause it was love what it was
What it was it was love

So I went out lookin' for the real thing
Disregarding my wedding ring
Too soon I saw it
Too late I find it
I had the real thing at home all the time
It was right Lord
I was wrong
I didn't know it 'till the lady'd done gone
It was love what it was
What it was it was love.

So I went out lookin' for the real thing

Disregarding my precious wedding ring
Too soon I saw it
Too late I find it
I had the real thing at home all the time
Loolin' back Lord
I can see
That's the closest I'm ever gonna be
'Cause it was love what it was
What it was it was love.

It was love what it was
What it was it was love.

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I WISH SHE WOULDN'T TREAT YOU THAT WAY (aka: I Wish He Wouldn't Treat You That Way)

As recorded by Pam Tillis

KEVIN WELCH
WALKER IGLEHART

*The way she treats you is a doggone crime
I just get blue about it all the time
Drives me crazy how she walks that line*

I wish she wouldn't treat you that way.

I ain't saying she's bad to you
Does every little thing a lover should do
Any fool could see that her love is true
I wish she wouldn't treat you that way.

She ain't the only one who loves you dear
She ain't the only one who needs you near
How am I ever gonna have my day
I wish she wouldn't treat you that way.

I see you walking with her

hand in hand
By the look on her face she's a happy woman
She's ruining all of my best laid plans
I wish she wouldn't treat you that way.

She ain't the only one who loves you dear
She ain't the only one who needs you near
How am I ever gonna have my day
I wish she wouldn't treat you that way.

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GOTTA HAVE YOU

As recorded by Eddie Rabbitt

EDDIE RABBITT
REED NIELSEN
RICHARD LANDIS

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

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

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

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

Dave used the Prosperity Ritual at about 9:00 P.M. At 8:00 A.M. the following morning, he got the money! As simple as that! I HAVE HUNDREDS OF CASES ON FILE, PROVING HOW EASILY MIRACLES HAPPEN with these magic words! Before I give you the next case, let me say this: DO YOU NEED MONEY? Say the powerful words on page 37! With this secret, money is always available to you!

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

HOW AGNES C. WON OVER \$500,000 WITH THE WORDS FOR WINNING CONTESTS!

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

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

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

MAGIC WORDS FOR MIRACLE HEALING!

Before I tell you how YOU may achieve a MIRACLE HEALING, let me tell you how a man was healed of arthritis in FIFTEEN MINUTES! A friend of mine, Louis A., tried the power ritual for Magnetic Healing on page 146 on his next-door neighbor, Ken, who was confined to a wheelchair with arthritis. In a matter of minutes, the crippled man was WALKING! "I haven't been able to walk for months," he said, "and you got me out of my wheelchair."

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

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

139-140-

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

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

MIRACLE CURES REPORTED!

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

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

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

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

• HOW HARVEY C. ASTHMA WAS CURED! Harvey C. suffered asthma all his life. He could never run more than a few steps, without gasping for breath. Doctors were unable to cure it. But say the words on page 139-140. He never had another asthma attack! Now he can run and even play tennis!

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

MAGIC FORCES THAT WORK MIRACLES

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

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

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

• MAGIC WORDS GIVE YOU POWER OVER OTHERS: Say the magic words on page 44 to make others do your bidding. With this Enchantment, you send forth mystic rays of power to impress those whom you command to bend to your will at all times. It makes other people like putty in your hands! No one can resist you! Let me show you how easily this happens!

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

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

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

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



ABOUT THE AUTHOR

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

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

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

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

THE AMAZING SECRET OF COSMIC DUST!

On page 204, I tell you the amazing secret of *Cosmic Dust*: how to make it and USE it to bring good fortune, punish evil doers, and heal the sick! The 3 needed ingredients are easy and inexpensive to obtain. You may already have them, in your kitchen or basement storage areas! Put a level teaspoon of each in a bowl and mix well. Your Cosmic Dust is then ready to work amazing miracles for you!

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

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**LET THE MUSIC
LIFT YOU UP**
As recorded by Reba McEntire

**TROY SEALS
EDDIE SETSER**

You say you're from the city
Chicago is your home
Well I'm a country boy down
Alabama way
There's miles and miles between
us
But that don't mean a thing
When those guitars start to
play.

Oh sweet sounds of freedom
Ringin' through the air
Sending out a message to us all
We don't have a curtain
Made of iron or stone
We are not divided by a wall.

Hey hey hey from L.A. to
Broadway
Hey hey hey let the music lift us
up
Hey hey hey everybody singing
When your life gets low
Hit that radio
Let the music lift you
Let the music lift you up
Way up way up.

There are books that tell us
What makes this old world turn
And how heaven holds the stars
But there's no explanation.
It's still a mystery
How a song can touch your
heart.

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**YOU STILL MOVE
ME**
As recorded by Dan Seals

DAN SEALS

I've often wondered what
would I do
If I found you alone like this
Would I remember
What I've got at home
Or forget it all with your kiss
'Cause when you left me
I was hurtin' so
She picked me up off the
ground
And I do love her
I want you to know
That I never want to let her
down.
But you still move me
Though I'd never let her know
There's a place inside of me
that just won't let you go
And every time I hold her in my
arms
Or look into her eyes
I wonder this time
Does it show
'Cause you still move me.
I guess I'd better leave now
Before it's too late
Before these feelings go too far
But I had to see you
Just one more time
'Cause it's been tearing me
apart
'Cause you still move me.
And I wonder how much longer
can this go on
The feelin' wrong
I know it's wrong
And I don't know which way to
turn
Here with you or home with
her.
(Repeat chorus)

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Hendersonville, TN 37077.

**I'LL STILL BE
LOVING YOU**
As recorded by Restless Heart

**PAT BUNCH
PAM ROSE
MARY ANN KENNEDY
TODD CERNEY**

Changing my life with your love
Has been so easy for you
And I'm amazed ev'ry day
And I'll need you
'Til all the mountains are
valleys
And ev'ry ocean is dry
My love.

Never before did I know
How loving someone could be
Now I can see you and me
For a lifetime
Until the last moon is rising
You'll see the love in my eyes
My love.

I'll be yours
Until the sun doesn't shine
'Til time stands still
Until the winds don't blow
When today is just a mem'ry to
me
I know
I'll still be loving
I'll still be loving you
I'll still be loving you
I'll still be loving you
I'll still be loving
I'll still be loving you
I'll still be loving you
I'll still be loving you

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

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

Dear Friend:

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

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

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

CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

FUN POWER—TOO!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

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

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more! Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to set a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

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

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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



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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

— MAIL NO RISK COUPON TODAY! —

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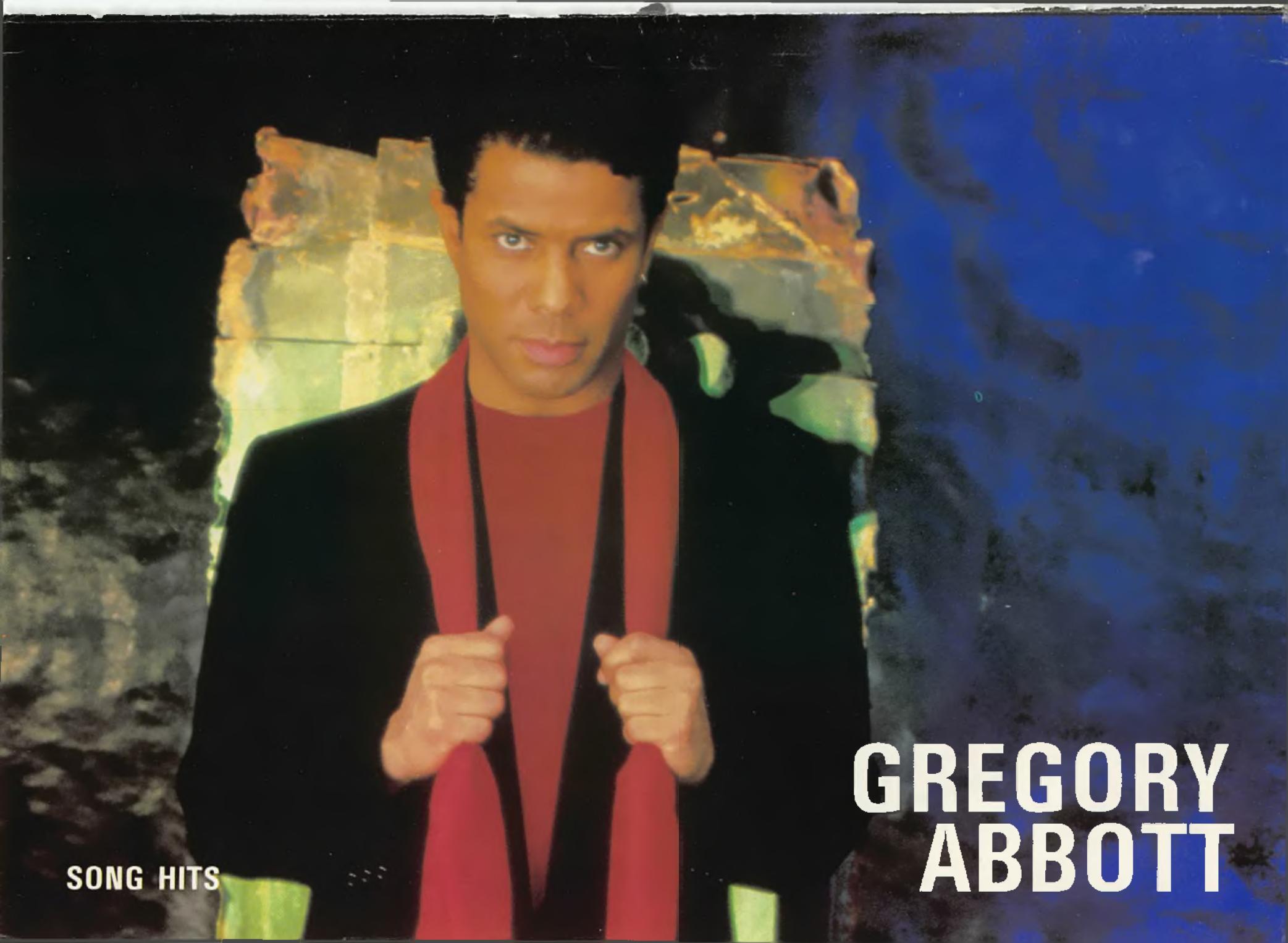
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A photograph of a man with dark hair and a mustache, wearing a red turtleneck and a black blazer over his shoulders. He is standing behind a large, jagged hole in a green, textured wall. The background is dark and smoky.

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