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SONG HITS

JULY, 1987

Vol. 51, No. 257

Cover Photo by Aaron Rapoport

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SONG HITS MAGAZINE (ISSN 0038-1365) Volume 51, Number 257, July, 1987.

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Distributed by Capitol Distributing Co., Capitol Bldg., Derby, CT 06418.

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Night Ranger



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, 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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CALL OF THE WILD

As recorded by Deep Purple

BLACKMORE
GILLAN
GLOVER
LORD

Operator I'm looking for a girl
You've got to help me get through
I don't know much about her
So I'm relying on you uh huh
She got rhythm but no sense of timing
She likes living but she's got no address
Operator you've got to get me out of this mess
Let me tell you 'bout her.

She ain't got a face
She ain't got a name
She ain't got a leg to stand upon
She's out of touch
But not out of mind
And I've got to see again that gypsy child
Operator
This is the call of the wild.

She's a hitchhiker never gets a ride
But you can bet she's on time
She's always around but so hard to find
She causes trouble she never takes offense
Dirty mind a heart of gold
Operator don't, don't you put me on hold.

She ain't got a face
She ain't got a name
She ain't got a leg to stand upon
She's out of touch
But not out of mind
And I've got to see again that gypsy child
Operator
This is the call of the wild.
(Repeat chorus)

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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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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.

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.

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

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

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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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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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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REO SPEEDWAGON

EXCLUSIVE INTERVIEW WITH KEVIN CRONIN

by Eianne Halbersberg



In some form or fashion, REO Speedwagon has been around since 1968, when keyboardist Neal Doughty, drummer Alan Gratzer, and lead guitarist Gary Richrath founded the band in Champaign, Illinois. Vocalist/guitarist/planist Kevin Cronin joined in 1972, left in 1973 and returned in 1976. The following year, bassist Bruce Hall stabilized the lineup and since then, REO Speedwagon have sold over 30 million albums worldwide, leaving a string of number one hits to their credit. *Life As We Know It* is their fourteenth album and their just released single, "That Ain't Love", is beating a furious path straight to the top. Success hasn't jaded the band, however, as they remain one of rock and roll's most likeable and talented forces.

SONG HITS: Obviously, this has never happened to you, but during the twelve months you spend in the studio, do you ever worry about losing momentum — "Out of sight, out of mind?"

8 SONG HITS

KEVIN CRONIN: Well, actually, I worry about everything! But in that case, there's nothing we can do! We don't take a long time on purpose! We have fan clubs around the world and during the time off, I write them

letters to keep our serious fans informed. We do occasional television shows and things like the charity basketball games to let people know that yes, REO is still happening; no, we haven't broken up. I think if a

record does well and runs its course on radio for five or six months, by then, people are probably sick of it, so better to have some time off, and they'll be more anxious for new product when it does come out.

SH: Do you feel some edginess each time you begin a new album?

KC: Not anymore — that's one thing I finally did stop worrying about! Believe it or not, I get my biggest butterflies at the end of the tour! It's been high-energy for a year, and after a little vacation, you have to start at ground zero with new material. That's the hardest. Once you have the songs, it's just a matter of getting the sound you want — you know where you're going. But with no songs, and it's time to make a record — that's the worst. I've learned that the less seriously you take it, the better the results. If I worry, and I do worry, I get nothing. So I just forget about it and be ready to get up and write when it hits. That means cancelling other things or staying up until 3:00 a.m. or whatever — obviously you know that writing isn't something you can plan or set a time limit on. It can be a drag after a long day of nothing, you finally just go to bed and just when you're about to fall asleep, you get that idea. The last thing you want to do is write, but okay, I'll shlep downstairs, make a pot of strong coffee, and start working!

SH: Which song on this album took the longest to write?

KC: Oh, that's easy — "In My Dreams" — I started it in 1974! It used to be a folk song, kind of. You know that bridge and verse with acoustic guitar? That was the whole song! No chorus, just verses and bridge! I played it in clubs when I was doing my solo thing. I always liked it, but it never seemed right for REO. I didn't want any ballads on this album, because our last few hits have all been ballads, and a lot of people were thinking "REO has gone soft." But our management and record company were interested in a ballad and I thought, yeah, it might be good to have a change of pace. I played some old songs for John (Baruck, manager) one night and he suggested I get together with someone and rearrange that one to make it fit. I still wasn't into it, but I figured, why not? So Tom Kelly, who has co-written on every album and sung background since the *Tuna* album (*You Can Tune A Piano, But You Can't Tuna Fish*) got together with me, we got a chorus, and finished the song.

SH: What do you look for in a co-writer?

KC: In some cases, I need a fresh outlook on a song I've been working

on a long time, although not necessarily as long as "In My Dreams"! On "Can't Get You Out Of My Heart", the idea popped into my head — it turned out to be the bridge and chorus, but I knew something was missing. I played it for Tom and Billy Steinberg; they're professional songwriters, fun to work with, so they just clicked right into gear. I look for a little kick in the pants, really, not specifically a musical reason.

SH: As singer, songwriter, and producer, do you lose objectivity or become too critical?

KC: Oh, I drive everybody crazy! But I can't help it! I'll hear something and people say, "relax, no one else can hear it." That's probably true, but I'll have to listen to it the rest of my life, and I have to be able to put the album on and enjoy it myself. Of course, I'm concerned with the public, but if it drives me nuts, I've got to fix it. If I listen to my favorite album, I get into it, and appreciate things that maybe the artist never thought I'd hear. You've got to please both the casual listener and the person with the headphones who dissects every line. It's a cumulative thing, and it makes you give better product. It's the producer's responsibility to make a record you can enjoy. The public trusts you to make it good.

SH: Is creative tension a necessity?

KC: It probably serves a certain purpose, but you need a balance between tension and friendship to have a good band and good albums. When either of those situations takes control... too much tension yields fights and compromise and half-baked results. Too much "lovey-dovey" makes it too soft and half-baked the other way. You've all got to keep the same goal: make good records and keep egos secondary. As a band, we have a huge collective ego. We're real proud of REO. But we don't let five individual egos get involved. We want all the members to sound great together.

SH: Prior to REO, was it difficult finding compatible musicians?

KC: Yeah, kind of — more just trying to find compatible personalities. In the old days, I had a partner I used to do stuff like Simon & Garfunkel with. It got to a point where we couldn't stand each other. I was obnoxious; we both thought we were hot stuff, and it stood in the way of making good music. I didn't realize at the time that I liked being part of a team. When REO did our second album, again, we thought we were hot — to ourselves, anyway, and you think, "I don't need these guys." Going solo looked appealing: "I'll get all the credit." At the time, in the early '70s, I didn't feel well represented on the albums. I

wrote, but nobody wanted acoustic guitars — "That's not rock and roll!" It made no sense to me. That's my instrument, it's what I do best. I used to be a folk singer — an excited folk singer, but a folk singer. So I started playing solo and almost immediately, I wanted a band. I spent time trying people out and what I really liked was the combination of the stories of folk songs; expressing the feelings, and the excitement, rhythm, and volume of rock and roll. I can now see that going off on my own for a while was necessary in getting the band where it is today. We stayed in contact and after a couple of years, it was natural to get back together. Each of us had what the other was missing.

SH: Can you envision a time when REO will make records, but not tour?

KC: NO WAY! The whole payoff is touring! To make a record and just be done with it... finishing a record is like falling off a cliff. You work, work, work and the last day you finish the mix, it's like walking in space; the adrenalin drops, but the tour makes it last longer. We have a good time in the studio, but it's a concentrated type of work and after a year, we're definitely sick of it! But the road is the pot of gold for having gone over and over the songs. The better the album, the better the tour. We're on autopilot on the road, and that keeps us in the studio. Getting in the "road mode" takes a while, I suppose, but we had a premier in Hollywood for the album; we played a couple of songs and it's amazing. You get up on stage and even though you haven't done it in so long, it's like the "riding a bike" syndrome — the lights go on and BOOM! Living in hotels takes a little getting used to. At home, I get in that groove and it's nice, but eventually I get the bug to be irresponsible for a while and it's great. You go to all these cities, do whatever you want, people expect you to go crazy, so you don't get in trouble for it! Seriously, if we couldn't tour, it would be like, why bother to make records?

SH: What do you hope your music brings to the listener?

KC: Hopefully, I'm expressing whatever feeling drove me to write the song in the first place. I'm not concerned that everybody gets out of it what I put in it, because you can't expect everyone to feel the same way, but I hope the actual emotion is there and strong enough. I hope the words I choose are consistent with the feeling; that when people hear it, they won't be confused; that the emotion reaches them. I don't like to be confused by music. I want people to be moved, to think that rather than just feeling the same way, that I was able to reach something inside of them.



BATTLESHIP CHAINS

As recorded by Georgia Satellites

TERRY ANDERSON

You got me tied down with battleship chains
Fifty foot long and a two ton anchor
Tied down with battleship chains
Fifty foot long and a two ton anchor.

I can't move my arms
To hold nobody
Hold nobody but you
I can't move my legs
To chase nobody
To kick nobody but you.

You got me tied down with battleship chains
Fifty foot long and a two ton anchor
Tied down with battleship chains
Fifty foot long and a two ton anchor.

I can't move my eyes
To see nobody
See nobody but you
I can't move my tongue
To taste nobody
To lick nobody but you.

You got me tied down with battleship chains
Fifty foot long and a two ton anchor
Tied down with battleship chains
Fifty foot long and a two ton anchor.

I can't move my lips
To kiss nobody
Kiss nobody but you
I can't move my heart
To love nobody
Love nobody but you.

You got me tied down with battleship chains
Fifty foot long and a two ton anchor
Tied down with battleship chains
Fifty foot long and a two ton anchor.

You got me tied, tied
Tied, tied
Don't you know you got me tied,
tied
Tied, tied.

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WILD HORSES

As recorded by Gino Vannelli

ROY FREELAND
GINO VANNELLI

As the sun goes down on the Arizona plain
And the wind whistles by like a runaway train
Hey, hey, hey it's a beautiful thing
Well it's me and you and a flatbed truck
My heart kicking up like a whitetail buck
Hey, hey, hey in the middle of spring.

You can cut me deep
You can cut me down
You can cut me loose
Don't you know it's okay.

You can kick and scream
You can slap my face
You can set my wheels
On a high-speed chase
Hey you no matter what you do.

Wild horses
Could not drag me away from you
Wild horses
Could not drag me away from you.

As the sky falls down from the midnight blue
Spittin' like bullets on a hot tin roof
Hey, hey, hey it's a beautiful sound
Well it's me and you in a flatbed truck
In a foot of red mud just my luck
Hey, hey, hey a hundred miles out of town.

You can call me a fool
You can call be blind
You can call it quits
Can't hear a word you say.

'Cause if I had you once
I'm gonna have you twice
I'm gonna follow my heart
Instead of good advice
Hey you no matter what you do.

Wild horses
Could not drag me away from you
Wild horses
Could not drag me away from you.

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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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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
Oo 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
Oo 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
Oo 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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NOTHING'S GONNA CHANGE MY LOVE FOR YOU

As recorded by Glenn Medeiros

MICHAEL MASSER
GERRY GOFFIN

If I had to live my life without you near me
The days would all be empty
The nights would seem so long
With you I see forever oh so clearly

I might have been in love before
But it never felt this strong
Our dreams are young
And we both know they'll take us where we want to go
Hold me now

Touch me now
I don't want to live without you.

Nothing's gonna change my love for you

You ought to know by now how much I love you
One thing you can be sure of
I'll never ask for more than your love
Nothing's gonna change my love for you
You ought to know by now how much I love you
The world may change my whole life thru'
But nothing's gonna change my love for you.

If the road ahead is not easy
Our love will lead the way for us like a guiding star
I'll be there for you if you should need me
You don't have to change a thing
I love you just the way you are
So come with me and share the view
I'll help you see forever too
Hold me now
Touch me now
I don't want to live without you.

Nothing's gonna change my love for you
You ought to know by now how much I love you
One thing you can be sure of
I'll never ask for more than your love
Nothing's gonna change my love for you
You ought to know by now how much I love you
The world may change my whole life thru'
But nothing's gonna change my love for you.

Nothing's gonna change my love for you
You ought to know by now how much I love you
One thing you can be sure of
I'll never ask for more than your love.

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Call Me Al, title cut, many
more. (Warner Bros.)

353458* Bruce Willis—
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Respect Yourself, plus
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346023. Genesis—
Invisible Touch. #1
title cut, plus top 10
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Somewhere In Time

346777* PETER GABRIEL
So

353359* WORLD PARTY
Private Revolution

350140* PRETENDERS
Get Close

353805* EUROPE
Wings Of Tomorrow

342004 DAVID LEE ROTH
Eat My Arms Smile

361345* MEGADETH
Peace Sells... But Who's Buying?

336305 NIGHT RANGER
7 Wishes

352294* LOS LOBOS
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336222* DIRE STRAITS
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351264* THE STONE MILLER BAND
Living In The 21st Century

351825 JOHN
With The Devil

351213* W.A.S.P.
Inside The Electric Circus

335844* OZZY OSBOURNE
Ultimate Sin

341305* ROBERT PALMER
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334391* WHITNEY
HOUSTON

337669* IQ-111
Unforgettable

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Southern Accents

360991* LONE JUSTICE
SHELTER

352220* CARLY SIMON
Coming Around Again

350953a IGGY POP
Blah Blah Blah

333665 GEORGE THOROGOOD
And The Destroyers

337519 HEART

333286 PHIL COLLINS
No Jacket Required

360850* KANSAS
Power

352146* STRYPER
The Yellow And Black Attacks

350125 THE KBC BAND

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Shake You Down

351932* THE SMITHIRENS
Especially For You

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324475 PR. T. LINDERS
Learning To Crawl

350975* TIMBUK3
Greetings From Timbuk3

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357248 TRAFFIC
The Lowdown Of High Heeled Boys

323915 BILL DOL
Rebel Yell

363774 KENNY ROGERS
20 Greatest Hits

337253* DID
Sacred Heart

350155* BERLIN
Couch Potato Pray

345371 WHO MADE WHO

351890* MOUNTAIN

32375* OZZY OSBOURNE
Bark At The Moon

323444 MOTLEY CRUE
Shout At The Devil

350595* FREDDIE JACKSON
Just Like The First Time

345272* SIMPLY RED
Picture Book

345108* 38 SPECIAL
Strength In Numbers

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The Dark

319123 DUNIH SEVYNTH
Best Of The Rest

318352 JOURNEY
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Of Address

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336690* AC/DC
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Parade

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NEVER ENOUGH

As recorded by Patty Smyth

ROB HYMAN

DAVID KAGEN

ERIC BAZILIAN

RICK CHERTOFF

PATTY SMYTH

I met a man who would be king
He had a dream to see forever
It was a promise in the dark
It was a promise we made together.

I was a girl who would be queen
I didn't know the cost of freedom
It was a secret he would share
It was a word we both could believe in.
Some kind of hero
Catch me again I'm falling
'Cause I can hear you calling.
It's never enough, it's never enough no

no no
It's never enough, it's never enough, it's never enough.
I met a man who had no name
He spoke the language of the spirit
He took a chance for heart and soul
And with a laugh he dared me to hear it.
I met a man who watched the stars
He had the faith behind the reasons
It was a secret he would share
It was a world we all could believe in.
Some kind of hero
Catch me again I'm falling
'Cause I can hear you calling.
It's never enough, it's never enough, it's never enough no
no no no
It's never enough, it's never enough, it's never enough no
no never.
(Repeat)

I met a man who would be king
He had a dream to live together
It was a promise in the dark
But he was lost in the storm forever.

Now I'm standing here all alone
Now I know the cost of freedom
It's a secret we all can share
And it's a world we all can believe in.

Some kind of hero
Catch me again I'm falling
'Cause I can hear you calling.

It's never enough, it's never enough, it's never enough no
no no no

It's never enough, it's never enough, it's never enough no
no never.

(Repeat)

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WINNER TAKES IT ALL

As recorded by Sammy Hagar

MORODER
WHITLOCK

I watch with open eyes
Til it's time
To take it all the way.

Everyday
The game is ours to play
Oh tell me why
There are no alibis.

'Cause the winner takes it all
Loser takes a fall
Fight to the beginning of the end

Winner takes it all
Til he breaks the fall
In time he'll make it over the top
hey.

Hey
You listen when I say
There's a dream
Oh that's comin' true today yeah
Never turn away
When the challenge is alive
The choice is yours to make
In every chance you take.

'Cause the winner takes it all
Loser takes a fall
Fight to the beginning of the end
Winner takes it all
Til he breaks the fall
In time he'll make it over the

top.

First the mind
Then the soul
And when the heart
Gets pumped up for the goal
There's no defeat
You'd sooner die
It's man to man
As we stand eye to eye.

Winner takes it all
Loser takes a fall
Fight to the beginning of the end
Winner takes it all
'Til he breaks the fall
In time he'll make it over the
top.

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HOW MUCH LOVE

As recorded by Survivor

JIM PETERIK
FRANKIE SULLIVAN

How can I tell you
To put it all in words
There is so much left to say
But the meaning slips away
And how can I show you
To see it through my eyes
Don't deny that part of you
That's been dyin' for it too.

How do I know
If I give you too much

Will I scare you away
How do I know
When to leave you alone
When to beg you to stay
I wanna know
Just how much love does it take
To get to you
I stand here ready to break
Tell me, tell me
How much love does it take.

Moment to moment
I don't know where it stands
Will I end up like the rest
Well it's anybody's guess
Can I persuade you
So softly in a touch
If it's all a waste of time

Well I'm only wasting mine.

How do I know
If I give you too much
Will I scare you away
How do I know
When to leave you alone
When to beg you to stay
I wanna know
Just how much love does it take
To get to you
I stand here ready to break
Tell me, tell me
How much love does it take.

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I KNOW WHAT I LIKE

As recorded by Huey Lewis and The News

CHRIS HAYES
HUEY LEWIS

I like
Things that go fast
Because I know that good things don't ever last
I like believing
In what I want to
I don't like no one
To tell me what to do.

I like
The times that we've had
But I couldn't tell you
What's good or bad
I'm only hoping
That you understand

This feeling I'm feeling
When I'm holding your hand.

I know what I like
I know what I like
I know what I like
I know what I like to do
I know what I like
I know what I like
I know what I like to do.

I like
The sound of breaking glass
And if you don't believe me
Why did you ask
I like leaving town
And coming back home
I'm gonna show you
When we're alone.

And I like staying up all night
Watching old movies
Until the morning light
I don't pretend to know
What is right or wrong

But I won't like leaving
If I stay here too long.

I know what I like
I know what I like
I know what I like
I know what I like to do
I know what I like
I know what I like
I know what I like to do
Well what about you.

I like
Things that don't change
Because the more something changes
The more it stays the same
And I might be simple
I take it easy sometimes
But I can be stubborn
When I've made up my mind.
(Repeat chorus)

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MIDNIGHT BLUE

As recorded by Lou Gramm

LOU GRAMM
BRUCE TURGON

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

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

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

It's midnight blue oh.

Things could be different
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 baby
I'll be back again
Yeah I'll be back for you
Ya see I'm saving up my love.

Midnight blue oh
Into the midnight blue oh.

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IT DOESNT HAVE TO BE THIS WAY

As recorded by Blow Monkeys

DR. ROBERT

It doesn't have to be this way
Just count the hours
'Cause when your bed is made
Then baby it's too late
Yeah
There's no hope for the hungry child
Whose joker is wild
They take all hope away
And by the end of the day
Well I've just about had enough
Of the sunshine hey.

What did I hear you say
You know it doesn't have to be
that way
You when you walk out the door
You gotta ask for more
You gotta ask for more.

It doesn't have to hurt that way
Just count the pain
You've only got yourselves to
blame
For playing their games
There's no hope for the hungry child
Whose joker is wild
And they take all hope away
And they just can't see the sense
And my mind's a haze
And I've just about had enough

Of this sunshine.

What did I hear you say
You know it doesn't have to be
that way
You when you walk out the door
You gotta ask for more.

Well society can take a tip from
me now
Do you wanna
Do you wanna
And I've just about had enough
Of the sunshine hey.

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Cinderella

Mark Weiss



Jeff LaBar

Eric Brittingham

Tom Keifer

Fred Coury

by Eianne Halbersberg

"This band is exactly what I was looking for," drummer Fred Coury announces. "A drug-free, alcohol-free, non-smoking family with no egos and totally dedicated to playing music."

Cinderella's straight stance and
16 SONG HITS

straight-ahead rock and roll has seen their debut album, *Night Songs*, push way beyond the double-platinum mark. Two singles, "Shake Me" and "Nobody's Fool" and their latest "Somebody Save Me", took rapid command of the airwaves, and subsequent

tours with David Lee Roth and Bon Jovi find them playing to capacity crowds that aren't just there for the headline act. And despite initial comparisons to the likes of AC/DC and Aerosmith, Cinderella: Coury, vocalist Tom Keifer, bassist Eric

Brittingham and guitarist Jeff LaBar have by now defined their own sound; the result of years of experience, an endless road of cover bands, smoke-filled clubs, and the eventual meeting of minds and goals.

The nucleus of the band was the Keifer/Brittingham partnership, the latter recruited by the former to join Saints In Hell and later, Priscilla Harriett. Brittingham recalls, "I joined my first band when I was eleven. The guys were older, junior high and high school. At the time, I played rhythm guitar — school dances, church halls, bars (with my parents approval — I had to beg and plead!). I played in a lot of local bands, just starting out, and it was hard. There weren't many

doing all-originals, writing and arranging." In a matter of months, LaBar's group landed the opening spot for houseband Cinderella, under their original lineup, at The Galaxy in South Jersey. Caught without a guitarist or drummer due to unforeseen circumstances, Cinderella began auditions. LaBar made the grade, and found himself in a signed band, ready to record.

"I had no previous studio experience," he recalls, "other than my own demos. Before the album, we did some 16-track demos, we practiced in rehearsals, on stage, and in the studio. We got it together before the album, and went into the sessions with 60 songs."

Into the recording process, however, Cinderella were caught in another crossroad, ready to put their material on tape, but with no drummer. Jody Cortez was hired to fill in; by mixing time auditions were under way. "Eric Singer (then of Black Sabbath) told me this band needed a drummer," Coury begins. "I'm going 'Yeah, right — Cinderella.' So I called PolyGram Records and they said send a tape. They sent me one, and I thought the band was great! They told me to learn four songs in a week, one day later I knew all ten songs. They said, 'Fine, come down tonight.' I guess they wanted me to choke, but I went and when we played, it felt like we'd spent months together."

Coury brought with him a string of credits, including an album with Chastain, gigs with London and Keel, plus some touring and rehearsals with Ozzy Osbourne. Nonetheless, he claims he only "fully turned professional and started earning money with Cinderella!" He stepped into what might have been an awkward situation: joining the band after their album was completed, and just in time to go on a tour. But, he says, "It was pretty easy because we rehearsed intensely for a long time and I didn't have to learn any other parts. Anybody can learn parts from a tape — it's already been recorded. The only thing was to lock in with the guys. It's going to be so tight next year! We'll have played constantly for 13 months, and we're taking only one month off before the next album. Plus these guys... they hired Jody to learn the songs in the studio and cut them and there was no clue in the rhythm section. But we're a unit now, not a studio project. It's really funny, when I auditioned, I kind of felt like this was my last chance — either do it now or it's not going to happen. This was the only band I didn't let myself get excited for. I felt like in the past I had been some kind of jinx — any band I ever said I was in, something would happen and one week later it was

over. So when I auditioned for Cinderella, I never told anybody. I felt I shouldn't build myself up; if it happens, it happens, and it did! I was ready in a way, but I wasn't ready for a multi-platinum success! I still have to pinch myself; I keep thinking one day I'm going to wake up and this will have all been a dream!"

While two (by now probably three) million albums speak for themselves in term of quality material, the band has their live performance equally fine-tuned. "We did all our experimenting in clubs," LaBar explains. "That's where we perfected our stage show. We went from clubs to theaters to arenas (Loudness, Roth, Bon Jovi) — all stepping stones — and we found the best way to do our sets."

One of those ways has been to keep individual solos short and interesting. "My 'solo' wasn't originally a solo," says LaBar. "In the clubs, it was an introduction to 'Night Songs' — a mood setter. That's why it was written and it was used as such on the Loudness and Roth tours. Now we have more time and I basically play the same intro and throw in some faster stuff."

"A solo should entertain," Coury agrees. "It shouldn't be a time when everybody goes for popcorn. It should be like one of the songs. I try to make mine not long, not boring, real flashy. I want to get the crowd into it, make them part of it. Some drummers go on and on, they do that 'train' thing where you keep going faster and faster and they go on for hours. I try to keep it short, sweet, and to the point."

"I think the bass should hold the music down, not be fancy," Brittingham asserts. "I never want to do a solo. I've seen bands live when the bass player takes over... it's like *Spiral Tap!*"

Although none of Cinderella's members were "ready" for the phenomenal outcome of *Night Songs*, all are confident about following up this year's success story. "I don't think we've been totally blown out of proportion," Brittingham reasons. "We've been getting a lot of exposure because we were successful so fast, but we're not going to worry about it now. I hope it will make us more popular, not cause us to die out. I know a lot of times people get sick of seeing a band over and over, but I don't think it's gotten that bad for us yet. We were ready, but we didn't expect it so soon! It's what we always wanted; it's what every member of every band dreams of! We're going around the country; it's our third time in a lot of places, and we seem to be getting more and more fans each time around, so hopefully by the time our second album comes out, they'll all remember us!"

'We've been getting a lot of exposure because we were successful so fast, but we're not going to worry about it now. I hope it will make us more popular, not cause us to die out.'

places to play, and a lot of people have different goals. They were content in clubs. It's steady work, good money, and they get caught up in it. I wanted to start writing and get serious. So I just rolled with it for a while because even playing covers, you're learning a lot about music and meeting people. When I met Tom, I could tell he was serious, and from that day on, we stuck together."

LaBar's chance meeting with Keifer/Brittingham was the result of going through a whole string of bands, working ones and the ones in my basement. Eventually I was in a band called Precious Metal (now Whitefoxx), and I got into the circuit

HEAT OF THE NIGHT

As recorded by Bryan Adams

BRYAN ADAMS
JIM VALLANCE

I was caught in the crossfire
Of a silent scream
Where one man's nightmare
Is another man's dream
Pull the covers up high
And pray for the morning light.

'Cause you're livin' alone
In the heat of the night.

Met a man with a message
From the other side
Couldn't take the pressure
Had to leave it behind

He said it's up to you
You can run or you can fight
Better leave it alone
In the heat of the night.

In the heat of the night
They'll be comin' around
They'll be lookin' for answers
They'll be chasin' you down
In the heat of the night.

Where you gonna hide
When it all comes down
Don't look back
Don't ever turn around.

Had to pay the piper
To call the tune
Said he'd be back someday
Said he'd be back real soon
Pull the shades down low

You'll know when the time is
right.

When you're lyin' alone
In the heat of the night.

In the heat of the night
They'll be comin' around
They'll be lookin' for answers
They'll be chasin' you down
In the heat of the night.

Where you gonna hide
When it all comes down
Don't look back
Don't ever turn around.
(Repeat chorus)

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SOMEBODY SAVE ME

As recorded by Cinderella

TOM KEIFER

When I was a young boy
They said you're only gettin'
older
But how was I to know then
That they'd be crying on my
shoulder.

Put your money in a big house
Get yourself a pretty wife
She'll collect your life insurance
When she connects you with a
knife.

Somebody get the doctor

I'm feelin' pretty poor
Somebody get the stretcher
Before I hit the floor.

Somebody save me
I lost my job they kicked me out
of my tree
Somebody save me
Save me.

Well everybody's got opinions
But nobody's got the answers
And the shit ya ate for
breakfast
Well it'll only give ya cancer.

We're runnin' in a circle
Runnin' to the morning light
And if ya ain't quite workable
It's been one hell of a night.

Somebody get the doctor
I think I'm gonna crash
Never paid the bill
Because I ain't got the cash.

Somebody save me
I lost my job they kicked me out
of my tree
Somebody save me
Save me
Look out.
Save me
I lost my job they kicked me out
of my tree
Somebody save me
Save me.

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WHAT'S GOING ON

As recorded by Cyndi Lauper

AL CLEVELAND
MARVIN GAYE
RENALDO BENSON

Mother, mother
There's too many of you crying
And brother, brother, brother
There's far too many of you
dying
You know we've got to find a
way
To bring back lovin' here today.

Father, father
There's no need to escalate
You see war is not the answer
For only love can conquer hate
You know we've got to find a
way
To bring back lovin' here today.

Picket lines
And picket signs
Don't punish me
With brutality
Talk to me
So you can see
What's going on
What's going on
What's going on yeah
What's going on.

Ah, ah ha, ha
I yi, yi, yi, yi, yi, yi, yi ya, ya, ya
I yi, yi, yi ya, ya, ya, ya, ya, ya, ya
She de doot doo, doo de doot
Ba doo be doo be doo boo
Boo, boo, boo, boo, boo.

Mother, mother
Everybody thinks we're wrong
But who are they to judge us
Just because our hair is long

You know we've got to find a
way
To bring some understanding
here today.

You know we've got to find a
way
To bring back some lovin' here
today.

Picket lines
And picket signs
Don't punish me
With brutality
Talk to me
So you can see
What's going on
What's going on
Yeah what's going on
Tell me what's going on.

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STANDING ON HIGHER GROUND

As recorded by The Alan Parsons Project

ALAN PARSONS
ERIC WOOLFSON

I know the truth
But I can't say
And I have to turn my head
And look the other way.

I'm not afraid
And I won't lie
As long as I see no wrong
I won't need to testify.

I see the world
And I'm looking from a higher place
Way above it all
Standing on higher ground.

I breathe the air
While they're running in a rat race
Way above it all
Standing on higher ground.

I feel the blow
But I don't speak
And I have to close my eyes
Pretending I'm asleep.

Well I see the tears
But I don't cry
As long as I do no wrong
I don't need an alibi.

I see the world
And I'm looking from a higher place
Way above it all
Standing on higher ground.

I breathe the air
While they're running in a rat race
Way above it all

Standing on higher ground.

Way above it all
Way above it all
There you were
Standing on higher ground.

Way above it all
Way above it all
There you were
Standing on higher ground.

I see the world
And I'm looking from a higher place
Way above it all
Standing on higher ground.

I breathe the air
While they're running in a rat race
Way above it all
Standing on higher ground
Way above it all.

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FIGHT FOR YOUR RIGHT (To Party)

As recorded by The Beastie Boys

R. RUBIN
A. YAUCH
THE KING

You wake up late for school
Man you don't wanna go
You ask your mom please
But she still says no
You missed two classes
Had no homework
But your teacher preaches class
Like you're some kind of jerk.

You gotta fight
For your right
To party.

Your pop caught you smoking
Man he said no way
Dad hypocrite smokes two packs a day
Man living at home is such a drag
Now your mom threw away
Your best porno mag
(Bust it).

You gotta fight
For your right
To party
You gotta fight.

Just get out of this house
If that's the clothes you're gonna wear
I'll kick you out of my home
If you don't cut that hair
Your mom busted in and said what's that noise
Oh mom you're just jealous
It's the Beastie Boys.

You gotta fight
For your right
To party
You gotta fight
For your right
To party.

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WORLD SHUT YOUR MOUTH

As recorded by Julian Cope

JULIAN COPE

She's flying in the face of fashion now
Seems to have a will of her own
She's flying in the face of fashion yeah
Seems to have it all chromed.
The time was going so frequently
She said if I try harder again
She's flying in the face of fashion now
Sells the world annually to her friend
She's singing.

World shut your mouth
Shut your mouth
Put your head back in the clouds
And shut your mouth
World shut your mouth
Shut your mouth
Put your head back in the clouds
And shut your mouth.

She always used to live so secretly
Or be seen in the avenue sound
And taking on the role of the four winds now
Having tea there out in the crowd.

She's flying in the face of

fashion yeah
Seems to have a will of her own
In lieu of what you're saying so frequently
She seems to have it
All adds up
She's singing.

World shut your mouth
Shut your mouth
Put your head back in the clouds
And shut your mouth
World shut your mouth
Shut your mouth
Put your head back in the clouds
And shut your mouth.

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Concert Review

BRUCE HORNSBY AND THE RANGE

by Scott Nance

The concert hall was small, only seating a few hundred in this sell-out crowd. But when the lights went down, it might have been several thousand by the sound of the wild cheering and applause. Bruce Hornsby might only have two hit songs to his name, but already his unique style is winning loyal fans. Bruce is now headlining his own shows, but he has also opened for John Fogerty and Huey Lewis in Europe. It was during this tour in Europe that Huey took "Jacob's Ladder," a song Bruce wrote with his brother John, and included it on the *Fore!* album. Bruce performed his own version of that song as his opener.

Bruce has a different jazz/folk combination that few other artists can ever hope to match. Even though The Range uses all types of instruments, like mandolins and violins, Bruce Hornsby's marriage to the keyboards is what makes his concerts special. He has a simple approach to a live performance. The stage is small and uncluttered. The band entered without pyro or any fanfare except the audience's enthusiasm. Bruce began to play a full live version of "Jacob's Ladder" that wasn't as loud as Huey's version, but had a feeling that was unique to Bruce Hornsby's use of piano. He followed that up with "Every Little Kiss."

If Bruce Hornsby is married to the piano, he's having an affair with an unusual rock instrument: the accordion. He dons that instrument for "The Long Race." He is able to blend sounds with his own energy. He plays the accordion with the same skill he does with the piano, and switching instruments breaks up the action. From here, Bruce moves to his second big song, "Mandolin Rain." Bruce Hornsby is removed from the L.A. hype, and it shows. The music is exciting, but not artificially padded. The presentation is simple and direct. He wants to move his audience emotionally without the help of anything besides his own soul.

With only his debut LP *The Way It Is*, it would be impossible to carry off his one hour forty-five minute set



Philip Schmid

with only his own material, so he uses other songs, including "Jacob's Ladder," and an old Grateful Dead tune, "Girl From The North Country." After pleasing the deadheads in the crowd, Bruce launches head first into a red-hot electric piano instrumental which lasts twenty to twenty-five minutes, soars between a heart-pounding, almost classical symphony to uptempo sizzling killer jazz. With the audience's adrenalin going a mile a minute, on the edges of their seats in pure enjoyment, Bruce bridges smoothly into an extended performance of his modern classic, "The Way It Is."

With the crowd keyed-up again for great rock music, Bruce Hornsby follows up that title track with a song about his experiences in Los Angeles, "Wild Frontier." In this tune Bruce goes back to the accordion, playing a couple of very good solos both before and during that song. He also fools around a lot, not in a plastic, rehearsed way, but in a way that complements the music and draws him closer to the crowd. Just when it looks like he's done, he blows us away with a fun and enjoyable "On The Western Skyline." He comes back for "Down The Road Tonight" as the encore.

Bruce Hornsby and The Range is great for an audience that's had its fill of plastic sterile music, and opts instead for a hit band that still has a club-band, small time feel. Bruce

Hornsby seems to want to make a difference in today's world, and so far he's succeeded by showing us that music needn't be a corporate money racket, that it can be something that is free, open minded, and fun, with no ties to what his image looks like.

Bruce Hornsby doesn't care about the way it is, he does it the way it should be.

A virtually unknown act from the RCA label, Gary Chapman, opened for Bruce Hornsby and The Range. Chapman's style works very well with Hornsby's. If anything, Gary Chapman is even simpler than Bruce. Chapman knows he was unexpected, and he admits it. "Remember when you were a kid, and your mother would make you eat these gross green things before dessert? Well, we're your green things."

Gary Chapman was just awesome, and able to hold his own. He wasn't reliant on any one instrument or music style, and performed songs like "Want That Girl," "Love History," and "Love Is Worth A Chance," with a powerful force that had even the most skeptical in the crowd cheering before the end of his set. Any of those songs could be hits someday, and Gary Chapman has a love for music that started the evening off in the right tone. He's someone who could revolutionize today's music the same way Bruce Hornsby has.

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EXCLUSIVE INTERVIEW WITH

by Steve Wosahla

peter cetera



Dick Zimmerman

Three years ago, Peter Cetera moved his family away from Los Angeles to Sun Valley, Idaho, where he enjoys the serenity of the mountains and keeps far enough away from the gossip of the entertainment industry.

"I finally went solo and had the opportunity to move where I've always wanted to go," explained the former bassist and lead vocalist of Chicago. The sports-minded musician enjoys biking, hiking and camping and the great outdoors. But his winters are now more reminiscent of the days when Chicago Transit Authority (as they called themselves on their debut) emerged from the Windy City and went on to become one of the most successful American bands ever, first in jazz-rock and recently in their pop reincarnation.

Cetera's trademark big-ballads like "Glory Of Love" and "The Next Time I Fall" are recent chart-toppers but long-time fans know him for "If You Leave Me Now," "Hard To Say I'm Sorry," "Stay The Night," "Hard Habit To Break" and a score of others. He spent a decade and a half in Chicago and stayed over the course of seventeen longplayers, including their stunning comeback with *Chicago XVI* and *Chicago XVII*. He had released one solo album, *Full Moon*, in 1981, but finally called it quits with Chicago and went solo permanently. His current album is near-platinum and called *Solitude/Solitaire*.

His new album doesn't quite match the racy grooves of a rejuvenated Chicago's "Along Comes A Woman" and "Stay The Night," but given his reputation for big slow ballads, listeners may be caught off guard by the sleek keyboard and drum-programmed sounds that are at the heart of the record. But "Glory Of Love," the theme from "Karate Kid Part II," and "The Next Time I Fall," sung with Amy Grant, cast Cetera's reputation as a premier balladeer in stone.

Diane Nini, with whom Cetera co-wrote "Glory Of Love," has been his wife for five years. Their daughter was born three and a half years ago. "If you had ever told me that I would have kids, I would have never believed you," he laughed one recent afternoon. "I was definitely against having kids. I was definitely a dogman. A dogman is someone who carries around pictures of his dog. People bore you to death with pictures of their kids, so you can bore them to death with pictures of your dogs."

Peter had as many as five pets in his Chicago days. Now it's down to two, the same amount as his pair of number one singles. For more of his random thoughts, read on.

Song Hits: Congratulations on "Glory Of Love's" Oscar nomination for best original song. I know "Prima Donna" from *Chicago XVII* appeared in "Two Of A Kind," but aside from that, is this the first song you've ever written for a movie?

Peter Cetera: Yeah, although "Hard To Say I'm Sorry" did appear in "Summer Lovers." But they cut it up. I think it appeared for one-tenth of a second.

SH: Did you get to see the movie before you wrote the song?

PC: Some. They basically wanted a Peter Cetera ballad and that's what we gave them.

"The hardest thing was knowing that I never really wanted to be in a group and here I was in a group for fifteen or sixteen years."

SH: How do you feel about your chances of winning at the Academy Awards?

PC: I guess I have one chance in five! Winning is always sort of relative. Just to be nominated is really an honor. I found that out two nights ago at the Grammys. Of course you always want to win, but you just have to say, "Hey I got nominated." That in itself is terrific.

SH: You had done one solo album previous to *Solitude/Solitaire*, and I was wondering if you felt you could continue doing solo albums while still in Chicago. Did you feel you had to leave altogether?

PC: I didn't really want to work in Chicago. I think I did my time. It was time to move on.

SH: What was the hardest thing about being in a group?

PC: I think probably the hardest thing was knowing that I never really wanted to be in a group and here I was in a group for fifteen or sixteen years and compromising everything I ever wanted.

SH: Did you ever consider leaving?

PC: Oh, I considered leaving right after I joined the group! Some people are group oriented and some people aren't. I didn't really believe I was group oriented and yet I didn't know how to get out of a group. It finally came to the point where I had a daughter and I was looking at the rest of my life. Chicago wanted to go back on the road and I wanted to do a solo album. They didn't want to give me the time.

SH: Bobby Lamm of Chicago described the band like being in a family business when you know that the other members are good at whatever they do, but they drive you crazy.

PC: That's pretty much it. But there were many, many good times and those are the ones I miss. That and the camaraderie.

SH: What would you say is the biggest difference between Chicago and your solo work?

PC: The biggest difference now is I do exactly what I want to do. Before, and really toward the end of the group, I sort of did almost exactly what I wanted to do. It was basically me and (producer) David Foster in the studio, around *XVI* and *XVII*, basically doing all of the music and the writing.

SH: Ironically, it was those two records which really put Chicago back on top. Did you reach a low point before *Chicago XVI* when you were dropped by Columbia?

PC: That was about it, right there around *Chicago XV*. We had made a decision on a guitar player that wasn't right. It was the old corporate ball-game, hearing "Come on you guys, you've got to get back on the road." And we weren't really making any strong music.

SH: How did you come back?

PC: You know, sometimes when nobody is in control, you have to take control. And at that point I said, "Hey, the only way out of this group is to get

it back on top. I'm not ready to go down with the ship." So I kind of rode it myself.

SH: Did you ever feel like you were one of the group's leaders?

PC: No, I never did. I never wanted to be the leader of Chicago because I never felt that Chicago said what I wanted to say, and I didn't want to be the leader of that.

SH: Do you mean politically?

PC: Not politically, because I'm not a political person. But musically I never felt that all of the directions we went in were me.

SH: Like the jazz direction?

PC: Yeah, that was as far away from me as I could be. I was pissed about that. That's not something I was proud of. There's nothing worse than doing music or art or whatever that's not yours. Never ever did I consider myself a jazz musician. That went on for a long time, way too long. I was always outvoted.

SH: Listening to your new album, I was surprised at how upbeat it was. I think because your ballads are your biggest hits, they give you an image that that's all you do.

PC: That's the kind of thing I've been fighting. You always want success, but you want success on your terms. It's kind of a double-edged sword. You're very happy to have a hit, but you want people to know you for everything you do.

SH: Do you think people think you're too middle of the road?

PC: Yeah, I think so. Critics and people can kind of paint you in one bag and that's it. You kind of have to fight your way out of it. I was talking to somebody the other day and I was wondering if John Denver had recorded "Addicted To Love," if it would have been the same way as Robert Palmer did it. I would bet that he wouldn't have had a hit with it. I mean, could you imagine John Denver?

SH: Aside from your new single, Chicago's "Along Comes A Woman," and "Big Mistake," is probably the most rock 'n' roll of all the songs you've ever done. It's about women who keep falling for the wrong guy. Maybe the women's movement will adopt it.

PC: I'm kind of down on the macho side of men, you know — rape, plunder and pillage the female population to get what you want. I'm not the macho chauvinist, so I feel for that type. Sure, I'd love to have them adopt my song!

SH: Why do you think women keep

making as you call it, the big mistake?

PC: I think a good man is getting harder and harder to find. That's kind of put the pressure on women. Just in sheer numbers, women are outnumbering men. I just feel too, that sex is getting a little bit out of hand. I think making a decision to live with somebody or marrying somebody shouldn't be based on a totally sexual aspect.

SH: Are there any other musical styles you'd like to explore in the future?

PC: I'd like to have a number one country single.

SH: Do you really think you'd do a country song?

PC: Oh sure. But I'm not sure whether I'd sing it or not. I might write it for someone. There's a lot of guys I admire.

SH: Like who?

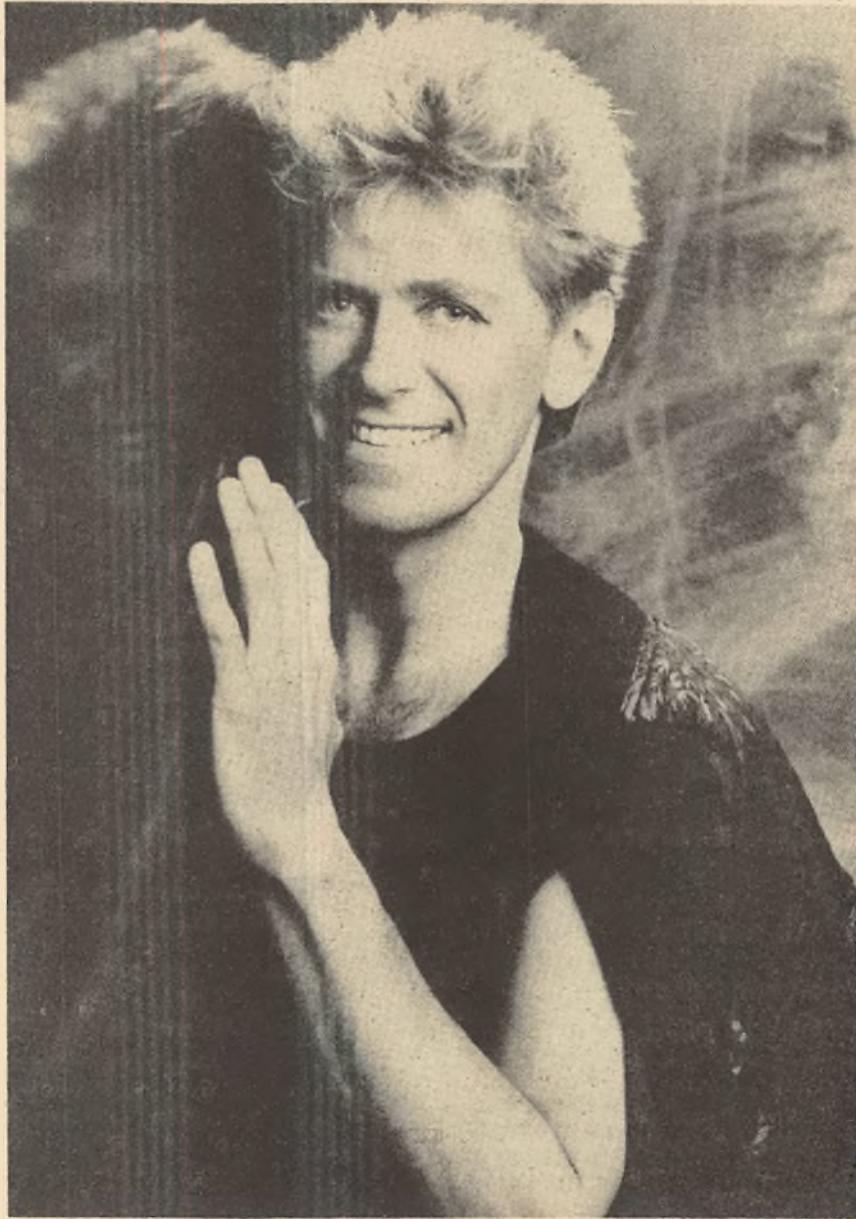
PC: George Jones, Ricky Skaggs, Randy Travis.

SH: Have you ever written for anyone else?

PC: Actually, I wrote a couple of songs a year ago for Julio Iglesias. But he's still doing his album. I wrote "You're The Inspiration," which was a big hit for Chicago, for Kenny Rogers, but he turned it down.

SH: Maybe having a hit with "Big Mistake" and putting out a country single will help to change your image. Do you think you have any power to change it?

PC: Well, I don't know if I have any power, but I'm sure not going to give up. I'm very proud of my ballads because they touch a lot of people. But I am more than my ballads. I like my rock 'n' roll too.



Dick Zemanek

(I Just) DIED IN YOUR ARMS

As recorded by Cutting Crew
NICK VAN EEDEN

Oh I, I just died in your arms tonight
It must have been something you said
I just died in your arms tonight.

I kept looking for something I can't get
Broken hearts lie all around me
And I don't see an easy way to get out of this
Her diary it sits by the bedside table
The curtains are closed
The cat's in the cradle

Who would've thought that a boy like me Could come to this.

Oh I, I just died in your arms tonight
It must've been something you said
I just died in your arms tonight
Oh I, I just died in your arms tonight
It must've been some kind of kiss
I should've walked away
I should've walked away.
Is there any just cause for feeling like this
On the surface I'm a name on a list
I try to be discreet
But then blow it again

I've lost and found it's my final mistake
She's loving by proxy no give and all take
'Cos I've been thrilled to fantasy One too many times.
(Repeat chorus)

It was a long hot night
She made it easy she made it feel right
But now it's over the moment has gone
I followed my hands not my head
I know I was wrong.
(Repeat chorus)

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ROCK THE NIGHT

As recorded by Europe

JOEY TEMPEST
MIC MICHAELI

I've gone through changes
I've gone through pain
But it's not enough reason
For me to go insane
I know the feeling
Just when it grows
I'm in a rage up from my head down to my toes.

You know it ain't easy
Running out of thrills

You know it ain't easy
When you don't know what you want
What do you want.

You want to rock now rock the night
'Til early in the morning light
Rock now rock the night woh oh, woh oh
Rock now rock the night
You'd better believe it's right
Rock now rock the night woh oh, woh oh.

I know my limit
Just what it takes
When things ain't good enough

I just pull the brake
Sometimes it's easy
Sometimes it's tough
But just have one thing clear
I can't get enough.

You know it ain't easy
Running out of thrills
You know it ain't easy
When you don't know what you want
What do you want.
(Repeat chorus)

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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 sail 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, oh.

Save me
Save me from tomorrow
I don't want to sail with this ship of fools no, no
Oh save me
Save me from tomorrow
I don't want to sail with this ship of fools no, no
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 no, no, no.
(Repeat)

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P i c k O F T H E L i t t e r

by Rich Sutton



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

\$\$\$\$\$ The Joshua Tree

U2

Island

Dark, moody, enigmatic and brilliant are all good adjectives for *The Joshua Tree*. Never at home with the safe, polished or contrived, *The Joshua Tree* makes a move for the more mainstream ear without sacrificing the remarkable sounds that this band has come to be known for.

Unlike the band's *October* and *The Unforgettable Fire*, which were at times eclectic, *The Joshua Tree* finds its groove rather early on and tracks it.

By no means a totally happy album, or even an anthemic one like *War*, U2 takes the best of both of their worlds by combining the production of Steve Lillywhite (albums 1, 2 and 3), along with Eno and Lanois (who picked up on *Unforgettable Fire*), to conjure up some old demons and slay some new ones as well.

Without trying too hard, straining too much, or posing at all, U2 proves that it is possible to play political, serious rock and roll without becoming overly maudlin. Bravo!

\$\$\$\$ I'm No Angel
The Gregg Allman
Band
Epic

It's difficult to know what to say about Gregg Allman. Judging from some of his past efforts, it's totally possible that he finds himself tongue-tied as well. With Cher and the many reformations of the Allman Brothers all a part of the past, and the Georgia Satellites in the top 10, maybe the best thing to say is that it looks like Allman's time has come again.

I'm No Angel stays smartly away from uncharted Allman territory and relies instead on Gregg's considerable vocal and keyboard talents. "Not My Cross To Bear" is an interesting re-take of a song that appeared on the first Allman Brothers' album. Nearly twenty years later, it speaks even louder for one brother who's managed to outlive the good and the bad times.



\$\$\$ Never Enough
Patty Smyth
Columbia

So far, Patty Smyth has been beset with a band that fell apart before they could tour to support her smash EP. Now, she's with no band at all. And no one to write her songs.

Smyth has one of the most distinctive and aggressive voices in rock and roll. On *Never Enough* she can't seem to find the right song to showcase it. A chart-topper or two, sure, but it seems like Smyth deserves more. Assuming she finds the right songwriter — she'll get it.

\$\$½ Still Standing
Jason and The Scorchers
EMI/America

Georgia Satellites certainly come up in conversation a lot recently. At first, I thought it was a one-band reincarnation of, dare I say, "southern rock?" Now I think I see that they've opened the door to the pop charts for a number of rock and roll bands. One of which may be Jason and The Scorchers.

Not that these guys couldn't do it on their own. However, the rough edges of *Still Standing* needed some other group to pave their way. Certainly not "country punk," and a far cry from what I grew up with as "southern rock," *Still Standing* blazes with a vengeance.

\$\$½ Men And Women
Simply Red
Elektra

Mick Hucknall looks like one of those guys who got the stuffing beat out of him during recess just for being a wise guy. Yet his flaming red locks and schoolboy attire belie a wisdom in his songs that are anything but sophomoric.

In a very short time, Hucknall has risen to the top of the British blue-eyed soul heap with a style that is neither forced or mimicking. With the pen of Lamont Dozier, Hucknall pays more than homage to the Detroit city from which Simply Red draw much of their steam. Both "Infidelity" and "Suffer" shine with a mighty Motown polish.

Hucknall may look like a wise guy, but he is a wiser guy for finding his own niche among the stack of American r&b and soul records from which Simply Red derive their being.



Gary Harry

\$\$\$½ Licensed To Ill
Beastie Boys
Def Jam/Columbia

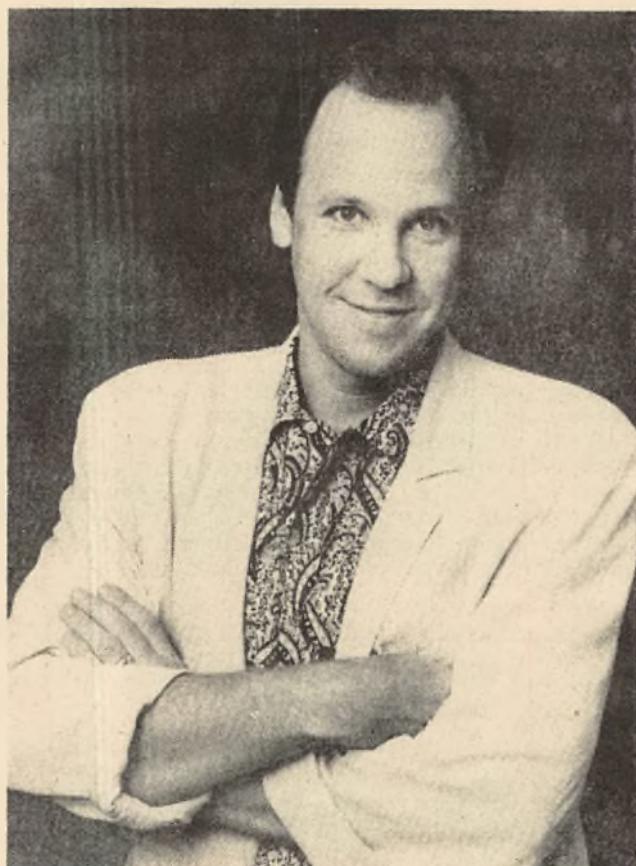
Did these guys look dumb on the Grammys or what? Right, right, different, we know. But c'mon. It looked like senior skit night at high school. Yet even more embarrassing 'cause you don't know the performers. But then, trying to figure out the Beastie Boys is not what it's all about.

Beastie Boys aren't about discussing, analyzing or explicating. Beastie Boys are about doing. Which they do with the windows down and everything hanging out on *Licensed To Ill*. Are these guys serious? Hope not. They're here to party, and they'd like you to come along for a ride. Okay. Just make sure your insurance is paid up.

\$\$ The Return Of Bruno
Bruce Willis
Motown

Put *Moonlighting*'s Bruce Willis, Motown Records and underrated jazz/pop singer/producer Robert Kraft in the same room, and you get fireworks. Right?

Oops. Everyone who's had a hit TV show has tried to have a hit album. Few have succeeded. Willis may not get much farther. Despite a promising single, *The Return Of Bruno* lacks the soul it so desperately strains for. You don't become a great ballplayer just by showing up for the game, and you don't become a pop star just by putting somebody else's good songs on your album. Sorry Motown. Sorry Robert. And sorry Bruce.



\$\$\$½ Don't Disturb This Groove
The System
Atlantic

Everybody (well, almost everybody) has taken the songwriting of The System to the bank. Why this duo can't take their base materials and turn them to gold or platinum like Robert Palmer and others have done, is beyond explanation. Could this be their shot at the limelight? Probably.

Whispering with the ease of a Luther Vandross or James Ingram, but with the conviction of a Smokey Robinson, *Don't Disturb This Groove* starts with the silky smooth sound that radio eats for breakfast, lunch and dinner. At times the edges are less smooth, but The System are consistent in a quest for a polished, highly stylized sound.

There's no doubt that The System have found their groove. Let's just hope that a few other explorers find their trails as well.

DAY-IN DAY-OUT

As recorded by David Bowie

DAVID BOWIE

Day-in
Day-out
Stay-in
Fade-out
Day-in oo, oo
Day-out oo, oo, oo.

*She was born in a handbag
Love left on a doorstep
What she lacks is a backup
Nothing seems to make a dent.*

*Gonna find her some money honey
Try to pay her rent
That's the kind of protection
Everyone is shouting about.*

Day-in
Day-out
Stay-in
Fade-out
Day-in oo, oo
Day-out oo, oo, oo.

First thing she learns is she's a citizen

*Some things they turn out right
But when you're under USA
Someone rings a bell and it's all over
She's going out of her way
Stealing for that one good rush.*

Day-in
Day-out
Stay-in
Fade-out
Day-in oo, oo, oo
Day-out oo, oo, oo.

*She could use a little money
She's hangin' on his arm like a cheap suit
She's got no money honey
She's on the other side
Oh come on little baby
Late night big town police shake down.*

Oo, oo
Oo, oo
Day-in
Day-out
Stay-in
Fade-out
Oo, oo
Oo, oo.

Day-in

Day-out
Stay-in
Fade-out
Day-in oo, oo
Day-out oo, oo, oo.

*She's got a ticket to nowhere
She's gonna take a train ride
Nobody knows her or knows her name
She's in the pocket of a home boy
Oo she's gonna take her a shotgun pow
Spin the grail spin the drug
She's gonna make them well aware
She's an angry gal.*

Day-in
Day-out
Stay-in
Fade-out.

*Suddenly there's angels everywhere
And they shootin' her down
Shooting her with video, drugs,
bullets and promises
Angels in a ton of sound.
(Repeat chorus)*

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THE BOY IN THE BUBBLE

As recorded by Paul Simon

PAUL SIMON FORERE MOTLOHELOA

*It was a slow day
And the sun was beating
On the soldiers by the side of the road
There was a bright light
A shattering of shop windows
The bomb in the baby carriage
Was wired to the radio.*

*These are the days of miracle and wonder
This is the long distance call
The way the camera follows us in slo-mo
The way we look to us all
The way we look to a distant constellation
That's dying in a corner of the sky
These are the days of miracle and wonder
And don't cry baby
Don't cry, don't cry.*

*It was a dry wind
And it swept across the desert
And curled into the circle of birth
And the dead sand
Was falling on the children
The mothers and the fathers
And the automatic earth.*

*These are the days of miracle and wonder
This is the long distance call
The way the camera follows us in slo-mo
The way we look to us all
The way we look to a distant constellation
That's dying in a corner of the sky
These are the days of miracle and wonder
And don't cry baby
Don't cry, don't cry.*

*It's a turn around jump shot
It's ev'rybody jump start
It's ev'ry generation
Throws a hero up the pop charts
Medicine is magical
And magical is art*

*There goes the boy in the bubble
And the baby with the baboon heart.*

*These are days of lasers in the jungle
Lasers in the jungle somewhere
Staccato signals of constant information
A loose affiliation
Of millionaires and billionaires and baby.*

*These are the days of miracle and wonder
This is the long distance call
The way the camera follows us in slo-mo
The way we look to us all oh yeah
The way we look to a distant constellation
That's dying in a corner of the sky
These are the days of miracle and wonder
And don't cry baby
Don't cry, don't cry, don't cry.*

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SKIN TRADE

As recorded by Duran Duran

SIMON LeBON
NICK RHODES
JOHN TAYLOR

Working on the weekend baby
She's working all through the night
A jump into the deep end gave her
The evidence she required.

Take fire
She's got pearls
Don't fake it when it comes to making money
So she smiles
But that's cruel
If you knew what she thinks
If you knew what she was after
Sometimes she wonders
And she laughs in her frustration.

Would someone please explain
The reason for this strange behavior
In exploitation's name
We must be working for the skin trade.

Doctors of the revolution gave us
The medicine we desired
Besides being absolutely painless
It's a question of compromise.

They got steel
So cool
To get angry at the weekend and go back to school
So big deal
It's what rules
When it comes to making money
Say yes please thank you
Sometimes you wonder
And you ask yourself the question.

Would someone please explain
The reason for this strange behavior
In exploitation's name
We must be working for the skin trade.
(Repeat)

I know the answer
But I'm asking you the question.
(Repeat chorus)

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HOLD ME

As recorded by Colin James Hay

COLIN JAMES HAY

Ngibambele duze kumakaza
Ngibambele duze duya banda
Ngibambele duze kumakaza
Ngibambele duze duya banda.

Oh you're born alone and die the same
In between can take awhile
Only one drop in the sea of time
Sometimes makes it hard to smile.

If you find someone to share your life
Things are never quite the same
Years we've travelled
Seem like days gone past
And we've known so little pain.

At this point in time I stand alone
To the phone I'm holding on
Dadazela mama
Dada
Outside people stare as if to say
We know there's nobody home.

Hold me
When you're lonely
Hold me
When you're lonely.

When newspapers read that all is lost
Only darkness lies ahead
I'll speak softly and soothe and chase the fear
And on me you rest your head.

When the nights are hot with heavy air
Or its freezing to the bone
Dadazela mama
Dada
You may lie drunk in the city square
You may feel lost and forlorn.

Hold me
When you're lonely
Hold me
When you're lonely.

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THE RIGHT THING

As recorded by Simply Red

MICK HUCKNALL

In the middle of the night
When the time is right
Sexilly right
I'm gonna do the right thing
Gonna move you slow
Much harder though
Sexilly so
I'm gonna do the right thing.

I'm feeling hot
I ain't never gonna stop
To get what you get
You better take what I bring
I feel it now
Much harder
More than any old how
Say you feel the pain.

Feel
I'm getting harder now
(Get off your back four get on top more)
Feel
I'm sinking farther down
(Get off your back four get on top more).

I told you to stop
You're sleeping out a lot
You told me get lost
Where's your understanding
I feel it now
Much harder
Than I've ever done now, now
Hey I'm gonna do the right thing
Let me tell you
What I'm gonna do
Hear me now.

In the middle of the night
When the time is right
Sexilly right
I'm gonna do the right thing
I'm gonna move you slow
Much harder than I've ever done now, now
Hey I'm gonna do the right thing
Let me tell you now
Hear me now
Hear me now.

You know I told you
That I would never dream of leaving now
If I did it right.

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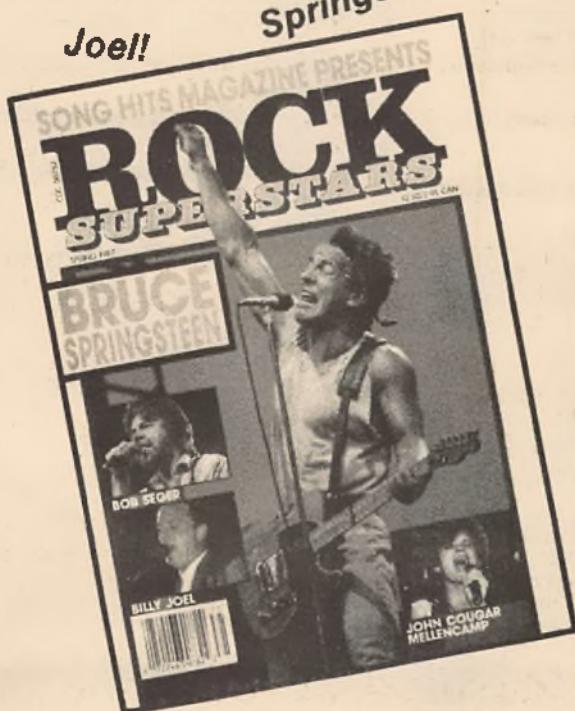


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DO YA DO YA (Wanna Please Me)

As recorded by Samantha Fox

**GRAHAM RICHARDSON
MICHAEL BISSELL**

*Are you strong enough
Give me what I want
Can you please me right now
Are you strong enough
Give me what I want
Can you please me right now.*

So you know my name

*Now you know my number
Don't the others want you
anymore
If you're gonna call
You'll see I'm stronger
Stronger than the girls you had
before.*

*Well do you know how to please
Do ya do ya wanna please me
Do ya do ya wanna please me
Do ya do ya wanna please
Please me now oh, oh, oh
Do ya do ya wanna please me
Do ya do ya wanna please me
Do ya do ya wanna please
Please me now oh.*

*Tell me how it feels
Now the table's turning
I could get you underneath my
thumb
Have you got a heart
Is your heart burning
Tell me is it pounding like a
drum oh, oh.*

*Give me what I want
Give me what I need
Give me what I want
Give me what I need
Give me what I want.*

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BAD ATTITUDE

As recorded by Deep Purple

**BLACKMORE
GILLAN
GLOVER
LORD**

*Take a look at these dirty
hands
Take a look at this face
These blazing eyes
Do you see me as a broken
man
Oh yeah tell me
Are you really that blind.*

*You got yourself a load of
trouble now
You got yourself a bad deal
You say I've got a bad attitude
How d'you think I feel.
You got me locked in a paper
cage
You think I'm chained up
But I'm just tied down
Step aside get out of my way
I won't hurt you
I had enough being pushed
around.*

*You got yourself a load of
trouble now
You got yourself a bad deal
You say I've got a bad attitude
How d'you think I feel.*

*Don't want a number
I got a name
Take a look at my face
Talk about a bad attitude
Things have got to change.*

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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.*

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FIRE

As recorded by Bruce Springsteen and The E Street Band

BRUCE SPRINGSTEEN

*You're riding in my car
I turn on the radio
I'm pulling you close
You just say no
You say you don't like it
But I know you're a liar
'Cause when we kiss
Ooh fire.*

*Late at night
I'm takin' you home
I say I wanna stay
You say you wanna be alone
You say you don't love me
But I know you're a liar
'Cause when we kiss
Ooh fire.*

*You had a hold on me right from
the start
That gripped so tight I couldn't
tear it apart
My nerves all jumpin' actin' like
a fool
Well my kisses they burn
But your heart stays cool.*

*Well Romeo and Juliet
Samson and Delilah
Baby you can bet
As love they couldn't deny
Your words say split
But your words they lie
'Cause when we kiss
Ooh fire
Fire
Fire.*

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LA ISLA BONITA

As recorded by Madonna

MADONNA CICCONE
PAT LEONARD
BRUCE GEITCH

Last night I dreamt of San Pedro
Just like I'd never gone
I knew the song
A young girl with eyes like the desert
It all seems like yesterday
Not far away.

Tropical the island breeze
All of nature wild and free
This is where I long to be
La Isla bonita
And when the samba played
The sun would set so high
Ring through my ears and sting my eyes
Your Spanish lullaby.

I fell in love with San Pedro
Warm wind carried on the sea
He called to me
Te diro te amo

I prayed that the days would last
They went so fast.

Tropical the island breeze
All of nature wild and free
This is where I long to be
La Isla bonita
And when the samba played
The sun would set so high
Ring through my ears and sting my eyes
Your Spanish lullaby.

I want to be where the sun warms the sky
When it's time for siesta
You can watch them go by
Beautiful faces no cares in this world
Where a girl loves a boy
And a boy
Loves a girl.

Last night I dreamt of San Pedro
It all seems like yesterday
Not far away.

Tropical the island breeze
All of nature wild and free

This is where I long to be
La Isla bonita
And when the samba played
The sun would set so high
Ring through my ears and sting my eyes
Your Spanish lullaby.

Ba da, du, da
Tropical the island breeze
All of nature wild and free
This is where I long to be
La Isla bonita
And when the samba played
The sun would set so high
Ring through my ears and sting my eyes
Your Spanish lullaby.

La, la, la, la, la, la
Te diro te amo
La, la, la, la, la, la
El dijo que te ama.

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TOO HOT TO STOP

As recorded by Benjamin Orr

BENJAMIN ORR
DIANE GREY PAGE

It's about time
You told me what you wanted
It's about time
You show me what goes where
There's a lot on the line
Or it's back to where we started
It's about time
And maybe I don't care.

It's about time
Count it back to zero
There's a lot on the line
Time to clean the air
Keepin' in mind
Or it all goes out the window
It's about time
Well I can't see it but I know it's there.

Remember
It's too hot to stop
Remember
It's too hot to stop.

It's about time
You gotta face up to factor

It's about time
Cause it's been on my mind
There's a lot on the line
If it's left to any question
It's about time
Well you can call it in anytime.

Remember
It's too hot to stop
Remember
It's too hot to stop.

You make it so hard
Gettin' through to ya
It's not the time
For throw away
Just like it's all somethin' new to ya
You can hang on
Or run away.

It's about time
You start to get the picture
It's about time
You gotta take a look around
Keepin' in mind
And cause you're almost over limit
It's about time
And it's all about to come down.

It's about time
You gotta wake and smell the coffee

It's about time
You gotta open up your eyes
There's a lot on the line
So tired of hearin' sorry
It's about time
Cause you're part of the large surprise.

Too hot to stop
Remember
Too hot to stop.

Well you make it so hard
Gettin' through to ya
It's not the time
For throw away
Just like it's all somethin' new to ya
You can hang on
Or run away.

It's about time
You told me what you wanted
It's about time
It's about time yeah
Keepin' in mind
Or it's back to where we started
It's about time
It's in your mind about time.

(Repeat chorus)

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BRASS MONKEY

As recorded by The Beastie Boys

M. DIAMOND

A. YAUCH

THE KING

R. RUBIN

Brass Monkey
That funky monkey
Brass Monkey junkie
That funky monkey.

Brass Monkey
Got this dance that's more than real
Drink Brass Monkey
Here's how you feel
You put your left leg down
Your right leg up
Tilt your head back
And you finish the cup
M.C.A. with the bottle
D. rocks the can
Adrock gets nice with Charlie Chan
We offered Moet
We don't mind Chivas
Wherever we go
We bring the monkey with us
Adrock drinks three
Mike D. is D.
Double R foots the bill most definitely
I drink Brass Monkey and I rock well
I got a castle in Brooklyn
That's where I dwell.

Brass Monkey
That funky monkey
Brass Monkey junkie
That funky monkey.

'Cause I drink it anytime
At anyplace
When it's time to get ill
I'll pour it on my face
Monkey tastes def
When you pour it on ice
Come on y'all
It's time to get nice
Coolin' by the lockers
Getting kind of funky
Me and the crew
We're drinking Brass Monkey
This girl walked by
She gave me the eye
I reached in the locker
Grabbed the Spanish Fly
I put it with the monkey
Mixed it in a cup
Went over to the girlie
Yo baby what's up
I offered her a sip
The girl she gave me lip
It did begin the stuff we're in
And now she's on my

Brass Monkey
That funky monkey
Brass Monkey junkie
That funky monkey.

Step up to the bar
Put the girl down
She takes a big gulp
And slaps it around

Take a sip
You can do it
You get right to it
We had a case in the place
And we went right through it
You got a dry Martini
Thinking you're cool
I'll take your place at the bar
I smack you off your stool
I'll dog a '40 dog' in a single
gulp
And if you got beef
You'll get beat to a pulp
Monkies and parties
And reelin' and rockin'
Def, def
Girls, girls
All y'all jockin'
It's a song and dance keeping
you in a trance
If you don't buy my record
I got my advance
I drink it
I think it
I see it
I be it
I love Brass Monkey
But I won't give D. it
We got the bottle
You got the cup
Come on everybody
Let's get

Brass Monkey
That funky monkey
Brass Monkey junkie
That funky monkey.
(Repeat)

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TALK DIRTY TO ME

As recorded by Poison

BRET MICHAELS

BOBBY DALL

C.C. DeVILLE

RIKKI ROCKETT

You know I never
I never seen you look so good
You never act the way you
should
But I like it
And I know you like it too
The way that I want you
I got to have you
Oh yes I do
You know I never
I never ever stay out late
You know that I can hardly
wait
Just to see you
And I know you cannot wait

Wait to see me too
I gotta touch you.
'Cause baby we'll be
At the drive-in
In the old man's Ford
Behind the bushes
Till I'm screamin' for more
Down the basement
Lock the cellar door
And baby
Talk dirty to me.

You know I call you
I call you on the telephone
I'm only hoping that you're
home
So I can hear you
When you say those words to
me
And whisper so softly
I gotta hear you.

'Cause baby we'll be
At the drive-in
In the old man's Ford
Behind the bushes

Till I'm screamin' for more
Down the basement
Lock the cellar door
And baby
Talk dirty to me.

C.C. pick up that guitar and
talk to me.

'Cause baby we'll be
At the drive-in
In the old man's Ford
Behind them bushes
Till I'm screamin' for more,
more, more
Down the basement
And lock the cellar door
And baby
Talk dirty to me yeah
And baby
Talk dirty to me
And baby
Talk dirty to me.

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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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WITH OR WITHOUT YOU

As recorded by U2

BONO

*See the stone set in your eyes
See the thorn twist in your side
I wait for you.*

*Sleight of hand and twist of fate
On a bed of nails she makes me wait
And I wait
With or without you
With or without you.*

*Through the storm we reach the shore
You give it all but I want more
And I'm waiting for you.*

*With or without you
With or without you
I can't live
With or without you.*

*And you give yourself away
And you give yourself away
And you give
And you give
And you give yourself away.*

*My hands are tied
My body bruised she got me*

*with
Nothing left to win
And nothing else to lose.*

*And you give yourself away
And you give yourself away
And you give
And you give
And you give yourself away.*

*With or without you
With or without you
I can't live
With or without you.*

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MEET ME HALF WAY

As recorded by Kenny Loggins

MORODER WHITLOCK

*In a lifetime
Made of memories
I believe
In destiny
Every moment
Returns again in time
When I've got the future on my mind*

Know that you'll be the only one.

*Meet me half way
Across the sky
Out where the world belongs to only you and I
Meet me half way
Across the sky
Make this a new beginning of another life.*

*In a lifetime
There is only love
Reaching for
The lonely one
We are stronger*

*When we are giving love
When we put emotions on the line
Know that we are the timeless ones.*

*Meet me half way
Across the sky
Out where the world belongs to only you and I
Meet me half way
Across the sky
Make this a new beginning of another life.
(Repeat)*

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ROBERT CRAY

by Elianne Halbersberg



You would be hard pressed these days to find someone who's NOT singing the praises of Robert Cray. His latest album, *Strong Persuader*, has shot the singer/songwriter/guitarist to the top of everyone's list; his distinctive blues style has brought a new approach to current sounds. In addition to winning rave reviews for his vinyl and live performances (Cray

is presently on tour as special guest of Huey Lewis and The News), he's also garnering recognition and awards from his peers. Cray walked off with six Handy Awards, sponsored by the Blues Foundation, breaking his own record of four awards in 1984.

Despite the recent accolades, however, Cray paid his dues before the general public caught on. He released numerous albums: *Who's Been Talkin'* (1980), *Bad Influence* (1983), and *False Accusations* (1985), again viewed as landmarks by his contemporaries, but not until *Strong Persuader* and "Smoking Gun" did across-the-board ears catch on to what everyone else seemed to know. Success had been solid overseas. The Robert Cray Band was selling out mid-sized European halls. With legends like Eric Clapton spreading the word, however, PolyGram Records caught on and soon Cray was making headline news in the U.S.

In the course of his career, Cray's lineup has changed numerous times, although he remains constant with high school friend and partner Richard Cousins on bass. Today, the band also features keyboardist Peter Boe and drummer David Olson. Recording *Strong Persuader* was, Cray says, "a combination of a good amount of songs and being able to rely on the help of our producers, Bruce Bromberg and Dennis Walker, who also write, and have been with us since 1978, so they are really a part of the team. We experimented in the studio, and we didn't take as long. It was fun to do, experiencing a lot of new ideas and in some cases, playing solos for the first time. It was refreshing."

The one thing Cray considered a risk was the possibility of losing some of the spontaneity of his playing and singing during the sessions, due to interruptions caused by touring commitments. "That's true," he agrees, "because we started the album last January, and we weren't able to go back into the studio until April. So we ended up throwing everything out and starting over again, then we went back out on the road and back in the studio in June or July to start fresh! Once I'm in, the most I'll do a song is two or three times, and if I still don't get it, I leave it alone. We'll cut the tracks and I do work on vocals, because they can always be erased and re-recorded later. When I do the songs on the road, I get inspiration for a certain vocal attack or guitar solo to color it up. I generally don't add new songs to the set, only from the past albums, because there's not that much time to rehearse. We have to book rehearsal time to work up material, and the only time we learn new songs is before we go in the studio.

"We tape shows occasionally," he continues. "I'm still not used to hearing myself, and I know that what can be done can always be done better. It's all a learning process and you can never learn everything. One thing about leaving the project to tour is having producers who are good friends. When I'm there, I know I can have my 'say so' on the sound, and the mix, but if we have to go, I also know I can trust them. That's the advantage of having someone you've known a long time. I would hate to have to find a new producer each time we go in the studio."

Cray has done outside work on albums by Albert Collins and an English group, Blues In Trouble, and has been getting other offers, although nothing is definite. For the time being, his efforts are all concentrated on The Robert Cray Band, and perfecting a craft that many would argue is already flawless. For those who wonder just how he gets that incredible sound, Cray offers, "I have four Fender Stratocasters — I like everything about that guitar. I changed from Gibsons about eight or nine years ago. I really liked the sound Albert Collins' rhythm guitarist got from the Strat, and one day in Eugene, Oregon, I finally got one with the right neck size. On the road, I usually play my favorite one, a '64, all the way through our set. I change once for another '64, then go back to my original one. As far as my solos are concerned, the only song in our set where the solo remains the same is 'Phone Booth.' I don't play it the same as on the album, but the song is recognizable, and it shouldn't be changed. Some songs are like that. For the same reason, I do change certain other songs. I change the tempos, keep the structure loose and opened up for something new. The basic song is in my head, and I leave room for experimentation."

One thing that still baffles him is the use by certain performers of the guitar as a prop. "I guess they think it's part of the show," he muses. "I can remember a show we once did — it was a really weird billing that night and we were on with a certain hard rock group. They had stacks and stacks of Marshall amps on the stage, and so many of them weren't even plugged in! There were thousands of guitars on stands up there as well that they weren't even going to use! It was all up there just to impress the audience. And one thing that I will never understand is how and why a guitarist could actually take his instrument and smash it up! I certainly would never do that!"

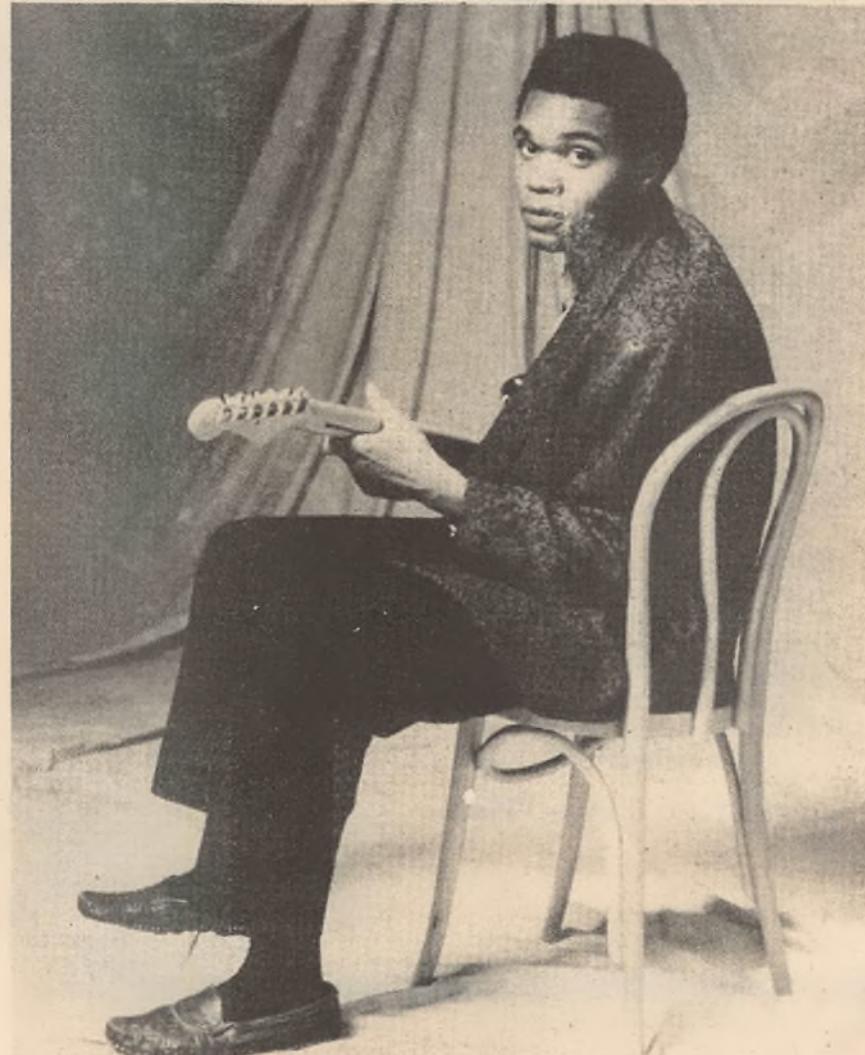
Cray notes that there is a marked difference between what he plays on stage and what he plays when he is by himself. "When I'm on my own, in my

hotel room or something, I play a whole lot more guitar than I do on the bandstand," he explains. "I run all over the neck and get it out of my

"One thing that I will never understand is how and why a guitarist could actually take his instrument and smash it up! I certainly would never do that!"

system. In a band situation, I want to play the songs the way they were meant to be played. I take some chances, but not as many."

The road does take its toll, however, in more ways than one. There is always the risk of on-the-job injuries, a musicians' predicament that has begun receiving widespread attention. "I've had my left arm cramp before," Cray notes. "Fortunately, it's only happened twice in the last year and a half. My hand actually stuck to the fingerboard and I had to peel it off with my right hand and massage it back to life almost!" There is also the problem of lousy monitors. "In a busy song like 'I Guess I Showed Her,' I play a real chunky rhythm line," he observes, "and if the system is bad, by the time the sound comes back to me after having bounced all over the room, that slapback is the worst! On a song like 'Right Next Door,' it's pretty simple, the volume is down, so it's not so bad, but that type of thing can really throw your performance." And yes, even mood can be a factor in how a band sounds on any given night. "If I'm in a bad mood, I'll tear up all over the neck," he confesses. "And for some strange reason, we play better when we're a little tired from a hard night. If we're in a real good mood, then we'll all have a good night. But," he laughs, "if we're pretty much normal, then it's time to watch out!"



SOUL SECTION

Georgio



Smokey Robinson

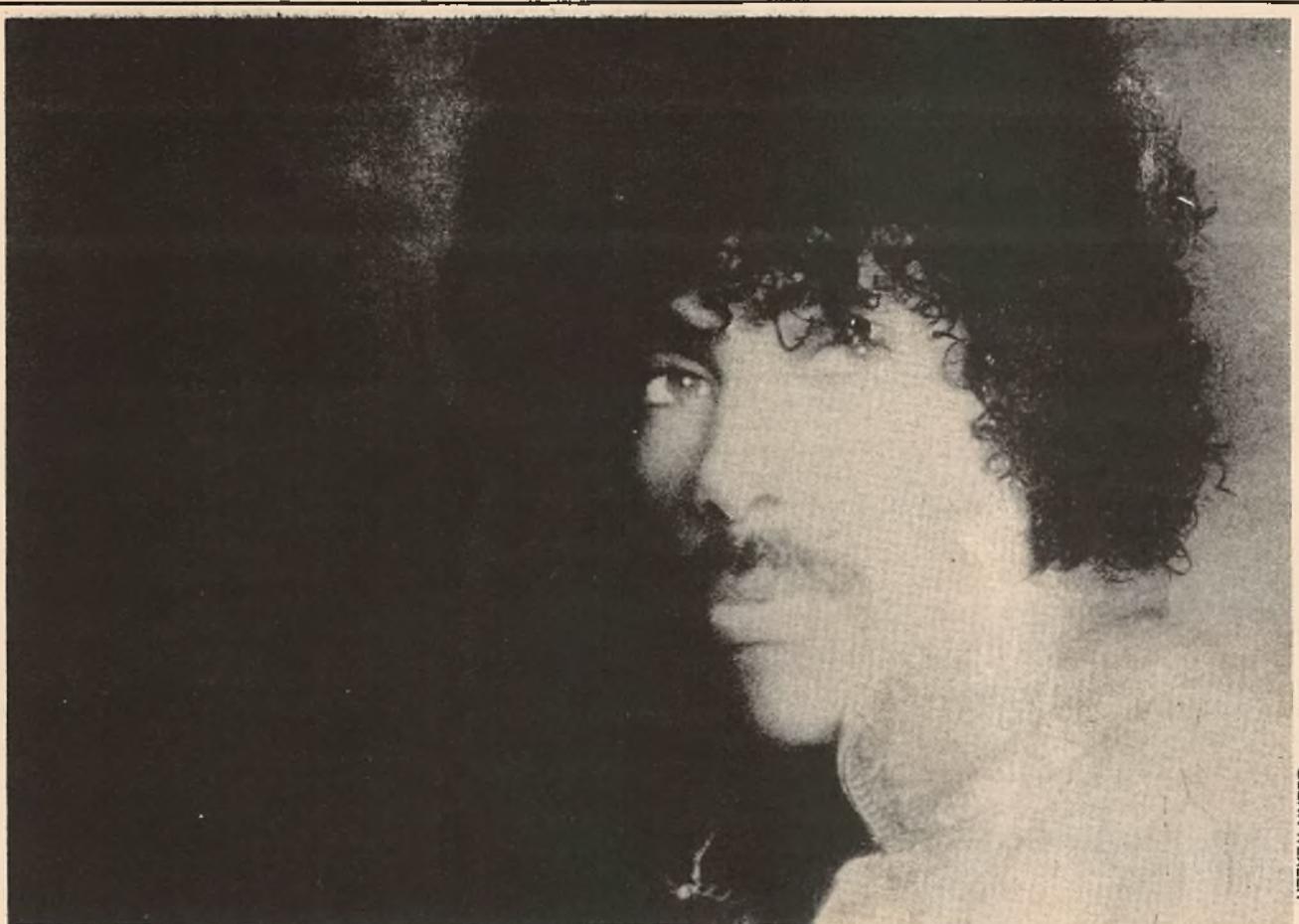


40/Caught Up In The Rapture
46/Come Go With Me
42/Crush
40/Deep River Woman
40/Earth To Micki
39/Goodbye Saving Grace
42/Hold Me
46/I Got The Feelin' (It's Over)
44/I'd Still Say Yes
41/I'm Not Perfect But I'm
 Perfect For You
43/Lean On Me
42/Lonely Road
46/Same Ole Love
41/Send It To Me
44/Sign 'O' The Times
39/Smoking Gun
44/Teaser
43/There's Nothing Better Than
 Love
41/What You Get Is What You See

Prince



Jeff Katz



GLENN WECKER

GOODBYE SAVING GRACE

As recorded by Jon Butcher

JON BUTCHER

The face in the mirror
As far as I can tell
Is looking kind of distant
Under a magic spell
Now I remember clearly

Why I lost the will to live
I gave you back your freedom
'Cause that was all I had to give.

And I said goodbye, goodbye
Saving grace
I said goodbye, goodbye
Saving grace.

I looked far behind me
To see where I went wrong
The tears have blurred my
vision

And the healing takes too long
I took a bite of the apple
A tumble of the dice
I never should have bet my
heart
If I could not pay the price.

And I said goodbye, goodbye
Saving grace
Goodbye, goodbye
Saving grace.

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SMOKING GUN

As recorded by The Robert Cray Band

D. AMY
ROBERT CRAY
RICHARD COUSINS

I get a constant busy signal
When I call you on the phone
I get a strong uneasy feeling
You're not sitting there alone
I'm having nasty, nasty visions
And baby you're in every one
yeah
And I'm so afraid

I'm gonna find you with
The so-called smoking gun.

Maybe you want to end it
You had your fill of my kind of
fun
But you don't know how to tell
me
And you know that I'm not that
dumb
I put two and one together
And we know that's not an even
sum
And I know just where
To catch you with
That well-known smoking gun.

I'm standing here bewildered
I can't remember just what I've
done
I can hear the sirens whining
My eyes blinded by the sun
I know that I should be running
My heart's beating just like a
drum
Now they've knocked me down
And taken it
That still hot smoking gun yeah,
yeah
Still hot smoking gun.

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EARTH TO MICKI

As recorded by Chaka Khan

CHARLIE SINGLETON

A-come on let's bop, let's bop
Let's relay or turn me on
A-come on you've gotta get with it
You're space bound and going strong
She said come on let's rock
Shake your body don't stop
I'm running out of fuel
A-you're good at talking
But at lis'ning you ain't too cool.

So you better get with it baby
Earth to Micki
When are you gonna land
Earth to Micki
When are you gonna land.

A-come on and use your rockets
Pull up you're 'bout to crash
How did you ever get so spaced

out
I'm afraid you're not coming back
I just wanna tell ya you're out-a your mind
It'll take a little time
But I'm sure I can talk you down
There are unearthly pleasures Right here on solid ground.

So you better get with it baby
Earth to Micki
When are you gonna land
Earth to Micki
When are you gonna land.

Seems like I'm forever pulling out my telescope
Ah there's my pencil
What friends
I have no friends
Talk about me will ya
What ya gonna do
Hit me ow
Talk
Is this your bridge
Well if it is

I wanna go back
Now take it back
Tell me what
Tell me you know me.

A-hold on you you'd better slow down
You might be before your time
I think you got kicked out
From the white school of bump and grind
Micki a-come on let's walk
Can we have a little talk
You've been busted in mid-flight
Cuz whenever you're puzzled
You just put on your big red light
So you better get with it baby.

So you better get with it baby
Earth to Micki
When are you gonna land
Earth to Micki
When are you gonna land.

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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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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
Finlly 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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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, 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.

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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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 fallding
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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LONELY ROAD

As recorded by Rose Royce

TERRY PRICE
BRYAN WILLIAMS

We don't talk much anymore
Kiss or make love like before
 baby
What did I do wrong
You say everything is fine
Still you're staying out all night
 honey
Has the thrill of it gone.

Didn't I give you everything
I had to give
Wasn't I there to make your life
An easy life to live
If you're gonna say goodbye
Don't worry I won't cry
But before you go
There's one thing you should
 know.

I've been down that lonely road

before
Guess what I'll never do it no
 more baby
I've been down that road a time
 or two
Guess what I'll never do it no
 more.

Each day that you weren't
 around
Oooo the strength and hope I
 found darling
I have found my way
You're just another steppin'
 stone
To fulfill my life alone
Without you
I live from day to day.

Love's a hurtin' thing
Without the one you love
And everything I do is never
 good enough
So I'm saving all my time with
 someone else in mind
And before you go
There's one thing you should
 know.

I've been down that lonely road
 before
Guess what I'll never do it no
 more baby
I've been down that road a time
 or two
Guess what I'll never do it no
 more.
Didn't I give you everything
I had to give
Wasn't I there to make your life
An easy life to live
If you're gonna say goodbye
Don't worry I won't cry
But before you go
There's one thing you should
 know.
I've been down that lonely road
 before
Guess what I'll never do it no
 more baby
I've been down that road a time
 or two
Guess what I'll never do it no
 more.

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CRUSH

As recorded by Grace Jones

GRACE JONES

Crush, crush
Blush, blush
Crush, crush
I'm just a flirt
Come to my place
I'll take off my shirt
Stay awhile
No one else can make you smile
I gotta crush, crush
I gotta rush
You make me blush

I gotta crush, crush.

We can get away with murder
Push me a little bit further
You come to me in danger
Then treat me like a stranger
Love me for a little while
With your cool precision
I'll wake you with my smile
She is no competition.

Let's not get heavy
The chemistry is inside
Don't fight decisions baby
Don't leave me behind
Love me for a little while
With your cool precision
I'll wake you with my smile

She is no competition.

We can get away with murder
Push me a little further
You say we are lovers
We love undercover.

Crush, crush
You make me blush
Just a little too close for
 comfort
So long as I don't get hurt
I've gotta crush, crush
I gotta rush
You make me blush
I gotta crush, crush.

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HOLD ME

As recorded by Sheila E.

SHEILA E.
CONSTANCE GUZMAN
EDDIE MININFIELD

I've tried so many times
To erase your memory from my
 mind
Yet it doesn't ever last for long
I see your picture
Then I hear your voice
Our love must be stronger than
 before.

Every time I see your eyes

Touch me
Hold me
Every time I hear your voice
Touch me
Hold me.

Here I stand defenseless
As I look into your eyes
There's nothing left to say or do
You fill my head with promises
And all your pretty lies
Would it be so wrong
To want you by my side.

Every time I see your eyes
Touch me
Hold me
Every time I hear your voice

Touch me
Hold me.

I'm captured by my senses
Lost in your reverie
Our love must be stronger than
 before.

Every time I see your eyes
Touch me
Hold me
Every time I hear your voice
Touch me
Hold me.

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THERE'S NOTHING BETTER THAN LOVE

As recorded by Luther Vandross & Gregory Hines

LUTHER VANDROSS
JOHN "SKIP" ANDERSON

I fell asleep late last night
And I dreamed the night and almost half the day away
I just got up
So that I could hear her say
She's still in love
And no one could take her love away.

Love wakes me up every day
And I thought no one could ever make me feel this way
It fills me up
Every time I hear her say
She's still in love

And no one could take her love away
I wanna be loved.

There's nothing better than love
What in the world could you ever be thinking of
It's better by far
So let yourself reach for that star
And go no matter how far
To the one you love to love.

I mean all these words I've said
You don't have to guess what's going on inside my head
Just try to know
All the things that our hearts say
Listen to love
And always get love to lead the way
Whenever you love.

There's nothing better than love
What in the world could you ever be thinking of

It's better by far
So let yourself reach for that star
And go no matter how far
To the one you love to love.

For love you know I'd go anywhere
For love I would go there
For love to the end of nowhere
And for her love I would go.

I would love to just spend all my time
With a girl who makes me feel her love is mine
Someone you see who would only dream of me
And she'd be in love
Just 'cause she'd wanna be
She'd wanna be loved.

(Repeat chorus)

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LEAN ON ME

As recorded by Club Nouveau

BILL WITHERS

Sometimes in our lives
We all have pain
We all have sorrow
But if we are wise
We know that there's
Always tomorrow.

Lean on me
When you're not strong
And I'll be your friend
I'll help you carry on
For it won't be long
Till I'm gonna need
Somebody to lean on.

Please swallow your pride
If I have things
You need to borrow
For no one can fill
Those of your needs
That you won't let show.

Lean on me
When you're not strong
And I'll be your friend

I'll help you carry on
For it won't be long
Till I'm gonna need
Somebody to lean on.

Just call on me brother
When you need a hand
We all need somebody to lean on
I just might have a problem
That you'd understand
We all need somebody to lean on.

Lean on me
When you're not strong
And I'll be your friend
I'll help you carry on
For it won't be long
Till I'm gonna need
Somebody to lean on.

If there is a load
You have to bear
That you can't carry
I'm right up the road
I'll share your load
If you just call me.

Lean on me
When you're not strong
And I'll be your friend
I'll help you carry on

For it won't be long
Till I'm gonna need
Somebody to lean on.

Just call on me brother
When you need a hand
We all need somebody to lean on
I just might have a problem
That you'd understand
We all need somebody to lean on.

Lean on me
When you're not strong
And I'll be your friend
I'll help you carry on
For it won't be long
Till I'm gonna need
Somebody to lean on.

We be jammin', we be jammin'
We be jammin', we be jammin'
We be jammin', we be jammin'
Just call me a-when you need a friend
Call me oh baby now
Call me a-when you need a friend.

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SIGN 'O' THE TIMES

As recorded by Prince

PRINCE

Oh yeah
 In France a skinny man died
 Of a big disease with a little name
 By chance his girlfriend came across a needle
 And soon she did the same
 At home there are seventeen year old boys
 And their idea of fun
 Is being in a gang called The Disciples
 High on crack and shootin' a machine gun
 Time, time.
 Hurricane Annie ripped the ceiling off a church

And killed everyone inside
 U turn on the telly
 And every other story is tellin' u somebody died
 Sister killed her baby
 Cuz she couldn't afford 2 feed it
 And we're sending people 2 the moon
 In September my cousin tried reefer for the very first time
 Now he's doing horse
 It's June
 Times, times.

It's silly no
 When a rocket ship explodes
 And everybody still wants to fly
 Some say a man ain't happy
 Unless a man truly dies oh why
 Time, time.
 Baby make a speech
 Star wars fly
 Neighbors just shine it on

But if a night falls and a bomb falls

Will anybody see the dawn Time, time.

It's silly

When a rocket blows
 And everybody still wants 2 fly
 Some say man ain't happy truly
 'Til man truly dies oh why, oh why
 Sign 'o' the times
 Time, time.

Sign 'o' the times
 Mess with your mind
 Hurry before it's 2 late
 Let's fall in love
 Get married have a baby
 We'll call him Nate if it's a boy
 Time, time
 Time, time.

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I'D STILL SAY YES

As recorded by Klymaxx

KENNY EDMONDS GREG SCELSEA

I love you most
 When we share a place
 Of special good times together
 It seems like our love
 Can't get much better: no.
 'Cause we were as close
 As two could be
 I knew love could last forever
 We're more than just lovers

We're good friends.

And even if our love could drift away
 I wouldn't even think twice
 If I wanted love back again.
 Because I'd still say yes to you again
 My darlin' for you
 I'd do it all again
 Yes I'd still say yes to you again
 Darlin' for you
 I'd do it over and over again.
 Where does it go
 How does it end
 With true love it seems so easy

'Cause we have no doubts
 Where we belong.
 They say time can heal a broken heart
 And true love never ends
 So why not start
 Where we began.
 Because I'd still say yes to you again
 My darlin' for you
 I'd do it all again
 Yes I'd still say yes to you again
 Darlin' for you
 I'd do it over and over again.

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TEASER

As recorded by George Benson

NARADA MICHAEL WALDEN JEFFREY COHEN CORY LERIOS DAVID JENKINS

You can almost see her glowing
 Then she turns her light on you
 Electricity is flowing now
 Got a taste for something new
 You'll be makin' love all night long
 'Til your mind is black and blue
 'Cause she's not accepting ooh it's wrong
 And you've got to see it through.

Got you on the line
 She's a teaser
 Don't she make life hard on you
 Wasting all your time trying to

please her
 Don't she tear your heart in two
 She's a teaser
 Tear your heart in two
 Just a teaser
 Don't she make it ooh
 She's a teaser
 She'll tear your heart in two
 Well just a teaser
 She's a teaser.
 Once she tunes into your wavelength
 You can never turn her down
 And all the love that you've been saving up
 You'll be spending like a clown
 She'll work you 'til your heart is aching
 And leave you crying out for more
 Before you give it up she's talking it
 And she's walking out the door
 hey, hey.

Got you on the line
 She's a teaser
 Don't she make life hard for you
 Wasting all your time trying to please her
 Don't she break your heart in two
 She's a teaser
 Make life hard for you
 Just a teaser
 She's a teaser
 She's a teaser
 Oh she makes, oh she makes life hard
 Just a teaser
 She's a teaser.
 You should let her go
 But ooh no you never will
 'Cause she's just too hot, hot.
 (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!

At last, no matter what you have tried, no matter what you have done, if you are a normally healthy person, you can gain up to 5, 10, 15 pounds or more safely, surely, pleasantly, and that's a guaranteed money-back fact.

Yes now, even if you have been thin for years, you can have the fuller, more attractive body you have always wanted without dangerous drugs, without heart-straining exercise, without unpleasant tasting medicines!

This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

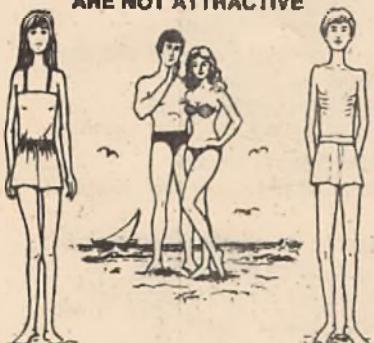
HERE'S ALL YOU DO

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

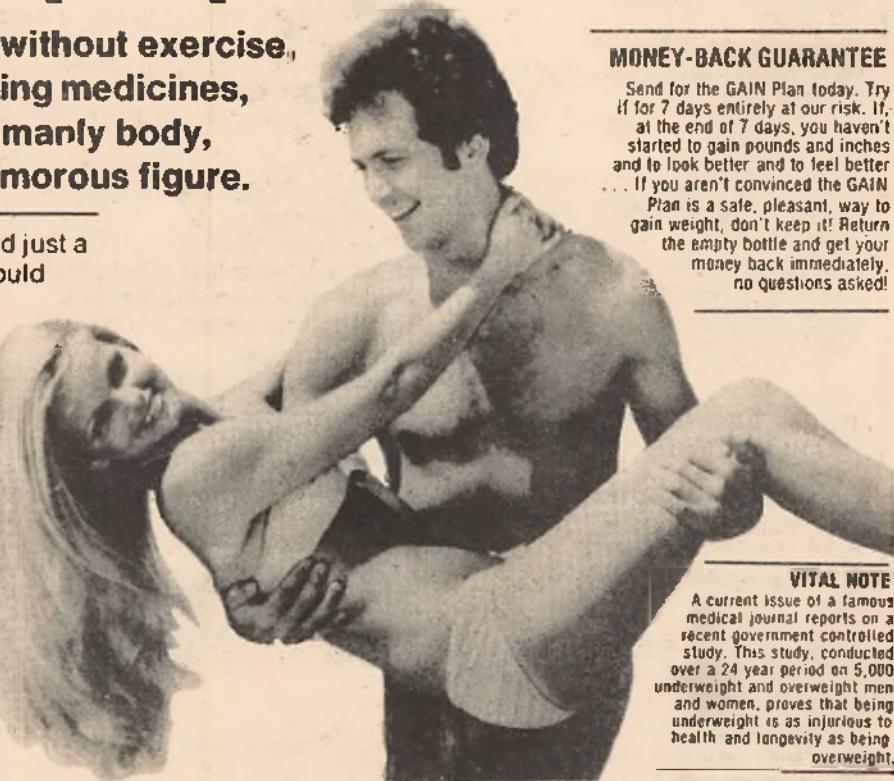
Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to meal-times, and without even realizing it, you start to eat more and almost immediately the weight gaining process begins!

As you follow your GAIN Plan which includes nutritional high calorie menus. You add pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the fantastic transformation that occurs . . . as thin, unattractive areas start to develop into new magnetic appeal. You'll be

SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



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



thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

THINK OF WHAT THIS CAN MEAN TO YOU

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

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

If you sincerely want to gain weight, and to look better and feel better as a result,

HERE IS OUR OFFER . . .

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

Try the fabulous new GAIN Plan in your

GAIN IS SAFE

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

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 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.

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

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

— MAIL NO-RISK COUPON TODAY —

**GAIN PRODUCTS, Dept. RJSS
P.O. Box 903, Oceanside, NY 11572**

Please send my package of GAIN Plan immediately with the understanding that if I am not satisfied, I may have my money back, no questions asked.

- One GAIN PLAN for \$9.98
 SAVE \$2.00! Order 2 for \$17.96
 SAVE \$5.00! Order 3 for \$25.00
Enclosed is \$

cash, check or money order

NAME _____

please print

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SAME OLE LOVE

As recorded by Anita Baker

DARRYL K. ROBERTS
MARILYN McLEOD

Flashbacks of the times we shared
Some made us laugh
Some made us sad
We used to break up to make up
Oh the fun that came from those love games
And when I think I need someone new
It just won't do
I think of you.

From beginning to end
Three hundred sixty-five days a year
I want your same ole love
All I wanna do
Is keep on loving you
I want the same ole love.

There's a reason that I feel this way
It's the things you do
It's the things you say
Your love never changes
Like a picture in a frame
Stays the same
Your undying love for me
Keeps me strong
Keeps me holding on.

From beginning to end
Three hundred sixty-five days a year
I want your same ole love
All I wanna do
Is share my life with you
I want the same ole love.

And I don't wanna think about losin' you
Feels so good to know that I got you
With you, you in my corner
Together I know we can't miss
Love, love is forever
I can count on you
To make it all true
From beginning to end
Three hundred sixty-five days a year
I want the same ole love
All I wanna do
Is keep on lovin' you
I want the same ole love.

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I GOT THE FEELIN' (It's Over)

As recorded by Gregory Abbott

GREGORY ABBOTT

Sometimes I feel you're in love with me baby
Other times I wonder
There's no peace of mind yeah
Ooo I'd like to know what you feel for me sugar
Is it really real
Or is it just a lie yeah
I'd like to know baby
Is there a chance for us
Or is this the end baby of our romance.

I got the feelin' it's over
The funny feelin' that it's over
I got the feelin' it's over
The funny feelin' that it's over.

I thought we had such a love affair
Baby was I so wrong
Is it over now
Tell me is there a chance for us
Or is this the end.

I got the feelin' it's over
The funny feelin' that it's over
(I'm such a lonely man)
I got the feelin' it's over
(Sometimes I can't go on no)
The funny feelin' that it's over
I got the feelin'
Really, really got the feelin' it's over now
Tell me is there a chance for us hey.

I got the feelin' it's over
I got the feelin'
Really, really got the feelin' it's over now
The funny feelin' that it's over
I got the feelin' it's over
Our love was right on time
Now you've gone and blown my mind.
(Repeat chorus)

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COME GO WITH ME

As recorded by Expose

LEWIS MARTINEE

Feels the same every day
Come home from work
Late again
Work so hard and never play
I can't wait to take you far away.

Don't you know
(Don't you know)
Gotta go
(Gotta go)
Pressure builds from everyone every day
Get away
(Get away)
Come my way
(Come my way)
When the day begins to end then you're mine.

Come go with me oh
Make you feel like
This love will last
Everlasting through the time
Come go with me oh
Have no fears.

Bring back the memories
I can take away the misery
Take my hand fly away
To a world that we can find today.

Can you feel
(Can you feel)
I'm for real
(I'm for real)
Can I hold you by the fire in the night
Is it right
(Is it right)
Hold me tight
(Hold me tight)
When you look into my eyes in the light.

Come go with me oh
Make you feel like
This love will last
Everlasting through the time
Come go with me
Come go with me oh
Have no fears
Two hearts in one
Eternal through the night.

Don't worry about tomorrow
Just come go with me
Don't let it end in sorrow
Love is our destiny.

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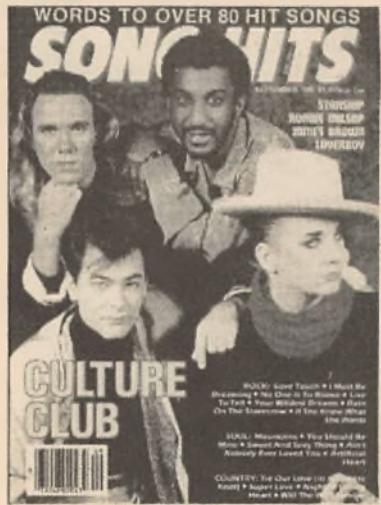
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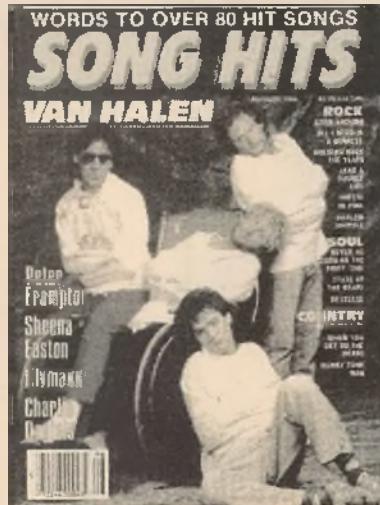
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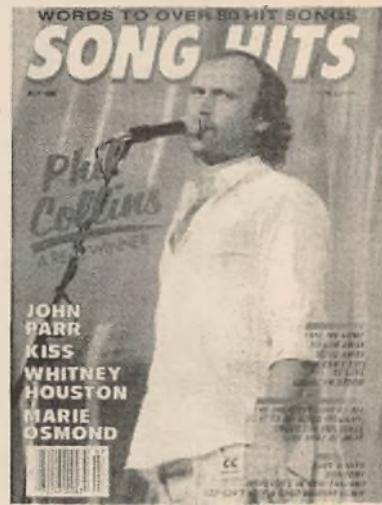
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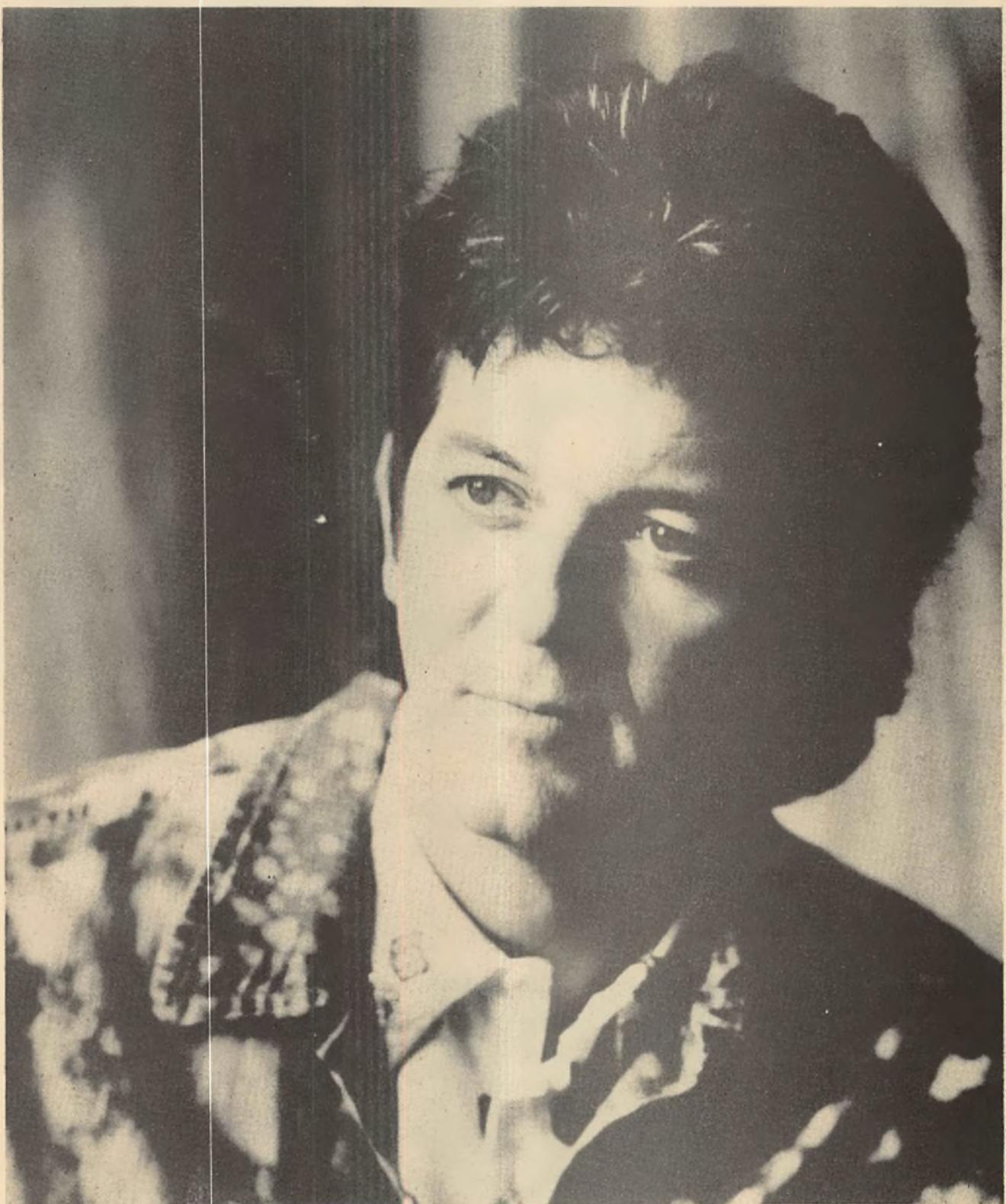
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Rodney Crowell

HIS OWN MAN



by Basil Greene

Rodney Crowell is a name perhaps best known to people who read the liner notes on albums; look for the musicians, producers and, most importantly, the songwriters contributing to the disk on their turntable.

Crowell has for years been a prolific force in music, both behind the scenes and at times with his name on the front of an album or on the marquee. But finally, with the release of his latest lp, *Street Language*, Crowell has realized his potential as a performer. This album, co-produced by Crowell and legendary Memphis musician Booker T. Jones (Booker T. and the MGs), showcases Crowell within the confines of ten powerful songs, all but one written at least in part by him.

Street Language finds Crowell fully focusing on his own career with some of the cream of the musician crop from New York and Nashville backing him up. David Lindley, Vince Gill and Hand Devito (steel) on guitars, Anton Fig on drums and the ubiquitous Uptown Horns providing muscle.

The sole non-Crowell composition is John Hiatt's "She Loves The Jerk." Otherwise he teams up with Keith Sykes for "Let Freedom Ring" and the Everly Brothers like "Stay (Don't Be Cruel)" and twice with Waylon Jennings for the hopefilled "When I'm Free Again" and "When The Blue Hour Comes," the latter also co-written by and for Roy Orbison, as Crowell sings his tribute in that classic rock vocalist's lonely style.

Born and raised in Houston, Crowell has music in his veins. His father was a honky tonk bandleader, his grandfather lead a church choir. "My earliest memories are that kind of music... what I knew, what I heard. As I grew up, around eleven years old, my father bought me a cheap set of drums in a pawn shop, told me the basic things that I had to do, and I started going into these honky tonks and playing five hours of the hits of the day as well as older stuff."

He was young when he took the music of Hank Williams to heart. "It was something that I felt about the people that I came from. But when I was five or six I heard Chuck Berry's 'Maybelline' on the radio and it just blew my mind. That's where the roots of my music come from, somewhere in that thing between country music and rock 'n' roll, coming from the roots of both. That was the way music felt around me."

Like practically every member of his generation, Rodney's life was changed forever by The Beatles. "There I was playing drums behind my father, playing country shuffles all night long, and I was called from that to this new kind of thing. At that point I started drifting away from playing drums with my dad and got some guys with guitars so we could cover Beatles' songs and whatever else was going around. And I figured out real quick that I couldn't sit back there and play the drums and lead it, take it where I wanted to go. That's when I learned

already recorded several of his songs. "She was on her way to L.A. to put together a whole new band called the Hot Band, which I knew nothing about. The next day she called me and said 'Get your bags packed' which was fine with me. They bought me a plane ticket and we headed out. I hadn't even thought about it and there I'd moved to L.A."

After two and a half years touring the world with the Hot Band, Crowell took his leave and began putting together his album, *Ain't Living Like This*. The debut lp featured both the title track and Crowell's original version of "Leaving Louisiana" and his interpretation of Dallas Frazier's "Elvira," both of which later became huge hits for the Oaks, while the title song was a smash for Waylon Jennings. The years that followed saw Crowell release several more albums containing songs which became hits for others, noteworthy among them "Shame On The Moon," which clicked big for Bob Seger.

Since then Crowell has spent most of his time writing and producing records for others, including his wife Rosanne Cash, Bobby Bare, Guy Clark, Albert Lee, Sissy Spacek and the Survivors lp with Johnny Cash, Jerry Lee Lewis and Carl Perkins.

"I was a songwriter who wanted to be a recording star," says Rodney, "and Rosanne got me into producing records. Before I knew it, because of the success she and I generated working together, I had all these other offers. It just happened so fast that all of a sudden I was committed to six or eight things in a row, and pretty soon that's about all I was doing, producing records. When there was no light at the end of the tunnel, when I knew that as soon as I finished producing one record I had to start work on another, I said to myself, very consciously, 'either I'm gonna have to dedicate myself wholeheartedly to becoming a great record producer or I'm gonna have to dedicate myself to becoming a great songwriter and performer.' And it took me about three seconds to say, 'Hell, I want to be a great performer and songwriter.' That's what I want to do. That's what I've always been moved by."

"The reason I write songs is so I can perform," he sums up fervently. "It's always been that way. People think maybe I write songs for other people to record, but that's not true. Everything I write is for me to perform first, and that's probably why the songs work so well for other performers."

"Either I'm gonna have to dedicate myself wholeheartedly to becoming a great record producer or I'm gonna have to dedicate myself to becoming a great songwriter and performer."

to play the guitar and started standing up and singing songs."

In 1965, Crowell put a band together to play Beatles' and Rolling Stones' songs; later he formed a band that was promoted as The Arbitrators — the English Sound and the Surf Beat."

Moving on to Nashville in 1972 Crowell met up with the likes of Townes Van Zandt, Guy Clark and Mickey Newbury, an impressive band of brothers.

Over the next three years Crowell earned his stripes as a writer and in '75, while visiting Austin, he sat in with Emmylou Harris, who had



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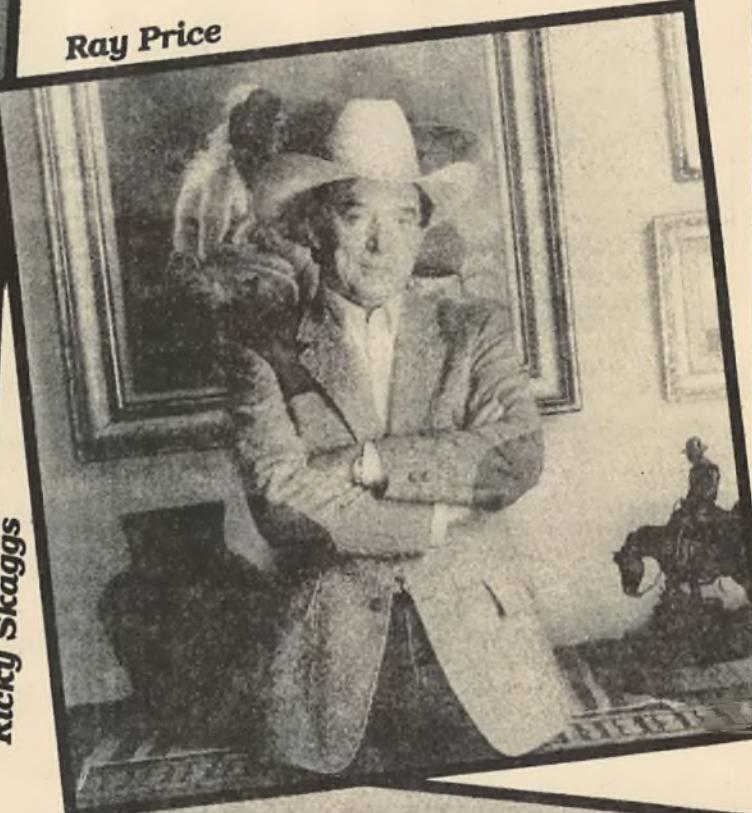


Ricky Skaggs

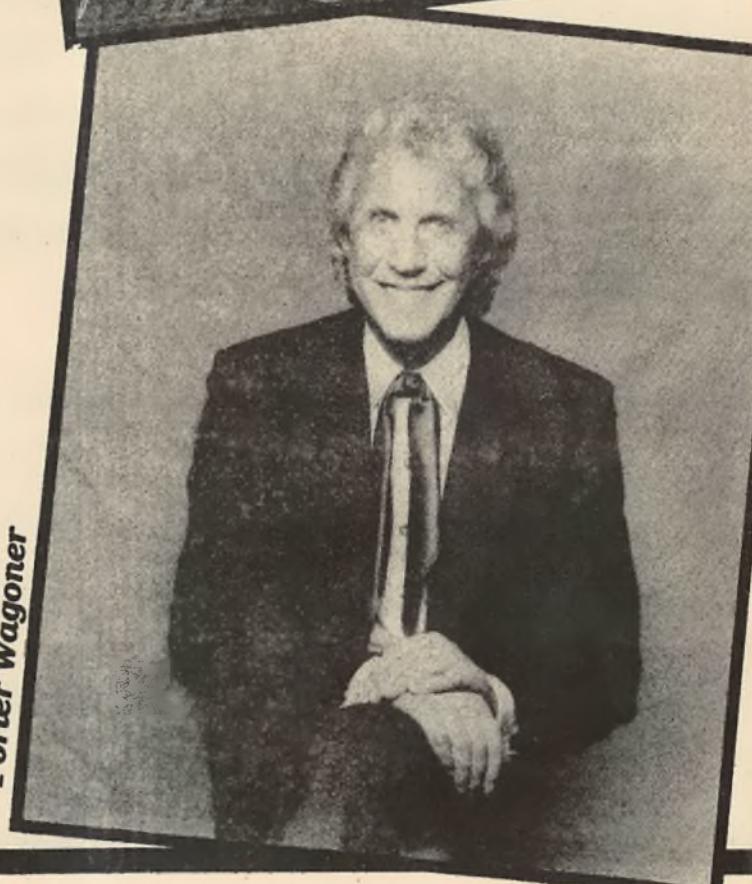
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60/Don't Touch Me There
57/Getting Used To Being Loved Again
58/Goodbye's All We've Got Left
55/Half Past Forever (Till I'm Blue In The Heart)
58/Honky Tonk Crazy
54/How Do I Turn You On
52/I Can't Win For Losin' You
52/I'd Rather Be Crazy
64/I'm Gonna Get You
56/It Was Love What It Was
52/Julia
62/Kids Of The Baby Boom
51/Mornin' Ride
53/Need A Little Time Off For Bad Behavior
60/Night Hank Williams Came To Town, The
54/Rose In Paradise
62/Senorita
60/Small Town Girl
52/Straight To The Heart
62/They Killed Him
64/This Ol' Town
58/Walls Of Tears
55/What's So Different About
56/You've Got A Right

Leonard Kamsler

Ray Price



Porter Wagoner



MORNIN' RIDE

As recorded by Lee Greenwood

STEVE BOGARD
JEFF TWEEL

There's a quiet time
In the early dawn
Before the mornin' paper
Before the coffee's on
When there ain't much movin'
In the world outside
Oh I love to take a mornin' ride.

My baby knows it's the time we share
She wakes me gently
And brushes back her hair
Then she moves into my arms
Kind of sweet and slow
I can't wait to get up and go.

Gonna take my baby on a mornin' ride
When the sun comes slippin' 'round
The mountainside
Bout half an hour maybe two
Ain't nothin' me and her would rather do
Than see the green grass
Glist'nin' in the mornin' dew
While the world is still
Brand spankin' new
Oh I know how beautiful the day will be
When she takes a mornin' ride with me.

And when we get back
It will feel so right
To lay back and linger in the mornin' light
Then she'll smile at me
Thinkin' where we've been
Wantin' me to take her again.

I'm gonna take my baby on a mornin' ride
When the sun comes slippin' 'round
The mountainside
Bout half an hour maybe two
Ain't nothin' me and her would rather do
Than see the green grass
Glist'nin' in the mornin' dew
While the world is still
Brand spankin' new
Oh I know how beautiful the day will be
When she takes a mornin' ride with me.

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STRAIGHT TO THE HEART

As recorded by Crystal Gayle

TERRY BRITTEN
GRAHAM LYLE

I know that it's late now
But I had to call
So don't you hang up on me
Till I've said it all
It's a crazy situation
But I can't handle it alone
So many complications
It's hard to tell you on the phone
While I'm unwinding
Let me give you the bottom line
Come back home.

Got a little heartache
(heartache)
You can make it better
Got a little heartache
(heartache)
It's tearing me apart
If you don't want to listen

To what I say
I'm gonna give it to you anyway
Straight to the heart
Straight to the heart.

You could blame it on my
actions
But I did not mean to hurt
I could blame your cold
reactions
Tell me did you mean those
words
Well I guess it's true
Everything you say and do
Goes to my heart.

Got a little heartache
(heartache)
You can make it better
Got a little heartache
(heartache)
It's tearing me apart
If you don't want to listen
To what I say
I'm gonna give it to you anyway
Straight to the heart
Straight to the heart.

Well I got a little heartache
(heartache)
You can make it better
Got a little heartache
(heartache)
It's tearing me apart
If you don't want to listen
To what I say
I'm gonna give it to you anyway
Straight to the heart
Straight to the heart.

Got a little heartache
(heartache)
You can make it better
Got a little heartache
(heartache)
It's tearing me apart
If you don't listen
To what I say
I'm gonna give it to you anyway
Straight to the heart
Straight to the heart.

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I CAN'T WIN FOR LOSIN' YOU

As recorded by Earl Thomas Conley

ROBERT BYRNE
RICK BOWLES
Hey how ya been
Good to see you again
Gee it's been a long time
How's that new man
And mama and them
Since I told you goodbye
Well I'm still the same
Still raisin' Cain
I come and I go just as I please
Since I set myself free.
But I can't win for losin' you
I just can't get over you
Bein' footloose and fancy free
Ain't all it's cracked up to be
And the grass ain't no greener
Here on the other side
I might win a heart or two
But I can't win for losin' you.
Well I'm on my way
There's so much to say
Lord knows that I've had my time
But girl you can bet
I'll never forget
When you used to be mine.

JULIA

As recorded by Conway Twitty

JOHN JARVIS
DON COOK

You were always there for me
Julia
But I was so afraid to fall in love
I thought you would wait for me
Is it too late for me now
Have you given up.
How it must have hurt you Julia
Waiting for your love to be returned
I never knew how
What can I do now
That I have finally learned.
I never thought that love could hurt me
Now I tremble at the thought of losing you
All the perfect words desert me now
But just in case it matters
I love you.
Could I have this dance with you Julia
Won't you let me hold you one more time
The music is over
But I'll hold you closer this time
Julia.

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I'D RATHER BE CRAZY

As recorded by Dana McVicker

BOBBY BRADDOCK

I'm at a party feeling all alone
So empty-hearted
Wishing I was home
Crying my eyes out
Baby one more time
Can you believe it
I gave you up to keep from losing my mind.

But I'd rather be crazy
Than crazy and lonely
I've tried both ways baby
And I'd rather be crazy.

And now it seems
Like such a fair exchange
An ounce of pleasure
For a pound of pain
You used to make me crazy all the time
I'd rather have you
Right here in person
Messing up my mind.

I'd rather be crazy
Than crazy and lonely
I've tried both ways baby
And I'd rather be crazy.

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NEED A LITTLE TIME OFF FOR BAD BEHAVIOR

As recorded by David Allan Coe

**BOBBY KEEL
DAVID ALLAN COE
LARRY LATIMER**

Need a little time off for bad behavior
The devil in me done been asleep too long
I need a little time off for bad behavior
It looks like I been too good for too long.

Well I'm up and gone at the break of dawn
I been workin' like a regular dog
To keep my woman and the lights and the water and the phone turned on
I been sayin' yes sir all day at work
I been sayin' yes mam at home
I been storin' up the cuss words
Keepin' 'em under my tongue.

Need a little time off for bad behavior
The devil in me done been asleep too long
I need a little time off for bad behavior
It looks like I been too good for too long.

I've had this number on my mind awhile
I been fightin' off the urge to call
A pretty little strawberry blonde with a southern drawl
Some good ole boys called from Alabama
Said the fishin's been a missin' me
And I need to renew my friendship with Jim Beam.

Need a little time off for bad behavior
The devil in me done been asleep too long
I need a little time off for bad behavior
It looks like I been too good for too long.

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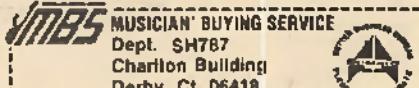
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ROSE IN PARADISE

As recorded by Waylon Jennings

**STEWART HARRIS
JIM McBRIDE**

*She was a flower for the taking
Her beauty cut just like a knife
He was a banker from Macon
He swore to love her all his life
He bought her a mansion on a mountain*

*With a formal garden
And a lot of land
But paradise became her prison
That Georgia banker was a jealous man.*

*Ev'ry time he'd talk about her
You could see the fire in his eyes
He'd say
"I would walk thru hell on Sunday
To keep my rose in paradise."*

*He hir'd a man to tend the garden
And keep an eye on her
While he was gone
Some say they ran away together
Some say the gardner left alone
And now the banker is an old man
And the mansion's crumbling down
He sits all day and stares at the garden
Not a trace of her was ever found.*

*Ev'ry time he'd talk about her
You could see the fire in his eyes
He'd say
"I would walk thru hell on Sunday
To keep my rose in paradise."*

*Now there's a rose out in the garden
It's beauty cuts like a knife
They say it even grows in the winter
And blooms in the dead of night.*

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HOW DO I TURN YOU ON

As recorded by Ronnie Milsap

**R. BYRNE
M. REID**

*I'd like to be a fly on your wall
When you think you're all alone
I'd learn your secrets once and for all
And never tell no one
But I can't read your mind
It's secret tellin' time.*

*How do I turn you on
Tell me what you like
Show me where it feels good
How do I turn you on
I know there's something you'd like to do
But you never could
Maybe there's a game we could play
Is there something that you want
But you're too shy to say
How do I turn you on to me.*

*Oh I could take you away
A million miles from here
When I'm getting close baby say
No one has to hear
Whisper in my ear
How to blow your mind
And make you feel so fine.*

*How do I turn you on
Tell me what you like
Show me where it feels good
How do I turn you on
I know there's something you'd like to do
But you never could
Maybe there's a game we could play
Is there something that you want
But you're too shy to say
How do I turn you on to me.*

*Just between you and me
I'm a little nervous too
But just beyond our wildest dreams
It's waiting for me
And it's waiting for you.*

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WHAT'S SO DIFFERENT ABOUT YOU

As recorded by John Anderson

**JOHN DAVID ANDERSON
FRED CARTER, JR.**

Tell me what it is you do to me
Whenever you're around
Tell me why it is so hard for me
To keep my feelings down
Tell me why I go to bed
And cannot sleep the whole
night through.

Tell me what it is that's diff'rent
about you
Tell me what it is you do to me
That keeps you on my mind
Tell me am I looking for
something
That I can't ever find
Tell me why I am so amazed at
ev'rything you do.

Tell me what it is that's diff'rent
about you
And girl I wish I knew
What's so diff'rent about you.

Tell me what it is you do to me
When you look my way
Tell me why each time I try to
speak
I find no words to say
Tell me do you think about me
late at night
Like you do.

Tell me what it is that's diff'rent
about you
And girl I wish I knew
What's so diff'rent about you
Oh and girl I wish I knew
What's so diff'rent about you.

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HALF PAST FOREVER (Till I'm Blue In The Heart)

As recorded by T.G. Sheppard

**T. BRASFIELD
R. BYRNE**

I'm not ashamed to say I love
you
Even if you don't love me
I'm not too proud to keep from
holdin' on
Even if you set me free.

'Cause I got love
Enough for both of us
And I'll do anything it takes
And maybe if I hold out long
enough
you might make it worth my
wait.

Till half past forever
Together or apart
I'll hold my love for you
Till I'm blue in the heart.

And even if you love another
That don't mean
That we're all through
Girl I'd be your stand by lover
You can have your cake
And eat it too.

If there's a chance
That we could make it
One in a million
I don't care
I'll be the first in line to take it
This heart ain't goin' anywhere.

Till half past forever
Whether we're together or apart
I'll hold my love for you
Till I'm blue in the heart.

I'll hold my love for you
Till I'm blue in the heart.

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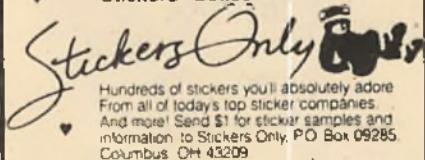
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YOU'VE GOT A RIGHT

As recorded by Adam Baker

KIERAN KANE
BRUCE CHANNEL

Autumn leaves have started
falling

Time is passing by
No need to sit there crying
Dry your eyes
You've got time to make it
happen
It's not too late
Won't you open up
And let your heart escape.

You've got a right to love
somebody
Who loves you too
You've got a right to wake up
happy
With someone holding you
You've got a right to love
somebody
But it's all up to you
You've got a right to make your
dreams come true.

You've been hurt and
brokenhearted
Now you're afraid to try
Don't let the love
That's waiting for you
Pass you by
You've got time to make it
happen
It's not too late
Won't you open up
And let your heart escape.

You've got a right to love
somebody
Who loves you too
You've got a right to wake up
happy
With someone holding you
You've got a right to love
somebody
But it's all up to you
You've got a right to make your
dreams come true.

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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 'til 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
Lookin' 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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GETTING USED TO BEING LOVED AGAIN

As recorded by Gene Watson

GENE DOBBINS
GLENN RAY

I'm getting reacquainted
With some feelings I once knew
I thought they were gone for good
Til I was touched by you
Haven't wanted to be wanted
Since I don't remember when
Am I getting used to being loved again.

You sure made a difference
For it's only been awhile
When it was all that I could do
To even fake a smile
But yesterday I laughed out loud
Amazing all my friends
Must be getting used to being loved again.

An old familiar chill is moving up and down my spine
A feeling that's a long time overdue
Maybe I just needed someone here to help me find
That love won't always break a heart in two.

I'd forgotten just how warm
A pair of loving arms can be
But every time you hold me
Now it all comes back to me
It's looking like this heart of mine is finally on the mend
And I'm getting used to being loved again
Yes I'm getting used to being loved again.

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DO I HAVE TO SAY GOODBYE

As recorded by Louise Mandrell

PETER McCANN
JIM McBRIDE

I've tried talking to you
But you've always got something to do
You're so caught up in chasing your dreams
There's no time left for me
Maybe you don't realize
The way that I'm hurting inside.

Do I have to say goodbye
To make you understand
Should I tell a lie about some other man
What's it gonna take
To make you listen to me.

If I were to walk away
Would you see me leave
What does a woman say
To make a man believe
Can we talk tonight
Or do I have to say goodbye.

I'm not asking too much
Just some time with the one that I love
You've locked away what we used to share
Don't you know that's not fair.

Do I have to say goodbye
To make you understand
Should I tell a lie about some other man
What's it gonna take
To make you listen to me.

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WALLS OF TEARS

As recorded by K.T. Oslin

**PETER McCANN
RICHARD LEIGH**

Looking out my window
Staring through the pain
I can't see the rainbow for the
pain
Someday I'll forget you
Life goes on they say
But they don't know what's
standing in my way.

There's a wall of tears that I got
to get over
Got to stop thinking of you
Got to learn not to love you
I know the sun will shine
I'm gonna be fine
But until then
The rain's gonna fall
Just like a wall of tears.
(Repeat)

Another morning finds me
Still not over you
Just another day to stumble
through
Nights go on forever
I've got nothing but time
Even time can't mend this heart
of mine.

There's a wall of tears that I got
to get over
Got to stop thinking of you
Got to learn not to love you
I know the sun will shine
I'm gonna be fine
But until then
The rain's gonna fall
Just like a wall of tears.
(Repeat)

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GOODBYE'S ALL WE'VE GOT LEFT

As recorded by Steve Earle

STEVE EARLE

I could tell it
When I woke up this mornin'
'Cause I can smell it
When a heartache's comin'
Not that I'm in such a hurry to
lose you
I'd call you up
But there's nothin' I can do
Talkin' won't do any good
anyway
'Cause goodbye's all we've got
left to say.

I don't think
That I'll get any better
So maybe you could just write
me a letter

And I could open it up
When I'm stronger
Another ten or twelve years
Maybe longer
Guess I just don't feel much
Like bad news today
Goodbye's all we've got left to
say.

Don't try to call me
'Cause I'm takin' my phone out
'Cause if it rings
I'll know what it's about
And don't you worry 'bout me
'Cause I'm alright
Maybe you'll run into me
somewhere
Some night
And if you do just keep goin'
your way
Goodbye's all we've got left to
say.

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HONKY TONK CRAZY

As recorded by Gene Watson

**HARLAN HOWARD
RON PETERSON**

Woman you better get up
And run while you can
Don't waste your sweet time
lovin' me
You're starting to think
That I'm your kind of man
But there's a danger in me you
can't see.

I've always been honky tonk
crazy

I'm someone that's best left
alone
'Cause when I get honky tonk
crazy
I only feel right doin' wrong.
I'll take you
And make you love smoky old
bars
Cheap whiskey
And a sad country song
'Til there's nothing left
Of the lady you are
And then like your pride
I'll be gone.

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SMALL TOWN GIRL

As recorded by Steve Wariner

DON COOK
JOHN JARVIS

Cold city
Like the eyes
In the subway station
It's ten stories to my desk
In the smoggy sky
But after five
I'm headed home to heaven
To an easy world
There ain't nothing
Like the love
Of a small town girl.

Hot coffee
And the sound of her sweet
voice calling
Country station
On the kitchen radio
That's how I know
There's a little magic
In this crazy world.

There ain't nothing
Like the love
Of a small town girl
She makes love to me
In real close two part harmony
She makes the city feel
Like walks in the cool country
rain.

No traffic
And the sound of the street is
quiet
Fifth Avenue is dressed in a foot
of snow
Nowhere to go
But underneath the covers
Lovers while the snow flakes
swirl.

There ain't nothing
Like the love
Of a small town girl
She makes love to me
In real close two part harmony
She makes the city feel
Like walks in the cool country
rain
There ain't nothing
Like the love
Of a small town girl.

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THE NIGHT HANK WILLIAMS CAME TO TOWN

As recorded by Johnny Cash
and Waylon Jennings

BOBBY BRADDOCK
CHARLIE WILLIAMS

Harry Truman was our
president
A coke and burger cost you
thirty cents
I was still in love with Mavis
Brown
On the night Hank Williams
came to town.

Lucy made her debut on TV
That was one big event we
didn't see
'Cause no one stayed home for
miles around
It was the night Hank Williams
came to town.

Momma ironed my shirt
And daddy let me take the truck
I drove on out to grapevine
And picked ol' Mavis up
We hit the county line for one
quick round
On the night Hank Williams
came to town.

On and on he sang into the
night
Jambalaya, Cheatin' Heart, I
Saw The Light
How did they get Miss Audrey
in that gown
On the night Hank Williams
came to town.

Aunt Essie had her picture
made
With Hank out by his car
She said he was humble
For a Grand Ole Opry star
Then Mavis said why don't we
hang around
It ain't often that Hank Williams
comes to town.

While Hank signed his
autograph
On Beulah Risner's fan
Mavis got acquainted with the
drifting cowboys band
The effect on all our lives was
quite profound
It was the night Hank Williams
came to town
The night that Luke the drifter
came to town.

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DON'T TOUCH ME THERE

As recorded by Charly
McClain

MICHAEL HEENEY

These hands
You can hold 'em all night
If you want to
N these lips won't mind your
kisses
No they don't care
You can lay your head on my
shoulder
Maybe even get a little bolder
But when it comes to my heart
Don't touch me there.

These arms
You can wrap 'em 'round you
gently
N your fingers
You can run 'em through my
hair
But there's one place that's off
bounds
From the last time love came
'round
When it comes to my heart
Don't touch me there.

Last time
I gave my heart so sweetly
It broke
He broke it so completely
That even now
It's more than I can bear
Now someday
I know I'll try again
Someday
But until then
When it comes to my heart
Don't touch me there.

These hands
You can hold 'em all night
If you want to
N these lips won't mind your
kisses
No they don't care
You can lay your head on my
shoulder
Maybe even get a little bolder
But when it comes to my heart
Don't touch me there.

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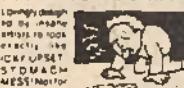
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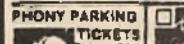
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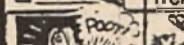
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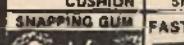
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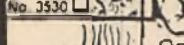
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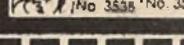
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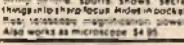
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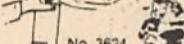
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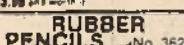
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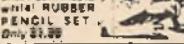
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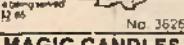
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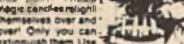
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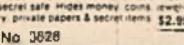
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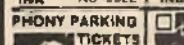
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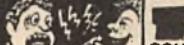
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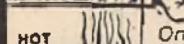
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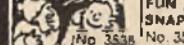
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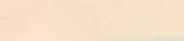
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TRICK-SHAKE
NUT CAN

No. 3651

TRICK-SHAKE
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No. 3673

TRICK-SHAKE
NUT CAN

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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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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secured.

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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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 see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just minutes away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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

RESEARCH INDUSTRIES, LTD.
3895 Long Beach Rd., Box N, Island Park, NY 11550



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. Belia S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

Scott Reed

— MAIL NO RISK COUPON TODAY! —

RESEARCH INDUSTRIES, LTD., Dept. J1753J
3895 Long Beach Rd., Box N
Island Park, NY 11550

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

Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

NAME Please print

ADDRESS

CITY

STATE ZIP

N.Y. res. please add appropriate sales tax.

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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Music Square East, Nashville, TN 37203.

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

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

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

VITAL NOTE

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

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

**STAR SLIM 100™, Dept. SH-77
P.O. BOX 129
VALLEY STREAM, NY 11580**

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

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

90 Day Supply \$20

(We pay all postage and handling.)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Television Psychic Bob Ferguson shows you

MAGIC WORDS TO COMMAND MIRACLES OF WEALTH, LOVE, AND HEALTH-IN MINUTES!

Here is staggering proof, based on actual reported miracles, that what has worked for thousands will absolutely work for you!

Yes, how would you like to say some magic words, and be showered with hundreds of dollars in as little as 45 minutes? Or use amazing healing words, and get rid of crippling ailments instantly? Do you realize that it is possible to instantly and secretly command others to do your bidding . . . punish evil doers . . . see behind closed doors . . . be anything and have anything your heart desires . . . with magic words so simple yet so powerful, they can only be described as miraculous?

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

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

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

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

• HUNDREDS OF DOLLARS IN 15 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 few moments earlier, he was playing games at the small of my back . . . suddenly . . . I knew he was healed! I leapt from my bed and ran into the living room screaming, "I'M HEALED!" Our house was filled with tears of joy that night!

Try this: Be healthy, sleep well, hike and even climb mountains! It happens all the time with PSYCHIC TELEMETRY!

• HOW HARVEY CURED HIS ASTHMA: Harvey C. suffered asthma all his life. He could never run more than a few steps without gasping for breath. Doctors were unable to cure it. I was so positive Harvey's asthma could be cured, I merely had him say the words on page 139-140. He never had another asthma attack! Now he can run and even play tennis!

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

MAGIC FORCES THAT WORK MIRACLES

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

• HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 34: Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7's. He walked away with \$800!

Anyone can use these magic words. When you use them, what you command does happen! You can create positively glorious 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 the easiest way.

• 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 mighty rays of power to impress those whom you command to bend to your will at all times. It makes other people like putty in your hands! No one can resist you! Let me show you how easily this happens!

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

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—they are no longer such a thing as a locked door. You can enter any place at will. If you wish to know about

MAGIC WORDS FOR MIRACLE HEALING!

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

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

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

139-140—

- Cure ulcers, nervous headache, and insomnia! Calm the nerves!
- Cure diseases of the liver and spleen—stop bleeding!
- Strengthen the eyes, control epilepsy and disorders of the stomach!
- Cure heart disease, increase circulation, and 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 rays of healing power to unfold you, pulsating within every nerve and cell of your body, cleansing, soothing and healing! Whatever you are trying to heal, you know the job will be done!

MIRACLE CURES REPORTED!

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

• KIDNEYS MIRACULOUSLY HEALED! Eveline'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!' Our house was filled with tears of joy that night!"

Try this: Be healthy, sleep well, hike and even climb mountains! It happens all the time with PSYCHIC TELEMETRY!

• HOW HARVEY CURED HIS ASTHMA: Harvey C. suffered asthma all his life. He could never run more than a few steps without gasping for breath. Doctors were unable to cure it. I was so positive Harvey's asthma could be cured, I merely had him say the words on page 139-140. He never had another asthma attack! Now he can run and even play tennis!

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

• HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 34: Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7's. He walked away with \$800!

Anyone can use these magic words. When you use them, what you command does happen! You can create positively glorious 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 the easiest way.

• 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 mighty rays of power to impress those whom you command to bend to your will at all times. It makes other people like putty in your hands! No one can resist you! Let me show you how easily this happens!

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

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—they are no longer such a thing as a locked door. You can enter any place at will. If you wish to know about



ABOUT THE AUTHOR

ROBERT A. FERGUSON, author, lecturer, and Psychic Telemetry teacher, has been involved in the occult field for over thirty years. He has been a frequent guest on many television talk shows, and has had articles published in magazines such as *National Enquirer*, *Orient*, *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 that come to you from the Great Cosmic Mind . . . to obtain protection from every curse or evil influence . . . Say them to command divine protection, and that no evil will be able to penetrate your shield of power, and that those who would send you evil shall be powerless, and their evil shall return to them a hundredfold.

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

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On page 204, I tell you the amazing secret of *Cosmic Dust*: how to make it and USE it to bring good fortune, health and illness 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!

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