

WORDS TO THE LATEST HIT SONGS

SONG CDC 00043 HITS

AUGUST 1987

\$1.95/2.25 CAN

**LOU
GRAMM**

U2

CROWDED HOUSE

SHEILA E.

ANNE MURRAY



WOUL
SEE H

SH 001295
C WILLIAMS
RT 2 BOX 104
NORWALK

JAN/88

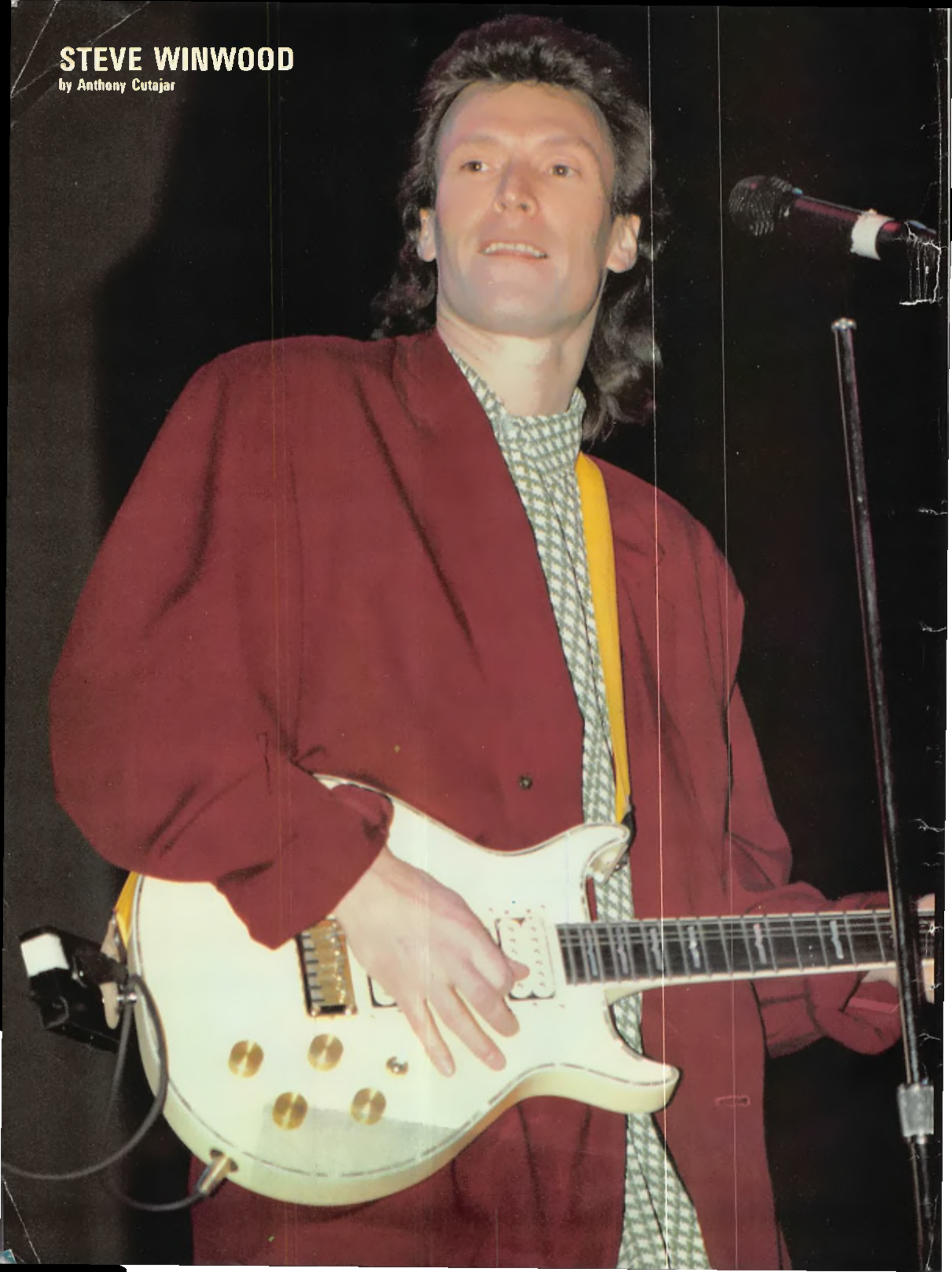
WI

54648

BACK: BIG LOVE • THE SECRET
EP • SWEET SIXTEEN • WHY
IVE • BABY GRAND • IF SHE
GIRL NEXT DOOR • JUST TO
'BOUT MY BABY • ALMOST
IN THE SWING OF THINGS • ASHES OF LOVE •

STEVE WINWOOD

by Anthony Cutajar



SONG HITS

AUGUST, 1987

No. 258

features

LOU GRAMM	8
On His Own (Or Is He?)	
U2	16
An Unforgettable Band	
CROWDED HOUSE	22
The Dream Is Just Beginning	
SHEILA E.	36
She Does It All	
ANNE MURRAY	48
Beyond Categorization	

departments

CONCERT REVIEW	20
Stryper	
PICK OF THE LITTER	26
Poison, Prince, Deep Purple, Gregory Abbott and more!	

songs

ROCK INDEX	4
SOUL INDEX	38
COUNTRY INDEX	50

PUBLISHER
John Santangelo

EXECUTIVE EDITOR
William T. Anderson

EDITOR
Mary Jane Canetti

EDITORIAL ASSISTANTS
Bonnie Lanphear
Belinda Agosto

CONTRIBUTING WRITERS
Rich Sutton, Steve Wasahla,
Robin Gaines, Mary Anne Cassata,
Elianne Halbersberg, Tom Lounges,
Rick Bolsom

ART DIRECTOR
Paul J. Fusco

EXECUTIVE ART DIRECTOR
Tony Merala

ASSI. EXEC. ART DIRECTOR
Maureen Foster

BUSINESS MANAGER
Edward Konick

CONTRIBUTING PHOTOGRAPHERS
Terry Sesvold, Rich Fuscia,
Star File, Pix In'tl
Anthony Cutajar

SONG HITS MAGAZINE (ISSN 0038-1365) Volume 51, Number 258, August 1987.

©Copyright 1987 Charlton Publications, Inc. All rights reserved. Published monthly by Charlton Publications, Inc. Office of Publication at Division Street, Derby, CT 06418. Executive and editorial office Charlton Building, Derby, CT. **NATIONAL ADVERTISING DIRECTOR:** Mitch Herskowitz, 441 Lexington Ave., Suite 808, New York, N.Y. 10017 (212) 490-1715. **WEST COAST REPRESENTATIVE:** Jeff Lubetkin Associates, P.O. Box 1211, Agoura Hills, CA 91301 (818) 991-0222. **NASHVILLE REPRESENTATIVE:** Rick Bolsom, P.O. Box 158808, Nashville, TN 37215 (615) 794-7833. **MAIL ORDER (EAST):** Wayne Advertising, 441 Lexington Ave., Suite 808, New York, NY 10017, (212) 490-1715. **MAIL ORDER (WEST):** Jeff Lubetkin Associates, P.O. Box 1211, Agoura Hills, CA 91301 (818) 991-0222. Entered as Second Class Matter, Nov. 10, 1943, at the post office at Derby, CT. Printed in the U.S.A. Not responsible for loss or non-return of manuscripts. Subscription \$20.00 for 12 issues, 24 issues \$38.00 U.S. and possessions. Subscription price includes SONG HITS ANNUAL, SONG HITS YEARBOOK and all special SONG HITS quarterly issues. Please send all orders for subscriptions to Derby, CT office. **LYRICS IN THIS ISSUE AUTHORIZED FOR SALE ONLY IN THE U.S., ITS TERRITORIES, POSSESSIONS AND CANADA.** Postmaster: Please send form 3579 to Charlton Bldg., Derby, CT 06418.

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

Rock SECTION



David Bowie

5/Wanted Dead Or Alive
15/We Are What We Are
6/Why Can't This Night Go On
Forever
19/With Or Without You
19/Young Blood



Fleetwood Mac

GREG GORMAN

14/Are You Ever Coming Back
12/Baby Grand
33/Battleship Chains
5/Big Love
32/Boy In The Bubble, The
25/Day-In Day-Out
35/(I Just) Died In Your Arms
15/Endless Nights
18/Heartbreak Beat
33/Heat Of The Night
30/How Much Love
12/If She Would Have Been Faithful
5/In Too Deep
14/Indians
30/La Isla Bonita
15/Lessons In Love
6/Little Suzi's On The Up
33/Meet Me Halfway
19/Rock 'N' Roll Mercenaries
34/Rock The Night
14/Secret Of My Success, The
12/Set Me Free (Rosa Lee)
34/Shelter
6/Sweet Sixteen
29/Talk Dirty To Me
30/Till The End



**David Coverdale
of Whitesnake**

NEAL PRESTON

IN TOO DEEP

As recorded by Genesis

TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD

All that time I was searching
Nowhere to run to
It started me thinking
Wondering what I could make of
my life
And who'd be waiting
Asking all kinds of questions to
myself
But never finding the answers
Crying at the top of my voice
No one listening
All this time
I still remember everything you
said
There's so much you promised
How could I ever forget.

Listen
You know I love you but I just
can't take this
You know I love you but I'm
playing for keeps

Although I need you
I'm not gonna make this
You know I want to but I'm in
too deep.

So listen, listen to me
Girl you must believe me
I can feel your eyes go thru me
But I don't know why.

Ooh I know you're going
But I can't believe
It's the way that you're leaving
It's like we never knew each
other at all
It may be my fault
I gave you too many reasons
being alone
When I didn't want to
I thought you'd always be there
I almost believed you
All this time
I still remember everything you
said
There's so much you promised
How could I ever forget.

Listen
You know I love you but I just
can't take this

You know I love you but I'm
playing for keeps
Although I need you
I'm not gonna make this
You know I want to but I'm in
too deep.

So listen, listen to me
I can feel your eyes go thru me.

It seems I've spent too long
Only thinking about myself
Now I want to spend my life
Just caring 'bout somebody else.

Listen
You know I love you but I just
can't take this
You know I love you but I'm
playing for keeps
Although I need you
I'm not gonna make this
You know I want to but I'm in
too deep.
(Repeat)

©Copyright 1986 by Anthony Banks
Limited/Philip Collins Limited/Michael
Rutherford Limited. Administered by Hit &
Run Music Publishing Inc. All Rights
Reserved. International Copyright Secured.

WANTED DEAD OR ALIVE

As recorded by Bon Jovi

JON BON JOVI
RICHIE SAMBORA

It's all the same
Only the names will change
Ev'ry day
It seems we're wasting away
Another place
Where the faces are so cold
I'd drive all night
Just to get back home.

I'm a cowboy
On a steel horse I ride
I'm wanted
Dead or alive
I'm wanted
Dead or alive.

Sometimes I sleep
Sometimes it's not for days
And the people I meet
Always go their sep'rate ways
Sometimes you tell the day
By the bottle that you drink
And times when you're alone
Well all you do is think.

I'm a cowboy
On a steel horse I ride

I'm wanted, wanted
Dead or alive
Wanted, wanted
Dead or alive.

Alright
I'm a cowboy
On a steel horse I ride
I'm wanted (wanted)
Dead or alive.
But I walk these streets
A loaded six string on my back
I play for keeps
'Cause I might not make it back
I been ev'rywhere
Still I'm standing tall
I've seen a million faces
And I've rocked them all.

'Cause I'm a cowboy
On a steel horse I ride
I'm wanted (wanted)
Dead or alive
Well I'm a cowboy
I got the night on my side
I'm wanted (wanted)
Dead or alive
Well alright
Dead or alive
I still drive
Dead or alive
Dead or alive
Dead or alive.

Copyright ©1986, 1987 by Bon Jovi
Publishing & PolyGram Music Publishing.
Inc. All Rights Reserved.

BIG LOVE

As recorded by Fleetwood
Mac

LINDSEY BUCKINGHAM

Looking out for love
In the night so still
Oh I'll build you a kingdom
In that house on the hill.

Looking out for love
Big, big love.

You said that you love me
And that you always will
Oh you begged me to keep you
In that house on the hill.

Looking out for love
Big, big love.

I wake up alone
With it all
I wake up
But only to fall.

Looking out for love
Big, big love
Just looking out for love
Big, big love.

Copyright ©1987 by Now Sounds Music. All
rights administered by Warner-Tamerlane
Publishing Corp. All Rights Reserved.

SWEET SIXTEEN

As recorded by Billy Idol

BILLY IDOL

Do anything
For my sweet sixteen
And I'll do anything
For little runaway child.

Gave my heart an engagement
ring
She took everything
Everything I gave her
Ooh sweet sixteen.

Built a moon
For a rocking chair
I never guessed it would rock
her far from here
Oh, oh, oh, oh.

Someone's built a candy castle
For my sweet sixteen
Someone's built a candy brain
And filled it in.

Well I'll do anything
For my sweet sixteen
Oh I do anything
For my runaway child.

Well memories will burn you

Memories grow colder as people
can
They just get colder
Like sweet sixteen.

Oh I see it's clear
Baby that you are
All through here
Oh, oh, oh, oh.

Someone's built a candy castle
For my sweet sixteen
Someone's built a candy house
To house her in
Someone's built a candy castle
For my sweet sixteen
Someone's built a candy brain
And filled it in.

And I do anything
For my sweet sixteen
Oh I do anything
For my runaway girl.

Sad and lonely and blue
Getting over you
How do you think it feels yeah.

I'm gonna get up in the morning
To get over you
In the morning
Get over you
Wipe away the tears
Get over you

Get over, get over
My sweet sixteen
Oh runaway child
Oh sweet sixteen
Oh runaway girl.

Someone's built a candy castle
For my sweet sixteen
Someone's built a candy house
To house her in
Someone's built a candy castle
For my sweet sixteen
Someone's built a candy house
To house her in.

And I'll do anything
For my sweet sixteen
Oh I'll do anything
For my runaway child
Do anything
For my sweet sixteen
I'll do anything
For little runaway girl
Little runaway girl
Oh sweet sixteen
Oh sweet sixteen
Oh.

Copyright ©1986 by Bonelidol Music/Rare Blue Music, Inc. All rights in the U.S.A. and Canada administered by Rare Blue Music, Inc. International copyright secured. All rights reserved. Used by permission.

LITTLE SUZI'S ON THE UP

As recorded by Tesla

**JAMES DIAMOND
ANTHONY HYMAS**

Little Suzi's on the up
Looking for a getaway
Ruby tries to bring her down
Still looking for another way
Little Suzi's on the up
Heading for the spotlight
Ruby finally gives up
Looking for some quiet nights.

And the music makes her feel so
hot

Ooh and she'll smile for the
camera with all she's got
Don't bring her down
She's a lot like you
She'll be richer by far
If her dreams come true.

Little Suzi's on the up
Now suddenly it's not a game
Ruby's glad she gave up
Cos Suzi's plainly set on fame
Little Suzi's on the up
Casting couch appointments
made
Ruby's gonna hang around
To make sure Suzi's okay.

And the music makes her feel so

hot
And she'll smile for the camera
with all she's got
Don't bring her down
She's a lot like you
She'll be richer by far
If her dreams come true
Don't bring her down
She's a lot like you
She'll be richer by far
If her dreams come true
Little Suzi's on the up.

Copyright ©1981 by Rondor Music (London) Ltd. & Tone Poems Limited. All Rights Administered in the U.S. & Canada on behalf of Rondor Music (London) Ltd. by Almc Music Corp. All Rights Reserved. International Copyright Secured.

WHY CAN'T THIS NIGHT GO ON FOREVER

As recorded by Journey

**STEVE PERRY
JONATHAN CAIN**

Lost in twilight
The memories
Precious moments you and me
We've been old friends
All through the years

Picture postcards sharing tears.

What's in our hearts
There's never time to say
Need you tonight
Lover don't fade away
I've seen your city lights
As I walk by
Why can't this night
Go on forever.

Without love we, we won't
survive
Run together we rule the night
Tell me secrets oh that make
you cry

Where's the laughter we gotta
try.
What's in our hearts
There's never time to say
Need you tonight
Lover don't fade away
Like a photograph
That time won't erase
Why can't this night
Go on forever
Go on forever and ever
Ever and ever.

Copyright ©1986 by Street Talk Tunes and Frisco Kid Music. All administrative rights controlled by Colgems-EMI Music Inc. All Rights Reserved. Used By Permission.

FREE POSTER WITH ANY 4 T-SHIRT PURCHASE!



Rock BY MAIL

Dept. Fan-1
P. O. Box 8839
Forest Hill Station, Va 23225

NAME (PRINT)

ADDRESS

CITY

STATE ZIP

Credit Card Customers
Call Toll-Free
1-800-232-3301

Add \$1.95 postage/handling
Total \$

Send check, money order
(U.S. currency)

☐ Visa ☐ MasterCard ☐ Choice

Card #

Exp. Date

Signature

Risky Business

12407

Terminators

Acrylic Flasher

Rainbow Warrior

Soho

Top Guns

Two-Tone

David Lee

Headlines

T-SHIRTS- \$12.95

Specify ☐ SM ☐ MED ☐ LG ☐ XL

11474	MR. Mister	Portrait
12312	Huey Lewis	For!
12400	Bon Jovi	Slippery When Wet
12422	Bon Jovi	Heartbreaker
12377	The Monkees	Records
12378	The Monkees	Tuxedo
12376	The Monkees	Psychedic Fables
12423	Bruce Springsteen	Live LP Cover
12424	Bruce Springsteen	Collage
12425	Bruce Springsteen	E-Street Band
12382	Max Headroom	C.C.-Catch the Wave
12343	Corey Hart	Portrait
12426	Billy Idol	Whiplash Smile
12407	David Lee Roth	LP Cover
12408	David Lee Roth	Portrait
11659	Duran Duran	John Taylor
12427	Duran Duran	Andy Taylor
12141	Madonna	Papa Don't Preach
12140	Madonna	True Blue
12385	Grateful Dead	Surfer

SUNGLASSES- \$10.95

FREE SportCord with any purchase of 2 or more

Risky Business

☐ Black ☐ Tortoise ☐ Red
☐ White ☐ Grey

David Lee

☐ White on Black ☐ Red on Black
☐ Maroon on Gray

Terminators

☐ Red ☐ Black ☐ White
(☐ Super Dark ☐ Mirror)

Acrylic Flasher

☐ Black ☐ Red ☐ White
☐ Navy

Top Guns

☐ Black ☐ Gold

Two-Tone

☐ Blue/Black ☐ White/Black
☐ Red/Black

Rainbow Warrior

☐ Red ☐ White ☐ Grey

Headlines

☐ Black on White ☐ Red on Black
☐ Blue on Black ☐ Purple on Black

Soho

☐ Black ☐ Tortoise ☐ Grey
(☐ Super Dark ☐ Regular ☐ Mirror)

POSTERS- \$5.00

12030	MR. Mister	Group
12060	Huey Lewis	Portrait
12313	Don Johnson	TankTop
11412	Bon Jovi	Group
11386	Bon Jovi	John
12432	Monkees	Raincoat
12433	Bruce Springsteen	Live
12434	Bruce Springsteen	Collage
12435	Bruce Springsteen	E-Street Band
12142	Max Headroom	Sunglasses
11382	Duran Duran	John Taylor
12144	Madonna	True Blue
12143	George Michael	Portrait
12389	David Lee Roth	Garter Belt
12437	David Lee Roth	Girls
12438	David Lee Roth	Belly Button

VIDEOS DVHS ☐ BETA

10394	Huey Lewis	Video Hits	29.98
10395	Huey Lewis	Live in San Fran	29.98
12146	MR. Mister	Welcome to the Real World	19.98
12421	Wham!	The Final	19.98
12145	Wham!	Foreign Skies	19.98
10922	Wham!	The Video	19.98
10203	Duran Duran	Sing Blue Silver	19.98
10204	Duran Duran	Full Length	19.98
10200	Duran Duran	Arena	19.98
11107	Powerstation		19.98
11017	Grateful Dead	The Movie	39.98
10280	Grateful Dead	Dead Ahead	29.98
12307	Max Headroom	The Story	39.98
10409	Madonna	Like A Virgin	19.98
10410	Madonna	Live Virgin Tour	29.98
12436	David Lee Roth	The Videos	19.98
10094	Bon Jovi	Video EP	19.98
12299	The Monkees	Prince & Pauper	19.98
12300	The Monkees	Here comes the Monkees	19.98
12301	The Monkees	U. S. Machine	19.98
12202	The Monkees	The Monkees	19.98
12172	Miami Vice	The Prodigal Son	29.98
12173	Miami Vice	The Movie	29.98

P.S.
Please Remember
To Specify Size!

Exclusive Interview With

LOU GRAMM

"My father used to say, more or less, that if I was reaching for something, then I should be prepared to give something up, to lose something on the other end."

Ten years ago, a new band called Foreigner released a debut album that would eventually sell more than five million copies. Its lead singer was Lou Gramm, a Rochester-born rocker who had fronted the relatively unknown band Black Sheep.

Now it's 1987 and Gramm has his own top ten single called "Midnight Blue." Ready Or Not, its companion album, promises several more singles. But on the early April afternoon when we met at Atlantic Records, it appears that Gramm will no longer be part of the band that gave us "Feels Like The First Time", "Hot Blooded", "Urgent" and "Waiting For A Girl Like You".

At press time, however, that seemed to have changed. After a confusing month in which he seemed to have been in and out of the group, depending on whose gossip you're hearing, we're informed that Lou and the band are trying to work things out. Plans now call for Lou to record a Foreigner album, due before the year is out.

Just two days prior to this interview, it seemed more clear, at least in Gramm's mind, as to what

he would do. He and Foreigner co-founder, Mick Jones, had sat down and agreed to part ways. Instead of recording a new album with Foreigner this summer, Lou planned to tour solo. "It could have worked, the group and a solo career," he contended. "But Mick and I spent some time talking and it seemed that because I couldn't put Foreigner as a top priority, it would be better if they continued without me."

But there's no war of words a la the feud we saw take place between David Lee Roth and Van Halen last year. In fact, Lou seems to leave the door open for a future group collaboration, like a song for a movie soundtrack. "Basically we parted friends," he explained during the interview. "We still have a relationship." In his typically soft-spoken manner, he reflects, "We spent some time talking about it. We didn't want the dirt to go down. We'll make sure no one takes cheap shots. It's just circumstances."

Throughout our conversation, he will sight differences of opinion with the band, but he wouldn't trade the

last ten years. The singer, who once put his ear to the stage door when he couldn't get into a Led Zeppelin concert, suddenly found himself playing to stadium crowds opening up for the Rolling Stones. "Just unbelievable," he says shaking his head. "It's like the stuff movies are made of."

But most movies have endings. With Gramm and Foreigner still trying to mesh their schedules, it may be too early to write a sequel for the group minus Gramm. Nevertheless, his solo tour debut commences in late June and will continue throughout most of the summer. His band will feature mostly the same line-up as are on his record, with the exception of E Street band guitarist, Nils Lofgren. Lofgren, says Gramm, "really can't commit to a tour because Springsteen will more than likely do some summer shows." As for Foreigner, only Lou Gramm and Mick Jones really know ... or do they?

Song Hits: What was it like when you first came up here to Atlantic Records and saw all of the gold records by Led Zeppelin, the Stones, and Otis Redding on the wall?

Lou Gramm: It was pretty inspiring, actually. Growing up, I didn't pay much attention to who was on what label necessarily. By the time I came up here, I knew the Atlantic logo and just to see all those gold records on the wall next to each other was like, "Wow, I gotta be up here someday."

SH: Well, it didn't take you long to get there.

LG: I think it was just about now, ten years ago. I can remember hearing "Feels Like The First Time" on the radio for the first time while I was driving. I just turned beet red, broke into a hot sweat and had to turn off to the side of the road. I had to throw the car in park and listen to the radio. I couldn't drive. It was just that kind of excitement after years of struggle with little success to show for it. It was a great feeling. I was more than

willing to be swept up by success. There was a lot of hard work that went into that and we were ready to celebrate.

SH: Does it really seem like it was that long ago?

LG: It always shocks me when you see the big number ten and it's been ten years since. I'd say the first four or five years flew past. The last four or five seemed like a long time.

SH: Had it become routine?

LG: I think the routine had, yeah. Basically we hadn't been putting out product as rapidly as we had in the earlier years. There was a lot more down time, so to speak. Inactivity kind of makes time crawl.

SH: Did you want to work more?

LG: Yeah, I enjoyed working.

SH: Did the other members?

LG: Well, it seemed when we would record an album, it would end up taking a year to record and we'd spend another year on the road. A year is too long to be spending in the studio and a year on the road is a

killer. You become an emotional and physical wreck after a year on the road. It's all hindsight, but it should have been more diverse — three or four months in the studio, four months touring and a couple of months off before starting it all over again.

SH: No pun intended, but does it feel like the first time with your new success?

LG: It's a little different. On the Foreigner thing, I certainly made my contribution, but it was definitely a group thing. Since it was my first taste of success, I felt swept up by the whole thing. While success is really a little more sweet this time, it doesn't hit me quite as hard. I'm not bouncing off of the walls. I'm real pleased. It's a really satisfying feeling but I'm looking ahead to the next album already. I can't even say I've lifted up a glass of beer to celebrate. I'm just keeping real low-key with a kind of smirk in my face.

SH: In the meantime, all is not hunky dory in Foreigner. Did your

wanting to do a solo tour contribute to that situation?

LG: That had something to do with it. Foreigner wanted to put out an album in the summer and my album is going strong. You can't really put out a Foreigner album right on top of a Lou Gramm album. It doesn't make any sense. People would get sick of hearing my voice. It would affect the potential of my album and it would affect the potential of the Foreigner album. You usually wait until one album has run its course and then you come out with something else. They weren't of the mind to wait. They wanted a summer release and I certainly wouldn't kill my album to make room for a Foreigner album. It's things like that that caused the rift. My career is my priority at this moment in my life.

SH: How did you approach the production of this album? How did you find Pat Moran, who has worked with Robert Plant?

LG: I was interviewing people to co-produce this thing with me and got a lot of suggestions. Being that it was my first album, the record company wanted to make sure I did it with someone who was a top name. The problem was that a lot of these people were anxious to make another Foreigner album. They didn't understand that I was trying to get away from that approach and that sound. Pat was in town doing Tom Cochrane and Red Rider. I played him my roughest demo tapes of song ideas and he liked them. We talked about how important it was for me to make a statement on my own. I was going to have to overcome enough of a Foreigner enigma because you can't change the voice. So changing the songs and the backdrop was going to be very important. He was bringing these things to my attention instead of telling me how terrific it would be to make the album that Foreigner never got a chance to make. He had the right idea about approaching it from a live, energetic standpoint, rather than methodically approaching it the way a lot of people do.

SH: Was recording a Foreigner record really laborious in the studio?

LG: It was not without excitement, but the times in between are just painstaking, methodical. I found it quite tedious.

SH: There's a great line from "Midnight Blue" where you sing, "I remember my father said, 'Son, life is simple, it's either cherry red or midnight blue.'" Did he really say that?

LG: Not in those words. He used to

tell me to take the garbage out a lot or else I'd be a homeless boy! He kind of discouraged me from making music a career because of the pain it would bring. He never actually recorded, but he had his own big band in the '40s. He knew it would be difficult to keep your life together with a marriage. Always being on the road is a vagrant's way of living. He didn't want to see that for any of his sons. He reckoned that just being a weekend hobby would suffice. But when he saw how serious I was with just about everything I did, there was nothing he could do to dissuade me from going all-out to pursue music. He told me some stories of his musician friends and things that he had been through. He said more or less that if I was reaching for something, then I should be prepared to give something up, to lose something on the other end.

SH: Did you believe him at the time?

LG: It wasn't like, "Oh what does he know?" I didn't understand what he meant because I had no idea as to what success was or even what making a go of music as a career would entail. I only knew it as playing weekends and rehearsing all day. I was just at the struggling stage, of a kid in his teens. I was going to do this not knowing what it meant. As the years went on, I remembered what he said to me. It was no heavy prophecy, but he was right. Other than finding it very difficult to keep a relationship together — I lost a lot of girlfriends — you see a lot of your friends treat you differently. Before you could chum around with them and then you see them playing up to you. They think you've changed but it's really their outlook and attitude toward you that's changing. You're always keeping strange hours; being on the road so much that things you're able to do for yourself, you're never able to enjoy. He was right. Whatever you get on one end, that means you've got to give up something that means a lot to you on the other end. That's the trade-off. That's what he meant. It's either cherry red or midnight blue and he said, "You're gonna find out."

SH: You also wrote, "My following days are over, now I just got to follow thru" and sing stridently, "Here I come ready or not."

LG: Yeah, I reflected. Plus with this solo release and seeing how it was disrupting the Foreigner situation, I felt like I was at a crossroad in my life. I knew that it was going to come to a head and some decisions were going to have to be made. I knew that this was not going to make things any

more peaceful in my life. It was just going to complicate it and bring certain issues to the surface, and it did.

SH: Besides solo success, what else do you want out of life?

LG: Being in charge and being my own man as far as my career is concerned is important. It feels good to be in control of my life, artistically, after ten years of riding shotgun in Foreigner and kind of contributing, but not really helping to direct things. Being a good father to my kids, being a good husband, and just staying physically active and taking care of myself are all important.

I've got two boys, three and seven. I've seen so many marriages and families in this business just fall by the wayside for whatever reason. I'm not saying that couldn't happen to me, but I'm determined not to let it happen.

SH: You mentioned before that you toured for a year at a time with Foreigner. What are some of the effects of touring?

LG: Even though they knew it was dad, it would take my kids a few days to get used to having me around again. I was not involved in the day to day routine at my house, so when I'd get off the road, I was kind of in the way. It's a little strange to be wandering around your house when you know everything is going on as normal, as if you weren't there. When you're gone for extended lengths of time, you find yourself an outsider. I'm not gonna let that happen. On the road, it's just constant travelling. Even if you're at the finest hotels, you're only there for a night. You barely get time to unpack. And after three or four months, you don't even care, basically, where you are anymore. You can get callous and kind of lose touch with who you are.

SH: Does it take a long time to readjust to being home again?

LG: It would take me two months. At 8:30 or 9:30 every night, I would start feeling this adrenalin pump and I would start pacing because that was showtime. I would become anxious and antsy like there was something I should be doing. I was getting ready to perform and I was off the road.

SH: Would you ever tour for a year again?

LG: Never.

SH: Beyond your tour, do you have any future plans?

LG: Well, nothing real long-term, except I'd like to have another album out at this same time next year.



BABY GRAND

As recorded by Billy Joel and Ray Charles

BILLY JOEL

Late at night
When it's dark and cold
I reach out
For someone to hold
When I'm blue
When I'm lonely
She comes through
She's the only one who can
My baby grand
Is all I need.

In my time
I've wandered everywhere
Around this world
She would always be there
Any day
Any hour
All it takes
Is the power in my hands
This baby grand's
Been good to me.

I've had friends
Oh but they slipped away
And I've had fame
But it doesn't stay
I've made fortunes
Spent them fast enough
As for women
They don't last with just one
man
But my baby grand
Will stand by me.

They say that no one's gonna
play this on the radio
They said melancholy blues
were dead and gone
But only songs like these
Played in minor keys
Keep those memories holding
on.

I've come far
From the life I strayed in
And I've got the scars
From those dives I played in
Now I'm home
And I'm weary
In my bones
Every dreary one night stand
And my baby grand
Is coming home with me, with
me
Ever since this gig began
My baby grand's
Been good to me.

Copyright ©1986 by Joel Songs.
Administered by Blackwood Music, Inc.
International Copyright Secured. Made in
USA. All Rights Reserved.

SET ME FREE (Rosa Lee)

As recorded by Los Lobos

**CESAR ROSAS
T-BONE BURNETT**

When love's in vain love can be
so strange
There ain't nothing I can take to
kill this pain
Set me free
Why don't you Rosa Lee.

She is a dream but she's so hard
to please
She moves around like an
Egyptain queen
Set me free
Why don't you Rosa Lee.

I'm so afraid of losing you
But there's only so much that a
man can do
For Rosa Lee
Why don't you set me free.

When I hit the road the time
goes slow
Thinking about the places I
used to go
With Rosa Lee
Why won't you set me free.

They're trying to close the Tu Y
Yo
The Latin Playboy and the Sky
Room shows
Rosa Lee
Why don't they let them be.

I can't get used to losing you
But there's only so much that a
man can do
For Rosa Lee
Why don't you set me free.

People say that you were meant
for me
I nod my head they think that I
agree
But they'll never know the hurt
it takes to be
With Rosa Lee.

When love's in vain love can be
so strange
But I never thought I'd wear the
ball and chain
Set me free
Why don't you Rosa Lee
Set me free
Why don't you Rosa Lee
Why don't you set me free.

Copyright ©1987 by Ceros Music/Black
Tent Music. Administered by Bug.

IF SHE WOULD HAVE BEEN FAITHFUL

As recorded by Chicago

**STEPHEN KIPNER
RANDY GOODRUM**

I was thinking about her
Visiting the past
Reconstructing details
With old photographs
I was studying the faces
With an objective point of view.

Suddenly remembering doesn't
haunt me
At the time you couldn't tell me
That one day I'd be glad
That something that I thought
was love
Was misinterpreted.

She had another lover
She emphatically denied
But they were doin' me a favor
A blessing in disguise.

If she would've been faithful
If she could have been true
Then I would've been cheated
I would never know real love
I would have missed out on you.

I watch you sleeping
Your body touchin' me
There's no doubt about it
This is where I want to be
You know it's so ironic
I had to lose to win
I want to thank her
Thank her again.

If she would've been faithful
If she could have been true
Then I would've been cheated
I would never know real love
I would have missed out on you.

It's a paradox
Full of contradiction
How I got from there to here
It defies a logical explanation.

If she would've been faithful
If she could have been true
Then I would've been cheated
I would never know real love
I would have missed out on you.
(Repeat)

Copyright ©1986 by April Music.
Inc., Stephen A. Kipner Music and California
Phase Music. International Copyright
Secured. Made in USA. All Rights Reserved.

Lucky Rajah Elephant Pendant 14K Gold & Carved Ivory with Ruby Eye



Actual size is 20 mm.

This beautiful authentic Rajah Ivory Elephant Pendant with raised tusk has for centuries symbolized good Fortune. Now, you too can have Rajah for good luck, at a "STEAL-IT" price as low as \$10.00. **Perfect gift for all occasions!**

ELEPHANT PENDANT APPRAISED FOR \$80.00

From the Jewelry Capitol of the World, a New York accredited Gemologist, appraised this magnificent 14K Gold and Carved Ivory Pendant with Ruby Eye to be worth \$80.00. See the magnificent details in the enlarged photo of this richly crafted pendant worth many times more than its purchase price.

ACT BEFORE MIDNIGHT OCT. 30, 1987

We guarantee acceptance of all orders Postmarked Before Midnight, October 30, 1987. Orders received after this deadline may be returned marked "SOLD-OUT".

15" GLEAMING GOLD NECKLACE WITH JEWELRY POUCH ONLY \$3.00

To compliment your fabulous elephant pendant here's an exquisite 15" Gold Serpentine Necklace with European Styled Jewelry Pouch for the unheard of price of just \$3.00 with your purchase of the "Rajah" Pendant.

100% MONEY BACK GUARANTEE

We guarantee you will agree this pendant is worth many times more than our low, low price of just \$10.00 or your money will be refunded.

ACT NOW! DON'T DELAY! ORDER TODAY!

Take advantage of this truly amazing price by ordering 3 Rajah pendants for only \$10.00 each...2 pendants for just \$12.00 each...or \$15.00 for a single Rajah pendant. Add \$3.00 for each 15" Gleaming Gold Necklace with jewelry pouch. Plus \$2.00 for regular postage, handling and insurance. Sorry No C.O.D.'s. Send payment with order (check made payable to Rush Inc.) or Charge It! Specify on your order Master or VISA Card, Card Number, Expiration Date and include your signature. Mail to:

**Rush Inc., Pendant Offer, Dept. JR313GF
871 Willis Ave., Albertson, N.Y. 11507**



FREE

**with your order
14K Gold & Ivory
Rope Ring.**

INDIANS

As recorded by Anthrax

JOSEPH BELLARDINI
SCOTT ROSENFELD
CHARLES BENANTE
FRANK BELLO
DAN SPITZ

We all see black and white
When it comes to someone else's
fight
No one ever gets involved
Apathy can never solve.

Forced out brave and mighty
Stolen land
They can't fight it
Hold on to pride and tradition
Even tho they know how much
their lives are really missin'
We're dissin' them
On reservations
A hopeless situation.

Respect is something that you
earn
Our Indian brothers getting
burned
Original American
Turned into second class
citizen.

Forced out brave and mighty
Stolen land
They can't fight it
Hold on to pride and tradition
Even tho they know how much
their lives are really missin'
We're dissin' them
On reservations
A hopeless situation.

Cry for the Indians
Die for the Indians
Cry for the Indians
Cry, cry.
Cry for the Indians.

Love the land and fellow man
Peace is what we strive to have
Some folks have none of this
Hatred and prejudice.
(Repeat chorus)

Territory it's just the body of the
nation
The people that inhabit it
Make its configuration
Prejudice something we all can
do without
Cuz a flag of many colors
Is what this land's all about.

Copyright © 1987 by Black Lion Music and
Anthrax Music. All Rights Reserved.

THE SECRET OF MY SUCCESS

As recorded by Night Ranger

JACK BLADES
DAVID FOSTER
TOM KEANE
MICHAEL LANDAU

Think of it
I hold the world in the palm of
my hand
Run a comb through my hair
Head on out for some new
foreign land
And all this could seem like a
dream out the door
With everyday people
Face down on the floor.

I always said
I could make it and be who I am
There's a new look in sight
What a change for the new
modern man
With all this it seems like I'm
dying for more
The streets are on fire
Never seen it before
It's like the sound of electric
guitars.

Worlds collide
And hearts will be broken
Over and over
It's the same every day
How can I say
What has never concerned me
The secret of my success
Is I'm living

ARE YOU EVER COMING BACK

As recorded by The Human
League

OAKLEY
WRIGHT
BURDEN
RUSSELL

The sun that's shining through
the shattered window
Is breaking into colors in the
car
Through the heat the dust blows
'round the Pueblo
The sounds of people drift in
from afar.
Can we really lose everything
On a matter of pride
Is this really the end of our love
How am I to decide.

Are you ever coming back ooh

25 hours a day.

It's amazing to me
What a fool will believe to get by
With a change of your mind
I can live I can fly
The harder they come the
harder they fall
I never say maybe
And I go for it all
Just like the sound of electric
guitars.

Worlds collide
And hearts will be broken
Over and over
It's the same every day
How can I say
What has never concerned me
The secret of my success
Is I'm living
25 hours a day.

With nothing to show
Just sweat from my soul
My heart's on the line
And I'm dying to go
Look at us now
Gonna make it somehow
Hold on to me baby
Can't hold me down.
(Repeat chorus)

©Copyright 1987 by MCA Music Publishing
A Division of MCA Inc., Music Corporation
Of America, Inc., Young Millionaires Club
Music, Warner-Tamerlane Publishing Co.
Air Bear Music Publishing, Kid Bird Music
Inc., and Five Storks Music. Rights of Music
Corporation Of America, Inc. and Young
Millionaires Club Music Administered by
MCA Music Publishing, A Division of MCA
Inc., N.Y., N.Y. Used By Permission. All Rights
Reserved.

Are you ever coming back
Are you ever coming back ooh
Are you ever coming back.

Another village rises in the
distance
To make the passage to the
journey's end
The droning of the engine is
existence
It's too far for the mind to
comprehend.

Can we really lose everything
On a matter of pride
Is this really the end of our love
How am I to decide.

Are you ever coming back ooh
Are you ever coming back
Are you ever coming back ooh
Are you ever coming back.

Copyright © 1986 by Virgin Music
(Publishers) Ltd. Published in the USA/
Canada by Virgin Music Inc.

ENDLESS NIGHTS

As recorded by Eddie Money

JOHN CESARIO
MICHELLE COLLYER
STEVE MULLEN

Lover
I just can't believe it's turned
You're tearing my life apart now
There's no simple answer
Here I am just standing in
circles.

And the logic is turning me
'round
My mind keeps holding
Only one thought.

When you gonna call
I think it's worth the time
How you gonna change
All these endless nights

If you could stop
Leading me around
You're never gonna change
All these endless nights.

Tender
The way that you touched me
now
Taking our fears away now
There won't be a reason
Just a well-rehearsed
explanation.
Though the love that is turning
inside
Keeps on twisting
Twisting my mind.

When you gonna call
I think it's worth the time
How you gonna change
All these endless nights
If you could stop
Leading me around
You're never gonna change

All these endless, endless nights
I wish that you could change
All these endless, endless
nights.

And the hope that is holding me
here
Is starting to die
Oh no is it ever gonna stop.
When you gonna call
I think it's worth the time
How you gonna change
All these endless nights
If you could stop
Leading me around
You're never gonna change
All these endless, endless nights
I wish that you could change
All these endless, endless nights
All these endless, endless nights
now.

Copyright © 1986 by Arista Music, Inc. All
Rights Reserved.

LESSONS IN LOVE

As recorded by Level 42

M. KING
W. BADAROU
R. GOULD

I'm not proud I was wrong
And the truth is hard to take
I felt sure we had enough
But our love went overboard
Lifeboat lies lost at sea
I've been trying to reach your
shore
Waves of doubt keep drowning
me.

All the dreams that we were
building
We never fulfilled them
Could be better
Should be better
For lessons in love.

For restless eyes egos burn

And the mould is hard to break
Now we've waded in too deep
And love is overboard
Heavy hearts token words
All the hopes I ever had
Fade like footprints in the sand.

All the homes that we were
building
We never lived in
Could be better
Should be better
Lessons in love
If we lose the time before us
The future will ignore us
We should use it
We could lose it
Lessons in love.

Lost without love
Lessons in love
When will you ever learn
Lessons in love
And there's nowhere left to turn
Lessons in love
Don't let your spirit burn

Lessons in love
I'll wait till you return.
All the dreams that we were
building
We never lived them
We could lose it
We should use it
Lessons in love
Lessons in love
All the homes that we were
building
We never lived in
Could be better
Could be better
Should be better
Lessons in love
If we lose the time before us
The future will ignore us
We should use it
We could lose it.

Copyright © 1986 by Level 42 Music Ltd./
Island Visual Arts Ltd. All rights
administered in the USA by Chappell & Co.,
Inc. & Island Visual Arts Ltd. International
Copyright Secured. ALL RIGHTS
RESERVED. Used by permission.

WE ARE WHAT WE ARE

As recorded by The Other
Ones

THE OTHER ONES

The sun came pouring upon my
face
I heard the silence
Of empty space
Took my passion
My dream of life
Left me ooh too weak to fight.

Please don't say it
I won't take it anymore
Why should I run and hide.

We, we are what we are
Oh we're just like anybody else
Oh we, we are what we are
Oh we only want to be
ourselves.

Look above me
Look all around
Imagination
Is what I found
I never asked you
To go away

Didn't want to oh cause you
pain.

Please don't say it
I won't take it anymore
Why should I run and hide.
We, we are what we are
Oh we're just like anybody else
Oh we, we are what we are
Oh we only want to be
ourselves, ourselves,
ourselves.

Copyright © 1986 by Virgin Music
(Publishers) Ltd./Lunapark Publishing.
Published in the USA/Canada by Virgin-
Nymph Music Inc.

U2



An Unforgettable Band

U2's latest lp, The Joshua Tree, has finally brought them to superstardom.



When Bono (vocals, guitar), The Edge (guitars, piano and vocals), Larry Mullen (drums) and Adam Clayton (bass) decided to form U2 in 1978, little did they know the impact they would have on the public, especially with the release of their latest lp, *The Joshua Tree*. Read on for a list of their accomplishments thus far!

***Summer 1978:** U2 formed in Dublin. U2 are: The Edge, Bono, Larry Mullen and Adam Clayton.

***December 1979:** U2's first London concerts took place, and included club gigs like the Hope and Anchor (with an audience of nine people), and The Rock Garden. This period also saw the release of *U23*, a

three-track EP which gave U2 their first chart success in Ireland. The record was released in Ireland only, and was unavailable elsewhere.

***January 1980:** U2 won five categories in *The Hot Press* (Ireland's leading rock magazine) Readers' Poll.

***April 1980:** U2 were signed to Island Records.

***May 1980:** "11:00 Tick Tock", U2's debut British single (produced by Martin Hannet) was released. The band spent most of the summer touring Britain.

***August 1980:** "A Day Without Me" was released. U2 returned to Dublin to begin work on their debut album.

***October 1980:** *Boy*, produced by Steve Lillywhite and recorded at Dublin's Windmill Lane Studios, was released. This record received unanimous critical and public acceptance. At this time, their third single, "I Will Follow", was also released. U2 embarked on a major British tour and played their first shows in Europe, Belgium and Holland.

***November 1980:** U2 returned from Europe and commenced their first American tour, performing at clubs on the East Coast.

***January 1981:** U2 collected nine #1's in *The Hot Press* Readers' Poll.

***February 1981:** U2 closed a major U.K. tour with a headlining show at London's Lyceum Ballroom. The demand was so great that over 700 people were turned away. They also made their first appearance on *The Old Grey Whistle Test*. The following day U2 flew to America to begin a three-month tour.

***April/May 1981:** The U.S. tour closed with concerts at New York's Palladium and the Santa Monica Civic Center. *Boy* charted in America.

***June 1981:** U2 returned to Britain to play the Hammersmith Palais. The following month "Fire" was completed during a break in their U.S. tour at Compass Point Studios in Nassau. "Fire" gave U2 their first British chart single. The remainder of the summer was spent recording *October* in Dublin, with Steve Lillywhite once again at the controls.

***October 1981:** The release of "Gloria" gave U2 their second U.K. chart single. *October*, the lp, charted at number 11 on its first week of release and within a month earned the band their first silver disc. Throughout that month U2 played an eighteen date, sold-out tour of Britain.

***November 1981:** U2 returned to America for the first part of the *October* tour.

***January 1982:** U2 played their first Irish tour in over a year, finishing with a concert at the RDS in front of 5,000 people. Later the same month, U2 returned to America to complete the *October* tour that included shows with the J. Geils Band.

***March 1982:** "A Celebration" was released and gave U2 their third U.K. hit single. During the summer the band headlined a number of European festivals and also played Gateshead, in northeast England, with The Police. The autumn is spent writing the *War* lp.

***December 1982:** U2 played six sold-out U.K. shows, after which they travelled to Europe, and then Ireland, showcasing songs from *War* for the first time.

***January 1983:** The release of "New Year's Day" gave U2 their first top ten hit in Britain.

***February 1983:** U2 played 27 sold-out dates in Great Britain.

***March 1983:** *War*, produced by Steve Lillywhite, was released. It entered the U.K. lp chart at number one. As the tour finished, "Two Hearts Beat As One" was released, and gave the band their fifth hit single.

***April 1983:** U2 began a three month U.S. tour. Within

a month, *War* entered the U.S. top ten and the band received their first American gold record. The tour finished with U2 playing a series of stadium gigs to over 10,000 people a night.

***August 1983:** U2 headlined A Day At The Races in front of 25,000 people at Dublin's Phoenix Park.

***November 1983:** *Under A Blood Red Sky*, U2's first live disc, was released. It entered the U.K. charts at number two. At the end of the month the band travelled to Japan for their first concerts in the Far East.

***January 1984:** *Under A Blood Red Sky* was awarded platinum status. *War* notched up its twelfth consecutive month on the U.K. charts.

***March 1984:** In the 1983 *Rolling Stone* Critics Poll, U2 were voted Band Of The Year.

***August 1984:** U2 played in New Zealand, their first shows in a world tour.

***September 1984:** "Pride (In The Name Of Love)", the first fruit of the new U2/Eno/Lanois collaboration, is released, eventually reaching number three in the U.K. and earning the group their first ever silver disc for a single. U2 continued their world tour with shows in Sydney and played to over 30,000 fans in Melbourne. At the end of the month, U2 returned to Europe with four albums in the Australian charts and "Pride" at number four.

***October 1984:** *The Unforgettable Fire*, produced by Eno and Lanois, was released. The record charted at number one in the U.K. The tour continued with concerts in France, Belgium and Holland.

***November 1984:** U2 played their first British concerts in over eighteen months, which included two shows at the Wembley Arena.

***December 1984:** U2 continued their tour with a series of concerts on the East Coast of America, finishing with two concerts in Los Angeles and San Francisco.

***January 1985:** U2 toured in Europe.

***February — May 1985:** The band headlined a massive U.S. tour that continued through May, that included Madison Square Garden in New York City. *Rolling Stone* called U2 the band of the eighties.

***April 22, 1985:** "The Unforgettable Fire" was released as a single in Britain. The following week it entered the U.K. charts at number 8.

***June 22, 1985:** U2 played The Longest Day Festival at the Milton Keynes Bowl. It was the band's only British date that year. The show was one of a series of European festival dates throughout the summer.

***July 29, 1985:** The band returned to Ireland to play at Dublin's Croke Park in front of 55,000 people.

***July 13, 1985:** U2 was one of the bands involved in Live Aid at Wembley Stadium.

***February 1986:** U2 won the Best Band and Best Live Aid performance categories in *Rolling Stone's* Readers' Poll. The Critics Poll placed U2 in a tie for the number one slot with Bruce Springsteen & The E Street Band.

***May 1986:** U2 played Self Aid, an all-day concert in Dublin for the benefit of Ireland's unemployed.

***June 1986:** The band interrupted work on songwriting to play six American shows in aid of Amnesty International. The tour, A Conspiracy Of Hope, also featured The Police, Peter Gabriel, Lou Reed, Bryan Adams, The Neville Brothers, Joan Baez and Ruben Blades, among others.

* U2 start work on a new album.

***March, 1987:** U2's new album, *The Joshua Tree*, is released. The album, produced by Daniel Lanois and Brian Eno, was recorded in Dublin. The band is now on a massive world tour, starting in America.



GREGG GORMAN

HEARTBREAK BEAT

As recorded by the
Psychedelic Furs

RICHARD BUTLER
JOHN ASHTON
TIM BUTLER

*I'm a heartbreak beat
Yeah all night long
And nobody don't dance
On edge of the dark
We've got the radio on
And it feels like love
But it don't mean a lot
And it feels like love
And it's all that we've got.*

There's a heartbreak beat

*Playing all night long
Down on my street
And it feels like love
Got the radio on
And it's all that we need
There's heartbreak beat
And it feels like love
There's a heartbreak beat
And it feels like love.*

*And the beat don't stop
And we talk so tough
And there's a perfect kiss
Somewhere out in the dark
But a kiss ain't enough
And the world don't stop
Every time that you call
And the world don't stop
Every time you call.
(Repeat chorus)*

*I'm a heartbreak beat
Yeah all night long
And nobody don't dance
On the edge of the dark
We've got the radio on
And it feels like love
But it don't mean a lot
And it feels like love
And it's all that we've got.
(Repeat chorus)*

*There's a heartbreak beat
I'm a heartbreak beat
I'm a heartbreak beat.*

Copyright © 1986 by SHK Songs Ltd. All rights controlled and administered by Blackwood Music, Inc. International Copyright Secured. Made in USA. All Rights Reserved.

YOUNG BLOOD

As recorded by Bruce Willis

MIKE STOLLER
JERRY LIEBER

I saw her standing on the
corner
A yellow ribbon in her hair
All my boys could not help cryin'
Looky there
Looky there
That's tough
She's diggin' me.

Young blood
Yes it is
Young blood
Young blood
Can't get you outta my mind.

Just one look and I was
captured
I tried to walk but I was lame
Just could not help myself from
shoutin'

What's your name
What's your name
Now look it here girl
Come here baby.

Young blood
Young blood
Young blood
Can't get you outta my mind.

What crazy stuff
She looked so tough
I had to follow her all the way
home
Then things went bad
I met her dad
What'd he say boys
You better leave my daughter
alone.

I couldn't sleep at night from
cryin'
I saw the risin' of the sun
All night long my heart was
cryin'
She's the one
She's the one
I saw her first
She wants me.
(Repeat chorus)

What crazy stuff
She looked so good
I tried to follow her all the way
home
Then things went bad
I met her dad he said!
Look get your hands off my
daughter before I play a little
Hank Aaron medley on your
head ya understand.

I couldn't sleep at night from
cryin'
I saw the risin' of the sun
All night long my heart was
cryin'
She's the one
She's the one
Let's take a walk sugar
Just get your car.
(Repeat chorus)

Copyright ©1957 by Tiger Music, Inc.
Copyright renewed and assigned to Quintet
Music, Inc., Freddy Blenstock Music and
Unichappell Music, Inc. All rights
administered by Unichappell, Inc.
International Copyright Secured. ALL
RIGHTS RESERVED. Used By Permission.

ROCK 'N' ROLL MERCENARIES

As recorded by Meat Loaf

MICHAEL DAN EHMIG
ALAN HODGE

Talking about rock and roll
mercenaries
Soldiers of fortune
By some other name
I'm talking about rock and roll
mercenaries
Money is power and power is
fame.
Anything you pay to hear
Just listen
Anything to catch your ear
Just listen
Whatever it takes
They're ready to sell

Anything and everything
They do it themselves.
Talking about rock and roll
mercenaries
Soldiers of fortune
By some other name
I'm talking about rock and roll
mercenaries
Money is power and power is
fame.
It starts with a game see how
they play
Till all of the laughter had
faded away
It's not for the song
It's not for the love
It's just for the gold
And it's never enough
Never enough.
Talking about rock and roll
mercenaries

Soldiers of fortune
By some other name
I'm talking about rock and roll
mercenaries
Money is power and power is
fame.
It's not for the song
It's not for the love
It's just for the gold
And it's never enough.
Talking about rock and roll
mercenaries
Soldiers of fortune
By some other name
I'm talking about rock and roll
mercenaries
Money is power and power is
fame.

Copyright ©1985 by 3 D Music. All rights
administered by Chappell & Co., Inc.
International Copyright Secured. ALL
RIGHTS RESERVED. Used By Permission.

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.
Slight 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.

Copyright ©1987 by U2. All rights
administered by Chappell & Co., Inc.
International copyright secured. ALL
RIGHTS RESERVED. Used by permission.

Concert Review

STRYPER

by Elianne Halbersberg

Atlanta, Georgia — Maybe an audience comprised of metal headbangers, children, parents, church groups and even the occasional clergy member isn't your idea of the conventional rock and roll concert, but then again, Stryper isn't exactly your conventional rock and roll band.

Oh sure, they're young, flashy, good looking and loud. They play hard, have an awesome light show, and a hefty sound system. But Stryper is a band with a message: God. The first of what has become an ever-increasing wave of Christian hard rock bands, Stryper has racked up some impressive album sales — past gold on their latest release, *To Hell With The Devil*, forty weeks on the charts for 1985's *Soldiers Under Command*, and quickly gaining accolades for their 1983 debut EP,

The Yellow And Black Attack Live, as on vinyl, they've got all the right stuff that superstar rock bands are made of. Plus the message, although in many cases, for example, their recent single, "Calling On You", if you didn't know, you wouldn't know.

Stryper's show features an assortment of backdrops. The opening number, "To Hell With The Devil", marks the descent of left and right signs bearing "Devil" and "666" respectively, in red circles with intercutting slash lines. As the show progresses, there's the giant Stryper logo, the pitching of Bibles into the audience after "All Of Me", and of special interest, Robert Sweet's drum set, rigged sideways to give the audience a head-to-foot profile view. The show highlights material from all three Stryper discs, including

"Free", "Holding On", "The Rock That Makes Me Roll", "You Know What To Do", and "Loud 'N' Clear". And there's also the huge, fully-lit cross that swoops down to bathe the stage and a good front portion of the house during the third and final encore, "Soldiers Under Command."

Skeptics among you are no doubt wondering whether Stryper — drummer Sweet, his brother Michael (vocals/guitar), Oz Fox (lead guitar), Timothy Gaines (bass) — are little more than young evangelists hiding under glam outfits, hair spray and electric guitars. Rest assured, the answer is no. Stryper is one heavy-hitting, multi-talented rock and roll band. They write catchy melodic tunes, deliver them with impeccable harmonies, and serve them up in one high-energy package. No different from any other rock and roll band you've been to see lately. They just happen to sing about God, as opposed to singing about cars, women, Vikings, parties, or whatever else.

Sharing the bill with Stryper are labelmates Hurricane: guitarist Robert Sarzo, bassist Tony Cavazo (yes, they are brothers of those two guys who share their surnames), vocalist Kelly Hansen, and drummer Jay Schellen. The foursome came together in November, 1985, boasting credits ranging from television commercials to soundtracks, session work and extensive touring. Having caused a significant buzz all over Los Angeles, they were promptly signed by Engima Records, who wasted no time re-releasing their independent EP, *Take What You Want*, and putting the band on a national tour.

Hurricane's set is fairly brief, approximately half an hour that showcases such tracks as "Shout", "Hot And Heavy", "We Are Strong", and "Girls Are Out Tonight". But, to wit, it's a do-no-wrong situation with four visual players who all write and sing. This is one storm to keep an eye on — Hurricane is one band we're sure to be hearing more from.



Stryper: They just happen to sing about God, as opposed to singing about cars, women and drugs.

30 SUPER REASONS TO STOCK UP

NOW YOU CAN GET ALL THOSE HARD-TO-FIND BOOKS DELIVERED TO YOUR DOOR. NO SEARCHING • NO CLUB-HASSLE • NO STRINGS!

MUSICIAN'S BOOK SERVICE

A Division of Musician's Buying Service

- | | | | |
|---|--|--|---|
| <p>#1 9.95
ORIGINAL RANDY RHODES
by Wolf Marshall
Examines and explores Randy's style through note-for-note transcriptions of his most classic solos.</p> <p>#2 9.95
ORIGINAL BLACK SABBATH
by Steve Tarshis
Transcriptions in standard notation and tablature of Sabbath Metal-Classics.</p> <p>#3 9.95
ORIGINAL ERIC CLAPTON
by Tom Wolk
Examines and explores Clapton's style through note-for-note transcriptions of his most classic solos.</p> <p>#4 9.95
ORIGINAL JEFF BECK
by Mark Michaels
An annotated guide to the technique, style, and flash of this master guitarist.</p> <p>#5 8.95
OZZY OSBOURNE SONGBOOK
'Believer', 'Crazy Train', 'Diary of a Madman' and 9 more songs w/lyrics.</p> <p>#6 7.95
TEACH YOURSELF LEAD GUITAR
by Steve Tarshis
This is the best book of professional know-how for creating exciting lead.</p> <p>#7 7.95
TEACH YOURSELF RHYTHM GUITAR
by Mark Michaels
Covers all important rhythmic styles. Also power chords.</p> <p>#8 12.95
THE GUITARIST'S PICTURE CHORD ENCYCLOPEDIA
by John Pearce
The finest chord book for guitarists ever published.</p> <p>#9 9.95
LEAD GUITAR
by Harvey Vinson
Easy way to learn chord progressions, breaks, riffs, scales modulation & rock.</p> | <p>#10 5.95
COMPLETE SCALES FOR ALL GUITARISTS
Edited by Harvey Vinson
Every major and minor scale as they are played and fingered by classical, jazz and rock masters.</p> <p>#11 6.95
INSTANT GUITAR!
by Pat Conway
Gets you playing at once, no knowledge of guitar needed. No need to read music.</p> <p>#12 15.95
THE COMPLETE GUITAR PLAYER OMNIBUS EDITION
by Russ Shipton
All four books of The Complete Guitar Player series are published in this single volume.</p> <p>#13 5.95
THE COMPLETE GUITAR PLAYER CHORD BOOK
by Russ Shipton
The only chord book which shows exactly what chords are needed to both play and arrange songs.</p> <p>#14 5.95
THE COMPLETE GUITAR PLAYER SONGBOOK
Contains all the songs and music featured in The Complete Guitar Player Method. In standard notation with diagrams and chord symbols plus fill lyrics.</p> <p>#15 9.95
HEAVY METAL RIFFS FOR GUITAR
by Mark Michaels
Learn the secrets of the heavy metal axe-wielders.</p> <p>#16 8.95
BIG NOTE BEATLES SONGS FOR EASY GUITAR
Songs from the most famous song-writing team of modern times, Lennon and McCartney arranged for guitar.</p> | <p>#17 14.95
ELECTRONIC PROJECTS FOR MUSICIANS-REVISED
by Craig Anderson
Written in simple language hundreds of clear illustrations. Demo record included.</p> <p>#18 12.95
COMPLETE GUITAR REPAIR
by Hideo Kamimoto
Everything every player, guitar repairman, builder and guitar owner needs to know.</p> <p>#19 7.95
CUSTOMIZING YOUR ELECTRIC GUITAR
by Adrian Legg
All you need to know to turn your guitar into a unique and personal instrument. Step-by-step instructions.</p> <p>#20 7.95
THE ELECTRIC GUITAR HISTORY AND CONSTRUCTION
by Donald Brosnac
For amateur and professional musicians and craftsmen. Includes "How to build your own electric guitar".</p> <p>#21 6.95
TEACH YOURSELF ROCK BASS
by David Cross
This is the best book of professional know-how for creating exciting bass lines.</p> <p>#22 9.95
ELECTRONIC DRUMS
by F. Vilardi & S. Tarshis
Tells you all you need to know about the workings of the most basic rhythm boxes up to the most sophisticated drum computers.</p> | <p>#23 7.95
TEACH YOURSELF ROCK DRUMS
by Mike Finkelstein
This book is for the drummer who wants to play exciting rock drums, blues, mowtown, fusion, how to read charts.</p> <p>#24 9.95
ROCK HARP
by Tony Glover
The first complete guide to playing rock harp.</p> <p>#25 8.95
BLUES HARP
by Tony "Little Sun" Glover
A complete clear instruction manual introducing the full story of the blues harp.</p> <p>#26 7.95
TEACH YOURSELF ROCK PIANO
by Jeff Gutcheon
This book is designed for the pianist with some experience. It covers boogie, gospel, country shuffle pop-rock, R & B and funk.</p> <p>#27 8.95
BIG NOTE BEATLES SONGS FOR EASY PIANO
Songs from the most famous song-writing team of modern times arranged for piano.</p> <p>#28 16.95
THE COMPLETE KEYBOARD PLAYER-Omnibus Edition
by Kenneth Baker
Includes books 1 thru 3 of "The Complete Keyboard Player". Teaches you to play any make of electronic keyboard using the music of today.</p> <p>#29 12.95
THE CASIO CZ BOOK
by D. Crombie & P. Wiffen
A vital guide for the Casio synthesist. A selection of new patches are included.</p> <p>#30 15.95
HOME RECORDING FOR MUSICIANS
by Craig Anderson
How to make good clean, professional-sounding demos at home using affordable equipment. Record included.</p> |
|---|--|--|---|

MUSICIAN'S BOOK SERVICE

Dept. SH887 Charlton Building • Derby, CT 06418

Please send me the following book(s):

- | | | | | | |
|-------------------------------------|--------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> #1 .. 9.95 | <input type="checkbox"/> #6 ... 7.95 | <input type="checkbox"/> #11 .. 6.95 | <input type="checkbox"/> #16 .. 8.95 | <input type="checkbox"/> #21 .. 6.95 | <input type="checkbox"/> #26 ... 7.95 |
| <input type="checkbox"/> #2 .. 9.95 | <input type="checkbox"/> #7 ... 7.95 | <input type="checkbox"/> #12 .. 15.95 | <input type="checkbox"/> #17 .. 14.95 | <input type="checkbox"/> #22 .. 9.95 | <input type="checkbox"/> #27 .. 8.95 |
| <input type="checkbox"/> #3 .. 9.95 | <input type="checkbox"/> #8 .. 12.95 | <input type="checkbox"/> #13 .. 5.95 | <input type="checkbox"/> #18 .. 12.95 | <input type="checkbox"/> #23 ... 7.95 | <input type="checkbox"/> #28 .. 15.95 |
| <input type="checkbox"/> #4 .. 9.95 | <input type="checkbox"/> #9 .. 9.95 | <input type="checkbox"/> #14 .. 5.95 | <input type="checkbox"/> #19 ... 7.95 | <input type="checkbox"/> #24 .. 9.95 | <input type="checkbox"/> #29 .. 12.95 |
| <input type="checkbox"/> #5 .. 8.95 | <input type="checkbox"/> #10 .. 5.95 | <input type="checkbox"/> #15 .. 8.95 | <input type="checkbox"/> #20 ... 7.95 | <input type="checkbox"/> #25 .. 8.95 | <input type="checkbox"/> #30 .. 15.95 |

I enclose \$ _____ for the book(s) plus \$1.50 for shipping & handling. Total \$ _____

Name _____

Address _____ Phone () _____

City _____ State _____ Zip _____

Conn. residents add 7 1/2% sales tax

Allow 4-6 weeks delivery

Payable in U.S. Funds



CROWDED HOUSE

The Dream Is Just Beginning

"One thing to remember is that people always feel the need to compare ... people have a need to draw some sort of parallel or pigeon-hole a band into some established sound."

by Tom Lounge

The phone rang in the afternoon. On the other end of the line, calling long-distance from snow-covered Minneapolis, was bassist/songwriter, Nick Seymour, of the Capitol recording act, Crowded House.

While Seymour confessed to being "absolutely astounded" by the almost instantaneous success that Crowded House was experiencing in the U.S. market, most fans and critics weren't. The media has been

praising the group's lp since it was released. This writer agrees with those who herald it as being one of the very best releases thus far in 1987.

What follows are highlights of our nearly 90-minute conversation — the origins, views, accomplishments and future plans of what looks to be one of the major forces in pop music of the late '80s — CROWDED HOUSE!

Song Hits: After Split Enz disbanded in late 1984, how did you come to hook up with Neil and Paul and how did you ever come up with the band's name?

Nick Seymour: They (Neil and Paul) were talking on some television show about forming a new band and mentioned that they still needed a bass player. I had always been a big Split Enz fan and after their last concert in Melbourne, I waited around at a party afterwards and when Neil was good and drunk on tequila, I asked to join the new band.

As far as the name goes, we had a number of names that just weren't quite right. We'd already recorded the album and we were using the name, The Mullanes, while performing in Australia and we wanted to change that. We were living in a two-bedroom house when we first came to Los Angeles; Paul had the study, our manager was sleeping on the couch, and we had a couple of Australian filmmakers sleeping on the floor. People that were passing through L.A. from Australia knew we were there and that they could get a place to sleep — Australia is a very big country, but it has a very small population and it seemed we got half of the population while living at that house.

People passing through stayed

with us from five hours to five months, it was a very "crowded house" all of the time and when Neil suggested the name, suddenly it all seemed to fit and make sense.

SH: After seeing U.S. audiences turn their collective back on Split Enz, you could not have expected the success that was suddenly thrust upon the band by the rapid rise of "Don't Dream It's Over". Why did the band decide to debut here in the U.S. instead of in a market where its members were already known and had experienced success? That was a daring move.

NS: Yes, I must admit that I'm pretty surprised and certainly very excited about how well we have done our first time out here in the U.S. But on the other hand, I would have been very disappointed if the album hadn't done well here because it is a very accessible album in terms of songs and the overall sound. I think it is something that most anyone can enjoy and relate to... commercially acceptable but still artistic.

As far as starting out in the U.S., you have to understand that when you sign with an Australian record company, it is difficult to get any product released internationally, because it involves different agencies and it all becomes very complex. We really wanted this album released

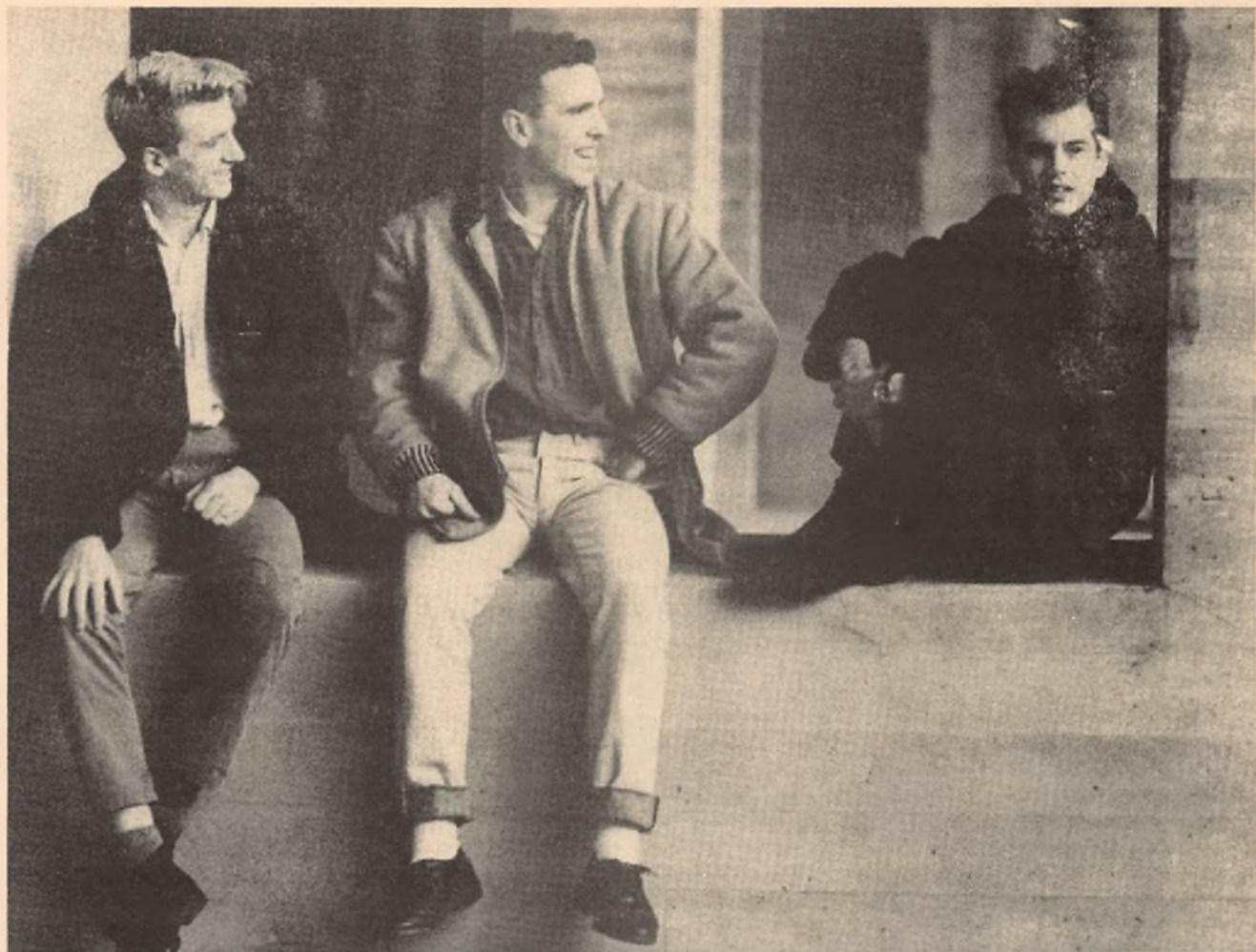
internationally.

Another reason is that, as I explained, although it is a very large country, Australia has a very small population and that means that the record-buying population is even smaller. We figured from the git-go that it would be wise to begin our career in the marketplace where we would eventually hope to end up anyway — the U.S.

SH: Looking at the credits on this album, it appears that Neil wrote or co-wrote all of the tracks. In the press kit's biographical sheet, all three of you are listed as being accomplished songwriters. Will we see more involvement in songwriting from Paul and yourself on future albums?

NS: Certainly. We had several very good songs that had actually been around in some form or another from the end of Split Enz, songs that Neil had really wanted to record. We used these songs to land the record deal and most of them wound up being used on the album — five of them. The other five we all kind of worked on.

Last year at this time we were still recording the album and much of the songs were actually completed in the studio. So, although they were actually songs which Neil wrote, we all had input on them — Paul, myself and our producer, Mitchell Froom. The



DENNIS MEELEY

Crowded House (left to right): Neil Finn, Nick Seymour, Paul Hester.

song "Mean To Me", we actually wrote as a unit in the studio.

Since then, the band as an entity has developed a much more band-oriented signature, if you like. There will be a more cohesive sound on the next album we do. We've already started preparing for it. We've got about four new songs that I've arranged and a lot of ideas that we've worked out together and still need to arrange. As much as I love this album, I think our next one will be much better.

SH: How did you come to have Mitchell Froom as your producer? Are you happy with the finished product and will you be working with him again on the next album?

NS: He came to us through the record label. Mitchell had heard our demo tapes and expressed interest to Tom Wally, the chap that signed us. We talked to a number of other producers before deciding that Mitchell was best for the band.

As far as being pleased with his work, the answer is a resounding — "Yes!" Mitch is playing keyboards

with us on several of the dates on this tour and is almost like the fourth member of the band. When he's not playing with us, we have a very talented keyboardist named Eddie Rainer with us. Eddie was the keyboard player in Split Enz.

As far as having Mitch produce the next album — *most definitely* — and most likely several more after that.

SH: How has Neil and the rest of you reacted to the comparisons by critics of "Don't Dream It's Over" to the works of John Lennon?

NS: Neil's quite flattered... he's very, very flattered actually. John Lennon meant a lot to him and to have his name and music brought up in the same sentence, in a favorable comparison to Lennon's, is an honor. Critics have also compared him to the late singer of Badfinger as well (Peter Ham). He's pleased with that too.

See, one thing to remember is that people always feel the need to compare. I have found that especially true here in America, where people have a need to draw some sort of parallel or pigeon-hole a band into some estab-

lished sound.

SH: You designed and did the graphics for the band's first album. Even though you have a broad background in graphic arts, I imagine the label was not too open to letting an unknown act lay down the law on such an important factor as album graphics, since that is often the record-buying public's first introduction to a band.

NS: Yes, at first they were very hesitant. They hadn't had a member of a band actually do a record cover for them before, but I presented the layout to them and they liked it. I'm not sure of the exact story, but I'd heard that after the go-ahead was given and the jacket was readied for production, a couple of promotional people at the label commented that they would have a hard time trying to promote a new band and a new record with a cover such as ours. Suddenly, the record company got a bit scared and talked about changing the cover art, but we (the band) dug our heels in and said that it had to be this one. It was a tough period and I

remember having knots in my stomach for a few days while the battle raged.

SH: While on the subject of graphics, tell me about the symbolic art that represents each of the band members and why.

NS: Neil is symbolized by the volcano, because he grew up in New Zealand, which is part of the Pacific Ring of Fire, a volcanic area. In fact, he was born in the shadow of a volcano. So on the cover and on stage, Neil has a volcano on his jacket.

Paul's symbol is a wing. On the cover of the album you'll see a wing coming out of his back. Paul is the very public figure of the band, the flighty angel that floats around, bringing warmth and humor to every situation that he is involved in, publicly.

Mine is probably the most arty one of them all. It was difficult for me to actually try to think of something for myself, as opposed to Neil and Paul. On the cover I am in this suit that is sort of like a Picasso painting and originally the suit had a phallic symbol painted on it, but I had to change that and it became a (bass) guitar.

SH: How do you like working in the

video medium, and how much control has the band had in the production of its videos?

NS: I love it! Video is a lot of fun — fun to make, fun to watch and fun to think up. We have total control of the video productions. I used to work in the film and television industry in Australia as an art director, so I know quite a bit about it all and I know quite a few people in the video business, so we virtually hand-pick our crew.

The video for "Don't Dream It's Over" was actually quite different from what the record company had originally thought of; their idea was much different from what we ended up filming. I think the video is quite successful for that song. It was an idea that Neil and I had come up with by basically just remembering ruins and hallways from our pasts, our childhoods, and basically just showing Neil passing through them, time passing as well. It's fairly simple, but quite effective.


SH: Let's talk a little about the current tour. Is it all headline dates? Is it strictly in the U.S.? How long will you be out on the road? What size venues are you playing?

NS: Well, we were touring Australia before coming here to the U.S., and in between we did the video for "Some-

thing So Strong". The Australian tour lasted about two months and we've been going about three weeks here so far with several more ahead. Most of the dates are headline club shows which hold about 600 people, but we are doing several opening spots for Bruce Hornsby & The Range at large concert venues. After the U.S. shows, we are heading up to Canada for a few weeks and I believe that we're strictly on our own as a headline act.

SH: What can people expect when they come see Crowded House in concert?

NS: It is rather a simple show. No pyrotechnics or anything. We have some large backdrops that I painted and a rather nice light show, but nothing really flashy or fancy. We start off with a semi-acoustic song, and try to get the crowd clapping along and involved from the git-go. We don't like the idea of bombarding the audience with extraneous rock 'n' roll clichés and being incredibly loud and abusive. We involve our audiences as much as possible in our show and play down the, "We are rock stars — come adore us", attitude that so many other bands have today.

We just play our music the best we can and have as much fun as possible in our limited time frame. 



DEANIS HEELEY



GREGG GORMAN

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)

Copyright © 1987 by Jones Music America.

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

by Rich Sutton

\$\$\$ Look What The Cat Dragged In Poison Capitol

I know David Bowie and the New York Dolls didn't start it, but at the very least, they put the idea in a whole generation of rockers that dressin' up in your sister's clothes was a cheap ticket to fame and, sometimes, fortune. And every year the outfits get better and better. Looking like the best all-girl group this side of The Bangles on the cover of their debut album, Poison hardly looks like something that the cat dragged in.

These guys play okay. A lot of guys do it better. But what Poison has figured out early on is that the songs that succeed are those that any 17 year old can say "hey, I coulda done that" about. Simple lyrics, riffs stolen from only the best hard rockin' bands — Aerosmith and early Stones, for example — and lots of harmonies.

Are they bad enough to live up to their name or their album title? Not yet. But every indication is that they will be.

LOOK



IN

WHAT



DRAWN

THE

CAT

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

\$\$\$\$½ One Heartbeat Smokey Robinson Motown

Luther Vandross, Lionel Richie and Gregory Abbott are all probably real nice guys. But next to Smokey Robinson, even nice guys finish last.

Remember, this is the guy who

created the quiet storm with an album of the same name in the mid-'70s. Even before that, his Miracles backed him on some of the quintessential make-out music of the era. A couple of new Robinson classics on this album include "Just To See Her" and "It's Time To Stop Shopping Around". They don't break any new ground, but Smokey Robinson is the kind of singer who no one can have enough of.

\$\$\$ Looking For Jack
Colin James Hay
Columbia

Now that Men At Work have all gone back to their day jobs, what's a talented singer/songwriter like Colin James Hay supposed to do? The answer can be found on his solo debut, the pleasing *Looking For Jack*.

What's the difference between Men At Work and Colin James Hay on his own? Not much at first listen. But when you dig a little deeper, you'll find some nuances and subtleties in Hay's music which give *Jack* a sophistication that was lacking in Men At Work. For example, there's Herbie Hancock's dreamy piano work on the title track and the African influences on "Hold Me".

The problem with *Looking For Jack* is that Hay

carries with him the unmistakable lead vocal sound from Men At Work. That group's over-exposure and rather quick fall from grace scars the sound of Hay's solo work. But overall, it's worth giving Hay what adds up to a second chance.



DAVID BAILEY

\$\$\$ Mad, Bad And Dangerous To Know
Dead Or Alive
Epic

"I need a brand new lover, I need a brand new lover, I need a brand new lover..." is the lament on the lead track of *Mad, Bad And Dangerous To Know*. What these guys really need is a new lyric.

Dead Or Alive is disco pop, played with flashes of brilliance and urgency. Despite the obvious groin appeal, Dead Or Alive sorely needs a better lyricist and a producer who knows when to leave well enough alone. "Brand New Lover" is the album's best

track because of its relative simplicity and its insistent bass line. Songs like "Come Inside" suffer from too much "sweetening."



\$\$\$\$\$ Sign 'O' The Times
Prince
Paisley Park/Warner Bros.

Lesser mortals might've been crushed by a flop like *Under The Cherry Moon*. No longer is he merely a prince, but now the reigning king of pop rock. Prince

displays a plethora of creativity on this double album.

The only question is, "how long can he keep this up?" At times, Prince seems to be copying his own ideas, albeit good ones. "Play In The Sunshine" is reminiscent of the kind of high-energy dance tunes that Prince has reeled off so

easily in the past. This time around it sounds almost too easy.

Whether it's effortless or not trying hard enough, the result is still incredibly satisfying. When will Prince run out of great songs? Maybe never.



RAUL VEGA

\$\$\$½ Shake You Down
 Gregory Abbott
 Columbia

Even though he looks every bit like the cover boy for "International Male", you wouldn't call Gregory Abbott's *Shake You Down* mail order rhythm and blues. Abbott's mastery of a catalogue of melodic and ballad styles bode well for his future at the top of the charts.

Although Abbott's current strength is with formula ballads and love songs, this album has a real personality. Personality is something that takes many performers a lifetime to develop, and then even longer to project effectively.

"I Got The Feelin' (It's Over)" and "Shake You Down" are two of the chart-toppers that Abbott performs with amazing ease. He shows the potential to grow beyond the formula on songs like "Magic", which spotlights his ability to let loose (take note Lionel Richie!). Abbott may look like something out of a high-fashion catalogue, but he writes and performs like something from a one-of-a-kind store.

\$\$\$½ The House Of Blue Light
 Deep Purple
 PolyGram

Since Deep Purple reunited, their albums have been a sort of "boys' night out." Sometimes the stories are good, sometimes they're mundane. A few of the jokes are good, a few of the jokes are bad. And so it goes with *The House Of Blue Light*.

I like "Mad Dog" with its searing harmonica intro. "Hard Lovin' Woman" recalls Deep Purple in their *Fireball* era, and "Bad Attitude" is perfect guitar screamin', organ whining, bass pounding, Deep Purple rock and roll!

The band's lack of new ideas is more than made up for by their raucous attitude. At this point, you look at a Deep Purple album as sort of a testing ground of material for their live show. And when Deep Purple hit the stage, there's no doubt that it's time for boys and girls' night out!

\$ Chicago 18
 Chicago
 Warner Bros

My question is, when we get to *Chicago 43* will they still sound the same? There's an abundance of songwriting and arranging in this band. David Foster is no slouch as a producer either. Maybe what they need is to take off to Sri Lanka for a year and try to forget everything they know about making music — and then come back and start again.

The very lame cover version of their own "25 Or 6 To 4" ought to be an indication that Chicago is running low on ideas. Crystal clear production, pretty arrangements and talented musicians aren't enough to save these over-used and uninspired ideas.



NEIL ZLOZOWER

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.

Copyright © 1986 by Sweet Cyanide Music.
 All rights reserved. Used by permission.

TILL THE END

As recorded by Toto

DAVID PAICH
JOSEPH WILLIAMS

I know what's on your mind
Let's lay it on the line
All the things were missin'
Look I just came back to town
Drink that green dragon down
It's time for me to talk and you
to listen
I know my heart I know it well
I bet your analyst forgot to ask
that question

We're at the start and time will
tell.

Till the end
Your name will touch my lips
like prayin'
Till the end
I'll be the keeper of the words
your heart is sayin'
Till the end
You and I will learn a language
new and unspoken
Till the end
We'll be the ones who hold the
key to a lock that's open.

Girl not so long ago
A boy that didn't know

That he was hurtin'
Pushed somebody down
They fell and hit the ground
But I never meant for you to be
that person
You know my heart you know
me well
It's never been my style to take
advantage
We're at the start and time will
tell.

(Repeat chorus)

Copyright ©1986 by Hudmar Publishing Co.,
Inc., Off Backstreet Music, and Seph Music.
Rights of Off Backstreet Music and Seph
Music administered by Unicity Music, Inc.,
Los Angeles, CA. All Rights Reserved. Used
By Permission.

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.

Copyright ©1986 by Easy Action Music &
Rude Music. All rights jointly administered
by WB Music Corp. & Warner-Tamerlane
Publishing Corp. All rights reserved.

LA ISLA BONITA

As recorded by Madonna

MADONNA
PAT LEONARD
BRUCE GITCH

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 diso 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, da, 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, la
Te diso te amo
La, la, la, la, la, la, la
El dijo que te ama.

Copyright ©1986 by WB Music Corp., Bleu
Disque Music Co., Inc., Webo Girl
Publishing, Inc., Edge Of Fluke Music &
Johnny Yuma Music. All rights on behalf of
Webo Girl Publishing, Inc. administered by
Bleu Disque Music Co., Inc. All rights on
behalf of Bleu Disque Music Co., Inc.
administered by WB Music Corp. All rights
reserved.

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

Protect-O-Shield

FOR ONLY **\$9.95**



One wipe protects your car with a plastic shield!

NEW CAR DEALERS CHARGE UP TO \$200.

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

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

PROTECT-O-SHIELD'S "1001 USES"

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

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

4 YEAR GUARANTEE

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

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

"HARD AS NAILS" PROTECTION FOR YOUR BOAT

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

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



4 YEAR GUARANTEE

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

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

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

©1986 RUSH INDUSTRIES, INC.

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

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

SATISFACTION GUARANTEED OR MONEY BACK

Send to: Rush Industries, Inc. Dept. PS313GE
871 Willis Ave., Alberston N.Y. 11507

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

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

Account No. _____
Exp. Date _____ Charge my Acct. \$ _____
Signature _____
Name (Print) _____
Address _____
City _____
State _____ Zip _____
Wholesale Inquiries Invited



MARIA ROM EPOS

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.*

Copyright ©1986 by Paul Simon. All rights reserved.

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)*

Copyright ©1987 by Irving Music, Inc. &
Adams Communications, Inc. & Calypso
Toonz. All Rights Reserved. International
Copyright Secured.

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)*

Copyright ©1986 by GMPC/GO-GLO.

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.*

Copyright ©1986 by Tomata Du Plenti
Music, Ltd. Administered by Bug.



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)*

Copyright ©1986 by Seven Doors Music/
EMI Music Publishing (Sweden) AB. All
rights for the US & Canada controlled by
Screen Gems-EMI Music Inc., 6920 Sunset
Blvd., Hollywood, CA 90028.

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.*

Copyright ©1986, 1987 by Little Diva Music
Co. & Little Steven Music. All rights on
behalf of Little Diva Music Co. Administered
by Warner-Tamerlane Publishing Corp. All
rights reserved.



KNUT BRY

(I Just) DIED IN YOUR ARMS

As recorded by Cutting Crew

NICK VAN EEDE

*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)*

Copyright ©1986 by Virgin Music
(Publishers) Ltd. Published in the USA &
Canada by Virgin-Nymph Music Inc. All
rights reserved. Used by permission.

SHEILA E.

She Does It All

REBECCA BLAKE



It's hardly surprising that Sheila E. chose to name her new album after herself. After three years in the spotlight as one of today's most inventive, provocative and purely entertaining new musical stars, after a string of smash singles stretching from "The Glamorous Life" to "Love Bizarre" to her latest chart topper, "Hold Me" on the heels of one sold out concert tour after another, there's few names more familiar to modern music fans. Sheila E. in short, is synonymous with sensational.

No wonder critics have been sent scrambling to their typewriters in search of superlatives. "The freshest Latin/black/pop hybrid to come down the pike..." observed one writer, while another enthused, "Brilliant Latin/jazz percussionist-turned-rock-star, steamy lyricist, on-stage sexual provocateur ... Sheila E. makes people react!" "She's hot," gushes a third. "Sexy ... leads the band, produces her own records, composes the songs, plays most of the instruments and plays 'em well. She sings, dances, slides across the stage like Mookie Wilson stealing second and when she gets up her white suit is spotless..."

Sheila's about to set a few more heads spinning with a new album that ignites with all the energy, passion and creativity that's become her trademark. *Sheila E.* features ten new songs, written and co-written by its namesake. It's a sizzling collection of original music conceived, produced and arranged by the extraordinary Ms. E. and one of the most dangerously delicious musical experiences available above the counter.

Sheila E.'s been making that kind of music her whole life. Born and raised in Oakland, California, she is one of four children of the legendary Bay Area percussionist Pete Escovedo.



JEFF KATZ

A much-honored name in contemporary music, both Sheila and her father have helped to shape the sound of such pioneering bands as Azteca and Santana. Sheila's earliest musical memories are of playing conga drums at age five, performing live with the Escovedo Brothers: Pete and her uncle Coke. At age ten she took violin lessons and before she stopped, five years later, she had been offered three musical scholarships. By that time she was already on the road in South America, with her dad, playing congas and singing with Azteca.

While still with Pete Escovedo in Azteca, playing club gigs throughout San Francisco, she began playing with George Duke, beginning a creative collaboration that was to last over three years. She toured extensively with the renowned fusion keyboardist before joining forces with her father again to form Pete and Sheila and cut two albums as a duo. Meanwhile, her session career was blossoming, as she worked both on stage and in the studio, with such

artists as Con Funk Shun, Herbie Hancock, Spyro Gyra, Lionel Richie, Jeffrey Osborne, Diana Ross and Marvin Gaye.

Another artist working closely with Sheila was superstar Prince, with whom she performed the smash *Purple Rain* soundtrack. It was Prince who alerted talent scouts at Warner Bros. Records and, in late 1983, Sheila was signed to the label.

The Glamorous Life, written, performed and "directed" by Sheila E., was released in the spring of 1984 and almost immediately went on to earn popular and critical acclaim. A multiple Grammy and American Music Academy Award nominee, *The Glamorous Life* yielded a hit single in the title track. After three months of sold-out performances, Sheila joined Prince, both as an opening act and as part of his stage band on the record-breaking *Purple Rain* tour. It was while on the road that Sheila began putting together the concept and music for her follow-up album.

Released in August of 1985, *Romance 1600* was a masterful musical

fantasy, replete with Regency-era costume and another smash single, "Love Bizarre". A headlining tour in the spring of '86 was followed by a three-month stint as an opening act on Lionel Richie's SRO world tour. Returning home, she began work immediately on a new long player, taking time out only to work with Prince on tracks for his new album, *Sign 'O' The Times*.

Sheila E., by Sheila E., is this multifaceted artist's most assured and exciting album to date. Aside from her latest hit "Hold Me", the album also features such standout cuts as "One Day I'm Gonna Make You Mine", "Koo Koo", "Love On A Blue Train", and "Soul Salsa", an instrumental cut featuring the entire Escovedo clan. Early reviews for the lp are predictably, spectacular. "Appealing high school poetry," remarked one writer, "her most consistent, accessible record yet."

Sheila E. There's no better way to describe music.



Soul SECTION

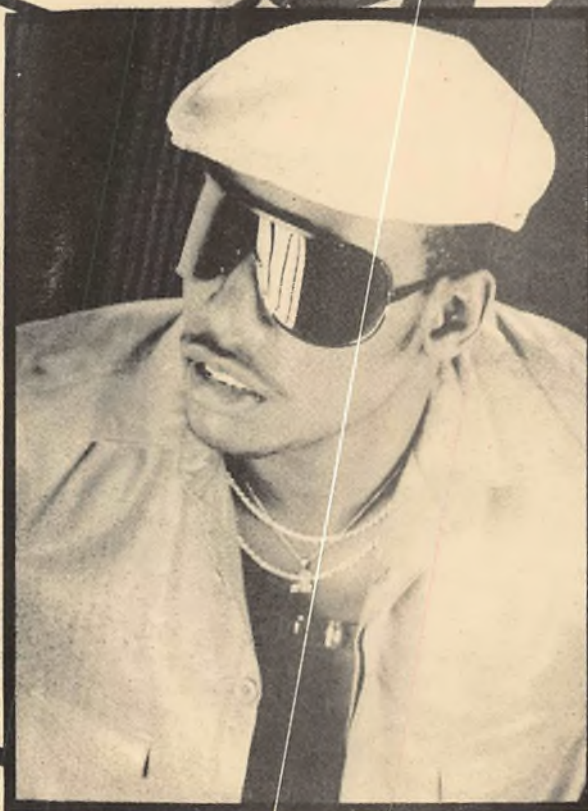


Patrice Rushen

- 46/An Imitation Of Love
- 41/Are You Man Enough
- 41/Baby Let's Kiss
- 43/Earth To Micki
- 43/Fallin'
- 40/Girl Next Door, The
- 39/Give A Little More Lovin'
- 42/He Wants My Body
- 44/Hold Me
- 43/I Commit To Love
- 40/I Don't Want To Lose Your Love
- 42/I'd Still Say Yes
- 39/Just To See Her
- 46/Lean On Me
- 44/Lonely Road
- 41/Right On Track
- 39/Se La
- 44/Sexappeal
- 42/Sign 'O' The Times
- 40/True Confessions



Grandmaster Flash



Kool Moe Dee

SE LA

As recorded by Lionel Richie

LIONEL RICHIE
GREG PHILLINGANES

You know sometimes I sit and wonder
Just how this world would be
If we had all the people
laughing
And everybody living in
harmony
We have to say.

Se la, se la
Talking to the people
Se la, se la
It's time you thought about it
Se la, se la
Hey, hey se la, se la.

There would be no more living
in desperation
And no more hatred and deceit
Tell me can you imagine

All the children playing in the
street.

We se la, se la, se la
Do it say it
Se la, se la
Talking to everybody yeah
Se la, se la
You know what it's all about
Se la, se la
You play for the people man
Play for the people.

It's time you know for everyone
to come together
I know it's hard but this dream
must come to light
Because life should be one big
celebration
I'm talking to you now
Only we can make things right.

We se la, se la, se la
Do it on the good foot
Se la, se la
Every, every, every
Se la, se la
Se la, se la
Talk about it sing about it

Talk about it sing about it
Talk about it sing about it
Se la, se la.

Huh all the children
Tell me about the children
We've got to help them now to
survive
One world one heart is our
salvation
Ooh, ooh, ooh
Let us keep the dream alive.

We se la say it se la say it
Don't hold back no longer
Se la, se la
Can't you see it just believe it
Se la say it se la ooh, ooh, ooh
Talkin' to you now
Se la, se la
Talking to you now.

Se la, se la
Se la, se la
Se la, se la
Se la save the children se la.

Copyright ©1986 by Brockman Music/
Poopy's Music. All rights reserved.

JUST TO SEE HER

As recorded by Smokey
Robinson

JIMMY GEORGE
LOUIS J. PARDINI

Just to see her
Just to touch her
Just to hold her in my arms
again
One more time.

If I could feel her warm
embrace
See her smilin' face
Can't find anyone to take her
place

I've got to see her again.

I would do anything
I would go anywhere
There's nothing that I wouldn't
do
Just to see her again
She brightened up my every day
Made me feel so good in every
way
If I could have her back to stay
I've got to see her again.

I can't hide it
I can't fight it
It's so hard to live without the
love
She gave me.

Doesn't she know it
I tried so hard to show it
Can't I make her realize
She really needs me again.
I would do anything
I would go anywhere
There's nothing that I wouldn't
do
Just to see her again
She brightened up my every day
Made me feel so good in every
way
If I could have her back to stay
I've got to see her again.

©Copyright 1987 by Unicity Music, Inc.,
Lucky-Break Music, and Lars Music. Rights
Administered by Unicity Music, Inc., Los
Angeles, California. Used By Permission. All
Rights Reserved.

GIVE A LITTLE MORE LOVIN'

As recorded by Al Jarreau

JONATHAN BUTLER
SIMON MAY

Ooh baby
Gotta have your love yeah,
yeah.

Give a little more lovin'
Give a little more lovin'
Give a little more lovin'
Just a little more lovin'.

Tonight we can make emotions
grow oh hold me

And I can take you where
oceans flow oh baby
Love is right here tonight
We can make it come alive.

Give a little more lovin'
Give a little more lovin'
Give a little more lovin'
Just a little more lovin'.

Tonight we can make the spirit
move
Baby please don't fight it
'Cause we are among the chosen
few to find it
Feelings grow when you know
It's all or nothin'
Me and you baby.

Give a little more lovin'
Give a little more lovin'
Give a little more lovin'
Just a little more lovin'.

Whoa oh don't stop
When you find romance
You've got gotta take a chance.

Feelings grow when you know
It's all or nothin'
Me and you whoa oh.
(Repeat chorus)

Copyright ©1986 by Zomba Music
Publishers Limited (all rights in the U.S. and
Canada controlled by Zomba Enterprises
Inc.).

THE GIRL NEXT DOOR

As recorded by Chico DeBarge

**CARL STURKEN
EVAN ROGERS**

I'm in love with the girl next door
Yeh, yeh.

It all started the night she saw
me movin' in
She wanted to help me feel at home
I stopped by to help her turn on her stereo
It's just an excuse for us to be alone.

I'm in love with the girl next door
She's everything that I've been looking for

She calls me over whenever we can be alone
I'm in love with the girl next door
I guess I knew that she'd be back for more
I've got another
I wish she belonged to me.

When I told her what I had in mind
She said she never was the jealous kind
And then I touched her there was no turning back.

I'm in love with the girl next door
She's everything that I've been looking for
She calls me over whenever we can be alone
I'm in love with the girl next door
I guess I knew that she'd be back for more

I've got another
I wish she belonged to me.

Even though my heart's been taken by someone else
She's satisfied I've got enough love for two
She walked by wearing her favorite French perfume
Her eyes were saying something that I already knew.

And then I said I'm working late at night
Makin' love into the morning night
I'm always ready to give her everything she needs.
(Repeat chorus)

©Copyright 1986 by Music Corporation Of America, Inc. and Bayjun Beat Music. Rights Administered by MCA Music Publishing, A Division of MCA Inc., N.Y., N.Y. Used By Permission. All Rights Reserved.

I DON'T WANT TO LOSE YOUR LOVE

As recorded by Freddie Jackson

**GENE McFADDEN
LINDA VITALI
JAMES MCKINNEY
JOHN WHITEHEAD**

They can take all my money
That won't bring me pain
The power of your love beside me
Beats all material things.

They can have all my possessions
And scandalize my name
I can handle all the pressure
If our love only stays the same.

I don't wanna lose your love
'Cause you mean the world to me
I don't wanna lose your love
And all that we've come to be.

As we lay here together
And I'm so into you
Nothing else could be better
Than the things that we do.

Our love goes beyond measure
It flows endlessly
You give me so much pleasure
You're the only one I need.

I don't wanna lose your love
'Cause you mean the world to me
I don't wanna lose your love
And all that we've come to be.

Copyright ©1985 by Summa Group Music/John Whitehead Music/Gene McFadden Music. Administered by Careers Music, Inc. and Bush Burnin' Music. All Rights Reserved. Used By Permission.

TRUE CONFESSIONS

As recorded by Jeff Lorber and Karyn White

**CARL STURKEN
EVAN ROGERS**

Yeah oh.

There's a rumor going 'round
Whispers of a story you're not telling me
A message from the underground
It seems our love ain't what it used to be.

It's time for true confessions
I don't want to always be the last to know

It's time for true confessions
Even if it means I have to let you go.

Do you follow.

Out of sight out of mind
You get away with anything you please
I never been the jealous kind
Better speak now or forever hold your peace.

It's time for true confessions
I don't want to always be the last to know
It's time for true confessions
Even if it means I have to let you go.

I can read your mind

There's more to you than meets the eye
Tell me the truth
You'll only get the truth from me.

It's time for true confessions
I don't want to always be the last to know
It's time for true confessions
Even if it means I have to let you go.

It's all up to you
I don't want to lose your love
I give you my heart
But everytime you tear it apart.

©Copyright 1986 by Music Corporation Of America, Inc. and Bayjun Beat Music. Rights Administered by MCA Music Publishing, A Division of MCA Inc., New York, NY 10022. Used By Permission. All Rights Reserved.

RIGHT ON TRACK

As recorded by the Breakfast Club

DAN GILROY
STEPHEN BRAY

Gonna make a move that
knocks you over
Watch this turn this one's gonna
put you away
But I'm doing my very best
dancing
Every time you're looking the
other way.

I could move out to the left for
awhile
I could slide to the right for
awhile.

I could get up and back
Right on track
But is right on track
Is that gonna get you back.
(Repeat)

I've been trying to get your
attention
And I'm very, very close to
thinking of a way
I could be big and tough and
other funny stuff
But you just keep looking the
other way.

I could move out to the left for
awhile
I could slide to the right for
awhile.
(Repeat chorus)

How far away can you go
And still be dancing with me
Would you mind staying in the
vicinity
I've not been faring badly
But I would gladly take you
back, back.

There must be some kind of bad
connection
'Cause this music does not
sound the way it did
I got to get up and back
'Cause I've been off track
And that may be just why you
disappeared
But now I've got you in the
corner of my eye
And I've got one more move I
can try.
(Repeat chorus)

BABY LET'S KISS

As recorded by Jesse Johnson

JESSE JOHNSON

Oh girl spend a little time
I'd like to know just what's on
your mind
You're not too happy baby
neither am I
We gave love and now they
make us cry
Now it's you and me all alone
Relax baby let our feelings take
control
With time on the run I have one
wish babe.

For me and you girl all the time
Let's kiss
Baby let's kiss
All of my life people tell me that
I'm no good
Always tryin' to make me count
the things that they think I
should
And now that you're part of my
life
Ah yes you are
Together I know we can go very
far.

Oh girl I wanna get you now
You make me want to get
physical
So take your time baby take it
slow
I'm so in love girl I'll never let
you go
All alone just you and me
It's so good baby when you
agree
With time runnin' out I have one
wish babe.

For me and you girl all the time
Let's kiss
Baby let's kiss
All of my life people tell me that
I'm no good
Always tryin' to make me count
the things that they think I
should
And now that you're part of my
life
Ah yes you are
Together I know we can go very
far.

ARE YOU MAN ENOUGH

As recorded by Five Star

PAUL GURVITZ
NICK TREVESIC

Since you went away
Haven't had the chance to tell
you
How long must I wait
Going through the same old
motions
Day after day
It's not for me
I needed you for more than just
one night
Try to understand
There's so many times
That I have wanted to say.

Are you man enough
Are you man enough for my love
Are you man enough
Are you man enough for my
love.

I know I took a chance
Wanted something more to
believe in
Needed some romance
More than just a sexual feeling
Baby can't you see
Isn't just my heart you're
stealing away
Try to think of me
And everything I said to you
'Cause I just wanna know.

Are you man enough
Are you man enough for my love
Are you man enough
Are you man enough for my
love.

You were hurt a first time
I happened so fast
But if you fall in love with me
We can work it out and make it
last
So baby let me know.

Are you man enough
If it gets too tough
Are you man enough
Would you be man enough
Are you man enough
If it gets too tough
Would you be man enough for
my love.

©Copyright 1987 by MCA Music Publishing,
A Division of MCA Inc., Unicity Music, Inc.,
and Short Order Music, NY, NY. Used By
Permission. All Rights Reserved.

Copyright ©1986 by Almo Music Corp. &
Shockadelica Music. All Rights Reserved.
International Copyright Secured.

Copyright ©1985 by Chrysalis Music Ltd.
and Black Lion Music. All rights for
Chrysalis Music Ltd. in the United States
and Canada administered by Rare Blue
Music, Inc. All Rights Reserved.
International Copyright Secured.

HE WANTS MY BODY

As recorded by Starpoint

PRESTON GLASS

I was lookin' for much more
Than just another one night
stand
I was hopin' to connect a little
deeper
In a crowded room of cheap
perfume
My eyes received his glance
I was captured by the presence
of this creature
Then we started to dance
I thought it was my chance
To display my inner message
thru the rhythm
I was mesmerized and
tantalized
He told me with a smile
Come on over you could get into
my system.

I thought we'd talk and then
ease into love
But he said
Don't want conversation
Give it up.

He wants my body
He don't care what's on my
mind
He wants my body
Baby wants to horizontalize
He wants my body
He don't care about my mind
He wants my body
His passion doesn't waste no
time.

So we kissed goodbye at sunrise
I said I would call at noon
He said that's ok just come back
here at midnight
Thought we'd talk about our
future
Thought we'd get to be friends
soon

But he wants to keep his
distance in the daylight.

I dial his number but he lets it
ring
He tells me
Don't say a word
Your skin says ev'rything.

He wants my body
He don't care what's on my
mind
He wants my body
Baby wants to horizontalize
yeah, yeah
He wants my body
He don't care about my mind
He wants my body
His passion doesn't waste no
time.

Copyright © 1987 by Rondor Music (London)
Ltd. & Glasshouse Music. All Rights
Administered by Irving Music, Inc. in the US
and Canada. All Rights Reserved.
International Copyright Secured.

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 totin' 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.

Copyright © 1987 by Controversy Music.

I'D STILL SAY YES

As recorded by Klymaxx

KENNY EDMONDS
GREG SCELSE

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.

Copyright © 1986 by Hip Trip Music/Chic
Music.

I COMMIT TO LOVE

As recorded by Howard Hewett

**LEON SYLVERS III
HOWARD HEWETT**

I can look you in the eye
And tell you I can't do without
you
I want to live my life
Like an open book to you
Like a thief in the night
The way you stole my heart
Keep it
I know it's in good hands.
Baby I commit to love
(You know I'm there for you)
Baby I commit to love
(Baby I adore you).
I can't turn my back and run
'Cause love has finally caught
and swept me off

I know the question your heart
will ask
And that is will it last forever
All that I can say is
There's no instruction book to
show you
No fool-proof way
Depends on what you need.

And how strong you commit to
love
(Show me you are with me)
Baby I commit to love
(If I go you'll miss me)
Oh I commit to love
(Please girl don't waste our
time)
Baby I commit to love
(I'm yours tell me you're mine).
We grow stronger ev'ryday
We just give in to love this way
No matter what we keep holdin'
on
If you commit to love now

All you've got to do is say, say it
Come on say it, say it
When you love this strong
The wild and single life
Gonna have to give it up oh girl
I admit.

Baby I commit
I commit to love
(You know I'm there for you)
Oh I commit to love
(Baby I adore you)
Baby I commit keep holdin' on
(Show me you are with me)
I commit to love.

Oh I commit to love
(If I go you'll miss me)
Baby I commit keep holdin' on
(Please girl don't waste our
time)
I commit to love.

Copyright © 1986 by Jobete Music Co., Inc.
& Kallista Music, Inc. All Rights Reserved.

FALLIN'

As recorded by Melba Moore

**GENE McFADDEN
FRANNE GOLDE**

Seems like my life
Has finally come together
Ev'ry day that goes by
Suddenly feels much better
It's the things that you do
So unlike any other
Just when I thought I could
never love another oo I'm.

I'm fallin', I'm fallin'
I'm fallin' in love
I'm in love.

Finding myself
Constantly thinking of you
Not a day goes by
That I don't want to love you
And when I'm feelin' low
You are my inspiration
And I never want to let go of this
sensation oo I'm.

I'm fallin', I'm fallin'
I'm fallin' in love

I'm in love
After all that I've been through
I thought I was born to lose
Never to love again
Tried before
But I could never win.

Oh baby I'm fallin', I'm fallin'
I'm fallin' in love
I'm in love
Whoa I'm fallin', fallin'.

Copyright © 1986 by Gene McFadden Music
and Summa Group Music (admin. by
Careers Music, Inc.) and Rightsongs Music,
Inc./Frannie Gee Music. All Rights Reserved.

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.

Copyright © 1985 by Almo Music Corp. &
Wuntun Publishing. All Rights Reserved.
International Copyright Secured.

SEXAPPEAL

As recorded by Giorgio

GEORGIO ALLENTINI

*I never met anybody
With such a sexy smile
The way you wear your
perfume
Just drives me wild
You know you're bound to get in
trouble
With your pretty tan skin
And those big brown eyes
Always battin' at men.*

*You know you drive me crazy
Even when we're on the phone
I could be a thousand miles
away girl*

*But I still get turned on
Is it 'cause your sexy body
Or just the way you talk
I think it's all of the above
And the way you walk.*

*Sexappeal, sexappeal
Sexappeal, sexappeal.*

*It's kinda hard to make a friend
With your looks and style
Those friends are envious of
you
'Cause your hair's so wild
They say we have to be related
'Cause the clothes we wear
I said her jeans are faded
I don't wear underwear.*

*Do you think I'm sexy
Do you like my style*

*Am I a little bit too vulgar baby
Do I drive you wild
If I do all that to you
Gotta let me know
'Cause I want you baby
Gotta let me know.*

*Sexappeal, sexappeal
Sexappeal, sexappeal.*

*Oh baby do you like it
Oh baby do you like it
Oh baby do you like it
Well if it feels that damn good
Baby let me hear you scream
Sexappeal, sexappeal
Sexappeal, sexappeal.*

Copyright ©1987 by Giorgio's Music & Stone Diamond Music Corp. (All Rights administered by Stone Diamond Music Corp.). All Rights Reserved.

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.*

©Copyright 1987 by Gold Horizon Music Corp./Sloopus Music.

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.*

Copyright ©1987 by Sister Fate Music/ Pretty Man Music, administered by Chocheat Music/Teete Music. All rights reserved. Used by permission.

48 Inch Telescopic Aluminum Tripod

Lightweight, durable tripod holds camera rock steady. Extends to a full 48 inches high. Tilts, pivots, locks into any position. Fits all 35mm cameras for perfect professional pictures including portraits.

Retails for \$29.95 but through this Special Offer it's yours with the purchase of the Quad Flex 35mm Camera for just \$10.00 plus \$3.00 postage & handling. If ordering the tripod unit without the camera, the price is \$14.00. Add \$3.00 postage and handling for each tripod unit. Order now to insure availability. No C.O.D.'s

Mail to: Rush Ind Inc. Camera Division,
Dept. QF313GD

871 Willis Avenue, Albertson, NY 11507

© 1987 Rush Industries, Inc.



COMPLETE PHOTO OUTFIT AT A SPECIAL Unbelievable Price

35MM Quad Flex Camera \$69.95

Including Leatherette Case

48" Telescope Tripod \$29.95

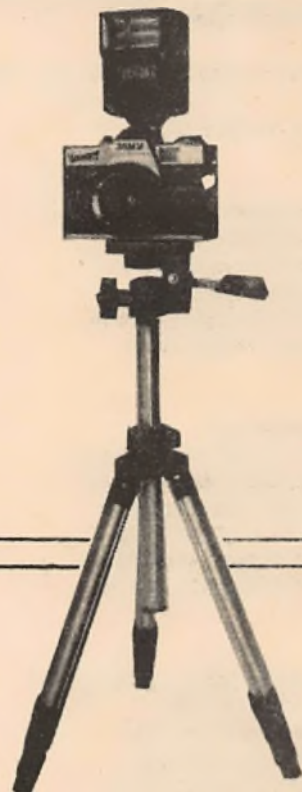
Electronic Strobe Flash \$39.95

Total Retail Price \$139.95

Unbelievable Package Price

ONLY \$24.95

OFFER EXPIRES 10/31/87



Mail Today: Your Complete Photo Outfit Including 35MM Quad Flex Camera with leatherette carry case, 48" Telescopic and Electronic Strobe Flash all for \$24.95 plus \$5.00 postage and handling. No C.O.D.'s. Send payment with order or CHARGE IT! Specify on your order Master or Visa card, card number, expiration date, and include your signature. Mail to: Rush Industries, Inc., Camera Division Dept. QF313GD 871 Willis Ave., Albertson, N.Y. 11507

© 1987 Rush Industries, Inc.

STEAL THIS...

PROFESSIONALLY-STYLED IMPORTED QUAD FLEX

35 MM INSTANT CAMERA

EXTRA BONUS

famous nationally advertised

ELECTRONIC STROBE FLASH!

UNBELIEVABLY PRICED

FOR ONLY \$14.95

Professional Strobe Flash guarantees accurate lighting for "real life" pictures. Fits any 35mm camera. No fuss, no guesswork, no adjustments, no bulbs. Retails for \$39.95, but with the purchase of the Quad Flex Camera, the strobe flash unit is only \$7.00. If ordering the Strobe Flash Unit without the camera, the price is \$10.00. Add \$2.00 Post. & Hand. for each Strobe Flash Unit. Limited availability.

★ FREE! Carrying Strap ★ FREE! Lens Cover ★ FREE! Leatherette Case

- uses slide or film prints
- built-in focus, point and shoot
- powerful 50MM optical lens
- 4 dial-a-matic light exposure settings
- viewfinder with parallax correction
- it's as easy as using an instamatic

Here's your opportunity to own a genuine 35MM Quad Flex Camera that acts like an instamatic, yet gives you accurately clear 35mm pictures just as you saw them with your own eyes. Because of an unbelievable purchase we made, we are able to offer this incredible camera at a practically "Give Away-Steal It Price" of just \$14.95. Never before and possibly never again will you have this golden opportunity to own this 35mm Camera at such a ridiculous price. You must act NOW!

Offer Expires Oct. 31st, 1987

Act Now! We guarantee acceptance of all orders postmarked before midnight Oct. 31st, 1987. Avoid having your order returned marked "Sold-Out"

Act Now! Don't Delay! Order Today!

Here's how to order:

Your Instant 35MM Quad Flex Camera with accessories, including a full 5-year warranty is yours at the "Steal-It Price" of just \$14.95 (add \$2.00 for Postage and Handling). No C.O.D.'s. Send payment with order or CHARGE IT! Specify on your order Master or Visa Card, card number, expiration date, and include your signature.

Mail to: Rush Ind. Inc., Camera Division, Dept. QF313GD, 871 Willis Ave. Albertson, N.Y. 11507

5 YEAR GUARANTEE

© 1987 Rush Industries, Inc.

AN IMITATION OF LOVE

As recorded by Millie Jackson

J. SKINNER
M. JACKSON
J. BUTLER

*Do you have any idea how long
you been messing up my life.*

*We go together but
You can't commit yourself
You say you love me but
Will promise nothing else
Am I supposed to wait
'Til you're strong enough to
make up your mind.*

*I listen to your dreams
Of how it's gonna be
Uh huh I'm patiently waiting for
The time they include me
Oh but deep down I know
I'm one of many standing in
your line.*

Just an imitation of love

*You're not for real
Just an imitation of love
You don't know how it feels
Just an imitation of love
I keep holding on
To just an imitation of love.*

*Our bodies moving yes
We're full of desire
Rolling and tumbling
Our hearts on fire
Can this be the night
He feels something that he
never felt before.*

*It's over again
I feel the sorrow
A very good night
But I won't expect you
tomorrow
I don't even ask
I know you can't deal with
anything more.*

*Just an imitation of love
You're not for real
Just an imitation of love
You don't know how it feels
Just an imitation of love*

*I keep holding on
To just an imitation of love.*

*And I don't want to turn him
loose
I keep asking myself what's the
use*

*When it's just an imitation of
love.*

(Repeat chorus)

*And I don't ever want to turn
him loose*

*I keep asking myself what's the
use, what's the use*

*Hey, hey still I keep holding on
To just this imitation of love
You treat me so bad yeah baby
Then you come back
And give some of the best loving
that I ever had*

*And I keep holding on
To just this imitation of love.*

Copyright ©1986 by Zomba Music
Publishers Ltd. (all rights for USA/Canada
controlled by Zomba Enterprises
Inc./Willesden Music Inc./Jo Skin Music
(administered by Willesden Music
Inc./Keishval Enterprises Inc.
(administered by Willesden Music Inc.).

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.*

Copyright ©1972, 1987 by Interior Music.
All rights reserved. International copyright
secured. Used by permission.



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-87
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 _____

Anne Murray

"I'm trying to erase any labels. I'm a singer. I've even had singles on which one side was a pop hit and the flip side a country hit ... They don't know what category to put me in."

by Kelly DeLaney

If it wasn't for the intrusion of an original song into the early days of her career, Anne Murray might still be singing other artists' hits in lounges north of the border.

"Snowbird", the Gene MacClellan-penned tune set the tone for what must be considered one of the most illustrious and enduring careers in all of music.

Since the success of "Snowbird" in 1970 (which was the first time a solo female Canadian artist ever earned a U.S. gold record), Murray has become a bonafide superstar. Overall, she has racked up nine gold albums in the U.S. — two of which reached platinum status and one triple platinum — and two gold singles. Her 1981 lp, *Greatest Hits*, has sold over six million copies worldwide.

She can also claim three Country Music Association Awards, three American Music Awards, four Grammy Awards, and an unprecedented 20-plus Juno Awards (the Canadian equivalent of the Grammys). In fact, a Toronto Sun reporter suggested that the Junos should be renamed the "Annies."

Among Murray's numerous hits are: "Love Song" (her first Grammy award-winning song), "You Needed Me" (for which she received a Grammy for Best Pop Female Vocalist Performer), "Shadows In The Moonlight", "Broken-Hearted Me", "Daydream Believer", "Could I Have This Dance" (a Grammy Award for Best Female Country Vocal), "A Little Good News" (another Grammy for Best Female Country Vocal Performance), "Time Don't Run Out On Me", "Nobody Loves Me Like You Do" (a duet with Dave Loggins which earned them Duet of the Year from the Country Music Association), and "Now And Forever".

In her 17-year career, Murray has

sold well over 20 million records and has broken down the barrier between pop and country.

On the pop charts, she has had eight albums in the top 50, four top 10 singles and one number one hit. On the country charts, she has had 11 albums in the top 10 and 24 charted singles, including an astounding 10 number one songs. She is literally beyond categorization.

"Where do I fit?" she poses. "I don't know. I'm trying to erase any labels. I'm a singer. I've even had singles on which one side was a pop hit and the flip side a country hit. Look at the Grammy nominations I've received. They don't know what category to put me in either."

Murray is indeed a singers' singer, winning the respect and admiration of her peers. Elton John once said: "There are only two things I know about Canada — hockey and Anne Murray." Reportedly, Murray was also Elvis Presley's favorite female singer and "Snowbird" was the song he listened to the most.

"Snowbird" — the song which launched her career — could have easily slipped by unnoticed. "I first heard it in a conference room in the CBC (Canadian Broadcasting Corporation) Building in Halifax, (Nova Scotia)," Murray begins. "Gene MacClellan was doing a guest spot on a TV show that my husband (Bill Langstroth), who wasn't my husband then, was producing and directing. He called me up and said, 'This guy has all kinds of original material; you should hear it.'"

"So I went over and he sang me all these songs — 'Put Your Hand In The Hand', 'Snowbird', well, I freaked. Up until that time I was singing everybody else's hits. I asked him to put them on a tape for me. I was in the studio (recording them) within two months."

This career-breaking occurrence is as curious today to Murray as it was 17 years ago. "It's amazing how things like that happen," she offers. "In Nova Scotia, where to my knowledge there wasn't any original material, there he was, right out of the blue. You wonder — fate."

Thus, with producer Brian Ahern, she recorded her first album — *What About Me*, which led to her subsequent contract with Capitol Records.

Murray, who had graduated from the University of New Brunswick with a degree in physical education and had only thought of music as a hobby, suddenly found herself in the thick of the musical business.

Ironically, "Snowbird", was the B side of her first release. A now forgotten song — "Just Biding My Time", was supposed to be the hit. But the disc jockeys felt differently. "They flipped it," Murray explains. "Not only did they take the time to listen to a then-unknown artist, they flipped the record!"

After the record was released, Murray returned to Nova Scotia for a vacation. "I'd get these phone calls telling me the record was 45 with a bullet, and I'd think, 'You gotta be kidding!'" she says. "I thought, 'Is this really happening to me?' Before I knew it, I was on a plane to come down to do the Glen Campbell Show and I was going to be presented with a gold record on the Merv Griffin Show. I didn't know what was happening."

The hits continued for Murray until 1975 when she married Langstroth and went into a self-imposed form of exile in order to begin a family. "I had a baby and took time off," she recalls. "I was busy with my marriage and the baby and, frankly, I wasn't that interested in making records. I even wondered if this was what I wanted to do for a living."

"But once the baby was born, I said, 'Let's go do it.' I was determined to make it happen. Then I got on a roll. Instead of having one hit every two years, I really made an impact with four or five big hits in a row. 'You Needed Me' sailed me right through my second pregnancy and gave me some breathing space."

Apparently "You Needed Me", a song which the writer (Randy Goodrum) had pitched all over Los Angeles and Nashville, needed Anne Murray's sensitive vocal rendering to bring out its hit potential.

But, once again, the song could have been lost in the shuffle, were it not for a Nashville-based photographer, Don Putnam, who sent the song to Murray.

"I had taken some time off and had a baby, so I was way behind in albums to Capitol Records," Murray remembers. "They were pushing me to get into the studio again. So I started listening to songs and I had boxes and boxes of tapes from two years of not recording. I started listening and that was the last song I listened to that day. I thought, 'Oh, that sounds interesting.'"

Murray put all the songs she liked in a separate box and listened to them again a few days later. "'You Needed Me' was the first song out of that box that I played," she continues. "I had to sit down because I just couldn't believe it! Jim Ed (Norman, her producer at the time) finally tracked down Randy and said, 'For God's sake, put this song on hold!' And that was it."

Today, "You Needed Me" is considered a standard and Murray's version of it is an untouchable classic. Not surprisingly, "You Needed Me" is one of Murray's personal favorites, too. "For more reasons than it's a great song," she offers. "It happened at a time when I needed it. It turned my career around completely. It's sort of bigger than life. Plus the fact that I think most performers go through entire careers and never have a song that good."

Since then, both Murray and Goodrum have had songs, almost as good, do nearly as well. With "Broken-Hearted Me", the singer and songwriter were paired again. "I came down to Nashville one time and Randy invited me out to his house and showed me the piano that the royalties from 'You Needed Me' got him," Murray says. "He was singing me songs and I said to him 'Randy, you've set such a high standard for yourself. After 'You Needed Me', where in the hell do you go from



NIGEL DICKSON

there?" I did subsequently record 'Broken-Hearted Me', but it's very difficult when you write the song of your life right off the bat like that."

While much of Murray's success can be attributed to her distinctive, husky-voiced dulcet alto, she also has an uncanny ability to select songs which suit her singing style to a tee.

"I've always had a knack for being able to pick good material, and occasionally a great song," she suggests. "Most people only get one great song in a career; I've had more than one. It's a gut reaction combined with experience. 'It's really very simple.'"

Murray's most recent album, *Harmony*, marks a return to a more simplistic production style. "I wanted to pull back and go with a more real sound on this album as opposed to a lot of synthesizers," she says. "I wanted to hear guitars and real pianos. That's the way music is going right now, thankfully."

Produced by Jack White with associate producer, Mark Spiro, the

album features such songs as "Are You Still In Love With Me", "The Great Divide", "Anyone Can Do The Heartbreak", and "Perfect Strangers". It's an album of thoughtful tunes about commitment, marriage, intimacy and long-term relationships. In a sense, the album is a reflection of Murray's personal life.

Murray has always kept a distance between her music career and her family life. "I'm the sort of person who doesn't discuss my children and marriage with the public," she explains. "I keep my personal side separate. When I come home, I turn it all off. I become the wife and mother."

But the album's first single, "Are You Still In Love With Me", is a song which at first "frightened" Murray. "The songs I've done in the past are much more subtle," she says. "This song was very personal; it scared me. But it was just so powerful, I had to do it."

When it comes to singing powerful music, Anne Murray is still at the top of the list.

COUNTRY SECTION



The Desert Rose Band

62/Almost Persuaded
 57/American Me
 56/Ashes Of Love
 55/Baby's Got A New Baby
 52/Back In The Swing Of Things Again
 51/Crime Of Passion
 60/Do I Have To Say Goodbye
 62/Do You Want To Fall In Love
 57/Domestic Life
 52/Everybody's Crazy 'Bout My Baby
 58/Fire In The Sky
 60/Getting Used To Being Loved Again
 60/Half Past Forever (Till I'm Blue In The Heart)
 55/Have I Got Some Blues For You
 55/Honky Tonk Crazy
 54/I Can't Win For Losin' You
 56/I Take The Chance
 54/I'd Rather Be Crazy
 64/It Was Love What It Was
 56/Julia
 57/Love Someone Like Me
 52/Midnight Girl/Sunset Town
 53/Need A Little Time Off For Bad Behavior
 62/Quietly Crazy
 64/Rose In Paradise
 56/Straight To The Heart
 58/3935 West End Avenue

54/Walls Of Tears
 64/What's So Different About You
 51/When Something Is Good (Why Does It Change)



Conway Twitty



Louise Mandrell

WHEN SOMETHING IS GOOD (Why Does It Change)

As recorded by Hank
Williams, Jr.

HANK WILLIAMS, JR.

Coca Cola changed
Until so many complained
They went back to the real
thing
Nothin' ever stays the same
A.T.T. or M.C.I.
Either way you go the price is
high
You can't always trust the name
When something's good
Why does it change.

So why should me and you
Go through what we're goin'
through
When all we've gotta do
Is just love each other true
It was so easy to say I love you
to you each day
But now our eyes are filled with
pain
When something's good
Why does it change.

Ford and Chevrolet
They're makin' these smaller
cars these days
I miss my old sixty eight
When something's good
Why do they change
Clint Eastwood and old John
Wayne
They love cowboys
They love trains ridin' across
the silver screen
You see they were smart
They never changed.

So why should me and you
Go through what we're goin'
through
When all we've gotta do
Is just love each other true
It was so easy to say I love you
to you each day
But now our eyes are filled with
pain
When something's good
Why does it change.

©Copyright 1986 by Bocephus Music, Inc.,
c/o Dave Burgess Enterprises, P.O. Box
40929, Nashville, TN 37204. International
Copyright Secured. All rights reserved.

CRIME OF PASSION

As recorded by Ricky Van
Shelton

**WALT ALDRIDGE
MAC McANALLY**

She had a ragtop El Dorado
Tuck and roll pleat
She picked me up in Colorado
And put me right in the driver's
seat
I said I got no money, I got no
job
She said I tell you what honey
Let's find a place to rob.

Now the man at the station's
name was Jim
I saw it sewed on his shirt
I told him do what I say
You'll live another day
Nobody's gotta get hurt.

Crime of passion
She took me by the heart
When she took me by the hand
Crime of passion
A beautiful woman
And a desperate man.

Well I thought the thing was
over
She was counting the cash
When an unmarked Chevy Nova
Made the blue lights flash
She said officer won't you
please help me
I looked at her and she was
pointing at me.

You see Jim at the station
played the part
And I talked a little perjury
He went to great pains
To leave out her name
He was her future ex-husband
Can't you see.

Crime of passion
She took him by the heart
When she took him by the hand
Crime of passion
A beautiful woman
And a desperate man.

Now the man at the station's
name was Joe
I saw it on the badge on his
shirt
He said you'll never get away
But do what we say
And nobody has to get hurt.
(Repeat chorus)

©Copyright 1986 by Rick Hall Music, Inc.
and Beginner Music.

**Over
\$8,000 in
prizes
Awarded Monthly**



Draw Me

You may win one of five \$1,495.00
Art Scholarships or any one of fifty
\$10.00 cash prizes.

Make your drawing any size except
like a tracing. Use pencil. Every qualified
entrant receives a free professional
estimate of his or her drawing.

Scholarship winners will receive
Fundamentals of Art taught by Art
Instruction Schools, one of America's
leading home study art schools. Our
objective is to find prospective stu-
dents who appear to be properly mo-
tivated and have an appreciation and
liking for art.

Your entry will be judged in the
month received. Prizes awarded for
best drawings of various subjects
received from qualified entrants age
14 and over. One \$25 cash award for
the best drawing from entrants age 12
and 13. No drawings can be returned.
Our students and professional artists
not eligible. Contest winners will be
notified. Send your entry today.

MAIL THIS COUPON TO ENTER CONTEST

ART INSTRUCTION SCHOOLS

Studio 7U-4043
500 South Fourth Street
Minneapolis, Minnesota 55415

Please enter my drawing in your
monthly contest. (PLEASE PRINT)

Name _____

Occupation _____ Age _____

Address _____ Apt _____

City _____ State _____

County _____ Zip _____

Telephone Number _____

©1987 Art Instruction Schools

BACK IN THE SWING OF THINGS AGAIN

As recorded by Larry Boone

**BOB MOULDS
DAVID WILLS**

*I was down, down on my luck
'Til my ship rolled in and
picked me up
And put me back in the swing
of things again.*

*I'm high as a kite on life these
days
And I don't have as many bills
to pay
Well I'm single
I mingle
My heart is on the mend
And I'm back in the swing of
things again.*

*Got a brand new set of wheels
And a fancy suit
And picked me up a real cool
attitude
I don't fake it with my friends
Now they're here thru' thick and
thin
And I'm back in the swing of
things again.*

*I was down, down on my luck
'Til my ship rolled in and
picked me up
And put me back in the swing
of things again.*

*There's a pretty woman in my
arms tonight
The music's hot and we're
havin' a real good time
I reside on cloud nine
I've got my second wind
And I'm back in the swing of
things again.*

*I'm reformed
I've got charm
Yes I'm a diff'rent man
I'm back in the swing of things
again.*

*I feel good
Knock on wood
I'm happy as a clam
Yes I'm back in the swing of
things again.*

©Copyright 1986 by Jobete Music Company, Inc. & Alcorn Music, Inc. All Rights Reserved.

EVERYBODY'S CRAZY 'BOUT MY BABY

As recorded by Marie Osmond

MIKE REID

*I caught you lookin' at my baby
Out of the corner of my eye
We were arm in arm
When you smiled at him
As we went walkin' by
Now I understand
What could make a girl
Try a little trick like that
But if you're thinkin' of tryin' to
win his love
Let me tell you where it's at.*

*Everybody's crazy 'bout my
baby
My baby's crazy 'bout me
Everybody's got eyes for my
baby
But I'm the only one he sees
So give him a smile tryin' to get
his attention
One thing girl I'd like to mention
Everybody's crazy 'bout my
baby
My baby's crazy 'bout me.*

*We go walkin' down the avenue
He's dressed up and lookin' fine
I can hear hearts breakin'
'Cause I know just what all you
pretty girls got in mind
You smile in my face
But you'd take my place the
minute my back was turned
So before you try to steal my
guy
Let me tell you something I have
learned.*

*Everybody's crazy 'bout my
baby
My baby's crazy 'bout me
Everybody's got eyes for my
baby
But I'm the only one he sees
So give him a smile tryin' to get
his attention
One thing girl I'd like to mention
Everybody's crazy 'bout my
baby
My baby's crazy 'bout me.*

©Copyright 1986 by Lodge Hall Music, Inc. All rights reserved. International Copyright Secured. Used by permission.

MIDNIGHT GIRL/ SUNSET TOWN (a/k/a Midnight Boy/ Sunset Town)

As recorded by the
Sweethearts Of The Rodeo

DON SCHLITZ

*I was born in a small town
Mother was a farmer's wife
We knew ev'ryone from miles
around
We lived here all our life
It never even entered their
minds
I might not want to stay
But I'm young
I've still got time
I've got to get away.*

*There's one stop light blinkin'
on an' off
Ev'ryone knows when their
neighbors cough
They roll up the streets
When the sun goes down
I'm a midnight girl
In a sunset town.*

*I've seen places on the TV
Where they stay up all night
long
Around here it's early to bed
And they rise before the dawn
They say the old ways are still
the best
I cannot deny it
But I can't get no rest
'Cuz it's too damn quiet.*

*It got one stop light blinkin' on
an' off
Ev'ryone knows when their
neighbors cough
They roll up the streets
When the sun goes down
I'm a midnight girl
In a sunset town.*

*Now I lay me down to sleep
I pray the Lord my soul to keep
If I die fore the world turns
'round
Lord don't leave me in this one
horse town.*

©Copyright 1986 by Almo Music Corp. & Don Schlitz Music. All rights reserved. International Copyright Secured.

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.*

©Copyright 1987 by Window Music Pub. Co.,
Inc. (BMI)/Goodlat Music and RobinSparrow
Music.

**JAM
with
the
RAM**



Bob Crelin of
"Never Serious"

START YOUR OWN PRIVATE PRACTICE

If your Ax costs \$100. or \$1000. you
still have to practice to play perfect!
Now do it in private with

Ram Phones

- STRONG AMPLIFICATION
- 9 VOLT BATTERY OPERATED
- PRACTICE ANYWHERE

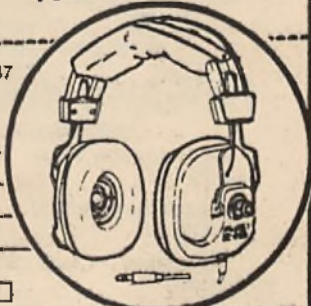
BIG PRICE SLASH
WAS 79.95 NOW
ONLY 49.95
PLUS 3.00 SHIPPING



MUSICIANS BUYING SERVICE Dp. SH887
Charlton Bldg., Derby, CT 06418

Please Send Me Name _____
Sets Of _____
Ram Phones At Address _____
49.95 Per Set City _____ State _____
Plus \$3 Ship. Zip _____ Phone () _____

Enclosed \$ _____ Check ☐ M.O. ☐ Visa ☐ Mastercard ☐



FREE P.M.I. '86-'87 CATALOG

MUSICAL INSTRUMENT DISCOUNT CATALOG

All major brand instruments at the lowest prices.
Write: P.M.I. Dept. (SH), P.O. Box 827, Union
City, N.J. 07087

OLDIES

45 rpm records, all original artists.
Write for your free catalog today.
CORNY'S RECORD SHOP
Box 1668 Mason, Ohio 45040

BEST AVAIL. STATE I.D. ALL STATES, PROV.

\$6.50

- * Multi Color * Official Looking
- * Driv. Lic. Quality * Laminated
- * No Photo Bulge (1 piece card)
- * 24 hr Service on Money Orders
- * Free Birth Certificate

Send 1 1/2" X 1 1/2" to 2" X 2" Photo (Color or B.W.)

CHEQUEX
12228 Venice Bl. No. 472H
Los Angeles, CA 90006

THOUSANDS OF OLDIES Just what you've been looking for!!!

Greatest rock, pop, soul and country hits included in
one catalog ... OURS. Over 40 years of hits can be yours
... Send \$2.00 for our catalog to:

American Pie

P.O. Box 66455, Dept SH Los Angeles, CA 90066

POEMS WANTED

TO BE SET TO MUSIC
Send your best poems for offer
Any subject - Prompt Consideration
FREE EXAMINATION
NASHVILLE MUSIC PRODUCTIONS
Box 40001, Studio G, Nash., Tn. 37204

FULL COLOR... PHOTO ID

\$8.00 each 2 for \$15.00
COLOR 2 SIDED PLASTIC CARD
100% Satisfaction or Money Back
Not A Government Document

Send \$8.00 Name Address Sex Height Weight
Color Hair Eyes Birthdate and Small Photo (Booth Type City) Yours
CARROLL STUDIOS Dept 50 P.O. 29001 Chicago, IL 60629

MUSIC CATALOG

Guitar, bass, keyboard, drum-
instruction books - songbooks.
Large selection. "Send \$1.00
(refunded with first order)"
Discount Music Warehouse, P.O.
Box 390x, New Market, VA 22844.

POEMS WANTED

Your poems set to music. Free examination.
Songs recorded and published. Radio-TV pro-
motions on national record labels. Act Now!
BROADWAY MUSIC PRODUCTIONS
Box 7438, Yoder Ave., Studio C
Sarasota, Florida 33578

\$1700 REWARD



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

YOU TOO CAN COLLECT THE REWARDS OF MEMBERSHIP IN MUSICIAN'S BUYING SERVICE... buy like the Pros do and never pay list price again!

REWARD YOURSELF! OVER 4000 MEMBERS

"Just received my guitar... can't thank you enough!" T.L., Dalton, GA

"Thanks for this perfect amp... how much money you saved me!" R.V., Scottsbluff, NE

"Your Company has made me believe I can trust somebody!" J.A., Wailuku, HI

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

Look At What Your Membership Brings

• You will get a super catalog of **OVER 350 ITEMS** Guitars, Strings, Basses, Pickups, Keyboards, etc. **ALL NAME BRANDS AND WARRANTED**

• **FREE "SEARCH & SAVE SERVICE"**. If there is ever any item you want in a brand we carry that is not listed in the catalog, send us a postcard with the item you want listed and we'll rush the discount membership price back to you.

• **BONUS SUPER MONEY SAVERS!** As special items become available to us at special savings prices we will send a "HOT-WIRE".

• So don't miss out! If you need that tuner, or mike, or amp... if you've been dying to replace that guitar or bass... if the cost of strings has been driving you nuts... **GET IT NOW, BUY IT RIGHT!**... join the smart musicians and cash in on the savings.



MUSICIAN'S BUYING SERVICE
Dept. SH887
Charlton Building
Derby, Ct. 06418



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

Name _____

Address _____

City _____ State _____

Zip _____ Phone _____

I enclose \$10 check ☐ money order ☐ cash ☐

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.

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)

©Copyright 1987 by April Music Inc./New
And Used Music/Lion-Hearted Music. All
rights administered by April Music.
International copyright secured. All rights
reserved.

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.

©Copyright 1986 by Rick Hall Music, 603
East Avalon Avenue, Muscle Shoals,
Alabama 35660. International copyright
secured. All rights reserved. Used by
permission.

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.

Copyright ©1986 by Tree Publishing Co.,
Inc.

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.*

©Copyright 1981 by Tree Publishing Co.,
Inc., 708 Seventeenth Avenue South,
Nashville, Tennessee. International
copyright secured. All rights reserved.

BABY'S GOT A NEW BABY

As recorded by Schuyler,
Knobloch and Overstreet

**J. FRED KNOBLOCH
DAN TYLER**

*Baby's been coming home
wearing a smile
Dressing up and buying all the
latest styles
She never looked better
everyone agrees
When I get her alone
I know something's wrong and
it's worrying me.*

*Baby's acting strange lately
Maybe baby's got a new baby
I see thru her disguise
something in her eyes
That she's afraid to tell me
'Cause baby's coming home
later
Going places I would never take
her
Yeah baby's got a new baby
And it ain't me.*

*Baby's been talking about a
place of her own
It's funny 'cause she never likes
being alone
Drifting and drifting farther
apart while we sleep
If I could read her mind who
would I find
In the secrets that she keeps.*

*And it ain't me
That baby's dreaming of
It ain't me
That baby really loves.*

©Copyright 1986 by A Little More Music Inc.
And Sharp Circle Music and Uncle Artie
Music. International Copyright Secured. All
Rights Reserved.

HAVE I GOT SOME BLUES FOR YOU

As recorded by Charley Pride

DAVID CHAMBERLAIN

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

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

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

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

©Copyright 1986 by Milene-Opryland
Music, Inc., 66 Music Square West,
Nashville, TN 37203. International
copyright secured. All rights reserved.

HIGH SCHOOL

at home in spare
time

Low monthly payments include stand-
ard text books and instruction. Pro-
gress as fast as your time and
abilities permit—many finish in 2
years. No classes. Course equivalent
to resident school work. Do it in the
privacy of your home. Credit for high
school subjects already completed.
Single subjects if desired. Diploma
awarded.

If you have left school without finishing
write today for free brochure which gives
the facts about our home study method,
diploma and accreditation.

**FOR FASTER SERVICE - TELEPHONE FREE
24 HRS. A DAY — 1-800-228-5600**

**AMERICAN SCHOOL, Dept. #196
850 E. 58th St., Chicago, IL 60637**

Please send free High School brochure.

Name _____ Age _____

Address _____

City & State _____

BLANK PHOTO ID CARDS

Make laminated Photo IDs on
any typewriter. All materials furnished
for 5 IDs.

Good in All States and Canada

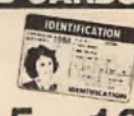
— 5 FREE BIRTH CERTIFICATES —

— Fast Service • Moneyback Guarantee

For Rush C.O.D., call 1-804-396-1744

CARDINAL PUBLISHING, DEPT. 887

2071 Emerson, Box 5200 • Jacksonville, FL 32207



5 FOR \$10

FREE!



1987 Pro-Line Guide

- ★ Before you buy a Guitar, Amp, Mixer, Speaker or P.A. System, get the FREE 84 page CARVIN Color Catalog! See top groups like Jefferson Starship, Alabama, Pat Benatar, Roy Clark, Heart and Missing Persons play CARVIN.
- ★ Compare Carvin's exceptional values. Buy DIRECT at Pro-Net prices — saving you hundreds of dollars.
- ★ Hundreds of models to choose from including exotic wood guitars, guitar amps, recording mixers, equalizers, 800w amps, crossovers, concert systems with EV, MagnaLab & Celestion spks, mics, etc.

Write: CARVIN, Dept. SH87, 1155 Industrial Ave.,
Escondido, CA 92025. PH 619-747-1710

FREE CARVIN CATALOG

☐ Free Catalog ☐ \$2 for Rush 1st Class Mail

Name _____

Address _____

City _____

State _____ Zip _____ SH87

STRAIGHT TO THE HEART

As recorded by Crystal Gayle

**FERRY 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.

Copyright ©1986 by Myaxe Music Ltd. and
Good Single Music Ltd. (Myaxe Music Ltd.
Administered in the USA by Chappell & Co.,
Inc.) International copyright secured. ALL
RIGHTS RESERVED. Used by permission.

ASHES OF LOVE

As recorded by Desert Rose
Band

**JACK ANGLIN
JOHNNIE WRIGHT
JIM ANGLIN**

The love light that gleamed in
your eyes
Has gone out to my surprise
We said goodbye
My heart bled
I can't revive
Your love is dead.

Ashes of love
Cold as ice
You made the bed
I'll pay the price
Our love is gone
There's no doubt
Ashes of love
The flame burned out.

I trusted dear our love would
stand
Your ev'ry wish was my
command
My heart tells me I must forget
I loved you then
I love you yet.

©Copyright 1951, renewed 1979 by Acuff-
Rose Opryland Music, Inc., 66 Music Square
West, Nashville, Tennessee 37204.
International Copyright Secured. All rights
reserved.

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.

Copyright ©1984 by Tree Publishing Co.,
Inc./Cross Keys Publishing Co., Inc.

I TAKE THE CHANCE

As recorded by Kathy Edge

**IRA LOUVIN
CHARLES LOUVIN**

I've tried to live
My life the best I can
I've prayed I'd never cheat
To heed my heart's command
But dear you know
To one I've been untrue
I wonder if you think
I'd do the same to you.

I take the chance
Of causing you to doubt my love
I take the chance
To be with you.

I know it's wrong
For us to steal a kiss
And when you hold me in your
arms
I can't resist
I have a home
And someone kind and true
I know I'd lose it all
If I was seen with you.

I take the chance
Of causing you to doubt my love
I take the chance
To be with you.

©Copyright 1956 by Acuff-Rose Opryland
Music, Inc., 66 Music Square West, Nashville
4, Tennessee. International Copyright
Secured. All rights reserved.

AMERICAN ME

As recorded by S-K-O

THOM SCHUYLER
FRED KNOBLOCH

I like the game of baseball
And I love a Cadillac
I work hard for my money
But the government takes it
back.

Skiing the Rocky Mountains
Swimming the Jersey Shore
I gamble in Vegas
And picnic at Mount Rushmore.

And I got a taste for Cola
I got an ear for the blues
And I got a nose full of freedom
That blows from Seattle to
Baton Rouge.

Oh, oh, oh, oh, oh
American me
Oh, oh, oh, oh, oh
American me.

I love a roller coaster
And I love a bar-b-que
On the 4th of July
I would fly the red, white and
blue.

Give me a foot long hot dog
Give me an ice cold beer
I want a burger to go
And a pizza to eat right here.

I am a New York Yankee
I'm a Chicago Bear
I'm a Beaver and Wally and
Dempsey and Ollie
Abe Lincoln and Fred Astaire.

Oh, oh, oh, oh, oh
American me
Oh, oh, oh, oh, oh
American me.

I am a real good neighbor
Giving my flesh and my blood
I fought to be free in the air and
the sea
And I've died in the foreign mud.

Oh, oh, oh, oh, oh
American me
Oh, oh, oh, oh, oh
American me.
(Repeat)

Shoo be do who
American me
Sis boom bah
American me.

©Copyright 1986 by Lawyer's Daughter
Music/Uncle Artie Music (A Div. of the MTM
Music Group)/Writers Group Music/
Bethlehem Music/A Little More Music, Inc.

DOMESTIC LIFE

As recorded by John Conlee

J.D. MARTIN
GARY HARRISON

Cruisin' in a station wagon
Trying to keep the muffler from
draggin'
Sometimes it all seems so
defeating
As I'm hustling to make it
To the cub scout meeting
Ooh I dream about Mexico
Where all the pretty people go
But we're on a budget
That just won't budge
Not much money
But a whole lot of love.

Livin' that domestic life
Happy children and a pretty
wife
Cocker spaniel always having
puppies
How could anybody be so lucky
Mowin' my domestic yard

Lord I owe my soul to
Mastercard
But it seems to suit me to a tee
That domestic life's alright with
me.

Our neighbors' names are Fred
and Ruth
They're putting in a swimming
pool
They've got a Caddy and a
Corvette too
Keeping up with them
Is too hard to do
Ooh I'll never be president
I can't ever seem to save a cent
But things are looking better
every day
I'm a sergeant at arms
Of the PTA.

©Copyright 1984, 1987 by Music
Corporation of America, Inc. and Dick James
Music. Rights of Music Corporation of
America, Inc. Administered by MCA music
Publishing, A Division of MCA Inc., New
York, NY. Used by permission. All rights
reserved.

MUSICIAN'S
BUYING SERVICE

PRESENTS . . .
the AFTERBURNER MODEL AB-10

**SUPER
MINI-
AMP!!**

COMPACT,
CORDLESS,
SUPER
MINI-AMP
(4 1/2" x 4 1/2")
WITH BIG
FULL SOUND



PLUS

- HEADPHONES
- AC ADAPTER
- EASY "CLIP-ON"
- 9 VOLT BATTERY

All Included

FREE!!!

WILL
DRIVE
SPEAKER
CABINETS
WITH AS
MANY AS
FOUR 12"
SPEAKERS TO
REHEARSAL
VOLUME
LEVEL!
PLAYS
CLEAN OR
DIRTY!!!

ONLY \$46.20

PLUS \$3.75 Shipping & handling

PRIVATE SOUND

USE HEADPHONES. (INCL. FREE) TO PRACTICE IN PRIVATE ANYWHERE . . . ANYTIME IN SILENCE!

PORTABLE SOUND

AT PARTIES, AT THE BEACH, USE 9 VOLT BATTERY. (INCL. FREE) OR AC ADAPTER. (INCL. FREE). WHEREVER YOU NEED AN AMP WITHOUT THE HASSLE OF CARRYING A HEAVY MONSTER . . . OR PLUG THE OUTPUT JACK INTO AN EXTERNAL SPEAKER FOR EXTRA POWER!

MBS

MUSICIAN'S BUYING SERVICE
Dept. SH887
Charlton Building
Derby, CT 06418



Here's my \$49.95 Rush my Amp Package!

M.O. ☐ Check ☐ Visa ☐ Mastercard ☐

Name _____

Address _____

City _____

State _____ Zip _____

Phone (_____) _____

BEST BY MAIL

Rates: Write National, Box 5, Sarasota, FL 33578

OF INTEREST TO ALL

SINGING self-taught by Records or Cassettes. Library of Congress Approval. Complete course, \$18. Postpaid. Free Details. Voice-A-Cord, P.O. Box 1375, Hollywood, CA 90078.

LOTTO System information. Stamped envelope. POB 285, Breezewood, PA 15533-0285.

MACRAME Craft Supplies - Catalog \$3.00. Acorn Crafts, 3954 12 Mile, B, MI 48072.

Guitar Medical. Educating discovery. Recording (619) 49-8465. Weight, 1291 Vista, Vista, CA 92084.

MONEYMAKING OPPORTUNITIES

\$1,000 WEEKLY Home Business Directory. Write: Box 3151(A), NYC 10008-3151.

\$2,000 MONTHLY Mailing Circulars! Kashking, Box 6869(N), Boston, MA 02102.

\$10,000 GUARANTEED Monthly. Serious homeworkers send SASE. Fierze Publications, Box 2059, Point Roberts, WA 96281-2059.

DO YOU Collect Music Video, Audio Or Concert Souvenirs? Trade, buy, sell with fellow collectors - Nationwide! Details: Collector's Guide, Box 821716(SH), Orlando, FL 32862.

LOOKING FOR PEN PALS/FRIENDS

From U.B., Europe, America or worldwide??? Write us today! Get 35 photos/details free of charge by Airmail!

UNIVERSAL CLUB (\$)

Box 7688 - 2000 Hamburg 20 - Germany

BACKSTAGE PASSES

Get Backstage At Any Concert For Just \$9!!

Now you can learn how to get backstage at ANY concert by using easy to follow directions in this book! Be backstage during the show & at the band's hotel party after! Only \$9!! (Or write for more free info!) Bridgeport Press/P.O. Box 17070, Suite 395/San Diego, CA 92117.

LATEST TOP HITS RECORDS AND CASSETTES

Only \$1.00 each plus postage and handling when you buy another at regular price - usually \$6.98. Booklet of 30 coupons cost only \$4.00 each (over \$200.00 value). Can be redeemed for records or cassettes anytime. Perfect for gifts. Satisfaction Guaranteed. Send \$4.00 money order payable to Benjamin G. Witherspoon Jr., Music Broker, 53 Langmeier Ave., Suite #1, Buffalo, NY 14215.

STARROCKER™
New Craze!

From California
A Real Musical Instrument
Girls! Guys! Get Some Action!!

Play along with your favorite Rock Stars! No lessons Needed! Just turn on the music — pick up your StarRocker™ And Play Along! Get One Free! Get your friends together. Buy 3. Get 1 FREE! Don't be left out — Order your NOW!! Send just \$6.95 ea. + \$1.50 ea. shipping to: StarRocker™, 114 W. Olive Ave., #120(SH), Monrovia, CA 91016.

FULL COLOR PHOTO IDENTIFICATION CARDS

CARD STYLES
ALL STATES • STUDENT ID • IDENTIFICATION • ZODIAC ID • U.S.A. ID • WORLD'S GREATEST ID • (not shown)

Your own personal identification, custom made & heat sealed in heavy plastic.

SEND \$7.00, card style, name, address, birthdate, color of hair, eyes, sex, race, height, weight, S.S. No., occupation, school, college, grade level, and for world's greatest ID - specify greatest (what?) 1 photo per ID. (Face area no larger than postage stamp. 1 photo Booth size ideal. We will cut to fit ID. PRINT CLEARLY!)

2 OR MORE PHOTO ID's \$6.00

Fast Service • Money Back Guarantee
BASCCO PRODUCTS, INC. DEPT. SH87
P.O. BOX 3461 PROVIDENCE, R.I. 02909

FIRE IN THE SKY

As recorded by the Nitty
Gritty Dirt Band

BOB CARPENTER
JEFF HANNA

All alone in a sleepless night
Passing time with a runaway
moon

Talking to myself wishing I was
somewhere else

It's been too long since I held
you girl

And twice a thousand miles
But my heart won't beat alone
I need the love I left behind.

Hold back the dawn a while
Things will all work out
Don't let this dream die.

There's a fire in the sky
It's like the light in your eyes
Thinking of you
And I won't give up till you're in
my arms
Never give up till what's lost is
found.

Won't give up on your sweet,
sweet love again
Now the night is dark with
diamonds
And I'm standing inside the rain
Giving up your love

Was the worst mistake I made
There's a sound I hear in the
distance

Seems it's calling out my name
Well I'll pay most any price
Just hope I'm not too late.

Turn back the clock a while
Things will all work out
That's what the dream is all
about.

There's a fire in the sky
Like the light in your eyes
Oh it's true
That I won't give up till you're
in my arms
Never give up till what's lost is
found
Won't give up on your sweet,
sweet love.

Turn back the clock a while
Things will all work out
That's what the dream is all
about.

I see a fire in the sky
Just like the light in your eyes
Thinking of you
And I won't give up till what's
lost is found
Won't give up on your sweet,
sweet love.

©Copyright 1981 by Vicious Circle
Music/Le Bone-Aire Music.

3935 WEST END AVENUE

As recorded by Mason Dixon

W.T. DAVIDSON
FRANK MYERS
STEVE DEAN

It's just a little ol' house
Don't look like much
With a swing on the old front
porch
The shutters could use a coat of
paint
And it could stand a new screen
door
It's just another number on the
block
To all the people passing by
But they don't know like I know
what goes on inside.

3935 West End Avenue
That's where my baby lives
3935 West End Avenue

And all the love she gives
Got no mansion on a hill
But more love than I can use
At 3935 West End Avenue.

You can barely see it from the
street
That ol' oak tree's overgrown
It may not be Park Avenue
But to me it feels like home
No one ever takes a second look
And that suits me fine
'Cause they won't see what I see
When she pulls down the blinds.

At 3935 West End Avenue
That's where my baby lives
3935 West End Avenue
And all the love she gives
Got no mansion on a hill
But more love than I can use
At 3935 West End Avenue.
(Repeat)

©Copyright 1983 by Tom Collins Music
Corp./Collins Court Music, Inc. All rights
reserved. International Copyright Secured.
Used by permission.

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.

These 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

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 full-filling 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, straight-forward 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 to feel better... If you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

VITAL NOTE

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

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

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

On the other hand, if it doesn't work the way you expected, it costs you nothing, and a 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 underweight! We know you'll be happy you did.

MAIL NO-RISK COUPON TODAY

GAIN PRODUCTS, Dept. RJ57
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 \$9.99
☐ SAVE \$2.00! Order 2 for \$17.96
☐ SAVE \$5.00! Order 3 for \$29.90

Enclosed is \$

☐ cash, ☐ check or ☐ money order

NAME

please print

ADDRESS

CITY

STATE

ZIP

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.

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.*

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.*

©Copyright 1986 by Rick Hall Music, 603
East Avalon Avenue, Muscle Shoals,
Alabama 35660. International copyright
secured. All rights reserved. Used by
permission.

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.*

Copyright © 1986 by Music City, Inc.
(ASCAP)/Foray Music (SESAC). All rights
reserved. International copyright secured.

©Copyright 1986 by April Music Inc./New
And Used Music, 810 Seventh Avenue, New
York, NY 10019. International copyright
secured. All rights reserved.

Full Color POSTERS

\$6.00 each (23" x 35")

2 or 5 - \$8.50 each; 4 or more \$3.00 each.
Posters are shipped in strong heavy tubes.
Satisfaction guaranteed.

- | | |
|--------------------|--------------------------|
| 2242 CORVETTE | 2280 JOEY TEMPEST |
| 12 GRIM REAPER | 88 BLACK SABBATH |
| 2280 SID VIGOROUS | 2284 SAMANTHA FOX |
| 2163 RUSH | 2248 DEATH RIDER |
| 2056 KISS LOGO | 96 MOTORHEAD |
| 28 HENDRIX | 8165 THOMAS |
| 79 HEART | 5692 CRUE NICK |
| 30 ULTIMATE SIN | 5692 CRUE NIKKI 21XX |
| 12 OZZY | 5692 CRUE NIKKI SHOT |
| 1796 KISS | 96 BANGLES |
| 100 BEASTIE BOYS | 97 DEAD 1966 |
| 2274 EUROPE | 48 PINK FLOYD |
| 2261 JAILHOUSE | 99 ALICE COOPER |
| 2263 BEASTY BOYS | V1090 SPRINGSTEEN 75 '85 |
| 2260 POISON | 2291 CHRISTIE BRINKLEY |
| 2269 VANNA WHITE | V8161 MAIDEN WASTED |
| 2067 KISS COLLAGE | 2216 GENESIS |
| 7 KISS-GENE | 2219 BEATLES |
| 8 KISS-PAUL | 2220 JANET JACKSON |
| 2055 KISS-PAUL | 2238 DAVID LEE ROTH |
| 2181 PETER GABRIEL | 2243 LISA |
| 2183 VAN HALEN | 2245 QUEENSRYCHE |
| 2185 HEATHER | 2115 CRUE GROUP |
| THOMAS | 2118 OZZY COLLAGE |
| 2182 SEX PISTOLS | 2272 JIMMY PAGE |
| 2185 STEVIE NICKS | 37 BANGLES |
| 2185 MAMSTEEN | 38 ROBERT PALMER |
| 2184 ROB HALFORD | 2169 VENOM |
| 2184 OZZY-TATTOO | 2169 MAMSTEEN COLLAGE |
| 2184 OZZY-TATTOO | 1967 CRUE GROUP |
| 2184 OZZY-TATTOO | 2006 VANITY |
| 2184 OZZY-TATTOO | 1958 DENATAR |
| 2184 OZZY-TATTOO | 1855 RUSH |
| 2184 OZZY-TATTOO | 1860 Y & T |
| 2184 OZZY-TATTOO | 2171 JANICE JONES |
| 2184 OZZY-TATTOO | 26 DOKKEN |
| 2184 OZZY-TATTOO | 1894 WASP |
| 2184 OZZY-TATTOO | 2158 SCRITTI POLITTI |
| 2184 OZZY-TATTOO | 2255 BOB MARLEY |
| 2184 OZZY-TATTOO | 2254 PINK FLOYD |
| 2184 OZZY-TATTOO | 2104 MOOTERS |

plus many more. Send for Catalog

GIANT POSTERS

\$6.50 each (42" x 58")

- | | |
|--------------------|---------------------|
| 230-01 WASP | 230-48 MOTLEY CRUE |
| 230-53 MOTLEY CRUE | 230-51 MAIDEN GROUP |

plus many more. Send for Catalog

DOOR SIZE POSTERS

\$10.00 each (30" x 72")

- | | |
|--------------------|-------------------|
| 2254 ALLISTER FEND | 2212 CRUE GROUP |
| 2255 APRIL WAYNE | 2214 WASP BLACKIE |
| 2255 GIRL ON BOARD | 2214 MAIDEN EDDIE |
| 2255 GIRL ON BOARD | 2260 BON JOVI |
| 2255 GIRL ON BOARD | 2217 MAIDEN |
| 2255 GIRL ON BOARD | 2217 SOMEWHERE |
| 2255 GIRL ON BOARD | 2256 KAREN VELEZ |
| 2255 GIRL ON BOARD | 2256 PLAYMATE |

ALSO AVAILABLE: BACK PATCHES, TAPESTRIES, PILLOWS (SQUARE & ROUND), BUTTONS, HEAD BANDS, T-SHIRTS, JERSEYS AND MORE. SEND FOR CATALOG \$6.00. ORDERING INFORMATION: ANY STATE RESIDENTS ADD APPLICABLE SALES TAX. C.O.D. ORDERS ACCEPTED IN CONTINENTAL U.S. ONLY. CREDIT CARD & C.O.D. ORDERS CALL HOTLINE NUMBER: 914-338-3344



ROCK TOPS, DEPT PH-8
MAIN ST., BLOOMINGTON, N.Y. 12411

**CREDIT CARD & C.O.D. ORDERS CALL
HOTLINE NUMBER: 914-338-3344**

SONG HITS MAGAZINE PRESENTS

Seeger! Cougar!
Joel! Springsteen!



ROCK SUPERSTARS

\$3.00 Each ppd.

The best, the brightest and the hottest names in rock are featured in this special superstar edition of **Song Hits**. Bruce Springsteen is the main man in the spotlight, sharing the stage with Billy Joel, Bob Seger and John Cougar Mellencamp.

Through the years, this fearsome foursome have taken rock music to awesome heights with their incredible talents and electrifying personalities.

Now you can share in their glory days of rock with **Song Hits' Rock Superstars!** Order your copy now!

Send \$3.00 CASH, CHECK or M.O. to:
**Rock Superstars, Dept. SH887
Charlton Bldg., Derby, CT., 06453**

DO YOU WANT TO FALL IN LOVE

As recorded by the Bandit Band

**KEN BELL
RICK COX**

Well your heart beats
Like a big bass drum
You know it won't break
But it scares you some
You wonder if she's falling too
And you hope your eyes don't
tell on you.

You swear that you don't feel a
thing
But you jump straight up
When the telephone rings
And you tell yourself that you
gotta be cool
Then you rattle on
Like a lovesick fool.

Do you wanna fall in love
Do you wanna try
Even though it might get rough
Can you really help yourself
Think about it all
Do you wanna fall in love.

When it's late at night
And she's close to you
And you're doing things that
lovers do
Then you have to smile
When you hear her voice
'Cause you realize that you've
got no choice.

Do you wanna fall in love
Do you wanna try
Even though it might get rough
Can you really help yourself
Think about it all
Do you wanna fall in love.

Copyright © 1985 by Ensign Music Corporation.

LOVE SOMEONE LIKE ME

As recorded by Holly Dunn

**HOLLY DUNN
RADNEY FOSTER**

That dancing moon is on the
water
Do you feel inclined
romantically
If you do I think you ought'a
Love someone like me.

Ain't no place you should be
going
Ain't no need for you to leave
It's a lovers' night
The stars are showing
You need to love someone like
me.

Someone else might try to bind
you
But my love can set you free
If your heart has got a mind to
You could love someone like me.

You don't need luck to find good
loving
It don't happen magically
And baby tonight you don't need
nothing
To love someone like me.

If you've been thinking love
won't find you
Well honey wait right here and
see
And if your heart has got a
mind to
You could love someone like me.

©Copyright 1986 by Lawyer's Daughter Music/Uncle Artie Music (Divisions of the MTM Music Group).

ALMOST PERSUADED

As recorded by Merle Haggard

**GLENN SUTTON
BILLY SHERRILL**

Last night all alone in a
barroom
Met a girl with a drink in her
hand
She had ruby red lips
Coal black hair
And eyes that would tempt any
man
Then she came and sat down at
my table
And as she placed her soft
hands in mine
I found myself wanting to kiss
her
For temptation was flowing like
wine.
And I was almost persuaded
To strip myself of my pride
Almost persuaded
To push my conscience aside.

Then we danced and she
whispered
I need you
Take me away from here and be
my man
Then I looked into her eyes
And I saw it
The reflection of my wedding
band.

And I was almost persuaded
To let strange lips lead me on
Almost persuaded
But your sweet love made me
stop and go home.

Copyright © 1966 by Al Gallico Music, A Division of Columbia Pictures Industries, Inc. International Copyright Secured. Used by permission. All rights reserved.

QUIETLY CRAZY

As recorded by Ed Bruce

**MENTOR WILLIAMS
STEVE CROPPER**

Well this ol' jukebox is much too
loud
I need to find a quiet place
And I can't stand this noisy
crowd
Screamin' in my face
I just don't feel like hanging out
The way I usually do
I'd rather make tracks back to
my shack
And go quietly crazy with you.

So let's get quietly crazy
Ease out of our minds
Let's get romantic'ly lazy
Let our fantasies unwind
We'll do a little of this
A little of that
If we get a little loose we won't
worry 'bout that
Oh there's nothin' I'd rather do
Than go quietly crazy with you.

Well I can rock out in the
twilight zone
Any Friday night
And my reputation stands alone
When it comes to a friendly
fight
But I'm a gentle man baby
understand

I won't break your heart in two
I'd rather make tracks back to
my shack
And go quietly crazy with you.
So let's get quietly crazy
Ease out of our minds
Let's get romantic'ly lazy
Let our fantasies unwind
We'll do a little of this
A little of that
If we get a little loose we won't
worry 'bout that
Oh there's nothin' I'd rather do
Than go quietly crazy with you.

Copyright © 1985 by Cavesson Music Enterprises Company, l/c/o Merit Music Corp./Tapadero Music (A div. of Merit Music Corp.) International Copyright Secured. All Rights Reserved.

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**—to change your life from poverty to riches, from poor health to radiant new health, to bring whatever you desire almost instantly! I'm not exaggerating when I say the sky's the limit!

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

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

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

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

Dave used the **Prosperity Ritual** at about 9:00 P.M. At 8:00 A.M. the following morning, he got the money! As simple as that! I HAVE HUNDREDS OF CASES ON FILE, PROVING HOW EASILY MIRACLES HAPPEN with these magic words! Before I give you the next case, let me say this: **DO YOU NEED MONEY?** Say the powerful words on page 17! With this secret, money is always available to you!

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

HOW AGNES C. WON OVER \$500,000

WITH THE WORDS FOR WINNING CONTESTS!

Agnes C. was told about enchantments and spells, but insisted that she possessed no psychic powers and never had any psychic experiences. Here's what happened: she kept dreaming of a man in a flowing robe with dollar signs all over it, holding up 3 fingers, saying: "A dollar a day keeps poverty away!" She purchased a one-dollar lottery ticket.

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

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

MAGIC WORDS FOR MIRACLE-HEALING!

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

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

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

139-140—

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

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

MIRACLE CURES REPORTED!

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

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

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

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

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

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

MAGIC FORCES THAT WORK MIRACLES

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

● **HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 38!** Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He'd 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 27, 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 count positively on real results. It always works! It is not evil—nor is it Black Magic. Like electricity, it is simply a power given by nature to make life easier!

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

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

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

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

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



ABOUT THE AUTHOR

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

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

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

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

THE AMAZING SECRET OF COSMIC DUST!

On page 304, I tell you the amazing secret of **Cosmic Dust**: how to make it and USE it to bring good fortune, punish evil doers, and heal the sick! The 3 needed ingredients are easy and inexpensive to obtain. (You may already have them in your kitchen or basement storage areas.) Put a level teaspoon of each in a bowl and mix well. Your Cosmic Dust is then ready to work amazing miracles for you!

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

MAIL NO RISK COUPON TODAY!

PROGRESS BOOKS, LTD., Dept. PT729K
3200 Lawson Blvd., P.O. Box 903, Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of **PSYCHIC TELEMETRY: New Key to Health, Wealth and Perfect Living** by Robert A. Ferguson! I enclose \$11.95 plus \$2 postage and handling. I may examine this book for 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 postpaid and deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee, of course.

NAME Please print
ADDRESS
CITY
STATE ZIP
N.Y. res. please add appropriate sales tax.

PROGRESS BOOKS, LTD. ♦ 3200 Lawson Blvd., P.O. Box 903, Oceanside, N.Y. 11572

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 different
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 different
about you
And girl I wish I knew
What's so different 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 different
about you
And girl I wish I knew
What's so different about you
Oh and girl I wish I knew
What's so different about you.

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.

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.

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 . . .

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.

Told 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!

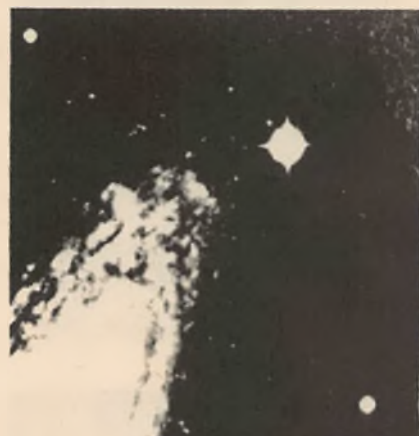
MORE AMAZING CASE HISTORIES!

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.
3896 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 there is a power which staggers the imagination!

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

RESEARCH INDUSTRIES, LTD., Dept. J1753K
3896 Long Beach Rd., Box N
Island Park, NY 11558

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.

© R.I. LTD., 1985

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.

SONG HITS

BACK COPIES

WORDS TO THE LATEST HIT SONGS
SONG HITS



June 87

WORDS TO THE LATEST HIT SONGS
SONG HITS



May 87

WORDS TO THE LATEST HIT SONGS
SONG HITS



April 87

SONG HITS



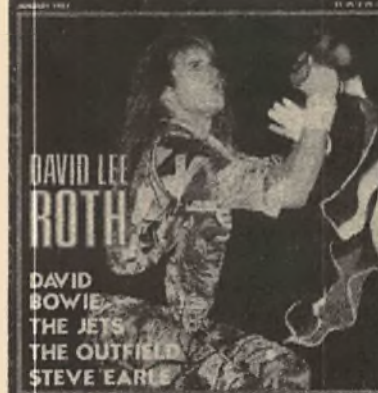
March 87

WORDS TO OVER 80 HIT SONGS
SONG HITS



Feb. 87

WORDS TO OVER 80 HIT SONGS
SONG HITS



Jan. 87

also available

November, 1986

Genesis
GTR — interview with Steve Howe/Steve Hackett
Miami Sound Machine — interview with Gloria Estefan
Run-DMC
Tom T. Hall

October, 1986

Journey
Mike & The Mechanics — interview with Mike Rutherford
Ozzy Osbourne — interview
Prince
Waylon Jennings

September, 1986

Culture Club — interview with group
Starship — interview with Craig Chaquico
Loverboy
James Brown
Ronnie Milsap

August, 1986

Van Halen
Peter Frampton — exclusive interview
Sheena Easton — exclusive interview
Klymaxx
Charli

July, 1986

Grammys (1986)
Kiss — interview with Paul Stanley
John Parr
Whitney Houston — exclusive interview
Marie Osmond — exclusive interview

June, 1986

Pat Benatar
Mr. Mister — exclusive interview with Steve George
Triumph — exclusive interview with Mike Levine
Bobby Womack — exclusive interview
Gary Morris

***2.00 PER COPY**
***5.00 ANY THREE**
***9.00 ANY SIX**
***13.00 ANY NINE**
***16.00 ALL TWELVE**

(CT residents add sales tax)

(Canada Add 25% — 50% Foreign)
Make checks, M.O. payable to
Charlton Publications, Inc.

SONG HITS

DEPT. SH887

CHARLTON BUILDING, DERBY, CT 06418

Enclosed is \$

Please rush me the following back issues:

- | | |
|-----------------------------------|-----------------------------------|
| <input type="checkbox"/> June 86 | <input type="checkbox"/> Jan. 87 |
| <input type="checkbox"/> July 86 | <input type="checkbox"/> Feb. 87 |
| <input type="checkbox"/> Aug. 86 | <input type="checkbox"/> March 87 |
| <input type="checkbox"/> Sept. 86 | <input type="checkbox"/> April 87 |
| <input type="checkbox"/> Oct. 86 | <input type="checkbox"/> May 87 |
| <input type="checkbox"/> Nov. 86 | <input type="checkbox"/> June 87 |

(Allow 4 to 6 wks. for delivery)

(Please Print)

Name

Address

City St. Zip

SHEILA E.
by Anthony Cutajar



SONG HITS

AND YOU



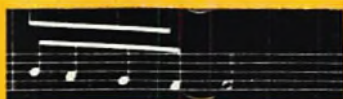
PERFECT TOGETHER

Watch them on MTV, hear them on the radio, but read about them in **Song Hits**! Every month, **Song Hits** follows the trends and the people who lead the pack and top the charts.

In addition, every issue of **Song Hits** features the words to all the hits that your favorites like Prince, Bruce and Madonna are singing!

Why miss a single issue? A subscription to **Song Hits** not only saves time and money, but more important, it keeps you updated on the latest albums, videos and the stars who make them!

SUBSCRIBE TODAY



SONG HITS DEPT. SH887
Division St., Derby, CT 06418

- ☐ 12 issues (one year) \$20.00
☐ 24 issues (two years) \$38.00

ENCLOSED:
☐ CHECK ☐ MONEY ORDER

FOR A TOTAL OF \$ _____
OR CHARGE TO:
☐ MASTERCARD ☐ VISA

EXP. DATE _____

SIGNATURE _____

PHONE # _____

CARD # _____

NAME (PLEASE PRINT) _____

ADDRESS _____

CITY _____

STATE/ZIP _____

- Make checks, M.O. payable to Charlton Publications Inc.
• Canada add 25%/foreign add 50%