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25/Beat Patrol
30/Boys Night Out
29/Brilliant Disguise
25/Causing A Commotion
24/Cherokee
6/Cherry Bomb
12/Come On Let's Go
12/Everywhere

14/Got My Mind Set On You
30/Hands And Knees
25/I Can't Help It
24/In God's Country
5/Love Will Find A Way
30/Love Will Rise Again
14/Need You Tonight
29/Never Say Never

6/Now We're Getting Somewhere
14/One I Love, The
29/Steel Monkey
24/Strap Me In
5/There's The Girl
12/Throwaway
6/Tunnel Of Love
5/Valerie



THERE'S THE GIRL

As recorded by Heart

HOLLY KNIGHT
NANCY WILSON

You're a polished diamond
Now you're feeling kind of
rough
Yes I know how long you've
been searchin'
For the perfect touch.

You better hear what I say
I can tell your eyes are just
about to give you away.

'Cause there's the girl you were
after
Feel your heart beating faster
now
There's the girl that you were
after
Can you say that you don't
want her anymore.

Just take my word now
'Cause you know it's true
She ain't good enough
For the likes of you.

You better hear what I say
I can tell your eyes are just
about to give you away.

'Cause there's the girl you were
after
Feel your heart beating faster
now
There's the girl you were after
And all the time you can't get
past her
There's the girl you were after
Broken glass complete disaster
There's the girl that you were
after
Can you say that you don't
want her anymore.

I believed you once
When you explained
That it wasn't so tough
To forget her name.

'Cause there's the girl you were
after
Feel your heart beating faster
now
There's the girl that you were
after
And all the time you can't get
past her.
(Repeat)

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LOVE WILL FIND A WAY

As recorded by Yes

TREVOR RABIN

You wanna get close to me
The feeling's so clear
But I need some time to see
Vision through my tears
You wanna get next to me
I need your intrusion
I don't need to be
Blinded by confusion.

Here is my heart
Waiting for you
Here is my soul
I eat at chez nous.

Love will find a way
If you want it to
Love will find a way
Love will find a way for me and
you.

Love will find a way
Love will find a way
Love will find a way
Love will find a way.

So you want to get over me
And that's how you feel
Everything you want to be
Seems so unreal
I want to be all of you
And that's the confusion
It's so hard for me
To draw a conclusion.

Here is my heart
Waiting for you
Here is my soul
I eat at chez nous.

Love will find a way
If you want it to
Love will find a way
Love will find a way.

Love will find a way
If you want it to
Love will find a way
Love will find a way.

Will love find a way
I believe that there's a way
If you want it to
Will love find a way
Love will find a way
Will love find a way
Love will find a way.

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VALERIE

As recorded by Steve
Winwood

STEVE WINWOOD
WILL JENNINGS

So wild standin' there
With her hands in her hair
I can't help remember
Just where she touched me
There's still no face
Here in her place
So cool she was like
Jazz on a summer's day
Music high and sweet
Then she just blew away
Now she can't be that warm
With the wind in her arms.

Valerie
Call on me
Call on me
Valerie
Come and see me
I'm the same boy I used to be.

Love songs fill the night
But they don't tell it all
Not how lovers cry out
Just like they're dyin'
Her cries hang there
In time somewhere some day
Some good wind
May blow her back to me
Some night I may hear
Her like she used to be
Now it can't be that warm
With the wind in her arms.

Valerie
Call on me
Call on me
Valerie
Come and see me
I'm the same boy I used to be.

So cool she was like
Jazz on a summer's day
Music high and sweet
Then she just blew away
Now she can't be that warm
With the wind in her arms.

Valerie
Call on me
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Valerie
Come and see me
I'm the same boy I used to be.

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CHERRY BOMB

As recorded by John Cougar Mellencamp

JOHN MELLENCAMP

Well I lived on the outskirts of town
In an eight room farmhouse baby
When my brothers and friends were around
There was always somethin' doin'
Had me a couple of real nice girlfriends
Stopped by to see me every once in a while
When I think back about those days
All I can do is sit and smile.

That's when a sport was a sport
And groovin' was groovin'
And dancin' meant everything
We were young and we were improvin'
Laughin', laughin' with our friends
Holdin' hands meant somethin' baby
Outside the club Cherry Bomb
Our hearts were really thumpin'
Say yeah, yeah, yeah
Say yeah, yeah, yeah.
The winter days they last forever
But the weekends went by so quick
Went ridin' around this little country town
We were goin' nuts girl out in the sticks
One night me with my big mouth

A couple guys had to put me in my place

When I see those guys these days

We just laugh and say do you remember when.

(Repeat chorus)

Seventeen has turned thirty-five
I'm surprised that we're still livin'

If we've done any wrong
I hope that we're forgiven
Got a few kids of my own
And some days I still don't know what to do

I hope that they're not laughin' too loud
When they hear me talkin' like this to you.

(Repeat chorus)

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TUNNEL OF LOVE

As recorded by Bruce Springsteen

BRUCE SPRINGSTEEN

Fat man sitting on a little stool
Takes the money from my hand
While his eyes take a walk all over you
Hands me two tickets
Smiles and whispers good luck
Well cuddle up angel
Cuddle up my little dove
We'll ride down baby
Into this tunnel of love.

Well I can feel the soft silk of your blouse
And them soft thrills
In our little fun house
Then the lights go out
It's just the three of us
You me and all that stuff
We're so scared of
Gotta ride down baby
Into this tunnel of love.

Well there's a crazy mirror
Showing us both is 5-D
I'm laughing at you
You're laughing at me
There's a room of shadows
That gets so dark brother
It's easy for two people
To lose each other

In this tunnel of love.

Well it ought to be easy
Ought to be simple enough
Man meets a woman and they fall in love
But this house is haunted
And the ride gets rough
You've got to learn to live with
What you can't rise above
If you want to ride on down
Down in through this tunnel of love
Tunnel of love
This tunnel of love
Tunnel of love.

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NOW WE'RE GETTING SOMEWHERE

As recorded by Crowded House

NEIL FINN

It never used to be that bad
But neither was it great
Somewhere in the middle then
Content and much too safe.

Oh tell me please why it takes so long
To realize when there's something wrong.

Well lay me out with your heart
Now we're gettin' somewhere
Push me back to the start

Now we're gettin' somewhere
Take me out let me breathe
Now we're gettin' somewhere
When I'm with you I don't care
Where it is I'm falling.

There's money in the Bible Belt
Hugs for daddy too
Three wishes for eternity
We've got some work to do.

Oh tell me please why it takes so long
I believe there is something wrong.

Well lay me out with your heart
Now we're gettin' somewhere
Push me back to the start
Now we're gettin' somewhere
Take me out let me breathe
Now we're gettin' somewhere
When I'm with you I don't care

Where it is I'm falling.

Oh tell me please tell me what went wrong
'Cause I believe there is something wrong.
(Repeat chorus)

When you took me to your room
I, I swear I said surrender
And when you opened up your mouth
I saw the words fall out
And though nothing much has changed
I swear I surrender
And there is pain in my heart oh
We can choose what we choose to believe.

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HEART



An Exclusive Interview With Ann Wilson And Howard Leese



Greg Gorman

by Eianne Halbersberg

It didn't take long, nor did it come as a surprise, when "Alive", the first single from *Bad Animals*, bulleted to the number one slot, with the album following close on its heels. In the eleven years since the release of their debut, *Dreamboat Annie*, Heart has sold millions of albums, and topped

the charts with a string of classic hits, continuously outdoing themselves. Last year's self-titled release rested comfortably at the peak position, selling in excess of five million units and taking the band around the world for sold-out performances: perfection in its finest hour. History looks to repeat itself with *Bad Animals*, as

vocalist Ann Wilson, guitarist/vocalist/keyboardist Nancy Wilson, bassist Mark Andes, drummer Denny Carmassi and guitarist Howard Leese are back on top with another world tour and top five lp. As pleased as fans are with the record, their satisfaction is shared by band members; evidenced by the enthusiasm of



Philip Morris

Leese and Wilson.

Song Hits: Once again, an amazing album. You must be quite proud of the results!

Ann Wilson: Oh, thank you! We felt pretty confident about it once it was finished. We had a good time making it, and our musical instincts must have been right, since it sounds good in the light of day. That's really the final test, because in the studio, you're so close to the material that you lose your objectivity.

Howard Leese: I tried not to get too excited, but I do think it's our best record so far. Ron Nevison really makes you work and he is very hard to please, so you've got to come in and play, really be as good as you can both in performance and in choosing songs. We have a tendency to learn way too many and we've become more critical with the last couple of records.

SH: With the immense success of the *Heart* album, did this increase pres-

sure going back in? How did that affect the amount and style of songwriting?

AW: We tried to avoid becoming obsessed by the new album — which would have been easy for me to do! — and tried not to think about what came before. I have to concentrate on making the best record I can now. If not, I'd walk into the studio going, "Oh, my God! I can't do it!" As far as songwriting, it's a constant thing. We always have a lot of material and it all gets "auditioned" because each song has to be right for Heart as a group. I tend to write either as the result of a terrible experience or a great one; something wonderful that happens in my life. Given my choice, however, I'd rather be playing live!

HL: I felt some extra pressure, having been nominated for a Grammy and thinking, "We've got to do something of equal quality again." On the other hand, if the last one did so well and the results of the new record are even

better to us, then that validates the caliber of our work. All we can do is hope the public agrees. Being in the studio is like working in a vacuum. It's just us and the songs. Eddie Van Halen dropped by and heard some stuff and he was really enthusiastic about it. Reinforcement like that is great, but still, you don't know until you release the record. It could have gone in the dumper without rhyme or reason. You always think, "This is our best album! Yeah, this is it, straight to number one," but who's to predict you won't go straight into the toilet? So far, our fans have agreed with us, even the critics have given us their blessings! So all you can do is try to make good records and not worry if it's better or if it's commercial, or whatever.

SH: It seems that, especially with these two albums, the misconception is finally clearing about Heart as a "two plus three" situation.

AW: Oh, yeah — finally! There was a



time when it was two of us in the front. Heart then became a bad, chaotic situation. Within the group, everyone was running each and every way. It was bound to blow up unless someone took over. But my feeling is when it's time for an apple to fall from a tree, it just falls. That's what happened. With this incarnation, there are no problems, no need for guidance. We trust the guys' artistic integrity. They aren't just in this for the money. That allows us to function as a group.

HL: I think the artwork on the old albums really misled people. Now, Heart is presented as a democracy, which it truly is. In a lot of ways, the band is probably the opposite of what people see. Each member has different levels and things to take care of; their own area where they are most responsible.

SH: What was the turning point for Heart?

AW: I think there have been quite a few in the twelve years we've been together. The last one was the *Heart* album. We found ourselves being liked again — "Whoa! What's this?" That was a significant period for us because things really weren't looking good. I thought I could see the downward spiral I always heard so much about! We were real lucky last year.

HL: I think it was when we changed the lineup in 1982. We put the band back together with a more professional attitude. It took us one album, *Passionworks*, to get used to the new situation. That tour helped things to gel. When we recorded *Heart*, after

changing managements and record companies, we knew we had a good machine. We were confident that Heart was again viable and that we had found people willing to work as hard as we do.

SH: You've kept Heart above water for so long; remaining fresh and vital in your contributions to rock and roll as well as to each other. What's the key?

"With Heart, we all genuinely like each other. It's a family, but we don't know each other completely enough to be totally predictable... and we really do have fun together."

AW: Five individual personalities. Someone is always coming up with an idea; the music is always changing. We're also lucky with our personal relationships. We socialize and hang out together; it keeps things interesting and holds conflicts down to a minimum. Even on tour, after a year you pretty much know what everyone else is thinking, what they'll do on stage at a certain time, but that's fine, because it's a team effort.

HL: Being on the road can be really hard. It's tough enough, the strain of living together 24 hours a day. What's

really terrible is the bands whose members don't even speak to each other; each person has his own assistant, separate dressing rooms, buses and hotels. With Heart, we all genuinely like each other. It's a family, but we don't know each other completely enough to be totally predictable. It's certainly not boring by the nature of what we do — always new songs, tours, places, people. And we really do have fun together.

SH: Can you picture Heart as strictly a recording act?

AW: Let's face it — being on the road, especially as long as we stay out, gets physically taxing and unhealthy. But I miss the road after I've been home for a while. It's subtle at first. I go along with my "normal" life between active functions with the band. I start feeling unfulfilled, but I can't put my finger on why — "What am I doing?" Once we're into rehearsals, then I know what I've been missing for months; why I haven't been feeling as good.

HL: I can see it happening. As video technology becomes more pervasive, I think it will happen to bands. Ten years ago, you had to come to every market to reach all your fans. Today, you'll see a band play 13 cities instead of 40, because people buy live video cassettes. Tours are less extensive now — it isn't mandatory that a band show up in person in every market. Video has changed all sorts of things, good and bad. Even when you hear a song on the radio, if you've seen the video, it gives you a different mental image of the lyrics. Getting back to touring — yes, it is a possibility, but I enjoy being on the road, so I certainly hope that will never be the case for us.

SH: What is the tie that binds the five of you?

AW: We all love this band. The binding force is commitment. We love making music together. The five of us really struck a chord right away and we've stayed together a long time because it's so fulfilling and such an easy band to be in.

HL: One thing is the loyalty we have to Heart, to each other, and to our fans. We tour for a year because they love to see us and we love playing for them. Fans who saw us on the *Dreamboat Annie* tour are now bringing their kids to our shows. I think people appreciate the level of our music as powerful rock and roll, but with sophistication and melody. Another factor is ambition, which again, we all share. Everybody wants to play at their best possible level and a band like Heart is the best possible framework for a musician.

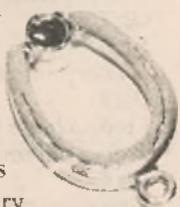
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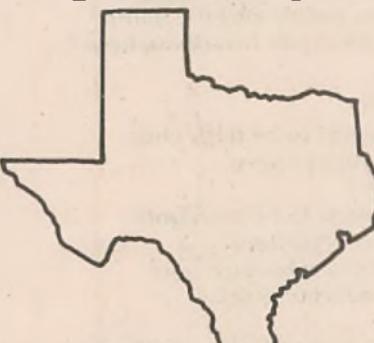


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THROWAWAY

As recorded by Mick Jagger

MICK JAGGER

Used to play the Casanova
 Smoother than the Bossa Nova
 Love to play the Romeo
 But I never need a home to go to
 I'm so greasy I'm so slick
 I leave no traces
 I just get out quick
 I use cheap champagne
 Brief affairs and backstage love.

But a love like this
 Is much too good to ever throwaway
 A love like this
 Is much too good to ever throwaway.

I've played the fool

I've played the clown
 I'm an easy lover when I come to town
 It's a fashion it's a buyers market
 To bust it up before it's really started
 I'm incurable romantic
 If you leave me I'll go frantic
 With cheap champagne
 Brief affairs and backstage love.

But a love like this
 Is much too good to ever throwaway
 Yes a love like this
 Is much too good to ever throwaway
 If the glove still fits
 Don't call it quits
 Don't throw your life away
 'Cause a love like this
 Is much too good to ever

throwaway.

Used to play the Casanova
 Faster than a roller coaster
 I gave you the best years of my life
 Don't you kick me in the gutter.

'Cause a love like this
 Is much too good to ever throwaway
 Yes a love like this
 Is much too good to ever throwaway
 Yes there's many a slip Between a cup and lip
 Don't let it slide away
 'Cause a love like this
 Is much too good to ever throwaway
 Come on, come on.

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EVERWHERE

As recorded by Fleetwood Mac

CHRISTINE McVIE

Can you hear me calling
 Out your name
 You know that I'm falling
 And I don't know what to say.

I'll speak a little louder
 I'll even shout
 You know that I'm proud
 And I can't get the words out.

Oh I
 I want to be with you everywhere
 Oh I
 I want to be with you everywhere

(Wanna be with you everywhere).

Something's happening,
 happening to me
 My friends say I'm acting peculiarly.

C'mon baby
 We better make a start
 You better make it soon
 Before you break my heart.

Oh I
 I want to be with you everywhere
 Oh I
 I want to be with you everywhere
 (Wanna be with you everywhere).

Can you hear me calling
 Out your name
 You know that I'm falling

And I don't know what to say.

Come along baby
 We better make a start
 You better make it soon
 Before you break my heart.

Oh I
 I want to be with you everywhere
 Oh I
 I want to be with you everywhere
 Oh I
 I want to be with you everywhere
 Oh I
 I want to be with you everywhere
 (Wanna be with you everywhere).

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COME ON LET'S GO

As recorded by Los Lobos

RITCHIE VALENS

Well come on let's go, let's go
 Let's go little darlin'
 Tell me that you'll never leave me

Come on, come on let's go
 Again and again and again.

Well now swing, swing

Let's swing way down and come on
 Let's go little darling
 Let's go, let's go again once more.

Well I love you so babe
 And I'll never let you go
 Darling my baby so
 Oh pretty baby I love you so.

Well let's go, let's go
 Let's go little sweetheart
 From now on we can always be

together
 Come on, come on let's go again
 Let's go.

Let's go, let's go
 Let's go little darlin'
 Tell me that you'll never leave me
 Come on, come on let's go
 Again and again and again.

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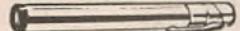
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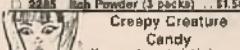
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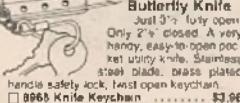
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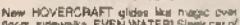


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NEED YOU TONIGHT

As recorded by INXS

A. FARRISS
M. HUTCHENCE

Come over here
All you got is this moment
Twenty first century's
yesterday
You can care all you want
Ev'rybody does yeah that's
okay.

So slide over here
And give me a moment
Your moves are so raw
I've got to let you know
I've got to let you know
You're one of my kind.

I need you tonight
'Cause I'm not sleeping
There's something about you

girl
That makes me sweat.

How do you feel
I'm lonely
What do you think
Can't think at all
Whatcha gonna do
Gonna live my life
So slide over here
And give ma a moment
Your moves are so raw
I've got to let you know
I've got to let you know
You're one of my kind.

I need you tonight
'Cause I'm not sleeping
There's something about you
girl
That makes me sweat.

How do you feel
I'm lonely
What do you think

Can't think at all
Whatcha gonna do
Gonna live my life
So how do you feel
I'm lonely.

What do you think
Can't think at all
Whatcha gonna do
Gonna live my life
So slide over here
And give ma a moment
Your moves are so raw
I've got to let you know
I've got to let you know
So slide over here
And give me a moment
I've got to let you know
I've got to let you know
You're one of my kind.

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THE ONE I LOVE

As recorded by R.E.M.

BERRY
BUCK
MILLS
STIPE

This one goes out to the one I
love
This one goes out to the one I've
left behind
A simple prop
To occupy my time
This one goes out to the one I
love
Fire, Fire.
This one goes out to the one I
love
This one goes out to the one I've
left behind
A simple prop
To occupy my time
This one goes out to the one I
love
Fire, fire.
This one goes out to the one I
love
This one goes out to the one I've
left behind
Another prop
Has occupied my time
This one goes out to the one I
love
Fire, fire, fire, fire.

GOT MY MIND SET ON YOU

As recorded by George
Harrison

RUDY CLARK

I got my mind set on you
I got my mind set on you
I got my mind set on you
Got my mind set on you.

But it's gonna take money
A whole lotta spending money
It's gonna take plenty of money
To do it right child.

It's gonna take time
A whole lotta precious time
It's gonna take patience and
time mm
To do it, to do it, to do it, to do
it, to do it, to do it right child.
(Repeat chorus)

I got my mind set on you
I got my mind set on you
I got my mind set on you
I got my mind set on you.

And this time I know it's real
The feeling that I feel
I know if I put my mind to it
I know that I really can do it.

I got my mind set on you
Set on you
I got my mind set on you

Set on you.

But it's gonna take money
A whole lotta spending money
It's gonna take plenty of money
To do it right child.

It's gonna take time
A whole lotta precious time
It's gonna take patience and
time mm
To do it, to do it, to do it, to do
it, to do it, to do it right child.
(Repeat chorus)

And this time I know it's real
The feeling that I feel
I know if I put my mind to it
I know that I really can do it.

But it's gonna take money
A whole lotta spending money
It's gonna take plenty of money
To do it right child.

It's gonna take time
A whole lotta precious time
It's gonna take patience and
time mm
To do it, to do it, to do it, to do
it, to do it, to do it right child.
(Repeat chorus)

Set on you
Set on you.
(Repeat)

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KISS

Exclusive Interview

by Elianne Halbersberg

Take a simple, basic structure: two guitars, bass and drums. Add four-part harmonies and equal amounts of songwriting, talent, determination and charm. Blend in a solid backbeat; maximum levels of energy. Put the combination in a studio for a few weeks and the result is Kiss album number 21 — *Crazy Nights*. If that sounds like a formula — well, yes and no. It's the way Kiss has always worked, but the outcome is anything but predictable or repetitive. Eric Carr, Bruce Kulick, Gene Simmons and Paul Stanley — with input from producer Ron Nevison — were mixing the ingredients when *Song Hits* caught up with them. Individually interviewed, they offered a taste of things to come. Note the similarities in focus and direction ...

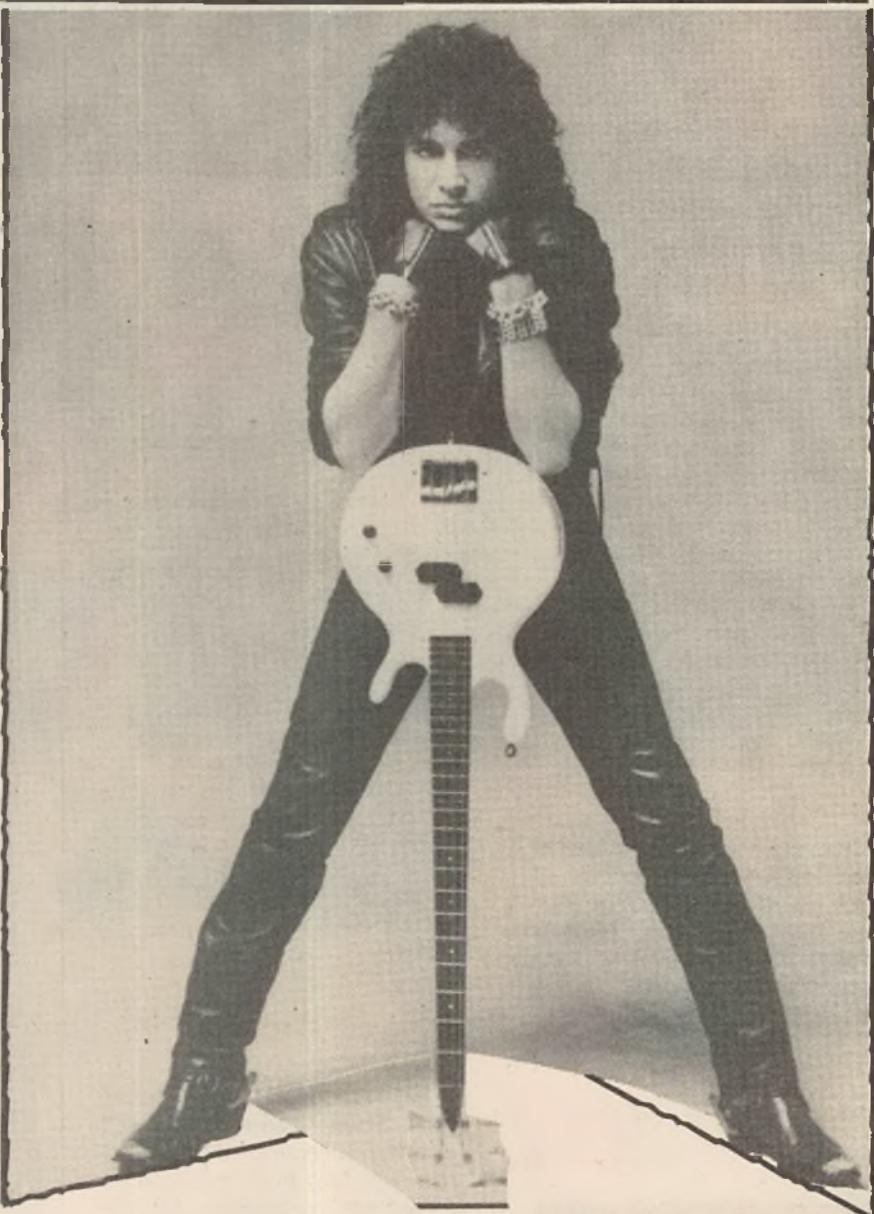
Song Hits: No matter how much time you've spent in the studio on any project, whenever we talk, you're never tired of the four walls ...

Paul Stanley: That's because it's a new album each time. It may be based on what came before, but it's never steeped in the past or a conscious effort to recreate last year's success. The only way to stay relevant and valid is to continue moving forward. It's always fun and challenging.

Eric Carr: It's exciting for me while playing — I'd go 26 hours a day if I could! It seems the more tired I get, the better I play, especially if I'm enjoying the material, as was the case with this album. When I listen back, I always feel there is more I could and wish I had done. There's always "something else". But the thrill is also to move on to new things. Even when I'm done, the following days in the studio are cool, because I'm still high from playing!

SH: Is self-criticism a mutual characteristic?

Bruce Kulick: In any band, the guitarist can be the craziest, pickiest member because competition is so fierce. I'm always looking for more; for the one take that really flows. I need the band's — and Ron's — opinion. I know I'm up there, but the



worst thing a musician can do is sit back and go, "I'm great, I've got it." You lose your edge. If anything, I'm hungrier than ever to play great. That makes me work even harder.

PS: I expect a lot from myself. I got where I am today by not indulging in crap, nor will I be associated with it. I expect a lot from the people around me and there's nothing wrong with that, as long as you include yourself in those expectations. They can count on me to be just as hard on myself. Anything worth doing is worth doing well.

SH: Are you difficult to work with?

Gene Simmons: Only if you're lazy, accept mediocrity, don't go for the best or don't want to be on top. If we took a cross-section of musicians, we would find plenty who are happy where they are and don't want more. They don't care. They're content in their current situation. I don't understand people who are totally satisfied. The only time I'll stop striving is when they put me under the ground. I won't work with anyone who doesn't want the best. Bottom line: anyone who won't give their all, I find insulting to

me and to themselves.

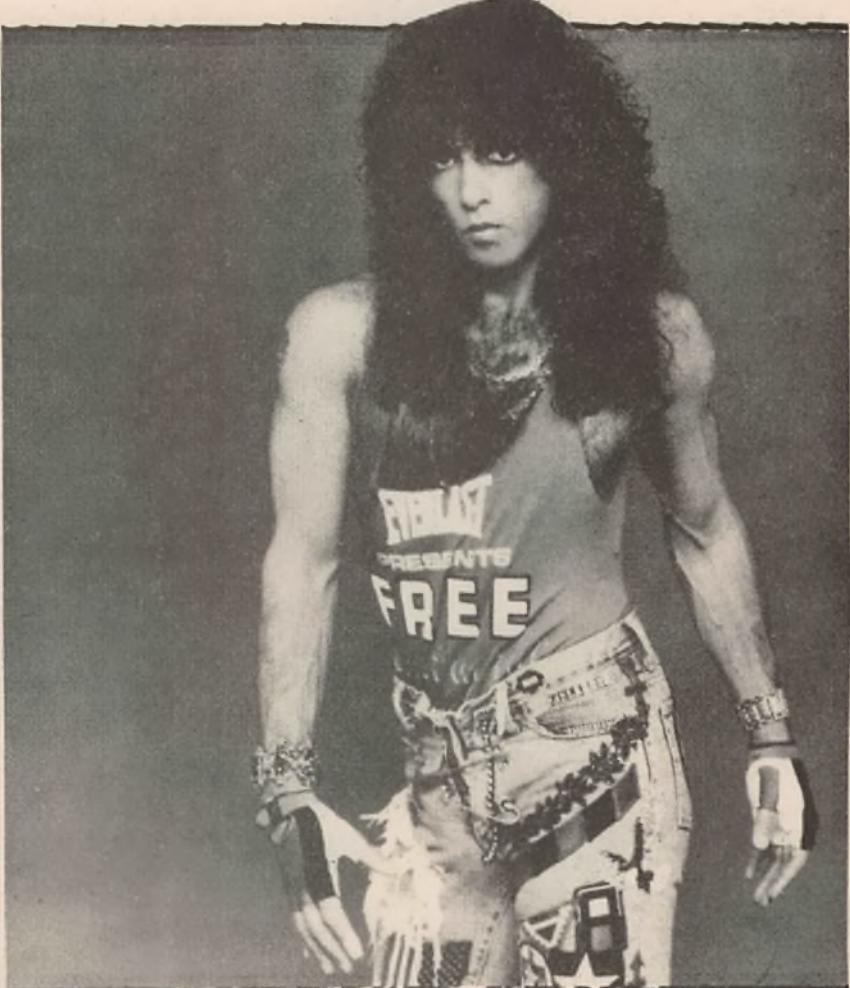
EC: I'm very easy — although the guys might tell you different! — as long as everyone thinks along the same lines. With Kiss, that's easy because we are a band, we know what Kiss should sound like. We take criticism and suggestions to make the best albums possible. I pick up really fast and I'll try anything until either my arms fall off or I lose

"I won't work with anyone who doesn't want the best. Bottom line — anyone who won't give their all, I find insulting to me and to themselves."

patience! Fortunately, I'm not one to rant and rave. I tend to make everyone laugh — I could have a second career as a comedian!

PS: I'm only difficult with people who don't take pride in what they do. "Demanding" is probably the best word, but shouldn't we all be? People who are proud of their work and craft don't find me difficult because they share my vision.

BK: I try not to be, but when I get extremely picky, I'm not much fun! Anyone who strives for perfection has that problem. My job is to do my

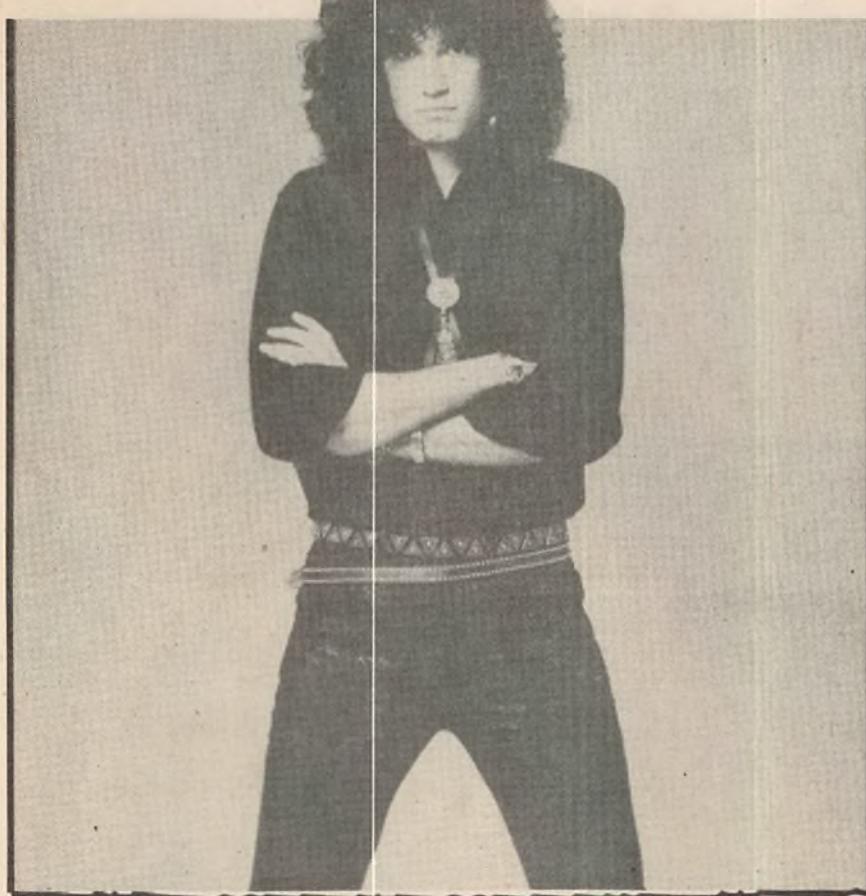


best. Within Kiss, we bounce ideas off of each other as to what works well for the group. More than different or similar perspectives, it's the broad scope that makes it better. What seems hard is the artist who writes, sings, produces and plays all instruments. Where does he go for an objective opinion?!!

SH: How much recording experience did you have before Kiss?

EC: Any band winds up in the studio once in a while. I did home recording, eight or 16-track stuff with bands. At 15, my first band went into Art Craft Sound Studio in Flatbush. It was in a guy's basement. We cut two originals on a master I still have. Funny you should ask — I listened to it yesterday and it sounds great! But never anything professional.

BK: I was teaching guitar, with students from nine to 30 years old. I recorded with the Good Rats, Black-jack, Michael Bolton, Stevie (the French singer), Billy Squier. Also the "historical" demos with early bands. Any time you're recording, even at that stage, it's the real thing; you're working hard. I always felt comfortable in the studio.



PS: I was 15 the first time I went into a studio. It was really intimidating. I felt if I touched anything, the console would blow up, or if I moved two feet to the right, the sound would change. It was overwhelming because at the time, I was a kid, happy just to have an amp to plug into! It was a weird band called The Post-War Baby Boom, through no responsibility of mine! Bluesy music, female lead singer — which was fine with me — I figure if I've got to stand behind someone and look at their rear end all night, they might as well be in a skirt!

SH: What was the result of that recording session?

PS: A short-term relationship with the female lead singer!

SH: By bringing in an outside producer, did you risk giving up creative control?

GS: That certainly came into question. After 20 records, we know who we are and what to do with Kiss. I went along reluctantly. I felt we best knew how to cut the fat from the demos. But Paul felt we could look at something so long we might not know what we saw, whereas an outside person could find greatness in a subtlety we take for granted. So far, it has proven very productive. It's a real adventurous album, tried and true Kiss — a combination of

Destroyer and Animalize.

SH: What do you most need from a producer?

GS: Ron is both a mirror to reflect our ideas and a sounding board to bounce ideas off of, so we don't stick to one perspective. Still, it's Kiss. You can't get away from that. Even if we did a reggae record, it would still sound like Kiss!

BK: With each album, we can step away, say, "We've done this," and progress to the next level. Kiss has its own sound and signature. This album really shows our growth. Ron is a great engineer; he talks about arrangements and performances. He guides, but we go with what we like. The communication has been excellent. He ranged from coordinator to engineer, arranger, all around. I really look up to him. He can see Kiss from the other side. The elements he brought in were things we could take advantage of. He didn't tell us how to write or play. He just got great sounds out of Kiss by doing his thing while, at the same time, letting us work in our own certain way.

SH: So many bands are swept up by the "latest new things" in technology. Did this figure at all on the new album?

BK: A Marshall Amp and a great guitar are most important to me. I

keep things basic. It's all in your performance; how well you fit in the band. All the technology in the world won't change that. It's a matter of feel. My roots are in blues. My perspective opened up when I attended Queens College and started listening to Mozart, Stravinsky — a big departure, but very important in building your musical education. Blues mean the most to me. That's where rock and roll comes from. Even a terrible guitar player can say something if he communicates with feeling. Blues guitar grew from pain — the slide, bending strings to sound like the wail of a train whistle; the harmonica also reflected the sounds surrounding people who played it. English guitarists like Clapton, Page and Beck took that one step further in the 1960s. Today you find excellent sight-readers who play the notes according to how the sheet music guides them. But they aren't telling you anything from inside. It's empty. That's why it's so important to stay close to the roots.

SH: What's the final criteria that brings you satisfaction in your work?

EC: The first royalty check! Seriously, when an idea has its own feel and identity; stands up on its own, reflects a state of mind. Often, I don't totally finish things; I need a lyricist to bring in words and melodies to what I've said with the music. When the thought is then complete, I'm happy.

GS: If I'm no longer bothered by something; I can stop constantly thinking about what else to do with it; I can hum without wanting to go back and change it. The test is to play tracks for about ten people and have them all pick the same ones as those they most like.

BK: Obviously, when I play the riff I didn't think I could play! The ability to play everything you hear in your head is really hard to master. You can try several ways, but the original thought is usually what it has to be! I want attitude and aggression to come across, which they do a lot on this album. Each note should say something and be played convincingly.

PS: I can tell early on if something isn't going in an interesting direction. In the end, the songs either make the grade or they don't. If I don't like something, then what's the point of doing it? We've got to please ourselves with the confidence that our fans share our tastes and will like it just as much as we do. So far, so good!

Concert Review



by Scott Nance

Hartford, CT — Opening the curtain to the tune of the instrumental, "The Stripper", Tommy Lee and his drum kit came up through the floor of the stage in a cage. Mick Mars and Nikki Sixx raced onto the stage, and finally, vocalist Vince Neil joined his band amidst a couple of flashes of pyro, opening up their set with "All In The Name Of" from their latest album and following up with a fast-paced "Live Wire".

Two female backup singers came onto the side of the stage to join the band on "Dancing On Glass", and more fireworks led into "Looks That Kill"; the entire arena lit up for that one! Sixx and Mars had a lot of heavy work there, then the song finished off with drums, guitar and more yellow pyro.

Nikki's bass sounded like a buzzsaw in an extra long "Ten Seconds To Love". Vince Neil leaned into the audience quite a bit from a platform in the front of the stage, but he also ran lengthwise and up and down the stage. Neil pulled out some Jack Daniels and offered it to Tommy and Nikki after the audience agreed that those two musicians were doing a good job.

During "Red Hot", red flames poured out from either side of the stage. During this tune, the crowd was introduced to flames that looked like they came out of a giant cigarette lighter. Things slowed down a bit for "Home Sweet Home" — from Vince singing to the accompaniment of piano, to him backing drums and guitars, and it went back with a single spotlight on Tommy Lee as he finished up that ballad on piano.

The lights behind the band flashed GIRLS three times before the band played the second track off *Girls, Girls Girls*, "Wild Side", which contained a guitar solo that sounded like an earthquake. During this lengthy tune, the floor of the stage opened up and Tommy Lee's drum cage moved to the front of the stage. He talked with the audience for a couple of seconds, but then his cage moved high up to midair. He tilted to the right and left as he played then moved to a full ninety degrees and swayed back and forth freely. Getting fancy again, Tommy pulled fast 360° spins forwards and backwards and kept playing as pyro sprayed all around him from the ceiling.

The drum cage returned to its original spot in the rear, and the rest of the band joined the stage to perform "Shout At The Devil". There were a couple more bursts of yellow flame and a lot more audience participation and by the end of that song, the crowd on the floor had stampeded over the chairs to swarm the front of the stage.

Mötley Crüe



Barry Levine

After "Too Young To Fall In Love", the boys did "Smokin' In The Boy's Room" from the *Theatre Of Pain* lp. There's a buzzsaw introduction on that one, and Vince played a harmonica solo. Motley Crue finished off its main set with a sped-up, metalled-up "Jailhouse Rock". Continuous rounds of fiery explosions went off during that old Elvis number.

The lights behind the stage lit up CRUE and the audience chanted as it flashed. The band returned for their encore with songs like "Helter Skelter" and Aerosmith's "Walk This Way". Motley Crue seems to sincerely value its fans. They thanked their audience many times during the show, and told them that once they had sat down there in the crowd as fans themselves of metal bands like AC/DC and Led Zeppelin.

The first encore ended off with geyser pyro fountains and explosions as the band once more departed. The crowd chants, "One more, one more", and we knew what that "one more" would be. For the second encore a huge balloon in the shape of a Harley Davidson blew up in the back of the stage as the band revved up for "Girls, Girls, Girls". The band's female back-up came back on stage dressed like bikers in leather. Red balloons fell from the ceiling onto the crowd as the band performed. Motley Crue and "their girls" finished off the night by coming up to the first row and grabbing several outstretched, excited hands, and bowing a low, theatrical bow before leaving.

The pyro and the moving drum cage are examples of the flair and visual theatrics the band used to make its show a kind of loud, fast heavy metal Disneyland. All kinds of spot and strobe lights are used, along with police lights and sirens. Whatever pop radio appeal the band might've had was thrown away for that traditional headbanging, hard-edged, 1980s heavy metal, solid, sort-of-theatrical fun concert that the band's known and loved for.

Whitesnake opened for Motley Crue, with all the same basic heavy drums and whining guitar that makes today's contemporary heavy metal, but without all the elaborate visuals. The band's entrance was surprisingly slow; they just waltzed onto the stage. But things heated up with their opener, "Bad Boys". Lead singer David Coverdale and his band played their major singles, "Here I Go Again", "Still Of The Night" and "Is This Love". Coverdale is an excellent frontman, and he connected with the audience immediately. Whitesnake is definitely headliner material, and perhaps the best new band to come up out of a new generation of metal makers.

Concert Review

by Eianne Halbersberg

David Bowie



Atlanta, Georgia — Rock and roll's man of a thousand faces has survived a past of androgynous personas, fashions, impenetrable iciness, and emerged a double-fisted champion. In an industry saturated with poseurs and one-shot hits, David Bowie has been through enough changes; at one point in and out of characters with a frequency that even he could not keep up with. But in the last few years, he has obviously come to terms with himself and it was a dramatic but endearing Bowie who returned to Atlanta for the first time in eleven years.

The *Glass Spider* tour is a two and a half hour extravaganza of music, dance, theater, mime and bombastic attacks of audio and visuals. An intense, gripping, emotionally charged performance, the multi-thematic staging carries the thread of despondency and urgency that pervades *Never Let Me Down* and binds it together. While obvious enough in its physical aspects and intentions, the presentation leaves itself open to individual interpretation. The show takes place under a sixty-foot high mechanical, glowing spider. Band members Peter Frampton, Richard Cottle, Carmine Rojas, Carlos Alomar (both Bowie veterans), Erdal Kizilcay, Alan Childs, Bowie himself, and six dancers (including long-time associate and choreographer Toni Basil) are transported across the stage periodically on stairs, ladders, ropes and mobile platforms. Bowie makes his grand entrance on a descending chair, reminiscent of the *Diamond Dogs* period. He later appears atop the spider, bearing huge, golden wings.

The set covers a significant retrospective of Bowie's vast, diversified history, with material from the days of *Ziggy Stardust* conspicuously absent. Opening with "Glass Spider", the songlist features "Day-In Day-Out", "Absolute Beginners", "Loving The Alien", "China Girl", "Rebel, Rebel", "Fashion", "Scary Monsters", "All The Madmen", "Never Let Me Down", "Big Brother", "'87 And Cry", "Heroes", "Sons Of The Silent Age", "Bang Bang", "Time Will Crawl", "Young Americans" (Bowie plays guitar on these two), "Beat Of Your Drum", "Jean Genie", "Let's Dance", "Fame", "Time", "I Wanna Be Your Dog" (Bowie on guitar again), "White Light, White Heat" (evidently an add for Atlanta's show), "Blue Jean" and "Modern Love".

Video screens figure significantly in the live show. The spider is surrounded on several sides with large, suspended screens. These highlight the dancers' choreography, musicians' showcases, and serve as the only element of special effect, as the lighting is state-of-the-art, but effect-free. Bowie, meanwhile, plays to the camera and viewing audience with charm and wit, drawing the crowd in with the simplest of movement or expression. The all-points attack of non-stop action on stage tends to distract the focus at times, but only temporarily. The show is devoid of pyrotechnics, the sound system is remarkably clear (especially for an arena); any production aspects are created by the performers themselves.

Bowie speaks infrequently, as each song contains its own unique presentation and needs no introduction. When he does address the audience, however, he does so with genuine warmth and appreciation. The David Bowie of the 1980s is mature, calm, and apparently content. The personas are behind him, but the electricity and zeal that define his sound remain as direct as the man behind the music.



Concert Review

by Howard Jay Rosenthal

AL JARREAU

AI Jarreau appeared for the first time in Oklahoma performing single, evening shows in Tulsa and Oklahoma City as part of a 30-city national concert tour. The first of these shows took place in Tulsa, literally upon the Arkansas River, on a floating stage, moored along the west bank. The night was clear and calm as twilight began to fall and the band appeared on stage before an enthusiastic crowd, estimated at 3,000.

After his eight-piece backup group got the crowd and themselves warmed up, Al came on stage in a blindingly white shirt and slacks, and began an hour of music, containing a variety of moods and rhythms. Highlights included: "We're In This Love Together", a super-slow version of "Since I Fell For You" and the theme from the TV show, "Moonlighting". The set concluded with the title cut from his album, *High Crime*.

Jarreau is the quintessential stylist — in the great jazz tradition of vocalists such as Joe Williams and Sarah Vaughn. But, unlike the latter, whose powerful voices and inventiveness contrasted with the (at least) equally powerful and self-sufficient sound of the big bands backing them, Al Jarreau's uniqueness was enhanced by creating the supporting musical structure around his sounds.

There is a vibrancy and excitement in the work of Jarreau that is the result of both deliberate planning and experimentation. Even his stage presence is designed to be compatible with the overall blending of the human and mechanical musical "instruments"; there is no unnecessary movement or distracting light show. Instead, there is an attempt to create a unified sound, sensitive to the blending of words and music, but with enough variations of dynamics and tempo to hold the attention of the listener... and sometimes surprise him!

The song is merely a matrix from which Al extracts the lyric and proceeds to re-shape a straight vocal "line" into a unique interpretation by elongating or compressing words, injecting a contrapuntal vocal line to an otherwise rhythmic instrumental backup, or going completely outside the realm of language to scat. Another device he uses is chant. "Since I Fell For You", utilizes repeti-

tion to create the most compelling version of this much-recorded torch song, since it was first done by Lenny Welch. The treatment is reminiscent of the Bill Withers classic "Ain't No Sunshine When She's Gone", with its 26 repetitions of the phrase "I know".

It is also interesting to note the influence of Jarreau on Withers:

Bill Withers was a sailor stationed in the Bay area when he first saw Al Jarreau perform with a trio in the mid '60s. Withers was so impressed by what he heard that he reportedly said, "This is what I want to do when I get out."

Probably the most successful material in his repertoire is that which was originally performed by Al Jarreau; it is hard to imagine a more appropriate rendition. The theme from "Moonlighting", for which he penned the lyrics as well as originating the vocal, has probably brought Jarreau the greatest degree of recognition, if not success, to date.

After a half-hour intermission, Al returned in a change of clothes, this time sporting a dark shirt and slacks, and began by shouting to the crowd, "I felta pulsa Tulsa, I felta pulsa Tulsa," until the crowd responded by cheering and repeating the phrase back to him.

When the amphitheater lights were dimmed, in anticipation of the beginning of the second half of the performance, the 30 foot stretch of the Arkansas River, dividing the audience and stage, became more apparent to Jarreau, who is used to "reaching out and touching" his fans during a part of the performance. He said that he hoped that a redwood deck could be constructed to bridge this "moat" by the time he returned to perform in Tulsa.

But, physical separation did not hinder Jarreau from either singing to the audience or persuading the crowd to join in the performance of "Boogie Down". He not only had people backing him up on the chorus, he also had them repeating the scat lines, a la Cab Calloway. Jarreau's scat harmony to a flute solo played by Michael Paulo in "Alonzo", was one of the highlights of the evening.

Though Jarreau performed for nearly two hours, it was only a sample of the enormous and varied repertoire which he has recorded, which includes such "standard" ballads as "Come Rain Or Come Shine", "Teach Me Tonight" and the bossa nova

classic "Agua de Beber (Water To Drink)".

Unfortunately, Jarreau's performance in Tulsa was marred by some incredibly inept and insensitive engineering turned in by the local company hired to do the job. The careful blending and variation of dynamics — hallmarks of every track of Al Jarreau's recordings — were noticeably absent in live performance; replaced by sound haphazardly mixed and entirely too loud to begin with, which proceeded to become progressively less focused and louder throughout the evening. The final encore was so loud that I thought my head would explode from the volume.

It is disrespectful to the audience and insulting to an artist of Jarreau's talent and ability when a performance is rendered nearly unintelligible because of the total incompetence of a handful of clods misrepresenting themselves as "sound men". Hopefully, in future tours, Jarreau will include a full-time sound engineer as part of his entourage.



GLORIA ESTEFAN

and Miami Sound Machine

Let The Miami Rhythm Loose

by Tom Lounges

Although they managed to top both British and American dance charts in 1984 with the Latin-styled, "Dr. Beat", Florida's multi-member Miami Sound Machine remained virtually unknown to the pop-conscious U.S. public.

It wasn't until early 1986, on the strength of their second Epic album, *Primitive Love*, that Miami Sound Machine came swirling out of the sunshine state with the power of a Force Ten gale. Storming U.S. pop charts and dominating CHR radio outlets with a trio of top 40 hit singles — "Conga", "Bad Boy" and "Words Get In The Way" — MSM laid claim to the success that for too long had eluded them in this country.

"Conga" became the first and only single in recording history to appear on Billboard's pop, latin, black and dance charts simultaneously. By carefully blending Latin rhythms with urban pop influences, MSM's trend-setting album spearheaded the current "Miami sound" movement that has given rise to such new artists as Stacey Q, Company B, Mel & Kim, and Expose among others.

While the rise of the Miami Sound Machine may have appeared as being "overnight", nothing could be further from the truth. As one of the world's premier Latin acts, MSM has been filling stadiums to capacity for years in South America, where they've sold millions of records over the last decade.

Founded in 1974 by Cuban-born Emilio Estefan during his senior year in high school, as a means of making side money; he enlisted the aid of school chums (drummer) Enrico "Kiki" Garcia and (bassist) Marcos Avila. Billed as the Miami Latin Boys, the trio gained popularity playing at local parties and street fairs.

Several months later, Estefan recruited Gloria to front the act, changing the name to Miami Sound Machine. Emilio eventually married his talented protegee, who today receives star billing over the group, which has grown to a ten-member outfit.



Randee St. Nicholas

Having firmly established themselves in the U.S. with *Primitive Love*, the group has just released their greatly anticipated follow-up project, *Let It Loose*, which immediately returned them to chart dominance with its first single release, "The Rhythm Is Gonna Get You". A second single, "Betcha Say That", looks as though it will follow suit and maintain the multi-hit status of the group's preceding album.

Currently in the midst of their Pepsi-sponsored *Let It Loose* national tour, the engaging Gloria Estefan spoke candidly to *Song Hits* about their rise to prominence, the new album, her sudden star billing and future plans.

Song Hits: Can you explain the "Miami sound" in words?

Gloria Estefan: Oh God! In Emilio's words, "It's rice, beans and hamburger." I think that is pretty descriptive, because the "Miami sound" is one that is culturally mixed. In our case, we've all grown up in the United States since we were babies and have been influenced by American pop music, but at the same time we have this strong Hispanic heritage which

comes through in the music because of the strong Latin percussion.

Miami itself is an equal cultural mix of people and ways of life and this music reflects that mixture, bringing the best of all together and establishing something totally new.

SH: Do you feel that the Miami sound may burn out now that so many other acts are climbing aboard the bandwagon?

GE: No, not really. I think that their sound, while it does have that Latin percussion in it, is drastically different than our sound. Personally, I don't see music as a place of competition. I think people can like several bands and enjoy the music of several bands equally.

SH: You released four singles from the *Primitive Love* album. How many singles do you see being released from the new album?

GE: That's hard to say. I think there are many single possibilities on this album. I know for sure that the label is going to release four, but I think that there are even more potential singles here.

SH: Do you have a preference between singing ballads and singing dance songs?

GE: I enjoy them both and I'm certainly comfortable with both styles, but personally I like ballads better, I always have. I guess I'm just a natural-born romantic.

SH: Could you have guessed at the huge success of *Primitive Love* at the time you released it?

GE: Well, we really believed in it. We were confident that if it received the kind of promotional support that it deserved, it would do very well for us. It's really hard to say that a record will be a hit or not because it's all just a matter of second guessing the public. We were bringing a relatively new sound to the U.S. market and it was our timing that was most important, because the market was gearing itself towards dance music and we had a different sound.

What honestly surprised us was the speed with which it took off and how fast everything happened for us. We never expected such sudden exposure.

SH: Were all the tracks on the new album written specifically for it, or were there songs that may have been held over from previous albums or unused soundtrack songs?

GE: No, all the songs on *Let It Loose* are new ones written especially for this album.

SH: How long did it take to record this album and how many songs did you have to choose from before narrowing it down to those that were finally included?

GE: We were in the studio from November '86 until March '87 fairly steadily and had worked on and off on the album for a few weeks before and after. We worked real hard on the production of this album because we wanted it to be, you know, extraordinary compared to *Primitive Love*. We did this one completely digitally from the first moment we started tapes rolling to the final mixing. So the sound is really a big improvement over that of *Primitive Love*.

I think the year's worth of touring behind the last album helped us out on the recording of this one, because we were loose and tight all at the same time from having played together so much.

In all, I'd say we listened to over 60 songs that people had sent to us for consideration, but I don't think outside writers understand our sound the way we do, so we passed on those. When it came down to it, I'd say

we seriously considered about 17 songs before narrowing it down to those finally included.

SH: I understand that Clarence Clemons of the E Street Band laid down a saxophone solo on the album. Why did that come about?

"There is no 'star' in this band, we are still just like family."

GE: Yes, Clarence played on the song "Let It Loose". It came about because he stopped by the studio while we were recording the album to speak with Emilio. See, Emilio is producing Clarence's next solo album and they're writing songs for it together. He had stopped by the studio to visit and loved the songs we were doing, so we asked him if he would do a solo for us on one track and he loved the idea.

SH: I remember you remarking on our last interview just after the release of *Primitive Love*, that MSM had "no shining stars" and that everything was the result of a concentrated group effort with equal work and equal glory. Yet, now we find you receiving top billing over the group. What gives?

GE: What happened... from a lot of the feedback that they (the label) received from several of the markets, some people had the idea that the Miami Sound Machine was like a production team instead of being a real flesh and blood band.

This was especially true because of the "Machine" part of the name, I guess. So, since my face had been on all the albums and since I was the one doing most of the interviews, they (the label) felt that I was the most identifiable member of the group and that adding my name would give the act more of an identity.

SH: So it was strictly a business decision by Epic? How has the rest of the group reacted to this change?

GE: Yes, it was strictly a business move on their part. Although I wasn't too happy about it, the rest of the group doesn't mind it at all, because they realize that it's a business move that is in the band's best interests.

There is no "star" in this band, we are still just like family and the guys realize that this change has nothing to do with them or their abilities as musicians. We all work hard together

as a unit.

SH: So it isn't an indication of solo projects coming from you?

GE: No, not at all. To me, I am already a solo act to a certain point because I am the lead singer. I could never understand why lead singers go out and do solo albums and things, because a singer always needs a band to back them up and I couldn't ever imagine having anyone else backing me up than the guys in this group... we've been together for too long and we work so well together.

SH: You seem so natural in front of a camera in the group's videos. Are you holding any desires to pursue a film career at all, as have Madonna, Sting and Prince?

GE: Right now, I don't think that there have been any offers for me to do such work. To be truthful, I really don't aspire to be an actress. Right now, I'm concentrating on being the best singer I can be. If the right offer came up, I might consider it... but I'm a singer first.

Their U.S. tour now ended, the group has its sites set on other parts of the globe at present. One major change in the touring line-up of the act is that Emilio Estefan has retired from the stage and now concentrates solely upon the production and management duties. To help fill the void, the MSM tour features a host of "guest musicians" from their Miami stomping grounds.

Along with an album recorded entirely in Spanish for their older Latin American fans, Ms. Estefan indicated that the U.S. marketplace would likewise find the MSM songs popping up in coming months on film soundtracks. The group recently had their music featured on such soundtracks as *Top Gun* and *Cobra*, and according to the singer, offers are steadily coming their way.

In light of the resurgence in "message music" from acts like U2, Bruce Springsteen and John Cougar Mellencamp, among others, Estefan feels the MSM and other dance acts are also doing their part for world peace by keeping people dancing and happy. "When people dance and party, they forget the troubles of the day and the problems of the world," she said.

After nearly 15 years of ministering the rhythm to the world, there seems to be no ceiling on the group's future. "I can't imagine what it would be like to ever stop performing," said Estefan. "Our music is our life." 

IN GOD'S COUNTRY

As recorded by U2

BONO

Desert sky
Dream beneath a desert sky
The rivers run
But soon run dry
We need new dreams tonight
Desert rose
Dreamed I saw a desert rose
Dress torn in ribbons and in bows
Like a siren she calls to me
Sleep comes like a drug
In God's country
Sad eyes crooked crosses
In God's country.
Set me alight
We'll punch a hole right through the night

Everyday the dreamers die
To see what's on the other side
She is liberty
And she comes to rescue me
Hope faith her vanity
The greatest gift is gold
Sleep comes like a drug
In God's country
Sad eyes crooked crosses
In God's country.

Naked flame
She stands with a naked flame
I stand with the sons of Cain
Burned by the fire of love
Burned by the fire of love.

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STRAP ME IN

As recorded by The Cars

RIC OCASEK

Well you took me for a ride
You beat me to the gun
And from the other side
Well you came undone.
But when you tell me to
I want to give it
Just like you want me to
Oh, oh I'm falling through.
You better strap me in
All night long
You gotta strap me in
All night long
Strap me in
All night long
Oh, oh all night long.
Well you took me by the way
And you showed me what is fun
Just like a ricochet
Back you come.
And when you tell me to
I want to give it
Just like you want me to
Oh, oh I'm falling through.
You better strap me in
All night long
You better strap me in
All night long
You gotta strap me in
All night long
Oh, oh all night long.

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BACK IN THE U.S.S.R.

As recorded by Billy Joel

JOHN LENNON
PAUL McCARTNEY

Flew in from Miami Beach
B.O.A.C.
Didn't get to bed last night
On the way the paper bag was
on my knee
Man I had a dreadful flight.

I'm back in the U.S.S.R.
You don't know how lucky you
are boys
Back in the U.S.S.R.

Been away so long I hardly
knew the place
Gee it's good to be back home
Leave it till tomorrow to unpack
my case
Honey disconnect the phone.

I'm back in the U.S.S.R.
You don't know how lucky you
are boys
Back in the U.S.
Back in the U.S.
Back in the U.S.S.R.

Well the Ukraine girls really
knock me out
They leave the west behind
And Moscow girls make me sing
and shout
That Georgia's always on my
mi, mi, mi, mi, mi, mi, mi
mind.
(Repeat chorus)

Show me 'round your snow
peaked mountains way down
south
Take me to your daddy's farm
Let me hear your balalaikas
singing out
Come and keep your comrade
warm.

I'm back in the U.S.S.R.
You don't know how lucky you
are boys
Back in the U.S.S.R.
Oh yeah.

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CHEROKEE

As recorded by Europe

JOEY TEMPEST

They lived in peace
Not long ago
A mighty Indian tribe
But the winds of change
Made them realize
That the promises were lies.
The white man's greed
In search of gold
Made the nation bleed
They had lost their faith
And now they had to learn
There was no place to return
Nowhere they could turn.
Cherokee
Marching on the trail of tears
Cherokee
Marching on the trail of tears.

They were driven hard
Across the plains
And walked for many moons
'Cause the winds of change
Had made them realize
That the promises were lies.

So much to bear
All that pain
Left them in despair
They had lost their faith
And now they had to learn
There was no place to return
Nowhere they could turn.

Cherokee
Marching on the trail of tears
Cherokee
Marching on the trail of tears.

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CAUSING A COMMOTION

As recorded by Madonna

MADONNA CICCONE
STEVE BRAY

I've got the move baby
You got the motion
If we got together we'd be
causing a commotion.

I've got the move baby
You got the motion
If we got together we'd be
causing a commotion.

You met your match when you
met me

I know that you will disagree
it's crazy
But opposites attract you'll see
And I won't let you get away so
easy.

The love you save may be your
own
Can't fight this feeling
Aren't you tired of being alone
You won't admit it but you know

it's true
It's not a secret how I feel
When I stand next to you.

I've got the move baby
You got the motion
If we got together we'd be
causing a commotion.
(Repeat)

Someday you'll see my point of
view
You can't keep wishing on the
stars baby
What works for me can work
for you
You've got to make a
compromise and maybe
Then we can keep our love alive
And when it falls we won't let it
die
It doesn't matter if you win or
lose
It's how you play the game
So get into the groove.

I've got the move baby
You got the motion
If we got together we'd be
causing a commotion.
(Repeat)

I hope you find what you're
looking for
Is it mine walk through that
door
We're wasting time make up
your mind
And get into the groove.
Then we can keep our love alive
And when it falls we won't let it
die
It doesn't matter if you win or
lose
It's how you play the game
So get into the groove.
I hope you find what you're
looking for
Is it mine walk through that
door
We're wasting time make up
your mind
And get into the groove.
(Repeat chorus)

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BEAT PATROL

As recorded by Starship

JOHNNY WARMAN

Heaven move me move my soul
Here comes the beat
Here comes the beat patrol
We will dance.

I will help you if I can
I can change the way you feel
today
When your world turns upside
down
It's time to make the break and

dance into another day.

And as the music starts to move
you
Then it's time to go
Into the streets you dance
And then you lose control.

Heaven move me move my soul
Here comes the beat
Here comes the beat patrol
We will dance, we will dance
Heaven move me move my soul
Here comes the beat
Here comes the beat patrol
We will dance, we will dance.

This is the age when you must

win

'Cause there's no gold upon the
streets today
You must find it from within
Music brings the dream
machine your way.

And as the feeling starts to
move you
Then it's time to go
Into the streets you dance
And then you lose control.
(Repeat chorus)

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I CAN'T HELP IT

As recorded by Bananarama

STOCK
AITKEN
WATERMAN
DALLIN
FAHEY
WOODWARD

Sugar's sweet
But your kisses can't be beat
Whatever you got
It's good enough for me
Boys say (they say)
I'm good enough to eat (mangez)

Whatever you want you got
'Cos you knock me off my feet.

I'm hungry for your sweet love
I need you here tonight
I'm crazy I'm burning up woh.
I can't help it
I'm captivated by your honey
I can't help it
I'm captivated by your honey.

You've tasted honey
You've had the rest
Well here I am
Come on and try the best
No chance (no chance)
Won't let you get away (no way)

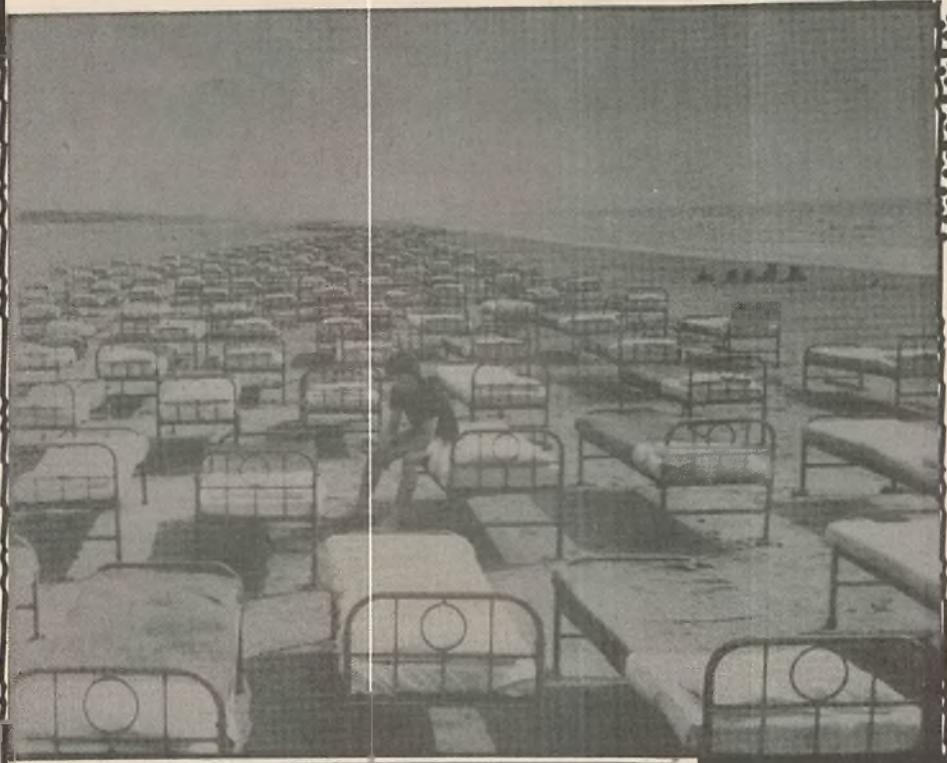
Whatever you need from me
Gonna let you get your way.

I'm waiting can't get enough
So move your body close
I need you I won't give up woh.
I can't help it
I'm captivated by your honey
I can't help it
I'm captivated by your honey
Move your body close tonight
I can't help it.
(Repeat)

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Pick of the Litter

by Rich Sutton



\$\$\$\$½ A Momentary Lapse Of Reason

Pink Floyd
CBS

"And by the way, which one's Pink?" With Roger Waters a part of the past of Gilmour, Mason and Wright, one incarnation of The Floyd lives on. And like with the David Lee Roth/Van Halen split — everyone wins.

A Momentary Lapse Of Reason is a gale-force wind blowing Pink Floyd *deja vu*. On the album, we find Messrs. Gilmour, Wright and Mason circa 1972. With all the "progressive" energy that drove *Meddle* and *Atom Heart Mother*, along with some of the commercial insight that created *Dark Side Of The Moon*. What a perfect combination for die-hard Pink Floyd fans who were skeptical about Waters' disco beat on *The Wall*.

For those who wish that The Floyd never grew up, *A Momentary Lapse Of Reason* is perfectly timed.

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

\$\$\$\$ Bad

Michael Jackson
Epic

Is it better than *Thriller*? Yes. Can I tell you why? Probably not.

First of all, there isn't another "Billie Jean". But c'mon, give the guy a break. The title cut and "Man In The Mirror" are among Jackson's personal top ten — and that's no mean feat. Jackson's had a bigger hand in penning this album. In fact, the only songs that approach throwaway status are the ones he didn't write or only had one, un-gloved, hand in.

What's the secret to Jackson's songwriting technique? If there is one, it's that where many popsters are singing about what they assume "the kids" wanna hear, Michael Jackson has never gotten around to growing up. Something about relating better with your peers!

Right, Jackson is pretty silly and comes off as a manipulated, left of left of center weirdo. Michael is no *Thriller* and he certainly doesn't qualify as *Bad*. What he does, though, is appeal to everyone's curiosity and sense of the absurd. And guess what? You can even dance to it.



Neal Preston

\$ \$\$½ Permanent Vacation
Aerosmith
Geffen

The first time I heard *Permanent Vacation* I couldn't help thinking, "And I'll huff and I'll puff and I'll blow your house down!" But try as they may, producers/writers Desmond Child, Jim Vallance and Holly Knight could no more make Aerosmith into Bon Jovi than they could turn the Stones into the Vienna Boys Choir. Despite the efforts of 1986's metal kings and queens, all the king's horses couldn't stop Aerosmith from rockin'.

Steven Tyler's still snarlin' and Joe Perry's still posing and Aerosmith still rocks. Witness, "Dude" and "Heart's Done Time". Beatles' covers aside, *Permanent Vacation* is the band's state of mind. And not a hiatus, as some would have had it, from Aerosmith's brand of rock and roll.

\$\$\$\$ Tango In The Night
Fleetwood Mac
Warner Bros.

Oh, there must be a hundred trite cliches that would do a better job describing *Tango In The Night* than I ever could. But let's try anyway! How about "soundtrack for a Southern California afternoon"? "Muzak for Yuppies" sounds harsh and derogatory, but it's pretty descriptive. *Tango* is probably the Big Mac's best since *Rumours* in terms of commercial appeal. But what few rough edges the Mac had on *Rumours* are shorn off on *Tango In The Night*. What's left is almost too safe. Too soothing.

It is, however, the most consistent effort from the band in some time. "Little Lies" and "Big Love" are instant Fleetwood Mac classics. Not in the same category as "Rhiannon", but close. The production is typical Fleetwood lush, but not as crisp as we've come to expect from Lindsey Buckingham. In fact, there's less of Buckingham here than since the revamped Fleetwood Mac album. Too bad.



Neal Preston



Philip Dixon

\$\$\$ Bad Animals Heart Capitol

About what you'd expect from Heart. Three good songs. Two rockers, one ballad. The rest, filler. Ann and Nancy Wilson seem to know what it takes to put a song on the charts. And that's where it stops.

A Heart live show is a real insight into this band. Not much stage presence. Not much on special effects. Not much on holding the audience's attention. Not much of a show. The Wilsons seem jaded by their business. Just once, I'd like to see them let loose, show some real emotion. You know, give us some Heart!

\$\$\$...Nothing Like The Sun Sting A&M

It started creeping in on *The Dream Of The Blue Turtles*. A metaphor taken to an illogical extreme. A missed rhyme. A clumsy analogy. But the band worked so well together that no one noticed. Despite his good intentions, Sting gets a little too full of himself on ...*Nothing Like The Sun*, to the point where the lyrics get in the way of the songs.

No one says you shouldn't mix social consciousness and politics — look at John Cougar Mellencamp and Bob Dylan. And Sting's not bad at it here. But when you're singing about teenage lust and you miss a metaphor, no one notices. When you're talking about the philosophy of Santayana and you try to stretch a simile, everyone does. It's ironic that the song that works best here is the album's only cover — Sting's version of the Hendrix classic "Little Wing". Too bad, because Sting has tried real hard to make the lyrics really mean something. And they do. But not when you forsake the music.

\$\$\$½ Babylon And On Squeeze A&M

Sometimes Squeeze thinks that they're The Beatles. And every time they make that error, their music comes out sounding so good!

"Trust Me To Open My Mouth" is a major culprit in the love affair you're likely to have with this album. It stands up and dares you to not sing along. As does most of the rest of the album.

As for the band — they're all in fine form. Jools Holland thumps on the ivories and ignites "853-5937". Difford and Tilbrook are in prime form, too.

\$\$\$\$½ Primitive Cool Mick Jagger CBS

After solo album number one, the big question was, "What's the point?" It was good, but why was he trying to cut out the other Stones from making music that sounded like a carbon copy? *Primitive Cool* is better for two reasons. First, there are more good songs; second, now there's a reason that Mick has gone out on his own.

Jagger's finding a musical place to call his own. It's hard to say why this album's different than almost anything else the Stones have done. In fact, you'll hear familiar Stones' riffs throughout. Jagger's got his hot guitarist, Jeff Beck, but he doesn't rely on Beck the way he does on Richards. By putting his vocals on the pulse of a much more polished beat than the Stones ever employed, Jagger's finding a place of his own. Is it cool? Sure, it's primitive cool.



Philip Dixon

BRILLIANT DISGUISE

As recorded by Bruce Springsteen

BRUCE SPRINGSTEEN

I hold you in arms
As the band plays
What are those words
whispered baby
Just as you turn away
I saw you last night
Out on the edge of town
I wanna read your mind
To know just what I've got in
this new thing I've found.

Tell me what I see
When I look in your eyes
Is that you baby
Or just a brilliant disguise.

I heard somebody call your

name
From underneath our willow
I saw something tucked in
shame
Underneath your pillow
Well I've tried so hard baby
But I just can't see
What a woman like you
Is doing with me.

So tell me who I see
When I look in your eyes
Is that you baby
Or just a brilliant disguise.

Now look at me baby
Struggling to do everything
right
And then it all falls apart
When out go the lights
I'm just a lonely pilgrim
I walk this world in wealth
I wanna know if it's you I don't
trust
'Cause I damn sure don't trust

myself.

Now you play the loving woman
I'll play the faithful man
But just don't look too close
Into the palm of my hand
We stood at the altar
The gypsy swore our future was
right
But come the wee, wee hours
Well maybe baby the gypsy lied.

So when you look at me
You better look hard and look
twice
Is that me baby
Or just a brilliant disguise.

Tonight our bed is cold
I'm lost in the darkness of our
love
God have mercy on the man
Who doubts what he's sure of.

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STEEL MONKEY

As recorded by Jethro Tull

IAN ANDERSON

As the moon slips up
When the sun sets down
I'm a highrise jockey
And I'm heaven-bound
Do the workboot shuffle
Loose brains from brawn
I'm a monkey puzzle
And the lid is on.

Can you guess my name
Can you guess my trade
I'm gonna catch you anyway
You might be right
I'll give you guesses three
Feel me climbing up your knee.

Guess what I am
I'm a steel monkey.

Now some men hustle
And some just think
And some go runnin'
Before you blink
And some look up
And some look down
From three hundred feet
Above the ground.

Well you can guess my name
And can you guess my trade
I won't rest before the world is
made
Arm in arm
The angels fly
Keep me from falling out the
sky.

Steel monkey
Steel monkey
Steel monkey ahh.

I work in the thunder

And I work in the rain
I work at my drinking
And I feel no pain
I work on women
If they want me to
You can have me climb
All over you.

Now have you guessed my name
And have you guessed my trade
I'm cheap at the money I get
paid
In the sulphur city
Where men are men
We bolt those beams then climb
again.

Steel monkey.

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NEVER SAY NEVER

As recorded by Triumph

RIK EMMETT
MIKE LEVINE
GIL MOORE
SIL SIMONE

Keeping the faith is a constant
fight
We live and we breathe it
And when you feel the cause is
right
You gotta believe it
Which is stronger your hope or
your fear
Meet the challenge of your life.

Never say never
Don't let me down
Try to understand
Never say never
I will always be around
Never say never again.

They say if you're not aware of
history
You're doomed to repeat it
You gotta face up to your enemy
'N try to defeat it
Somehow you can find the
strength
Somewhere that's deep down
inside.
Never say never

Don't let me down
Try to understand
Never say never
I will always be around
Never say never, never say
never again.

I still believe in the power of
truth
That the fire of freedom
Can burn in the heart of a song
Dare to dream in all that you do
Forever can never be wrong.
(Repeat chorus)

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LOVE WILL RISE AGAIN

As recorded by Loverboy

TODD CERNEY
TAYLOR RHODES

You've been hurt
And left for dead
Shot from the saddle
And your heart
It's been cut and bled
Run from the battle.

You've been shattered battered
You've had it rough
But never ever never give up
'Cause love will rise, love will
rise.

Love will rise again

You've got to fight like a true survivor
Love will rise again
Up from the ashes
Love will rise again oh and again.

You better run and hide away
Lost in the shadows
You're alone
You wear the pain
Just like a medal.

You've been shot down brought down
You've had it rough
But never ever never give up
'Cause love will rise, love will
rise.

(Repeat chorus)

Believe me I know where you've been
I used to be one of the wounded

There's something your heart
can't defend
I'm back on my feet
I came back alive
Stand up and fight
Never say die.

Up from the ashes love will rise
Love will rise again
You've got to fight like a true survivor
Love will rise again
Up from the ashes
Love will rise
Love will rise again
Love will rise again
Love will rise again
Yeah, yeah.

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BOYS NIGHT OUT

As recorded by Timothy B. Schmit

TIMOTHY B. SCHMIT
WILL JENNINGS
BRUCE GAITSCH

They're in heat in the heart of the city
Big wind out of Mexico
There's a girl wants it bad as me
And I'll be right there when she lets go
So let it all come down
Don't care where we're going
There's trouble in this town
It's just what I need
I'm tired of looking back
No one lives forever
Jumping off the track
It feels good to me.

Don't you know it turns your blood to wine
When you're moving so fine
It's the boys night out
You can run those lights
You can leave them on bright
It's the boys night out.
Kept it straight just as long as I had to
Now I've got to let it ride
There's a girl who needs love so bad
And when I'm with her I feel alive
I hear she's got some friends
They know how to use it
Oh it never ends
You know what I mean
Any beat you choose
They can find the rhythm
They'll show us some moves
We've never seen.
Don't you know it turns your blood to wine

When you're moving so fine
It's the boys night out
You can run those lights
You can leave them on bright
It's the boys night out.

There's a war between good and evil
It's not hard to realize
There's no way you can beat the devil
'Til you look him straight in the eyes
So let it all come down
Don't care where we're going
There's trouble in this town
It's just what I need
I'm tired of looking back
No one lives forever
Jumping off the track
It feels good to me.
(Repeat chorus)

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HANDS AND KNEES

As recorded by Sammy Hagar

SAMMY HAGAR

You seem to like it
When I'm down
Kinda makes you feel tall
Step right up
Stand on me
I will learn how to crawl
You treat me so unkind
This may seem way outta line.
I'll get down on my hands and knees
If you want me to
Oh I'm crawling on my hands

and knees
Crawling back to you
Oh that's all I want to do.
Can't understand
What keeps me hooked
It's like I'm chained and tied
A slave to love
She's gotta whip across my back
I've had to swallow my pride
'Cause when she turns away
I got to have a shot every day.
I'll get down on my hands and knees
If you want me to
Yeah I'm crawling on my hands and knees

Tryin' to get to you
That's all I want to do.

Yeah you treat me so unkind
This may seem way outta line.
But I'll get down on my hands and knees
Crawling back to you
Yeah I'll get down on my hands and knees
If you want me to
I'm crawling on my hands and knees
Tryin' to get to you.

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HEAVY METAL SECTION



Glenn Leiderman



Dennis Keely

- 33/Animal
- 38/Calling, The
- 37/Crash Course
- 33/Crazy, Crazy Nights
- 35/Eagles Fly
- 34/Edge Of A Broken Heart
- 39/Force Ten
- 37/Freedom
- 38/Hall Of The Mountain King
- 34/Hangman Jury
- 39/I'm Alive
- 35/No, No, No
- 39/Pour Some Sugar On Me
- 38/Rag Doll
- 36/Rock And Roll Hoochie Koo
- 35/Rock Doll
- 36/Time Stand Still
- 33/Tuesday's Child
- 37/We Still Remember
- 36/You're All I Need



CRAZY, CRAZY NIGHTS

As recorded by Kiss

PAUL STANLEY
ADAM MITCHELL

Here's a little song for everybody out there
People try to take my soul away
But I don't hear the rap that they all say
They try to tell us we don't belong
That's alright
We're millions strong
This is my music
It makes me proud
These are my people
And this is my crowd.

These are crazy, crazy, crazy, crazy nights
These are crazy, crazy, crazy, crazy nights.

Sometimes days are so hard to survive oh yeah
A million ways to bury you alive hey
The sun goes down like a bad, bad dream
You're wound up tight
Gotta let off steam
They say they can break you again and again
If life is a radio
Turn it up to ten.

These are crazy, crazy, crazy, crazy nights
These are crazy, crazy, crazy, crazy nights
These are crazy, crazy, crazy, crazy nights
These are crazy, crazy, crazy, crazy nights.

They try to tell us we don't belong
But that's alright
We're millions strong
You are my people
You are my crowd
This is our music
We love it loud.

Yeah and nobody's gonna change me
'Cause that's who I am.
(Repeat chorus)

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ANIMAL

As recorded by Def Leppard

STEVE CLARK
PHIL COLLEN
JOE ELLIOTT
MUTT LANGE
RICK SAVAGE

A wild ride
Over stony ground
Such a lust for life
The circus comes to town
We are the hungry ones
On a lightning raid
Just like a river runs
Like a fire needs flame
Oh I burn for you.

I gotta feel it in my blood woh oh
I need your touch
Don't need your love woh oh
And I want and I need and I lust
Animal
And I want and I need and I lust
Animal.

Cry wolf
Given mouth to mouth
Like a movin' heartbeat
In the witchin' hour
I'm runnin' with the wind
A shadow in the dust
And like the driven rain yeah
Like the restless rust
I never sleep.

I gotta feel it in my blood woh

oh
I need your touch
Don't need your love woh oh
And I want and I need and I lust
Animal
And I want and I need and I lust
Animal.

Cry wolf baby
Cry tough
Gonna hunt you like an a-a-a-animal
Gonna take your love 'n' run.
I gotta feel it in my blood woh oh
I need your touch
Don't need your love woh oh
And I want and I need and I lust
Animal
And I want and I need and I lust
Animal.

And I want (and I want)
And I need (and I need)
And I lust (and I lust)
Animal (animal)
And I want
Take me (and I need)
Tame me (and I lust)
Make me (animal)
Your animal
(And I want) show me
(And I need) stroke me
(And I lust)
Let me be your animal.

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TUESDAY'S CHILD

As recorded by Trouble

BRUCE FRANKLIN
ERIC WAGNER
RICK WARTELL

If I should speak to all the angels
What would I say
Would it be ok
And if I had the gift of prophecy
What would I see
Would you believe in me.
And if I only had
The love that you need
Would it make me a happy man
I think it can.

If I had a chance to feed the poor
Would everyone get to eat
Will I have a seat
And if I was the man with all the answers
What would I learn
When will it be my turn.

And if I only had
The love that you need
Would it make me a happy man
I think it can.

Hold on Tuesday hold on
It's gonna be alright
Hold on Tuesday hold on
It's gonna be alright
You gotta believe.

If I should speak to all the nations
Would the fighting cease
Will there be peace
And if I had the faith to believe in man
Would the sun shine bright
Even in the night.

Hold on Eric hold on
It's gonna be alright
Hold on Eric hold on
It's gonna be alright
Love is you and me.

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HANGMAN JURY

As recorded by Aerosmith

STEVEN TYLER
JOE PERRY
JIM VALLANCE

Me an' my ol' lady sittin' in the shade
Talkin' bout the money that I ain't made
Singin' oh boy dontcha line the track-a-lack-a
Oh boy dontcha line the track
Oh boy dontcha line the track-a-lack-a
Oh boy dontcha line the track.

If I could I surely would
Stand on the rock that Moses stood
Singin' oh boy dontcha line the track-a-lack-a
Oh boy dontcha line the track
Oh boy dontcha line the track-a-lack-a
Oh boy dontcha line the track.

Drank so much hooch it made my eyes be gettin' blurry
They say I nailed her to the wall
A stitch in time don't mean a thing no hangman jury
Could make me crawl 'cause I'm a poor boy
Dontcha line the track-a-lack-a

Oh boy dontcha line the track
Oh boy dontcha line the track-a-lack-a
Ooo.

Whatcha do with a gun that's loaded
Oh shot her dead and her heart exploded
Oh tell me baby now d-dontcha worry
Oh like lying to the hangman jury oh woh.

I swear I didn't know that .45 was loaded
In fact my mem'ry ain't too clear
That's not to say she didn't get what she deserved
Least that's the way it looked from here
Boy when you line the track-a-lack-a
Hey boy when you line the track-a-lack-a
Hey boy dontcha line the track.

Ooo my love come tumblin' down yeah
Ooo when love come tumblin' down
Ooo (let's get outta here)
When love come tumblin'.

And every night she take her thing into the city
And in the mornin' make me beg

'Cause if I'd taken all her real titty gritty
I'd smack her right upside the head boy
Dontcha line the track-a-lack-a
Hey boy dontcha line the track-a-lack-a
Hey boy dontcha line the track.

Ooo when love come tumblin' down
Ooo when love come tumblin' down
Ooo when love come tumblin'.
Poor boy sweatin' in the hot summer night
Hangman waitin' for the early mornin' light
Singin' hey boy dontcha line the track-a-lack-a
Hey boy dontcha line the track
Hey boy dontcha line the track-a-lack-a
Hey boy dontcha line the track.

If I could I surely would
Stand on the rock that Moses done stood
Say hey boy dontcha line the track-a-lack-a
Hey boy dontcha line the track
Hey boy dontcha line the track-a-lack-a
Hey boy dontcha line the track.

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EDGE OF A BROKEN HEART

As recorded by Bon Jovi

JON BON JOVI
RICHIE SAMBORA
DESMOND CHILD

And there I stood
Just like a soldier
I was tough
Until I saw her
I said hello
But she just turned away.

Hey Romeo
Whatch'ya doing with my girl
Who are you using now
Well I turn and walk away
Turn and walk away
I'm the one who needs her
Now you can believe it
I'll be there to catch her when she falls ooh.

Here I am
On the edge of a broken heart

I'm a man
On the edge of a broken heart
Here we stand
On the edge of a broken heart
So run if you can
'Cause you know I'm a man on the edge
On the edge of a broken heart
I'm on the edge
On the edge of a broken heart.

I'm on the outside
Looking inside
You're with him
Who's on the wrong side now
Do you still think of me
I try to call
But no one answers
Two silhouettes
A private dancer
Lights go dim as the music starts to fade away
Turn and walk away
I'm the one who needs you
Now you can believe it
I'll be there to catch you when you fall
Ooh you better believe
I'm the man

On the edge of a broken heart.
Here I am
On the edge of a broken heart
I'm a man
On the edge of a broken heart
Here we stand
On the edge of a broken heart
So run if you can
'Cause you know I'm a man on the edge
On the edge of a broken heart
I'm on the edge
On the edge of a broken heart.

And when I hold out my hand
I'll be reaching for you
I'll give it all that I've got
That's all I can do
When you're waiting for love
I'll be waiting for you.

(Repeat chorus)

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ROCK DOLL

As recorded by Kane Roberts

KANE ROBERTS

Decked out headed straight for
me
A leather girl cut from silk
She's young she's wild she's free
From her head on down
She's dressed to thrill.

Pretty little woman
Would you mind steppin' into
the light
You look so hot
I've got to get me some leg.

Rock doll
So much more than flesh and
bone
Rock doll
A metal heart pumpin' lace and
chrome
And you're my one desire
Every Saturday night
Rock doll.

When the backbeat hits the
room
Angel vision fills my eyes
She moves there's a crash and
boom
A million guitars light the sky.

Pretty little mover
Let me say I'm enjoyin' the show
And all I know
I got to get me some leg.

Rock doll
So much more than flesh and
bone
Rock doll
A metal heart pumpin' lace and
chrome
And you're my one desire
Every Saturday night
Rock doll.

Hey, hey what do you say
6 and 9 and you've got bingo.

Angel hold me tight
Rock doll
Angel rock the night
Rock doll night.

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NO, NO, NO

As recorded by Kiss

GENE SIMMONS BRUCE KULICK

Yeah I'm down and out
But don't count me out
Listen here babe
Gonna show you what it's all
about.

It's time for love
And you're welcome to it
It's a dirty job
But somebody's gotta do it.

So here I am
Do you want me now
Just show me where
And I'll show you how
I wanna know.

No, no, no, no
Don't say you won't if you will
No, no, no, no
Don't say you've had your thrill
No, no, no, no
Don't say you can't 'cause you
can
No, no, no, no
Baby don't say no, no, no.

What's mine is mine
And yours is mine

EAGLES FLY

As recorded by Sammy Hagar

SAMMY HAGAR

Sunday morning 9 a.m.
I saw fire in the sky
I felt my heart
Pound in my chest
I heard an eagle cry.

Now I'm alive I can breathe the
air
Feel the wind smell the earth in
the air
I watch an eagle rise above the
trees
Project myself into what he sees
hey.

Take me away
Come on and fly me away
Pick me up so high
Where eagles fly.

I often dream I sail through the
sky
I've always wished I could fly
The simple life of a bird on the
wing

Baby just sign
On the dotted line.

You got nine lives
Like an alley cat
Just stick with me
And I'll show you where it's at.

You never lied
So take a bow
That was then
And this is now
I wanna know.

No, no, no, no
Don't say you won't if you will
No, no, no, no
Don't say you've had your thrill
No, no, no, no
Don't say you can't 'cause you
can
No, no, no, no
Baby don't say no, no, no.

Just when you thought it was
safe
Gonna show you where
Gonna show you how
Don't stop me now
Got my foot in the door
Don't say no
Don't say no.
(Repeat chorus)

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Oh Lord I could sing.

Take me away
Come on and fly me away
Pick me up so high
Where eagles fly oh yeah.

I'm alive I breathe the air
Wash the earth from my face
I catch a glimpse of another
dream
I turn I look but there's no trace.

Take me away
Come on fly me away
I wanna fly away
Pick me up so high
Where eagles fly oh yeah.

Eagles fly
Oh take me away
Eagles fly
Oh take me away
Come on let's fly away
Where eagles fly
Come on fly away
Where eagles fly.

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YOU'RE ALL I NEED

As recorded by Motley Crue

NIKKI SIXX
TOMMY LEE

The blade of my knife
Faced away from your heart
Those last few nights
It turned and sliced you apart
This love that I tell
Now feels lonely as hell
From this padded prison cell.
So many times I said
You'd only be mine
I gave my blood and my tears
And loved you cyanide
When you took my lips

I took your breath
Sometimes love's better off dead.
You're all I need make you only mine
I love you so I set you free
I had to take your life
You're all I need, you're all I need
You're all I need
And I loved you so but you didn't love me.
Laid out cold
Now we're both alone
But killing you helped me keep you at home
I guess it was bad
'Cause love can be sad
But we finally made the news.

Tied up smiling
I thought you were happy
Never opened your eyes
I thought you were napping
I got so much to learn
About love in this world
But we finally made the news.
You're all I need make you only mine
So I set you free
I had to take your life
You're all I need, you're all I need
You're all I need
And I loved you so
So I put you to sleep.

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TIME STAND STILL

As recorded by Rush

PEART
LEE
LIFESON

I turn my back to the wind
To catch my breath
Before I start off again
Driven on without a moment to spend
To pass an evening with a drink and a friend.
I let my skin get too thin
I'd like to pause
No matter what I pretend
Like some pilgrim who learns to transcend
Learns to live as if each step was the end.
Time stand still
I'm not looking back but I want to look around me now

Time stand still
See more of the people and the places that surround me now
Time stand still.

Freeze this moment a little bit longer
Make each sensation a little bit stronger
Experience slips away
Experience slips away
Time stand still.

I turn my face to the sun
Close my eyes
Let my defenses down
All those wounds that I can't get unwound.
I let my past go too fast
No time to pause
If I could slow it all down
Like some captain whose ship runs aground
I can wait until the tide comes around.
(Repeat chorus)

Freeze this moment a little bit longer
Make each sensation a little bit stronger
Make each impression a little bit stronger
Freeze this motion a little bit longer
The innocence slips away
The innocence slips away
Time stand still, time stand still.

Summer's going fast
Night's growing colder
Children growing up
Old friends growing older
Freeze this moment a little bit longer
Make each sensation a little bit stronger
Experience slips away
Experience slips away
The innocence slips away.

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ROCK AND ROLL HOOCHIE KOO

As recorded by Rick Derringer and Gene Okerlund

RICK DERRINGER

I couldn't stop moving when it first took hold
It was a warm spring night at the old town hall
There was a band call the Jokers they were laying it down
But you know I'm never gonna lose that funky sound.

Rock and roll hoochie koo

Lordy mama light my fuse
Rock and roll hoochie koo
Truck on out and spread the news.
I hope you all know what I'm talking about
The way she wiggles that thing it really knocks me out
Getting higher all the time but if you're not there too
C'mon a little closer gonna do it to you.

Rock and roll hoochie koo
Lordy mama light my fuse
Rock and roll hoochie koo
Truck on out and spread the news.

Mosquitoes start buzzing 'bout

this time of year
Going out back said she'll meet me there
We were rolling in the grass that grows behind the barn
You know my ears started ringing like a fire alarm.
(Repeat chorus)

Rock and roll hoochie koo
Lordy mama light my fuse
Rock and roll hoochie koo
Truck on out and spread the news
Done got tired of paying dues
Said goodbye to all my blues
Lordy mama light my fuse.

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WE STILL REMEMBER

As recorded by Kick Axe

L. GILLSTROM
B. GILLSTROM
G. CRISTON
V. LANGEN

In the days of the haze
The color was deep purple
And our heads would never be
the same
A distant metal voice
Gives us no choice
We ride the killing machine.

Like a wheel that keeps on
turning
And a fire that keeps on burning
Maybe tomorrow
But not today.

The sky is filled with diamonds
And the wind it cries Mary
And our eyes stare through the
window pane
The season of the witch
Brings out the bitch
And she will bring us new
pleasure new pain.

Like a wheel that keeps on
turning
And a fire that keeps on burning
Today is not tomorrow
Not yesterday.

We still remember all the
reasons why
We still remember after all this
time
We still remember the flag still
flies
We still remember we will carry
on.

Memories that live forever
Sweet emotions you will
treasure
Find a place to give them shelter
Won't get fooled by helter
skelter.

We still remember all the
reasons why
We still remember after all this
time
We still remember the flag still
flies
We still remember we will carry
on.

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FREEDOM

As recorded by Alice Cooper

KANE ROBERTS
ALICE COOPER

We the people of the United
States
In order to form a more perfect
union.

Stop pretending that you've
never been bad
You're never wrong and you've
never been dirty
You're such a saint
That ain't the way we see you.

Ahh you wanna rule us with
an iron hand
You change the lyrics and
become Big Brother
This ain't Russia
You ain't my dad or mother
(They never knew anyway).

'Cuz I never walk away
From what I know is right
But I'm gonna turn my back on
you.

Freedom
We're gonna ring the bell
Freedom to rock
Freedom to talk
Freedom
Raise your fist and yell
Freedom.
(Repeat)

Freedom
We're gonna ring that bell
Freedom to rock
Freedom to talk
Freedom
Raise your fist and yell
Freedom
Come on yell
Come on yell.

We're a make-up metal

CRASH COURSE

As recorded by Metallica

RAY PHILIPS
JOHN SHELLEY
ANTONY BOURGE

Look inside and you will see
The words are cutting deep
inside my brain
Thunder burnin' quickly
burning
Knife of words is driving me
insane, insane yeah.

Raven black is on my track

g-generation
We're not as stupid as you
want to make us
You better leave us man
'Cuz you sure can't take us.

Ohh nobody better tell you
How to live your life
Ahh you gotta do it on your
own.

Freedom
We're gonna ring the bell
Freedom to rock
Freedom to talk
Freedom
Raise your fist and yell
Freedom to rock
Freedom to talk
Freedom.

Ahh yeah 'cuz I never walk
away
From what I know is right
But I'm gonna turn my back on
you.

Freedom
We're gonna ring the bell
Freedom to rock
Freedom to talk
Freedom
Raise your fist and yell
Freedom.
(Repeat)

Freedom
We're gonna ring that bell
Freedom to rock
Freedom to talk
Freedom
Raise your fist and yell
Freedom
Come on yell
Come on yell.

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He shows me how to neutralize
the knife
Show to me in surgery
The art of fighting words to
conquer life, conquer life
yeah.

Now the wicked lance of fear
Is driven from my heady
mountain brain
Crash course in brain surgery
Has stopped the bloody knife of
words again yeah, yeah,
yeah.

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THE CALLING

As recorded by Leatherwolf

**GEOFFREY SCOTT GAYER
MICHAEL SCOTT OLIVIERI
PAUL MILLAN CARMAN
CAREY GEORGE HOWE
DEAN MATTHEW ROBERTS**

We hear the sound of a distant chant
And hope someday we can
Look thru the eyes of those
Of those who dare
Wish you were here.

Hear me calling

Drawn to the rhyme of the piper's tune
Shadows falling
Like the rain on the midnight sun
Hear me calling out
Nowhere to run.

In search of the fame
But the fortune it hides you can't buy
You cry for the moon
You're never gonna live forever
It's do or die
And I still need you.

Hear me calling
Drawn to the rhyme of the

piper's tune
Shadows falling
Like the rain on the midnight sun
Hear me calling out
Nowhere to run.

Do you hear the sound of a distant chant
Do you hope that someday you can
Look thru the eyes of those Of those who dare
I wish you were here.
(Repeat chorus)

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RAG DOLL

As recorded by Aerosmith

**STEVEN TYLER
JOE PERRY
JIM VALLANCE
HOLLY KNIGHT**

Rag doll
Living in a movie
Hot tramp
Daddy's little cutie
You're so fine
They'll never see ya leavin' by the back door
Man
Hot time
Get it while it's easy
I don't mind
Come on up and see me
Rag doll
Baby don't you do me like you done before.

I'm feelin' like a bad boy
Mmm just a-like a bad boy
I'm rippin' up a rag doll
Like throwin' away an old toy

Some babe's talkin' real loud
Talking all about the new crowd
Try and sell me on an old dream
A new version of the old scene
Speak easy on the grape vine
Keep shufflin' in the shoeshine
Old tin lizzy
Do it till you're dizzy
Give it all ya got until you're put out of your misery.
(Repeat chorus)

Yes I'm movin'
Yes I'm movin'
Get ready for the big time
Tap dancin' on a land mine
Yes I'm movin'
Yes I'm movin'
Old tin lizzy
Do it till you're dizzy
Give it all ya got until you're put out of your misery.

Rag doll
Living in a movie
Hot tramp
Daddy's little cutie
You're so fine
They'll never see ya leavin' by

the back door
Man
Hot time
Get it while it's easy
I don't mind
Come on up and see me
Rag doll
Baby won't you do me
Baby won't you do me
Baby won't you do me like you done before.

Yes I'm movin'
Yes I'm movin'
Get ready for the big time
Get crazy on the moonshine
Yes I'm movin'
I'm really movin'
Sloe gin fizzy
Do it till you're dizzy
Give it all you got until you're put out of your misery.
(Repeat chorus)

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HALL OF THE MOUNTAIN KING

As recorded by Savatage

**JOHN OLIVA
CRISS OLIVA
JOHNNY LEE MIDDLETON
PAUL O'NEILL
GRIEG**

Far away in a land between time and space
Where the books of life lay
Within this castle of stone
The mountain king roams
All alone in here
But he's not the only one

Lost inside forever hidden from the sun.

Madness reigns
In the hall of the mountain king.

His deep dark eyes keep watch over his kingdom
And the mysteries that sleep
Deep inside his halls
This castle of stone
Shall not be overthrown for eternity
It is guarded by the king
Insanity and the power that it brings.

Madness reigns

In the hall of the mountain king.
Come with me stay close by my side
As the darkness of night closes in
Don't fear if the thunder It roars as the mountain king calls
All his children home
To where the night is never done
Refuge here for those forever on the run.

Madness reigns
In the hall of the mountain king.

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POUR SOME SUGAR ON ME

As recorded by Def Leppard

STEVE CLARK
PHIL COLLEN
JOE ELLIOTT
MUTT LANGE
RICK SAVAGE

Step inside walk this way
You and me babe hey, hey.

Love is like a bomb
Baby c'mon get it on
Livin' like a lover with a radar phone
Lookin' like a tramp
Like a video vamp
Demolition woman can I be your man.

Razzle 'n' dazzle 'n'
Flash a little light
Television lover baby go all night

Sometime any time
Sugar me sweet
Little miss innocent
Sugar me yeah, yeah.

C'mon take a bottle
Shake it up
Break the bubble
Break it up
Pour some sugar on me
Ooh in the name of love
Pour some sugar on me
Come on fire me up
Pour your sugar on me
I can't get enough
I'm hot sticky sweet
From my head to my feet yeah.

Listen
Red light yellow light green light
go
Crazy little woman in a one man show
Mirror queen mannequin
rhythm of love
Sweet dream saccharin loosen
up

Loosen up.

You gotta please a little squeeze
a little
Tease a little more
Easy operator come a-knocking
on my door
Sometime any time
Sugar me sweet
Little miss innocent
Sugar me yeah, yeah.

Take a bottle shake it up
Break the bubble
Break it up
Pour some sugar on me
Ooh in the name of love
Pour some sugar on me
Come on fire me up
Pour your sugar on me
I can't get enough
I'm hot sticky sweet
From my head to my feet yeah.

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I'M ALIVE

As recorded by Helloween

KAI HANSEN

You, you say you have lost the way
Got no aim just livin' for today
Look up to the sky above
And see the morning sun again
You got so much power inside
So cry it out my friend.
I'm alive, I'm alive
I'm alive, I'm alive.
There's no use in hangin' all around
You're a king can't you see
your crown
Look into my eyes
So many things are waiting to be done
You just need a friend
Together we will sing along.
I'm alive, I'm alive
I'm alive, I'm alive.
Look into my eyes
So many things are waiting to be done
You just need a friend
Together we will sing along.

I'm alive, I'm alive
I'm alive, I'm alive
I'm alive, I'm alive
I'm alive, I'm alive.

FORCE TEN

As recorded by Rush

PEART
DUBOIS
LEE
LIFESON

Tough times demand tough talk
Demand tough hearts demand
tough songs
Tough times demand tough talk
Demand tough hearts demand
tough songs
Demand.

We can rise and fall like empires
Flow in and out like the tide
Be vain and smart humble and dumb
We can hit and miss like pride
Just like pride.

We can circle around like hurricanes
Dance and dream like lovers
Attack the day like birds of prey
Or scavengers undercover
Undercover.

Look in
To the eye of the storm
Look in
For the force without form
Look around
At the sight and sound
Look in look out look around.

Tough times demand tough talk
Demand tough hearts demand
tough songs
Demand.

We can move with savage grace
To the rhythms of the night
Cool and remote like dancing girls
In the heat of the beat of the lights
And the lights.

We can wear the rose of romance
An air of Joie de vivre
Two tender hearts upon our sleeves
Or skin as thick as thieves
Thick as thieves.

Look in
To the eye of the storm
Look out
For the force without form
Look around
At the sight and sound
Look in look out look around.

Tough times demand tough talk
Demand tough hearts demand
tough songs
Demand.
(Repeat chorus)

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MICHAEL JACKSON

by Eianne Halbersberg

He's back, he's Bad, he's in greater demand than ever. Like it or not, folks, Michaelmania is upon us again and there's no escape. Months before *Bad* would ship double-platinum, the hype and excitement surrounding Michael Jackson was in full swing. As his first solo album release in five years, and following in the footsteps of *Thriller*, a 38.5 million selling worldwide phenomenon, the levels of expectation surrounding *Bad* have been no small challenge to face.

The ten track album (plus one, "Leave Me Alone", on CD) was again produced by Jackson and Quincy Jones. The first single, a sugar-coated ballad called "I Just Can't Stop Loving You", featuring a duet between Jackson and Siedah Garrett, was available to radio on July 22; landing in record stores five days later. Within four weeks, the disc rested comfortably in the top ten of adult contemporary, r&b and pop charts. In July, worldwide dates were announced for Jackson's debut solo tour and on August 31, *Bad* was released. The title track video, a sixteen-minute mini-drama directed by Martin Scorsese (*Mean Streets*, *Taxi Driver*, *Raging Bull*, *King Of Comedy*, *The Color Of Money*) was world premiered during a thirty-minute prime time special on network television. Along with the video itself were featured vintage clips of the Jackson Five, Jackson's fans and highlights of live performances.

In mid-September, Jackson began his tour in Tokyo playing three sold-out shows. A total of eleven sold-out performances in Japan had him scheduled to play before 300,000 people, an unprecedented number in Japanese concert history. The frenzy of fans was broadcast throughout network news segments. Merchandisers also collected fortunes on Jackson T-shirts, magazines, posters, records, programs, photos and dozens of other paraphernalia. Ticket scalpers took advantage of the seven and a half hour cleanup at the box office, taking in up to \$775 per ticket, over sixteen times the original price. Meanwhile, the tour moved on to Australia and New Zealand, spending 1988 in the U.S., United Kingdom and Europe.

Michael-mania is back again and there's no escape!



Michael Jackson is no stranger to the superficial world of show business, its limitations and advantages. Now 29, he began performing regularly with his four older brothers at six years of age. (They would later be joined by youngest brother Randy, not to mention the successful solo careers of sisters Rebbie, LaToya and Janet). Winning talent contests and devoting their weekends to out-of-town concerts, the Jacksons, under supervision of their father Joseph, honed their craft and choreography. In 1969, the Jackson Five auditioned for Motown Records' founder Berry Gordy and upon inking a deal, relocated to Los Angeles.

Throughout the early to mid-1970s the Jacksons stacked up consecutive number one singles, including "I

Want You Back", "ABC", "The Love You Save" and "I'll Be There". Michael, meanwhile, was establishing himself as a solo entity. From 1971 forward, he reached the top of the charts with such favorites as "Got To Be There", "Rockin' Robin", "I Wanna Be Where You Are" and the title track of the movie *Ben*. Jackson's sensitivity and natural flair for lyrical interpretation were becoming increasingly obvious as he matured. Alone and with his brothers, the sound steadily developed and the Jacksons remained a dominating presence both on the charts and as a concert draw, touring regularly and making frequent television appearances.

The late '70s saw a move to Epic Records, the departure of Jermaine

to pursue solo work, the addition of Randy, and more hit records. The brothers starred in their own television series, cartoon series, and began writing and producing their material. Multi-platinum soon became a given for every piece of product bearing the Jackson name. Michael moved on to the world of film, starring opposite Diana Ross and Richard Pryor in *The Wiz*. His partnership with musical director Quincy Jones was quickly cemented.

Jackson's breakthrough was 1979's multi-platinum *Off The Wall*, produced by Jones. The style fusion and superior material made the album an instant success. Jackson became the first solo artist to chart four singles from one album in the top ten: "Off The Wall", "She's Out Of My Life", and number ones "Don't Stop 'Til You Get Enough" and "Rock With You". "Don't Stop" won Jackson a Grammy for Best Male R&B Vocal Performance. The album spent eight months on the Billboard charts and 84 weeks on the trade charts. Astounding album sales included five million in the U.S., three million worldwide, gold and multi-platinum certifications in Holland, Canada, Australia and England.

1980 saw the release of the Jacksons' *Triumph*, a platinum effort stuffed with hit singles. That same year, the group was honored with a star on the Hollywood Walk Of Fame. The following year, a 36-city tour grossed approximately \$5.5 million and included a \$100,000 benefit concert for the Atlanta Children's Foundation, one of many charitable efforts made by the Jacksons. Michael wrapped up the early '80s by writing and producing Diana Ross' hit, "Muscles". He also narrated the children album of *E.T.: The Extraterrestrial*. This won another Grammy for Best Children's Recording for Jackson and Quincy Jones.

Regardless of the incredible success Jackson had experienced throughout his career, nothing could have prepared him — or anyone else — for the excitement and general hysteria to be caused by 1982's *Thriller*. Jackson's popularity grew to frightening proportions as the world seemed completely obsessed with the myths, mysteries and persona of Michael Jackson. Another Jackson-Jones collaboration, the *Thriller* rage began with the first single, a Jackson/Paul McCartney duet entitled "The Girl Is Mine". *Thriller*, released early in December, was platinum by year's end. The album featured a variety of renowned musicians, including Greg Phillinganes, Steve Lukather,

Louis Johnson, Steve Porcaro and Eddie Van Halen. *Thriller* unleashed more chart-topping singles: "Beat It", "Billie Jean", "Wanna Be Startin' Somethin'", "Human Nature", "P.Y.T. (Pretty Young Thing)" and the title track.

Other events were stacking up to heighten the rage. Videos for "Billie Jean" and "Beat It" explored the concept field in previously unseen ways. The Jackson brothers reunited on the Motown 25th Anniversary television special and Michael delivered an electrifying rendition of "Billie Jean". Another Jackson/Paul McCartney duet, "Say, Say, Say" from McCartney's *Pipes Of Peace* hit number one and remained for six weeks, while the accompanying video became one of the year's best.

Thriller, past the ten million mark, became CBS Records' best selling album of all time. The album briefly

Bad is destined to be a phenomenon, regardless of whether it equals or surpasses Thriller in sales.

relinquished its grip on the number one spot, but zoomed back with a new shot of energy upon release of its fifth single. "Thriller" created a stir when its accompanying 14-minute video debuted on MTV, a dizzying display of choreography, costuming and special effects.

In January, 1984, *Thriller* set another record by garnering a record seven American Music Awards, then broke the Grammy record by winning eight awards in February. Another 7.5 million copies were sold in the U.S. More records were broken as "Thriller" became the fifth single, seventh top ten, and landed the album in the *Guinness Book Of World Records* as the largest selling solo album and largest selling album in history. By June 1, 1987, sales of *Thriller* were noted as just over 38.5 million worldwide. Half that total is tallied in the U.S. The album has accrued over 150 gold and platinum awards globally. Jackson added to his AMA's and Grammys four Black Gold Awards, four American Video Awards, three MTV Video Awards and the People's Choice Award for favorite all-around male entertainer. The home videocassette, *Making Michael Jackson's Thriller* (December, 1983) became the largest selling home video, with sales over 900,000.

In 1984, the Jacksons recorded *Victory*. The debut single, a Jackson/Mick Jagger duet called "State Of Shock", reached the number three position and sold double-platinum. Tour plans began in July for a five-month venture across the U.S. and Canada. Staged with unbelievable light and sound systems, the elaborate production reached more than two million people in stadiums only. Michael's entire proceeds were donated to three charities: The United Negro College Fund, Camp Good Times, and the T.J. Martell Cancer Research Foundation. In November, Michael received his own star on the Hollywood Walk Of Fame.

1985 was a banner year for Jackson's humanitarian efforts. With close friend Lionel Richie, he penned "We Are The World", resulting in an all-star recording benefit to fight starvation in Africa. Over forty artists collaborated on the recording in a session recognized as U.S.A. For Africa. The composition won four Grammys including Song Of The Year.

After a well-deserved hiatus, Jackson re-emerged in September, 1986, as the star of *Captain EO*. The fifteen-minute film is viewed at Disneyland and Disneyworld as a permanent feature. A collaborative effort by Jackson, George Lucas and Francis Coppola, the three-dimensional production includes an all-star cast and drew crowds by the thousands on a daily basis.

By year's end, word was out that Jackson was hard at work on a 1987 release. Some 60 songs were written for *Bad* and work began on the title track video, filmed in New York. During the first four months of 1987, Jackson filmed a highly specialized, state-of-the-art video for "Smooth Criminal". The clip was directed by Colin Chivers, Academy Award winner for special effects direction for *Superman, The Movie*. Four months later, *Bad* was vinyl reality.

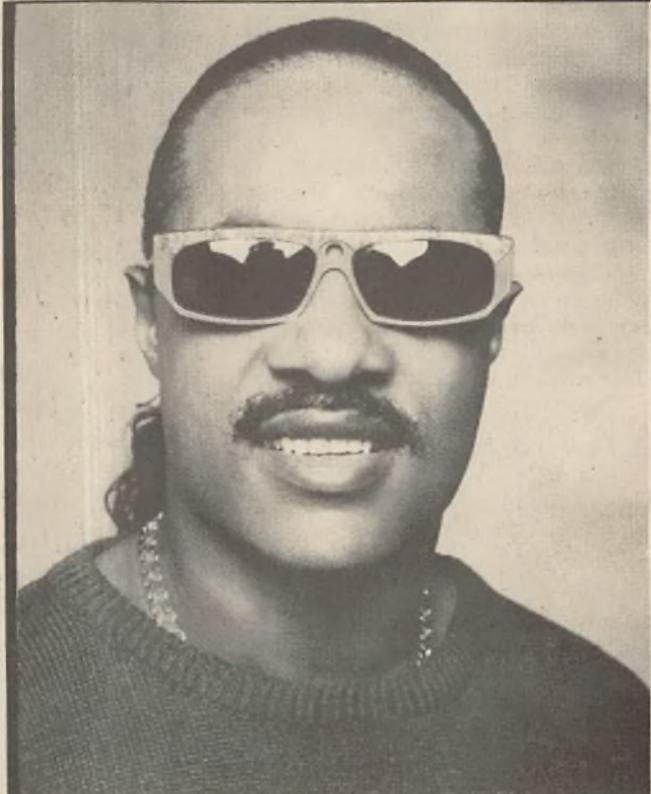
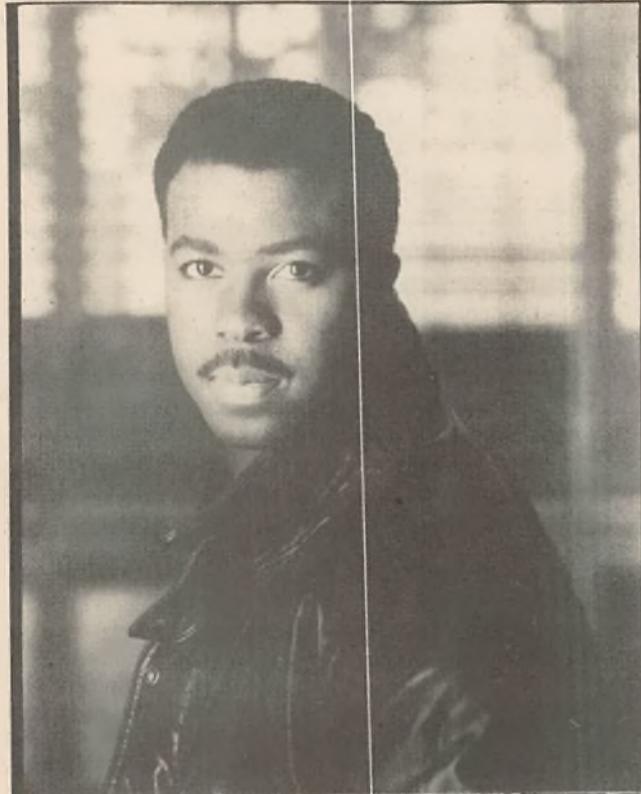
What lies ahead for Michael Jackson remains anyone's guess. His tour will no doubt be completely sold out, and *Bad* is destined to be a phenomenon, regardless of whether it equals or surpasses *Thriller* in sales. What is a given, however, is his unbeatable ability to write, record and produce superior material delivered with passion, emotion and integrity. Unjaded — in fact, untouched — by the vices of this industry, Jackson is respected by peers and critics as something of a musical genius. It's no easy title to carry or live up to, but he has done so with remarkable strength, and this alone speaks for itself.



SOUL SECTION



46/All In The Name Of Love
44/Bad
45/Don't You Want Me
47/I Live For Your Love
45/Love Overboard
46/Never Be The Same
47/Reservations For Two
46/So Emotional
43/Someone To Love Me For Me
47/Special Way
44/Water Under The Bridge
43/Way You Make Me Feel, The



THE WAY YOU MAKE ME FEEL

MICHAEL JACKSON

Hee, hee
Ooh
Go on girl
Aaow.

Hey pretty baby with the high heels on

*You give me fever
Like I've never ever known
You're just a product of loveliness*

*I like the groove of your walk
Your talk your dress
I feel your fever
From miles around
I'll pick you up in my car
And we'll paint the town
Just kiss me baby
And tell me twice
That you're the one for me.*

*The way you make me feel
(The way you make me feel)
You really turn me on
(You really turn me on)
You knock me off of my feet
(You knock me off of my feet)
My lonely days are gone
(My lonely days are gone).*

*I like the feelin' you're givin' me
Just hold me baby and I'm in ecstasy*

Oh I'll be workin' from nine to five
To buy you things to keep you by my side
I never felt so in love before
Just promise baby you'll love me forevermore
I swear I'm keepin' you satisfied
'Cause you're the one for me.
(Repeat chorus)

Go on girl
Go on
Hee, hee
Aaow
Go on girl.

*I never felt so in love before
Promise baby you'll love me forevermore
I swear I'm keepin' you satisfied
'Cause you're the one for me.*

*The way you make me feel
(The way you make me feel)
You really turn me on
(You really turn me on)
You knock me off of my feet
now baby hee
(You knock me off of my feet)
My lonely days are gone
(My lonely days are gone).
(Repeat)*

*Ain't nobody's business
Ain't nobody's business
(The way you make me feel)
Ain't nobody's business
Ain't nobody's business but mine*

and my baby
(You really turn me on)
Hee, hee
(You knock me off of my feet)
Hee, hee ooh
(My lonely days are gone).

Give it to me
Give me some time
(The way you make me feel)
Come on be my girl I wanna be with mine
(You really turn me on)
Ain't nobody's business
(You knock me off of my feet)
Ain't nobody's business but mine and my baby's
Go on girl aaow
(My lonely days are gone).

Hee, hee aaow
Chika, chika
Chika, chika, chika
Go on girl
Hee, hee
(The way you make me feel)
Hee, hee, hee
(You really turn me on
You knock me off my feet
My lonely days are gone).

*(The way you make me feel
You really turn me on
You knock me off my feet
My lonely days are gone).*

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SOMEONE TO LOVE ME FOR ME

As recorded by Lisa Lisa and Cult Jam featuring Full Force

FULL FORCE
LISA LISA

*End of another long show
And I search for the love of a lifetime
This is the price that you pay
Because stars aren't allowed to get lonely
My heart dreams unknown
Just let dreams be your master
Look past my fame
I'm in need of some laughter
Please let me live in your world
I hope that your eyes can see
That I need someone to love me for me, me.*

*So you ask yourself
Oh this feeling is it true from the heart
Was it my fame and glory*

*Are there stars in your eyes
from the story
And if I want satisfaction
I can have anyone that I see
But why should I settle for less
When I need you to love me for me.*

*Oh so confused is this will do
you love me
Give me the feeling you care
endlessly
Please let me live in your world
I hope that your eyes can see
That I need someone to love me for me, me.*

*Yes this will be our finest hour
You touched me it was forever
Let's take this to the highest power*

*Let's take it baby
Please let me live in your world
I hope that your eyes can see
I need someone to love me for me.*

*Hey Paul Anthony
Why don't you say something to*

*all the lovers out there
Well Bowlegged Lou
I was just about to ask you to drop the same sights
Hey, hey
Well I got a better idea
Hey Lisa
Why don't you tell it like you feel it
Well I would like to say to all the lovers of the world
If you are in love with someone I mean really in love with someone
Make sure that you hold on to that person
Make sure that person loves you for who you are
And not for the materialistic things that surround you Nuff said.*

That I need someone yeah to love me for me.

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BAD

As recorded by Michael Jackson

MICHAEL JACKSON

Your butt is mine
Gonna tell you right
Just show your face
In broad daylight
I'm telling you
On how I feel
Gonna hurt your mind
Don't shoot to kill
Come on, come on
Lay it on me
All right.

I'm giving you
On count of three
To show your stuff
Or let it be
I'm telling you
Just watch your mouth
I know your game
What you're about.

Well they say the sky's the limit
And to me that's really true
But my friend you have seen
nothin'
Just wait 'til I get through.

Because I'm bad, I'm bad come
on
You know I'm bad, I'm bad you
know it
You know I'm bad, I'm bad come
on you know
And the whole world has to
answer right now
Just to tell you once again
Who's bad.

The word is out
You're doin' wrong
Gonna lock you up
Before too long
Your lyin' eyes
Gonna tell you right
So listen up
Don't make a fight.

Your talk is cheap
You're not a man
You're throwin' stones
To hide your hands.

But they say the sky's the limit
And to me that's really true
And my friends you have seen
nothin'
Just wait 'til I get through.

Because I'm bad, I'm bad come
on

You know I'm bad, I'm bad you
know it
You know I'm bad, I'm bad you
know it
And the whole world has to
answer right now
Just to tell you once again.
Who's bad.

We can change the world
tomorrow
This could be a better place
If you don't like what I'm sayin'
Then won't you slap my face.

Because I'm bad, I'm bad come
on
You know I'm bad, I'm bad you
know it
You know I'm bad, I'm bad you
know it you know
And the whole world has to
answer right now
Just to tell you once again.

You know I'm bad, I'm bad come
on
You know I'm bad, I'm bad you
know it, you know it
You know, you know, you know
Come on
And the whole world has to
answer right now
Just to tell you once again
You know I'm smooth I'm bad
you know it
(Bad, bad really, really bad)
You know I'm bad, I'm bad baby
(Bad, bad really, really bad)
You know, you know, you know
it come on
(Bad, bad really, really bad)

And the whole world has to
answer right now
(And the whole world has to
answer right now)

Woo

(Just to tell you once again)

You know I'm bad, I'm bad you

know it

(Bad, bad really, really bad)

You know I'm bad you know hoo

(Bad, bad really, really bad)

You know I'm bad, I'm bad you

know it you know

(Bad, bad really, really bad)

And the whole world has to

answer right now

(And the whole world has to

answer right now)

Just to tell you once again

(Just to tell you once again)

Who's bad.

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WATER UNDER THE BRIDGE

As recorded by Deniece Williams

MARTI SHARRON GLEN BALLARD

If you only read my mind
And could see how much I
wanted you
If we only took our time with
love baby
Instead of rushing through.

What's good about goodbye
When you know
(Know we ought to stay forever)
Know it outta last forever
There's still too much to give
To give up and let go.

It's not water under the bridge
When these tears that I've cried
Are not even dry
It's not water under the bridge
We've got the rest of our life
If you don't leave tonight
You can turn and walk away
But darling if you stay
It's not water under the bridge.

Sometimes I forget
Just what it is I love about you
But deep inside I know sugar
I couldn't live a day without
you.

Why can't we talk it out you and
me
Instead of building all those
walls
And saying that it's all your
fault
Don't tell me that we're through
We could still have it all.

It's not water under the bridge
When these tears that I cry
Are not even dry
(Don't tell me that it's)
Water under the bridge
We got the rest of our life
If you don't leave tonight
You can turn and walk away
But darling if you stay
We're not water under the
bridge.

Girl don't break it all apart
'Cause breaking up won't cure a
broken heart
It's not water under the bridge.
(Repeat chorus)

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LOVE OVERBOARD

As recorded by Gladys Knight and The Pips

REGGIE CALLOWAY

They tell me Gladys
You know you love too hard
But I tell 'em not nearly enough
They say girlfriend
You know you go too far
Around the world's not far
enough.

'Cause I only want to show you
What you mean to me
Everytime I'm reachin' out to
you
I start to sink
I may be drowning with desire
From your sweet, sweet touch
I don't care what people say
'Cause I love you so much.

Love overboard
My love's in need of help
Love overboard
I sure can't help myself
Love overboard
I don't know what to do
Love overboard
I'm so in love with you baby.

They say I work too hard
Not really when it comes to
lovin' you
You've got my overtime
You bring me peace of mind
And there's so much more I like

to do.

I only want to find the love
My heart's been searchin' for
I'd climb most every mountain
Swim from shore to shore
Just to feel the soft caressing
From your warm embrace
In the ocean of love
No one can take your place.

Love overboard
My love's in need of help
Love overboard
Sure can't help myself
Love overboard
I don't know what to do
Love overboard
So in love with you.

Love overboard
I'm running out of time
Love overboard
I'm about to lose my mind
Love overboard
I don't know what to do
Love overboard
So in love with you.

All my friends keep tellin' me to
let you go
Between the two of us
How could they ever know
About the love you've been givin'
It seems some people
Like to live their lives so very
close
I like to let go sometimes
So I can flow with the tide
I done made up my mind

You're the only one for me
Oh my love's overboard.

Gladys, Gladys, Gladys
I'm overboard
Can't help myself
I'm overboard
Ooh the water may be deep
But your love's so sweet
Fell overboard
Love overboard.

Love overboard
So in love with you
Love overboard
Running out of time
Love overboard
About to lose my mind
Love overboard
I don't know what to do
Love overboard
So in love with you.

Spinnin' fallen
Deeper oh deeper
Love's calling
Love overboard
I'm fallin'
S.O.S.O.S.O.S.O.S.O.S.

Love overboard
My love's in need of help
Love overboard
I just can't help myself
Love overboard
I don't know what to do
Love overboard
Love overboard.

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DON'T YOU WANT ME

As recorded by Jody Watley

JODY WATLEY
FRANNE GOLDE
DAVID BRYANT

When I first laid my eyes upon
you
I knew right then and there you
were the one
Eyes so deep you sent me
melting
And then you smiled as if to say
oh yeah.

But then you seemed to change
your mind
You looked away like you were
oh so shy
Is the game you're playing hard
to get
Won't you tell me oh.

Want me

Don't you want me
To touch you
And to hold you tight
Don't you want me
Like I want you
To kiss and love all through the
night.

I'd like to know more than just
your name
Did you come here alone or with
someone
If only you would open up
And let me know just where
you're coming from.

Are you looking for a new love
Or does commitment seem to
bring you down
Is that a look of yes or is it no
Please don't tease me oh.

Want me
Don't you want me
To touch you
And to hold you tight
Don't you want me

Like I want you
To kiss and love all through the
night.

Woh yeah
Don't you want me
Oh woh yeah
Don't you want me
Want me
Don't you want me
To touch you
And to hold you tight
Don't you want me
Like I want you
To kiss and love all through the
night.

Are you looking for a new love
Or does commitment seem to
bring you down
Is that a look of yes or is it no
Please don't tease me oh.
(Repeat chorus)

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ALL IN THE NAME OF LOVE

As recorded by Atlantic Starr

SAM DEES

All in the name of love
All in the name of something beautiful.

We don't even act like strangers
Seems we've been knowing each other for a long time
And ev'ry time that we've seen each other
We've come up with some reason to stay apart
But baby love is in your eyes
Baby let's make the compromise.

I'll be your cover in the wintertime
Any reason any season
I'll be satisfied long as I'm here with you
And you'll be my cool in the summertime
Any reason any season
You are on my side
And whatever I'm into
Can't you feel the magnetism between us
Growing stronger and stronger
So why don't we do it.

There ain't no doubt about this feeling
Yeah it's obvious my search will end with you
And I can tell by your facial expression
That you have the same attraction for me too
Baby come on let's claim our ride
We're destined straight for paradise.

I'll be your cover in the wintertime
Any reason any season
I'll be satisfied long as I'm here with you
And you'll be my cool in the summertime
Any reason any season
You are on my side
And whatever I'm into
Can't you feel the magnetism between us
Growing stronger and stronger
So why don't we do it.

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SO EMOTIONAL

As recorded by Whitney Houston

BILLY STEINBERG TOM KELLY

I been hearing your heartbeat inside of me
I keep your photograph beside my bed
Livin' in a world of fantasies
I can't get you out of my head.

I've been waiting for the phone to ring all night
Why you wanna make me feel so good
I got a love of my own baby
I shouldn't get so hung up on you.

I remember the way that we touch
I wish I didn't like it so much
I get so emotional baby

Everytime I think of you
I get so emotional baby
Ain't it shocking what love can do
Ain't it shocking what love can do
Ain't it shocking what love can do.

I gotta watch you walk in the room baby
I gotta watch you walk out
I like the animal way you move
And when you talk I just watch your mouth.

Ooh I remember the way that we touch
I wish I didn't like it so much
I get so emotional baby
Everytime I think of you
I get so emotional baby
Ain't it shocking what love can do.

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NEVER BE THE SAME

As recorded by the Breakfast Club

DAN GILROY STEPHEN BRAY

Do you remember
That when you left you told me life would never be the same
Well I was worried
I look around so I could see if anything had changed
I walked around a bit
And then I noticed that it, it felt different to me yeah it did
It made me wonder
'Cause everything was still arranged the way it used to be.

The only trouble is
Everything may be the same as it was
But I will never be the same as I was
Everything may be the same as it was
But I will never be the same as I was
The only trouble is
Everything may be the same as it was
But I will never be the same as I was
Everything may be the same as it was
But I will never be the same as I was.

Do you remember
As you were leaving that you smiled as you walked out the door
Well I remember
'Cause I was thinking it would never be the way it was before no
I've been around a bit

And I'll get over it but everything that I see everything
Makes me wonder
If it ever was the way it used to be.

The only trouble is
Everything may be the same as it was
But I will never be the same as I was
Everything may be the same as it was
But I will never be the same as I was
The only trouble is
Everything may be the same as it was
But I will never be the same as I was
Everything may be the same as it was
But I will never be the same as I was.

Everything may be
Everything may be the same as it was
But I will never be
But I will never be the same as I was.

I had to laugh at myself as I was
Looking for someone else
Somebody to explain
How to get back again to it oh yeah.

I've been around a bit
And I'll get over it but everything that I see everything
Makes me wonder
If it ever was the way it used to be.
(Repeat chorus)

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RESERVATIONS FOR TWO

As recorded by Dionne Warwick and Kashif

TENA CLARK
NATHAN EAST
GARY PRIM

It's been so long
Since I last saw you
We're always runnin'
No time for lovin'
Let's take some time
To know each other again
You know I'll miss you
You're my best friend.

I don't wanna lose you
You're the one I'm livin' for
And I need you here beside me
Can't be without you anymore.

Let's make reservations for two
This is just between me and you
There will be no standin' in line

'Cause baby tonight you're mine.

We'll unplug the phones
Turn the lights down low
Hold each other tight
And take it real slow
I want you to myself
To share with no one else
Make each moment last
Forever and ever and ever.

We'll pretend we're on an island
All alone just you and me
Where no one will ever find us
There's no place I'd rather be.

Let's make reservations for two
This is just between me and you
There will be no standin' in line
'Cause baby tonight you're mine.

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SPECIAL WAY

As recorded by Kool & The Gang

RONALD BELL
JAMES TAYLOR
GEORGE BROWN
DWANIA KYLE
KENDAL STUBBS

Here we are
Back in love again
This time unlike before
You and I
Giving so much more
Learning what it means
To really love someone
To trust in love
Sharing life as one
In a special way.

Time be still
Listen to my heart
It's beating strong and clear
And so fast
Yes it's love you know
Filling empty days
That now seem long ago

We found love
Trusting each other
In a special way
(In a special way)
Yes I wanna love you
More and more each day
In a special way.

I know miracles do come true
The moment I layed my eyes on you
So beautiful
That love has shown us that special way
To love to hold each other
In a special way
Special way.

Ooh yes I wanna love you
More and more each day
In a special way
Yes I wanna love you
More and more each day
In a special way
Yes I wanna love you
More and more each day
In a special way.

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I LIVE FOR YOUR LOVE

As recorded by Natalie Cole

PAM RESWICK
STEVE WERFEL
ALLAN RICH

Stand up on your own
That's what they tell me, tell me,
tell me
You can make it alone
But where does it say
I have to move far away from
you
To prove I'm strong
Oh when all it really proves
Is I'm lonely without you
And loneliness has to be wrong.

I live for your love
Ev'ry day ev'ry minute
I live for your love
Got one life want you in it
I live for your love
I admit it
I live for your love.

Wake up with no one to kiss
Sometimes I wonder, wonder,
wonder

If I just exist
I know I've got people I could
see
Places I could be
And friends who call
Oh but what good does it do
There's no substitute for you
I want you or nothing at all.

I live for your love
Ev'ry day ev'ry minute
I live for your love
Got one life want you in it
I live for your love
I admit it
I live for your love and your
kisses
And oh how I'm missin' your
sweet tender touch
I need you so much
That I just can't go on anymore
What I would give for 'cause
darling.

I live for your love
Ev'ry day ev'ry minute
I live for your love
Got one life want you in it
I live for your love
Ev'ry day ev'ry minute
I live for your love
Got one life want you in it.

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REBA McENTIRE

Always Trying To Improve

by Holly Gleason

When Reba McEntire sings people listen. They can't help it. After all, McEntire's range, control and phrasing have helped her sweep Female Vocalist Of The Year awards from every possible organization that recognizes excellence in country music.

When country music moved back to the traditional from its Urban Cowboy phase, McEntire was there as the lone woman who stood by her music and refused to compromise. For her, there was only one kind of country worth singing and the sudden success of *My Kind Of Country*, *Whoever's In New England* and *What Am I Gonna Do About You* proved McEntire was right.

But, there was another, far more important reason that people identify with the spunky redhead. Movements and trends are for music critics and record companies. For people who enjoy the music, all the hype in the world doesn't amount to a trail of dust.

Instead, Reba McEntire looks for songs that everybody can relate to. Then she sings them with such intimacy; you'd think she was confiding in a close friend instead of making a record for the whole world to hear.

"Well, I don't think I'm any different than anybody else," McEntire explains in her southwestern twang. "So, if I'm looking for songs I can relate to, I'd think that other people would be able to relate to them, too. So, it's something I'm aware of --but, not something I really have to think about."

McEntire, who competed on the rodeo circuit at one point growing up, embodies all the quality of someone you'd have a cup of coffee with at work. Consequently, there are a lot of people outside the world of country music who are picking up on the Stringtown, Oklahoma native's honest style.

"I get all sorts of people coming up to me — doctors, lawyers, nurses, college students, secretaries. I'd like to think that my music is the kind of



thing those people can relate to.

"And, of course, the video we did for 'Whoever's In New England' really helped open up new territory. It was on VH-1 and some of the movie channels on cable, so I think the visual helped people who might not be big music fans relate to the songs.

"I've had several people come up to me who've said, 'I watch a lot of

TV, but would never think to turn on a radio. Then I saw your video and, well, it made me want to hear your record.' I have people tell me it's the only album they've bought in a couple years and I think that's quite a compliment."

False humility is something many artists can call up in an instant. But Reba McEntire only has one mode — truthful. Consequently, her answers



MCENTIRE

tend to be short, direct and to the point. Mincing words isn't her specialty, singing is.

After making her official debut by singing "Jesus Loves Me This I Know" for a nickel when she was six in a hotel lobby the family was staying at on the rodeo circuit, McEntire set her sights on a career in the music business. But to be practical, she also enrolled at Southeastern Oklahoma State University to study elementary education.

In 1974, though, McEntire was invited to sing the National Anthem at the National Rodeo Finals in Oklahoma City. It was here that she caught the attention of Red Steagall.

Steagall called Reba's mother a month later, urging her to bring Reba to Nashville to cut a demo tape. That tape earned her a contract with Mercury Records. From there, she's weathered the long, often frustrating, climb to the top.

Though two limiters were needed to capture the fiery young woman's voice (most singers don't need them at all), it would take the 1986 CMA Entertainer Of The Year time to figure out how to best harness her own skill. As the '80s wore on, she moved to MCA Records and slowly began taking control of her music.

"You're always improving," she says modestly when asked about her expanding role. "I had to learn first and it took me the years I was with Mercury with Jerry Kennedy, a very good teacher, and Norro Wilson and Harold Shedd when I got to MCA to really start to feel confident about what I was doing."

"Then when I felt I was ready, I went to (label head) Jimmy Bowen and told him I wanted to get more involved with the music. He asked me what I wanted to do and I said I'd like to really get out there and find the songs I'm gonna sing. He told me to go ahead and try it. Obviously I did okay because he's still letting me do it."

If anything, McEntire's involvement was the catalyst to her current success. Granted, nobody sings like her. For a long time McEntire was stuck singing mediocre material about, well, about not much of anything.

When McEntire took the helm, the songs became more personal; they were closer to real life. Having hit close to where people live, the public responded.

"It's definitely more me. It's much more honest than a lot of what I was singing about before. But, there's something else to it, too."

"I think I've made a conscious effort to record more for women. It is the women who buy the tickets, the records and the music for the house. But even more importantly, I think women are very special and I want to sing for 'em, to make 'em realize they're special."

To take her goal even farther, *What Am I Gonna Do About You*, Reba's most recent album, deals with abandoned relationships and coping with loneliness. But, it also takes on the issue of wife beating in a no-nonsense, yet non-confrontational way.

"The Stairs" is a song where the woman never comes out and says outright that her husband beats her and just keeps retreating to the refrain that she fell down the stairs again. It's a powerful song that rises and falls as the woman's story unfolds and it may well be one of McEntire's most powerful performances yet.

"I don't think anyone has the right to hit you because you're smaller," says McEntire flatly. "Women were not put here to be some man's punching bag. I'd like to think this song might help some woman who's stuck in a bad situation see what's happening for what it is, and make some changes for the better."

"Women have to realize that God created them and made them special. They're different and should be treated nicely and with respect. I don't think that's too much to expect."

Of course, don't look for McEntire to shrink away from anything because she's a woman, either. At home on the ranch, Reba's just as likely to be out feeding the cattle, fixing fences or doing whatever else needs to be done.

"I don't think there's anything I can't do because I'm a woman," she says. "I'm just as good and just as capable as anybody else, male or female. I don't think being a woman means you can't do anything. Maybe that's why I've done with my career what I have."

She may have a point. Neither a hardcore feminist nor a totally helpless woman, Reba McEntire offers an example people everywhere can relate to. She does what she needs to and she doesn't make a big fuss about it.

Instead, she reinvests the energy into her music and her performances. McEntire is someone who's always trying to improve, to be better and to give her fans more.

"What else can I do?" she asks as she gets ready for another rehearsal. "Or what else would I want to?"

COUNTRY SECTION



Harry Landen Photography

64/Bed Of Roses
58/Boogie Back To Texas
51/Callin' Your Bluff
62/Cryin' Shame
60/Five Generations Of Rock
Country Wilsons
64/Green Eyes (Cryin' Those Blue Tears)
56/I Can't Get Close Enough
62/I Prefer The Moonlight
56/I'm Tired
54/In Dreams
60/I've Got Ways Of Making You Talk
53/Just Lovin' You
57/Lyin' In His Arms Again
60/Maple Street Mem'ries
54/Modern Times
64/Now You're Talkin'
52/One Step Forward
56/Rings Of Gold
52/Somewhere South Of Macon
58/Still Within The Sound Of My Voice
53/That's My Job
52/Twinkle, Twinkle Lucky Star
57/Unconditional Love
62/Wheels

55/You Can't Blame The Train

64/You Lay So Easy On My Mind



50 SONG HITS

CALLIN' YOUR BLUFF

As recorded by Rattlesnake Annie

MAX D. BARNES
LONNIE MACK

Say you're goin' home to mama
You been tellin' that story for
years
Now you said it for the very last
time
Now you're leavin' out of here
I'm callin' your bluff.

I'm callin' your bluff
I'm callin' your bluff
I'm callin' your bluff
You've been struttin' your stuff
Long enough
Well I'm callin' your bluff.

Don't you ever get tired of
complaining
The front door swings both
ways
Don't see nobody twistin' your
arm
Or beggin' you to stay
I'm callin' your bluff.

I'm callin' your bluff
I'm callin' your bluff
I'm callin' your bluff
If it's really that rough
Well come on hot stuff
I'm callin' your bluff.

Won't break my heart if you
leave me
You don't love me I've been told
I know a lot of good lookin' fun
lovin' men
So go ahead and hit the road.

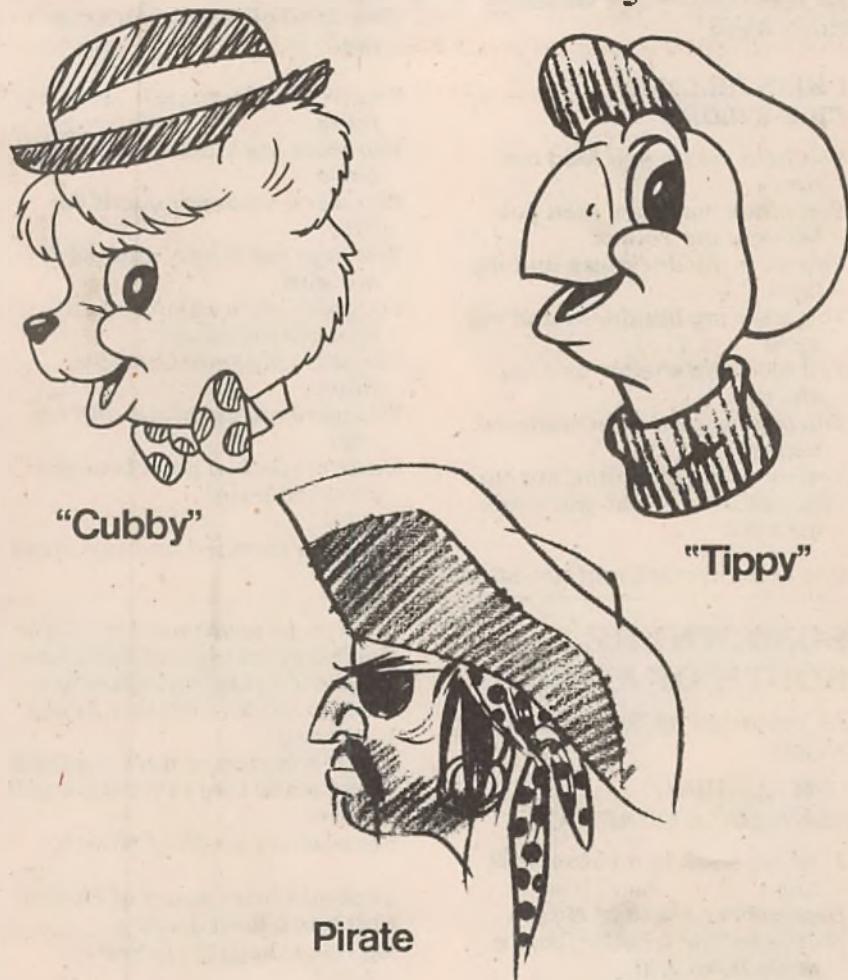
I'm callin' your bluff
I'm callin' your bluff
If the goin's too rough
Well that's just tough
I'm callin' your bluff.

I'll drive you to the station
So get yourself in gear
Don't need no long-faced back
talkin' man
Just a-flappin' his lips around
here.

I'm callin' your bluff
I'm callin' your bluff
So get off your duff
And pack up your stuff
I'm callin' your bluff.

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ONE STEP FORWARD

As recorded by the Desert Rose Band

CHRIS HILLMAN
BILL WILDES

You held me up you held me down
You made me crazy then you brought me 'round
You were my darkness and my light
You were my blindness and my sight
You were my shelter and my storm
You left me cold then made me warm
You were my fever and my cure
You made me doubt you made me sure.

One step forward and two steps

back
Nobody gets too far like that
One step forward and two steps back
That kind of dance can never last.

You were my hope you were my fears
You were my laughter and my tears
You were my destiny and my fate
You kept me movin' and made me wait
You were my weakness you brought me power
You were my thorn and the flower
You were my sunshine and my rain
Made me feel so good brought so much pain.

One step forward and two steps back

Nobody gets too far like that
One step forward and two steps back
That kind of dance can never last.

We were never really meant for each other
We were never really meant to last
And in the years that we danced together
For each step forward We took two steps back.

One step forward and two steps back
Nobody gets too far like that
One step forward and two steps back
That kind of dance can never last.

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SOMEWHERE SOUTH OF MACON

As recorded by Rattlesnake Annie

JIM RUSHING
MARSHALL CHAPMAN

I cut my teeth in a cotton mill town
Somewhere south of Macon
Mama fed me a bottle from a moonshine still
To wash down the beans and bacon
Papa worked the night shift
Mama worked day
Never dreaming one day
I'd turn and walk away
Turn and walk away
From that cotton mill town
Somewhere south of Macon.
Mama told me not to let my petticoat show

North east south west of Macon
Don't ever let my feelings show
'Cause it'd ruin my reputation
I took a walk in the woods one Sunday
The world turned dark and still
I first made love in a cotton mill town
Somewhere south of Macon.

That mill town south of Macon
Still has a hold on me
My folks they feel forsaken Lord
But me I'm feelin' free
I'd rather roam and ramble
And live until I die
Than to spend my life
As a mill man's wife
Too tired to wonder why.

I'm gonna slip into my calico dress
And go down to the greyhound station

Gonna lay my hard earned dollar down
For a one-way destination
I'm gonna tell the late night driver
Mister won't you take it slow
While I wave farewell to that cotton mill town
Somewhere south of Macon.

That mill town south of Macon
Still has a hold on me
My folks they feel forsaken Lord
But me I'm feelin' free
I'd rather roam and ramble
And live until I die
Than to spend my life
As a mill man's wife
Too tired to wonder why.

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TWINKLE, TWINKLE LUCKY STAR

As recorded by Merle Haggard

MERLE HAGGARD

Twinkle, twinkle lucky star
Can you send me luck from where you are
Can you make a rainbow shine that far
Twinkle, twinkle lucky star.
Can you really make a wish

come true
And do you shine just a chosen few
Is it over have I gone too far
Twinkle, twinkle lucky star.

Like two ships on the ocean we drifted apart
And you found an island at sea
I'm still adrift with this pain in my heart
Won't you send her sweet love back to me.
Twinkle, twinkle lucky star.

Like two ships on the ocean we

drifted apart
And you found an island at sea
I'm still adrift with this pain in my heart
Won't you send her sweet love back to me.

Twinkle, twinkle lucky star
Can you send me love from where you are
Can you make a rainbow shine that far
Twinkle, twinkle lucky star.

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JUST LOVIN' YOU

As recorded by The O'Kanes

JAMIE O'HARA
KIERAN KANE

If I could be anyone that I wanted to be
I'd be me just lovin' you
If I could go anywhere see what I wanted to see
I'd see me just lovin' you
Loving you, loving you just lovin' you
If I had one star that I could make a wish on tonight
I'd say I'm alright just lovin' you.

As long as you say that you'll

be mine
And that we never will part
My days will be filled up with sunshine
And I'll have this song in my heart.

If I could be anyone that I wanted to be
I'd be me just lovin' you
If I could go anywhere see what I wanted to see
I'd see me just lovin' you
Loving you, loving you just lovin' you
If I could be anyone that I wanted to be
I'd be me just lovin' you.

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THAT'S MY JOB

As recorded by Conway Twitty

GARY BURR

I woke up crying late at night
When I was very young
I had dreamed my father
Had passed away and gone
My world revolved around him
I couldn't lie there anymore
So I made my way down the mirrored hall
And tapped upon his door.

And I said daddy I'm so afraid
How will I go on with you gone
that way
Don't want to cry anymore
So may I stay with you.

And he said that's my job
That's what I do
Everything I do is because of
you
To keep you safe with me
That's my job you see.

Later we barely got along
This teenage boy and he
Most of the fights it seems were over
Different dreams we each held for me
He wanted knowledge and learning
I wanted to fly out west
I said I could make it out there
If I just had the fare
I've got half will you loan me the rest.

And I said daddy I'm so afraid
There's no guarantee in the plans I've made
And if I should fail

Who will pay my way back home.

And he said that's my job
That's what I do
Everything I do is because of
you
To keep you safe with me
That's my job you see.

Every person carves his spot
And fills the hole with light
And I pray someday
I might light as bright as he.

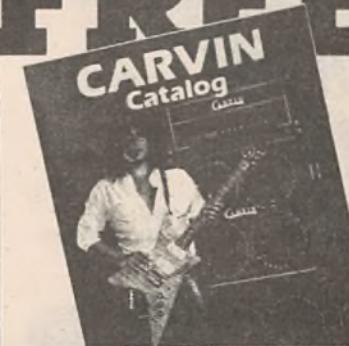
I woke up early one bright fall day
To spread the tragic news
After all my travels I settled down
Within a mile or two
I make my living with words and rhyme
And all this tragedy
Should go into my head and out instead
As bits of poetry.

But I say daddy I'm so afraid
How will I go on with you gone
this way
How can I come up with a song
To say I love you.

That's my job
That's what I do
And everything I do is because
of you
To keep you safe with me
That's my job you see
Everything I do is because of
you
To keep you safe with me.

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IN DREAMS

As recorded by Roy Orbison

ROY ORBISON

A candy colored clown they call
the sandman

Tiptoes to my room ev'ry night
Just to sprinkle stardust and to
whisper
Go to sleep ev'rything is alright.

I close my eyes then I drift away
Into the magic night
I softly say a silent prayer
Like dreamers do
Then I fall asleep to dream my
dreams of you.

In dreams

I walk with you

In dreams

I talk to you

In dreams

You're mine all the time
With you ever in dreams
In dreams.

But just before the dawn
I awake and find you gone
I can't help it, I can't help it if I
cry

I remember that you said
goodbye

It's too bad that all these things
Can only happen in my dreams
Only in dreams
In beautiful dreams.

I close my eyes then drift away
Into the magic night
I softly say a silent prayer
Like dreamers do
Then I fall asleep to dream my
dreams of you.

In dreams

I walk with you

In dreams

I talk to you

In dreams

You're mine all the time
With you ever in dreams
In dreams.

But just before the dawn
I awake and find you gone
I can't help it, I can't help it if I
cry

I remember that you said
goodbye

It's too bad that all these things
Can only happen in my dreams
Only in dreams
In dreams.

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MODERN TIMES

As recorded by Johnny
Paycheck

GLENN SUTTON
CARL JACKSON

I remember mama
Almost leavin' daddy
It was the year the crops all
failed

But she got down her Bible
And they got back together
The good Lord put the wind
back in their sails.

I can almost see the sawmill
Where my brother almost got
killed
And worked like hell for fifty
cents a day
We all went to church on
Sunday
We were proud of bein' country
And always spoke well of the
U.S.A.

But things are not the same in
modern times
The way this world has
changed is such a crime
I'd give all I own for the family
and the home
The way I knew it back before
these modern times.

I just can't keep from wishin'
I was on a creek bank fishin'
Or hunting squirrels down in
the bottom land
Or just sittin' in the porch swing
Hearin' mom and dad sing
Hold to God's unchanging hand.

I'm so tired of city livin'
Traffic and tall buildings
I long to go back to the good old
days
I'd spend my last quarter
For a drink of cold well water
Out back of that old shack
where I was raised.

But things are not the same in
modern times
The way this world has
changed is such a crime
I'd give all I own for the family
and the home
The way I knew it back before
these modern times.

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YOU CAN'T BLAME THE TRAIN

As recorded by Don McLean

TERRI SHARP

Well I got crazy yesterday
And I called her to say
Please baby won't you come
home tonight
I can't even trust my brain
To get my heart in from the rain
I know that girl's a hurricane in
her own right
Then early this morning
After she was goin'
I sat there in my chair all alone
Well I called my friend cryin'
And asking him why
That girl was always doin' me
so wrong.

He said when the gates are all
down
And the signals are flashin'
The whistle is screamin' in vain
And you stay on the tracks
Ignoring the facts
Well you can't blame the wreck
on the train
No you can't blame the wreck on
the train.
(Repeat)

Well how many times
Have I promised myself
Not to do the same thing as
before
I swear I will leave it alone
And believe it
Then I'll turn around and do it
some more
Well fool me one time
And it's shame on you
Fool me twice
And it's shame on me
That's what my best friend
warned me
When I called him this morning
And then he reminded me.

He said when the gates are all
down
And the signals are flashin'
The whistle is screamin' in vain
And you stay on the tracks
Ignoring the facts
Well you can't blame the wreck
on the train
No you can't blame the wreck on
the train.
(Repeat)

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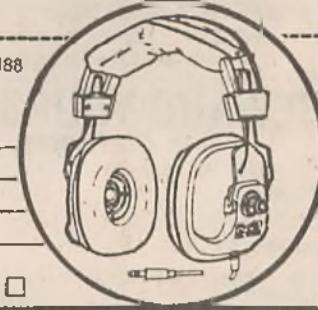
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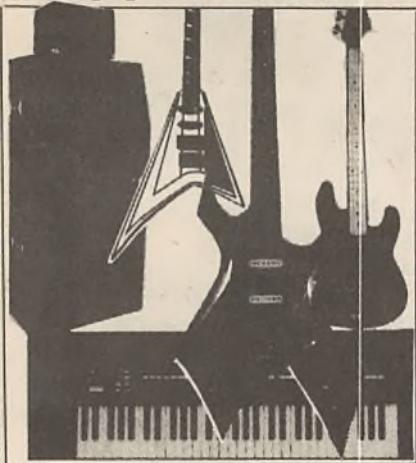
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I CAN'T GET CLOSE ENOUGH

As recorded by Exile

**SONNY LEMAIRE
J.P. PENNINGTON**

Anything

*I would give anything
If I could only show you
How strong my passion is for
you
Everytime I try to tell you
I can't find the right words to
say
No matter how hard I keep
tryin'
I just haven't found a way.*

*I can't get close enough
I can't get close enough to you
Just holdin' you tight all night
Doesn't seem to do
I can't get near enough*

*I can't get near enough of you
But you know that it's a good
kind of pain
I'm goin' through.*

Anywhere

*I would go anywhere
Right beside you
If that would prove my love for
you
Wherever you lead I will follow
It makes no difference you see
I'd do anything to make you
understand
How much you mean to me.
(Repeat chorus)*

Got to get closer

*Near enough, near enough of
you
Close enough got to get closer
Near enough, near enough of
you.*

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I'M TIRED

As recorded by Ricky Scaggs

**RAY PRICE
MELVIN TILLIS
A.R. PEDDY**

*Standin' on the corner
Of a busy street
I'm lookin' for your face
In ev'ry crowd I see
Checkin' ev'ry honky tonk
In this town
I'm tryin' to find the places
That you hang around.*

*Oh Lord I'm tired
Tired of livin' this a-way.*

*I've been waitin' on you baby
Night and day
I'm wonderin' if your love*

*Will ever come my way
My time's a-runnin' out
And I'm slowin' down
I'm tired of bein'
Just another hang around.*

*Oh Lord I'm tired
Tired of livin' this a-way.*

*There ain't no happiness
In anything I do
I find myself so lonely
When I'm not with you
What makes you just the kind
of girl
A guy will love
You've got so many others
That you're thinking of.*

*Oh Lord I'm tired
Tired of livin' this a-way.*

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RINGS OF GOLD

As recorded by Robin & Cruiser

GENE THOMAS

*I remember when you said
With this ring I thee wed
Now you've gone betrayed my
trust
Rings of gold have turned to
rust.*

*Tears can't wash away the sin
Love that's dead can't live again
Knowing there's no hope for us
Turns these rings of gold to*

rust.

*Plans we made just yesterday
Sands of time have chipped
away
Now they've crumbled into dust
Rings of gold have turned to
rust.*

*Love before was clean and pure
Never more can I be sure
You will not betray my trust
Rings of gold have turned to
rust.*

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UNCONDITIONAL LOVE

As recorded by the New Grass Revival

DON COOK
GARY NICHOLSON

People think I'm crazy
To keep on lovin' you
After all the changes
You've put me through
But they don't understand
The nature of my love
You can turn your back on me
But I will never give you up.

It's an unconditional love
I have you
And it just gets
No matter what you do
An undeniable feeling
Forever true
Unconditional love.

I don't care how long
It takes to get to you
Someday I know

I'll see my dream come true
Until I have you I've nothing but time
And I'm gonna keep on tryin'
Until I make you mine.

It's an unconditional love
I have you
And it just gets
No matter what you do
An undeniable feeling
Forever true
Unconditional love.

This is the only way to love
It comes to you when you give enough
This is the only way to love
It comes to you when you give enough
This is the only way to love
It comes to you when you give enough
This is the only way to love
It comes to you when you give enough
This is the only way to love
It comes to you when you give enough
(Repeat chorus)

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LYIN' IN HIS ARMS AGAIN

As recorded by the Forester Sisters

TERRY SKINNER
J.L. WALLACE

Lyin' in his arms again
Sayin' things that I don't mean
Makin' love while I pretend
You're the one who's holdin' me
How it hurts to think I've lied
To the one who thinks the world of me
So tonight I'll let him hold me
And tell him I love him
Lyin' in his arms again.

My heart is aching filled with pain
'Cause tonight I meant to tell him
But I put it off again
Oh I don't want it to hurt his pride
'Cause he has always been to me
A lover and a friend to me
And I just couldn't bear to see him cry.

So I'm lyin' in his arms again
Sayin' things that I don't mean

Makin' love while I pretend
You're the one who's holdin' me
How it hurts to think I've lied
To the one who thinks the world of me
So tonight I'll let him hold me
And tell him I love him
Lyin' in his arms again.

It won't be long now 'till I tell the truth
I'm gonna get my courage up
And tell him about you
This ring I'm wearin' it fits so tight
Oh you know it's chokin' me
I wish that it would set me free
Or I'll have to play pretend again tonight.

While I'm lyin' in his arms again
Sayin' things that I don't mean
Makin' love while I pretend
You're the one who's holdin' me
How it hurts to think I've lied
To the one who thinks the world of me
So tonight I'll let him hold me
And tell him I love him
Lyin' in his arms again
Lyin' in his arms again.

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BOOGIE BACK TO TEXAS

As recorded by Asleep At The Wheel

RAY BENSON

Been gone so long
I can't wait to get back home
Home to the Lone Star State
Another day I just can't wait
Look out boys I'm a-headed
your way

I've got a mind that wanders
And fifty-seven Chevrolet
Hold on tight I got a license to
fly
With the pedal to the metal
Watch me roll on by
While I.

Boogie back to Texas
Boogie back to Texas
Boogie back to Texas
Boogie back to Texas.

Rollin' out of New York,

Philadelphia, PA

Pittsburgh, Wheeling, West

Virginia on the way

Rollin' through Ohio

Gonna make it to Kentucky

Gonna make it by the morning

If I'm fast and if I'm lucky

Hold on tight I'm homeward
bound

Gonna boogie back to Austin
Back to my hometown.

I finally see the state line
starin' at me

Oklahoma City's just a memory

Fort Worth Dallas roll on by

Waco now less than fifty miles

Clear the roads I'm a-headed
that way

Gonna boogie back to Austin
'Cross the U.S. of A.

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STILL WITHIN THE SOUND OF MY VOICE

As recorded by Glen Campbell

JIMMY WEBB

Where have you gone my darling one
Are you on your own are you havin' fun
Is there someone to told
When you need it bad
Is it uncontrolled
Like the love we had
Does a day go by like a memory
Do you ever try to remember me
In an automobile or a crowded bar
Well I hope you're alright wherever you are.

And if you're still within the sound of my voice
Over some radio
I just want you to know
You were always my only choice
And wherever you go
That I still love you so
If you're still within the sound of my voice.

In the dead of night do you hear me call
Somethin's not quite right
No one's there at all

Did you make a mistake
Was it in your head
Or was it really me
Talkin' to your heart instead.

If you're still within the sound of my voice
Watchin' this video
I just want you to know
That it always made me rejoice
Just to have you so near
There's a place for you here
If you're still within the sound of my voice.

I am calling like the echo of a passing train
That cries one last time
Before it fades into the distant hills and dies
I am sending out a message
Like a ship out on the sea in distress
But only you can send a lifeline out to me.

Are you still within the sound of my voice
Why don't you let me know
I just can't let you go
If it's wrong then I have no choice
But to love you until I no longer have the will
Are you still within the sound of my voice.

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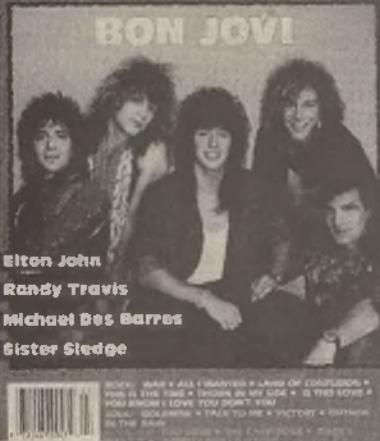
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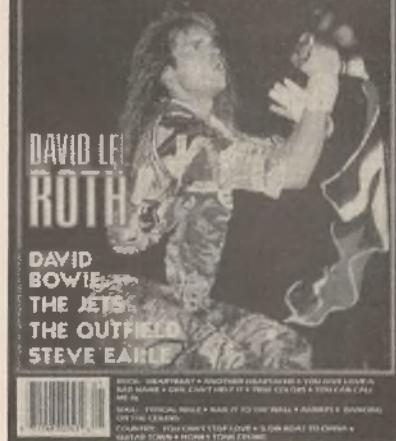
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MAPLE STREET MEM'RIES

As recorded by the Statler Brothers

DON REID

We were both nine years old
When you came to town
I remember the big Allied van
My mama went over and took
you all lunch
And my dad gave your dad a
hand
The first time I saw you was
thru the screen door
When the paper I threw missed
the porch
Lord it's been years since I
carried the news
But I still carry the torch.

Maple Street mem'ries
And cherry tree games
Summer nights and ice cream
cones
Take the red from the roses

The sun from the sky
But leave my Maple Street
mem'ries alone
Leave my Maple Street mem'ries
alone.

We played hide and seek
In the building out back
I was easy to find I admit
As the years flew away it got
harder to hide
The fact I thought you were it
Then we stood by the lilac bush
in your yard
Your pink prom gown late in
May
Your mom took our picture I
took your hand
And you took my breath away.
Maple Street mem'ries
And cherry tree games
Summer nights and ice cream
cones
Take the red from the roses
The sun from the sky
But leave my Maple Street
mem'ries alone
Leave my Maple Street mem'ries
alone.

I never go back
I don't stand in the yard
And look at your window
upstairs
In my mind I see you combing
your hair
And blowing kisses at me in the
air
Then one time at Christmas I
saw you come home
Your arms full of children that
day
And it was later that night when
I put mine to bed
I put my Maple Street mem'ries
away.

Maple Street mem'ries
And cherry tree games
Summer nights and bicycle
days
Leave me with something
My heart can take
But take those Maple Street
mem'ries away
Take those Maple Street
mem'ries away.

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FIVE GENERATIONS OF ROCK COUNTY WILSONS

As recorded by Dan Seals

JOHN SCOTT SHERRILL.
It seemed like overnight the
town of Red River
Was suddenly full of strange
men
Who wore suits in the summer
and stood on the dirt roads
Trying to hold their maps in the
wind
And some of 'em smiled and
some of 'em didn't
And none of 'em came back

again
After five generations of Rock
County Wilsons
The last fifty acres apparently
didn't
Mean a damn thing to them.
I stood on the hill overlooking
Red River
Where my mama and her mama
lay
And listened to the growling of
the big diesel cats
As they tore up the woods where
I played
And I said mama forgive me but
I'm almost glad
That you're not here today
After five generations of Rock
County Wilsons

To see the last fifty acres in the
hands of somebody
Who'd actually blow it away.
You know the bus station in the
town of Red River
Used to be the general store
But now they got a new one and
you know that's ok
If a bus is what you're looking
for
And so early one morning when
the sun cut red
I got up with the dawn
After five generations of Rock
County Wilsons
The last one just climbed on a
big old gray dog
And was gone.

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I'VE GOT WAYS OF MAKING YOU TALK

As recorded by Vicki Bird

TOM BRASFIELD
S. ALAN TAYLOR

I know you think you're
something
When you're playing hard to get
I know that you want me
But you just won't say it yet
Can't get a word out of you
I just can't seem to get through
But I've got news for you.

I've got ways of making you
talk
I've got ways of making you
speak to me
I've got ways of making you
talk
Before the night is through
You'll be saying I love you
Won't be able to shut up
I've got ways of making you
talk.
Somebody must've hurt you
Somebody must've done you
wrong
Boy I'm there to help you
Make that cat let go your
tongue
It's nothing I can't undo

If a little tenderness won't do
Might have to get rough with
you.

I've got ways of making you
talk
I've got ways of making you
speak to me
I've got ways of making you
talk
Before the night is through
You'll be saying I love you
Won't be able to shut up
I've got ways of making you
talk.

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Music, Inc., P.O. Box 121900, Nashville, TN
37212-1900.

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

GAIN UP TO 5, 10, 15 POUNDS

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

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

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

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

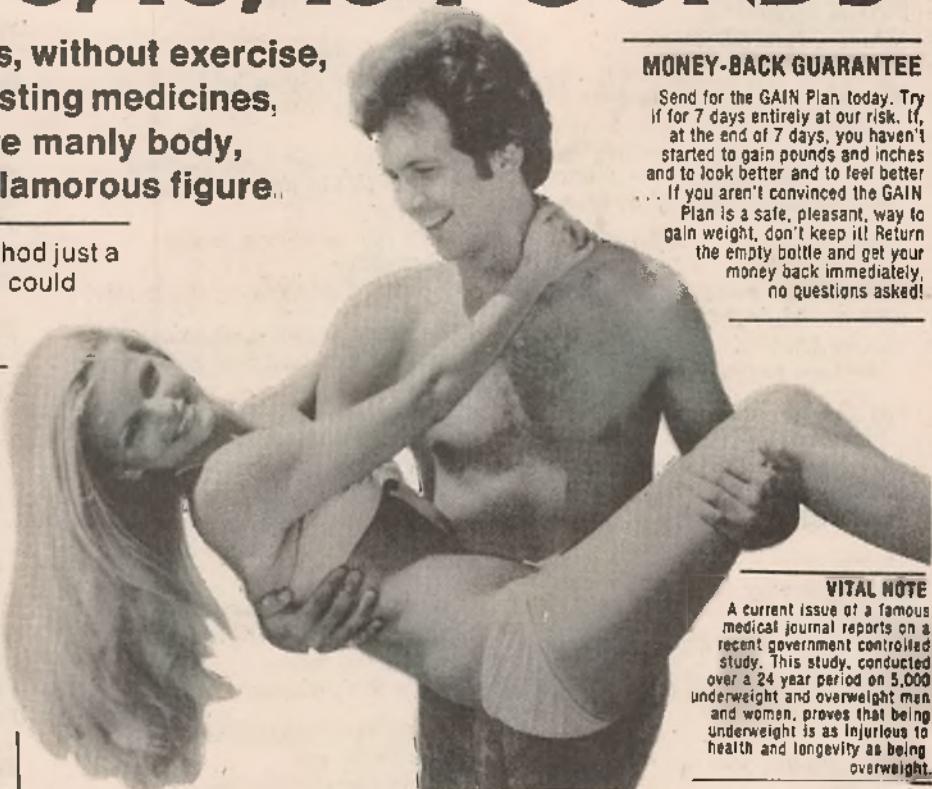
This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

HERE'S ALL YOU DO

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

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

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



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.

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

THINK OF WHAT THIS CAN MEAN TO YOU

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

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

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

HERE IS OUR OFFER...

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

Try the fabulous new GAIN Plan in your

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

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

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

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

MAIL NO-RISK COUPON TODAY

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

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

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

cash, check or money order

NAME _____ please print

ADDRESS _____

CITY _____

STATE _____ ZIP _____



... 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.

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.

I PREFER THE MOONLIGHT

As recorded by Kenny Rogers

MARK WRIGHT
GARY CHAPMAN

When tempting eyes across the room
Say to me I'd love to be with you
I'm not tempted for a moment
I just think about my woman.
When baby calls me on the phone
Telling me I need to hurry home
Well the hurryin' is easy
'Cause she's waiting up with all the love I'm needin'.

I prefer the moonlight and a blanket
And the one right little lady by my side
That's what I like

I prefer a late drive down the turnpike
With the moonlight shining so bright
Got her by my side
That's what I like.

When it's magic moment time
I prefer the moonlight
I prefer the moonlight.

The river plays a quiet song
She and I lay down and play along
She's her mother's lovely daughter
Moonlight dances on the water.

The moon is full and so am I
I look at her and feel like I could cry
But my tears contain no sorrow
'Cause I know she'll wake up by my side tomorrow.

I prefer the moonlight and a

blanket
And the one right little lady by my side
That's what I like
I prefer a late drive down the turnpike
With the moonlight shining so bright
Got her by my side
That's what I like.

Morning noon and night
When the feelings come around
Somewhere in some sky
That old moon is sure shining bright.
(Repeat chorus)

When it's magic moment time
I prefer the moonlight
I prefer the moonlight.

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WHEELS

As recorded by Restless Heart

DAVE LOGGINS

Some people are born to live alone
And go about life that way
Their home is a long stretch of blacktop
And every day's just another day
They like movin' and stayin' on the run
Tryin' to make the world stand still
It's white lines and city limit signs

Life is like an automobile
Rollin' down the highway in qualified time
That's the only way to feel.

Wheels stay under me
Stay under me
Wheels stay under me
Stay under me.

It's freedom that we all want to know
And it's an obsession for some
To keep the world in your rear view mirror
While you try to run down the sun
It's knowin' when you get where you're goin'
You're never there against your

will
It's white lines and city limit signs
Life is like an automobile
Rollin' down the highway in qualified time
That's the only way to feel.
It's a code
For livin' on the road
You try to make the world stand still
Rollin' down the highway
Rollin' down the highway.

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CRYIN' SHAME

As recorded by Michael Johnson

MICHAEL JOHNSON
DON SCHLITZ
BRENT MAHER

Baby said she's leavin'
And I don't even know why, why, why
You know she broke my heart
When she loaded up her car and said bye, bye, bye.
Sittin' all alone in this blues cafe
Wondering how we got this way
When love takes the blame

It's a cryin' shame.

Baby said she's sorry
And she never really meant to make me cry, cry, cry
She promised me forever
Now she says she could never live a lie, lie, lie.

Sittin' all alone in this corner booth
Will I ever know the truth
When love takes the blame
It's a cryin' shame.

Love takes the blame
When only the tears remain
And no one's there to hear you call
When you need them most of all.

Baby said by morning that she's probably
She'd probably be a thousand miles away way, way
She said I could forgive her
And I asked her would it matter anyway way, way.

All alone with my head bowed down
Wondering if she'll turn around
When love takes the blame
It's a cryin' shame.

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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 he showed with hundreds of dollars in as little as 45 minutes! Or use the 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 you see 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 powers of these magic words!

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

You can get any amount of money at any time you need it! I am telling you the sky's the limit as 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 7 fingers, saying "A dollar a day keeps poverty away!" She purchased a one-dollar lottery ticket.

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

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

MAGIC WORDS FOR MIRACLE HEALING!

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

Since that day, Louis has been able to heal "incurable" diseases! AND YOU CAN DO THE VERY SAME THING! This is just an average case. With this power, you can command healing, 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 lungs, treat hay fever and much more! With these words, you ask great rays of healing power to radiate your presence within every nerve and cell of your body, cleansing, awaking 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! Evelyn's only hope was to find a suitable kidney donor. She was so weak, it took two people to almost carry her in 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 need not have 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 30! Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 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—not is it black Magic. Like electricity, it is 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 mighty rays of power to impress those whom you command to bend to your will at all times. It makes other people like putty in your hands! No one can resist you! Let me show you how easily this happens!

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

You can stand alone 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—it 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 many television talk shows, and has had articles published in magazines such as *National Enquirer*, *Oculti*, *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... to affirm protection from every curse or evil influence... Say them to command divine protection, and that no evil will be able to penetrate your shield of power, and that those who would send you evil shall be powerless, and their evil shall return to them a hundredfold.

• MAGIC WORDS TO SEE INTO THE FUTURE! There is no need to blindly stumble into the future. When you say the magic words on page 62, your psychic eyes will open, and you will see actual visions of future events. Vision upon vision will flash brilliantly into your mind. If there is danger ahead, Cosmic Mind will flush 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 204, I tell you the amazing secret of Cosmic Dust: how to make it and USE it to bring good fortune, punish evil doers, and heal the sick! The 3 needed ingredients are easy and inexpensive to obtain. (You may already have them, in your kitchen or basement storage areas.) Put a level teaspoon of each in a bowl and mix well. Your Cosmic Dust is then ready to work amazing miracles for you!

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

MAIL NO RISK COUPON TODAY!

PROGRESS BOOKS, LTD., Dept. PT729L
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 \$1.95 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 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Some money-back guarantee, of course.

NAME _____

Please print

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ZIP _____

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

NOW YOU'RE TALKIN'

As recorded by Mel McDaniel

RONNY SCAIFE
PHIL THOMAS

You call me up and you tease me
On the telephone line
You say you wanna go dancin' With me tonight
Then you tell me that a drive-in

Will be all right.
(Repeat chorus)

You tell me that you want me
Your heart's beatin' fast
You say you're gonna love me
And you're gonna make it last.

And you know I love
Hearin' them things from you
Sweet words about all the things
You're gonna do.

You're always sayin' that you

like
To make my dreams come true
Now you're talkin'
Talkin' 'bout what I like
Now you're talkin'
When you're talkin' 'bout lovin' me right
Now you're talkin'
Talkin' 'bout what I like.
(Repeat chorus)

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GREEN EYES (Cryin' Those Blue Tears)

As recorded by Danny Davis and Dona Mason

KIM MORRISON
MARY FIELDER

It's not easy
Lettin' go completely
And fightin' off the jealousy
That comes with losin' you
You say you wanna be free
From the promises you made me
You wanna take the love you gave me
And give it to your someone new.

Now you got my green eyes
Cryin' those blue tears
Wishin' I could be with you tears
The whole night through
You got my green eyes
Cryin' those blue tears
Cryin' what will I do tears
Without you.

This is all wrong
Lisin' love we had for so long
Can't we try again to hold on
Instead of saying it's the end
I will free you
But baby if you ever need to
There's a trail of tears to lead you
Back into my arms again.

(Repeat chorus)

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BED OF ROSES

As recorded by R.C. Coin

STEVE GILLETTE
REX BENSON

You're that one special woman
I thought I'd never find
With the strength to be gentle
And the courage to be kind
Though it hasn't all been roses
Still I know you understand
But one of these nights when we're sharin' a dream
I'm gonna take you by the hand.

And lay you down on a bed of roses
In that peaceful shelter only love can provide
I'll lay you down on a bed of roses
And then I'll lay me down right by your side.

There's no diamond on your finger
Just a simple wedding band
I guess your knight in shining armor
Is just an ordinary man
I know I promised you a kingdom
And it's not the way we planned
But one of these nights when we're making believe
I'm gonna take you by the hand.

And lay you down on a bed of roses
In that peaceful shelter only love can provide
I'll lay you down on a bed of roses
And then I'll lay me down right by your side
And then I'll lay me down right by your side.

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YOU LAY SO EASY ON MY MIND

As recorded by Bobby G. Rice

DONALD RIIS
BOBBY G. RICE
CHARLES FIELDS

You lay so easy on my mind
Oh so easy on my mind
Whenever I need you all I have to do
Is close my eyes
You lay so easy on my mind
Yes so easy on my mind
Oh there's not a part of me that your sweet love
Don't reach to satisfy.

Everything you say and do
Finds me wanting more of you
And each moment brings to life a million dreams
Heaven's something real
It's something I can feel
When I feel your angel touch all over me.

You lay so easy on my mind
Yes so easy on my mind
Oh there's not a part of me that your sweet love
Don't reach to satisfy.

Everyday I need you more
You're the one I'm living for
And the best you'll ever give you've given me
You completely satisfy
Every need I have inside
And I pray you'll never take your love from me.

(Repeat chorus)

No there's not a part of me that your sweet love
Don't reach to satisfy.

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ORIGINAL ARTISTS

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WE HAVE IT ALL — ORIGINAL LABELS — ORIGINAL ARTISTS — ALL YOUR FAVORITES — This is why we're the most unusual record club in America and why we will soon be number one as well. You can buy any title and any artist available and still get TWO selections FOR THE PRICE OF ONE.

HERE'S HOW THE CLUB OPERATES — You pay \$10.00 to purchase our Music Club Certificate Book containing 20 coupons. Whenever you want to make a purchase:

1. You send in a coupon listing ANY two selections.
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3. Receive both selections by fast return mail.

WE PROMISE — that we will never send you a record that you do not order. Other record clubs send you a selection each month automatically — unless you send back a computer card saying not to. *We will never ever do anything like that!!*

NO FURTHER OBLIGATION — Your certificate book has 20 coupons which you redeem when and only as you wish (coupons have no expiration date). We figure you will buy records in the future so why not get TWO FOR THE PRICE OF ONE!

BONUS HOT HITS CATALOG — Although you can order any titles available at any record store — as a bonus we send you our Hot Hits Catalog, listing top of the chart albums, cassette tapes, and compact discs.

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CD'S AND BLANK VIDEO CASSETTES ARE ALSO AVAILABLE — Again, any compact discs that are available at any record store can be ordered as well as blank video cassettes — any manufacturer — any grade — all at TWO FOR THE PRICE OF ONE!



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I am enclosing my check or money order for \$10.00. Please send me one MUSIC CLUB CERTIFICATE BOOK containing 20 coupons redeemable; TWO SELECTIONS FOR THE PRICE OF ONE with one coupon. (Residents of Florida add 5% sales tax)

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- SEND ME TWO BOOKS FOR \$17.50.
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SH488

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

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

Dear Friend:

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

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

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

CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

FUN POWER—TOO!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

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



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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

— MAIL NO RISK COUPON TODAY! —

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