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SONG HITS

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GLADYS
KNIGHT
& THE PIPS



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SOMEONE • RHYTHM OF LOVE • I NEED A MAN • (Sittin' On) THE DOCK OF
THE BAY • HEART TURNS TO STONE •

HEAVY METAL: SAVE YOUR LOVE • ANGEL • HYSTERIA • THE WAIT •
GETTIN' BETTER (Everyday) • GIVE ME ALL YOUR LOVE •

SOUL: RAINY NIGHT • L

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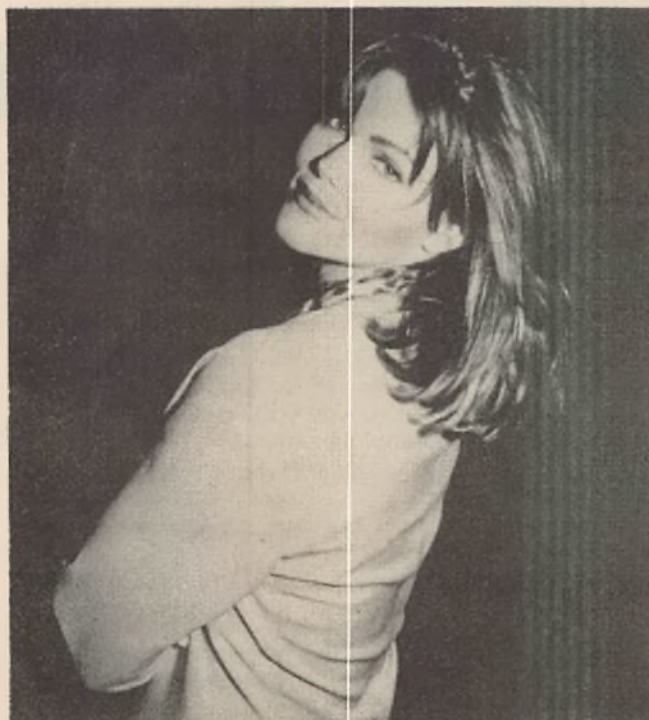
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BELINDA CARLISLE



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 33/Border, The
 18/Coming Up You
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 5/(Sittin' On) Dock Of The Bay,
 The
 11/Don't Shed A Tear
 29/Ever Since The World Began
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 6/Heart Turns To Stone
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 11/Rock Of Life
 29/Say You Will
 19/She's Like The Wind (From The
 Motion Picture *Dirty Dancing*)
 32/Shoot High Aim Low
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DAVID LEE ROTH

Neil Zlotower

I FOUND SOMEONE

As recorded by Cher

**MICHAEL BOLTON
MARK MANGOLD**

Don't you know
So many things they come and
go
Like your words that once rang
true
Just like the love I thought I
found in you
And I remember the thunder
Talkin' 'bout that fire in your
eyes
But you walked away when I
needed you most.

Now maybe baby, maybe baby
I found someone
To take away the heartache
To take away the loneliness
I've been feelin' since you've
been gone
Since you've been gone.

Dry your eyes
I never could bear to see you cry
Someday your love will shine
through
Show ya the feelin's that ya
never really knew
But baby don't ya lose that
thunder
Talkin' 'bout that fire in your
eyes
You're lookin' at me but ya still
don't believe.

Now maybe baby, maybe baby
I found someone
To take away the heartache
To take away the loneliness
I've been feelin' since you've
been gone
Since you've been gone.

Too long on the border line
Wonderin' if your love was
really mine
But you left me with open eyes
And when I realized.

Baby
I found someone
To take away the heartache
To take away the loneliness
I've been feelin' since you've
been gone
Since you've been gone.

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JUMP START

As recorded by Jethro Tull

IAN ANDERSON

In the dark of the city
backwoods
Something stirs then slips away
Law and order in darkness
Knightsbridge
Crime and punishment at play.

Hey Mr. Policeman won't you
come on over
Hook me up to the power lines
of your love
Jump start or tow me away
Jump start or tow me away.

And through the bruised
machinery
The smoking haze of industry
Another day with ball and chain
I do my time then home again.

Hey Mrs. Maggie won't you come
on over
Hook me up to the power lines
of your love
Jump start or tow me away
Jump start or tow me away.

Well should I blame the officers
Or maybe I should blame the
priest
Or should I blame the poor
soldier
Who's left to make the most
from least.

Hey Jack Ripper won't you come
on over
Hook me up to the power lines
of your love
Hook me up to the power lines
of your love
Jump start or tow me away
Jump start or tow me away.

You can blame the newsman
Talking to you on the satellite
TV
And if you're fighting for your
shipyards
You might as well just blame the
sea.

Hey Mr. Weatherman come on
over
Hook me up to the power lines
of your love
Jump start or tow me away
Jump start or tow me away.

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(Sittin' On) THE DOCK OF THE BAY

As recorded by Michael Bolton

**STEVE CROPPER
OTIS REDDING**

Sittin' in the mornin' sun
I'll be sittin' when the evenin'
comes
Watchin' the ships roll in
Then I watch 'em roll away
again.

I'm sittin' on the dock of the bay
Watchin' the tide roll away
Sittin' on the dock of the bay
Wastin' time.

Left my home in Georgia
Headed for the Frisco Bay
I had nothin' to live for
Looks like nothin's gonna come
my way.

I'm just gonna sit on the dock of
the bay
Gonna watch the tide roll away
I'm sittin' on the dock of the bay
Wastin' time.

Looks like nothin's gonna
change no
Everything, everything remains
the same
I can't do what ten people tell
me to do
So I guess I'll remain the same
yeah.

Looks like nothin' ever gonna
change
Lord everything remains the
same
I can't do what ten people me to
do
So I guess I'll remain the same.

I'm sittin' here restin' my bones
And this loneliness won't leave
me alone
Two thousand miles I roam
Just to make this dock my home
Now I'm just gonna sit on the
dock of the bay
And watch the tide roll
Gonna watch the tide roll away
On the dock of the bay
Wastin' time.

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HEART TURNS TO STONE

As recorded by Foreigner

**M. JONES
L. GRAMM**

The days and nights
You sit around wondering
Where can she be
You're hoping that she will
appear out of nowhere
But you fail to see.

All the hurt inside
The wounded pride
Ooh what she went through for
you
You cheated and lied
As her love slowly died
And her heart just broke in two.

When she was with you all
along
Behind you right or wrong
She tried to hold on, hold on
But you went too far

And she's gone.

And now it's over
And her heart turns to stone
No time for pity
When her heart turns to stone
She cries a little
As her heart turns to stone
She's that kind of woman
She'll do fine on her own.

What you thought was a game
A game you were winning
Wouldn't go your way
Now you've lost what you had
And you're back to beginning
It's the price you have to pay.

When she was with you all
along
Behind you right or wrong
She tried to hold on, hold on
But you went too far
And she's gone.

And now it's over
And her heart turns to stone
No time for pity
When her heart turns to stone
She cries a little

As her heart turns to stone
She's that kind of woman
She'll get by on her own.

She hides the pain
But her heart turns to stone
No time for pity
When her heart turns to stone
She cries sometimes
As her heart turns to stone
She's that kind of woman
She'll get by on her own
Yeah it's over
And her heart turns to stone
Don't look for pity now
When her heart turns to stone
Listen to her cry
Listen to her cry
She's a woman now
Ooh it's a sad thing to see
To see a heart turn to stone
The heart of a woman
A heart turned to stone.

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FATHER FIGURE

As recorded by George
Michael

GEORGE MICHAEL

That's all I wanted
Something special something
sacred
In your eyes
For just one moment
To be bold and naked
At your side.

Sometimes I think that you'll
never
Understand me
Maybe this time is forever
Say it can be.

That's all you wanted
Something special someone
sacred
In your life
Just for one moment
To be warm and naked
At my side.

Sometimes I think that you'll
never
Understand me
But something tells me together
We'd be happy.

(Baby)
I will be your father figure

(Oh baby)
Put your tiny hand in mine
(I'd love to)
I will be your preacher teacher
(Be your daddy)
Anything you have in mind
(It would make me)
I will be your father figure
(Very happy)
I have had enough of crime
(Please let me)
I will be the one who loves you
'Til the end of time.

That's all I wanted
But sometimes love can be
mistaken
For a crime
That's all I wanted
Just to see my baby's
Blue eyed shine
This time I think that my lover
Understands me
If we have faith in each other
Then we can be strong.

I will be your father figure
Put your tiny hand in mine
I will be your preacher teacher
Anything you have in mind
I will be your father figure
I have had enough of crime
I will be the one who loves you
'Til the end of time.

If you are the desert
I'll be the sea
If you ever hunger
Hunger for me

Whatever you ask for
That's what I'll be.

So when you remember the ones
who have lied
Who said that they cared
But then laughed as you cried
Beautiful darling
Don't think of me
Because all I ever wanted.

It's in your eyes baby, baby
And love can't lie no
(Greet me with the eyes of a
child)

My love is always telling me so
(Heaven is a kiss and a smile)
Just hold on, hold on
I won't let you go my baby.

I will be your father figure
Put your tiny hand in mine
I will be your preacher teacher
Anything you have in mind
I will be your father figure
I have had enough of crime
So I am goinna love you
'Til the end of time
I will be your father
I will be your preacher
I'll be your daddy
I will be the one who loves you
'Til the end of time.

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70 Whitesnake



Exclusive Interview With David Coverdale

by Elianne Halbersberg

Almost a decade into the Whitesnake history, vocalist David Coverdale has finally seen his efforts pay off in the United States. While the group's various incarnations have tasted success around the world many times over, not until *Whitesnake* did well-deserved recognition on American shores become fully available. Several million copies and a few top ten hits later, the album maintains its chart-topping status, and Whitesnake (which also features bassist Rudy Sarzo, drummer Tommy Aldridge, guitarists Adrian Vandenberg and Vivian Campbell) is at last a headline act here.

Song Hits: The time between *Slide It In* (1984) and this album must have been difficult for you.

David Coverdale: Three quarters of the songs on this album were written in the spring of 1985. *Slide It In* had been a successful effort but I was anxious to get on with a new album. We packed up and went to Vancouver, expecting to release the album in December, 1985, but it was not to be. We were all ill from the cold and my guitar player got tonsillitis. We barely had the rhythm tracks down when John (Sykes), a former member of Thin Lizzy, had to return to England because of the untimely death of Phil Lynott. Then I developed a sinus infection that required surgery and it took me out for eight months. The off time was filled with extreme insecurity and anxiety, wondering if I could ever sing again; the equivalent of a carpenter faced with losing his hands. You're only as good as your latest recording and you wonder if that recording will ever come out.

SH: Whitesnake has seen numerous personnel changes in its history. How difficult is it to "start over" with new people?

DC: I'm more concerned with the music. If you can't make an instrumental statement in eight bars, then why the hell are you playing?! This album was made to walk right out of the studio and into the arenas. The

players give the best performances they ever have. When I bring a musician into one of my projects, I look for someone who will benefit from the creative experience. I work with each person on a professional basis, and if a friendship develops, then that's a bonus. I don't use Whitesnake as a vehicle for myself, but as a vehicle for the songs. I see no reason to write a good five-minute song, just to have it destroyed by fifteen minutes of someone else's expertise.

"The off time was filled with extreme insecurity and anxiety, wondering if I could ever sing again; the equivalent of a carpenter faced with losing his hands."

SH: What do you look for in musicians?

DC: People who can do justice to the material and who will always do their best work. Trust, respect, and support are imperative in any relationship. I had a concept even before I started this group. I knew that direction and straightforwardness were the most important things. It is not unusual for a group to start out great, then the individuals each feel responsible for that success. It becomes uncomfortable, egos come into play, and at that point, it's all over. It's no longer a group. The relationship has run its course and it is time to either leave with pride, or be unhappy together and lose one's dignity, which is something I refuse to do.

SH: Did you ever consider a solo career, or have you always been a team player?

DC: Whitesnake has a fixed identity, but with enough scope to breathe. I do not want this to be David Coverdale and a back-up group. I would

never stifle anyone's creativity. This is like a team. My finest hours are with Whitesnake.

SH: How much time will you spend working on a song? At some point, is it time to scrap it and move on?

DC: Songwriting is a strange jigsaw. I utilize a lot of bits and pieces. The pleasure comes in plucking something out where it did not exist; to take nothing, present it as an idea, work on it, and turn it into music that people enjoy. Even if I get stuck, I'll leave it on tape and eventually something comes up. A lot of groups just don't get together and jam any more and that's a shame, because that is where a lot of brilliant ideas come from. Lyrics, however, must flow by themselves. A melody can take three days. By comparison, a lyric might take up to six weeks. I'm not one to sit down at a typewriter and say: "Today I must write words." They must come out on their own. My most profound themes must come as naturally as the dirty lyrics... and I stand by both equally!

SH: How did the years with the Fabulosa Brothers and Deep Purple prepare you for Whitesnake?

DC: I was singing semi-professionally with the Fabulosa Brothers, only by choice, rearranging material into a rock and roll base, never making records. I sang blues because that is the music that most attracted me. There is so much more expression. The years I spent with Deep Purple were extremely valuable. I was introduced to the world of songwriting, touring, recording and working with a full-time professional band; truly one of the most important bands. Ritchie (Blackmore) and I wrote *Burn* in two weeks and I still think it sounds good. It was remarkable to see the album go triple platinum on my debut, and at the time, it was a very united, human situation. All of this was to change, unfortunately. There were too many pressures. Like any relationship, we locked upon that electric, mutual exchange at first, then suddenly you find people staying in separate hotels, becoming totally removed from the word "group." It turned into a Babylonian, hedonistic experience. We went around the world and abused it. Eventually, we stopped having fun, although not in the superficial sense. The honor of the



Whitesnake (l. to r.): Tommy Aldridge, Rudy Sarzo, Vivian Campbell, David Coverdale, Adrian Vandenberg.

name Deep Purple began to deteriorate, and in March, 1976, I left. I wanted to take Jon (Lord) and Ian (Paice) then, but inevitable circumstances prevented that from happening. I then formed Whitesnake and kept the first chapter of original members together for a long time. There was great camaraderie. But it seems that the more successful you become, the more walls there are to climb. After our first album, things got really hard. I became strong, and could finally afford the plaster to cover my bruises from the past. I divorced myself from my management company and focused upon my concept, this time with no distractions, no mind games and no egos. It's a much different circus today — there are not so many rings.

SH: How has the meaning of music changed for you over the years?

DC: I couldn't even begin to encapsulate those many feelings that music has for me; to put them into words.

Yes, there have been many different peaks in my career, but the need is so strong that I never want to come down. It's all related to expression. There is no separation between the private and professional person. I have a constant need to express myself, whether by designing album covers, writing songs, or in the physical sense of body swerves and movement onstage. It's great therapy. Should I lose that, should I turn into a bloated parody of my stage persona, then I would get out immediately. But I have found the finest outlet available to anyone and I feel very fortunate for that. The most wonderful thing in the world is to be a rock and roll musician, if you do it right, keep your eyes and ears open, and learn from each day. It's that need for communication.

SH: What are your strengths? How have they improved?

DC: In time, I hope I have improved as

a frontman, a writer of melodies, in the ability to state my point quickly. In the last four years, I have learned to present songs I can put my best into. I want to make music for the recreation of the mind and body. If I see someone's foot tap, then I know I have succeeded. It is one thing to write. Tailoring the material to oneself is another thing altogether. Nothing is as satisfying as taking something that exists in your head, introducing it to the musicians, watching it become reality, then taking it to the people. It is a beautiful process... if it works! My strength is that I can turn a stadium of 35,000 into the intimacy of a living room. I love the mutual exchange of feelings, taking them up and down a number of emotional levels. I like those grooves and moods that the stage mirrors. I want to generate that power, get the energy going to the 'nth' degree. I have all the regard in the world for our audiences. I learn from their responses and I believe that they, too, are aware of my respect and integrity.



I NEED A MAN

As recorded by Eurythmics

DAVE STEWART
ANNIE LENNOX

I don't care if you won't talk to me
You know I'm not that kind of girl
And I don't care if you won't walk with me
It don't give me such a thrill
And I don't care about the way you look
You should know I'm not impressed
'Cause there's just one thing that I'm looking for
And he don't wear a dress.
I need a man
I need a man

I need a man
I need a man.

Baby, baby, baby don't you shave your legs
Don't you double comb your hair
Don't powder puff just leave it rough
I like your fingers bare
When the night comes down I can turn it 'round
I can take you anywhere
I don't need love forget that stuff
You know that I don't care.
I need a man
I need a man
I need a man
I need a man.

I don't care if you won't talk to me
You know I'm not that kind of girl

And I don't care if you won't walk with me
It don't give me such a thrill
And I don't care about the way you look
You should know I'm not impressed
'Cause there's just one thing that I'm looking for
And he don't wear a dress.
(Repeat chorus)
I don't need a heartbreaker
Fifty faced troublemaker
Two timing time taker
Dirty little money maker
Muscle bound cheap skate
Low down woman hater
Triple crossing double dater
Yella bellied alligator.

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DON'T SHED A TEAR

As recorded by Paul Carrack

EDDIE SCHWARTZ
ROB FRIEDMAN

Can't fit nowhere
Is what you are
A white line to an exit sign
Is what you are
All that I saw in you
Now I see through.

Don't shed a tear for me
My life won't end without you
(Without you)
Long as the night will be
The sun will rise without you.

A locked door
On a candy store
Is what you are
A slim chance in tight pants
Is what you are
All that I loved you for
I wanted more.

Don't shed a tear for me
My life won't end without you
(Without you)
Long as the night will be
The sun will rise without you.

You ain't givin'
What I'm not takin'
I'm not missin'
What we ain't makin'.

All that I saw in you
Now I see through.

Don't shed a tear for me
My life won't end without you
(Without you)
Long as the night will be
The sun will rise without you
Don't shed a tear for me
My life won't end without you
(Without you)
Long as the night will be
The sun will rise without you
Oh don't shed no tears.

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THE ROCK OF LIFE

As recorded by Rick Springfield

RICK SPRINGFIELD

Big beat talk to me
Waking up blind with the house on fire.

Well I pick up my guitar
(I tune up)
I look in the mirror
It's like a stranger in my hand
(The baby is crying)
There comes a time when the boy must leave
(Get up)
And the man has to enter
For the soul to understand
(All of the changes)
As if it ain't hard enough this

life I'm living in
I was caught with my guard down
When the world came knocking.
I feel the big beat
The rock of life
Big beat talk to me
I hear the back beat
The rock of life
Waking up blind with the house on fire.

Is it something in my head
(Look up)
Or the time of season
Or the little boy in my hands
(Must be a reason)
Yeah there's new meaning in my life
(A shake up)
But there's pain and confusion
And I'm trying to understand

(All of the changes)
I've been cut so deep but I can't make it bleed
I was caught with my head in the sand
When the world came knocking.
I feel the big beat
The rock of life
Big beat talk to me
I hear the back beat
The rock of life
Waking up blind with the house on fire.
It ain't no perfect life
This one I'm living in
And I was caught with my guard down
When the world came knocking.
(Repeat chorus)

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Concert Review



by Tom Lounes

There are rock 'n' roll concerts and there are unmitigated rock 'n' roll events.

Pink Floyd's four-day stopover at Chicago's Rosemont Horizon auditorium proved without a doubt to be the latter. Despite the legal entanglements initiated by former member, Roger Waters, over the ownership rights to the band's famous moniker, the three remaining members of the group proved to be worth their meddle, if you'll pardon the pun.

The media-fueled split between Waters and the others seemed to also split the once mighty legion of fans. Some have remained loyal to the exiled Waters, while others have stood firm with the group, believing that "the show must go on!"

The poison pens of several leading music critics were wagering that Pink Floyd minus Waters was destined to an embarrassing failure. You would think these guys might have learned from their likewise predictions of Van Halen following the departure of one David Lee Roth.

Like Van Halen, the Floyd boys have proven that one man does not a great band make. As influential and important as Waters may have been to the act, there is no denying the capable talents of stellar guitarist David Gilmour, drummer Nick Mason, and keyboardist Richard Wright. Together with female backing vocalists and magnificently proficient support musicians, the trio dazzled the masses and delivered the goods in a very big way.

Armed with considerable new material from their latest vinyl venture, *A Momentary Lapse Of Reason*, the group is again exploring the musical territory that they first pioneered with their now classic 1973 release, *Dark Side Of The Moon*. The lack of Waters is noticeable only due to the large doses of instrumental work that lies in the grooves of the newest release. While not as conceptual in its overall approach as some of the latter day Floyd projects, such as *The Wall* or the depressing *Final Cut*, the newer material allows the players to stretch out a bit more musically, and is a refreshing break from the further explorations into the paranoid recesses of Waters' mind.

Pink Floyd has returned with a vengeance, delivering to a new generation of rock fans, a taste of the music that brought them to the larger-than-life status that they enjoy today. With a stage filled with smoke machines, laser lights, special effects and elaborate props, there was no room to present a support group; giving the fans exactly what they had paid their ticket price for — nearly three

hours of pure, unadulterated Pink Floyd.

Presented in two sets, each just under 90-minutes, the group gave equal time to their oldest and newest fans by liberally spanning their immense catalogue of material.

Aside from opening with a powerful delivery of "Shine On You Crazy Diamond", which had the crowd on their collective feet in an instant, most of the first set was dominated by music from *A Momentary Lapse Of Reason*, the first new band product in four years.

Aided with well-produced video clips shown via rear-projection onto a huge circular screen, the new material sprang to life as the eager Midwest audience gobbled it up. Highlights of this first set came with strong renditions of the chart-topping single, "Learning To Fly", the political "Dogs Of War", and the chilling "Sorrow", which featured a scorching Gilmour guitar solo.

The second set had Gilmour, who has successfully stepped into the full-time lead vocalist position since Waters' departure, doing a commendable job of filling the void left by Waters on several of the band's older numbers. This set could be termed as a "Best Of Pink Floyd Live" segment. While the newer material drew an enthusiastic response from the masses, it was for this that they had been waiting. This was the real moment of truth that would determine whether the act could indeed carry on Water-less. They shined like a crazy diamond as memory after memory was delivered in the form of "Welcome To The Machine", "Money", "Time", "Us And Them", "Comfortably Numb", and "Another Brick In The Wall", among others.

Abetted by an unparalleled sound system (that performed well even in the cavernous Rosemont Horizon) and a spectacular stage presentation — the huge floating pig from the *Animals* tour, the crashing airplane and giant mirrored ball from the *Dark Side Of The Moon* tour, a liberal dose of lasers, lights, films, smoke and a crack team of musicians — Gilmour, Mason and Wright have made an impressive comeback and delivered the finest concert showing that this writer has seen this side of *The Wall*.

Arena rock at its very best from the masters of the craft. In view of the intensity of their live performances and the chart success of the new album and its subsequent singles, there seems to be no denying that Pink Floyd is a reborn band, which will remain a potent force in trendsetting, experimental rock for some time to come.

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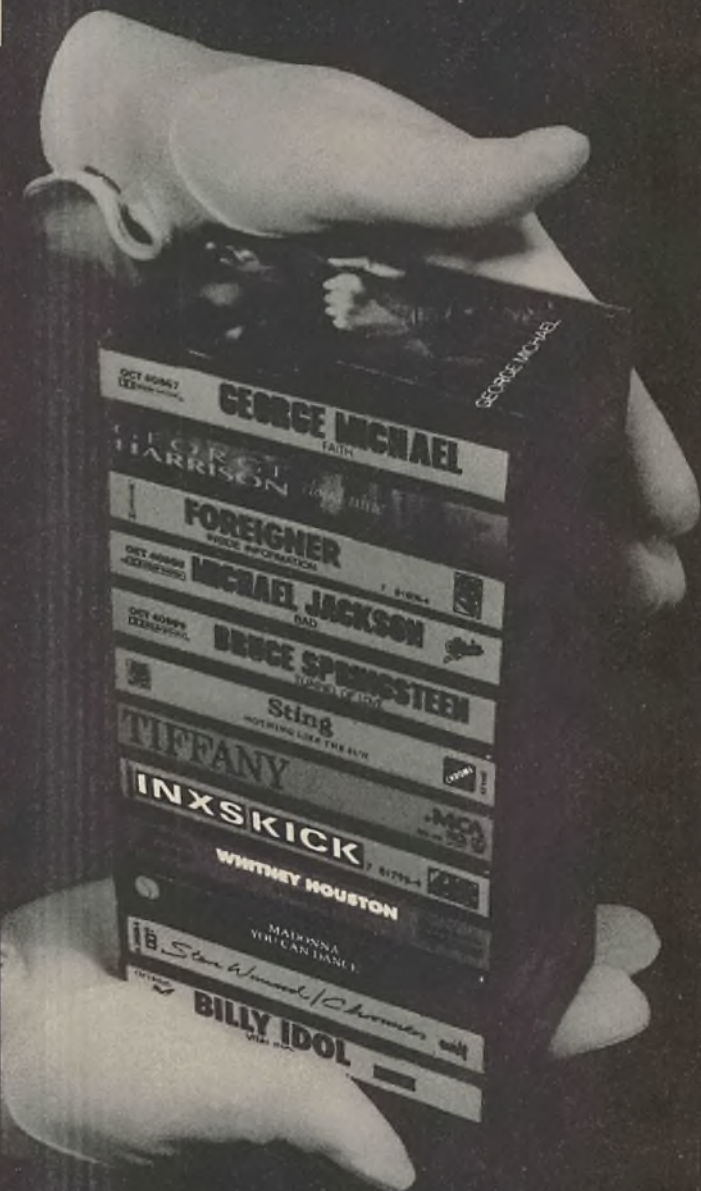
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DEF LEPPARD: *Exclusive Interview* --- *With* Phil Collen

by Elianne Halbersberg

Oblivious to the backstage noise and pre-show chaos of an Atlanta, Georgia, production office, guitarist Phil Collen settles back for yet another in the endless string of interviews that face Def Leppard: Collen, guitarist Steve Clark, bassist Rick Savage, drummer Rick Allen, vocalist Joe Elliott. Press blitzes are nothing new to the group. Each album raises yet another media onslaught, and their latest release, *Hysteria*, is bringing more of the same. But Def Leppard are good-natured young men who greet each question and answer session with the same charm and enthusiasm that they extend to fans — in person and on stage. Millions of albums and sold-out tours later, success has anything but affected them, as Collen makes clear at frequent intervals during our conversation.

Song Hits: Briefly, let's talk about the album. After the response to *Pyromania* and the tour, it must have been a challenge to face the follow-up.

Phil Collen: Oh, yeah! When we got off the tour, we weren't prepared for the studio at all, to be quite honest. It was a bit of a shock. Our last stop was Bangkok, then reality kicked us up the backside — "We've got no songs!" It was time to start writing. Then there were problems getting the producer we wanted. We were in a bit of a jam and it took four years to get out of it! But we're pleased with the way the album turned out. Next time we'll be more prepared — we're writing songs now! Of course, we'll be touring, playing everywhere, until 1989, which I love. I love traveling about; it's what I do as well in my spare time... what spare time?!!

SH: For a five-member band, everyone seems to get equal representation.

PC: That's quite easy for us to do because Def Leppard is just a band. In a lot of cases, say for instance, Bon Jovi, you've got a group named after one member to start with. Here, it's five people assembled under a group name. We also split everything five



ways; we all get a say in every single thing, even what gets released. We also find fans seem to have their different favorite members.

SH: Were you nervous about releasing *Hysteria*?

PC: We actually got over that feeling while we were recording. So much went wrong — accidents, illness, losing money — that if the album had been a total flop, it wouldn't have bothered us that much. By that time, it was, "Could anything else go wrong?" It's been a nice surprise to get a second chance, having sold three million copies in the U.S., but we still have to work very hard and always will.

SH: Can we go back in time to your first guitar?

PC: Oh, certainly! I saw Deep Purple in concert when I was fourteen. I was right at the front and got to touch Ritchie Blackmore's hand! He was the

best I had ever seen! I'm an only child, and I pestered my mom and dad until I got a Gibson for my sixteenth birthday. All I did from then on after school or work was play.

SH: Were there many opportunities as a musician?

PC: A couple of local bands, nothing much. The occasional bar gigs here and there in London. We were lucky that there were a lot of places to play, but they were real dives, where four people turn up to hear you. It was all fun, though, looking back. Then I joined Girl.

SH: What was the transition like, from Girl to Def Leppard?

PC: The main thing with this band is that we all got on so well and felt the same way about music, from Queen to Led Zeppelin to Montrose. I used to hang out with Joe before I joined Def Leppard and we knew we could work together. Since then, we've all matured as songwriters, the different ideas, and getting better as individual musicians and as a band.

SH: You've mostly been in two-guitar situations?

PC: Yeah, both in Girl and Def Leppard. It's really easy for Steve and me because our playing is so drastically different, sound-wise. We listen to different types of music, have different influences, so it's something we never have to think about in terms of who does what. It all sorts itself out with no egos. Steve was classically trained and he likes to bring out that side. I just learned from listening to records. In fact, when I was learning to play, I preferred jazz, and that still is strong for me.

SH: Still no solos live?

PC: Oh, no. We both play intros to songs, a couple of minutes, but no one goes on for twenty minutes, that type of thing. It would be too boring; people would start wandering off to the bar during solos. I know; I've done so myself!

SH: Do you have to hold yourself back, live, in terms of speed and so



Def Leppard (left to right): Joe Elliott, Rick Savage, Rick Allen, Phil Collen, Steve Clark.

on?

PC: There's definitely a risk, for any player, to put his heart in the back and let his hands take over. Our songs, however, aren't structured to lend themselves to that style, so it's not difficult to remain within the context of what I should be playing. It's always obvious what route to take, and that keeps me in touch with reality.

SH: Where did the idea to play in-the-round develop?

PC: Our manager, Peter Mensch, mentioned it to us about two and a half years ago. We said, "Are you sure about this?" He insisted, "Oh, it's a great idea — I saw Sinatra do it!" We said, "Well, if it's so great, why aren't any other rock and roll bands doing it?" Some people said the band would die if we did it. We didn't want one of those carousel-type, Vegas things. This is in the middle like a boxing ring, all the p.a. and lights are flown for clear vision. We run around a bit more, and try not to clunk each other with the guitars!

SH: Did it take much getting used to?

PC: At first, yes. But it blows us away every night! We're surrounded by the audience, rather than being stuffed away at the far end of the hall. It's the ultimate live experience. We're able to focus much more on the audience, and they're also a lot louder because they're much closer to us. I can't imagine playing the other way!

SH: What's the most difficult aspect of this life for you?

PC: I'd have to say the fact that there's not much time for anything. Between trying to rest our throats, being rushed everywhere, this and that — it's tiring more than anything else. People look at bands and say, "Oh, what an easy life," but it's not like that. It wears you out. You have to learn to rise above all that.

SH: Are you approachable to fans?

PC: Yeah, all the time, unless it's absolutely urgent that we dash off to make a flight or something. We have a room in the hall every night where we

sign autographs. At a show in England, there were a hundred fans waiting outside for us in the rain, so we let them all in!

SH: Fans get so anxious sometimes when they see someone in a band. When someone wants to meet you, what's the biggest mistake they tend to make? The worst thing?

PC: The worst thing is what a lot of girls will do to get into a show. You know what I mean. What can you do? They're there, and you have to meet them anyway. We feel bad for them, because it's so degrading, really, what they do. I don't understand it.


SH: You know, you're the only band I can think of who shares that attitude toward groupies. Usually, they're the most welcomed guests — the "wine, women, and song" philosophy.

PC: Actually, I've not had a drink, not a drop of alcohol has touched my lips [since April, 1987]. A lot of musicians fall into what you're talking about; the groupies just go hand-in-hand with the drinking. They blow their brains out and don't know what they're doing, so all the naughty habits just go along with it. I'm not trying to preach, but I've noticed an amazing difference in my life. I've never felt so fit, had so much energy. It feels great just to run around on stage!

SH: What is your responsibility to the audience?

PC: It always goes back to the albums. Good songs are the start. If you don't work hard, if you aren't into it, it shows. You're only as successful as your latest album. You always have to do better, be aware all the time. No one can accuse us of not trying! Live, it's to put on a really good show. People have paid their money to see you, and it's not their fault if you're tired, or feel bad. That should make you push yourself that much harder.

SH: What are your strengths, and that of Def Leppard?

PC: My strength is that I listen to a lot of different types of music, so I don't get stale. I always listen to new things as well, so as not to become a dinosaur wrapped up in one category. I'm inspired by a lot of things, whether Madonna, Metallica, Aerosmith, Dokken — I love Prince. The band's strength is that we've all remained so close. That makes us pull together. We've lived together for the past four and a half years in the same house, recording the album. We really know each other and strive for the same things. More than a band. Def Leppard is like a family. 

RHYTHM OF LOVE

As recorded by Yes

TONY KAYE
TREVOR RABIN
JON ANDERSON
CHRIS SQUIRE

Innocence no answer
To your breaking heart
If the situation
Sometimes falls apart
Then in this ecstasy your
charms are frozen
No emotion
Falling through your arms
(Falling through your arms).

Morning daydream
Time still growing shorter
Take me over
Lead me to the water.

To the rhythm of love
To the rhythm of love

The rhythm of love.

Why should I escort you
To your secret needs
Climbing up your ladder I keep
falling down
Any way will do
Any one will do
When you dance to your darkest
tune
Surrounded
(You are surrounded)
As you crawl around the room
(Crawl around the room).

Night time fever
Burning till you're higher
Take me over
Lead me through the fire.

The rhythm of love
To the rhythm of love
The rhythm of love
To the rhythm of love.

Morning daydream
Midnight fever

(To the rhythm of love)
Morning daydream
Midnight fever.

Inhibition keep you from your
point of view
(From your point of view)
Information needing to confuse
In this situation I have found
you here
To the rhythm of.

Morning daydream
Midnight fever
(To the rhythm of love)
Morning daydream
Midnight fever
(To the rhythm of love)
The rhythm of love
To the rhythm of love
To the rhythm of love
Rhythm of love.

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DEVIL INSIDE

As recorded by INXS

ANDREW FARRISS
MICHAEL HUTCHENCE

Here come the woman
With the look in her eye
Raised on leather
With flesh on her mind
Words as weapons sharper
than knives
Makes you wonder how the
other half die
Other half die
Makes you wonder, wonder,
wonder.

Here come the man
With the look in his eye
Fed on nothing
But full of pride

Look at them go
Look at them kick
Makes you wonder how the
other half lives.

The devil inside
The devil inside
Every single one of us
The devil inside.
(Repeat)

Here come the world
With the look in its eye
Future uncertain
But certainly slight
Look at the faces
Listen to the bells
It's hard to believe
We need a place called hell
A place called hell

The devil inside
The devil inside

Every single one of us
The devil inside.
(Repeat)

But here comes the woman
With the look in her eye
She's raised on leather
With flesh on her mind
Words are weapons sharper
than knives
Makes you wonder how the
other half die.

The devil inside
The devil inside
Every single one of us
The devil inside.
(Repeat)

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COMING UP YOU

As recorded by The Cars

RIC OCASEK

How could they leave you
standing
Holding on to the air
Never a hope of landing
Didn't they know you cared.

And you're finding out
It's never quite like it seems
You're finding out

It's never quite like it dreams.

Didn't you get connected
When things were still upside
down
Feeling somewhat neglected
Turning the tide around.

And you're finding out
It's never quite like it seems
You're finding out
It's never quite like it dreams.

It keeps coming up you again
You're never too hard to find
It keeps coming up you again

They're taking up all your time
It keeps coming up you
Coming up you again
It keeps coming up you
Coming up you again.

However you want to take it
With streamers of violet
If only you could forsake it
It stifles your etiquette.
(Repeat chorus)

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NEVER GONNA GIVE YOU UP

As recorded by Rick Astley

**STOCK
AITKEN
WATERMAN**

We're no strangers to love
You know the rules and so do I
A full commitment's what I'm
thinking of
You wouldn't get this from any
other guy.

I just wanna tell you how I'm
feeling

Gotta make you understand.

We've known each other for so
long
Your heart's been aching but
you're too shy to say it
Inside we both know what's
been going on
We know the game and we're
gonna play it.

Never gonna give you up
Never gonna let you down
Never gonna run around
And desert you
Never gonna make you cry
Never gonna say goodbye
Never gonna tell a lie

And hurt you.

And if you ask me how I'm
feeling
Don't tell me you're too blind to
see.

Never gonna give you up
Never gonna let you down
Never gonna run around
And desert you
Never gonna make you cry
Never gonna say goodbye
Never gonna tell a lie
And hurt you

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SHE'S LIKE THE WIND (From The Motion Picture Dirty Dancing)

As recorded by Patrick Swayze

**PATRICK SWAYZE
STACY WIDELITZ**

She's like the wind
Through my tree
She rides the night
Next to me
She leads me through
moonlight
Only to burn me with the sun

She's taking my heart
But she doesn't know what
she's done.

Feel her breath in my face
Her body close to me
Can't look in her eyes
She's out of my league
Just a fool to believe
I have anything she needs
She's like the wind.

I look in the mirror
And all I see
Is a young old man
With only a dream
Am I just fooling myself
That she'll stop the pain
Living without her
I'd go insane.

Feel her breath in my face
Her body close to me
Can't look in her eyes
She's out of my league
Just a fool to believe
I have anything she needs
She's like the wind.

Feel your breath in my face
Your body close to me
Can't look in your eyes
You're out of my league
Just a fool to believe
(Just a fool to believe)
She's like the wind.

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THE REAL LIFE

As recorded by John Cougar Mellencamp

JOHN MELLENCAMP

Suzanne divorced her husband
She got the keys to the car and
the home
But her friends were really his
friends
No one stops by to see her much
any more
So one night she goes back
down to the cold haunts
That once upon a time were her
own
She didn't know nobody out
there no more
And the whole experience just
made her feel so old
She says.

I want to live the real life
I want to live my life close to the
bone
Just because I'm middle-aged

that don't mean
I want to sit around my house
and watch TV
I want the real life
I want to live the real life.

Jackson, Jackson was a good
kid
He had four years of college
and a Bachelor's Degree
Started workin' when he was 21
Got fed up and quit when he
was 43
He said my whole life I've done
what I'm supposed to do
Now I'd like to maybe do
something for myself
And just as soon as I figure out
what that is
You can bet your life I'm gonna
give it hell
He says.

I want to live the real life
I want to live my life close to the
bone
Just because I'm middle-aged
that don't mean

I want to sit around my house
and watch TV
I want the real life
I want to live the real life.

I guess it don't matter how old
you are
Or how old one lives to be
I guess it boils down to what we
did with our lives
And how we deal with our own
destinies
But something happens when
you reach a certain age
Particularly to those ones that
are young at heart
It's a lonely proposition when
you realize
That there's less days in front
of the horse
Than riding in the back of this
cart
I said.
(Repeat chorus)

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FLEETWOOD MAC

by Scott Nance

Hartford, CT — This show wasn't just going to be a run-through of *Tango In The Night* tunes to push the lp, and the crowd could tell this from Christine McVie's '70s FM classic "You Make Lovin' Fun". Fleetwood Mac today is a far cry from the original all-British line-up of drummer Mick Fleetwood, bassist John McVie, and guitarists Peter Green and Jeremy Spencer. Back then, the band played streetwise urban blues. But interestingly enough, twenty years later, the most recent newcomers to Fleetwood Mac proved themselves the most on those old blues numbers.

Rick Vito, lead guitarist, burned blues guitar. Billy Burnette's main duties of the night as lead vocalist replacement for Lindsey Buckingham were on that old stuff. During that more-than-two-hour concert, Vito had a more commanding stage presence than Burnette, son of '50s rocker, Dorsey Burnette.

The band performed the *Rumours* hit "Dreams" before going onto "Isn't It Midnight" from the new album. Stevie Nicks, who was decked out in characteristically mystical clothing, was explosive on "Seven Wonders". Another of the evening's highlights was "Over My Head" from the *Fleetwood Mac* album. Besides all of these songs that had made Fleetwood Mac a band so classic that it reminded you of listening to the radio in the car, Christine played piano and Stevie sang "Has Anyone Ever Written Anything For You" from Stevie's solo album *Rock A Little*.

The absolute sparkler that put the show way over the top didn't come from Stevie Nicks, nor Christine McVie, but from Mick Fleetwood himself. He left his drum kit, and for about ten minutes, played a drum solo on his body using drum machines under his clothing. It was a remarkably creative bit of showmanship, all the while clowning around.

During Mick's solo, the stage was empty, but the band came back for another song that is Fleetwood Mac, "Gypsy", as well as "Go Your Own Way". "Stand Back" had the crowd rushing the stage and throwing teddy bears (including one Spuds MacKenzie doll) at Stevie Nicks' feet. Christine also encores "You Make Lovin' Fun" which was just as good as the first time, and the mid-tempo tune "Little Lies" became a loud burst of rock in the live show.



Lindsey Buckingham was missed, but not as much as he could've been. Fleetwood Mac is certainly building momentum for another decade or two of music that years later will be regarded as "standards". Rick Vito's guitar work was amazing, and he communicated well with the audience, but Billy Burnette wasn't a particularly charismatic frontman, leaving Stevie and Christine to field most of those duties. Mick Fleetwood had proved he can be a very theatrical entertainer outside of his kit, as well as in it. I came away with a unique sense of fulfillment, like I'd just seen something very important to the future of rock. Fleetwood Mac live in 1987 was a powerful, pure rock experience for all ages and spirits.

The California band Cruzados opened for Fleetwood Mac. The Cruzados' music is rooted in traditional Texas-type southern rock, but without the theatrical flair of ZZ Top. The band, fronted by Tito Larriva, had also opened for Billy Idol and Joe Walsh. Their thirty-minute set included tunes from their latest album, *After Dark*, including "Bed Of Lies". There was a spark of deep soul in the Cruzados' music, but they'll have to grow like Fleetwood has to become a prominent band.



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Concert Review

JOHN COUGAR MELLENCAMP

by Debbie Scott

Peoria, IL — It's 20 minutes past showtime. The lights dim and before the anxious crowd can respond, the sound of sizzling fiddle playing from "Paper In Fire" is piercing the arena. Seconds later, John Cougar Mellencamp bounds onstage to kick off the 2½ hour show with just enough time to smile and then dive into the first verse.

The atmosphere seems a bit more like a fast-paced Appalachian hoedown than a rock 'n' roll concert. Mellencamp's band members — who include the talented Lisa Germano on the fiddle, Larry Crane (guitar, banjo), Mike Wanchic (guitar, dobro, dulcimer), Toby Myers (bass, mandolin), John Cascella (keyboards, accordion) and Ken Aronoff (drums, percussion, hammer dulcimer) — have combined unusual instruments with those traditionally used in rock music to produce a distinctively different sound. This adds a whole new dimension to Mellencamp's live shows and the crowd responds enthusiastically by clappin' and stompin' and dancing around in quite a wild manner.

Mellencamp goes back in time for his second tune "Jack And Diane", from the *American Fool* lp. Although the song is several years old, it seems to be musically reborn onstage with the help of Germano's fiddle. The mixture of old and new continues as John and band perform "Hard Times For An Honest Man" and a rockin' version of "Lonely Ol' Night" from the *Scarecrow* lp.

One reason John's music is so appealing is because he sings about what he sees and what he feels, not just what is popular or will sell records. That is particularly evident on his last two albums. The next several songs showcase the new lp *The Lonesome Jubilee*. Upbeat songs such as "Check It Out" and "The Real Life" are about life and living, in a philosophical sense. A more serious mood prevails with "Empty Hands", "Rain On The Scarecrow" (the tune made famous at FarmAid) and "Down And Out In Paradise", which deal directly with issues such as poverty and politics in the U.S.A. A verse from the latter song comes alive as John, kneeling onstage with an intense expression sings, "I'm down and out and I'm on my knees".

A frolicking "Rumbleseat" reverses the mood. After that song, the band members gather at one end of the darkening stage, as the spotlight focuses on John and his acoustic guitar. As he sings a soft, moving version of "Hand To Hold On To", the flickering matches and lighters dot the arena.

After a 20-minute intermission, enthusiasm is rekindled as Mellencamp launches into "Small Town". From here on, the air is really charged as hit after hit is cranked out. Throughout the concert there has been sort of a "show within a show". Backup singers Pat Peterson and Crystal Taliefero have danced relentlessly with their funk-rock style, while playing maracas, tambourines and other odd-looking instruments. During "Crumbly Down" as John sings, "I'm a real good dancer", Pat and Crystal leap off their platform to join him centerstage. Continuing to repeat the verse, the *real* dancers of the show (John, Pat and Crystal) proceed to do their stuff. And believe me, these three can dance!



The rockin' and dancing continues both in the arena and on stage with "R.O.C.K. In The U.S.A.", "Play Guitar", "Hurts So Good" and "Authority Song". John concludes with "Pink Houses", a song which has practically become an American anthem. One lucky fan's dream is fulfilled as Mellencamp pulls her out of the front row to sing alongside him at the end of the song.

The encore produces two songs. "This may well be one of the best songs written in the whole decade," Mellencamp comments as he launches into the Bob Dylan classic "Like A Rolling Stone". "Cherry Bomb", one of the hit singles from *The Lonesome Jubilee*, is the perfect ending to a great show. The arena lights are on for this one and that, combined with the nostalgic mood of this tune, create an intimate atmosphere where the audience and performers seem to have a momentary bonding.

John Cougar Mellencamp is one of those exceptional musicians who never seems to reach a peak, but instead is always at his peak. In his live shows, he has no need for a fancy stage set-up or lighting gimmicks. He continues to connect with his audience through his energetic and very heartfelt music. Another major asset of John's is his talented band members. They have shown that they can diversify and grow musically while still retaining that raw energy of rock and roll. On this tour, old hits have been given new life through the use of additional instruments. The new songs from *The Lonesome Jubilee* become unforgettable after they are performed live. No matter how many times you have seen John Cougar Mellencamp perform in the past, this is one show you will not want to miss.

Concert Review

RANDY TRAVIS

by Jon E. Dougherty

Central Missouri is known for its beautiful rolling Ozark Mountains, its quaint surroundings, and most assuredly its fine people. Now central Missouri is also known for Randy Travis.

Appearing at the University of Missouri Hearn Center in Columbia, Travis gave truth to the claim that traditional country music is on the rise again. He demonstrated this to over 6,000 loyal fans — some young, some old, some conservative, some preppy. But no matter what our gender, all of us stood in ovation when the performance was finished.

Donned in a blue-jean suit with blond cowboy boots, Travis was the epitome of country music reborn. He sang hit after hit, and all of them well, and guess what... not all of them were his. Not that Travis hasn't had the success he needs to fill a concert ticket with his own material. I think by now all of us know better than that. No; if we're going to give him credit for doing unto country music what it has done unto us — and he knows this — he must provide us with a basis. And so be it. A basis he provided. Actually, instead of simply giving us his spoken words of reasoning, he also gave us musical examples. And my, my, my... what fine examples they were. I'm sure all of us — well, *most* of us — can recall a legend by the name of Hank Williams, Sr. And how about the Sons Of The Pioneers? Sound familiar? I thought so.

When Travis mentioned Hank Sr. as being one of his major influences, I think all of us in the audience anticipated his next move. You guessed it — "Your Cheatin' Heart". But then something happened that nobody could predict; it was great. Now, I'm not saying *good* — I'm saying *great*. Fantastic. So much more than wonderful. And if I'm not mistakenly overplaying things, I think I even saw a bit of nostalgia on the faces of the older fans, those who remember when Hank Sr. first released that single years ago. Travis did it that well.

And just when everyone thought, "Oh, well... at least Hank wouldn't be disappointed" — neither would be the Pioneers. Travis didn't just *sing* "Tumblin' Tumbleweeds"; in a sense, it was almost like he was re-releasing it. It was good enough to make me look around for some live recording equipment, but to my disappointment there wasn't any. Maybe somebody should...

There was enough electricity in the place to power New York City for a whole day, or at least it felt that way. And it lasted throughout the entire concert. Travis didn't let it just fade away after he was on stage for a couple of tunes. No offense, but let's be for real... there are those performers who kind of just get on stage, sing a while, and get back on the bus. Even if that's not actually what takes place, you get that feeling when you're driving back home. He gave us none of that. Gene Watson came on before Travis and did a fantastic job of getting our toes tapping and our faces smiling. When Travis appeared, those feelings not only continued, but grew until the end when we all just had to get off our seats and cheer for him. He did what some have told me is nearly impossible to do — he made almost everyone feel like he was there just for them. He didn't seem to consider us a mass throng of yelling spectators, doing everything we could to distract him. He seemed to take all of us under his wing, and give



us our own personal show. And when it was over and we were all driving home, he left us with nothing else to wish for. He furnished us complete and total satisfaction.

And surprisingly, Travis' most recent release drew less attention from everyone than his first from the same album, "Always And Forever". Personally, I view "Forever And Ever Amen" and "Always And Forever" in the same context, delivering nearly the same message. But "Forever" seemed to get everyone moving in more the same direction than did "Always". I'm just guessing but I think the tempo difference between the two made *all* the difference. "Always" carries a much faster pace, and quite truthfully the audience was definitely in a more up-beat mood. But whatever the reason, everything he did worked. "1982" worked. "Diggin' Up Bones" worked. "No Place Like Home" and "On The Other Hand" really worked.

If there was anything that was "overworked" it was probably Travis' voice. We all sat wondering for a while, "Is there just a tad more rasp in there than usual?" Yep. No doubt about it. But otherwise he seemed fit as his fiddler. He was probably more concerned about his faltering vocal cords than we were, simply because all we heard were flawless vocals... even though they were a might deeper than usual. But just as we all were beginning to forget about that, he ran into another small but noticeable obstacle — the sound system. It wasn't right; as a matter of fact, you might even call it overbearing. Travis' vocals are as unique as every granny's apple pie recipe, so *hearing* him was no problem. But everyone else in the band — instruments and vocals alike — were allowed to blend together, creating way too much distortion. My ears rang a bit after the performance, and I know it wasn't because of what I heard, but more in the way of how I heard it. For Travis, it came off like a small problem and to that I credit his professionalism on stage.

So there he is, our newly appointed country sound savior. And certainly not a moment too soon. I went away feeling like I wanted to try one of the hamburgers he used to grill, because if they taste anything like his music, they're the best I could ever eat. I saw nothing in the way of disappointment the entire evening, and I for one can't wait to see him again. If nothing else, Travis left us in high anticipation of his future releases, and yes... especially his next album. If traditional country music is coming back to Nashville (where it belongs, I might add), I can't think of a better performer to carry the torch than Randy Travis. I might even tell him to keep up the good work, but then again — I really don't think any of us need to.

LOVERBOY

by Elianne Halbersberg

Exclusive Interview With PAUL DEAN

Since joining forces in 1978, Paul Dean, Mike Reno, Scott Smith, Doug Johnson and Matt Frenette have sold over fifteen million records worldwide and collected eight Juno Awards. Their fifth album, *Wildside*, shipped gold, they have another sold-out tour, and are doing a European tour as well. When it comes to hit singles and energized performances, you would be hard-pressed to find a band that parallels Loverboy's talent and drive. In an honest, straightforward, and sometimes startling interview, however, Paul Dean openly discusses the factors involved in making Loverboy a success.

Song Hits: It seems like forever since your last record! What were the stages of preparing and recording *Wildside*?

Paul Dean: *Lovin' Every Minute Of It* came out in August, 1985. We toured from January to September, '86, and began working on demos the day after the tour ended. I wanted to get the band into the studio before everyone turned into gardeners and golfers! Mike and I wrote 20 songs and rehearsals began in November. We played a benefit at a Vancouver club and tried the new material. Two days later, we were in the studio. There has been no time off.

SH: What makes *Wildside* a good album?

PD: We went out of our way to make sure this was a Mike Reno album. Not a solo album, but as close as we ultimately could come to putting the emphasis on him. This is not to take away from the others, but vocals were secondary on our last album. *Lovin' Every Minute Of It* was a guitar album, which was fine, and *Keep It Up* was a keyboard album, which was good, too. Maybe our next one will be a drum album! So much of Loverboy's sound is built around rhythm — "Gangs In The Street" and "Turn Me Loose" evolved around bass lines.

SH: What was the turning point?



PD: *American Bandstand*. I was always in awe of the U.S. music scene. I'd see this show and go, "Wow!" To finally meet Dick Clark! Our manager, Bruce Allen, got us on there. Dick Clark asked us on the air, "This is the big time. Can you handle it?" I said, "We're ready!" That was a magic moment. We never looked back. Soon after, we were on tours opening for Kansas, Journey and ZZ Top.

SH: Do you feel unlimited as a guitarist?

PD: In Loverboy, I can pretty much play the way I like, but there's a certain amount of restriction to stay within what fans have come to know in terms of variety and what we do live. I'm doing a solo album; I've been working consistently on vocals, guitar, bass and production. I do everything except keyboards, drums and backing vocals. I feel like I have a brand new second career! I'm doing whatever I want. It's heavier than Loverboy — like George Thorogood meets Mick Jagger meets Billy Gibbons!

SH: With five very creative people, how do you make equal room for everyone's talents?

PD: Diplomacy and a lot of compromise. Scott and Doug are easy-going. Matt is very opinionated and is usually right. He's a good person to bounce things off of. Mike is real easy and will try anything. I weed through it all. Someone has to have focus. I have the most, and it's neat that everyone else gives me the lead. If they were all like me, it wouldn't work. I'm pretty demanding, but diplomatic.

SH: Are you an approachable band as far as your fans are concerned?

PD: Definitely. Any performer will tell you there are days when you're so tired and burned out that you don't feel like talking to anyone. But if someone wants a picture or autograph, then yes, we'll always do it. I don't understand why anyone would say no to something so easy. Sometimes, after five shows in a row, you get a day off. So you go shopping for a tape or new sneakers and once you get recognized, it's all over! To me, that's the whole idea of what we do! The point is to communicate with our fans. You want my autograph? Well, of course, I'll sign it! It's hard to believe that some performers just say no and walk away.

SH: What was the most difficult time for Loverboy?

PD: The last tour was really tough; there were a couple of problems. Doug did not want to play "Heaven In Your Eyes". He finally agreed to do it live, but it was a real battle. The tune was involved with the movie *Top Gun*, which promotes heroism in the military, and Doug is anti-military. I believe there is a need for the military... but I'd like to keep my feelings out of this. The point is, the four of us and our manager honestly thought we were contributing to a soundtrack centered around a love story. Unfortunately, that wasn't the case. Doug didn't play on the record or appear in the video. He stood by his principles. Finally, he agreed to do it live. By the end of the tour, we were really tired and tense.

SH: You've got to admire his conviction, though. This is a shock — you seem such a closely-knit band! This is where your solo album fits in?

PD: Yes. I was seriously considering leaving. They considered getting rid of me or Doug. We split up for two weeks, sat down, talked it over and realized it wasn't that serious. We admitted to being jerks, got back together like brothers do, and pre-



Loverboy (l. to r.): Paul Dean, Mike Reno, Doug Johnson, Scott Smith and Matt Frenette.

pared for another album and tour. The experience had inspired me to do a solo project; I committed to it in June, 1986, for an album and some live dates. I'd love to do it now, but ask me again after 200 Loverboy shows and that might change!

"If someone wants a picture or an autograph, then yes, we'll always do it. I don't understand why anyone would say no to something so easy."

SH: What do you really believe keeps the band together?

PD: It's got to be the live show. That's where we come together best. We're separated in the studio. The parts are done one at a time. In performance, it's the mutual urge not to let the audience or the others down. Loverboy is a team; a force. Getting the audience off and making the band look good is our responsibility.

SH: Have your feelings toward music changed since you first began playing?

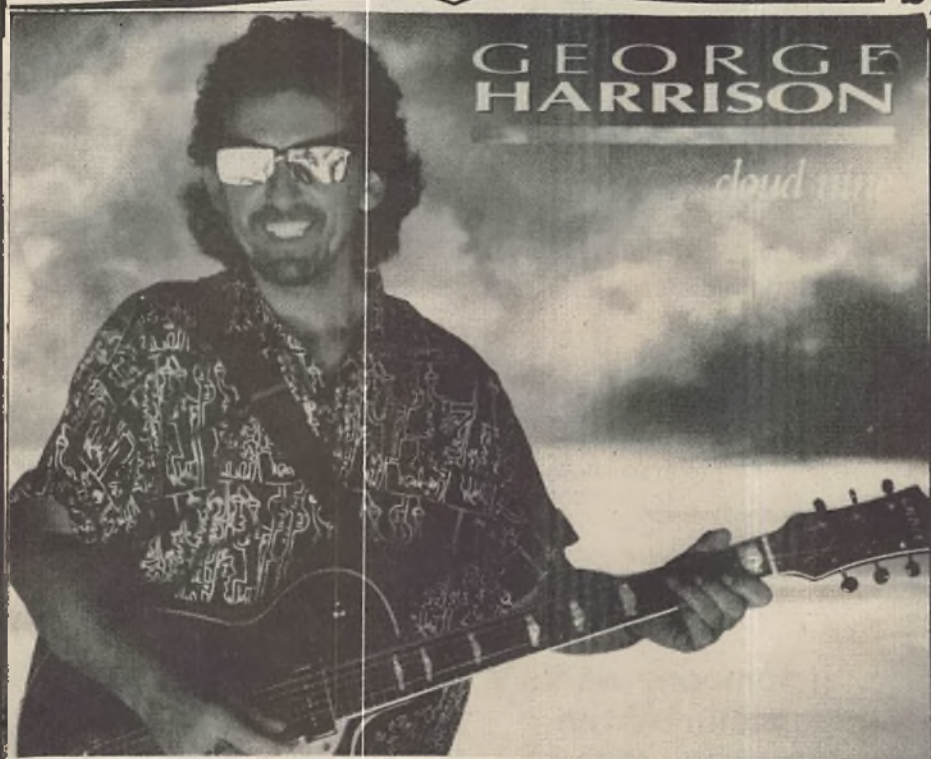
PD: I'm first and always a rock and roll fan. When I was 13, I saw my first live concert in a small town elementary school gym. The band had two guitars, drums and no bass. I was totally in awe of the electric guitar! My mouth fell to my knees. It means as much to me today. I'm a dedicated guitar freak. I still go to concerts and buy records. When I saw that first electric guitar, I knew I had to have one. I still love to play; I'm still in awe, although I can never recapture the total innocence and feeling of seeing that first one.

SH: Are you "a success"?

PD: I'm able to do what I want and make a living, so in that sense, yes. If it's a great living, all the better. But when I was able, in Loverboy, to pay my rent, support myself, have no debts and play my own material, then I felt I had succeeded. The risk is that once your horizons broaden, you can never sell enough records, play for enough people... you always want more and you're never satisfied because you never achieve everything. I'm able to play what I want, pay the bills, and find myself on the same wavelength with millions of people who appreciate, understand and support what I do. I'm really lucky.

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

by Rich Sutton



\$\$\$½ Cloud Nine
George Harrison
Dark Horse

In 1988, George Harrison finally got around to admitting that it's okay to sound like The Beatles. And with the musicians on *Cloud Nine* — Ringo Starr, Jeff Lynne and Elton John — it's kind of hard not to.

"Got My Mind Set On You" measures up favorably to any of the pre-Sgt. Pepper's Lennon and McCartney tunes. "Devil's Radio" ain't bad either. A few eastern rhythms show their mystical head here and there as well as a few strains of "While My Guitar Gently Weeps". I'm not particularly fond of "When We Was Fab", but more on account of the clumsy lyrics than for the intent. On *Cloud Nine*, Harrison sounds like a man rejuvenated, or maybe just a man who discovered the fountain of youth. And if Harrison could bottle the water from his fountain, he'd never have to worry about making another album, or movie, ever again!

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

\$\$\$½ Man Of Colours
Icehouse
Chrysalis

Icehouse has always seemed like the poor man's Roxy Music with Iva Davies playing the love-scorned part of Bryan Ferry. On *Man Of Colours*, Icehouse makes their most commercially accessible music without giving up the rich musical tones and hues that have enhanced their past endeavors.

Rather than losing his pout altogether, Davies seems to have simply refined its use. Their single, "Crazy", is the perfect example. It's simple '80s synth-pop, yet Davies' alluring voice sucks you right into the song's clever hook. And unlike on past songs, Davies takes the violins out of his voice and lets you think that maybe he's even having some fun. For a band whose name describes the urban chill of their music, that's quite a concept.



\$\$\$ Faith
George Michael
Columbia

It's not really surprising that *Faith* is a number one album. What is surprising is that Michael, the court jester, has become the king's favorite knight. No, Michael doesn't look the part of the jester, but c'mon — "Wake me up before you go-go?" King Henry would've said, "Off with his head!"

The "embarrassments" of Wham! are behind George Michael now and *Faith* is his acceptance into the court of King Arthur. Michael has long been a knight in shining armor to countless teens. With *Faith*, Michael slays his bubble-gum image. No longer content to play with the kids, Michael has evolved his songwriting. Our knight Michael slays his share of dragons and saves a few beautiful princesses on *Faith*. King Arthur would've been proud.

\$\$\$ Bete Noire
Bryan Ferry
Reprise

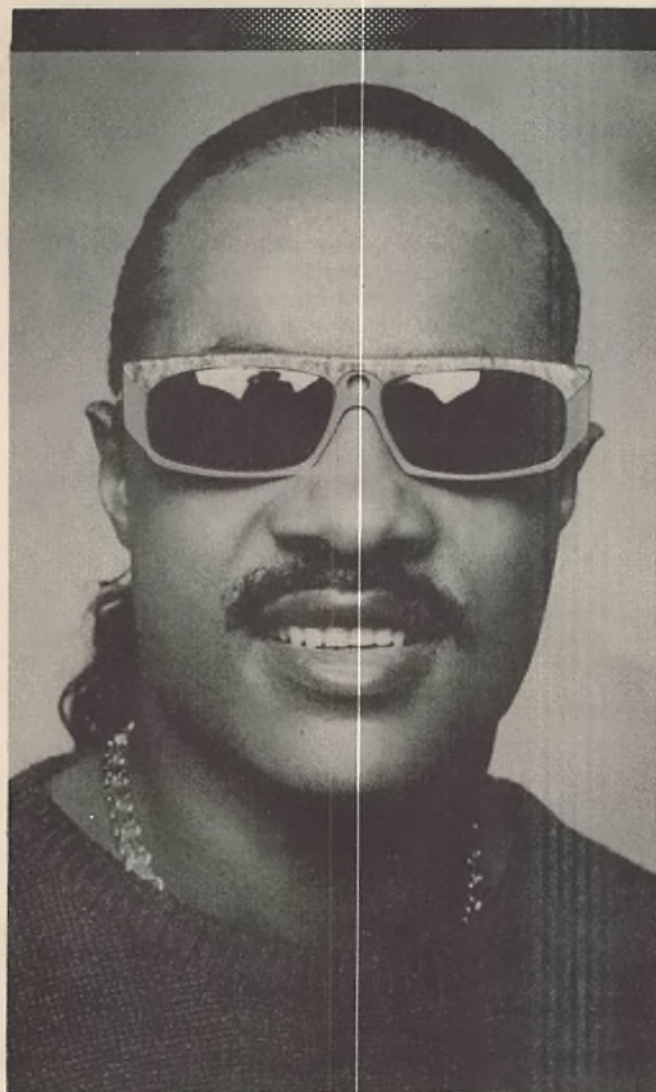
Ferry's outings sans Roxy Music have usually fallen somewhat shy of the mark. That is not the case with *Bete Noire*. Ferry, ever-comfortable in his role as the maligned and forlorn lover, weaves an elegant tale of the haves and the have nots.

The loose translation of *Bete Noire* is "pet aversion". Ferry's major aversion seems to be the fear of losing in love. He basks in the somber mood that he creates with his languid music and sensual tones. Strongest here are "The Right Stuff" and "Seven Deadly Sins", which both boast familiar Roxy Music rhythms and background vocals.

\$\$\$ Touch And Go
Force M.D.'s
Tommy Boy

Just their luck that hip hop rhymes with doo-wop! Force M.D.'s are real hip and it's no mistake that they've got every glide-across-the-stage, doo-wop move down to a science. From the light-soul reminiscent of the Miracles on "Touch And Go" to the steady rock of "Love Is A House", *Touch And Go* says some promising things for Force M.D.'s.





\$\$\$½ One Good Reason

Paul Carrack
Chrysalis

Paul Carrack's graduated from some of the finer schools in rock and roll. Perhaps the university he learned the most from was Squeeze. The bouncy rhythms and rollicking lyrics that the band espoused on their earlier albums have given Carrack much thought for the food that has fueled *One Good Reason*.

Even the re-make of "When You Walk In The Room" stands up strong. Favorites include the title track and the blithe "Button Off My Shirt". With *One Good Reason*, Carrack shows that he's learned well. In fact, don't be surprised if the next Carrack album is entitled *Professor!*

\$\$\$ Savage

Eurythmics
RCA

Savage is a polyester attired vision of middle America starring Annie Lennox as every man's more-than-slightly-neurotic housewife. Sound enticing? It almost is.

Side one fulfills its promise, especially in "Do You Want To Break Up?" Intense portraits of the middle class abound through side one, all performed with unusual brilliance. On side two Annie Lennox and Dave Stewart fall asleep. Or so it seems. The stage is set and then it's as if the players forgot to make the curtain call.

Savage is a commendable effort from two extremely talented popsters.

\$\$\$\$ Characters

Stevie Wonder
Motown

The latest grouping of inner visions from Stevie Wonder comes rather unexpectedly. Working from time-to-time with Michael Jackson on duets where the results have been less than spectacular, Stevie Wonder albums have become more of a routine than the big event that they once were. It could be that *Characters* will change that.

"Come Let Me Make Your Love Come Down" is an interesting departure featuring B.B. King and Stevie Ray Vaughan. But don't look for it on the album — it's only available on the CD and the cassette. "Get It" may not win any awards for its lyrics, but it's the best that Wonder has done with Jackson. The best is "Skeletons", the album's first single and a biting commentary reminiscent of "Living For The City".

\$\$\$½ Document

R.E.M.
I.R.S.

It's always great to root for the underdog and then see him win. Such is the case with R.E.M.'s *Document*.

Without losing their frenetic song structures, R.E.M. has managed to assemble an album that the average Joe can tap his feet to. "The One I Love" starts out simply enough. Strong drums and bass line. Infectious hook. And then R.E.M. manages to sneak in the patchwork, overlapping harmonies that have for the past six years made this band one of America's hometown favorites. Go team go!

SAY YOU WILL

As recorded by Foreigner

M. JONES
L. GRAMM

Say you will say you won't
Make up your mind tonight
Say you do say you don't
Wanna be mine
Say you will say you won't
Make up your mind this time
Say you will, say you will
Be mine tonight.

I can't sleep
I keep dreaming I'm losing you
Feel so alone in the night
Scared to open my eyes
I'm in too deep
I'm in over my head this time
Can't get you out of my mind
No matter how hard I try
So won't you.

Say you will say you won't
Make up your mind tonight
Say you will say you won't
Be my guiding light

Say you will say you won't
Make up your mind this time
Say you do, say you do
You wanna be mine.

I get the feeling
I've never been here before
'Cause no one I've known's
Ever moved me the way that you
do
And I know this is the real thing
It's all I've been searching for
I've put it all on the line
Now I'm hoping you feel that
way too
And if you do why don't you.

Say you will say you won't
Make up your mind tonight
Say you do say you don't
Wanna be mine
Now will you say you will
You say you won't
Make up your mind this time
Say you will, say you will
You'll be mine tonight.

Will you tell me how much I
mean to you
Will you say you always will be

true
I need more than a come-on sign
So won't you say you will be
mine.

Now won't you say you will say
you won't
Make up your mind tonight
Say you will, say you will
Be my guiding light
Say you will, say you will
Make up your mind this time
Say you do, say you do
You wanna be mine
Come on, come on
Say you will
Make up your mind tonight
Say you will, say you will
Be mine tonight
Be mine tonight
Say you will
Be mine tonight
Say you will.

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EVER SINCE THE WORLD BEGAN

As recorded by Tommy Shaw

JIM PETERIK
FRANK SULLIVAN III

I'll never know what got me
here
As if somebody led my hand
It seems I hardly had to steer
My course was planned.
And destiny it guides us all
By its every rise and fall
But only for a moment
Time enough to catch our
breath again.
And we're just another piece of

the puzzle
Just another part of the plan
How one life touches the other
Is so hard to understand
So we'll walk this road together
Try to go as far as we can
And we've been waiting for this
moment in time
Ever since the world began.

Taken in the times gone by
We wonder how it all began
We'll never know and still we
try to understand.

And even though the seasons
change
The reasons shall remain the
same
It's love that keeps us holding

on
'Til we can see the sun again.
(Repeat chorus)

So I'll stand alone
The man of stone
Against the driving rain
And the night has got your
number
And the wind it cries your name
So we'll search for clues win or
lose
In this we're all the same
Where hope still burns eternal
We're the keepers of the flame.
(Repeat chorus)

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HEART AND SOUL

As recorded by The Monkees

HOWELL
BYRNE

Love is a vacuum
Love is a space
Love without even a little hint of
a trace
Love in confusion
If love doesn't show on your
face.
Love is a stranger

Love is a box
Love is the key to fit a million
locks
Love is a mystery
When love is the devil you cross.

Put your heart and soul
Where I can see them shine
Put your heart and soul
Where I can make them mine.

Love at a distance
Love at a walk
Love at the limit
If only people could talk

Love at the moment
It takes to its wings like a lark.

Love for tomorrow
Love for today
Love for the hour
It could be coming your way
Love for a puzzle
You need a solution to play.

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ALL I WANT IS YOU

As recorded by Carly Simon

**CARLY SIMON
JACOB BRACKMAN
ANDY GOLDMARK**

What do the neighbors say
When they hear us scream at
night

Do they talk about a love
All in tatters
What do the neighbors know
About the heart and soul
The fire down below
It really matters
They can never guess
In the silences.

That all I want is you
And the sexy hurricane
We got here

All I want is you
I don't want a man who says
Good morning dear
No, no, no
All I want is you
All that I want is you
All I want is you
Nobody else but you.

Let 'em listen at the door
Let 'em listen through the floor
Let 'em go ahead and draw
The wrong conclusions
So chase me 'round the room
Make me crazy like the moon
They can never guess
In the silences.

That all I want is you
And the sexy hurricane
That we share
All I want is you
I don't want a man who tip-toes
up the stairs

No I don't
All I want is you
All that I want is you
All I want is you
Nobody else but you.

They'll never guess
In the silences
That all I want is you
And the sexy hurricane
That we share babe.

All I want is you
I don't want a man who tip-toes
up the stairs
He's gonna fall.
And your freight train whistling
over my track oh
All I want is you
And your mack track loving
Jumping my Jack oh Jack.

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LIVE MY LIFE

As recorded by Boy George

**ALLEE WILLIS
DANNY SEMBELLO**

I tell you baby
This is no way to live
Make sacrifices
'Til there's nothing to give
Everyone says there's rules to
obey
I can't follow when things never
change.

Hole in my checkbook
Got no heat in the pipes
Food on the table
But the landlord's knocked
twice
I want more than the shirt on
my back
Work too hard just to repeat the

past
Satisfaction can't be hard to
find
I'll go crazy keeping it all inside.

Ain't nobody's business
How I live my life
I'll learn my lesson
Whether it's wrong or right
Ain't nobody baby
Gonna tell me how
I should live my life
Do it my way now.

The roof is leaking
Stack of bills on the bed
No way to wake up
All the dreams in my head
Phone don't ring
Got no men on the line
Who can say what tomorrow
will bring
You get nothing expecting
everything.

Ain't nobody's business
How I live my life
I'll learn my lesson
Whether it's wrong or right
Ain't nobody baby
Gonna tell me how
I should live my life
Do it my way now.

I'd rather take my chances
Than not get what I need
I can't live
If I don't chase a dream.

Satisfaction can't be hard to
find
I'll go crazy keeping it all inside.
(Repeat chorus)

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THE TIMES THEY ARE A-CHANGIN'

As recorded by Billy Joel
BOB DYLAN

Come gather 'round people
Wherever you roam
And admit that the waters
Around you have grown
And accept that soon
You'll be drenched to the bone
If your time to you is worth
savin'
Then you better start swimmin'
Or you'll sink like a stone
For the times they are a-
changin'.

Come writers and critics
Who prophecize with your pen
And keep your eyes wide
The chance won't come again
And don't speak too soon
For the wheel's still in spin
And there's no tellin' now
Where it's namin'
For the loser now will be later to
win
For the times they are a-
changin'.

Come mothers and fathers
Throughout the land
And don't criticize
What you don't understand
Your sons and your daughters
Are beyond your command

Your old road is rapidly agin'
So get out of the new one
If you can't lend your hand
For the times they are a-
changin'.

The line it is drawn
The curse it is cast
The slow one now will later be
last
As the present now will later be
past
The order is rapidly fadin'
And the first one now will later
be last
For the times they are a-
changin'.

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SHOOT HIGH AIM LOW

As recorded by Yes

ALAN WHITE
TONY KAYE
TREVOR RABIN
JON ANDERSON
CHRIS SQUIRE

We hit the fields
In the blue Sedan we didn't get
much further
Just as the sun was rising in the
mist
We were all alone we didn't need
much more
So fast this expedition
So vast this heavy load
With a touch of luck and a sense
of need
Seeing the guns and their faces
We looked around the open
shore
Waiting for something.

Shoot high break low
Aim high shoot low
Break high let go
Shoot high aim low.

This was to be our last ride
With a steel guitar and the love
you give me
Underneath the skin a feeling a
breakdown
Well we sat for hours on the
crimson sand
Exchanges in the currency of
humans bought and sold
And the leaders seem to lose
control
Shall we lose ourselves for a
reason
Shall we burn ourselves for a
answer
Have we found the place we're
looking for
Someone shouted open the door
Lookout.

Shoot high break low
Aim high shoot low
Feeling of imagination

Break high let go
Shoot high aim low.

Shoot high aim low
Shoot high let go
Takes me by surprise
Shoot high aim low
Who says there's got to be a
reason
Shoot high let go
Who says there's got to be an
answer
We were all alone we didn't need
much more
Shoot high aim low
The sun's so hard on this
endless highway
Shoot high let go
Shoot high aim low
Shoot high let go
Shoot high aim low
In the blue Sedan we never got
much further.

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LESSON OF LOVE

As recorded by Dream
Academy

NICK LAIRD-CLOWES
PAT LEONARD

Don't walk out
Listen to me when I say
We got a whole lot of magic
Don't let it slip away
And there's tears in your eyes
On the pages of the book
If I find time to read them
Just to take a second look
Can fall down
You can fall for the line
You can feel it baby
Give me one more time
And now you learn to let it go.

Ooh fall down tryin'
You learn the lesson of love
Can fall, fall down tryin'
Tryin' to learn the lesson of love
Do, do, do, do, do, do, do.
Hold on
Listen to me when I say
Time is an illusion
But it just won't fade away
We can walk out
Learn it all
But we never go easy
And you know that it should fall
Feeling
All I could run away
But you fall down alone
It's a long distant train
Movin' out
From the city of love
Thru the valley of reason

You fall down
You can fight and never know
You never learned
Where you just don't get enough.
(Repeat chorus)

If you're rich or poor
If you're down by law
You can learn the lesson of love
You came all the way
In a fragile state
Just to learn the lesson of love
If you're a self-made liar
If your heart's on fire
You can learn the lesson of love.

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FAITH

As recorded by George
Michael

GEORGE MICHAEL

Well I guess it would be nice
If I could touch your body
I know not everybody
Has got a body like you
But I've got to think twice
Before I give my heart away
And I know all the games you
play
Because I play them too.
Oh but I
Need some time off from that
emotion

Time to pick my heart up off
the floor
Oh when that love comes down
without devotion
Well it takes a strong man baby
But I'm showing you the door
'Cause I gotta have faith
I gotta have faith
Because I gotta have faith, faith
I gotta have faith, faith, faith.
Baby
I know you're asking me to stay
Say please, please, please don't
go away
You say I'm giving you the blues
Maybe
You mean every word you say
Can't help but think of
yesterday

And another who tied me down
to loverboy rules.
Before this river
Becomes an ocean
Before you throw my heart
back on the floor
Oh baby I reconsider
My foolish notion
Well I need someone to hold me
But I'll wait for something more
Yes I've gotta have faith
I gotta have faith
Because I gotta have faith,
faith, faith
I gotta have faith, faith, faith.

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HARD DAY

As recorded by George Michael

GEORGE MICHAEL

Don't bring me down
Don't bring me down
Don't bring me down.

I've never been one for playing
games
You can move your mouth
forever
But the words sound just the
same
Something like bang, bang
you're dead
Couldn't we just make love
instead
Say yes because it's what we do
best
And I've had such a hard day.

Take me where their eyes can't
find us
Without you I may as well just.

How much do I have to say
What more do you have to see
What will it take to make you

love me
Well you're not the first
You're not the last
You're not even the one who
loves me the best
But all I think about is you.

So take me where their eyes
can't find us
Without you I may as well just.

Take me where their eyes can't
find us
Without you I may as well just.

Don't bring me down
Don't bring me down
Don't bring me down
Please don't wander from my
door.

I've never been one for playing
games
You can move your mouth
forever
But the words sound just the
same
Bang, bang you're dead.
Should we just make love
instead
Say yes 'cause it's what we do
best
And I've had such a hard day.

So don't bring me down
Won't you give me a break
Somebody give me a break now.

Don't bring me down
Don't bring me down
Don't bring me down.

Sweet little boy with oh such a
big mouth
Harsh words can get you into
hot water
When people don't understand
you baby
I'm always here for you
And I, and I will never bring you
down, down, down, down my
baby.

Trust me
I want you to trust me
Oh trust me
'Cause I won't bring you down
Don't bring me down
I won't bring you down
Do you trust me
Yeah.

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THE BORDER

As recorded by Mr. Mister

**RICHARD PAGE
STEVE GEORGE
JOHN LANG**

We
We must go on now
Wherever people go
Who go on together
And now
Try to hold on now
Too many of us have run
Run out of the circle.

Can you hear me
Are you breathing
I need you near me
No I'm not leaving
I'm in no hurry
To do this alone.

I am standing here
With my arms open wide

I am waiting here
Heart in my hand
On the border.

Dreams
Dreams may seduce you
But sooner or later they're gone
And you're back where you
started
Oh look
Look at these scars now
How many wounds does it take
Before we are healing.

Can we go on now
From what we have done now
Yes we must go on
Our questions unanswered
I know what we're after
Is right here in our hands.

I am standing here
With my arms open wide
I keep waiting here
Heart in my hand
On the border.

Every step we take gives us

The strength to go on
And all the love we make
Gets us closer to home.

I can see it all so clearly now
I can hear your voice in a song
And it burns down inside my
soul
It takes me down th is winding
road
We can find our way back
home.

We
We must go on now
Wherever people go
Who go on together
And I am standing here
My arms open wide
And I am waiting here
Heart in my hand
On the border.

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HEAVY METAL SECTION



AEROSMITH

37/All You Need Is Rock 'N' Roll
38/Anarchy In The U.K.
35/Angel
35/Gettin' Better (Everyday)
37/Give Me All Your Love

36/Hysteria
35/I Could Have Been A Dreamer
36/Kiss Me Deadly
39/Lock And Key
39/Pour Some Sugar On Me

38/Reason To Live
37/Save Your Love
39/Shot In The Dark
37/Sound Of A Breaking Heart
36/Wait, The
38/Welcome To The Jungle



GREAT WHITE



MEGADETH

I COULD HAVE BEEN A DREAMER

As recorded by Dio

**RONNIE JAMES DIO
CRAIG GOLDY**

Running with the wolf pack
Feel like I'm never coming back
And everytime there's sunshine
I'm blind yeah.

I am everybody
And everyone that I know is me
And everyone that I know won't see.

I could have been a dreamer
I could have been a shooting star
I could have been a dreamer.

I'm another number
And you know the numbers
must agree
But everytime the wind blows
I can't fly
Why.

We take away tomorrow
And never see the end of today
Lock it up and send it away
Forever.

I could have been a dreamer
I could have been a shooting star
I could have been a dreamer
'Cause dreams are what we are
I could have been a dreamer.

Running with the wolf pack
Feel like I'm never coming back
But maybe that was sunshine
That I saw.

I've heard about a rainbow
I've heard it makes you crazy
I think I'm goin' crazy
Crazy 'cause I see.

I could have been a dreamer
I could have been a shooting star
I could have been a dreamer
'Cause dreams are what we are
Dreamer, dreamer
Dreamer, dreamer.

Running with the wolf
Feel like I'm never coming back.

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GETTIN' BETTER (Everyday)

As recorded by Tesla

**JEFF KEITH
FRANK HANNON**

Falling rain
Outside my window
But all in all I know
It's gettin' better everyday.

Soon the sun will shine through
my window
When it's gonna come
Ya know I really couldn't say
But I know
It's gettin' better everyday.

Oh it's gettin' better now
Everyday
Yeah, yeah, yeah, yeah.

I'm a hard working man
Do'n' all that I can
Tryin' to make ends meet
Just a-making my way
Through this jungle today
It's gettin' the best of me.

But I know it's gettin' better
And a change is gonna come my way
Yes I know it's gettin' better
Better everyday.

Been a change in the scene
If you know what I mean
Good things are comin' my way
Now I'm livin' my life
And I'm do'n' it right
Sun shinin' everyday.

I can feel it gettin' better
And a change is gonna come my way
Yes I feel it gettin' better
Better everyday.

Now it's all been gettin' better
And a change has finally come
my way
Yes it's always so much better
Gettin' better everyday
Uh huh yeah, yeah, yeah
Gettin' better
Oh everyday.
I feel it, I feel it.

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ANGEL

As recorded by Aerosmith

**STEVEN TYLER
DESMOND CHILD**

I'm alone
Yeah I don't know if I can face
the night
I'm in tears
And the cryin' that I do is for
you.

I want your love
Let's break the wall between us
Don't make it tough
I'll put away my pride
Enough's enough
I've suffered and I've seen the
light.

Baby you're my angel
Come and save me tonight
You're my angel
Come and make it alright.

Don't know what I'm gonna do
About this feeling inside
Yes it's true
Loneliness took me for a ride
yeah.

Without your love
I'm nothing but a beggar girl
Without your love
A dog without a bone
What can I do
I'm sleepin' in this bed alone.
(Repeat chorus)

You're the reason I live
You're the reason I die
You're the reason I give
When I break down and cry
Don't need no reason why
Baby, baby, baby.

You're my angel
Come and save me tonight
You're my angel
Come and make it alright
You're my angel
Come and save me tonight
You're my angel
Come and make it alright.

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HYSTERIA

As recorded by Def Leppard

STEPHEN CLARK
PHIL COLLEN
JOSEPH ELLIOTT
RICHARD SAVAGE
ROBERT LANGE

Out of touch
Out of reach yeah
You could try
To get closer to me
I'm in luck
I'm in deep yeah
Hypnotized
I'm shakin' to my knees.

I gotta know tonight
If you're alone tonight
Can't stop this feelin'
Can't stop this fire.

Oh I get hysterical hysteria
Oh can you feel it
Oh can you feel it
Do you believe it
Do you believe it
It's such a magical mystery
When you get that feelin'
When you get that feelin'
Better start believin'
Better start believin'
'Cos it's a miracle

Oh say you will ooh babe
Hysteria when you're near.

Out of me
Into you yeah
You can hide
It's just a one-way street
Oh I believe
I'm in you yeah
Open wide
That's right
Dream me off my feet
Oh believe in me.

I gotta know tonight
If you're alone tonight
Can't stop this feelin'
Can't stop this fire.

Oh I get hysterical hysteria
Oh can you feel it
Oh can you feel it
Do you believe it
Do you believe it
It's such a magical mystery
When you get that feelin'
When you get that feelin'
Better start believin'
Better start believin'
'Cos it's a miracle
Oh say you will ooh babe
Hysteria when you're near.

I gotta know tonight
If you're alone tonight

Can't stop this feelin'
Can't stop this fire.

Oh I get hysterical hysteria
Oh can you feel it
Oh can you feel it
Do you believe it
Do you believe it
It's such a magical mystery
When you get that feelin'
When you get that feelin'
Better start believin'
Better start believin'
'Cos it's a miracle
Oh say you will ooh babe, ooh
babe oh
I get hysterical hysteria
When you get that feelin'
You'd better believe it
Better start believin'
'Cos it's a miracle
Oh say you will
Oh babe
Say you will.

Get closer to me
Get closer baby
Baby
Closer get closer
Closer to me.

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Ltd., 17 Berners St., London, W1P 3DD.

KISS ME DEADLY

As recorded by Lita Ford

MICK SMILEY

I went to a party last Saturday
night
I didn't get laid I got in a fight
uh huh
It ain't no big thing
Late for my job and the traffic
was bad
Had to borrow ten bucks from
my ol' man uh huh
It ain't no big thing
I went to a party last Saturday
night
And I told you that story I'd be
alright uh huh
It ain't no big thing.

But I know what I like
I know I like dancin' with you
And I know what you like
I know you like dancin' with me
yeah, yeah.

Kiss me once
Kiss me twice
C'mon pretty baby
Kiss me deadly.

Had a few beers gettin' high

Sittin' watchin' the time go by
uh huh
It ain't no big thing
Nothin' to eat and no TV
Lookin' in the mirror don't get it
for me uh huh
It ain't no big thing.

But I know what I like
I know I like dancin' with you
And I know what you like
I know you like dancin' with me
oh yeah.

Kiss me once
Kiss me twice
C'mon pretty baby
Kiss me deadly.
(Repeat)

You know I like dancin' with
you
Dancin' with you c'mon.
(Repeat chorus)

Kiss me once
Kiss me twice
C'mon pretty baby kiss me
C'mon pretty baby kiss me
C'mon pretty baby kiss me
deadly.

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THE WAIT

As recorded by Metallica

KILLING JOKE

Motives changing
Day to day
The fire increases
Masks decay
I look at the river
White foam floats down
The body's poisoned
Got to sit tight.

The wait
The wait
The wait
The wait.

After awakening
The silence grows
The screams subside
Distortion shows
Mutant thoughts
Of bad mouthed news
Just another birth
Of distorted views.

The wait
The wait
The wait
The wait.

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GIVE ME ALL YOUR LOVE

As recorded by Whitesnake

DAVID COVERDALE
JOHN SYKES

When I first saw you baby
You took my breath away
I knew your name was trouble
But my heart got in the way
I could stop myself from
reaching out
I could not turn away.

I don't even know your name
I can't leave you alone

I'm running 'round in circles
Like a dog without a bone
I know the game you're playing
But baby I just can't let go.

So give me all your love tonite
Give me all your love tonite
I'll do anything you want
Just give me all of your lovin'
tonite.

I'll work hard everyday
To love and treat you right
I'll rock you in the morning
And roll you in the nite
Any way you want
I'm gonna prove my love for
you.

So give me all your love tonite

Give me all your love tonite
I'll do anything you want
Just give me all of your lovin'
tonite, tonite, tonite.
(Repeat)

I'm blinded by your smile
I'm crazy 'bout your walk
I shiver and I shake
When I hear you baby talk
I'm a fool for your lovin' babe
Give me all your love tonite.
(Repeat chorus)

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SAVE YOUR LOVE

As recorded by Great White

RUSSELL
WILLIAMS

Awake in the night
To find you on my mind
Deep in a dream
You'll always be
Until the end of time
I look in your eyes
They touch my soul
My love is hard to hide
I'm never alone
When we're apart
I feel you by my side.

And here in my heart
Where no one else will ever be
I know who you are
So lock the door
And throw away the key
Save all your love
Save your love for me.
When I'm alone at night
You're all I see
I wake from a dream
And see you by my side
How could I belong
To someone else
When holdin' you feels so right.

And here in my heart
Where no one else will ever be
We've made it so far
So lock the door
Throw away the key, yeah
Save all your love
Save your love for me.

When I'm alone at night
You're all I see
Save all your love
Save your love for me.

Don't turn your back on me
You're all I need.

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ALL YOU NEED IS ROCK 'N' ROLL

As recorded by White Lion

VITO BRATTA
MIKE TRAMP

Are you feeling down
Are you all alone
Have your dreams been
shattered
Have you lost all hope
All you need is music
It's your destiny
It sets you free.

Whooh ohh, ohh, ohh
All you need is rock 'n' roll
Whooh ohh, ohh, ohh
Whooh ohh, ohh, ohh
All you need is rock 'n' roll
Whooh ohh, ohh, ohh.

You can raise your hands
You can stamp your feet
Get down and turn around
You can do it all
'Cause there ain't no rules
When you feel the music
Just move your feet
To that heavy beat.

Whooh ohh, ohh, ohh
All you need is rock 'n' roll
Whooh ohh, ohh, ohh
Whooh ohh, ohh, ohh
All you need is rock 'n' roll
Whooh ohh, ohh, ohh.

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SOUND OF A BREAKING HEART

As recorded by Prophet

SCOTT METAXAS

Too many times I've been given
no warning
Led to believe that I wouldn't be
used
Sometimes the more that I give
The more that I lose.

Poolin' myself things would only
get better
How could I ever have been so
blind
To look at you with my heart
Instead of my eyes.

But no one hears the sound of a
breaking heart
As it tears itself in two
No one hears the sound of a
breaking heart
Or the pain it puts you through.

Too many times I've been given
no reason
Why suddenly it all went so bad
The dream faded away
With all that we had.

It's a fool's game
Telling yourself that you've got
nothing to lose
You're the one to blame
Someday someone is gonna
turn on you.

But no one hears the sound of a
breaking heart
As it tears itself in two
No one hears the sound of a
breaking heart
Or the pain it puts you through.

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WELCOME TO THE JUNGLE

As recorded by Guns N' Roses

GUNS N' ROSES

Welcome to the jungle
We got fun 'n' games
We got everything you want
Honey we know the names
We are the people that can find
Whatever you may need
If you for the money honey
We got your disease.

In the jungle
Welcome to the jungle
Watch it bring you to your
knees, knees
I wanna watch you bleed.

Welcome to the jungle
We take it day by day

If you want it you're gonna
bleed
But it's the price you pay
And you're a very sexy girl
That's very hard to please
You can taste the bright lights
But you won't get them for free
In the jungle
Welcome to the jungle
Feel my, my, my serpentine
I, I wanna hear you scream.

Welcome to the jungle
It gets worse here everyday
Ya learn ta live like an animal
In the jungle where we play
If you got a hunger for what you
see
You'll take it eventually
You can have anything you
want
But you better not take it from
me.
(Repeat chorus)

And when you're high you never
Ever want to come down yeah.

You know where you are
You're in the jungle baby
You're gonna die
In the jungle
Welcome to the jungle
Watch it bring you to your
knees, knees
In the jungle
Welcome to the jungle
Feel my, my, my serpentine
In the jungle
Welcome to the jungle
Watch it bring you to your
knees, knees
In the jungle
Welcome to the jungle
Watch it bring you to your
It's gonna bring you down ha.

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REASON TO LIVE

As recorded by Kiss

**PAUL STANLEY
DESMOND CHILD**

Out of love
There's nobody around
All I hear is the sound of a
broken heart
Out of time
No more waitin' for you
Now the hurtin' through
And a new day starts.

And I feel a change in my life
I sailed into dark and endless
nights
I made it alive.

Everybody's got a reason to live
baby
Everybody's got a dream and a

hunger inside
Everybody's got a reason to live
But it can't be your love.

Out of touch
With myself for so long
Now a feelin' so strong's comin'
over me
Down the line
There's a lesson I've learned
You can love and get burned
If it has to be.

And I see a change in my life
And I'm not alone when I'm
strong inside
And I realize.

Everybody's got a reason to live
baby
Everybody's got a dream and a
hunger inside
Everybody's got a reason to live
But it can't be your love.

And I feel a change in my life
And I'm not alone when I'm
strong inside
And I realize.

Everybody's got a reason to live
baby
Everybody's got a dream and a
hunger inside
Everybody's got a reason to live
But it can't be your love
Everybody's got a reason to live
baby
Everybody's got a dream and a
hunger inside
Everybody's got a reason to live
But it can't be your love
No it can't be your love
No it can't be your love
No it can't be your love.

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ANARCHY IN THE U.K.

As recorded by Megadeth

**PAUL COOK
STEVE JONES
JOHNNY ROTTEN
GLEN MATLOCK**

Right now
I am an anti-Christ
And I am an Anarchist
Don't know what I want
But I know how to get it
I want to destroy possibly.
'Cause I want to be Anarchy

No dog's body.

Anarchy for the U.K.
It's coming sometime it may be
I give a wrong time stop a
traffic light
Your future dream is a
shopping spree.

'Cause I want to be Anarchy
In the city.

Of many ways to get what you
want
I use the best
I use the rest
I use the enemy
I use Anarchy.

'Cause I want to be Anarchy
It's the only way to be.

Is this the M.P.L.A.
Is this the U.D.A.
Is this the I.R.A.
I thought it was the U.K.
Or just another country
And other ****-like tendencies.

'Cause I want to be Anarchy
'Cause I want to be Anarchy
You know what I mean
'Cause I want to be an
Anarchist
Again I'm pissed
Destroy.

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LOCK AND KEY

As recorded by Rush

LEE
LIFESON
PEART

*I don't want to face
The killer instinct
Face it in you or me.*

*We carry a sensitive cargo
Below the waterline
Ticking like a time bomb
With a primitive design.*

*Behind the finer feelings
This civilized veneer
Heart of a lonely hunter
Guards a dangerous frontier.*

*The balance can sometimes fall
Strong emotion can tip the
scale.*

*Don't want to silence a
desperate voice
For the sake of security
No one wants to make a terrible
choice
On the price of being free.*

*I don't want to face
The killer instinct
Face it in you or me
So we keep it under lock and
key
Lock and key.*

*It's not a matter of mercy
It's not a matter of laws
Plenty of people will kill you
For some fanatical cause.*

*It's not a matter of conscience
A search for probable cause
It's just a matter of instinct
A matter of fatal flaws.*

No reward for resistance

*No assistance
No applause.*

*I don't want to face
The killer instinct
Face it in you or me
So we keep it under lock and
key.
(Repeat)*

*Don't want to silence a
desperate voice
For the sake of security
No one wants to make a terrible
choice
On the price of being free.
(Repeat chorus)*

*We don't want to be victims
On that we all agree
So we lock up the killer instinct
And throw away the key.*

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SHOT IN THE DARK

As recorded by Great White

MARK KENDALL
ALAN NIVEN

*I have heard the golden words
You watch your step
That life is made for fools
And the devil takes the rest
I know my heart is like a fire
It burns alone
I come from somewhere else
Where grapes of rock are
grown.*

*Call me shot in the dark
Firing blind firing wild
Just like a shot in the dark
You'll never see
No stopping me
I'm a shot in the dark.*

*So I live in other days
I take my time
I make my way down streets
Where no one sees the signs
Can I learn the simple truth
Face the fact
No matter where I am
I can never go back.*

*'Cos I'm a shot in the dark
I shoot out of the black
I never can go back
Forever changing tracks
I'm a shot in the dark.*

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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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GLADYS KNIGHT & THE PIPS

Lyrical Legends

After an amazing 35 years in music together, Gladys Knight & The Pips have earned their status as a truly legendary group. Styles have come and gone, but their timeless vocal blend and feel for strong material has kept their appeal intact. With several Grammy Awards and an impressive list of hits behind them, Gladys Knight & The Pips continue to showcase their sound in new, highly contemporary ways. *All Our Love*, their debut lp release for MCA Records, presents the group as they are today; rooted in a classic r&b/pop approach while adding excitingly modern touches.

"I'm proud of this album," says Knight. "The whole sound is fresher. One of the things that we've always strived to do is to be flexible and grow, but still remain ourselves. I think this album gives our fans what they've come to expect from us, like great ballads. At the same time, I think it will capture a brand new audience as well."

"Love Overboard", *All Our Love*'s first single, sets a passionate keynote for the album — the song's forceful vocals and driving rhythm track grab the listener immediately. "Lovin' On Next To Nothin'" and "Say What You Mean" are just as energized, spiced by Latin percussion grooves. On the lp's ballads, Gladys Knight & The Pips demonstrate that their soulful touch remains as compelling as ever. "Overnight Success" and "Let Me Be The One" are achingly romantic numbers that give the group room to show their full singing talents.

An array of notable writer/producers add to *All Our Love*'s excellence. Howie Rice (Patti LaBelle), Reggie Calloway (Le Vert, Natalie Cole), Nick Martinelli (a host of Philadelphia-based artists) and Sam Dees (writer of such hits as "One In A Million You" and "Love All The Hurt Away") are among the studio wizards participating. An especially notable event is the reunion of Gladys Knight & The Pips with Burt Bacharach, who worked with the group years ago when they were based in Detroit. Bacharach and wife Carole Bayer Sager wrote and produced "Love Is Fire (Love Is Ice)" and "Overnight



Todd Gray

Success" on the lp.

"We've been working on this album for a long time," Knight says. "We wanted everyone to feel right about it. The songs we've done are all special — this album is more than just one hit. The whole thing is great, start to finish."

All Our Love is the latest chapter in an exceptional story. It began with a debut at the age of four with Gladys singing at Mount Mariah Baptist Church. That same year she was crowned "Little Miss Morris Brown",

for which she performed numerous recitals. Gladys then decided, at the age of seven, to audition for the Ted Mack Amateur Hour. She ended up walking away with the top honors on the show receiving the \$2,000 grand prize. Then Gladys, encouraged by her mother Elizabeth Knight, formed a singing group with her brother Merald (nicknamed Bubba), sister Brenda, and cousins William and Elenor Guest. They adopted another cousin's nickname, and James "Pip" Woods, for he had a lot of pride in the



group was sincerely interested in their success. Elizabeth then urged the quintet to turn professional. Elenor and Brenda opted for marriage and education over the uncertain world of entertainment and were replaced by another cousin, Edward Patton, and a friend Langston George. (Elenor went to Clark College and Brenda to Morris Brown in Atlanta). By 1961, they had their first top ten record, "Every Beat Of My Heart", and were well on the way to musical adulthood, despite their youth. Subsequent to Langston's departure in 1962, Gladys Knight & The Pips have remained a quartet for more than 25 years.

In 1965, the group signed with Motown, one of the very first "name" acts to do so. This relationship brought the band great chart success; "I Heard It Through The Grapevine",

"Friendship Train", "If I Were Your Woman", "Help Me Make It Through The Night" and "Neither One Of Us".

Gladys views the time with Motown as important for another reason; "They opened the doors for us to play the very biggest rooms in the United States and around the world."

Switching to Buddha Records in the early '70s, Gladys Knight & The Pips continued their string of now-classic tunes. Their first Buddha lp, *Imagination*, yielded no less than three gold singles — the Grammy-winning "Midnight Train To Georgia", "I've Got To Use My Imagination" and "Best Thing That Ever Happened To Me".

Gladys Knight & The Pips moved to Columbia in 1981. *About Love* and *Touch*, their first two lps for the label, were produced by r&b greats Nickolas Ashford and Valerie Simpson.

Then came *Visions*, which quickly went gold and earned the group a Grammy for the single "Save The Overtime (For Me)". Rounding out their stay with Columbia was *Life*, the first album where Gladys and Bubba stepped out in earnest as producers (the two serve as executive producers on *All Our Love*).

Having a successful recording and producing career, and putting utmost importance on their stage performance, Gladys Knight & The Pips sang and danced, had hit records and sold out concerts; all of which ultimately moved them into the ranks of superstars.

Gladys eventually expanded her wings into other areas such as acting and television production. She appeared in such films as *Pipe Dreams* and *Claudine*, as well as, with the Pips, providing the music for the soundtracks. Gladys also made cameo appearances on popular television projects such as *The Jeffersons* and *Benson*. She further demonstrated her acting talents when she co-starred with veteran comedian Flip Wilson in *Charlie & Co.* and most recently produced and starred in the HBO special *Sisters In The Name Of Love*, with Dionne Warwick and Patti LaBelle.

"By not letting egos get in the way, every individual can feel his worth. This group is something that we've all made together, and each of us has grown along with it."

Gladys Knight credits a carefully-maintained team spirit as the reason for her group's continued success. "It comes from the respect that we've worked to keep at a high level," she says. "By not letting egos get in the way, every individual can feel his worth. This group is something that we've all made together, and each of us has grown along with it."

The growth remains in evidence on *All Our Love*. Gladys Knight & The Pips have much more to contribute to music now and in the future. Whether delving into nonstop grooves or delivering a moving ballad, the group has a wealth of artistry to offer.

SOUL SECTION



THE JETS

47/For Your Love (I'll Do Most Anything)
44/Girlfriend

47/In The Mood
43/Let's Try Again
47/Lonely Won't Leave Me Alone
43/Look What You Started

43/Pump Up The Volume
44/Rainy Night
46/Tell It To My Heart
45/Two Occasions



TAYLOR DAYNE



KEITH SWEAT

Richard Bailey

PUMP UP THE VOLUME

As recorded by M/A/R/R/S

**MARTYN YOUNG
STEVE YOUNG**

*Pump up the volume
Pump up the volume
Pump up the volume
Get down.*

*Brothers and sisters
Pump up the volume
You're gonna get it sure
Brothers and sisters
Pump up the volume
Pump that thing
Brothers and sisters
Pump up the volume
You're gonna get it sure
Brothers and sisters
Pump up the volume
Pump up the air.*

*Do it, do it, do it
Sound, sound
Yeah, yeah, yeah, yeah.*

*Boogie down boog, boog boogie
down
Boo, boo, boo boogie down
Here we go come on.*

*Do it, do it, do it ow
Pump up the volume
Pump up the volume
Pump up the volume
Dance, dance.*

*Rhythmic systematic world
control
Magnetic genetic demands your
soul
Get back ooh, get back ooh
Get back ooh, get back ooh
Doh get do it
Get do it
Get back.*

*Put the needle on the record
Put the needle on the record
Put the needle on the record
When the drum beat goes like
this
Hey ah.*

*Do it, do it, do it ow
Pump up the volume
Pump up the volume
Pump up the volume
Dance, dance.*

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LET'S TRY AGAIN

As recorded by Surface

**BERNARD JACKSON
DAVID TOWNSEND
DAVID CONLEY**

*Girl it's plain to see that
You and I were meant to be
together
Now I know that I was wrong
but
This time I'll be sure to make it
better
When we spilt up I'm not
ashamed
To say girl that I'm not the same
without you
I'll give you all, all my love
Girl you're all I'm thinking of it's
true.*

*Let's take our time and try
again
Maybe we can work it out
Let's take our time and try
again
Maybe we can work it out.*

*Girl I can't describe the way I'm
feeling
Now that you're not in my life
Baby don't say no for I just can't
bear
To be here alone another night.*

*If you meant the words you said
to me
The day I told you that I had to
leave you
Said you'll always love me
No matter what I'd say or do
Girl I love you too
Forever I'll be by your side.*

*I'll never stop loving you
But I had to take a little time to
find myself
You're always on my mind
I realize that I need you here
right here by my side.*

*Let's take our time and try
again
Maybe we can work it out
Let's take our time and try
again
Maybe we can work it out.*

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LOOK WHAT YOU STARTED

As recorded by the Temptations

**MARK HOLDEN
PETER BUNETTA
RICK CHUDACOFF**

*Look what you started
Look at what you started baby
Look what you started
I really like what you started
baby.*

*Baby look at what you've done
to me
You've got me goin' crazy
Thinkin' 'bout you constantly oh
baby
My head is spinning 'round and
'round
I'm walkin' on a cloud
My heart is overflowing
My feet don't touch the ground.*

*Look what you started
Look at what you started baby
(You know it's true baby)
Look what you started
I really like what you started
baby
(And so do you)
Look what you started
Look at what you started baby.*

*Lately it's becomin' clear to me
You've got me thinkin' maybe
This time it was meant to be
I'm tellin' everyone I know
Your love has taken hold
It reached deep down inside me
And I'm not lettin' go.
(Repeat chorus)*

*I've waited and waited for so
long
Hopin' and prayin' you'd come
along
Feelin' this feelin' can't be
wrong
Maybe all my waitin' days are
gone.
(Repeat chorus)*

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GIRLFRIEND

As recorded by Pebbles

**L.A. REID
BABYFACE**

Girl make a list
Go out and find yourself a new
plaything
Girl you needn't trip
'Cause he's not worth the misery
and pain
Just remember
How he would tell you lies
Then pretend that everything is
so sweet
Why should you sacrifice
If you're not satisfied
He's just a K-9 running 'round in
heat.

Girlfriend
How could you let him treat you
so bad
Girlfriend

You know you were the best he
ever had.
(Repeat)

Girl you must resist
Don't let him squirm his way
into your heart
No girl I must insist
You've got to stop the fool before
he starts
Just remember
How he was so untrue
All the tacky things he did to
you
No need to signify
'Cause he's not worth your time
You need to find someone that's
true to you.

Girlfriend
How could you let him treat you
so bad
Girlfriend
You know you were the best he
ever had.
(Repeat)

To believe
Or not to believe
That is the question
It just takes a street degree
You've lied your last lie
And I've cried my last cry
I'm out the door baby
There's other fish in the sea.

Yeah, yeah, yeah
Cute, cute, cute
Hey Deelee sing.

To believe
Or not to believe
That is the question
It just takes a street degree
You've lied your last lie
I've cried my last cry
I'm out the door baby
There's other fish in the sea.
(Repeat chorus)

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RAINY NIGHT

As recorded by Chico DeBarge

**WAYNE DOUGLAS JR.
HOWARD REDMOND
TONY BLACK
WILLIAM BROWN, III**

Yeah baby
Come closer
I get this urge ev'ry time it rains.

As bolts of lightning
Streak across the sky
Moods of passion seem to
intensify
Nylons on the bedpost
Wine glasses on the floor
Horizontal in bed do not disturb
is on my door.

Ev'ry time I'm here with you
Makin' love is what I want to do
It's so nice
It's a rainy night.

I want you face to face
With your arms around my

waist
Wanna hold you tight
Hold you close
Kiss you where you need it the
most.

It's you oh and me
On a rainy night
On a rainy night
It's you oh and me
On a rainy night
On a rainy night.

Ev'ry time it rains
The feeling comes on strong
It's you and me baby
All night long
I don't care
I don't need no light
To know your body's there
There's red hot passion in my
bed
Hungry lust is being fed
So nice
It's a rainy night.

I know your needs you know my
desire
To sleep with love in a tongue of

fire
While ev'rybody's running for
shelter
We're gonna enjoy this weather
together.

It's you oh and me
On a rainy night
On a rainy night
It's you oh and me
On a rainy night
On a rainy night.

I wanna kiss the spot that
makes you hot ooh.

I want you face to face
With your arms around my
waist
Wanna hold you tight hold you
close
Kiss you where you need it the
most.
(Repeat chorus)

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TWO OCCASIONS

As recorded by The Deele

BABYFACE

DEE

S. JOHNSON

A summer love is beautiful
But it's not enough
To satisfy emotions
That are shared between us
A winter love is cozy
But I need so much more
It just intensifies my wants
To have a love that endures.

'Cause everytime I close my eyes
I think of you
And no matter what the season
is

I still love you
With all my heart
And I wanna be with you
Wherever you are.

I only think of you on two
occasions
That's day and night
I'd go for broke if I could be with
you
Only you can make it right
yeah.

An autumn love is special
At this time of the year
But when the leaves are gone
Does that love disappear
I never underestimate
The new love of spring
But I'm glad to say in my heart
I know my love's lasting.

'Cause everytime I close my eyes
I think of you
And no matter what the season
is

I still love you
With all my heart
And I wanna be with you
Wherever you are.

I only think of you on two
occasions
That's day and night
I'd go for broke if I could be with
you

Only you can make it right
yeah.
(Repeat)

'Cause everytime I close my eyes
I think of you
And no matter what the season
is

I still love you
With all my heart
And I wanna be with you
Wherever you are.
(Repeat chorus)

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TELL IT TO MY HEART

As recorded by Taylor Dayne

SETH SWIRSKY
ERNIE GOLD

*I feel the night explode
When we're together
Emotion overload
In the heat of pleasure
Take me I'm yours
Into your arms
Never let me go
Tonight I really need to know.*

*Tell it to my heart
Tell me I'm the only one
Is this really love or just a game
Tell it to my heart
I can feel my body rock*

Ev'ry time you call my name.

*The passion so complete
It's never ending
As long as I receive
The message you're sending
Body to body soul to soul
Always feel you near
So say the words I long to hear.*

*Tell it to my heart
Tell me I'm the only one
Is this really love or just a game
Tell it to my heart
I can feel my body rock
Ev'ry time you call my name.*

*Love, love on the run
Breaking us down
Though we keep holding on
I don't want to lose
No I can't let you go.*

(Repeat chorus)

*Tell it to my heart
Tell it from the start
Tell it to my heart
Tell it to my heart
Tell it from the start
Tell it to my heart
Never make it stop
Oh tell it to my h-h-h-heart
Ah tell it to my heart
Tell me I'm the only one
Is this really love or just a game
Tell it to my heart
I can feel my body rock
Ev'ry time you call my name.*

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FOR YOUR LOVE (I'll Do Most Anything)

As recorded by Barry White

**BRYAN LOREN
BARRY WHITE**

*I need to ask you something
I know my timing is probably
bad
Baby I can't really wait any
longer
I need to know what would it
take
For me to convince you that I
would
I would love to spend some
serious time with you
What would it really take
Because baby you are
You are so radiant
In your eyes
Your smile
You possess some kind of
mystical magical fire*

*That attracts me
That attracts me to you
And baby that's why I can
truthfully say that I
I'm willing to do anything to
spend all of my time with you.*

*I've got to let you know
Just how much you mean to me
Just to have you in my world
alone
I'd give ev'rything I own
Life has been a bore
But with you that is no more
You're what I need
With my eyes I can see
You're the only one that I've
been waiting for.*

*It's not about the clothes you
wear
It's not about the way you style
your hair
It's just about the things you do
All I need is only you.*

For your love

*Oh I would do most anything
For your love
And for the joy you bring
Please don't say no to me
Come right in this moment
Only you and you alone
You got to say you'll be there
I know I can make you love me
But you're gonna have to trust
me
Say you will oh please
Hear the words I'm sayin'
You gotta know that I'm not
playin'
It's for real it's real.*

*I'm not about just playin' with
you
With other guys that's all they
want to do
You can have it all this time
If you would be only mine.
(Repeat chorus)*

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IN THE MOOD

As recorded by the Whispers

**DARRYL SIMMONS
BABYFACE**

*Feel much like romancin'
How'd you like to wine and dine
I'd like to take you dancin'
Candle lights and dinner
Wouldn't that be nice
We'll dance to sweet music
How about some Marvin Gaye
and Sade
Feel like some sexual healing
Just relax and let me do things
my own way.*

*This is what I'd do
To get you in the mood
Baby I'll do it all
To get you in the mood.*

*Let me rub your shoulders
Just relax just let go
Slip on something sexy
It's alright baby let me take
control
Step into the shower
I'll wash your back and you'll
wash mine
Please stay for one more hour
I just want to make sweet love
to you
And feel you one more time.*

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LONELY WON'T LEAVE ME ALONE

As recorded by Glenn
Medeiros

**DAVID FOSTER
JERMAINE JACKSON
TOM KEANE
KATHY WAKEFIELD**

*Why do I seem to be
Caught up inside a dream
All my life it's always been
My shadow and me.*

*Over my shoulder
There's always a voice
somewhere
Saying I never should try
To set my heart free.*

*I wish that love would come
And take me in her arms
And show me what I've never
known
Where I could hold someone
And words like right and wrong
Would just fade away like
yesterday.*

*Lonely won't leave me alone
Lonely won't leave me alone
Why tell me why
Won't even let me fall in love
Oooh ev'rywhere I go*

*Always by my side
Lonely won't let me fall in love.*

*Around each bend of road
I'm thinkin' that in time
There will be that rainbow's end
But when I follow those self
illusions
I find that's only lonely in me
again.*

*Lonely won't leave me alone
Lonely won't leave me alone
Why tell me why
Won't even let me fall in love
Oooh ev'rywhere I go
Always by my side
Lonely won't let me fall in love.*

*I try to say I love you
But the words won't come
through
In my eyes see all the tears
And sad memories.*

*Why can't I start out new
And leave that old feeling too
far behind
I guess that lonely needs
company.*

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THE FORESTER SISTERS



ALWAYS COUNTRY



Empire Studio

Forester Sisters (l. to r.): Kathy, Kim, Christy, June.

by Holly Gleason

It's almost hard to remember when the Forester Sisters' mountain fresh harmonies weren't on the radio today. But back when their first single, "That's What You Do When You're In Love" hit the airwaves back in early 1985, most people couldn't help but stop in their tracks at that sound — it was so clean and pure.

And in many ways, Lookout Mountain, Georgia's four favorite daughters have been as much a part of changing what we've been listening

to as Dwight Yoakam and Reba McEntire. For the Foresters were never really hardscore traditional, yet they were always country.

Kathy, Christy, June and Kim are four young women who their fans can look up to while feeling like the girls are people they might also be friends with. So, if critical acclaim hasn't been overwhelming, fan support and winning the Academy Of Country Music's prestigious Vocal Group Of The Year award in 1987 more than make up for it.

"We absolutely couldn't believe it when we heard our name read," says Christy, the dark-haired, youngest sister. "We were just so delighted to be nominated. But with acts like Alabama also being up for the award, we just figured we'd have a good time at the awards show and that would be it."

"We were all in shock when they said we'd won. I know I didn't know what to do. And I think no matter what awards we might win in our career, that one will always be very special."

In country music, those sentiments are pretty standard issue. But those who were watching the show that night know that Christy's explanation might just be understating things a bit — as the girls' faces all went slack upon hearing their name and it took them a full three or four seconds to get on their feet to pick up their "Hat."

For the Foresters, that award was the culmination of three very hard years of touring and recording and as second sister June admits, laughing, "It felt GOOD!"

With hits like, "I Fell In Love Again Last Night", "Mama's Never Seen Those Eyes", "Lonely Alone", "Too Many Rivers", "Lying In Your Arms Again" and "You Again", the Forester Sisters have certainly come a long way from their singles deal at Warner Bros.

Back then, Kathy and June were teaching music and fourth grade, respectively, while Kim and Christy were attending college. But the four decided that they needed to at least try pursuing a singing career so that they would never be able to look back wishfully.

The Forester Sisters — Four young women who their fans can look up to while feeling like the girls are people they might also be friends with.

The plan was to give it two years. They instead landed a deal in a matter of two days and hit the top five right out of the shoot. With all the whirlwind success, the girls were learning about the business on the fly. But, through it all, they remained their normal Southern selves, spending time with fans whenever they could and traveling with their Aunt Legatha and Kathy's daughter Amonie to combat the homesickness.

"Everything did happen pretty quickly," agrees Kathy, the first-born Forester. "But, we just tried to do the best we could. We've stuck in there and kept touring, making records and trying to make everyone back home proud of us."

Shortly after the foursome released their self-titled debut album, they sat in the conference room of their label talking about their goals. While hit singles and sold-out concerts are what most new artists speak of, it wasn't quite what the Foresters had in mind.

"Our momma works on the third shift at a carpet mill and we'd like nothing better than to be able to get her to retire," June explained. "Momma and daddy have been so good to us over the years, really supporting what we've been doing. We'd just like to be able to do something nice for them, make their lives a little bit easier."

In the fall of 1986, they realized that goal. Now their mother spends some of her time working on the family's farm and some time tending to the girl's office/gift shop in Lookout Mountain.

Since then, the Forester Sisters have taken on other challenges. They went to England for the Wembley Slik Cut Festival and received the same warm response they get from fans here in the United States.

The girls also recorded their first Christmas record, *A Christmas Card* and taped a special Christmas edition of The Nashville Network's "New Country Show" for it.

"The idea," explains Kim, who got her start with the group by chiming in from the family pew when Kathy and June used to sing in church, "was to be able to share a little bit of Christmas with our fans. Though we couldn't actually be there with them, our music could be a part of their holiday."

"And the record was also very special to us because we got to record many of the songs we really loved growing up. There's something very magical about making records out of songs like that."

They also hosted their Forester Sisters Celebrity Golf Tournament in Chattanooga, TN, to benefit Muscular Dystrophy. Among the friends who flew in to help the girls with the event were Gary Morris, Vince Gill, Nicolette Larson, former Southern Pacific lead singer Tim Goodman, actor Leslie Nielsen, Our Gang's Spanky McFarland, and Rockin' Sidney.

"We've been so fortunate in our lives," Kathy says. "This gives us a chance to give something back. It'd be nice to think that we can use our success to help other people."

The Foresters are certainly not ones to shy from involvement with charitable organizations. They've

also been very active in the Arthritis Foundation and working with Team House, a rehabilitation center for teenagers with drug and alcohol abuse problems.

As active as the Forester Sisters are, though, they still maintain close ties to their Lookout home. When Christy got married last year, she briefly moved to Nashville with her husband, Gary Smith, but found that she missed the mountain too much. It wasn't long before she and her husband had found a place to live near her parents.

Indeed, all four of the Foresters own land on Lookout Mountain. Kathy and her husband, Bus, have a farm where daughter Amonie can ride her pony, while June is in the process of building a cabin. Kim, who will marry this spring, also has a parcel of land where she and her husband will move.

Fans who are so fond of the girls, and their down to earth approach to their music, will be pleased to know that their lifestyle has that same sort of earthiness. There's nothing put on about the Foresters, just four sisters who happen to make some of the prettiest music in country today.

With the success of their third album, *You Again*, they're once more on the charts — after the rather disappointing fate of their second record, *Perfume, Ribbons And Pearls*. But rather than resting on their current hits, the Foresters are back at it again, looking for ways to make their music even better.

For their next album, the four have enlisted Wendy Waldman to produce at least a few of the songs. Waldman, once a solo artist and sometime backup singer for Linda Ronstadt, has been living in Nashville and writing songs, most notably, "Home Again In My Heart" and "Fishin' In The Dark" for the Nitty Gritty Dirt Band.

Though there aren't many women producers in Nashville, the Foresters are hoping that Waldman will be able to add something special to their sound. Working with a woman really appeals to us," June explains, "because there's a different kind of communication. All of the producers we've worked with have been great and they all have their own style. We're sure it will be."

Because of their busy schedule, the Foresters can't say exactly when their next album will be ready, but they will say they hope it's before the summer. For now, though, they just want to concentrate on making the best record possible.

COUNTRY SECTION



HOLLY DUNN

- 53/Americana
- 64/Bird, The
- 55/Chasing The Moon
- 58/Face To The Wall
- 51/Have You Hurt Any Good Ones
Lately
- 56/I Taught Her Everything She
Knows
- 57/I Wish We Were Strangers (And
Starting All Over Again)
- 54/If My Heart Had Windows
- 52/Just Because
- 53/Last Resort, The
- 54/Life Turned Her That Way
- 52/Love Will Find Its Way To You
- 62/Maple Street Mem'ries
- 62/Most Of All
- 54/Overdue
- 55/Sad Cliches
- 52/She Says
- 51/Six Days On The Road
- 64/Some Old Side Road
- 60/Somewhere South Of Macon
- 58/Still I Stay
- 60/Strangers Again
- 62/Sure Feels Good
- 56/When We're Together (Love's
So Strong)
- 60/You Just Watch Me



PATTY LOVELESS

McGuire



LYLE LOVETT

Peter Nash

SIX DAYS ON THE ROAD

As recorded by Steve Earle & The Dukers

EARL GREEN
CARL MONTGOMERY

Well I pulled out of Pittsburgh
Rollin' down the eastern
seaboard
I've got my diesel wound up
And she's runnin' like she never
did before
There's a speed zone ahead but
alright
I don't see a cop in sight
Six days on the road and I'm a-
gonna make it home tonight.

I got ten forward gears
And a Georgia overdrive
I'm takin' little white pills
And my eyes are open wide
I just passed a Gimmy and a
white
I've been passin' everything in
sight
Six days on the road and I'm a-
gonna make it home tonight.

Well it seems like a month
Since I kissed my baby goodbye
I could have a lot of women
But I'm not like some of the guys
I could find one to hold me tight
But I could never make believe
it's alright
Six days on the road and I'm a-
gonna make it home tonight.

Well the I.C.C.
Is checkin' on down the line
I'm a little overweight
And my log's three days behind
But nothing bothers me tonight
I can dodge all the scales
alright
Six days on the road and I'm a-
gonna make it home tonight.

Well my rig's a little old
But that don't mean she's slow
There's a flame from her stack
And the smoke's rollin' black as
coal
My home town's comin' in sight
If you think I'm happy you're
right
Six days on the road and I'm a-
gonna make it home tonight.

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HAVE YOU HURT ANY GOOD ONES LATELY

As recorded by Sharon Robinson

TERESA WOOD
WALT ALDRIDGE
ANATHALEE SANDLIN
STEVE PAULK

Speakin' of the devil and you
just walk in
An innocent smile on your face
Gold chains designer jeans
And every hair in place
You think you're God's gift to
women
But you might as well leave me
alone
'Cause I've got your number and
you're wastin' your time
But tell me before you go.

Have you hurt any good ones
lately
Have you made anybody else
cry
How many hearts are breakin'
Since you told 'em all goodbye
Do you use the same old lines
And worn out alibis
Have you hurt any good ones
lately.

Remember the nights you left
me at home
When you said you had work to
do
While I was lying in bed alone
You were working on somebody
new
I know you haven't changed
you're up to no good
And that's the way you'll
always be
So you might as well just turn
around and go
But tell me before you leave.

Have you hurt any good ones
lately
Have you made anybody else
cry
How many hearts are breakin'
Since you told 'em goodbye
Do you use the same old lines
And worn out alibis
Have you hurt any good ones
lately.

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LOVE WILL FIND ITS WAY TO YOU

As recorded by Reba McEntire

DAVE LOGGINS
J.D. MARTIN

Another morning
Another day in your life
Without someone there by you
You had a dream again last night
You wonder why the dream just won't come true.

So what'cha gonna do
Walk around with your head hung down

Maybe that's the reason
You've never found the one for you
You've got to let your love shine thru
Your eyes
Your smile
You've got to let somebody know
How you feel inside
Your heart
You'll find
Somebody wants to be a part of your life
And if you'll just believe
And say that's what you're gonna do
One day love will find its way to you
Yes it will
One day love will find its way to

you.

Another party
And all your friends are smiles
You might meet someone new
Bein' close would be so nice
In this life the chances are so few.

Ooh don't you ever think you're the only one
Ooh somewhere in the world there's a lonely heart
Lookin' for someone.

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SHE SAYS

As recorded by George Hamilton V

GEORGE HAMILTON V
(p/k/a Hege V)

She says she has to go away
Even though she really wants to stay
She says she doesn't want to leave
And maybe someday she can stay with me.

And she says someone is waitin' for her

And he says his heart is beatin' for her
And she says she wants to tell him goodbye
She says the same old lie.

She says she'll call me on the phone
Even though this whole thing feels so wrong
And she says it shouldn't be this way
And maybe someday we can run away.

And she says someone is waitin' for her
And he says his heart is beatin'

for her
And she says she wants to tell him goodbye
She says the same old lie.

She says that I'm the only one who ever
Made her feel the way I do
She says he used to be the one
But now she knows that, that just isn't true.
(Repeat chorus)

She says the same old lie
She says the same old lie.

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JUST BECAUSE

As recorded by Mary Chapin Carpenter

MARY CHAPIN CARPENTIER

Have you ever loved someone you knew nothing of
Except you'd seen the light inside their eyes
Have you ever loved someone just because
Nothing felt so easy or so right.

And I think of you like the others do
Wondering if you think of me
And if you do if you really do
Who is it that you see
Have you ever loved
Whether right or wrong
Have you ever loved someone
Just because.

Have you ever tried to speak: the

truth instead of lie
When it seemed you had everything to lose
Have you ever tried to stand your ground instead of hide
When staying only made you look a fool.

And I stayed by you though I think I knew
It wouldn't change a thing
Changes come to hearts with ease
But they come so hard to me
Have you ever tried to make it last
Not knowing why
Except you had to try
Just because.

And every day that passes now
I s'pose I'm getting older
Wiser with the things I've done
But I hope I don't grow colder.

And now I see the ones who've lost too much

They swear they're done with love
And all the chance it brings for pain
But have you ever touched
And by itself it was enough
To make you want to reach out once again.

And I'll touch you when I need a friend
Or just a small reminder
That I haven't grown too cold to feel
You penetrate my armor.

Have you ever loved
Whether right or wrong
Have you ever loved someone
Just because
Have you ever loved someone
Just because
Have you ever loved someone
Just because.

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THE LAST RESORT

As recorded by T. Graham Brown

**T. GRAHAM BROWN
BRUCE BOUTON
BRUCE BURCH**

*I'm glad we took this holiday
At least we've got a week or two
to stay*

*Just get away
Away from all the hurrying
Forget about the worry in our
lives
Just you and I.*

*Now we've come back to try to
find*

*A part of us we left behind
Can we save our love
Make it the way it was before
Here at The Last Resort.*

*Remember when we first came
here*

*It doesn't seem like that many
years ago*

*We were so close
Time can't erase those
memories
But time has been our worst
enemy
We both know
Our love's dying slow.*

*Now we've come back to try to
find*

*A part of us we left behind
Can we save our love
Make it the way it was before
Here at The Last Resort.*

*So this is where it all began
Let's don't let this be where it
ends.*

*'Cause we've come back to try to
find*

*That part of us we left behind
We can save our love
Make it the way it was before
At The Last Resort
This is our last resort.*

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AMERICANA

As recorded by Moe Bandy

**PATTI RYAN
RICH FAGAN
LARRY ALDERMAN**

*I've traveled all around this
country
In my time I thought I'd seen it
all
Today I took a detour down a
back road
Thru a little town whose name I
can't recall
There were old men on benches
playin' checkers
And children playin' hopscotch
on the square
And high above a statue of an
unknown soldier
Old Glory was wavin' in the air
Suddenly I realized what I'd too
long forgotten
And a chill rose up like
mountains on my skin
Overcome with the feelin' I knew
I was seein'
America all over again.*

*Americana
Pictures of a people proud 'n
free
Americana
I'll keep holdin' to the dream
You're still what livin' means to*

me.

*I knew to stop would throw me
off my schedule
But I parked around behind the
five and dime
Somethin' 'bout a small town in
the summer
Was like a Norman Rockwell
picture outa time
Kids were courtin' at the Rexall
soda fountain
Like we did before they built
that shoppin' mall
I saw so many reasons why I
love this country
You know some things never
really change at all
As I left the two lane road and
pulled back on that super
highway
I thought of what I'd seen back
in that town
And it hit me like a freight train
That a stone's throw from the
fast lane
America is still safe and sound.*

*Americana
Pictures of a people proud 'n
free
Americana
I'll keep holdin' to the dream
You're still what livin' means to
me.*

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OVERDUE

As recorded by Canyon

**ROBERT BYRNE
RICK BOWLES
TOMMY BRASFIELD**

*Gotta pay my telephone bill
In case you decide to call
Gotta keep my power turned on
For the light out in the hall
Well I'm a day late and a dollar
short
But I sure have paid my blues.*

*I'm just a little bit
Overdue
If I'm a little behind
Well I guess I owe it all to you
It'll be a wonder if I don't go
heartbroke
Gettin' over you
I'm paying every day
But I'm still overdue.*

*Gonna need some gas in my car
To drive around your block*

*Gonna need this shirt on my
back
In case I have to walk
Well I've fallen on hard times
girl
Since I fell in love with you.*

*I'm just a little bit
Overdue
If I'm a little behind
Well I guess I owe it all to you
It'll be a wonder if I don't go
heartbroke
Gettin' over you
I'm paying every day
But I'm still overdue.*

*I may be down but it won't be
long
Till I'm back on my feet
I may be holding on by the skin
of my teeth
But not quite on the street.
(Repeat chorus)*

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**LIFE TURNED HER
THAT WAY**

As recorded by Ricky Van
Shelton

**HARLAN HOWARD
(a/k/a HARLAN PERRY
HOWARD)**

*If she seems cold and bitter
I beg of you just stop and
consider
All she's gone through
Don't be quick to condemn her
For things she might say
Just remember
Life turned her that way.*

*She's been walked on and
stepped on
So many times
And I hate to admit it but the
last footprint's mine
She was crying when I met her
She cries harder today
So don't blame her
Life turned her that way.*

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**IF MY HEART HAD
WINDOWS**

As recorded by Patty Loveless

DALLAS FRAZIER
*A tear may appear
When I hold you near
But that's for the sweet things
you do*

*If my heart had windows
You'd see a heart full of love
just for you.
By your side I'll stay
Till we're old and gray
Reminiscing the moments we
knew
If my heart had windows
You'd see a heart full of love for
you.*

*A thief couldn't steal
The joy that I feel
Heaven for me has come true
If my heart had windows
You'd see a heart full of love
just for you.*

*By your side I'll stay
Till we're old and gray
Reminiscing the moments we
knew
If my heart had windows
You'd see a heart full of love
just for you.*

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SAD CLICHES

As recorded by Atlanta

BUDDY BUIE
RONNIE HAMMOND

She used to call him Mister
Wonderful
She said we are a perfect pair
Nobody's ever made me feel so
good
Love like this is rare.

He said if I'm so wonderful
Why are you going away

If it felt so good to you
Why don't you stay.

She said breaking up is hard to
do
You'll understand it one of
these days
I'll love you forever
And other sad cliches.

Her ticket's bought her bags are
packed
She's one step away from gone
He's still hoping for a change of
heart
And wondering what went

wrong.

He used to be her ev'rything
The one that she adored
Now in his ear the words still
ring
And she's walking out the door.

Breaking up is hard to do
You'll understand it one of
these days
I'll love you forever
And other sad cliches.

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CHASING THE MOON

As recorded by Lynn
Cameron

BRIAN WOODS
MADELINE STONE

There was always something
missing
Like a night without a moon in
the sky
Many times I'd reach for love
But every time it ended in

goodbye
Trying to find real love is a
hard thing to do
When you're stumbling on
heartaches
While chasing the moon.

Chasing the moon
One step behind
Somehow I knew
Someday I'd find you
While chasing the moon.

The love we make together
Makes all the old heartaches
worthwhile

Though the road behind was
rough
I'd gladly walk over every mile
All I want
All I need
All my dreams come true
Now that I found you
While chasing the moon.

Chasing the moon
One step behind
Somehow I knew
Someday I'd find you
While chasing the moon.

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WHEN WE'RE TOGETHER (Love's So Strong)

As recorded by Gary Chapman

**MARK WRIGHT
AMY SKY
GARY CHAPMAN**

*On the road in a thunderstorm
With a load that's overdue
Driving on in the driving rain
Til I get back home to you
This west coast time
Is just a bit too fast for me
But I'll be fine
When I'm back in Tennessee.*

*When we're together love's so strong
I feel I could take the whole world on
And if it's gonna rain I don't care
I can take the pain if you're there
Everything is better
When we're together
When we're together.*

*By your side all the time
I see life from a different point of view
Why did I ever try gettin' by
Living without you
My love was locked
In the prism of my pride
Then you knocked
And the door flew open wide
Thank God you came inside.*

*When we're together love's so strong
I feel I could take the whole world on
And if it's gonna rain I don't care
I can take the pain if you're there
Everything is better
When we're together
When we're together.*

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I TAUGHT HER EVERYTHING SHE KNOWS

As recorded by the Shooters

**ALDRIDGE
FOWLER
GENTRY
JARRARD**

*Don't she look good on the floor
Moving so slow
Look how she's lookin' at him
And dancin' so close
There's not a man in the crowd
Who wouldn't like to hold her right now.*

*I taught her everything she knows about love
So why is she looking at him
Like I ain't enough
I wonder if I didn't teach her
A little too much
When I taught her everything she knows about love.*

*Someone just sent her a note
And a bottle of wine
When I asked who it was she just said
Honey it wasn't signed
Maybe I shouldn't give it a thought
But I know how well she's been taught.*

*I taught her everything she knows about love
So why is she looking at him
Like I ain't enough
I wonder if I didn't teach her
A little too much
When I taught her everything she knows about love.*

*I'm used to guys lookin' at her
But now she's lookin' too
I taught her everything that I know
Now she's lookin' to learn something new.
(Repeat chorus)*

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I WISH WE WERE STRANGERS (And Starting All Over Again)

As recorded by Ogden Harless

BILL RICE
M. SHARON RICE

It looks like a typical evening at home

*Me Johnny Carson and you
But I can't remember a time
When that just wouldn't do
We had sweet conversations
That lasted till dawn
Now we're both dozing by ten
Oh I wish we were strangers
And starting all over again.*

*Oh I wish we were strangers
'Cause I can remember
Back to those Saturday nights
When we were just crazy
With nothing but love on our minds*

*All the time I wouldn't trade
What we have here today
But I can still picture us then
Oh I wish we were strangers
And starting all over again.*

*I know we're busy and things
had to change
We're paying for cars and a house*

*But I get to missing the loving
We've been leaving out
If you turn off the TV
I'll turn on the charm
And maybe we'll even pretend
That we are just strangers
And starting all over again.*

*Oh I wish we were strangers
'Cause I can remember
Back to those Saturday nights
When we were just crazy
With nothing but love on our minds*

*All the time I wouldn't trace
What we have here today
But I can still picture us then
Oh I wish we were strangers
And starting all over again.*

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FACE TO THE WALL

As recorded by Jerry Jaramillo

BILL ANDERSON

*I suspected there was
something that you weren't
telling me*

*And last night I learned the
reason for it all*

*I was looking through your
window*

*Saw you kissing someone else
You reached up and turned my
picture slowly
Face to the wall.*

*Face to the wall
So you wouldn't have to see
Anything at all
To make you think of me
Did the cheapness of the
moment*

*Make you feel ashamed and
small
Was I farther from your
conscience*

Standing face to the wall.

*Alone out in the darkness with
eyes that worship you
As you cheated me I watched
my idol fall
With your arms around another
And his lips where mine should
be
Then I saw you turn my picture
slowly
Face to the wall.*

*Face to the wall
So you wouldn't have to see
Anything at all
To make you think of me
Did the cheapness of the
moment
Make you feel ashamed and
small
Was I farther from your
conscience
Standing face to the wall.*

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STILL I STAY

As recorded by Charly McClain

**MICHAEL P. HEENEY
PAT McMANUS**

*I've packed these bags a
thousand times
If not for real then in my mind
'Cause darlin' our love all but
died
Long ago, long ago.*

*hearts can be saved
Just might be saved
Still I stay with these dreams
And pray that it's not as bad as
it seems
But it is it's just that way
Still I stay.*

*It might appear that I'm a fool
Just for staying here with you
And sometimes I swear it's true
What can I say
Nothin' to say.*

*But each time I've crossed that
door
My heart says one chance
Give it one chance more
Love might find us like before
But Lord don't I know
That ain't so.*

*'Cept I won't run and I won't
turn
As long as this hope in my
heart still burns
Sure you'd think I'd finally
learn
But not today
Not today.*

*Still I stay still I hope
Someday we'll find the love
We lost down the road
And that somehow these dying*

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Dear Friend:

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

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

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

CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

FUN POWER—TOO!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

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

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

MORE AMAZING CASE HISTORIES!

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

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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

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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

Scott Reed

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YOU JUST WATCH ME

As recorded by Libby Hurley

**RICK GILES
BOB REGAN**

*You just watch me baby
One of these breathless nights
I'm gonna steal your heart
And make you mine.*

*You're gonna say you want me
Beg me to never leave*

*If you don't think so-o-o
Then you just watch me.*

*When you see me comin'
Ain't no use runnin' 'cause.*

*I'll be the dream that haunts
you
And when the dawn's upon you
I'll be the only light you'll see
You just watch me.*

*You just watch me baby
I'm the moon above
A blanket of night comin' down
To wrap you up.*

*Open up your window
Breathe the cool night air
The winds of lo-wo-wove
Are everywhere.*

*When you see me comin'
Ain't no use in runnin' 'cause.*

*I'll be the dream that haunts
you
And when the dawn's upon you
I'll be the only light you'll see
You just watch me.*

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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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STRANGERS AGAIN

As recorded by Holly Dunn

**CHRIS WATERS
HOLLY DUNN**

*Strangers again
Just like before
Not even friends
After being so much more.*

*Strangers again
And will be forever
It hurts when love ends
As strangers again.*

*I always thought a stranger was
Someone I'd never met
But the one who passed me by today
I know too well to forget.*

*We're strangers again
Back where we started
But love can't begin
'Cause we're strangers again.*

*I always thought a stranger was
Someone I'd never met
But the one who passed me by today
I know too well to forget.*

*We're strangers again
Back where we started
But love can't begin
'Cause we're strangers again
Oh it hurts when love ends
As strangers again.*

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MOST OF ALL

As recorded by Leon Raines

**BUDDY BUIE
J.R. COBB**

*Hello darlin' my it's good to
hear you
I'm at the railroad station in
Saint Paul
How are all the folks I'd love to
see 'em
But girl I'd love to see you most*

of all.

*Well I been starin' at the rain
and I been thinkin'
Ever since that train left
Montreal
How I've always loved this life
I'm livin'
But now I know I love you most
of all.*

*Many times before
I know I swore that I'd come
home to stay
But it always seemed that*

*foolish dreams
And trains got in my way
Tomorrow there'll be snow in
Minnesota
But I won't be around to watch
it fall
I'll be headed for that old
familiar station
Hopin' you still love me most of
all
I miss you baby
Most of all.*

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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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SURE FEELS GOOD

As recorded by Barbara
Mandrell

**FREDERICK KNIGHT
CARSON WHITSETT**

*I don't know where this love is
going
But it sure feels good being with
you
No promises no aces showing
But it sure feels good being with
you.*

*So many times my heart's been
broken
I should move more cautiously
But all of the signs say this love
is open
And it feels real nice having you
next to me.*

*I don't know where this love is
going
But it sure feels good being with
you
Rain shine sleet or snow no
matter where we go
It sure feels good being with
you.*

*All of the signs say this love is
open
And it feels real nice having you
next to me.*

*I don't know where this love is
going
But it sure feels good being with
you
No promises no aces showing
But it sure feels good baby it
sure feels good
It sure feels good being with
you.*

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THE BIRD

As recorded by George Jones

DENNIS KNUTSON

A.L. "DOODLE" OWENS

*I curse the day she bought me
that old bird
Squawkin' talkin'
Tellin' everything it ever heard
She never would have known
about
Young Betty Brown and me
But he fouled up and told her
Some things you won't believe.*

*My woman moved out on me
today
And left that stool pigeon parrot
Tremblin' in his cage
I hollered from the front porch
And stopped her at the curb
The last thing I gave her was
the bird.*

*The last thing I gave her was
the bird
And she returned the favor
With a few selected words
I don't have to worry
'Bout what's being overheard
The last thing that I gave her
was the bird.*

*She set the cage beside her on
the seat
Then left two streaks of
Firestone
Smokin' on the street
The neighbors ran for cover
They could see she was
disturbed
'Cause the last thing I gave her
was the bird.*

*The last I gave her was the bird
And she returned the favor
With a few selected words
I don't have to worry
'Bout what's being overheard
The last thing that I gave her
was the bird
Yeah the last thing I gave her
was the bird.*

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SOME OLD SIDE ROAD

As recorded by Keith Whitley

ROGER FERRIS

*High road low road
Some old side road
It really don't matter to me
If it gets me next to you
Jet plane fast train
Bus in a hard rain
Any old way you please
If it gets me next to you.*

*Young man big shot
Gotta see what's out there
Leave town travel 'round
What the hell does he care
Torn apart broken heart
Girl in a home town
Porch light every night
Hopin' that he comes around.*

*High road low road
Some old side road
It really don't matter to me
If it gets me next to you
Hitch-hike motorbike
Any damn way you like
Crawlin' on my knees
If it gets me next to you.*

*Somewhere out there
The world on his shoulders
Each night the same sight
The world's getting colder
Dreams die a slow death
The boy becomes a man
High road low road
Any road he can.*

*High road low road
Some old side road
It really don't matter to me
If it gets me next to you
Jet plane fast train
Bus in a hard rain
Any old way you please
If it gets me next to you.*

*Hitch-hike motorbike
Any damn way you like
Crawlin' on my knees
If it gets me.*

*High road low road
Some old side road
It really don't matter to me
If it gets me next to you
Hitch-hike motorbike
Any damn way you like
Crawlin' on my knees
If it gets me next to you.*

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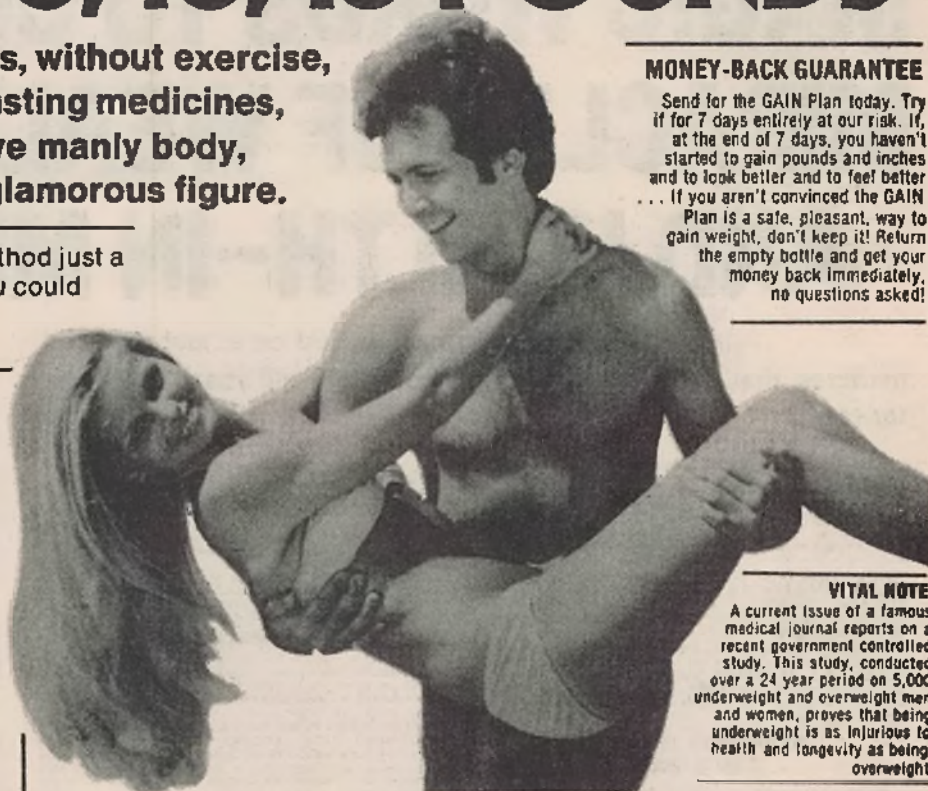
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THINK OF WHAT THIS CAN MEAN TO YOU

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

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

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

HERE IS OUR OFFER...

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

Try the fabulous new GAIN Plan in your

GAIN IS SAFE

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

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.

SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



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

MAIL NO-RISK COUPON TODAY

GAIN PRODUCTS, Dept. RJ59
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

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

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

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

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

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

● **HUNDREDS OF DOLLARS IN 45 MINUTES!** I have a report here from Mary D., who needed \$400 quickly. She had no idea where she could get the needed money. Her sister gave her a **Psychic Telemetry Enchantment** to use. 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! Yes, just a very average example of the power of these magic words!

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

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

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

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

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

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

MAGIC WORDS FOR MIRACLE HEALING!

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

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

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

139-140—

● Cure ulcers, nervous headache, and insomnia! Calm the nerves!
● Cure diseases of the liver and spleen—stop bleeding!
● Strengthen the eyes, control epilepsy and disorders of the stomach!

● Cure heart disease, increase circulation, and heal gout!
● Heal burns, conditions of the nose, throat and sinus, treat hay fever and asthma!

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

MIRACLE CURES REPORTED!

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

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

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

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

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

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

MAGIC FORCES THAT WORK MIRACLES

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

● **HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 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 31, 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 simply a power given by nature to make life easier!

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

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

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

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

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



ABOUT THE AUTHOR

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

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

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

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

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