

Rock & Soul

PRESENTS

SUPER·SOUL·STARS

WINTER 1984

CDC 00560

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EXCLUSIVE
FEATURES & PHOTO

MICHAEL JACKSON

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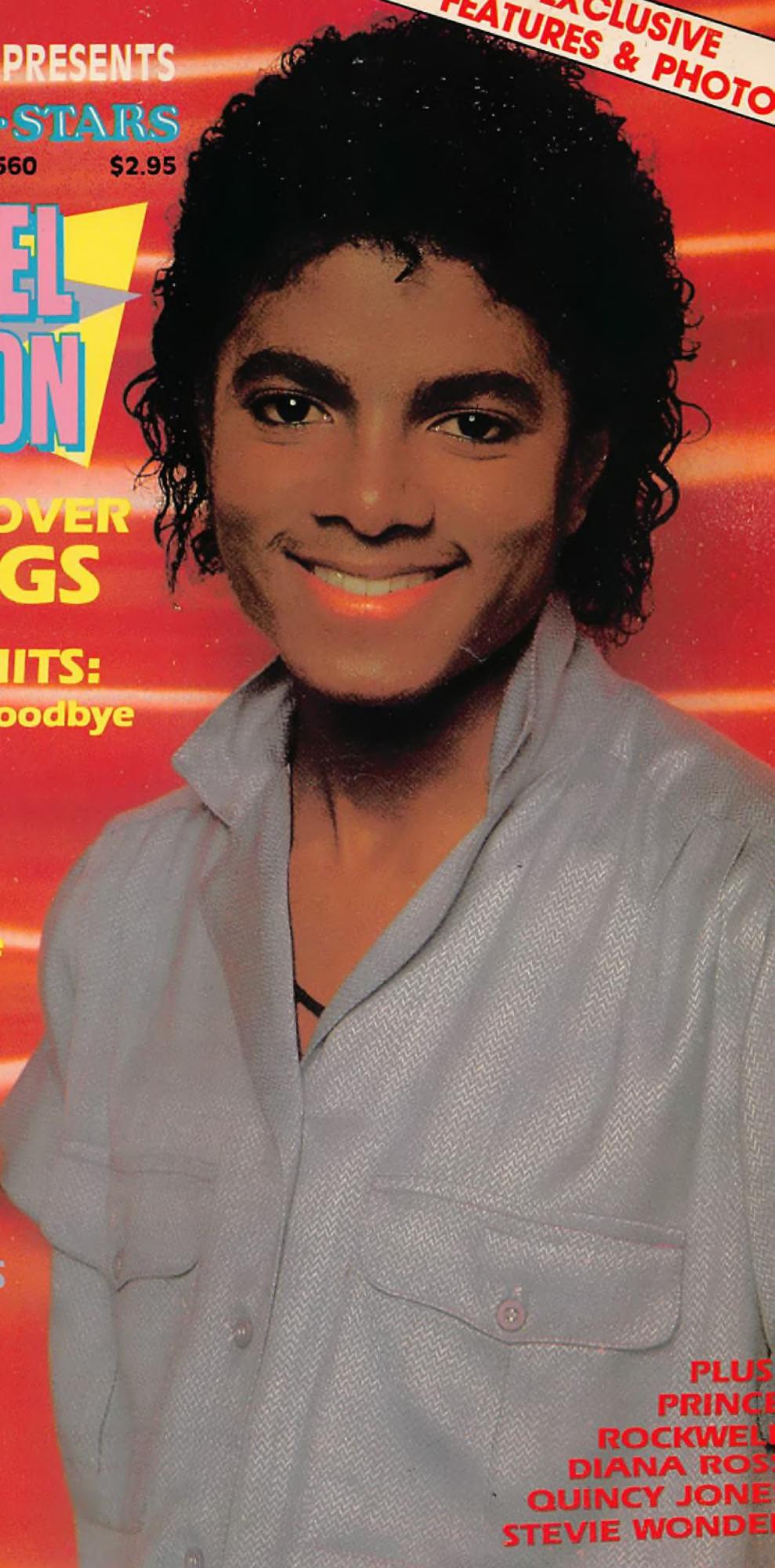
Never Can Say Goodbye
Thriller
I Want You Back
ABC
Beat It
Billie Jean
Dancing Machine
Ben
Mama's Pearl
**PLUS MANY
MORE!**

THE PEPSI
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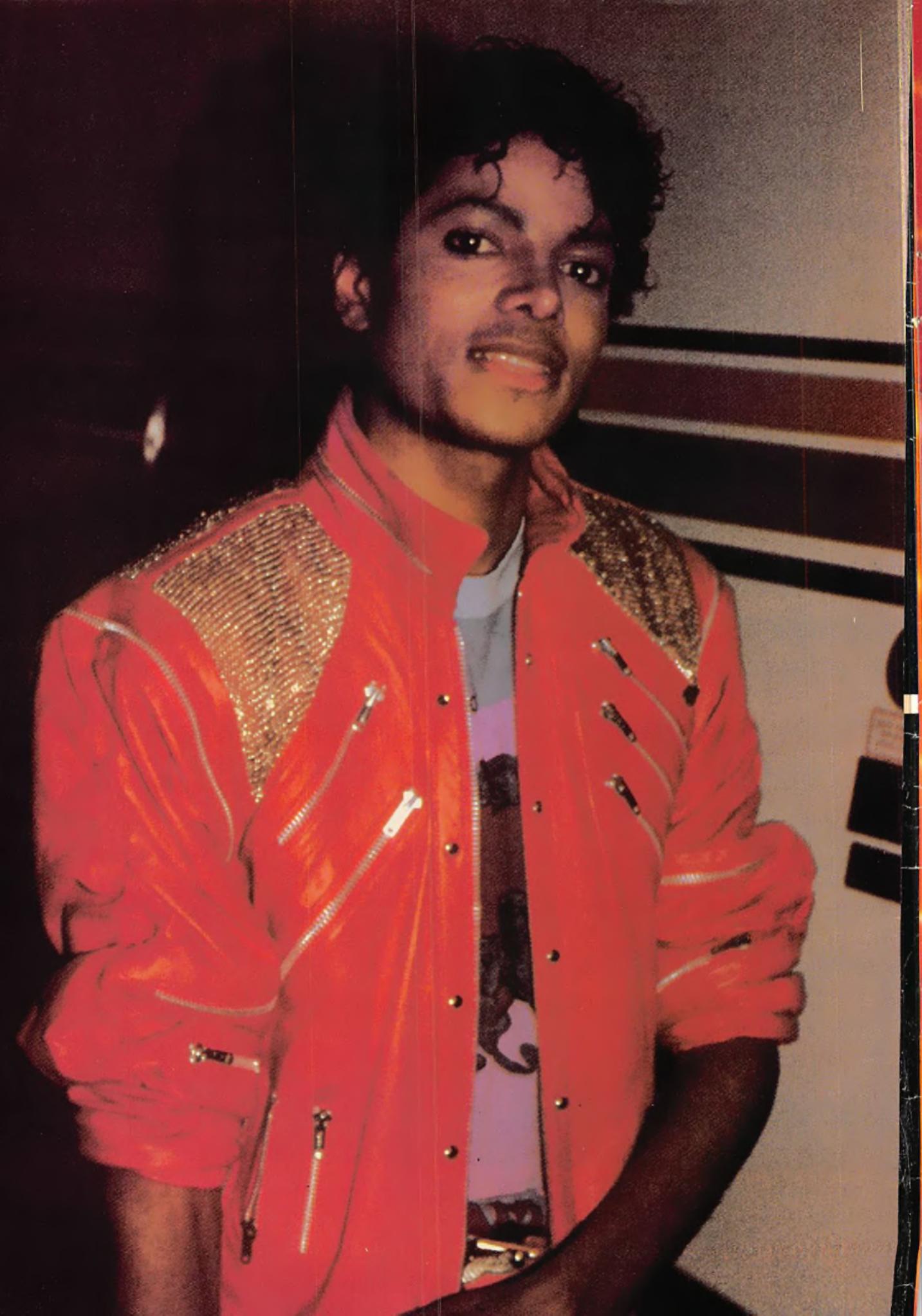
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PLUS
PRINCE
ROCKWELL
DIANA ROSE
QUINCY JONES
STEVIE WONDER



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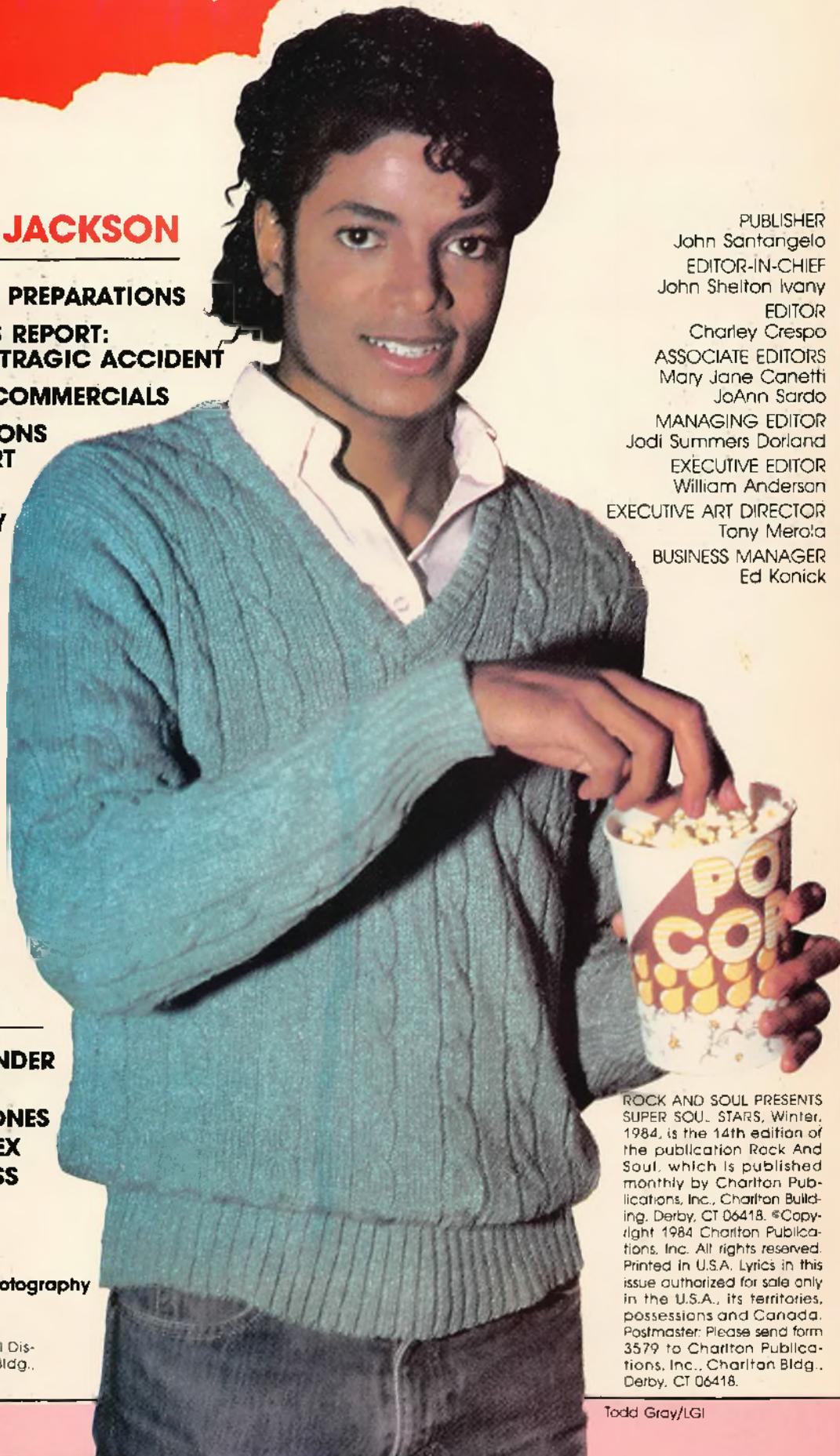
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STEVIE WONDER

THE BRINK ROAD

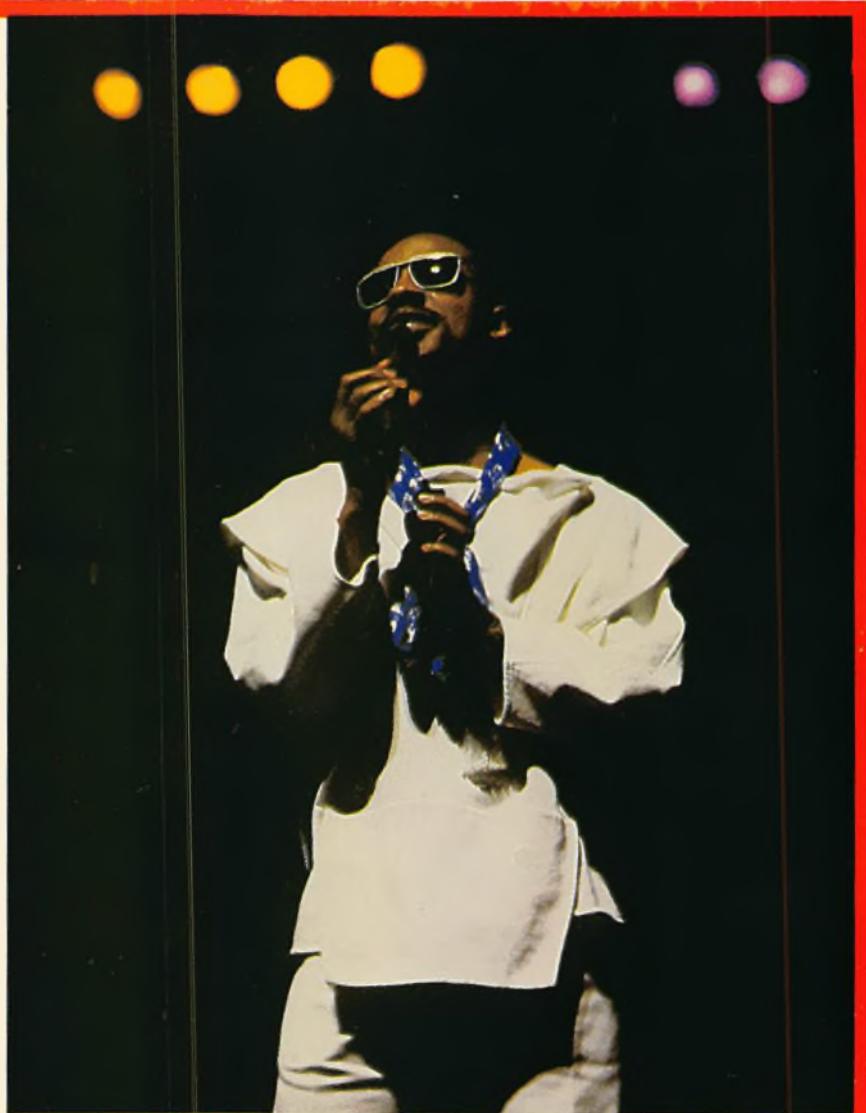
Excerpts from his speech in Washington,
August 27, 1983

It's a terrible thing to be on a lifeclock. All of us are here today reaching out to touch each other's soul. Therefore, understand that we are individually important and accountable; (we are) all responsible for the natural progression of God's plan. It doesn't mean anything to come together if you can't do anything on your own, but we have come together to better understand, yes, where we have been, but also, more importantly, where we must go. Solidarity can brighten our future, but each of us must hold our own light. Each of you is so important to our collective strength and unity. Without the individual we cannot stand. Yet, without the group we cannot walk. It is up to each and everyone here to translate and transmit our message of love. We must understand our time and space and then contribute to this world.

I'd like you to share with me, among everyone who is here, to feel your life's clock. I want you to feel the heartbeat of your life and reflect on the mileage in which you travelled.

To the hearts that have clocked 50 years: you've observed Hiroshima and Sion. Have you clocked in your investment of understanding of our youth? For the hearts that have clocked 40 years: You've observed Hiroshima and Nagasaki, Hitler and segregated armies. Have you clocked in your investment in peace? For the hearts that have clocked 30 years: you've experienced the movements in its rewards of civil rights for the minorities. Have you invested in the time it takes to remember and respect our heroes? And for those who have clocked 20 years: have you registered to vote? Have you clocked in the commitment it takes to be a part of a group that continues the struggle? Can you feel of the collective heartbeat of experiences that bring us closer, the heartbeat of poverty, of joblessness, of war, of racism, of sexism, of religious persecution and rigid individualism?

As lonely as our pain is, together we are victims of the denial of a dream.



Stevie Wonder could very well be the most loved person in the world. His stand on peace and human rights for all has touched even those unfamiliar with his beautiful music. Although not everything he said in Washington was easy to understand, his sentiment of love and hope was felt by all.

Once upon a time, when I was ten years old — not so long ago, that we can't remember — there was a man, who had a dream and I wonder how many ten year olds have a dream and have a right

to believe in that dream and fulfill their goals, and how many of you, the parents, are encouraging those in the dreams that are the process of creativity.

Gary Gerstoff



I reflect on the 20 years of devil unemployment for Blacks, the almost three times as many Black female-headed households and the frightening tide of conservatism. I reflect and I'm afraid. I'm afraid because I suspect that we are not strong enough to meet our individual burdens and sometimes too subterminal and too gullible to meet our collective responsibilities.

Sometimes I believe that we believe in everything we hear and see. We absorb the information from the master medium of communication, as if it were the Bible. We live in a story-world now, dramatizing the highly impossible, soap-operas, sexually explosive lyrics, gossip columns, who did what to whom to why and outrageous lies. Lies have invaded our lives with our own individual commission. This invasion takes us apart and destroys our balance: we seem to forget where we are on the lifeclock.

We have no control of when that clock will end. We do have control in determining the destinies of ourselves, our parents, our children and our country. We're using precious time on our lifeclock on a path that can only lead us to the brink road. And this is why: there's no rules in the games we're

playing, no thought in the words we're saying, there is no "we" in the handles we're dealing and there's no heart in the love we're feeling. It seems we lost control of our very souls. We're on the brink road. Stop, turn me around... There's no "we" in the means we're making but plenty "I" when it comes to the taking. Since we lost control of our very souls we're on the brink road. Stop, turn me around. It seems that we could do better if we try, and I think that we better before we die. You say, "die?" I say, "yeah, die." And this is why: There's no just in the wars we're fighting and there's no right in the law. It seems we lost control of our very souls, we're on the brink road.

There are dreams that are still worth fulfilling and there is love if your heart is willing. We can gain control of our very souls. Get off the brink road. Stop. Turn me around.

With every beat of our hearts we must walk in the direction of the dream and climb the stairway that leads us to the fulfillment of our forefathers. A unified America, a united world. A world that gives every man, woman and child a respectful job, absolute peace and sincere and just freedom.★

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ROCKWELL

The Whole World's Watching

No, I'm just joking. I'm sorry. Don't print this."

Rockwell says this repeatedly en route to MTV's New York studios — where he is dropping in on video jock J.J. Jackson for a brief on-camera interview. During the trip uptown, Rockwell's acting pretty silly. I ask him where he was born, and he says he was born through osmosis. He got the name Rockwell from an ancient Chinese secret called Woolite. ("No, don't print that.") Things along those lines. He's playing up to the entourage of two accompanying him in his stretch limousine, which is presently tied-up in midtown traffic.

Once we walk through the studio doors, the 20-year-old pop singer begins to calm down. The red "on the air" light illuminates and Rockwell matter-of-factly answers all of Jackson's questions. By the time he's out of the building a half-hour later, he's a new man. Rockwell's marveled and excited by his experience, and very proud as well.

"I just did MTV," he exclaimed as we headed back to his hotel suite. "I can't believe it. I never ever believed I'd be on MTV. I never even thought I'd be a singer or an entertainer. I thought I would just write a few songs for people, and here I am. I just did MTV" he repeated. "I can't believe it."

Rockwell has come a long way in a short time. His debut album, **Somebody's Watching Me**, is the fastest-selling album in Motown's history, according to record company representatives. (Wait until Stevie Wonder hears that!) This accomplishment is so important to the young star because of his background.

See, he was born into a legacy. Rockwell is Kennedy Gordy, son of Berry Gordy Jr., the mastermind who founded Motown Records and launched the careers of Stevie Wonder, Diana Ross, Marvin Gaye, Gladys Knight, the Jackson Five and dozens of other black superstars. Kennedy grew up in a home that was rich both in finances and history. As a child, the home front was fun, like "a fairy tale land," recalled Rockwell. However, as he grew older, he began to resent his living environment. Kennedy Gordy needed to make his own mark in the world, without using the Gordy name as leverage.

"I felt like I was living off someone else's thing," he stated. "It wasn't fair. I know Berry Gordy is my father, and he's a great man and a good example as a father. I wasn't spoiled. He didn't give me everything. Still, I looked around and said, 'This isn't mine.' I was 17 years old and I needed to find out what I wanted. I moved out. He said, 'Fine.' He understood."

Renamed "Rock" by his schoolmates after he started playing in a garage band, the young singer/musician gave up his childhood hopes of being a scientist or an astronaut. To make his own money, Rockwell worked as an usher and popcorn salesman in a movie theater, in the mall room at Motown and as an assistant engineer at Hitsville Studio. He also saved a little money from playing gigs with his friends. He took a \$450-a-month apartment in Hollywood and composed more songs. It was in this apartment that Rockwell reportedly got the inspiration for *Somebody's Watching Me*.

"There was this lady who lived in the next apartment building," he explained. "I could overlook her building from where I was, and she could look into my apartment from where she was. Anytime I walked or moved around the apartment and made a noise, sneezed or anything, this woman would come to the window, trying to see into my apartment — to peer at me. She was watching me all the time, every move I made. I figured maybe she'd stop after she got tired of looking at me, so I just ignored it. The woman still kept doing it."

Rockwell no longer lives in that building, but the snooping neighbor has been immortalized in song. Little does she suspect she was one of the factors that led Rockwell to establish his own identity, rather than always being "Berry's son." One day Rockwell may even tell her. Right now, though, he's being cautious. He suspects the woman is a bit disturbed and may not appreciate what he's done.

Michael Jackson has saturated both the airwaves and the print media in recent months; so with that much Michael on the brain, the public easily picked out his golden voice on Rockwell's *Somebody's Watching Me* single. How could we miss it? Michael sings the same seven words over and over and over. "I always feel like somebody's watching me."*

The rest of the song ... well, it's catchy, and funny. Rockwell sings about living with a paranoia of a manic intensity probably unknown to the human species. In this song, Rockwell is not a poet delivering a message the public longed to express, but that wasn't his intention anyway.

Michael sounds great; he's such a crowd-pleaser. Before long, we realize

that each time Michael sings his one line, he sings it exactly the same. Eighteen times on the single, close to 30 times on the extended remix. Exactly the same. This led to suspicion on the part of our Intrepid reporter.

My first theory was that Michael only gave his one line, or that a piece of tape about 18 inches long with this one line on it was found — and Rockwell's producers decided to loop it, and milk it for all it was worth. After all, this is the hottest voice in show business — Jackson's, not Rockwell's. Very few records have this amount of repetition, especially records made by a musical genius like M.J. So I figured these guys got ahold of seven words (out-takes from *Thriller*?) and cashed in by writing a song around it.

"No," says Rockwell. "No on all counts." Rockwell says he wrote the song *Somebody's Watching Me* in preparation for an album, and one day last summer played it to his good friend Michael Jackson. Michael, Jermaine and Randy Jackson liked it so much, they offered to sing backup on it. (Randy never made it to the sessions.) And no, Michael's take was not put on a loop, claims Rockwell. He says that Michael is so talented, that he was able to sing it so perfectly each time, that it just sounds like a loop.

My reporter's instincts won't let me

believe him, especially since Michael's delivery sounds like it's been phased and equalized (technical terms for two engineering tricks) in the studio, but it doesn't matter anyway, since the song is a hit and racking in thousands of dollars more than I'm going to make from this little article. The public liked the song. Period.

Nevertheless, if *Somebody's Watching Me* is still getting action on the radio when this article comes out, even the biggest Michael Jackson fans will be sick of his one line. If a listener hears the song, say, three times a day, two short and one long version, that means those seven words will have been heard over 60 times that day. If the listener tunes in an average of five days a week, he or she hears that line 300 times, or 1,200 times a month. Over three months, which is the typical lifespan of a hit record, the average music fan may have heard the line, "I always feel like somebody's watching me" 3,600 times by our estimates. And those of you who listen to the radio incessantly will have heard it more.

This morning, I heard someone cover a medley of *Thriller* and *Somebody's Watching Me* on the radio. I don't know about all of you, but this record is definitely affecting me. I'm getting acute paranoia about turning on the radio. Wuh-Oh-Oh.★



"I like to be known as Rockwell." Is his real name a secret? "I don't want people to get used to hearing it so they start calling me that or referring to me by any other name but Rockwell."

QUINCY JONES

Creator of Hit Recordings

Quincy Jones, producer of *The E.T. Storybook*, has sold more than 35 million records and has won 11 Grammy Awards. He has had over 100 Grammy nominations as well as four Academy Award nominations; he has also won one Emmy Award. He has conducted, produced and arranged for more than 100 major recording artists, and his credits include over 100 soundtracks, personal LPs and film scores.

Jones was born in Chicago, though later raised in Seattle, where, at age 14, he formed his first band that included 16-year-old Ray Charles. By the time he was 15, he was playing trumpet for "Lady Day" herself, Billie Holiday.

After one of his arrangements was accepted by Lionel Hampton, Quincy earned a scholarship at the Berklee School of Music in Boston, where he balanced a schedule of 10 courses during the day while playing local strip joints at night. Famed jazz bassist Oscar Pettiford contracted him to write and arrange two tunes for an LP he was recording in New York, and eventually Quincy gave up his formal musical education in Boston for the jazz scene in the clubs and on the streets of New York City.

His first tour lasted three years in Lionel Hampton's Premier Band. Quincy then returned to New York and studio work by arranging, composing and producing for such greats as Dinah Washington, Duke Ellington, Count Basie, Tommy Dorsey and LaVern Baker. During this period, he cut the first Ray Charles LP as well as the first sessions for Cannonball Adderley. In 1956, he was invited by the State Department to arrange and conduct a world tour for the Dizzy Gillespie Orchestra.

The following year, Quincy was signed as an artist to Mercury Records and made his move to Europe. He set up house in Paris and became the musical director at Barclay Disques. During his four years at Barclay, he recorded the cream of Europe's talent including Jacques Brel, and Charles Aznavour, as well as fellow Americans Sarah Vaughan, Billy Eckstine and Andy Williams. It was at this time Quincy recorded his first Grammy nominated album, **I Dig Dancers**.

The years that followed included arrangements for Broadway, production and arrangement of a series of Frank Sinatra LPs, the Grammy-winning **I Can't Stop Loving You**, the discovery and recording of Leslie Gore and **It's My Party**, and eventually on to the world of film scores, his first (of 30 to date) being **The Pawnbroker**.

In 1969, he signed as an artist for A&M Records. His first three LPs for A&M brought him four Grammy nominations and two Grammy Awards. In 1976, he cut **Look Out For #1**, bringing two unknowns, The Brothers Johnson, to platinum heights.

Nineteen seventy-nine brought the release of Quincy's now-legendary production of Michael Jackson's **Off The Wall**. In 1980, Quincy formed his own label, Qwest Records and cut George Benson's **Give Me The Night** as the company's debut. That LP earned eight Grammy nominations including Quincy's third as Producer of the Year. His latest Grammy winner, **The Dude**, on A&M, received more nominations than any other LP in the history of the Grammy Awards. His biggest triumph, however, was his production work on Michael's **Thriller** album.★



Quincy Jones wins Grammy Awards nearly every year.

Chris Walter/Photofeatures

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SKYWRITER

(As recorded by Jackson 5)

MEL LARSON
JERRY MARCELLINO

Skywriter
Sweep you silver pen across the sky
So high
Skywriter
Won't you write the biggest I love
you cross the sky.

She don't read the letters I write
anymore
Sorry I upset her but I wasn't sure
Now I know I love her
I hope that she will see

A message high above her that you
write for me yeah.
(Repeat chorus)

Send a box of candy and flowers
ev'ry day
Still she wouldn't listen her pride got
in the way
Now it's up to you it won't fade away
Write it on the heavens
Love will make it stay yeah.
(Repeat chorus)

High so high
So high so high
So high so high
So high.

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ABC

(As recorded by Jackson 5)

THE CORPORATION™

Buh buh buh buh buh boo buh buh
buh buh buh buh
You went to school to learn girl
Things you never never knew before
Like "I" before "E" except after "C"
And why two plus two makes four
Now now now I'm gonna teach you
all about love dear

Sit yourself down take a seat
All you get to do is repeat after me.

ABC easy as 1-2-3
Ah simple as do re mi
ABC 1-2-3 baby you and me girl
ABC easy as 1-2-3
Ah simple as do re mi
ABC 1-2-3 baby you and me girl.

Come on let me love you just a little
bit
I'm a gonna teach you how to sing it
out
Coma coma come on let me show
you what it's all about
Reading and writing arithmetic
Are the branches of the learning tree
But listen without the roots of a love
Every day girl your education ain't
complete

T-t-t-teacher's gonna show you how
to get an "A"
Spell me you add the two
Listen to me baby that's all you gotta
do oh
ABC it's easy like counting up to
three

Sing a simple melody
That's how easy love can be
Now that's how easy love can be
Sing a simply melody
1-2-3 you and me

Yak sit down girl I think I love you
No get up girl show me what you can
do

Shake it shake it baby come on now
Shake it shake it baby oo oo
Shake it shake it baby hey
1-2-3 baby oo oo
ABC it baby ah ah

Do re mi it baby now
That's how easy love can be
ABC it's easy it's like counting up to
three

Sing a simple melody
That's how easy love can be
I'm gonna teach you how to sing it
out
Coma coma come on let me show
you what it's all about
ABC it's easy it's like counting 1-2-3
Sing a simple melody
That's how easy love can.

THE LOVE YOU SAVE

(As recorded by Jackson 5)

THE CORPORATION™

When we played tag in grade school
You wanted to be it
But chasin' boys was just a fad you
crossed your heart you quit
When we grew up you traded your
promise for my ring
Now just like back in grade school
you're doin' that same old thing.

Stop the love you save
May be your own darlin'
Take it slow or some day you'll be all
alone
Better stop the love you save
May be your own darlin'
Look both ways before you cross me
You're headin' for a danger zone.
I'm the one who loves you
I'm the one you need
Those other guys will put you down
as soon as they succeed
They'll ruin your reputation
They'll label you a flirt
The way they talk about
You they'll turn your name to dirt oh.
Hold on hold on hold on hold on
'S' is for save it
'T' is for take it slow
'O' is for oh no
'P' is for please please don't go
The love you save may be your own
Someday you may be all alone
Stop it baby
Ooo you'd better
Isaac said he kissed you beneath the
apple tree
When Benjie held your hand he felt
electricity
When Alexander called you
He said he rang your chimes
Christopher discovered you're way
ahead of your time.

HALLELUJAH DAY

(As recorded by Jackson 5)

FREDDIE PERREN
CHRISTINE YARIAN

Hallelujah day
Sing hallelujah
Love is on its way
It's coming to ya.

Children gather 'round
Now clap your hands and sing
That old sun is shining down
Soon the bells are gonna ring
Can't you see that ray of hope
Somebody finally saw the light
They're gonna send our brothers
home
It's gonna be alright, yea.

Hallelujah day
Sing hallelujah
Love is on its way
It's coming to ya
Hallelujah day
Sing hallelujah
Hallelujah day
Sing hallelujah.

People come together
Let the good times roll
We can make this last forever
If you feel it in you soul
Somebody found the key
Somebody opened up the door
Now there'll be dancing in the
streets
This is the day we've been waiting
for, yeah.

Hallelujah day
Sing hallelujah
Love is on its way
It's coming to ya
Hallelujah day
Sing hallelujah
Hallelujah day
Sing hallelujah.

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GOIN' BACK TO INDIANA

(As recorded by Jackson 5)

THE CORPORATION™

I'm goin' back to Indiana
Back to where I started from
Goin' back to Indiana
Indiana here I come
I spread my wings for greener
pastures
I still ain't found what I was after
I got the blues and that is why I sing
I just wanna do my thing, yeah.

I'm goin' back to Indiana
Indiana here I come
Yeah, yeah I'm goin' back to Indiana
'Cause that's where my baby's from,
yeah
Hollywood you got a lot a pretty
things
I saw a lot of movie stars with
diamond rings
But I ain't got my baby and I'm
feeling wrong
That's why I gotta sing my song,
yeah.

Doo doo doo doo doo doo doo doo

LOOKIN' THROUGH THE WINDOWS

(As recorded by Jackson 5)

CLIFTON DAVIS

Lookin' through the windows
The window to your heart
I can see it's cloudy the rain's about
to start.

Lookin' through the windows
It seems I caused your fears
And a little doubt girl and now it's
bringing tears.

Lookin' through the windows
Lookin' in your eyes
Just remember whatever makes you
feel that way
Don't you worry 'cause I'm gonna
stay right by your side
To keep on lookin' through the
windows
Lookin' in your eyes
Lookin' through the windows seems
like the only way
I can know your feelings if you love
me today
To keep on lookin' through the
windows
Oh I'm lookin' in your eyes.

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doo
Doo doo doo doo doo doo doo
doo
Doo doo doo doo doo doo doo
doo doo doo doo doo doo doo.

Ha ha sis boom bah
One more time for Roosevelt High
Johnny Ray Tex Scooter and
Lorenzo too watch TV
Brown
Do the boo-ga-loo
Every soul that passess by
This song's to you from the Jackson
5
I'm comin' home
It's plain to see
I still got Indiana soul in me
Doo doo doo doo doo doo doo
doo
Doo doo doo doo doo
Doo doo doo doo doo doo doo
doo doo doo doo
Doo doo doo doo doo
I'm goin' back to Indiana
Indiana here I come
I'm goin' back to Indiana
I'm stayin' where my baby's from
That's where she is, yeah, yeah,
yeah, yeah, yeah.

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TOUCH

(As recorded by Jackson 5)

FRANK WILSON PAM SAWYER

Darling just relax
You melt me like hot candle wax
One touch and my whole body melts
Yet you say, you say you can't
express yourself
Just keep doin' what you're doin' um
hum

Fancy words would only ruin it
Touch
That very special touch.
Oh baby don't worry if I cry
These are tears of love in my eyes
I feel this love flowin' through like a
river boy straight through me to you
Your touch says more than words oh
Touch
Oh I need your touch
Every day oh baby.

Your touch says more than words
More than any language ever heard
Touch oo touch
Touch oo touch touch
You move me with your touch, touch
Talk to me talk to me
Touch
Touch me, touch me
Your touch has said so much
Some body touch.

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I'M SO HAPPY

(As recorded by Jackson 5)

THE CORPORATION™

Oh my sweet darling I still love you
So I'm makin' up with you
Tears in our eyes testify girl
Breaking up is hard to do
The way you kiss me and love me
Made me come runnin' to your door
The way you let me in and hugged
me
Lets me know we're forever more.

I'm so happy
I gave my love back to you
I'm so happy you saved your love
for me.
(Repeat chorus)

Heartache that we go through
Would be a blessing in disguise
Darling your patience is a virtue
Now we can dry each other's eyes
C'mon and kiss me and love me
Now that our hearts feel happiness
Because I need you and you need
me

On our way thru loneliness
I'm so happy.

Gave my love back to you
I'm so happy you saved your love
for me.
(Repeat chorus)

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JUST BECAUSE I LOVE YOU

(As recorded by Jackson 5)

WILLIE HUTCH J.W. ALEXANDER

You wonder why I stop and stare
Ev'ry time that you are near
Just because I love you
The silly things I say and do
Are all designed to get attention
from you
It's just because I love you.
Listen hey girl

Would you believe he's slowly
going out of his head
And it's just because
Just because I love you
Oh if you were mine I'd promise you
I'll do all I can to make your dreams
come true
Just because I love you
Listen hey girl

Would you believe he's slowly
going out of his head
Oh and it's just because
Just because I love you.

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BORN TO LOVE YOU

(As recorded by Jackson 5)

IVY HUNTER
WILLIAM STEVENSON

Um as you walked by I heaved a sigh
And deep inside I knew you had to leave

Then you smiled for a little while
I heard a strange new rhapsody
Um so lovely and so fair
I knew right then and there
That you were made for me
And it wasn't hard to see
I guess I was born to love you
Born to love you um.

Darling I I was born to love you
Give my love to no one but you
Here stands a man with his future in
your hands

Don't let go, don't let go, don't let go,
don't let go, don't let go um
You better come and take my hand
'Cause I don't understand this cozy
feeling in my soul
But I know that I would rather die
than let this feeling go
Now girl can't you see that this was
meant to be
It's funny but it's true
I guess I was just born to love you
Born to love you
Darling all I was a born to love you
Well don't you believe.

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THE LOVE I SAW IN YOU WAS JUST A MIRAGE

(As recorded by Jackson 5)

WILLIAM "Smokey" ROBINSON
MARVIN TARPLIN

There you were beautiful
The promise of love was written on
your face
You led me on with untrue kisses
You held me captive in your false
embrace

Quicker than I could bat an eye
Seems you were telling me goodbye
Just a minute ago your love was
here
All of a sudden it seemed to
disappear
Sweetness was only heartache's
camouflage
The love I saw in you was just a
mirage.

We used to meet in romantic places

NEVER HAD A DREAM COME TRUE

(As recorded by Jackson 5)

SYLVIA MOY
HENRY COSBY
STEVIE WONDER

Do do do do do doodle do do do do
do do do do do do do doodle do do
do do do
I never never had a dream come
true

In my every dream I'm loved by you
And we're free as the wind
And true love is no sin

Therefore men are men not
machines

I never never had a dream come
true

Without you the world out there is
painted shades of blue

Since our roads never crossed
I work just to please the boss
Think I might as well get lost in my
dreams.

I never never had a dream come
true

I guess I'm gonna dream about you
baby my whole life through
Seems my folks are ashamed
Said I ain't worth a thing
But I'm glad I'm chained to my
dreams

Do do do do do doodle do do do do
do do do do do do do doodle do
do do do do do.

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You gave the illusion that your love
was real
Now all that's left are lipstick traces
From the kisses you only pretended
to feel

And now our meeting you avoid
And so my world you have destroyed
Just a minute ago your love was
here
All of a sudden it seemed to
disappear
The way you wrecked my life was
like sabotage
The love I saw in you was just a
mirage.

You only filled me with despair
By showing love that wasn't there
Just like the desert shows a thirsty
man
A green oasis where there's only
sand
You lured me into something I
should have dodged
The love I saw in you was just a
mirage.

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I CAN'T QUIT YOUR LOVE

(As recorded by Jackson 5)

KATHY WAKEFIELD
LEONARD CASTON

The love we're standing on is shaky
ground
There ain't no way on earth to hold
you down
And ev'ry road I take to you ends me
up losing

I'm gonna find a boat row away
Where I won't be reachin' for you
night and day
Where there's no windows
Ain't no doors to let your love in
I can't quit your love no matter how
hard I tried to
I can't quit your love
No I can't I keep runnin' back to you
Can't quit your love.

You snap your fingers and I feel on
fire
Like silly spinning wheels of desire
You'd have to be a bird with wings to
get me higher
(Higher)

The mind that thinks for me has
tools control
The weakness of my judgement
rules my soul
You know you've got each nerve in
me down to the wire.

Ooh I can't quit your love
Yeah I know I tried to baby
No matter how hard I tried to
I tried and tried
(I can't quit your love)
No no no
(I keep running back to you)
You know that I can't quit your love
I can't quit your love.

Baby I can't quit your love
I'm standin' on shaky ground
I can't quit your love
I can't quit your love
I know I can't hold ya down
I can't quit ya baby
I can't quit your love
(Do do do wa)
I should be damned now
(Baby I can't)
Ow baby I can't
I wanted me to love you one more
time
But the voice that says I'm leavin'
baby
That voice ain't mine.

I can't quit your love
No matter how hard I try
(No matter how hard I try to)
(I can't quit your love).

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MAKE TONIGHT ALL MINE

(As recorded by Jackson 5)

FREDDIE PERREN
CHRIS YARIAN

I've been watchin' you girl
When you dance you steal the show
Just like you're stealing hearts
When the lights are low
All the guys are waiting for the
chance to squeeze you tight
Oh darlin' no, no, no
Please not tonight
'Cause when you're in my arms girl
You thrill my soul
Come on hold me close
Rock me slow baby

Don't let me go oh
Baby make tonight all mine
I can make you happy
Just give me a try oh
I waited such a long, long time
Make tonight all mine
Baby I can satisfy you and electrify
you
Come on let me prove it
Show you I can do it.

I've been a walkin' like a shadow
Right behind you by myself
While you were walkin' home with
someone else
Don't you know it hurts me seeing
you with other guys
Oh darlin' no, no, no
Please not tonight

When the party's over let me walk
you home
I'll hold you close, rock you slow,
baby never let you go
Oh baby make tonight all mine
I can make you happy
Just give me the time oh
I've waited such a long, long time
Make tonight all mine
All all all mine, mine, mine, mine
yeah.

Ooh hey what cha say girl?
Oh oh oh baby make tonight all mine
I can make you happy yeah
Oh I've waited such a long, long
time.

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THE YOUNG FOLKS

(As recorded by Jackson 5)

ALLEN STORY
HORGAY GORDY

Here they come looking so alive
They're here for business buddy so
none of your jive
Brighter tomorrows are in their eyes
You better make way for the young
folks
Yea yea yea yea yea
They say yes and you say no
They ask you why and you close the
door
My old friend I thought you knew by
now
You can't do that to the young folks
Ah no no no no.

You might not like it but I've got to
tell you
Got to tell you
You better make way for the young
folks
Oo yea yea yea yeah
They're marching with signs
They're standing in lines
Yea protesting your right to turn out
the light in their lives
Here's the deal accept it if you will
They're coming on strong it's their
turn to build
My old friend I thought you knew by
now
You gotta make way for the young
folks
Oo yea yea yea yea
You may not like it but I've got to tell
you
Got to tell you oh ho ho
You better make way
You gotta make way
You gotta make way for the young
folks oo yeah.

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WHO'S LOVIN' YOU

(As recorded by Jackson 5)

WILLIAM ROBINSON

When I had you here I treated you
bad
And wrong my dear
And since you went away
Don't you know I sit around with my
head hanging down
And I wonder who's lovin' you.

Life without love is oh so lonely
I don't think I'm gonna make it
Well my life all my love belongs to
you only
Come on home girl come on and
take it because all
All I can do since you been gone is
cry
And if you ever wonder and worry
your pretty little head 'bout what I do
Don't you know I sit around
Oh with my head hanging down and
wonder who's lovin' you.

When I had you here I should have
never made you cry
And since you've been gone
I sit around with my head hanging
down
And I wonder who's lovin' you.

Life without love is oh so lonely
I don't think I'm gonna make it
Well my life all my love belongs to
you only
Come on home girl come on and
take it because all
All I can do since you been gone is
cry
And if you ever wonder and worry
your pretty little head 'bout what I do
Don't you know I sit around
Oh with my head hanging down and
wonder who's lovin' you.

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WE'RE HERE TO ENTERTAIN YOU

(As recorded by Jackson 5)

HAL DAVIS
NITA GARFIELD
CHARLOTTE O'HARA

When we were tiny little boys
We used to dance
We used to sing before we even
learned to crawl or walk
As we grew up we didn't change
I guess we knew right from the start
We'd love the spotlights and the
stage
'Cause we were born to entertain
And when we walk out on the stage
The way we feel deep inside is
something magic
When the music starts to play
We wanna bring a little happiness
and love into your lives
Forget about your problems and
your troubles for a little while
We're here to entertain you on stage
Right now, we're here to entertain
you
Right here, right now, we like to
dance, we like to sing and do our
thing
We like to dance, we like to sing we
like to do our thing
There's no bus'ness like show
bus'ness
There's no bus'ness like show
bus'ness
We're here to entertain you on stage
Right now, we're here to entertain
you
Right here, right now on stage, right
now
Right here, right now on stage right
now.

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BILLIE JEAN

(As recorded by Michael Jackson)

MICHAEL JACKSON

She was more like a beauty queen
from a movie scene
I said don't mind but what do you
mean
I am the one who will dance on the
floor in the round
She said I am the one who will dance
on the floor in the round
She told me her name was Billie
Jean as she caused a scene
Then ev'ry head turned with eyes
that dreamed of being the one
Who will dance on the floor in the
round

People always told me
Be careful of what you do
And don't go around breakin' young
girls' hearts
And Mother always told me
Be careful of who you love
And be careful of what you do
'Cause the lie becomes the truth
hey.

Billie Jean is not my lover
She's just a girl who claims that I am
the one
But the kid is not my son
She says I am the one
But the kid is not my son.

For forty days and for forty nights
Law was on her side
But who can stand when she's in
demand
Her schemes and plans
'Cause we danced on the floor in the
round
So take my strong advice
Just remember to always think twice
She told my baby we danced till
three

And she looked at me
Then showed a photo
My baby cried
His eyes were like mine
Can we dance on the floor in the
round

People always told me
Be careful of what you do
And don't go around breakin' young
girls' hearts
But you came and stood right by me
Just a smell of sweet perfume
This happened much too soon
She called me to her room hey.
(Repeat chorus)

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FAREWELL MY SUMMER LOVE

(As recorded by Michael Jackson)

KENI LEWIS

Ooh farewell my summer love
Farewell girl I won't forget you
Farewell my summer love farewell
ooh
I found my happiest days
When you came to see your grandma
in May
I bumped into you at the corner
store
I told you that you sure look good
Now your grandma's house was
next to mine
We were together most of the time
But summer's gotten away from us
Time's moving too fast for us
Bye bye don't turn around
'Cause you might see me cry.

When you return to your home town

And you discuss your trip
Will I be the guy that you put down
Or someone that you don't forget no
I'll never forget you
And maybe next year
When you're out of school
You'll return
But until you do baby
Bye bye don't turn around
'Cause you might see me cry.

Farewell my summer love farewell
Girl I won't forget you
Farewell my summer love
Farewell yeah ooh
Farewell farewell oh
Farewell farewell
Baby if you remember my name
Drop a line sometime
Yeah yeah farewell girl I won't forget
you
Farewell my summer love farewell
Girl I won't forget you
Farewell my summer love farewell
oh.

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YOU'VE REALLY GOT A HOLD ON ME

(As recorded by Michael Jackson)

WILLIAM ROBINSON

I don't like you but I love you
Seems that I'm always thinking of
you
Oh oh oh you treat me badly
I love you madly
You really got a hold on me
You really got a hold on me baby.

I love you and all I want you to do
Is just hold me hold me hold me hold
me.

I don't want you but I need you
Don't wanna kiss you, but I need to
Oh oh oh you do me wrong now

My love is strong now
You really got a hold on me.

I want to leave you
Don't want to stay here
Don't want to spend another day
here
Oh oh oh I wanna split now
I can't quit now
You really got a hold on me
You really got a hold on me baby.

I love you and all I want you to do is
Just hold me hold me hold me hold
me
You really got a hold on me
I said you really got a hold on me
You know you really got a hold on
me
You really got a hold on me baby.

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YOU CAN CRY ON MY SHOULDER

(As recorded by Michael Jackson)

BERRY GORDY

Just because you know I love you so much
Don't be afraid to tell me you're sad because
You lost her love
Though your love is not for me
I don't wanna see you in misery
So come on baby baby come on.

You can cry on my shoulder
You can cry on my shoulder
And bring all your troubles to me, to me.

DON'T LET IT GET YOU DOWN

(As recorded by Michael Jackson)

MEL LARSON
JERRY MARCELLINO
DEKE RICHARDS

Don't let it get you down
When you're not on top
A winner stumbles too
But gets up and never stops no.

Ain't it a doggone shame
Lovin' ain't a friendly game
Don't let it get you down aw no
Don't let it get you down
When the cards are marked
Pick up what's left and walk away
Before you lose your heart.

Look at me
Don't it seem like I know what I'm talkin' about.

Talk to me
Let me be be the one
I can straighten it out yeh.

I can bring you sunshine make you happy
Ain't no cloudy skies hangin' over me yeah
Don't let it get you down
You can start again
Now yesterday is gone
Let tomorrow be your friend
Hey don't look back now
My love is straight ahead
Don't let it get you down aw no.

I can straighten it out yeh yeah
I can straighten it out yeh yeah
Come on don't let it let it let it
Don't let it let it let it no don't.

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You can cry on my shoulder
You can cry on my shoulder um.
Now you've given her all you had
She'd better stop treating you so bad
So come on baby baby come on.

A man ain't suppose to cry
If you do I'll understand
And maybe I can show you how you can win her love again
It may seem strange I know
But it's just that I love you so
Come on baby come on.

You can cry on my shoulder
You can cry on my shoulder
And bring all your troubles to me
Ah you can cry on my shoulder.

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CINDERELLA STAY A WHILE

(As recorded by Michael Jackson)

MICHAEL B. SUTTON
MACK DAVID

Fairy tales make believe and you
Fairy tales make believe and you.

Cinderella stay a while
You're the one that I've been looking for
Cinderella when you smile
All around me sunbeams start to pour
Midnight is so near
Please don't disappear
Now that you are here
Stay a while ooo.

Cinderella I just know
That the magic slipper's gonna fit
Cinderella do not go
You're my princess, I am sure of it
This is love for sure
Love that's sweet and pure
Love that will endure
Stay a while.

Cinderella stay a while
This is like a fairy tale with you
Cinderella when you smile
All my fairy tales are coming true
But my only fear
Is midnight is so near
Please don't disappear
Stay a while ooo.

When you speak the angels all sing
This is the kind of magic you bring oh.

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BEAT IT

(As recorded by Michael Jackson)

MICHAEL JACKSON

They told him
"Don't you ever come around here
Don't wanna see your face
You better disappear"
The fire's in their eyes
And their words are really clear
So beat it
Just beat it
You better run you better do what you can
Don't wanna see no blood
Don't be a macho man
You wanna be tough
Better do what you can
So beat it
But you wanna be bad.

Just beat it, beat it
No one wants to be defeated
Showin' how funky and strong is your fight
It doesn't matter who's wrong or right
Just beat it
Just beat it
Just beat it
Just beat it.

They're out to get you
Better leave while you can
Don't wanna be a boy
You wanna be a man
You wanna stay alive
Better do what you can
So beat it
Just beat it
You have to show them that you're really not scared
You're playin' with your life
This ain't no truth or dare
They'll kick you then they beat you
Then they'll tell you it's fair
So beat it
But you wanna be bad.

Just beat it, beat it
No one wants to be defeated
Showin' how funky and strong is your fight
It doesn't matter who's wrong or right
Just beat it, beat it.
(Repeat)

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WHY DO FOOLS FALL IN LOVE

(As recorded by Diana Ross)

FRANKIE LYMON
MORRIS LEVY

Oo-wah, oo-wah, oo-wah
Oo-wah, oo-wah, oo-wah
Why do fools fall in love.

Why do birds sing so gay
And lovers await the break of day
Why do they fall in love
Why does the rain fall from up above
Why do fools fall in love
Why do they fall in love.

Love is a losing game
Love can be a shame
I know of a fool you see
For that fool is me
Tell me why
Tell me why
Why do fools fall in love.

Why does my heart skip a crazy beat
For I know it will reach defeat
Tell me why
Tell me why
Why do fools fall in love.

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Music Corp.

THE BOSS

(As recorded by Diana Ross)

NICKOLAS ASHFORD
VALERIE SIMPSON

Fancy me thought I had my degree
in life and how love ought to be run
I had a one-step plan to prove it
A guide in my pocket for fools
Folly and fun but love had to show
me one thing.

I was so right
Thought I could turn emotions on
and off
I was so sure but love taught me who
was who was the boss.

I'd defy anyone who claimed that I
didn't control whatever moved in my
soul
I could tempt touch delight just
because you fell for me
Why should I feel uptight
But love had to show me one thing.

I was so right
Thought I could turn emotions on
and off
I was so sure but love taught me who
was who was the boss.

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WORK THAT BODY

(As recorded by Diana Ross)

DIANA ROSS
PAUL JABARA
RAY CHEW

All right, get ready
We're gonna work that body
And a-reach, two, three, four, five,
six, seven, eight

Stretch, two, three, four, five, six,
seven, eight
Push, two, three, four, five, six,
seven, eight
(Come on girls).

Ev'ry morning when we wake
To make up for that piece of cake we
ate last night

(What do you do)
We do what's right, all right
Throw our arms up in the air
One foot here and one foot there
We're so tight

That's all right, all right
Take a look girls at these numbers
We're still improving (yeah) get
these bodies moving
Ev'rybody's gonna hate you
There will be no double eat your heart
out

Don't think we're out of line
When all the men around begin to
stop and stare
At the hottest girls, we're the hottest
girls in town.

Reach, two, three, four, five, six,
seven, eight
Stretch, two, three, four, five, six,
seven, eight

Push, two, three, four, five, six,
seven, eight
Up, two, three, four, five, six, seven,
eight.
(Repeat)

You're lookin' good, lookin' good
Work that body
You can make that body shake
down.

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EASE ON DOWN THE ROAD

(From The Original Motion Picture Soundtrack Of "The Wiz")

(As recorded by Diana Ross and Michael Jackson)

CHARLIE SMALLS

(Scarecrow)

Come on and
Ease on down
Ease on down the road.

Don't you carry nothin'
That might be a load
Come on ease on down
Ease on down, down the road.

(Dorothy)
Pick your left foot up
When the right one's down.

(Scarecrow)
Come on legs, keep movin'
Don't you lose no ground.

(Dorothy & Scarecrow)
Just you keep on keepin'
On the road that you choose

Don't you give up walkin'
'Cause you gave up shoes.

Ease on down, ease on down the road
Come on ease on down, ease on down the road
Don't you carry nothin'
That might be a load
Come on
Ease on down, ease on down, down the road.

(Scarecrow)
'Cause there may be times
When you think you lost your mind.

(Dorothy)
And the steps you're takin'
Leave you three, four steps behind.

(Dorothy & Scarecrow)
But the road you're walkin'
Might be long sometime
But just keep on steppin'
And you'll be just fine.

(Dorothy, Scarecrow & Tin Man)
Ease on down, ease on down the road

Ease on down, ease on down the road.

Don't you carry nothin'
That might be a load
Come on ease on down
Ease on down, down the road.

(Dorothy)
Oh there may be times
When you wish you wasn't born.

(Scarecrow)
And you wake one morning
Just to find your courage gone.

(Tin Man)
But just know that feelin'
Only lasts a little while.

(Dorothy, Scarecrow & Tin Man)
You just stick with us
And we'll show you how to smile.

(All)
Ease on down, ease on down the road
Come on ease on down, ease on down the road
Ease on down, ease on down the road
Don't you carry nothin'
That might be a load
Come on, ease on down
Ease on down the road
Ease on down, ease on down the road.

Don't you carry nothin'
That might be a load
Come on ease on down
Ease on down the road.

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SO CLOSE

(As recorded by Diana Ross)

DIANA ROSS
BILL WRAY
ROB MUNSEY

Oh, oh, oh, oh aah
So close
When I look into your eyes
So close
I feel I'm hypnotized
I want to stay here for the rest of my life
So close
When you smile at me that way

So close
It takes my breath away
I love you more with every beat of my heart
Ooh I remember the night we met
I knew I'd never ever be the same
Ooh I remember the night you said you loved me
In an instant my whole world changed
So close
Feel your body next to mine
So close
Oh I lose all sense of time
I want to stay here for the rest of my life
Oh, oh, oh, oh aah
I want to stay here for the rest of my life

life
Ooh I remember the night we met
I knew I'd never ever be the same
Ooh remember the first time you said you loved me
I love you darlin'
In an instant my whole life changed
So close
Being here with you near me
So close
And there's nothin' I'd rather do
Than make you stay here
And I'll keep you always
So close
Ooh, ooh, oh, ooh, oh aah.

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REACH OUT AND TOUCH SOMEBODY'S HAND

(As recorded by Diana Ross)

NICKOLAS ASHFORD
VALERIE SIMPSON

Reach out and touch somebody's hand
Make this world a better place if you can
Reach out and touch somebody's hand

Make this world a better place if you can (just try).
Take a little time out of your busy day
To give encouragement to someone who's lost the way (just try)
Or would I be talking to a stone if I asked you to share a problem that's not your own
We can change things if you start giving
Why don't you.
If you see an old friend on the street and he's down
Remember his shoes could fit your

feet (just try)
Try a little kindness and you'll see
It's something that comes very naturally
We can change things if we start giving
Why don't you.
Reach out and touch somebody's hand
Reach out and touch somebody's hand
Make this world a better place if you can.
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ROCK WITH YOU

(As recorded by Michael Jackson)

ROD TEMPERTON

Girl close your eyes
Let that rhythm get into you
Don't try to fight
There ain't nothin' that you can do
Relax your mind
Lay back and groove with mine
You gotta feel that heat
And we can ride the boogie
Share that beat of love.

I wanna rock with you (all night)
Dance you into the day (sunlight)
I wanna rock with you (all night)
We're gonna rock the night away
And when the groove is dead and gone
You know that love survives
So we can rock forever.

Out on the floor
There ain't nobody there but us
Girl when you dance
There's a magic that must be love
Just take it slow
We got so far to go
When you feel that heat
And we gonna ride a boogie
Share that beat of love.

I wanna rock with you (all night)
Dance you into day (sunlight)
I wanna rock with you (all night)
We're gonna rock the night away
And when the groove is dead and gone
You know that love survives
So we can rock forever.

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UP AGAIN

(As recorded by Michael Jackson)

FREDDIE PERREN
CHRISTINE YARIAN

Into each life some rain falls then comes the snow
But after the snow the flowers will grow
Girl, when my life got stormy you stayed for the ride
You stayed by my side
You made the sun shine.

I'm up again I'll never let you down
Nothing's ever gonna stop me now

JUST A LITTLE BIT OF YOU

(As recorded by Michael Jackson)

EDDIE HOLLAND
BRIAN HOLLAND

Ooo just a little bit of you every day
Will surely keep the doctor away
Just a little bit of you every day
Will surely keep the doctor away.

I told my momma how I feel about your power
Your love can heal
Ain't no doctor's remedy ever do
What ya do for me just a little bit of you every day
Will surely keep the doctor away
A little bitty bit of your love baby
S'all I need
(All I need)
S'all I need
(All I need)

Since the day I've been loving you
I can't catch a cold
I can't catch the flu
Sweet lovin' you've been givin' me
has become my daily need ooo
Just a little of your love every day
S'all I need
(All I need)
All I need
(All I need)
Ooo just a little bit
(Just a little bit)
Baby
(Just a little bit)
All I need that's all I need.

Don't send no doctor to my door
'Cause doctor John been here before
Don't you send him just come yourself
Bring your loving and nothing else.

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Up again I'll never let you down
I love you.

This Humpty Dumpty's lucky
He's had his fall
But after it all he brushed himself off
Knowing how much you loved me
I made one more try
I reached for the sky and I made it this time.

I'm up again I'll never let you down
Nothing's ever gonna stop me now
Up again I'll never let you down
I love you.

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I CAN'T HELP IT

(As recorded by Michael Jackson)

STEVIE WONDER
SUSANE GREENE

Looking in my mirror
Took me by surprise
I can't help but see you
Running often thru my mind
Helpless like a baby
Sensual disguise
I can't help but love you
It's getting better all the time.

Love to run my fingers
Softly while you sigh
Love came and possessed you
Bringing sparkles to your eyes
Like a trip to heaven
Heaven is the prize
And I'm so glad I found you
You're an angel in disguise.
I can't help it if I wanted to
I wouldn't help it even if I could
I can't help it if I wanted to
I wouldn't help it no
I can't help it if I wanted to
I wouldn't help it even if I could
I can't help it if I wanted to
I wouldn't help it no.

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ONE DAY IN YOUR LIFE

(As recorded by Michael Jackson)

SAMUEL F. BROWN III
RENEE ARMAND

One day in your life you'll remember a place
Someone touching your face
You'll come back and you'll look around you
One day in your life you'll remember the love you found here
You'll remember me somehow
'Though you don't need me now
I will stay in your heart and when things fall apart
You'll remember one day.

One day in your life
When you find that you're always waiting for the love we used to share
Just call my name and I'll be there.

One day in your life
When you find that you're always lonely for the love we used to share
Just call my name and I'll be there.

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WE'RE ALMOST THERE

(As recorded by Michael Jackson)

EDDIE HOLLAND
BRIAN HOLLAND

No matter how hard the task may seem
Don't give up our plans
Don't give up our dreams
No broken bridges can turn us around
'Cause what we're searchin' for will soon be found.
'Cause we're all almost there
Just one more step
Just one more step
Don't give up we're all almost there.
Look at the lonely lovers that didn't make it on life's long hard climb
They just couldn't take it
Don't let it happen to me and you
Hold on together darling we'll make it through

Darlin' keep on reachin' out for me
Keep on reachin'
Do it for me
Do it for me
Do it baby
Almost there
We're almost there
'Cause we're almost there.
We're so close I can taste it
A life so sweet we can't afford to waste it
No need to feel your hand slippin' from mine
Just hold on tighter, darlin' keep on tryin'
Baby do it for me
Do it, do it, do it
Almost there
We're almost there
'Cause we're all almost there
Just one more step
Just one more step
Don't give up we're all almost there.

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WITH A CHILD'S HEART

(As recorded by Michael Jackson)

VICKI BASEMORE
SYLVIA MOY
HENRY COSBY

With a child's heart go face the worries of the day
With a child's heart turn each problem into play
No need to worry
No need to fear
Just being alive makes it all so very clear
That with a child's heart nothing can ever get you down.
With a child's heart you've got no

reason to frown
Love is as welcome as a sunny sunny day
No grown-up thoughts to lead our hearts astray
Take life easy easy so easy like a child
So gay and carefree yeah oh yeah.
Love is as welcome as a sunny sunny day
The whole world smiles with you
As you go your merry way
'Cause with a child's heart nothing can ever get you down
With a child's heart you've got no reason to frown.

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WE'VE GOT A GOOD THING GOING

(As recorded by Michael Jackson)

THE CORPORATION™

Hey my girl she does something to my chemistry
And when I'm close I'm sure I raise her temperature about three degrees
Ev'ry day in ev'ry way she makes my motor purr
And I reciprocate my life I dedicate to loving her.
So we've got a good thing going
A real good thing going
They're telling me and I don't have to ask 'cause I know it's gonna last eternally.

(Let me tell you what we've got)
Understanding we're never handing any alibis
Instead of what you do where you been or what's the use
We make it nice.
You see we've got a good thing going
A real good thing going
They're telling me
And she don't have to ask 'cause she knows it's gonna last eternally.
Said we've got a good thing going
A real good thing going
They're telling me
And we don't have to ask 'cause we know it's gonna last eternally.

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SHOO-BE-DOO-BE-DOO-DA-DAY

(As recorded by Michael Jackson)

HENRY COSBY
SYLVIA MOY
STEVIE WONDER

Your precious sweetheart she's so faithful
She's so true oh yeah
Her dreams are tumblin'
Her world is crumblin' because of you uh huh
One day you'll hurt her just once too much
And when you finally lose your tender touch
Hey hey shoo-be-doo-be-doo-be-doo-da-day.

Her feet may wander
Her heart may stray oh yeah
Shoo-be-doo-be-doo-be-doo-da-dee
You gonna send your baby straight to me
I'm gonna give her all the lovin' within my heart oh yeah
I'm gonna patch up ev'ry single little dream you tore apart
Understand me and when she lets you she's cried her last tear
Heaven knows I'm gonna be somewhere near oh yeah
Shoo-be-doo-be-doo-da-day.

Her feet may wander
Her heart may stray baby
Shoo-be-doo-be-doo-be-doo-da-dee
Love's gon' send your baby straight to me
Yeah hum yeah
You'd better listen to me yeah yeah
Heartaches are callin'
Tears are fallin' because of you hey yeah

And when you're gone
She'll know I'm the one to go to her rescue
Baby you didn't know that thing
You're gonna leave her once too many times
And when you come back that girl's gonna be mine all mine hey hey
Shoo-be-doo-be-doo-be-doo-da-day.

Her feet may wander
Her heart may stray yea yea
Shoo-be-doo-be-doo-be-doo-da-dee
Love's gon' send your baby straight to me hey hey.

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LITTLE GIRL DON'T YOU WORRY

(As recorded by Jermaine Jackson)

JERMAINE JACKSON
PAUL M. JACKSON, JR.

Little girl don't you worry
Ev'ry day I see we gonna make it
There is no need to hurry
We're in love that's why we gonna
make it
Just say you love me
Say you're with me girl
'Cause all I wanna do is show to you
how much I need ya
Ooh give ya what you want
When ya want
'Cause you've been so good to me
I love you baby
No one else can take your place in
my heart
Girl I mean it 'cause all I want is your
faith in me
Tell your ma not to worry

In the best of style we gonna make it
And we will be so happy
Ev'ry step in love we gonna take it
I do love you baby
Aw baby gonna make it
Aw baby we gonna make it
Aw baby we gonna make it
Aw baby.

You've got to put your trust in me
I'll give you the world, just believe
me
You deserve it ah sugar you know
I'll be there with you
Ooh baby when you're down
When you need me, baby
I know I'll never leave ya girl
I know we'll make it through
Little girl, we're so in love
I got to have your sweet lovin' for the
rest of my days, baby
There is no need to hurry every step
in love we gonna take it baby.

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THE FORCE

(As recorded by Jermaine Jackson)

JERMAINE JACKSON
MICHAEL McGLOIRY
GREGORY WILLIAMS

In every plane and space
There's a mind
An all seeing eye
Keepin' time
Every sight and sound yeah
A single source
Make a mental note
Plot your course
Ooh may the force be with you
Ooh may the force be with you
Ooh may the force be with you
Ooh may the force be with you.
Spoken:
May the force be with you
Do you understand the master plan
Is your mental state
Out of hand
Let your life reflect ooh
What your heart can see
Open up the door
The prosperity ooh may the force be
with you.

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I'M MY BROTHER'S KEEPER

(As recorded by Jermaine Jackson)

JERMAINE JACKSON
ELLIOT WILLENSKY

Been five years or more since we've
sung our song
And I wonder why we took so long
Through all of the pain and the tears
that I've cried
Our dream never died inside
While I was out there on my own
I've loved you constantly
For I'm my brother's keeper
And my brothers you're the keeper
of me.

It's hard being a part when you love
so much
But I prayed that we never lose
touch
You came into my dreams and
you've answered my prayer
When you needed care
I was there
And after all that we've been through
We're still one family
Yes I'm my brother's keeper
And my brothers you're the keeper
of me
Our dreams never die.

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LET'S GET SERIOUS

(As recorded by Jermaine Jackson)

STEVIE WONDER
LEE GARRETT

Close my eyes and I see your face
at night
Toss and turn
Fall to sleep holdin' my pillow tight
All the time I think of you
You're with me no matter what I do.

Walk around with a mile upon my
face
In my mind you've taken up
permanent space
I am feeling what I can't explain

It ain't what you feel it's just the
same

Let's get serious
Let's get serious
Let's get serious
And fall in love
Let's get serious
Let's get serious
Let's get serious
Let's get serious
And fall in love.

In your arms is the place I wanna be
With my love in you and your love
inside of me
Longing for each other just ain't fair
When we got so much we want to
share.
Night is young
But not quite too young for you and
me
Let's be one (be one)

Going places that we want to see
Let our bodies travel with our minds
To a place where love will always
shine

Let's get serious
Let's get serious,
S-E-R-I-O-U-S
Baby let's get serious
Yeh yeh yeh yeh yeh yeh yeh
yeh yeh

Let's get serious
Let's get serious
Let's get serious
And fall in love
Let's get serious
Let's get serious
And fall in love.

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CASTLES OF SAND

(As recorded by Jermaine Jackson)

MICHAEL McGLOIRY

Why do we build this castle of sand
When we know very well baby it'll
never stand
I tried to cope I really hoped that you
would see
You were the only girl for me baby
I tried to mend
But you condemned our love affair
You destroyed it beyond repair
You absorbed the talk of a friend
baby
She says project a heart of stone
And never bend and be free from me
And the things I do
But can't you see she's tryin' to take
me from you.

No why do we build this castle of
sand
When we know very well baby it'll
never stand
Why why do we build this castle of
sand
When we know very well baby it'll
never stand
The mental strain in my brain
to great a price to pay
For the way you make me feel in bed
baby
And all our plans just grains of sand
The waves washed away
Oh the book that I misread
You don't equate sex with love
But isn't the love we make worthy of
More than wishful thoughts and
plastic smiles
And ecstasy that only lasts for a
while
Why do we build this castle of sand
When we know very well baby it'll
never stand.

IT'S STILL UNDONE

(As recorded by Jermaine Jackson)

JERMAINE JACKSON

Came to me one morning
Visions of the world and what could
happen
Then I read the paper
Problem after problem I wasn't
dreaming
But yet we say it's progress
That's why we never bother
We go on living
What am I supposed to do
I'm one in a billion faces
The way the world paints its picture
The problems we could never tell
Truth is hidden in the colors
Our eyes are blinded so well.

There used to be a time when you
could walk the streets at night
And never worry
The very one you're fearing would
you believe you're s'posed to call
him brother
But the way they run the world
The ones that don't have anything
they take it.

I like to know just what they can find
Going to the moon
Babies born to starve
They say it's not enough food
It came to me one morning
Visions of the world such sad faces.

It's still undone
It's still undone.

DOES YOUR MAMA KNOW ABOUT ME

(As recorded by Jermaine Jackson)

TOM BAIRD
TOMMY CHONG

Does your mama know about me
Does she know just what I am
Will she turn her back on me or
accept me as a man
And what about your dad
Did you think of what he'll say
Will he be understanding
Or does he think the usual way
Maybe I shouldn't worry but I've
been through this before
And I'd like to get things straight
before I'm knocking on your door.

Does your mama know about me
Does she know just what I am
If she says forget about me do you
think you'd understand
And what about your friends
Do you care what people say
Would you accept the burdens
I know will surely come your way
Maybe I shouldn't worry
But I've been through this before
And I'd like to get things straight
before I'm knocking on your door.

Does your mama know about me
Does she know just what I am
Will she turn her back on me or
accept me as a man
We've got to stand tall we can't
stumble or crawl
We've got to be strong for love
that's so right
Can't be wrong and every day I see
it grow and I don't want to let it go
I guess that's why I gotta know.

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NEVER CAN SAY GOODBYE

(As recorded by Jackson 5)

CLIFTON DAVIS

Never can say goodbye

No no no no now I

Never can say goodbye

Even though the pain and heartache
seem to follow me wherever I go
Though I try and try to hide my
feelings they always seem to show
Then you try to say you're leavin' me

And I always have to say no
Tell me why is it so.

That I never can say goodbye

No no no no now I

Never can say goodbye

Ev'ry time I think I've had enough
and start heading for the door
There's a very strange vibration
piercing me right to the core

YOU MADE ME WHAT I AM

(As recorded by Jackson 5)

THE CORPORATION™

On the ground
Off the clouds
To the top
Thanks a lot

You made me what I am today
You knew me when
But still you loved me
You stuck with me through thick and thin
Yeah, you took my hand
And then you shoved be
Till opportunity let me in.

You made me
What I am today
You made me
What I am today.

Fame and fortune

DARLING DEAR

(As recorded by Jackson 5)

ALLEN STORY
HORGAY GORDY
ROSEMARY GORDY

The game of love is such a beautiful game
If you got time little girl I'd love to explain all the do's and don'ts
All the wills and won'ts
So bend an ear sweet darlin' dear
Ba ba ba ba do oo.

First I place my arms so firmly

It says turn around you fool you
know you love him more and more

Tell me why is it so

Don't wanna let you go

I never can say goodbye

No no no no no oo.

Oh I never can say goodbye boy oo
oo

I never can say goodbye

No no no no no oo

Never can say goodbye

No no no no now I

Never can say goodbye.

I keep thinkin' that our problems soon are all gonna work out
But there's that same unhappy feelin' there's that anguish there's that doubt

It's the same ol' dizzy hangup
Can't do with you or without

Tell me why is it so don't wanna let you go.

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Can't change my name

That's not the life I want to lead

No, no

Success is costly

And friends are lasting

And a friend in need is a friend indeed.

I know who my friends are

I know who you are

Testify, testify

Come on testify.

The road was dark when I said
I could look for love
And you let the light shine through
Go on and testify
I used to wish that I could touch the sky above

And you made it all come true

It was you

Thank you love

It was you

Thank you love

Thank you baby.

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around you

And whisper darling I'm so glad I found you girl

And then your lips of wine a softly touch with mine

A kiss we'll steal sweet darlin' dear
Ba ba ba ba ba do be

Sincere and true love will appear
Don't be shy or true love might pass you by

If you will this old heart a you can steal

If you don't the game of love you lose alone.

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I'LL BET YOU

(As recorded by Jackson 5)

GEORGE CLINTON

SIDNEY BARNS

THERESA LINDEY

Ice cubes on a red hot stove will melt
And I bet you a drowning man's very first words are help

And I'll bet you if you bet on a horse
And the horse don't win you lose

And I bet you if you try to sit on air
You're gonna fall

And I bet you if you want a winning hand
If you want a perfect man bet you never lose my love

You're gonna win I bet you.

Take a car without fuel ain't gonna move
And I bet you a carpenter can't build his house without his tools

And I bet you if your shoes are too small they'll hurt your feet
And I bet you and you can't know, what's going on if you sleep

And I bet you if you want a winning hand
If you want a perfect man bet you never lose my love

You're gonna win I bet you.

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MAYBE TOMORROW

(As recorded by Jackson 5)

THE CORPORATION™

I don't know how many stars there are up in the heavenly sky
I only know my heaven is here on earth each time you look into my eyes

The way you do baby
Thank you thank you baby.

My beautiful bird you have flown away

I held you too I can see
You're all I need to get by
No one else can make me cry

The way you do baby
You are the book that I read each day

You are the song that I sing
Gonna sing it to you

You are the four seasons of my life
But maybe tomorrow you'll change your mind

Girl maybe tomorrow you'll come back to my arms
Girl maybe she'll come baby.

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THE WALL

(As recorded by Jackson 5)

MEL LARSON
JERRY MARCELLINO
PAM SAWYER

You hold me close to you my baby
But somehow it doesn't feel the same

 You built a wall so high between us
Then you tell me that you haven't changed.

 Tear down the wall that I can feel between us

 The hidden wall that hides the real love

 Tear it on down
Tear the wall down
Tell me my love has got the strength to take it
Tell me what's wrong we'll make it

Tear it on down
Tear the wall down.

I thought really knew you baby
Almost the way I know myself
But know you're acting like a stranger
Now you've changed girl to somebody else.

Tear down the wall that I can feel between us
The hidden wall that hides the real love

Tear it on down
Tear the wall down
Tell me my love has got the strength to take it

Tell me what's wrong we'll make it
Tear it on down
Tear the wall down.

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THE BOOGIE MAN

(As recorded by Jackson 5)

DEKE RICHARDS

My mama told me when I was quite young
Don't be a bad boy and try to run 'Cause he's gonna get you
He's gonna get you
So little girl that's why I'm telling you
Don't you dare break my heart in two
Or he's gonna get you
He's gonna get you.

Say the boogie man's gonna get you
If you're messin' around in the dark
Playing with my love and affection
That ain't smart no that ain't smart oh.

So little girl that's what I'm telling you

Take my love take my money
But don't you dare break my heart in two
Or he's gonna get you
He's gonna get you
He's gonna get you
He's gonna get you.
(Repeat chorus)

No that ain't smart
Oh look out
Here he comes
There he is.

The boogie man will get you
The boogie man will get you
If you're bad girl
Don't make me sad girl no
Here he comes, here he comes
Here he comes, here he comes ooh.

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TRUE LOVE CAN BE BEAUTIFUL

(As recorded by Jackson 5)

BOBBY TAYLOR
JEANA JACKSON
LEONARD CASTON

Searching been looking everywhere
Soon I'll find the girl
I know I'm getting closer now can't wait to hold you girl
The day I find you girl you'll love me
Hey girl when you're in my arms

You want to keep from me
I'm sure 'cause my love that's thrown
You'll be too weak to leave me
The day I find you girl now you'll love me

Each day I'll try harder with faith and confidence

I know I'll get you
True love can be beautiful but it takes time
True love can be beautiful but it takes time.

So close I can still feel your heartbeat
But you're not here

But in my searching is all over
Now that you're growing near
The day I finally find you girl you'll love me
You're here in my arms will you stay today

Always always
True love can be beautiful but it takes time
True love can be beautiful but it takes time.

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I WAS MADE TO LOVE HER

(As recorded by Jackson 5)

HENRY COSBY
LULA HARDAWAY
STEVIE WONDER
SYLVIA MAY

I was born in Lil' Rock
Had a childhood sweetheart
We were always hand in hand
I wore high top shoes and shirt tails
Suzy was in pigtails
I knew I loved her even then
You know my papa disapproved it
My mama boohooed it
But I told them time and time again
Don't you know I was made to love her

Built a world all around her
Yeah hey hey hey.
She's been my inspiration
Showed appreciation
For the love I gave her through the years
Like a sweet magnolia tree
My love blossomed tenderly
My life grew sweeter through the years

I know that my baby loves me
My baby needs me
That's why we made it through the years

I was made to love her
Worship and adore her
Hey hey hey.
All through thick and thin our love just won't end
'Cause I love my baby
Love my baby ah
My baby loves me
My baby needs me
And I know I ain't going nowhere
I was knee high to a chicken
When that love bug bit me
I had the fever with each passing year

Oh even if the mountain tumbles
If this whole world crumbles
By her side I'll still be standing there
'Cause I was made to love her

I was made to live for her
Yeah hey hey ah
I was made to love
Build my world all around her hey
hey hey
Oo baby

I was made to please her
You know Stevie ain't gonna leave her
No hey hey hey
Oo wee baby
My baby loves me
My baby needs me
Hey hey hey do my
Baby loves me.

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THRILLER

(As recorded by Michael Jackson)

ROD TEMPERTON

It's close to midnight
And something evil's lurking in the dark
Under the moonlight
You see a sight that almost stops your heart
You try to scream
But terror takes the sound before you make it
You start to freeze
As horror looks you right between the eyes
You're paralyzed.

'Cause this is thriller, thriller night
And no one's gonna save you from the beast about to strike
You know it's thriller, thriller night
You're fighting for your life inside a killer, thriller tonight.

You hear the door slam
And realize there's nowhere left to run
You feel the cold hand
And wonder if you'll ever see the sun
You close your eyes
And hope that this is just imagination
Girl but all the while
You hear a creature creepin' up behind

You're out of time.

'Cause this is thriller, thriller night
There ain't no second chance against the thing with the forty eyes girl
Thriller, thriller night
You're fighting for your life inside a killer, thriller tonight.

Night creatures calling
The dead start to walk in their masquerade
There's no escapin' the jaws of the alien this time
(They're open wide)
This is the end of your life.

They're out to get you
There's demons closing in on every side
They will possess you
Unless you change that number on your dial
Now is the time
For you and I to cuddle close together yeah
All thru the night
I'll save you from the terror on the screen
I'll make you see.

That this is thriller, thriller night
'Cause I can thrill you more than any ghoul could ever dare try
Thriller, thriller night
So let me hold you tight and share a killer, diller, chiller, thriller here

tonight.

'Cause this is thriller, thriller night
Girl I can thrill you more than any ghoul could ever dare try
Thriller, thriller night
So let me hold you tight and share a killer, thriller.

(Rap performed by Vincent Price)
Darkness falls across the land
The midnight hour is close at hand
Creatures crawl in search of blood
To terrorize y'awl's neighborhood
And whosoever shall be found
Without the soul for getting down
Must stand and face the hounds of hell
And rot inside a corpse's shell.

The foulest stench is in the air
The funk of forty thousand years
And grizzly ghouls from every tomb
Are closing in to seal your doom
And though you fight to stay alive
Your body starts to shiver
For no mere mortal can resist
The evil of the thriller.
(Laughter)

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P.Y.T.

(Pretty Young Thing)

(As recorded by Michael Jackson)

JAMES INGRAM
QUINCY JONES

Where did you come from lady
And ooh won't you take me there
Right away won't you baby
Tenderoni you've got to be
Gonna need your sugar fly with me
Don't you know now
My babe mah, mah, mah, mah
Is the perfect time
We can make it right
Hit the city lights tonight
My babe mah, mah, mah, mah
Then tonight ease the loving pain
Let me take you to the max.

I want to love you
(P.Y.T.)
Pretty young thing
You need some loving
(T.L.C.)
Tender loving care
And I'll take you there girl.

I want to love you
(P.Y.T.)

Pretty young thing
You need some loving
(T.L.C.)

Tender loving care
And I'll take you there
Anywhere you wanna go.

Nothin' can stop this burnin' desire
to be with you
Gotta get to you baby
Won't you come it's emergency
Cool my fire yearning
Honey come set me free
Don't you know now
Is the perfect time
We can dim the lights
Just to make it right in the night
Hit the lovin' spot
I'll give you all that I've got.

I want to love you
(P.Y.T.)

Pretty young thing
You need some loving
(T.L.C.)

Tender loving care
And I'll take you there
Yes I will.

I want to love you
(P.Y.T.)

Pretty young thing
You need some loving
(T.L.C.)

Tender loving care
And I'll take you there.

Ugh
Ugh.

Pretty young things
Repeat after me
Say na, na, na
(Na, na, na)
Na, na, na, na
(Na, na, na, na)
Say na, na, na
(Na na, na)
Na, na, na, na, na
(Na, na, na, na, na).

I'll take you there
Take you there.
I want to love you
(P.Y.T.)
Pretty young thing
You need some loving
(T.L.C.)

Tender loving care
And I'll take you there.
I want to love you
(P.Y.T.)

Pretty young thing
You need some loving
(T.L.C.)
Tender loving care
And I'll take you there.

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THE JACKSONS

The 1984 *Tour of America*

It's A Family Affair

Who's designing the staging for the upcoming Jacksons tour — a tour many publications have predicted will be the biggest in music history? Michael Jackson.

Originally, an outside design firm had been hired to design and put together the sets and staging concepts for the tour. Then, one day Michael called tour coordinator Larry Larson and said, "Larry, I have a few ideas for the show." Jackson then proceeded to try to win Larson's respect for his creative abilities.

"He recited his whole resume for the last year," said Larson. "He explained that he'd made videos, that he'd written songs, and that they

had all come out pretty well. He was trying to show that he should be taken seriously."

So Larson went over to Jackson's house.

"I was amazed," he said. "He had a pile of storyboards he'd drawn himself ... storyboards complete with stage sets, costumes, the works. He began to narrate a show that unfolded like a story, illustrating what he was talking about with his drawings. I was astonished. It was fabulous."

The result: a staging specialist was hired to help Michael turn his concepts into realities. And the stage designer for the Jacksons tour is now ... Michael Jackson.

The Jacksons tour, premiering the music of the new Jacksons LP *Victory*, will begin approximately June 15th. It will reach 15 cities, include 40 concerts and span three months.

Jackson tours have always been enormous. Madison Square Garden in New York, for example, presented the brothers with a gold ticket for selling 140,000 tickets between 1970 and 1981. But thanks to Michael Jackson's current success, this tour promises to be literally the biggest in the history of contemporary music. New York concert promoter Ron Delsener told *Rolling Stone Magazine*, "The Jacksons could sell out a full week of dates at the 60,000-seat Shea Stadium and still not exhaust ticket demand."

The Jacksons officially announced the tour late last year in New York.



Michael Jackson's Tragic Accident

What Really Happened That Night In January

More than 300 Jacksons' fans sat on the edge of their seats at the Shrine Auditorium near downtown Los Angeles, not so patiently waiting to participate in a Pepsi Cola commercial starring the legendary Jacksons. It was the last day of a three-day shooting schedule and this was the grand finale — the concert scene. The general public had been invited thanks to a local radio station promotional giveaway, but the front rows were filled with paid extras, some of which had been around from the previous days' shoot.

Having been asked to cover the commercial for **Rock & Soul**, I had been on location for the three days. It had been fun and exciting, but I was anxious for the day to end. In fact, I wasn't planning to stay for the entire shoot. Everything had been delayed a little due to what one technician claimed was a generator problem. I had been covering things like this long enough to know this shooting could go long into the night. Originally set for a starting time of five p.m., the clock was now edging toward six o'clock.

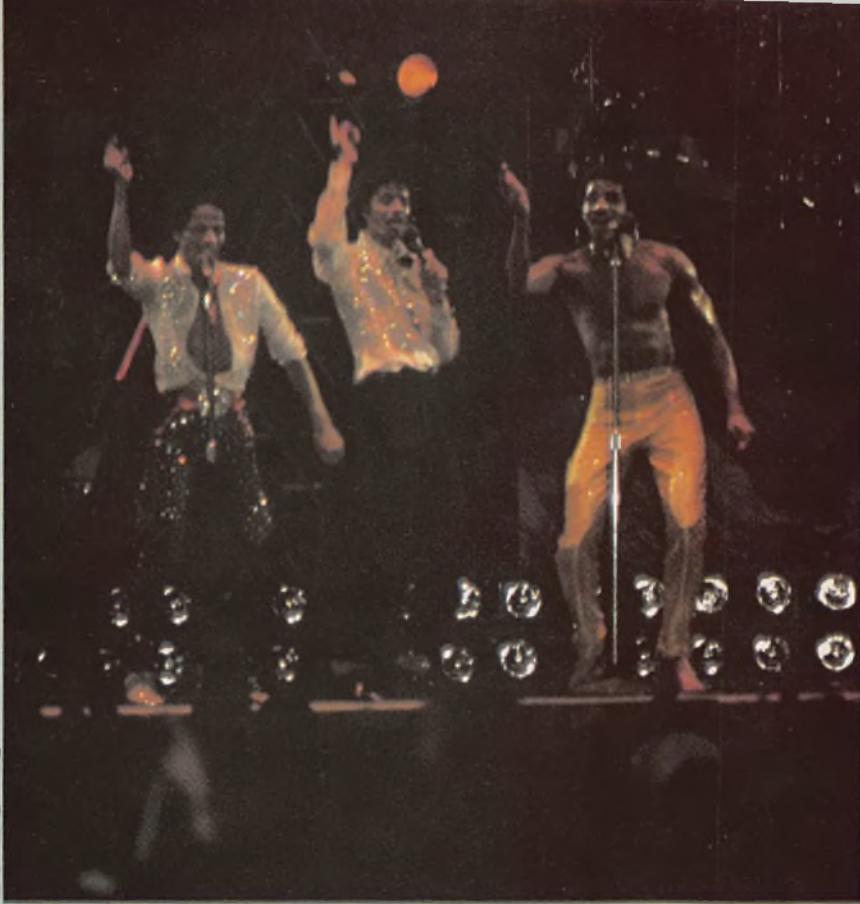
I was getting a little bored in the wings, so I decided to watch the first performance from the audience. Since I had an all-area-access security pass, I was free to come and go as I pleased. I found an empty seat by the door that led directly backstage and before I knew it, the first shoot was about to begin.

The director of the commercial, Bob Giraldi (whose credits include Michael's video *Beat It* among other impressive credentials), instructed the crowd to act wild and crazy as soon as the Jacksons hit the stage. His speech was unnecessary. Pandemonium would surely break out as soon as the music was heard, and that's exactly what happened.

To the strains of *Billie Jean*, with



Vinnie Zuffante/Starfile



new lyrics endorsing Pepsi. Jackie, Jermaine, Tito, Marlon and Randy, along with five extras pretending to be the backup band, ran onto the stage. A few moments later, Michael appeared at the top of a riser, center stage. As he made his way down the steps, fireworks exploded. It was very dramatic to say the least, but in less than a minute the scene was over and the stage was being set for Take Two in what most people backstage suspected would be a 10-take shoot.

Personally, I wasn't too thrilled to see the fireworks. Several smoke machines around the auditorium were already giving the place the special effect desired for the camera. The pyrotechnics added more smoke to the already thick air.

As the second shoot began, I decided to stand against the wall for a better look. As before, the Jacksons and the backup band ran on stage, and moments later Michael appeared in the same spot center stage. He took approximately four steps down to the same position he appeared to be in before, and the pyrotechnics exploded right on cue. But something was wrong. Michael started shaking his head back and forth. The colored stage lighting confused matters. No one could really see what was happening. The lighting made him appear like a silhouette, and there appeared to be water falling from his hair as he twisted and turned. He started to take his jacket off. Eyewitnesses still wondered what was going on as security guards and the other Jacksons rushed to Michael's rescue.

I immediately turned and went backstage. As I entered the darkened wings, I quickly searched for Michael. In my mind, I half expected to see him walk from the stage to the backstage area. Instead, moments later, I saw him being carried.

Ice taken from a nearby ice chest was applied to the back of Michael's head. By then, we all figured out Michael had been burned by the fireworks. A crew member that I knew grabbed my arm and whispered, "It's not as bad as it looks; he'll be alright." I believed him. I knew Michael's face had not been burned and I knew the injury was to the back of the head. I also knew that no one would know for sure to what degree

By then, we all figured out Michael had been burned by the fireworks.

the burns were until he was taken to a hospital.

Someone was yelling to clear the area and another man was yelling something else. People act strange in a crisis, but I knew what Michael needed until the paramedics arrived — some privacy. His brothers and his bodyguards were around him and he didn't need a lot of people staring down at him.

The smoke from the smoke machines had been giving me a headache for two days and I needed an aspirin. Fresh air

would help. I pushed the door marked "exit" and saw five or six security guards along with crew members forming a passageway to the street and keeping the onlookers back. It dawned on me that they were going to bring Michael out this way. It didn't make sense to me because there was a more secure entrance in back of the auditorium where the cars were parked, but nothing seemed to be making sense at that moment.

The ambulance arrived after what seemed like an eternity, waited a few minutes and then drove to the rear of the building. The fans followed, pushing and shoving each other in an effort to see Michael. I quickly ducked back inside the building. I didn't want to see Michael. I just wanted to know for sure that he was okay. I didn't want to see him again until he was alright.

I found one lone folding chair and sat down. Other people were sort of leaning against the wall or walking aimlessly. Few spoke and if they did, it was in hushed tones.

I'm not sure how much time went by until I decided that I could probably get to my car and leave. I went to the wings and looked for a friend of mine who was working as a technician. I found him and he told me that he was sure Michael was alright, that apparently the pyrotechnics had set his hair on fire and that Michael was on his way to Cedars Hospital. My friend walked me to my car in the back lot and I noticed Randy Jackson climbing into his jeep.

"See Randy?" the technician asked. "If Michael's life was in danger, Randy would have left long before now."

I knew he was right and his logic made the long drive home a lot easier. Nevertheless, I couldn't forget the shocking image of Michael twisting and turning probably in excruciating pain.

I entered my home to the sounds of the telephone ringing off the hook. It was my parents. They had heard there was a fire backstage at the Shrine and they knew I was there. Naturally, they were worried. I told them not to listen to any rumors, but I knew the rumor factory was already working overtime — and I was right. Not only did I receive a dozen phone calls that night with the most outlandish stories about what people thought happened. I found I couldn't even escape them the next day.

Everywhere I went that Saturday, people were talking about Michael Jackson. The market, the shopping center, even the cleaners — everyone was talking. Most of the stories were completely farfetched, but I realized something very important that Saturday in January. People really care about Michael Jackson. He had reached out and touched them with his music and they were genuinely concerned about his well-being.

I silently said a prayer for Michael and apparently God answered mine and everybody else's. Michael will be just fine. *



THE MAKING OF THE PEPSI/JACKSONS COMMERCIALS

A Behind-The-Scenes Look

The scene was similar to those on many other commercial shoots: a form of organized madness. But the energy on the set of Pepsi-Cola's newest commercials was electrifying. The most popular entertainers in the world — Michael Jackson and his five brothers — were there. And they were performing to the sound of a "New Generation."

The two spots the Jacksons completed in California that week have already been called "historic" and "the most eagerly awaited television event since the Super Bowl." Making them took enormous amounts of time, energy and commitment by a large and talented group of people.

"The work that went into these commercials is phenomenal," said Alan Pottasch, senior vice president of creative services for Pepsi-Cola. "Especially when you consider the time pressures we were under."

With plans for the ads in the works since December, various production crews put in 8,000-man hours scouting locations and arranging for the shoots. "People literally worked around the clock," Pottasch added. "Seven days a week, non-stop."

Finally, the "Annie" set at The Burbank Studios and the Shrine Auditorium in Los Angeles were selected as the two shooting locations. On these two sets, to the tune of *Billie Jean*, Pepsi and the Jacksons set out to make advertising history.

With filming underway, the hard work continued. The first two days were spent under glorious blue skies on Burbank's back lot, where Broadway's *Tap Dance Kid*, Alfonso Ribeiro, joined his idol, Michael Jackson, for a sizzling street dance. With Michael's five brothers and eleven of Alfonso's friends also dancing to Tony Award-winner Michael Peter's choreography, the number



Alfonso Ribeiro practices for the shoot.

The actual shoot: Ribeiro feigns shock after bumping into his hero, Michael Jackson.



proved to be pure magic.

The scene then shifted to the Shrine Auditorium, where the second ad featured a Jacksons' concert — from dressing room to center stage — complete with 3,000 screaming fans in the audience.

Overall, more than 175 crew people, countless Pepsi-Cola and BBDO staffers and 812 paid extras worked on the ads.

"Making spots like these requires patience and endurance," said Pottasch. "The camaraderie on the set was great. It had to be. And I think the results speak for themselves."

"STREET" (30 and 60 seconds)

"Street" reunites Michael Jackson with the team responsible for his award-winning music videos. Directed by Bob Giraldi and choreographed by Michael Peters, "Street" features the Jacksons and Alfonso Ribeiro, the 12-year-old sensation of Broadway's *The Tap Dance Kid*. The scene: A city street on which a group of kids dance along to the pulsing beat of Michael Jackson's *Billie Jean*. The flashiest young dancer (Ribeiro), lost in a spirited Michael Jackson imitation, collides with his idol, and the Jackson brothers. Though shocked by this chance meeting, the kids quickly join the Jacksons in a sizzling street dance.

"CONCERT" (30 and 60 seconds)

Also directed by Giraldi, "Concert" captures the tension and excitement of a live performance by the Jacksons. Viewers join the Jacksons in their dressing room, then hit the stage with them amidst a splash of light and color as the sounds of *Billie Jean* fill the hall.

Controversy and rumors always surround the famous, so why should Michael Jackson be any different? It's a fact of life that comes along with superstardom — and since Michael has been a superstar for almost two decades, one would tend to believe that he would be used to it by now. But does one ever really get used to

the publicized gossip and stories about one's own family? Probably not.

The Jacksons' 1984 tour is upon us, and the rumor factory is working overtime. And what better rumor than one concerning Michael's relationship with his brothers?

Various tabloids, magazines and newspapers have hinted, if not downright stated, that Michael is not happy about being on the road with his brothers once again. There are rumors of bad feelings between the brothers (in particular, Michael versus Jackie, Jermaine, Randy, Tito and Marlon). That old green-eyed monster called jealousy is supposedly rearing its ugly head in the Jackson camp. But perhaps there are more green eyes outside the clan than within.

One only has to observe the brothers (Michael included) when they are together to witness the bond that exists between them. A perfect example occurred during the shooting of the now-infamous Pepsi commercial. It could have been a day full of one-upmanship, ego bumping and flaring tempers. It could have been if it wasn't a commercial starring The Jacksons. That's right — The Jacksons. Not Michael, but the entire brotherhood — which means all six.

During the proverbial "just one more take," open displays of affection were expressed by all six. It wasn't show time, either. Instead, the Jacksons were relating to each other in a natural way between scenes. Michael could be seen with his arm cocked on Marlon's shoulder as the director explained exactly what he wanted. Or Randy would whisper something humorous in Michael's ear, causing wide grins to spread across both faces. Touching, laughing and exchanging a knowing glance was commonplace; it let outsiders (those without the last name Jackson) know that there was a special kind of communication happening.

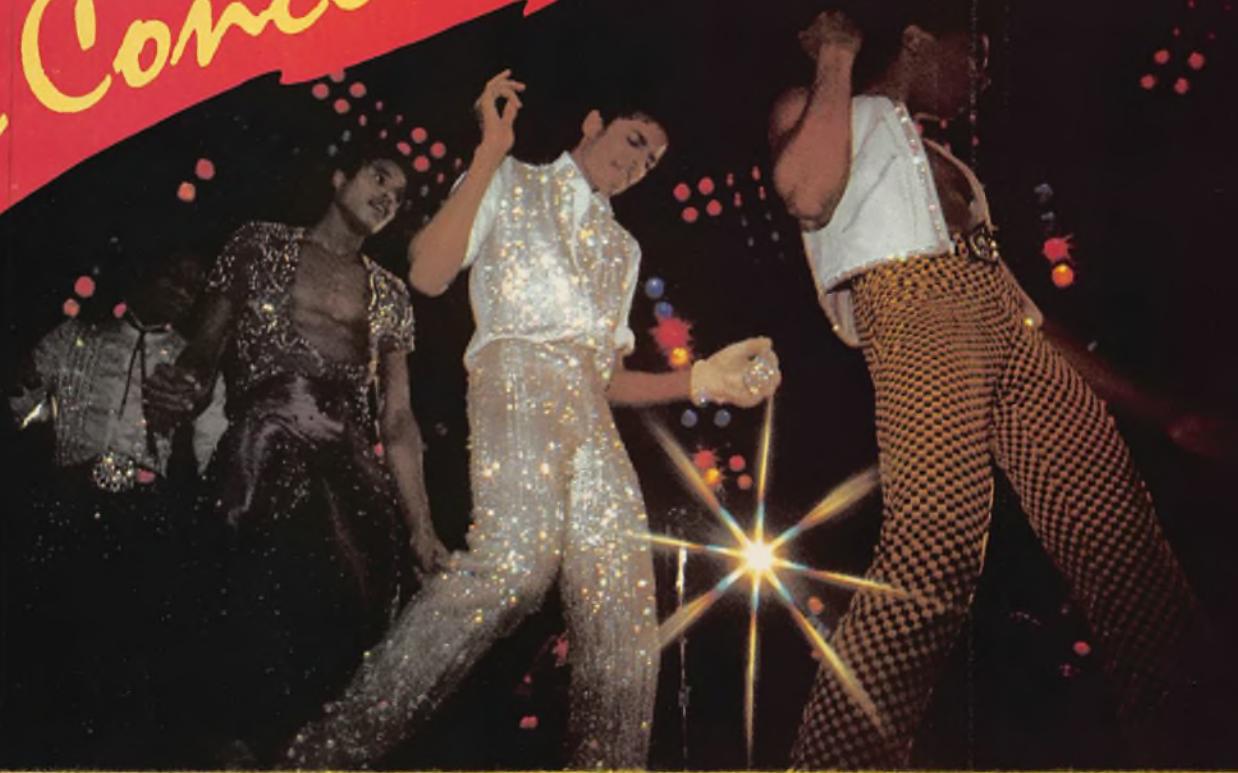
Sure, each Jackson had his own trailer/dressing room, but they are now adults and deserve "star" treatment.

Doesn't sound much like the stuff the rumor mongers are having a field day with, does it? But then some people have a hard time believing that a person who has just sold the most albums in music history, who is also a prolific songwriter with endless creativity and a legend in his own time, could have the capability of keeping it all in perspective. Add a family that's proud, *not* jealous — and who's the green-eyed monster now? ★



THE JACKSONS

In Concert



photos by Lynn Goldsmith/LGI







The year 1984 marks a reunion of sorts because all six Jackson brothers recorded an album together and joined for a concert tour. This reunion rejuvenates The Jacksons' status as leaders of contemporary culture.

Ever since their early days as The Jackson Five, Jackie, Tito, Jermaine, Marlon and Michael have exerted tremendous influence on contemporary music and have connected with their audience on a strong emotional level. Under the guidance and direction of their father Joseph, who has kept the family together and united. The Jacksons (which later included brother Randy) have made an indelible mark on the music industry that will never be forgotten.

Reared in Gary, Indiana, the sons of Joseph and Katherine Jackson started singing with their parents as "The Jackson Family." Shortly thereafter, the five sons took their show on the

road. The brothers built a strong following by winning over traditionally hardcore audiences at the Apollo Theater in New York and the Uptown in Philadelphia.

In 1969, The Jackson Five signed with Berry Gordy's Motown Records. The group charted four consecutive #1 singles: *I Want You Back*, *ABC* (a Grammy winner for Best Pop Song, 1971), *The Love You Save* and *I'll Be There*. Each sold in excess of two million copies. This achievement began one of the most phenomenal success stories in music history.

While maintaining his position with The Jackson Five, Michael Jackson firmly established himself as a solo artist with an array of hit singles and albums beginning in 1971. These included: *Got To Be There*, *Rockin' Robin* and *Ben*, the title song from the film of the same name which reached #1 on the charts. His best-selling Motown

albums were: *Got To Be There*, *Ben*, *Music & Me*, *Forever Michael* and *The Best of Michael Jackson*.

With the Jackson Five's sound steadily maturing, more hit singles and massive record sales followed: *Never Can Say Goodbye*, *Mama Pearl*, *Get It Together*, *Dancing Machine* and *Forever Came Today*. A string of successful albums further underlined the group's status as one of the industry's biggest-selling artists. They include: *Diana Ross Presents The Jackson Five*, *ABC*, *Third Album*, *Goin' Back To Indiana*, *Get It Together*, *Dancing Machine* and the brothers' final LP for Motown in 1975, *Moving Violation*. A total of 11 albums were recorded on Motown, and in 1976, the label released *The Jackson 5 Anthology*.

During those early years (1969-76), The Jackson Five received commendations from the United States

THE JACKSONS

BIOGRAPHY

Fin Costello/Retna Ltd.

The original Jackson Five.





RON WILSON/ICON

The Thriller himself.

Senate and House of Representatives (1971), for "contributions to American youth;" they had their own animated cartoon series for ABC-TV (1971); and in 1976 they had their own summer variety television show for CBS-TV. Their worldwide popularity increased with frequent international television appearances and world tours. They gave a total of three command performances before Queen Elizabeth, one of them during Great Britain's Silver Jubilee in 1976.

In March of '76, Joseph Jackson took the brothers to Epic Records and they became The Jacksons. The move to Epic opened the world to the group, as they were able to write, produce and publish their own material. One brother, Jermaine, remained with Motown and launched a successful solo career. Jermaine recorded seven solo albums including: *My Name Is Jermaine*, *Feel The Fire*, *Frontiers* and *Let Me Tickle Your Fancy*. The pivotal point in Jermaine's career came in 1979 with the release of *Let's Get Serious*. With the title track written and produced by Stevie Wonder, the album sold well over one million copies and was nominated for a Grammy award in 1981. Jermaine has since moved over to Arista Records with his *Jermaine Jackson* album.

It was in 1976 that Randy officially joined the group (he had actually been playing with his brothers since 1972), and the Jacksons continued their chart-topping ways with the gold LP, *The Jacksons* and million-selling single, *Enjoy Yourself*. Produced by Gamble & Huff, this album diversified the group's sound and reassured them as a potent musical force. Gamble & Huff also produced their second album on Epic, *Goin' Places*, in 1977.

The Jacksons reached a turning point in 1978 when, for the first time in their career, they assumed full responsibility for their own recordings, and the result was pure gold. *Destiny*, written and produced by the brothers, became the most successful LP in the Jacksons' catalog. Selling over one million copies, *Destiny* was certified platinum and contained the hit singles *Shake Your Body (Down To The Ground)*, written by Michael and Randy, and *Blame It On The Boogie*.

Michael's debut screen role (1978) came in *The Wiz*, where he played "the scarecrow" opposite Diana Ross and Richard Pryor. In the movie, Michael sang two songs: *Ease On Down The Road*, a duet with Diana Ross which became a #1 single, and *You Can't Win*. Michael began sharing ideas with Quincy Jones, who served as the film's musical director.

The year 1979 marked the release of *Off The Wall*, Michael's debut solo album on Epic Records. The LP was produced by Quincy Jones, with Michael co-producing three songs which he wrote. Compositions by Stevie Wonder, Paul McCartney and Rod Temperton were also featured.

The multi-platinum *Off The Wall* sold five million copies in the U.S. and seven million worldwide. It also made history when Michael became the first solo recording artist to ever place four singles from the same album in the top ten: *Don't Stop Til' You Get Enough*, *Rock With You* (both went to #1), *Off The Wall* and *She's Out Of My Life*.

In 1980, the Jacksons released *Triumph*, the album was written and produced by The Jacksons and showcased individual and collective talents of the brothers better than any previously released work. The LP went platinum and featured the smash singles *Lovely One*, *Heartbreak Hotel* and *Can You Feel It*. Randy, Marlon and Jackie shared lead vocals with Michael while Tito anchored the group's progressive sound on lead guitar.

The Jacksons staged their most successful concert in 1981 on a 36-city cross-country tour. A benefit concert in Atlanta raised over \$100,000 for the Atlanta Children's Foundation. The tour was followed by *The Jacksons Live!*, a live double LP which featured songs from the concert tour. The Jacksons, to date, have sold a total of over 150 million albums.

In 1982, Michael recorded his second solo LP for Epic, the history-making *Thriller*, produced by Michael and Quincy Jones. The album was released in December and to date has sold 31 million copies world-wide. It is already the largest-selling album in history, and Michael broke his previous record by placing seven singles from the same album in the top ten: *Billie Jean*, *Beat It* (both going to #1), *Wanna Be Startin' Somethin'*, *The Girl Is Mine*, *Human Nature*, *Pretty Young Thing* and *Thriller*.

With *Say, Say, Say*, the Paul McCartney/Michael Jackson duet, topping the charts, Michael became the first artist to have seven singles in the top ten in one year, surpassing Elvis Presley and The Beatles' previous record.

With a world tour beginning this summer (the first time all six brothers have recorded and toured together since 1976), the Jacksons will no doubt sell millions of albums, break box-office records and cause pandemonium wherever they go. The challenges have been great, but for the Jacksons, the challenge has always meant growth. The year 1984 will be no exception. Says Michael Jackson of the upcoming event, "This is the last tour."★

Michael Jackson

DISCOGRAPHY

With The Jackson Five

(all on Motown Records)

ALBUMS

Diana Ross Presents The Jackson Five
released in 1969, rereleased in 1981

ABC
released in 1970, rereleased in 1981

Third Album
released in 1970, rereleased in 1981

Christmas Album
(1970)

Maybe Tomorrow
released in 1971, rereleased in 1981

Goin' Back To Indiana
TV Soundtrack
(1971)

Jackson Five's Greatest Hits
released in 1972, rereleased in 1981

Lookin' Through The Windows
(1972)

Skywriter
(1973)

Get It Together
(1973)

Dancing Machine
(1974)

Moving Violation
(1975)

This was the last album the group recorded for Motown Records. All subsequent Jackson Five albums were amassed from outtakes or were "best of" compilations.)

Joyful Jukebox Music
(1975)

Anthology
released in 1976, rereleased in 1981

Boogie
(1979)

Motown Superstars Series, Vol. 12
(1980)

SINGLES

Big Boy b/w You've Changed
You Don't Have To Be Over 21 b/w Jam Session
Both of these singles were released on the Steeltown label, a small, independent record company. All ensuing Jackson Five records were released by Motown Records.

I Want You Back b/w Who's Loving You
(1969)

ABC
(1970)

The Love You Save b/w I Found That Girl
(1970)

I'll Be There b/w One More Chance
(1970)

Mama's Pearl b/w Darling Dear
(1970)

Santa Claus Is Coming To Town b/w Christmas Won't Be The Same This Year
(1970)

Never Can Say Goodbye b/w She's Good
(1971)

Maybe Tomorrow
(1971)

Sugar Daddy
(1971)

Little Bitty Pretty One
(1972)

Lookin' Through The Windows
(1972)

Corner Of The Sky
(1972)

Hallelujah Day
(1973)

Get It Together
(1973)

Dancing Machine
(1974)

Dancing Machine
(The same single appeared on two albums)

Whatever You Got, I Want
(1974)

I Am Love (Parts I & II)
(1974)

Forever Came Today
(1975)

All I Do Is Think Of You

(1975)

With The Jacksons

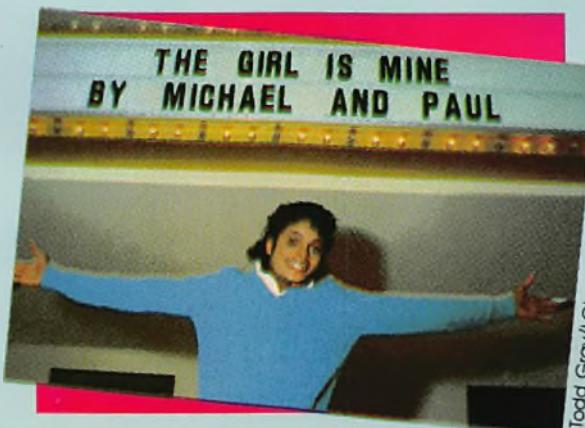
(All on Epic Records)

ALBUMS	SINGLES
The Jacksons (1976)	Enjoy Yourself (1976)
Goin' Places (1977)	Show Me The Way To Go (1977)
Destiny (1978)	Goin' Places (1977)
Triumph (1981)	Find Me A Girl (1977)
Live (1982)	Blame It On The Boogie (1978)
Victory (1984)	Shake Your Body Down (1979)
	Lovely One (1980)
	Heartbreak Hotel (1980)
	Can You Feel It (1981)
	Walk Right Now (1981)



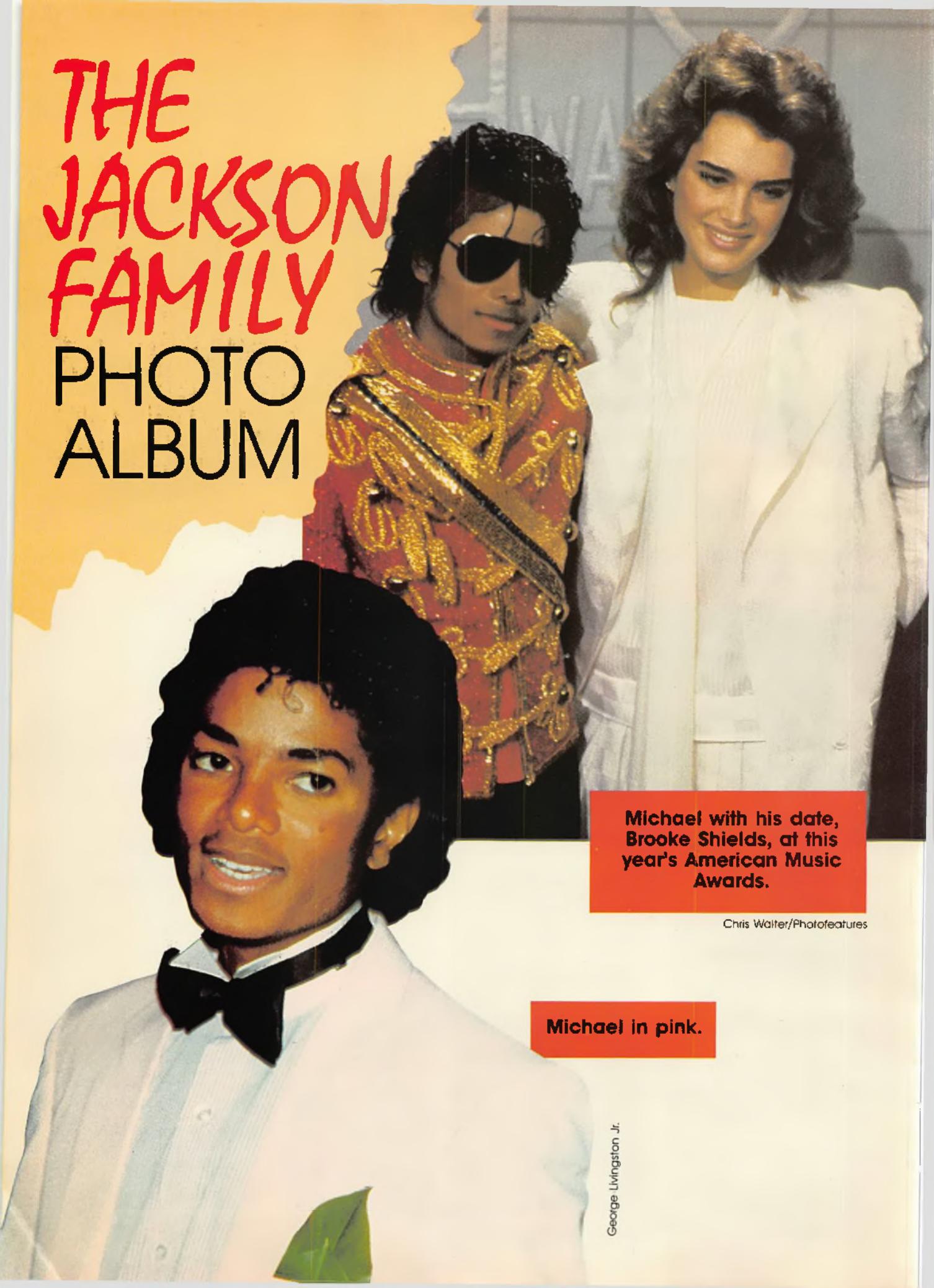
Michael Jackson, solo artist

ALBUMS	SINGLES
Got To Be There (Motown Records) released in 1972, rereleased in 1981	(On Motown) Got To Be There (1971)
Ben (Motown Records) released in 1972, rereleased in 1981	Rockin' Robin (1971)
Music & Me (Motown Records) (1973)	I Wanna Be Where You Are (1972)
Forever, Michael (Motown Records) (1975)	Ben (1972)
(This was the last solo album Michael recorded for Motown Records, though the record firm later released "best of" compilations and outtakes from earlier sessions.)	With A Child's Heart (1973)
Best Of Michael Jackson (Motown Records) (1975)	We're Almost There (1974)
One Day In Your Life (Motown Records) released in 1978, rereleased in 1981	Just A Little Bit Of You (1975)
Off The Wall (Epic Records) (1979)	One Day In Your Life (1980)
Motown Superstar Series, Vol. 7 (Motown Records) (1980)	(On Epic) Don't Stop 'Til You Get Enough (1979)
Thriller (Epic Records) (1982)	Rock With You (1979)
	Off The Wall (1980)
	She's Out Of My Life (1980)
	The Girl Is Mine (with Paul McCartney) (1982)
	Billie Jean (1983)
	Beat It (1983)
	Wanna Be Startin' Somethin' (1983)
	Human Nature (1983)
	P.Y.T. (Pretty Young Thing) (1983)
	Thriller (1984)



Todd Gray/LG

THE JACKSON FAMILY PHOTO ALBUM

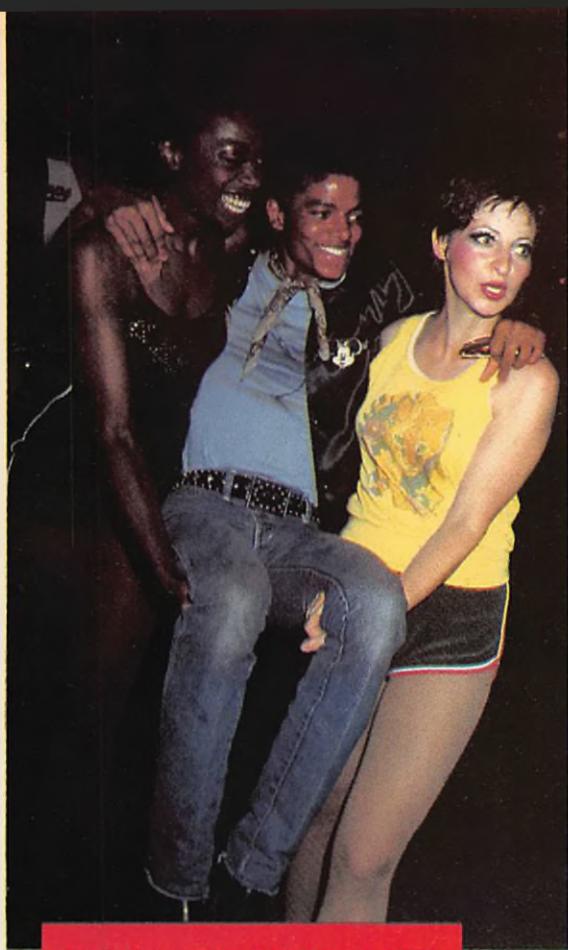


Michael with his date,
Brooke Shields, at this
year's American Music
Awards.

Chris Walter/Photofeatures

Michael in pink.

George Livingston Jr.



This is how Michael has fun with girls.

Todd Gray/LGI

Michael and Jackie at the circus.



Todd Gray/LGI

The New York press conference in late 1983.



Robin Kaplan/Retna Ltd.



MICHAEL at home

Photos by Todd Gray/LGI



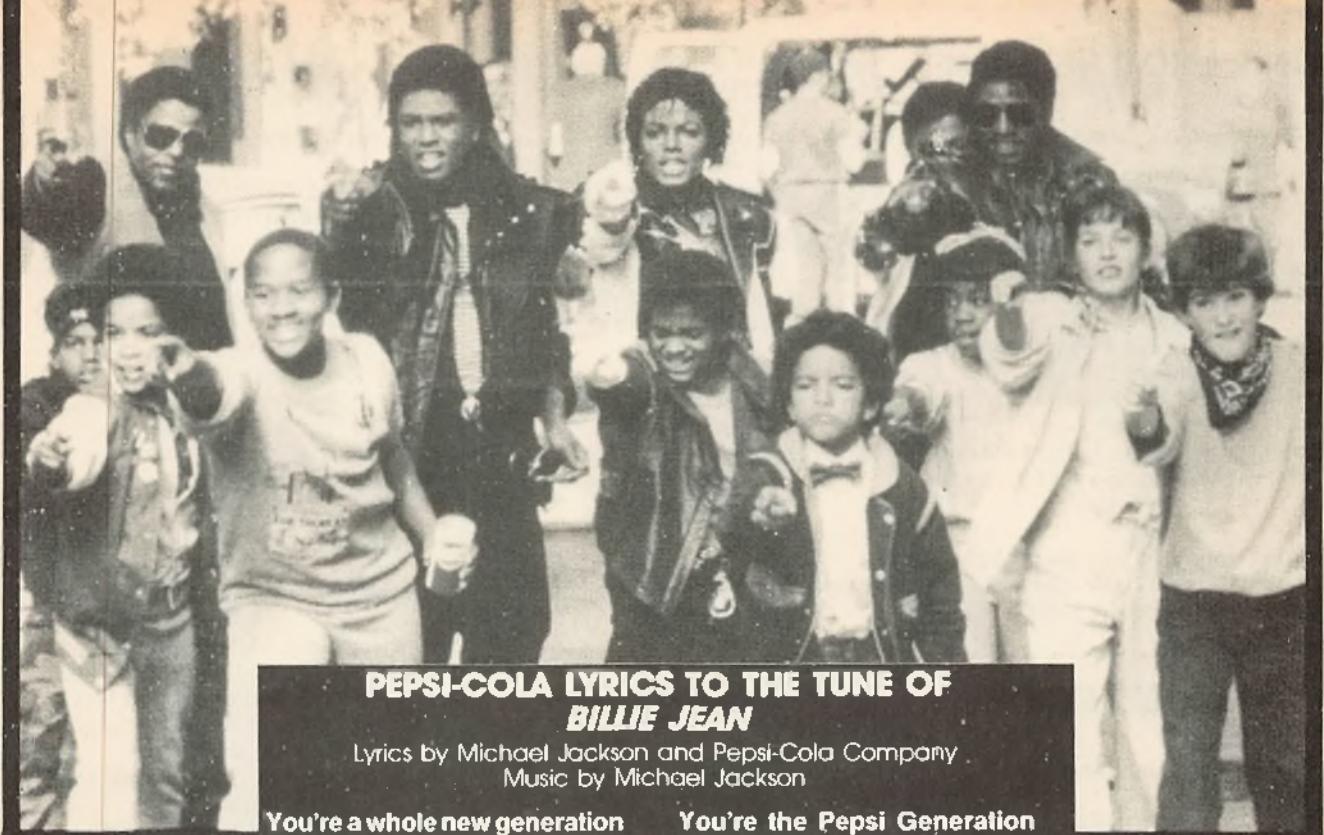
Michael and LaToya at home.

Michael Jackson has often been quoted as saying he loves animals and children. Certainly his mini-zoo that he maintains at his home in Encino, California, has been well documented in the press. But since Michael likes to keep his private life just that — private — his love of children can only be seen in quick glimpses.

Backstage at any Jackson event, Michael's nieces and nephews have the run of the place. All are extremely well-mannered and, in the Jackson tradition, handsome children who happily play and communicate between themselves. That is, until "uncle" Michael arrives on the scene. He instantly becomes the center of attention not because he is a "star," but simply because he cares and communicates with them. In essence, he's fun! He can make the transition from the adult world to their world with ease.

It's not uncommon to see Michael sitting backstage with a child comfortably curled up in the crook of each of his arms. Nor is it uncommon to hear giggles or out-and-out laughter burst from the corner where Michael and his small relatives are sitting. To them, Michael is magic, not because of his music or performances, but because he reaches them in a special way.

Michael could easily be called a Pied Piper, but unlike the fabled piper, he is not leading the children astray. Rather, he appears to find a kindred soul with a child, and both benefit from the experience.★



PEPSI-COLA LYRICS TO THE TUNE OF **BILLIE JEAN**

Lyrics by Michael Jackson and Pepsi-Cola Company

Music by Michael Jackson

You're a whole new generation
You're dancin' through the day.

You're grabbin' for the magic on the run

You're a whole new generation
You're lovin' what you do
Put a Pepsi into motion
The choice is up to you.

You're the Pepsi Generation
Guzzle down and taste the thrill of the day

And feel the Pepsi way
Taste the thrill of today

And feel the Pepsi way
You're a whole new generation
You're a whole new generation
You're a whole new generation.

(CHORUS) Hey Hey

©Copyright 1984, PepsiCo, Inc.



ONE AND THE SAME

(As recorded by Jackie Jackson)

THE CORPORATION™
CHRISTINE YARIAN

You're leaving me well that ain't new
We've disagreed oh but we ain't through
Oh can't you see some things are meant to be
The sun and the moon are worlds apart
But it takes the two to light the dark
Oh don't you know I ain't gonna let you go.

Ain't gonna let you go oh baby
Look at us oh baby look at love
One and the same

Different as a thorn and a rose
Good with the bad oh but still it grows
Oh can't you see some things are meant to be
'Cause we don't see things eye to eye
Girl that don't mean our love ain't right
It's still me and you
How can you say that we're through
hey.

Well it's so plain to see some things are meant to be
Hey baby look at us
Oh baby take a look at us
One and the same.

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IT'S SO EASY

(As recorded by Jackie Jackson)

THE CORPORATION™

Just one look that's all it took
Oh how your eyes betrayed you
Why do you deny me when you know you want to try me
Now I could be so good to you.

It's so easy
It's so easy
Just cross the line
Give me a sign
And I'll be there with you
It's so easy
It's so easy
Just call my name
Don't be afraid that's all you've got to do.

Yesterday I saw you with the crowd
Between the laughs you looked so lonely
Did you catch yourself believing I'm the one that you'd be needing
Don't be ashamed just let me know.

It's so you opened up the door to my heart
Baby now open up yours and let me in.

It's so easy
It's so easy
Just cross the line give me a sign
And I'll be there with you
It's so easy
It's so easy
Give me just a chance
Give me, just a chance
Give me, give me just a chance to make it all right.

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IN MY DREAMS

(As recorded by Jackie Jackson)

THE CORPORATION™
CHRISTINE YARIAN

Dream dream oh dream dream
dream dream on dream dream oh.

How sweet it can be
When I lay me down to sleep
'Cause you always come to me in my dreams

Girl I love how we meet
When the world is fast asleep
And the things you do with me in my dreams

Ev'ry night stars come out to play
Moon beams slide down the milky way

As we fly by they stop and wave in my dreams

How we love
How we love
We do anything we want all the world
Stops for us in my dreams.

Yes darling they say dreams come true
And if they do some day I'll always be with you
But until that day let me say
I'll keep seeing you in my dreams.

Ev'ry day I hate to awake
Amidst another lonely day
Things don't ever end this way
In my dreams
Dream dream on
Why can't you love me
Why can't you need me
Like you do ev'ry night in my dreams.

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BAD GIRL

(As recorded by Jackie Jackson)

WILLIAM ROBINSON
BERRY GORDY

She's not a bad girl because she made me see how love could be
But she's a bad girl because she wants to be free
She wants to be free
She's not a bad girl
To look at finer than fine
Said she was mine all mine
But she's a bad girl because it was only a lie.

I bragged to the boy about the girl I had
It broke me up to find out she was bad

And my only wish is that I wish I could make a bad bad girl be good
She wasn't a bad bad girl at first so good at the start

Now we must part
But she's a bad girl because she's breaking my heart
She's breaking my heart
She's breaking my
She's a bad girl because she wants to be free
She's a bad girl because she's breaking my heart
She's breaking my.

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IS IT HIM OR ME

(As recorded by Jackie Jackson)

RONALD MILLER
WILLIAM O'MALLEY

Is it him or me
It can't be three
Love must be shared by two
Will his dreams or my dreams make your dreams come true
Is it him or me
Who holds the key
It's time that you must compare
Will his love or my love have your love to share.

On some Sunday morning you'll wear a gown of white
On that Sunday morning you can't walk with him on the left and with me on the right
Is it him or me
It has to be one heart or none at all
Will his heart or my heart find your heart

Or fall is it him or is it me.

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DO I DO

(As recorded by Stevie Wonder)

STEVIE WONDER

When I see you on the street
My whole body gets weak
When you're standing in the crowd
Your love talks to me so loud.

Girl do I do
What you do
When I do
My love to you.

When I hear you on the phone
Your sweet sexy voice turns my ear
all the way on
Just the mention of your name
Seems to drive my head insane.

Girl do I do
What you do
When I do
My love to you baby.

Yes I got some candy kisses for your
lips
Yes I got some honey suckle
chocolate dripping kisses full of love
for you.
(Repeat)

My life has been waiting for your
love
My arms have been waiting for your
love to arrive
My heart has been waiting
My soul anticipating your love, love,
love.

From the time that I awake
I'm imagining the good love that
we'll make
If to me your vibe can do all this

ENDLESS LOVE (Theme From The Motion Picture Soundtrack)

(As recorded by Diana Ross and Lionel Richie)

LIONEL RICHIE

My love there's only you in my life
The only thing that's right
My first love you're ev'ry breath that I
take

You're ev'ry step I make
And I, I want to share all my love with
you

No one else will do
And your eyes they tell me how
much you care
Oh yes you will always be my
endless love.

Two hearts, two hearts that beat as

Just imagine how it's gonna feel
when we hug and kiss sugar.

Do I do
What you do
When I do
My love to you all right.

Yes I got some candy kisses for your
lips

Yes I got some honey suckle
chocolate dripping kisses full of love
for you.
(Repeat)

My life has been waiting for your
love

My arms have been waiting for your
love to arrive

My heart has been waiting
My soul anticipating your love, your
love, your love.

Oh I don't care how long it might
take

'Cause I know the woman for me you
I will make
And I will not deny myself the
chance
Of being part of what feels like the
right romance.

Girl do I do
What you do
When I do
My love to you oh yeah.

Oh yes I got some candy kisses for
your lips

Yes I got some honey suckle
chocolate dripping kisses full of love
for you.
(Repeat)

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JUST ONCE

(As recorded by Quincy Jones with James Ingram)

CYNTHIA WEIL

I did my best, but I guess my best
wasn't good enough,
'Cause here we are back where we
were before

Seems nothing ever changes
We're back to being strangers,
Wond'ring if we ought to stay,
Or head on out the door.

Just once, can't we figure out what
we keep doin' wrong?

Why we never last for very long

What are we doin' wrong?

Just once, can't we find a way to
fin'ly make it right?

To make the magic last for more
than just one night

If we could just get to it,
I know we could break thru' it.

I gave my all, but I think my all may
have been too much,
'Cause Lord knows, we're not
getting anywhere

It seems we're always blowin'
Whatever we've got goin'

And it seems at times, with all we've
got,
We haven't got a prayer.

Just once, can't we figure out what
we keep doin' wrong?

Why the good times never last for
long,

Where are we going wrong?

Just once, can't we find a way to
fin'ly make it right?

To make the magic last for more
than just one night

I know we could break thru' it,
If we could just get to it.

Just once, I want to understand why
it always comes back to goodbye

Why can't we get ourselves in hand
And admit to one another we're no
good without each other,
Take the best and make it better,
Find a way to stay together?

Just once, can't we find a way to
fin'ly make it right?

Oh, to make the magic last for more
than just one night

I know we could break thru' it,
If we could just get to it just once
Woh, we can get to it just once.

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SOMEBODY'S WATCHING ME

(As recorded by Rockwell)

ROCKWELL

I'm just an average man
With an average life
I work from 9 to 5
Hey hell I pay the price
All I want is to be left alone
In my average home
But why do I always feel
Like I'm in the twilight zone.

And I always feel like
Somebody's watching me
And I have no privacy woh
I always feel like
Somebody's watching me
Tell me is it just a dream.

When I come home at night
I bolt the door real tight
People call me on the phone
I'm trying to avoid
Well can the people on TV see me
Or am I just paranoid
When I'm in the shower
I'm afraid to wash my hair
'Cause I might open my eyes
And find someone standing there
People say I'm crazy
Just a little touched
But maybe showers remind me
Of "Psycho" too much.
That's why I always feel like

Somebody's watching me
And I have no privacy woh
I always feel like
Somebody's watching me
Who's playing tricks on me.

Who's watching me
I don't know any more
Are the neighbors watching me
Who's watching
Well is the mailman watching
Tell me who's watching
And I don't feel safe any more
Oh what a mess
I wonder who's watching me now
Who
The I.R.S.

I always feel like
Somebody's watching me
And I have no privacy woh
I always feel like
Somebody's watching me
Tell me is it just a dream
I always feel like
Somebody's watching me
And I have no privacy woh
I always feel like
Somebody's watching me
Who's playing tricks on me
Who's watching
I always feel like
Somebody's watching me
I always feel like
Somebody's watching me
Tell me who can it be.

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SAY SAY SAY

(As recorded by Paul McCartney and Michael Jackson)

MCCARTNEY JACKSON

Say, say, say what you want
But don't play games with my affection
Take, take, take what you need
But don't leave me with no direction
All alone I sit home by the phone
Waiting for you baby
Through the years how can you stand to hear me pleading for you dear
You know I'm crying ooh, ooh, ooh, ooh, ooh.

Now go, go, go where you want
But don't leave me here forever
You, you, you stay away
So long girl I see you never
What can I do
Girl to get through to you
'Cause I love you baby
Standing here baptised in all my

tears
Baby through the years
You know I'm crying ooh, ooh, ooh, ooh, ooh.

You never ever worry
And you never shed a tear
You're saying that my love ain't real
Just look at my face
These tears ain't drying.

You, you, you
Can never say that I'm the one
Who really loves you
I pray, pray, pray ev'ry day
That you'll see things
Girl like I do

What can I do girl to get through to you
'Cause I love you baby
Standing here baptised in all my tears
Baby through the years you know I'm crying ooh, ooh, ooh, ooh, ooh.

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THANKS TO YOU

(As recorded by Jackie Jackson)

ROBERT WILSON

I was lost hurtin' so bad inside
Didn't give a damn about life but you opened up my eyes
Took the clouds from my skies gave me a reason why to love again
Thanks to you babe
Thanks to you I'm in love again
Thanks to you girl I've got a friend
Thanks to you
Thanks ooh ooh
Thanks to you ooh ooh
Thanks to you ooh ooh.

Thanks thank you thank you oh yeah.

I'd lost all hope
Just a shell of a man with shakin' hands
Who could hardly cope but you made things clear
You saved me my dear by just being here to love again.

Because of you my life is filled
With love and true happiness
And each moment that we share is like a jewel so rare
Like our baby that you bear darlin'.

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YOU'RE THE ONLY ONE

(As recorded by Jackie Jackson)

THE CORPORATION™

All the riches I possess
Ev'ry day they just mean less
I'm so lonely I want to leave this life
that I'm living
I want to leave and I hope you come too

You're the only one I want
You're the only one I need girl.

If you take me back again
I will be a different man
Let me show you girl I'll make you my queen and we'll rule together
Forever we'll sleep in our kingdom of love

You're the only one I want
You're the only one I need girl.

You're the only one I want
You're the only one I need girl
You're the only one I want
You're the only one I need girl.

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OVERNIGHT HAIR GROWING SENSATIONS!...



SAYS,

DON'T BE FOOLED!



BEFORE?



AFTER SIX WEEKS?

MIRACLE POTIONS

Let's face it, if you've seen a lot of advertisements about miracle hair growing potions and you'll probably see a lot more. Miracle extremes that contain some magical or secret ingredient may help a small percent of its users grow hair, but frankly my friend we're not in the baldness business even though we've gotten hundreds of testimonial letters that claim our BB HORMONE HAIR FOOD and BB DOUBLE STRENGTH SUPER GRO has helped them grow hair. BB products do promote healthy hair but bald heads are not our business. BB specialists in making the hair you have look good (problem hair or otherwise), and we've been doing this for over thirty years.

THE DIFFERENCE

So what's the difference between BB and the other brands you see advertised? BB is used by professionals. When you go into a beauty shop or barber shop chances are you've seen BB. Ask your hairstylist about us, then ask about the other brands and see which one is recommended. BB is hair. BB makes over 25 different products. All for the hair, no skin, no nails, no makeup just hair. Hair is all we handle so we have to do damned good. BB manufactures everything from shampoos to permanents including the new cold wave sensation, the COSMOPOLITAN CURL. We make the products to create the styles and we make the products to keep those styles looking good.

BB offers you A TOTAL HAIR CARE SYSTEM that makes it possible for you to have a professional hair care system for your type of hair: relaxed, pressed, cold waved or natural. BB is guaranteed. If you find a system that is as good, not better, but as good, return the unused portion and we'll send you a complete refund. YOU MUST BE TOTALLY SATISFIED.

"Will start you on your way to good looking hair in just one week."

"Because You Need

The



System"

THE BB SYSTEM

For relaxed hair BB has a three part system that includes BB HORMONE HAIR AND SCALP FOOD, BB DEANSA™ SHAMPOO, and BB DOUBLE STRENGTH SUPER GRO. BB HORMONE HAIR AND SCALP FOOD is a special hair food with castor oil, lanolin, and a special germicide for fighting dandruff and itchy scalp. BB DEANSA SHAMPOO is a pH balanced detangling/conditioning shampoo formulated for your hair shaft, designed to penetrate into every crack and opening that's why it's used in professional salons—for tangle free combing and lustrous soft hair. It also mends split ends and leaves a microscopic protective coating on your hair shaft. BB DOUBLE STRENGTH SUPER GRO is an amazing hair and scalp treatment discovery; it is a light conditioner with hormones, sage, sulphur, natural coconut oil, special root extracts, vitamin E, and wheat germs.

For pressed hair the BB system includes BB Press-N-Hold, a light water repellent pressing oil specially compounded with rich conditioners for a smooth gloss style. The pressed hair system also includes BB DOUBLE STRENGTH SUPER GRO and BB DEANSA™ SHAMPOO.

For natural styles the BB system features BB NO PICK Needed*. Use BB NO PICK Needed* for 3 days and you can throw away your pick and use a comb! This is especially fantastic for youth because daily use of NO PICK will keep your hair soft, conditioned and easy to comb without a gummy buildup. The natural hair system also includes BB DOUBLE STRENGTH SUPER GRO and BB DEANSA™ SHAMPOO.

For the COSMOPOLITAN CURL™, or any cold wave style this is the system for the curl: BB MORNING MAGIC™ is the ULTIMATE CURL ACTIVATOR use it every morning and it keeps any cold wave soft and curly without dryness or feeling sticky. MORNING MAGIC™ contains vitamin E and placentas to keep your cold wave conditioned as well as shiny. This system contains two bottles of BB MORNING MAGIC™, one bottle of NO PICK*, and BB DEANSA™. If you have a cold wave finally you'll believe in MAGIC.

PROBLEM OR PROBLEM FREE HAIR

Don't be misled into believing you can use the same products for different hair styles each style (natural, relaxed, cold waved, or pressed) needs to be cared for with different products. BB offers you a total system for each. Remember whether you have problem hair or problem free hair you need THE BB SYSTEM. So start a new hair care program that will give you better looking hair. BB is the answer for today's styles and we keep those styles looking good because you like looking good.

Clip Coupon and mail to BRONNER BROS., Dept S-6903 Martin Luther King, Jr. Dr. Atlanta, Ga. 30314

BRONNER BROS. Dept. MJ

903 Martin Luther King, Jr. Dr., Atlanta, Ga. 30314

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

CHECK ONE

- () Relaxed Hair System () Pressed Hair System
 () Natural Hair System () Cosmopolitan Curl (Cold Wave) System

Money Orders or Certified Checks for \$16.95 only. NO COD's.

THE SYSTEM





L to R: Jay S. Lowy (Vice President & General Manager, Jobete Music Company, Inc.), Walter Scharf (Composer of "Ben"), Michael Jackson, Karen Hodge (former Jobete Music staffer).

BEN

(As recorded by Michael Jackson)

WALTER SCHARF
DON BLACK

Ben the two of us need look no more
We both found what we were looking for
With a friend to call my own
I'll never be alone

And you my friend will see
You've got a friend in me.
Ben you're always running here and there
You feel you're not wanted anywhere
If you'll ever look behind
And don't like what you find
There's something you should know
You've got a place to go.
I used to say
I and me
Now it's us
Now it's we.

(Repeat)
Ben most people would turn you away
I don't listen to a word they say
They don't see you as I do
I wish they would try to
I'm sure they'd think again if they had a friend like Ben
A friend like Ben
Like Ben
Like Ben.

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GOT TO BE THERE

(As recorded by Michael Jackson)

ELLIOT WILLENSKY

Got to be there
Got to be there in the morning
When she says hello to the world
Got to be there
Got to be there
Bring her good times and show her
that she's my girl
Oh what a feeling there'll be

The moment I know she loves me
'Cause when I look in her eyes
I realize I need her sharing the world beside me
So I've got to be there
Got to be there in the morning
And welcome her into my world
And show her that she's my girl
When she says hello world
(Got to be there
Got to be there)
I need her sharing the world beside me.
That's why I've got to be there

Got to be there
Got to be there where love begins
And that's ev'ry where she goes
I've got to be there so she knows
That when she's with me she's home.

Got to be there
Got to be there
Got to be there.
(Repeat)

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MY GIRL

(As recorded by Michael Jackson)

WILLIAM ROBINSON
RONALD WHITE

I've got sunshine on a cloudy day
When it's cold outside I've got the month of May
I guess you say what can make me feel this way
My girl, talkin' 'bout my girl.

I've got so much honey the bees envy me
I've got a sweeter song than the birds in the tree
Well I guess you say what can make me feel this way
My girl, talkin' 'bout my girl whoo.
I don't need no money, fortune or fame
I've got all the riches baby one man can claim
Well I guess you say what can make me feel this way

My girl
Talkin' 'bout my girl.
I've got sunshine on a cloudy day with my girl
I've even got the month of May with my girl
Talkin' 'bout, talkin' 'bout, talkin' 'bout my girl whoo
My girl
That's all I can talk about is my girl.

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NEW!

Laboratory Tested... Scientifically Proven...

LONG 'N STRONG gives you
STRONGER, THICKER,
LONGER HAIR
in just 5 to 7 days!

- Corrects split ends, as it thickens.
- Soft, natural, younger looking hair.
- Gives new lustre and softness.
- More manageable hair, easier to style.

LONG 'n STRONG gives you amazing results in just 5 to 7 days—your hair will become longer, thicker, more radiantly alive. Thrill to the magic of LONG 'n STRONG as it gives your hair a lush, luxurious, sexy look. Get rid of thin, skimpy, unfeminine hair, instead use "LONG 'n STRONG" for beautiful long hair.



ENTHUSIASTIC USERS tell how "Long 'n Strong" gave them beautiful, thicker, longer hair:

... "There is a difference in my hair, and my boyfriend loves it" C.J.L., St. Louis, MO.
... "It really works for me. It's wonderful seeing how my hair is growing and feels very thick. I have never tried anything like this before. I feel great" E.R., New Orleans, LA.

We have many other letters from joyous users who have seen their damaged, thin, wispy dry hair repaired and become lustrous, thicker, longer and fuller looking, with split ends gone forever!

LABORATORY TESTED AND PROVEN EFFECTIVE See for yourself the amazing results of LONG 'n STRONG in the following SCIENTIFIC LABORATORY PHOTOGRAPHS. These magnified photos show conclusive proof . . . split ends are completely corrected . . . actually thickened and increased in diameter.



BEFORE:

Ends are splitting
breaking off.

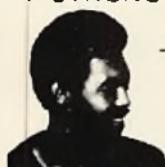


AFTER: See how split ends have been corrected! Goodbye to weak, brittle, straw-like hair that breaks in bunches.



**UP TO 15%
THICKER!**

See how amazing "LONG 'n STRONG" has pregnated the hair increasing its diameter up to 15%. No need ever again for costly conditioners, expensive salon treatments. Just use amazing "LONG 'n STRONG" after every shampoo. Then each day, rub a couple of drops into scalp before brushing or setting for the most beautiful head of hair you ever saw. It's easy!



GREAT FOR MEN, TOO! Hair thinning, balding? Let "LONG 'n STRONG" end your see thru hair! Have today's thicker, longer natural look (You will look years younger!). Your hair will have more life, more body, be easier to style. You'll love it, and so will everybody else!

"LONG 'n STRONG" contains no hormones, chemicals or alcohol. Not a sticky gel or grease. LONG 'n STRONG is rich in proteins, Vitamin B5 (Panthenol) and hair-building amino acids. (Instantly absorbed into hair and scalp.) Great for dry, oily or normal hair, 100% safe, even for colored or tinted hair.

SPECIAL INTRODUCTORY OFFER: 4 oz. bottle of LONG 'n STRONG only \$4.98
SAVE \$3.00 Order . . . 3 bottles only \$11.98. Money back if not 100% satisfied!

— — — MAIL TODAY—MONEY BACK GUARANTEE COUPON — — —

RUSH INDUSTRIES INC. Dept # KR30CH
871 Willis Ave., Albertson, New York 11507

Please rush LONG 'n STRONG lotion to me on your unconditional guarantee. If I am not 100% satisfied with the results after 20 days, I will return the bottle cap for my complete refund. All orders include postage & handling

- 4 oz. Bottle of LONG 'n STRONG for only \$4.98
- SPECIAL! (SAVE \$3.00) 3 Bottles of LONG 'n STRONG only \$11.98
- I am adding \$1.50 for express delivery service.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

**SEND
MINE
EXPRESS
DELIVERY**

Check Box in
Coupon •

I WANT YOU BACK

(As recorded by Jackson 5)

FREDERICK PERREN
ALPHONSO MIZELL
DEKE RICHARDS
BERRY GORDY

When I had you to myself
I didn't want you around
Those pretty faces always made you
stand out in a crowd
Then someone picked you from the
bunch

One glance is all it took
Now it's much too late for me
to take a second look
Oh baby give me one more chance
to show you that I love you

Won't you please let me back in you
heart
Oh darling I was blind to let you go
But now since I see you in his arms
(I want you back)
I do now
(I want you back)
Ooo baby
(I want you back)
Oh yeah yeah yeah
(I want you back)
Hey hey now now
Now since I see you in his arms
Oh oh.

Oh give me one more chance to
show you that I love you
Baby baby baby
So then what happened then
Let me look again

Baby I was blind to let you go
Cause now since I see you in his
arms

Spare me all this cost
Give back what I lost.

Trying to live without all your love
Is one long sleepless night
Let me show you girl that I know
wrong from right
Every street you walk on
I leave tear stains on the ground
Following the girl I didn't even want
around

Let me see you now, oh baby
All I need is one more chance to
show you that I love you.

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Company, Inc.

TAKE ME BACK

(As recorded by Michael Jackson)

BRIAN HOLLAND
EDDIE HOLLAND

Ah take me back
Take me back where I belong
Back with you baby ah
Take me back
Take me back where I belong
Back with you baby.

I thought the grass was greener on
the other side
Thought the sunshine brighter
when I said goodbye
There's a cloud in my head
Tears fall like rain
I wanna come home again
I want you to take me back
Take me back where I belong
Back with you baby ah
Take me back
Take me back where I belong.

Ain't no love in this world
Ain't no love in this world without
you
No no ain't no love in this world
Ain't no love baby
Without you.

In my search to find myself
I saw your face and nothing else
Every place I go
Everything I do
I still feel the need for you
Come on and take me back
Take me back where I belong
Back with you baby
I'm on my way back to you
And I wanna make it up to you
And all the problems that I caused
you
If it takes my life I'll make it up to you
I just want you to take me, take me,
take me, take me, take me, take me.

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ever Music Inc.

GIRL, DON'T TAKE YOUR LOVE FROM ME

(As recorded by Michael Jackson)

WILLIE HUTCH

Foolish of me I couldn't see the
forest for the trees
You've been so true
I've been so cruel to you
Oh girl please don't leave me
If you stay I'll find a way to erase the
past
Baby don't leave me
Girl don't take your love from me.
What can I say to make you stay
Baby don't leave me
You've been so kind
It blows my mind to know
Oh girl I really hurt you
Tell me girl it's not too late and you'll
give me a chance to make it up to
you
Don't take your love from me.
Oh girl oh girl don't take your love
Don't take your love ooh.

Girl if you take your love away from
me
I'm gonna be in misery
Your love is the strength that I lean
upon
How will I make it when it's gone
Of all the little things I wanted to say
Or really wanted to do girl this time
Oh yeah I really mean it
So tell me girl it's not too late
And you'll give me a chance to make
it up to you
Don't take your love from me
Girl don't take your love
No no no
No no no
No no no.
(Repeat)

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DANCING MACHINE

(As recorded by Jackson 5)

HAL DAVIS
DON FLETCHER
WELDON DEAN PARKS

Oh! baby
Doo wee baby
Dancing dancing dancing
She's a dancing machine
Oh! babe
Doo wee baby
Automatic systematic full of color,
self contained
Tuned and channeled to your vibes
Captivating stimulating
She's such a sexy lady
Built with space-age design
She's movin' she's groovin' dancin'
until the music stops now
Yeah
Rhythmatic acrobatic she's a
dynamite attraction
At the drop of a coin she comes alive
Yeah!

She knows what she's doin'
She's super bad now
She's geared to really blow your
mind.

Dancing dancing dancing
She's a dancing machine oh!
Baby doo wee baby
Doo wee baby
She's a dance dance dance
dancing machine
Watch her get down, watch her get
down
And she'll do do do her thing right
on the scene
She's a scene, she's a dance
She's a dance yeah!
Can't she do it now
Can't she do it now
Yeah yeah she's a dance
She's a dance dance dance.

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- * THE STEPS TO TAKE IF YOU WANT ONE OF THE DEBARGES TO GIVE YOU A VERY PERSONAL PRESENT!
- * PLUS 22 TOP SECRET RED-HOT FACTS ABOUT THEM!



EDDIE MURPHY

- * ARE YOU HIS NUMBER ONE FAN? THEN HERE'S WHY HE NEEDS YOU NOW!
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NEW YORK, N.Y. 10108

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It's Still Not Too Late For You To
START A FAN CLUB FOR HIM!



YOU MUST LIVE IN AMERICA OR CANADA!

Sorry, but we can't mail you this kit unless you live in America or Canada because, for certain reasons, not everyone can meet their favorite. AND WE CAN'T PROMISE IT TO YOU. If you live in a far away country, for instance, he might never travel out there. So remember, America and Canada only. Of course, history shows that many fans who start fan clubs for their favorites get to meet them, often becoming special friends with them! OUR ONLY GUARANTEE: YOU MUST HAVE THE THRILL OF YOUR LIFE, OR YOUR MONEY WILL BE RETURNED TO YOU! WHAT COULD BE FAIRER? So get in on the action TODAY!

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- * TEDDY PENDERGRASS
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- * JOHNNY MATHIS
- * ANGELA BOFILL
- * PEABO BRYSON
- * TODD BRIDGES
- * KOOL & THE GANG
- * ASHFORD & SIMPSON
- * CHERYL LYNN
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- * QUINCY JONES
- * MICHAEL JACKSON
- * JANET JACKSON
- * VANITY 6
- * THE TIME
- * DEBORAH
- * MENUDO
- * NEW EDITION
- * BILLY DEE WILLIAMS
- * SHALAMAR
- * KIM FIELDS
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- * MARVIN GAYE
- * LIONEL RITCHIE
- * DENICE WILLIAMS
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- * DAZZ BAND
- * PRINCE
- * SYLVESTER
- * O'BRYAN
- * SISTER SLEDGE
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OH HOW HAPPY

(As recorded by Jackson 5)

PETER JOHN MORSE
CHARLES HATCHER

Oh how happy you have made me
Oh how happy you have made me
I have kissed your lips a thousand times
And more times than I can count
I have called you mine
You have stood by me in my darkest hour
Oh how happy you have made me
Oh how happy you have made me
Thru our years together, we have had stormy weather
But our love has been so strong
Somehow we carried on
Didn't we darlin'
Yeah.

Oh how happy you have made me
Oh, yeah
Oh how happy you have made me
Yeah
You brought joy to my empty life
And all that was wrong you have made it right
And I love you, and I love you, and I love.

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MAMA'S PEARL

(As recorded by Jackson 5)

THE CORPORATION™

You send cold chills up and down my spine
We kiss for thrills then you draw the line oh baby
'Cause your mama told you that love ain't right
But don't you know good lovin' is the spice of life.
Yeah mama's pearl let down those curls
Won't you give my love a whirl
Find what you been missin' oo, oo, now baby goody girl
Let down those curls
Let me give your heart a twirl
Don't keep me wishin' you want my lovin'

Yes you do do do

You know my lovin' is true true true now baby
But your conscience tell you that love is wrong
But just a little bit of lovin' never hurt

YOU'RE MY BEST FRIEND (My Love)

(As recorded by Jackson 5)

CHRIS YARIAN
SAMUEL F. BROWN III

When I need more than love
You are the one
That I run to when just words aren't enough
You know exactly what to do
And ev'ry time I need someone to turn my upside-down back up
You're always there
I'm so glad you care
You're my best friend
My love, my love
I know you're my best friend
My love, my love
You are my best friend.
You're my warm when it's cold
You are my sunshine when it rains
And if the rain turns to snow
We'll still be on that friendship train
And if our love affair should end
I know I'll never find a friend as great as you
Girl I'm glad it's you
You're my best friend
My love, my love
I know you're my best friend
My love, my love
You're my best friend
My love, my love
I know you're my best friend
My love, my love.

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no one oh.

Girl don't be afraid oh we've got the first step made
Oo the rest is up to you
Here is what to do let yourself go go go
Go go go
Girl give in to me
'Cause I got what you need
Let's fall in love let's fall in love
Find out what you missin'
Goody girl let down you curls
Let me give your heart a whirl.
Why don't you give my love a whirl
Girl don't be afraid oh we've got the first step made
Oo just give in just give in to me
'Cause I got what you need
Let's fall in love, let's fall in love
Let yourself go
Give in to me 'cause I got what you need
Got what you need
Mama's pearl don't be afraid
Daddy's girl we've got it made.

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MY LITTLE BABY

(As recorded by Jackson 5)

THE CORPORATION™

All my friends keep askin' what do I see in you
To their eyes your beauty doesn't show
Oh all they ask is justified
Looking through the naked eye
But through the eyes of love I see the inner beauty of you
That's why you're my little baby
Why you're my little baby
I don't want love on the skin
It's got to come from deep within
That's why your my little baby
Why you're my little baby
My heart controls my eyes and your love I visualize
Oh yeah.

All your so called girl friends who compliment your clothes
Know that they're your momma's hand me downs
Oh the fashion world turns so fast
You're still trying to catch the past
But in my world of love your style I know will last
That's why your my little baby
Why you're my little baby
I don't care what experts say
Our love is tailor made
That's why your my little baby
Why you're my little baby
Like a brand new ermine coat
You keep me warm as toast
Oh yeah.

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LOVE GO AWAY

(As recorded by Jackson 5)

BOB PAPPALARDO

Love go away and don't come back any other day
Love go away and leave me by myself
Alone on the shelf
Love is cruel oh so cruel
When you love a girl but she don't love you

I lie awake night after night and say
Love go away and don't hurt me anymore
Love go away and don't come back no more.

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THE LADY IN MY LIFE

(As recorded by Michael Jackson)

ROD TEMPERTON

There'll be no darkness tonight
Lady our love will shine
Just put your trust in my heart
And meet me in paradise
Girl you're every wonder in this
world to me
A treasure time won't steal away.

So listen to my heart
Lay your body close to mine
Let me fill you with my dream
I can make you feel all right
And baby through the years
Gonna love you more each day
So I promise you tonight
That you'll always be the lady in my
life.

Lay back in my tenderness
Let's make this a night we won't
forget
Girl, I need your sweet caress
Reach out to a fantasy
Two hearts in the beat of ecstasy
Come to me girl.

And I will keep you warm

I WANNA BE WHERE YOU ARE

(As recorded by Michael Jackson)

ARTHUR ROSS
LEON WARE

Can it be I stayed away too long
Did I leave your mind when I was
gone
It's not my thing trying to get back
But this time let me tell you where
I'm at.
You don't have to worry 'cause I'm
coming back to where I should have
always stayed
And now I've learned the meaning to
your story
And it's enough love for me to stay
at.

I wanna be where you are oh, oh
Any where you are oh oh
I wanna be where you are oh, oh
Ev'ry where you are oh, oh
Please don't close the door to our
future
There's so many things we haven't
tried
I will love you better than I used to
And give you all the love I have
inside.
I wanna be, I wanna be, I wanna be
oh
I wanna be, I wanna be oh.
(Repeat)

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Company, Inc.

Through the shadows of the night
Let me touch you with my love
I can make you feel so right
And baby through the years
Even when we're old and gray
I will love you more each day
'Cause you will always be the lady in
my life.

Stay with me
I want you to stay with me
I need you by my side
Don't you go nowhere
Whoa girl let me keep you warm
Let me keep you warm
You are the lady in my life
You're my lady
Fill you with the sweetest love
Fill you with the sweetest love
Always the lady in my life
I wanna touch you baby
Lay back in my tenderness
You are the lady in my life
Rock me with your sweet caress
Always the lady of my life
You're my lady and I love you girl.

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sion.

A MILLION TO ONE

(As recorded by Jermaine Jackson)

PHIL MEDLEY

A million to one
That's what our folks think about
this love of ours
A million to one
They're saying our love will fade
like yesterday's flow'r's
They're betting everything that our
love won't survive
They're hoping in time we'll forget
each other's alive.

A million to one
They feel we're too young to know
the meaning of love
A million to one
That they've forgotten the dreams
that we're dreaming of
But we'll forgive them because we
love them after all is said and done
They're one in a million
A million to one.

They're one in a million
A million to one.

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Company, Inc.

DO I OWE

(As recorded by Jackie Jackson)

CHRIS YARIAN
THE CORPORATION™

Do I do
I do I do I.
Do I owe my life to you
Do I owe for loving me like you do
Yes I do yes I do yes I do
My heart was like a puzzle
One million pieces
Now it's together again
My life was in trouble
For a million reasons
Now I've no reason to cry
Do I now I'm me thanks to you
Thank you.

Do I owe my life to you
Do I owe for loving me like you do
Do I do I do I do I do I do I do
I do I do I.

I owe you for always standing by me
Like no one else could
For making bad times seem good
You changed my whole life girl
Made it a new world.
Now I'm me thanks to you
Thank you.

Do I owe my life to you
Do I owe for loving me like you do
Do I do I do I do I do I do I do
I do I do I.

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I LIKE YOUR STYLE

(As recorded by Jermaine Jackson)

JERMAINE JACKSON
ELLIOT WILLENSKY

You smile at me
Like magic all the walls come down
As we touch with our eyes
Suddenly I'm so turned on.

What did I do to deserve you
You're so thrilling makes me willing
All I'm trying to say is that I like your
style
I like your style.

I like your style.

I take your hand
We're flying among the stars above
We're two hearts out exploring
How it feels to be in love.

What did I do to deserve you
You're so thrilling makes me willing
All I'm trying to say is that I like your
style
I like your style.

I like your style.

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Hairlong, Dept. 533J

175 5th Ave., NY, NY 10010

OFF THE WALL

(As recorded by Michael Jackson)

ROD TEMPERTON

When the world is on your shoulder
Gotta straighten up your act and
boogie down
If you can't hang with the feelin'
Then there ain't no room for you in
this part of town.

'Cause we're the party people
Night and day
Livin' crazy that's the only way
So tonight gotta leave that nine to
five upon the shelf
And just enjoy yourself
Groove
Let the madness and the music get
to you
Life ain't so bad at all
If you live it off the wall
(Life ain't so bad at all)
Life off the wall
(Live your life off the wall)
Live it off the wall.

You can shout out all you want to
'Cause there ain't no sin in folks all
gettin' loud
If you take the chance and do it
Then there ain't no one who's gonna
put you down.

'Cause we're the party people
Night and day
Livin' crazy that's the only way
So tonight gotta leave that nine to
live upon the shelf
And just enjoy yourself
Groove
Let the madness and the music get
to you
Life ain't so bad at all
If you live it off the wall
(Life ain't so bad at all)
Life off the wall
(Live your life off the wall)
Live it off the wall
Do what you want to do
There ain't no rules
It's up to you
It's time to come alive
And party on thru the night.

You can hide your inhibitions
Gotta let that fool loose deep inside
your soul
Wanna see an exhibition
Better do it now before you get too
old.
(Repeat chorus)

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ISN'T SHE LOVELY

(As recorded by Jermaine Jackson)

STEVIE WONDER

Isn't she lovely
Isn't she wonderful
Isn't she precious
Less than one minute old
I never thought through love we'd be
Making one as lovely as she
But isn't she lovely made from love.

Isn't she pretty
Truly the angels best
Boy I'm so happy
We have been heaven blessed
I can't believe what God has done
Through us He's given life to one
But isn't she lovely made from love.

Isn't she lovely
Life and love are the same
Life is aisha
The meaning of her name
Londie it could have not been done
Without you who conceived the one
That's so very lovely made from
love.

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IS IT ALWAYS GONNA BE LIKE THIS

(As recorded by Jermaine Jackson)

JERMAINE JACKSON
RITA COOLIDGE

Is it always gonna be like this
Is it always gonna be like this
Am I always gonna feel like this
Am I always gonna feel like this.

You told me you were mine
But you never had the time
You went away left me here waiting
for you

Why can't I be with you
Is there something wrong.

I had to grow away
You would never make me stay
I'm not alone not a fool waiting for
you

You're in my heart tonight
And it feels so right.

I just wanna know umm the way we
feel

Is not what we do
I wanna feel your love
And if you want me to maybe we
should start all over ooh
Is it always gonna be like this
Is it always gonna be like this.

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HUMAN NATURE

(As recorded by Michael Jackson)

STEVE PORCARO
JOHN BETTIS

Looking out
Across the nighttime
The city winks a sleepless eye
Hear her voice
Shake my window
Sweet seducing sighs.

Get me out
Into the nighttime
Four walls won't hold me tonight
If this town
Is just an apple
Then let me take a bite.

If they say
"Why, why" tell 'em that it's human
nature
Why, why, does he do me that way
If they say
"Why, why" tell 'em that it's human
nature
Why, why, does he do me that way.

Reaching out
To touch a stranger
Electric eyes are ev'rywhere
See that girl

She knows I'm watching
She likes the way I stare.

If they say
"Why, why" tell 'em that it's human
nature
Why, why, does he do me that way
If they say
"Why, why" tell 'em that it's human
nature
Why, why, does he do me that way.

I like livin' this way
I like lovin' this way.

Looking out
Across the morning
The city's heart begins to beat
Reaching out
I touch her shoulder
I'm dreaming of the street.

If they say
"Why, why" tell 'em that it's human
nature
Why, why, does he do me that way
If they say
"Why, why" tell 'em that it's human
nature
Why, why, does he do me that way.

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COME INTO MY LIFE

(As recorded by Jermaine Jackson)

MEL LARSON
JERRY MARCELLINO
RODERICK RANCIFER

Come into my life I need you, girl
Come into my life, come into my
world

Don't stop to think, no time to waste
Love me today, tomorrow's too late.

All I had to do is to see you smile
Now all I want to do is stay awhile

La la la la la
La la la
Come into my life
(Girl)
Oh girl.

Don't you let there be no second
thoughts

Love spun a web and we've both
been caught

We can kiss away the rainy days
When it's time to go we might want
to stay

Ee-yeah yeah yeah-eh
I've been on the road yeah and on
the move

But now I long just to be with you
oo.

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CALL ON ME

(As recorded by Michael Jackson)

FONCE MIZELL
LARRY MIZELL

There goes the sunshine
Here comes the rain and heartache
 pain
 What can I do
 But wait for you
Darling the days ahead look cold
 Now our sep'rate ways we go
It seems you want more than the
 love I can give
 Well I can't make you stay
And you've got your life to live
 But if it gets too rough
 Call on me.

Dreams of gold and glare
Taking you away from here
But if everything that has to be
 Turns your dreams around

Love and understanding's what you
 need

If you can't get enough
 Call on me
 I'm so sad your leavin'
It's gonna kill me not to be with you
 But I want you to be happy
 If parting's what you want

 Then I want it too
 So goodbye with all my prayers
For your happiness in a world that's
 where
Should you arrive and it's not there
 Call on me
 Call on me.

Yes happiness whisper you're a
 square
Remember this should you arrive
 And it's not there
 Call on me
 Call on me.

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IF I DON'T LOVE YOU THIS WAY

(As recorded by Jackson 5)

PAM SAWYER
LEON WARE

If I don't love you this way
 Why do I say what I say
If I don't need you this much
 Why do I ache for your touch
With you it seems I can reach the
 stars
On reckless hopes and dreams
 But you it seems still
Don't believe how valuable you are
 I'm really loving you
 Not pretending to
If I don't need you this strong
 Why do I beg to belong
How can you say I don't care
When I'm with you ev'rywhere
 With you I find
 I can close my eyes
To the world surroundin' me
And you create the sweetest place
 That I could ever be.

I'm really loving you
 Not pretending to
If I don't need you this way
 Why do I say what I say
If I don't need you this much
 Why do I ache for your touch.

You're just a smile to make my life
 worth-while
Doesn't that explain that I play no
 games, no games.

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(Come 'Round Here) I'M THE ONE YOU NEED

(As recorded by Jackson 5)

EDDIE HOLLAND
LAMONT DOZIER
BRIAN HOLLAND

Now you say ev'ry time you need
 some affection
The one you love goes in another
 direction
You just sit back in a daze
 reminiscing
'Cause you know some other lips
 he's been kissing
Now when you need the love he's
 never shown you come 'round here

And if you need some lovin' arms to
 hold you come round here
Now I may not be the one you want
 But I know I'm the one you need
 I may not be the one you wants
 But I know I'm the one you need
 Your life stands still
The minute he goes you count the
 hours
 Just hoping he shows.

GIRL YOU'RE SO TOGETHER

(As recorded by Michael Jackson)

KENI LEWIS

Girl you're so together
Together we can make it all the way
If I had a chance to choose between
 a million books and you
 I'd choose you babe
 Choose you babe
Yeah there's no tree that bears fruit
 as sweet as you naw
Apples peaches and cherries just
 won't do
Even a thousand lollipops could
never hope to top the sweetness of
 your kiss
 Can you dig it.

Girl your smile ooh is like the month
 of May yeah
When you're near me storm clouds
 stay away yeah
 Even the little honey bees
Turn to you when they need more
 honey
Love you so much it's not funny
 Girl you're so together
And together we can make it all the
 way yeah
 Aw girl you're so together
Aw hey girl you're an eye eye popper
 A real live traffic stopper
 A knock out queen
 Ah what I mean is
 Girl you're so together
And together we can make it all the
 way girl
 Girl you're so together.

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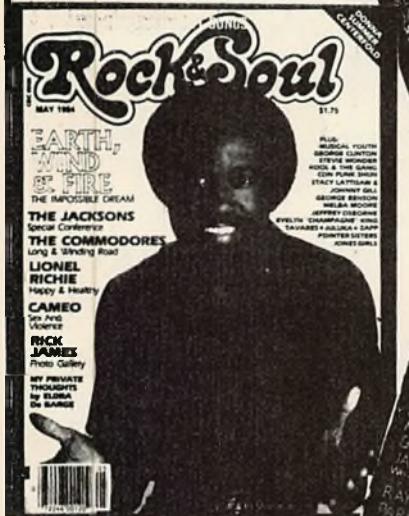
Girl can't you see while you're
 longin' for his touch
That I'm the one who loves you so
 much
And while you're longing for his
 embrace
You're all alone there with tears on
 your face
Now when you feel the need to cry to
 someone cry to me
And when you feel the need to lean
 on
 Some one lean on me
Now I may not be the one you want
 But I'm sure 'nuff the one you need

I may not be the one you want
 But I'm sure 'nuff the one you need
Now the days you sit alone by
 yourself
He's out foolin' around with
 somebody else
Leaving you alone here with nothing
 to do
Just waiting 'till he has time for you
Now when the loneliness gets hard
 to bear
Come 'round here and when you
 need a little tender lovin' care
Girl come 'round here now I may not
 be the one you want
But I'm sure 'nuff the one you need.

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MELODIE

(As recorded by Michael Jackson)

MEL LARSON
JERRY MARCELLINO
DEKE RICHARDS

I woke up yesterday
Knowing I was lost in the past somewhere
I felt my destiny was a sad parade going nowhere
Then I saw my sweet melody
Like a song you enchanted me
And the sound of your voice
Made my heart keep time to the music of the love that fills my mind.

Melodie
You're a symphony
A love song to me
You're the only melodie that I want to sing
You're my ev'rything
You're my only.

The long and winding road
Is much shorter now that you're here with me
The questions in my mind have been answered
Now love has told me
All the colors are brighter now
And the darkness is lighter
Now in my mind I can hear
The orchestra playing
Hello tomorrow goodbye yesterday.

Melodie
You're a symphony
A love song to me
You're the only melodie that I want to sing
You're my ev'rything
You're my only.

Beautiful mornin'
Oh happy day
And you know it's music to my ears
Ev'ry word you say.

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YOU'VE CHANGED (Interlude)

(As recorded by Jermaine Jackson)

JERMAINE JACKSON

You've changed
You've changed
You've changed
You say we're goin' round in circles
And not foolishness chasing the wind
Is it ever going to end knowing what we're in for

If it does we'll both be blue
I will always love you you you
I remember joyful feelings
We were memories of yesterday
And that smile upon your face
Happy without worry
On that day I told you then
I will always love you
You you you've changed you've changed
You've changed
You've changed
You've changed on me
You've changed on me.

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ONE DAY I'LL MARRY YOU

(As recorded by Jackson 5)

PAM SAWYER
LAVERNE WARE

One day I'll marry you
One day we'll marry
One day I'll marry you.

Look at my face
Go on and read my eyes
If it's the truth you see
Then girl you are wise.

You know, you know, you know one day I'll marry you
One day we'll marry
One day I'll marry you
Loving' you is what I see
You represent all I need
Hah hah hah
Hah hah hah.

You say you met me a little too late
I've got all the patience girl
In this world to wait.
You know, you know, you know
One day I'll marry you
One day we'll marry
One day I'll marry you
Rest assured and thank the Lord
Will give the world a boy and girl
Hah hah hah oh
Look at my face
Go on and read my eyes
Look at my face
Go on and read my eyes
You know, you know, you know one day I'll marry you
One day we'll marry
One day I'll marry you
I'm possessive girl
I guess man and wife
Nothin' less
Thank the Lord up above for givin' us this sweet sweet love yeah.

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I AM LOVE PART 1

(As recorded by Jackson 5)

MEL LARSON
JERRY MARCELLINO
DON FENCETON
RODERICK H. RANCIFER

The eyes of love will watch you
As you go from day to day
The hands of love will catch you
When you fall along the way
My arms will hold and be with you
Your whole life through
'Cause I am love
I'm in love with you.

I find myself in wonder
Of why I've been misused
When love brings understanding
How can it be confused
War and poverty wasn't meant to be
Hate is drivin' me away
But I am love
And I'd love to stay.

Come back love oh come back
This is where you belong
Come back love oh come back
This is where you belong.

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I AM LOVE PART 2

(As recorded by Jackson 5)

JERRY MARCELLINO
MEL LARSON
DON FENCETON

I am love
I'll sprinkle myself around you
I am love

I'll shower my warmth upon you
I'm the answer to the question
My key unlocks your heart
I'm your friend and your lover
Your sister and your brother.

Let me in your mind
Let's get together
You're running out of time
Let's get together
Your wish is my command

Let's get together
People take my hand
Let's get together
I'm love love love love love

Let's get together
Let's get it together
I am love
I'll sprinkle myself around you
I am love

Shower my warmth upon you
I am love
I am love
La la la la la la la
I am love.

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DIANA ROSS SOURCE OF ENERGY

An On-The-Spot Interview With The
First Lady Of Pop Music

Diana Ross
announces her
concert at Giants
Stadium in New
Jersey.





Ron Wolfson/LGI

From left to right, that's Michael Jackson, Diana Ross and Barry Manilow at the 1983 American Music Awards.

Diana, your tour for the Ross album was called "For One And For All." What was the significance behind that?

Well, it started with my show in Central Park. I wanted to title that "For One And For All" because my show is for every type of person, all different kinds of people and for no specific age group. I have a beautiful song that I did years ago that was written by Nick Ashford and Valerie Simpson. It's called *All For One*, and I thought it was appropriate.

Being on a 45-city, non-stop tour must have been grueling. How did you gear up for a tour like that?

You know, it's really something. I started this world tour and I just wanted to continue through with the places I haven't touched in a while. It was a difficult tour. I gear myself up by once again trying to stay strong, eat right, sleep right and have my head in the right place when I go on tour. I make sure other parts of my life are in order... and then I can travel without a lot of problems.

You are an actress, singer, fashion designer and a concert performer. If you could only do one of those things for the rest of your career, what would it be?

Well, I don't want to do just one thing... let me see. Singing is my God-given gift, and I would stick with that. Actually, because of my singing, I've been able to do those other things. I would hope that I'd never have to make that choice!

What would you consider to be your proudest achievement?

My children. Is that an achievement? My proudest achievement — maybe I haven't done it yet. I'm always trying to be better, to grow and learn more. I haven't stopped my urge for learning; that's what motivates me, keeps me enthusiastic and keeps my energy high. I'm always learning something.

I started off in this career... being very sheltered, and I'm just learning how to interact with people on a one-on-one level. That's a whole new stage of my life. Most people don't understand that performers are really sheltered and protected so much at times that they don't get a chance to live their lives. People ask me, "How do you walk around without security?" It's a pleasure to finally live my life and not have the fear.

I've got to be out there, and I'm out there with my kids, and I'm out there with people. I never got the chance to do that. My fears always held me back, so this is a good time for me.

How do you budget your time?

I'm not as balanced as I would like to be as far as pleasure and work. I should have more fun! I should go out dancing more often. I don't want to say I'm a workaholic, but I do work a lot; but it's my work in my career, which is also a pleasure in a sense. But I don't have a lot of vacations. I'd definitely like to have more fun.

Speaking of fun, you certainly seemed to be enjoying yourself on the Motown 25th anniversary program that was aired on TV. It must have been quite a pleasant experience for you.

It was a love-in!

It must have been like a class reunion, going back and seeing all your old friends again...

It was amazing. There were some people there I hadn't seen in 13 years! My kids call Berry Gordy "Uncle BB." They said "Uncle BB was like a daddy to everyone who was there." And it's true: he was like a father to all of us. There were some real warm moments there. Michael and Stevie were backstage with me. And Billy Dee — I hadn't seen him in a long time. We had a wonderful chat. It was great!

What direction do you see music taking in the next 10 years or so?

I feel a change right now. I was involved with a '50s thing with *Why Do Fools Fall In Love* and *So Close*, but it's changing. Music is more electronic — it's synthesizers and sounds like that. My whole album was done digital — that fast, clean sound. There's a lot of dance music out there too, although people stopped using the word disco. There's a lot of melody: melody will never die.

In the future it might turn around totally. We had a big surge of country music for a while. Or it might be something more improvised. There's a form of art called Dada: maybe music is going to go close to where there are more abstract things going on — not always words, more feelings. Maybe more jazz things through vocals. But I'm just guessing.

From where do you get your inspiration for writing songs?

In my daily life, in the things that

touch me all the time.

Diana, you've been an inspiration to us all, having successfully kept your career and personal life in check. Surely your main inspiration must come from your wonderful children.

I've put some pieces in my show that talk about children. You are there to be of guidance. Figuring out the right things to do about children is an amazing task. It's always interesting and they keep me youthful and energetic. I watch their lives. I get involved in what they do. I see their movement and I get a lot of energy from them.

Diana, the Ross album is your 52nd release.

Is that so? I stopped counting.

Does it seem like 52 releases have gone by already in your career?

No, it really does not. I remember every song. I know maybe the public has forgotten all but some of them, but I remember them all.

But now lately you're much more involved in the production of your recordings. Why are you taking that additional step?

I think that's a natural process in the music business. As you sing beautiful songs you learn about melody and you learn a little bit about what you sing best and you just want to give it a try. I liked the idea of producing those two albums of mine and I hope to be able to do it again. I know what I can and what I can't do.

You hired well-known musicians for Ross. Joe Walsh, almost the entire band of Toto, Michael McDonald, Donald Fagen, Ray Parker Jr. and yourself, of course, contributed some of the material on this album. That's a pretty impressive line-up. It must be nice to have friends like that help out.

Actually, the producer that did five of the songs on this album, Gary Katz, produces for Steely Dan and Donald Fagen. That's how that song (*Pieces of Ice*) came about. Most of these people are friends of his. They are new friends of mine, though I had known them and met them. They got involved in this album basically because of Gary, and I was so happy to have them. I had admired Joe Walsh's work, so it was interesting for him to play on *Pieces of Ice*. These are musicians that I admire and I'm really happy that they played on the album.

***Pieces of Ice* had a wonderful promotional video clip. Video is becoming very important to a musical performer.**

It seems to be so.

What do you think is going to be the future? Will video eventually outstrip the recording?

I don't really know, but I think it's a wonderful idea to see picture with song. It possibly will. It's a great idea, and a

great vehicle for record sales and for the kids. What I like about having a song without video is that people are able to use their imagination. It's like they can create what they think the story is about and they will begin to have a personal identity with it. Sometimes the video will give you an image and you think that's what the song is about.

Now our song, *Pieces of Ice*, is a very abstract song and so the video was almost Fellini-ish, in movie terms, where it has really no meaning. It means nothing, but it is interesting and fun. But I always like people to go inside themselves and have their own experience when I do a song. So I don't know, I do think it is something that is the future.

How involved were you in making the video?

I hired Bob Giraldi's company to direct and produce it with me and they really came up with the idea. I think it's a fabulous one.

You have an eye, though it seems like, for looking at video and deciding whether it really is going to play or not play, in Peoria for instance.

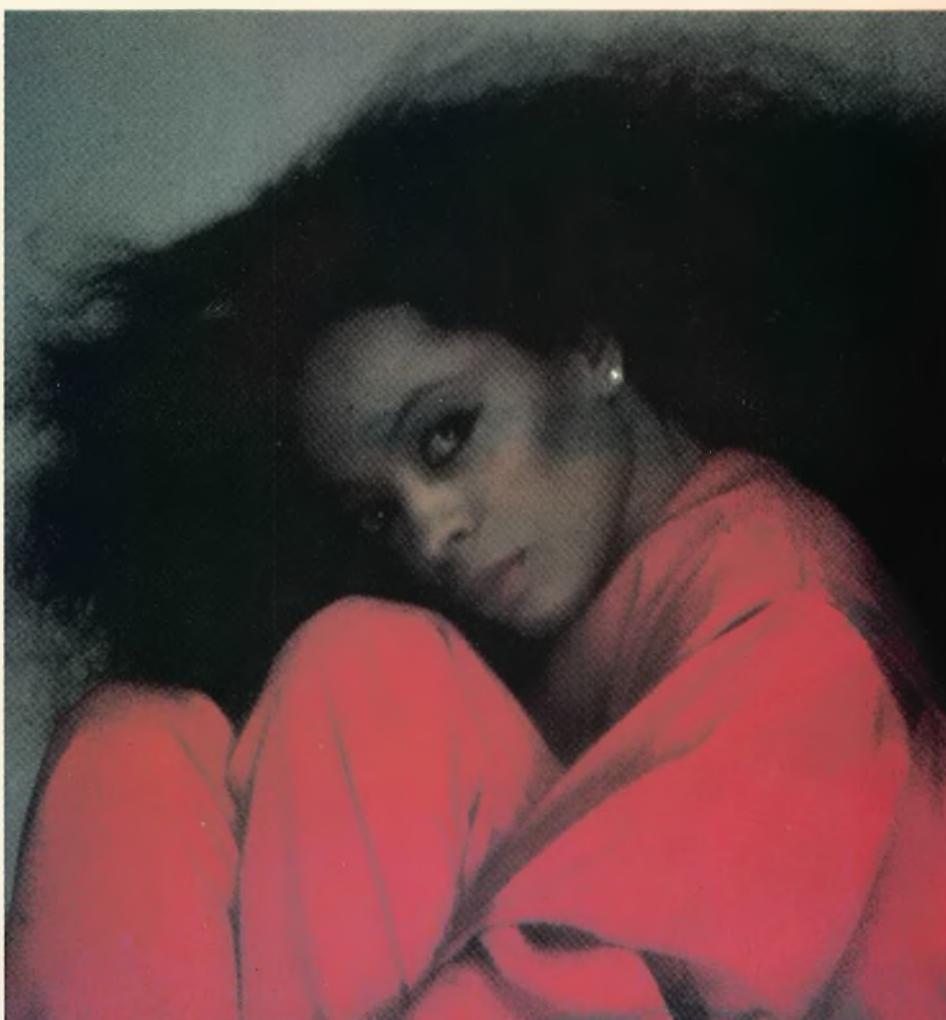
I'm no authority on that. I'm trying this like everybody else. It seems to be a lot of fun to me. I like it a lot. They're quite expensive though!

Coincidentally, your initial reaction to your proudest achievement was also Stevie Wonder's. I asked him one time and he said his daughter.

Yeah, and it's funny, all of a sudden you think, is that an achievement? It's not really, it's a gift. I've added to my show a beautiful story called *The Prophet*, because it talks about children; you know, it is absolutely true about your children. They really come through you, not to you. We are there to really be of guidance, if we can. Figuring out all the right things to do about children is an amazing task and it's always interesting. My children keep me youthful. I watch their lives. I get involved in what they do. I see their movement so I get a lot of energy from them.

Thank you Diana Ross. They say music makes the world go 'round and you've kept us spinning for a quarter of a century.

Thank you.★



Diana doesn't consent to many interviews, but she is very frank and honest on the few occasions she elects to talk to the press.

PRINCE

BIRTH OF A HERO



"Once I got the record deal, the Minneapolis papers were playing up this kid who got a six-figure deal."

Your mother was a singer and your father led a jazz band. At what point did you decide that you too wanted to be a musician?

When I was five, I went to Austin, Minnesota, with my father. We were on the road for three days on that trip. I loved the excitement. From then on I wanted to be a musician, but it took a long time before I saw myself being a musician for a profession. I thought I'd be whatever my father or mother thought was a good idea — doctor, lawyer or pimp.

You once said that at eight years old, you took pornographic books from your mother's room. How did that affect you?

Those stories had a lot to do with my sexual awareness. Having to sneak the books — the guilt was warping me. I got sick of those and started writing my own. I didn't write risqué lyrics yet. People's feelings and music — I didn't know the two went together.

When did you begin singing?

I never thought I could sing. My speaking voice was so deep, it hurt my voice to sing. I had to sing in a high voice. I didn't want to be laughed at, so I would only sing in my boudoir. Then I went to junior high school at 12. I got my first band. The songs were all instrumentals; no one ever sang. When I got to high school I started to write lyrics, started singing. When you begin being paid to perform, you have to do Top 40, so you have to sing. I'd sing all the girl parts.

You left home at an early age. What was that like?

When I was 16, I stayed in Andre Cymone's basement. I was at a turning point because I could do whatever I wanted. I was doing well in school. My brain was free of everything. I didn't have anything to worry about. I wrote a ton of songs. That's when I realized that music could express what I was feeling and it started coming out in my songs — loneliness, poverty and sex. One night Andre's mom said, "Prince, is that girl still down there?" I got nervous but said yes. She said, "Just lock the door when she leaves." After that, I knew it was okay to explore whatever I wanted. Things weren't forbidden anymore.

What made you decide that you wanted to go national, rather than just continue playing in Minneapolis?

Graduating school early — at 17, I had pulled the wool over their eyes at school. I always finished my assignments early, took extra classes and got ahead. I got enough credits to get out fast. I suddenly realized I was going to have to feed myself — no more school lunches and no more money from dad.

Eventually you landed a recording contract and began touring. That must have been exciting.

In January 1980, I went on tour with Rick James. I was 19. I was out two and a half months. I thought it was going to be very hard, but it wasn't. I felt rewarded being on stage in front of 8,000 people. Very few individuals have the chance to express themselves in front

of a large number of people. It was a blessing.

Thanks to songs like 1999 and Little Red Corvette, new listeners are being turned on to the Prince sound. Many of these people have asked why they haven't heard your earlier material on the radio. Perhaps a few song descriptions may clear that up.

Uptown was a song about a state of mind that everyone has, but is afraid to show — an openness to things people don't understand. The song takes the example of homosexuality and deals with the way we, the band, feel about life that we're open and do whatever we want. "Our clothes, our hair/We don't care/It's all about being there." * We can dress however we want; it doesn't mean we're gay. It was an answer to the question we always get about being gay.

In the song *Head*, the girl is about to get married, so she wants to stay a virgin. She'll only let the guy in the song give her head. It's so good, she decides to give up the marriage.

Do you worry that people read things into the image you project?

People ask us about the way we dress; why do we dress so outrageously, why does it look like we're gay? One girl asked me why I wore what I wore. I pulled her close to me and asked her if she'd be more comfortable in just her underwear. She giggled and said she would. We're just basically real free, do-what-we-want kids. We don't worry about it because we don't have anything to lose.

* Lyrics Copyright © 1980 by Eentrip Music.

(Continued on next page)



A highlight of Prince's 1999 tour was a show at New York's famous Radio City Music Hall. The show was an instant sellout, even though the tickets cost a whopping \$18, \$16 and \$14 — and you can imagine how far away you sat for \$16 and \$14!



Prince, the last time we spoke we discussed your early years on the Minneapolis music scene. Well it seems that this is a hot topic of conversation because many of our readers have written to us, requesting more information on what exactly took you from your hometown club circuit to the recording company.

The band was making money, and all our money went into the bank — so we had a lot of money in the account. But our manager was naive. She didn't know how to get us a deal. My older sister Sharon lives in New York, so I went to live with her.

You see, our band had made some demos and Chris Moon, the head of the studio where we made them, asked me to help produce some commercials with him. I was 17, so I did it in exchange for studio time. I had three demos: *Soft & Wet*, *Aces* and *Machine*.

What was your next step?

When I got to New York, I went to Atlantic Records. They told me to stay in New York and get the pulse of what music was like. I went to a production company, and went to Danielle Mauroy, who was rich and starting a company and had a record company background in France. She wanted to produce me. So did the production company. But they didn't want me to play the instruments or produce.

I was 17 and couldn't see it. Meanwhile, my sister wanted to be my manager. We didn't agree on any decisions, so she kicked me out.

Was this about the time you returned to Minneapolis?

Yes. I went back to Minneapolis and back to Andre Cymone's basement. I could deal with the centipedes and the poverty better because I knew I could make it. I'd proven myself and that's what mattered. I went back to Moon's studio. He introduced me to my first real manager who got me a deal with Warner Bros.

He said he'd fight for me to produce myself, so I turned down other deals. Once I got the record deal, the Minneapolis papers were playing up this kid who got a six-figure deal.

What was going on musically in Minneapolis at the time?

I found out that what was Number One in Minneapolis was two months behind what was Number One in the rest of the country. Once I found out we were getting all the songs late, we concentrated on our own music. I was always influenced more by the music of the other guys in the band, the competition between us, than by national groups.

If I walked up to Andre and played a lick that was already on someone's record, he'd say so. That hurt more than anything. So I really had to come up with original stuff.

You're the most original artist today. Best wishes.

Rock & Soul

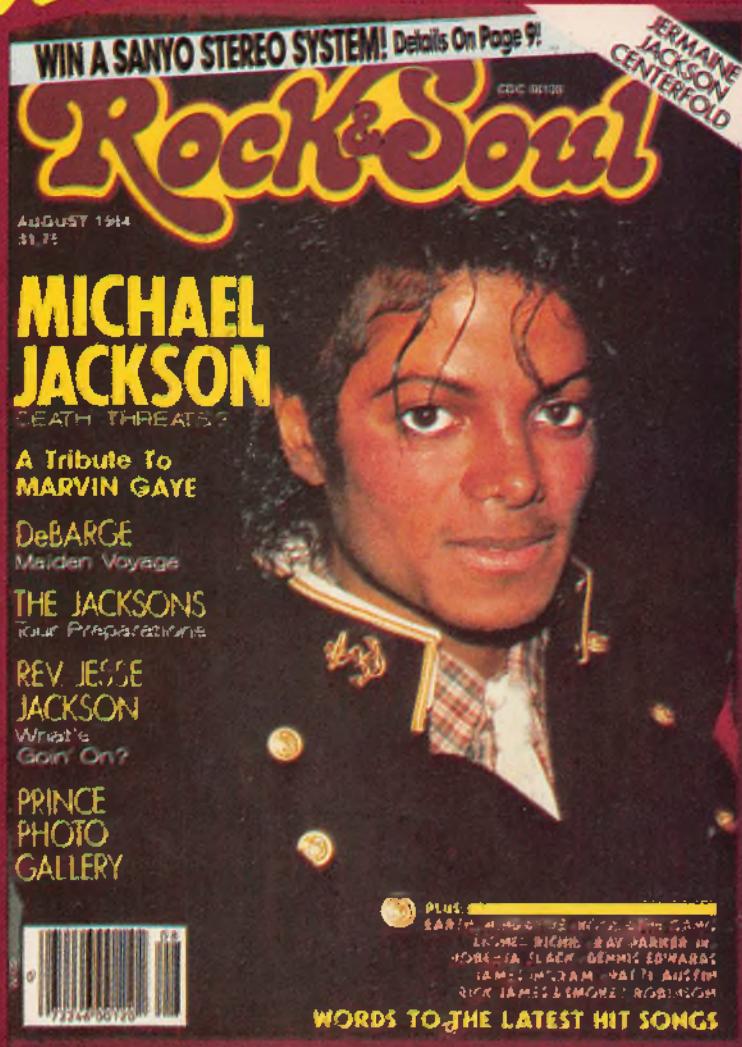
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