

Rock & Soul

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YEARBOOK

FALL 1983 \$2.00

Michael Jackson

A THRILLING INTERVIEW

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& Fire**

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The Time

SHY BUT SLY

WORDS TO
THE BIGGEST
SOUL HITS
OF THE YEAR

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THE DEBARGES • JONI SLEDGE • ROCKIE ROBBINS • SUGAR HILL RECORDS •





Rock & Soul

GLADYS KNIGHT

Rock & Soul

SONGS

YEARBOOK

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GRACE JONES MANEATER

Growing With Fear, Glowing With Fame

by Ellen Zoe Golden

I was already shaking with fear at the thought of speaking to Grace Jones when her publicist came down the hall with news that the singer would be delayed a while longer. Sheesh, it seemed Grace Jones just kept getting larger than life all the time.

Watching her 90-minute video extravaganza, *One Man Show*, didn't help calm my nerves. All I could gather from her bio, video and albums was that she was a very powerful woman with enough vocal chords and attitude to plow through typical rock-and-roll channels. "Gee," I thought to myself as I waited, "I hope I'm

not in her way."

Naturally, all this worry was ridiculous. Grace sauntered into the record company offices looking very soft — well, as soft as one can in black longjohns, sweater dress, wool aviator cap and earmuffs. She introduced herself to me before any official personnel could make their way to our spot, and from the very beginning I could see that Grace Jones, the person, was very, very warm.

"A lot of people get afraid of me," she offered when we were finally left alone to speak. "I wonder why they get afraid. I find that I have an aggressive, masculine

side on stage, but what is it about that that's frightening?"

That's certainly a tough question, Grace, but one that can be answered simply. Here we have a woman who sings and acts like a man, and that's something with enough mystery to be potent.

"Everyone has both sexes within them," she explained. "Everyone has a masculine side and a feminine side. My masculine side is very strong, too. Growing up in Jamaica, I was a tomboy. I still am. I like to do a lot of physical things."

"Girls are usually brought up and told not to walk on their hands across the floor. In the American society, they're supposed to be soft and fragile, but in Jamaica the women are also very very strong. They do physical sports: basketball, for example, is a female sport, not a male sport."

Grace Jones, the performer, could be called a work of art. What we see when she sings is the finished sculpture from her creative mind and those ideas contributed by director (and ex-lover) Jean-Paul Goude. The androgyny aspect of her performance was a natural side of her, she says. She and Goude only cultivated it.

"I've always worked with artists who have been very inspired by certain elements that already exist in me," she said. "I've always had short hair. I've always had muscles in my back because I work out and lift weights. I have a deep voice, which I like, and sometimes I try to sing even deeper than that."

"It's not just a stage personality; it's part of my life, too," she continued. "I'm not nice all the time. I have many different sides. I'm very schizophrenic, but I play with that. I develop my different sides; it's not something that's totally out of control." To illustrate this point, Jones answered a ringing phone with make-believe anger. "You're not supposed to call here," she reprimanded. "I'm doing an interview!"

"What happened?" I asked, fully aware of her ruse.

"They hung up!" she answered before we both cracked up laughing.

Jones used the same type of ambiguity on her latest LP, *Living My Life*. Songs like *Inspiration* and *Unlimited Capacity For Love* reveal for the first time a very sensitive point of view, unlike her hard, cold image. Nevertheless, she doesn't feel she's out of character there.

"It's a side of me that people wonder if I have or not," she said. "I save it. I usually smile one time in all of my shows, but a lot of times when I'm singing, it's not a smiling matter. I like strong lyrics."

The lyrics to *Living My Life* (not on the album; available only upon purchasing the video) are just that forceful, twice so when thinking that the cut is an exorcism for this lady. Growing up with a clergyman father and an uncle who was a bishop, Jones often restrained her creative impulses because she had to set an example for her family's congregation.

"Being young and having that kind of pressure on you is awful," she recalled. "My family had to feel like they were doing the right thing with me first before they could say anything to other people. I finally freaked out. I understand it now and I use it a lot in my act. You can feel the fear because I grew up with that fear of being dominated."

Evidently, a great portion of Grace Jones' audience can feel the fear, too. But, after our talk, there was none of that dread in me.



Grace Jones: "I grew up with that fear of being dominated."



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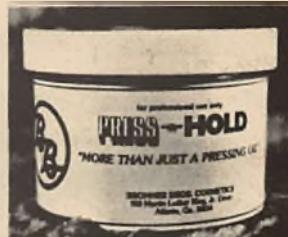
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MICHAEL JACKSON

A THRILLING INTERVIEW

The Jacksons' Leader Can't Be Beat

by Joey Berlin

Michael Jackson is currently the hottest recording artist in the world. His album *Thriller*, has topped the charts around the globe, selling millions of copies while spinning off the hit singles *Beat It*, *Billie Jean* and *The Girl Is Mine*, a duet with Paul McCartney. Michael has also found time to write and produce *Muscles* for Diana Ross and narrate the *E.T. The Extra-Terrestrial* storybook album with Quincy Jones and Steven Spielberg.

Now 24 years old, Michael has been a star since the late '60s, when his family group, The Jackson Five, began churning out such classic pop songs as *ABC* and *I Want You Back*. In the following interview with *Rock & Soul*, Michael discusses the accidental birth of the Jackson Five, his relationship with fellow superstars Stevie Wonder, Paul McCartney and Jane Fonda, and his goals for the future.



Chris Walter

Michael Jackson: "I lived with Diana for almost a year and a half. It was like paradise."

Rock & Soul: Michael, your career has reached the point where some of your younger fans don't know about the Jackson Five. How did it all begin for you?

Michael Jackson: We started out singing at home. I was five years old in the beginning. My father had a group called the Falcons; they were three brothers and they played guitars and sang, so there was always a guitar lying around. My brother Tito would pick up the guitar and play, and eventually we would start singing to the playing. We would sing old songs like *Cotton Fields Back Home* and some old Ray Charles and James Brown stuff. And my father saw there was some talent there.

R&S: When did the idea of the group come up?

MJ: One day my father caught Tito with the guitar and he got so mad 'cause he didn't want anybody to touch his beautiful guitar. It was something that he cherished and he kept it out as a memory piece. When he found Tito playing it he whipped him, let him have it. Then he said to Tito, "Let me see what you can do." And he meant it. Well, Tito whipped out the guitar and started *really* playing. My father was shocked, 'cause he saw some special talent there. He was really surprised. And he was so happy that his son could do this.

R&S: And that gave him the idea that his kids had some special talent?

MJ: That came when we started singing to Tito's playing. A lady in the neighborhood came up with the name the Jackson Five. We started rehearsing

every day after school. Kids would tease us because we would be rehearsing all the time, even in school. There was a big baseball park behind our house and we would hear the roar of the crowd and the kids eating candy and popcorn and we would be inside rehearsing and this would get us mad. Rocks would come through the window, people would tease us, but eventually it all paid off.

R&S: When did you start performing before audiences?

MJ: At first it was all rehearsing and sweating and more rehearsing. Then we would do talent shows — we would win every time. Our house was loaded with trophies. Soon we were doing theatres and Amateur Hour with James Brown, Jackie Wilson, Gladys Knight and a guy named Bobby Taylor told Motown about us.

R&S: Did Motown sign you immediately?

MJ: We auditioned for Motown at Berry Gordy's mansion in Detroit. It was this big, big, big estate with an indoor pool among all the Motown stars — The Temptations, Diana Ross, the Marvellettes, people that we admired. We did our show and they loved it. They gave us a standing ovation. Berry Gordy came over, and Diana Ross came over at the end of the show and she kissed each one of us. She said she loved what she saw and she wanted to be a part of what we do. So we moved to California and half of the group stayed with Diana and the other half lived with Berry Gordy. I lived with Diana for almost a year and a half. It was like paradise. We went to Disneyland, we had fun every day. This was a whole other thing from Gary, Indiana. And we went into the studio and came up with *I Want You Back*, *ABC*, *The Love You Save*, *I'll Be There*, four number one records in a row. We never stopped going. That's how it all started.

"Dancing is really showing your emotions through bodily movement."

R&S: Has there been much sibling rivalry along the way, especially now with you enjoying such success as a soloist, and still singing lead with the Jacksons?

MJ: The family enjoys what I do. Each person in a group has a thing that he does. I sing and dance and the other brothers sing and dance, but I sing lead. A lot of interviewers and fans ask the brothers if they ever get jealous because Michael does this or he's out front all the time and they all scream for him a little more. It's a silly question, but it's interesting. When they ask me I just answer that they know what I do. I've been doing this since I was five years old on stage and I feel it's something



John Pascha/DML

LaToya Jackson with brother Michael: "The family enjoys what I do."

that God gave me to do. I'm the one who sings lead. They can sing lead but I've been chosen to sing lead on the songs and I'm thankful to be chosen. They kind of understand it, and they accept it, because that's what I do.

R&S: Who's been your biggest musical influence?

MJ: I would say the people who have influenced me the most were mainly Motown artists, but especially Stevie Wonder. I've learned so much from him. Sitting in on his sessions and talking to him and listening — he's just phenomenal! I had an interview with George Harrison in England, we did it together, and we got on the subject of Stevie. George said, his exact words were, "Stevie Wonder — he makes me want to retire." He said Paul McCartney feels the same way. You can't explain what Stevie does. The way he creates lyrics and melodies so effortlessly. He hears your voice, and even if you're trying to disguise it, he knows you. I'll come in the door and he'll start singing my name and just instantly create a song. It's incredible! He has this lady who stands behind him with a tape recorder. He'll say, "Suzy come here," and he'll write the lyrics right there in five minutes.

R&S: You did a lot of recording with Paul McCartney.

MJ: The McCartney thing came about when I got invited to a party at his house. I met Linda McCartney first, and after we said hi she told me that they

had written a song for me. That was *Girlfriend*, and they just started singing to me right there on the spot. They gave me their Scotland number and their England number. But I called them the next day in Beverly Hills and we got it together right away for the *Off The Wall* album. Not long after that we had a concert tour in England, but we were really busy over there. McCartney sent us a telegram inviting us to come over and hang out at his house but we didn't get the chance that time. But we did get into the studio together and we cut the song. It came out real nice. That was the first song we did together.

R&S: After your experience producing Diana, are you planning on doing more production?

MJ: Sure, but there are people that I really like that I want to do, like Diana. I don't just want to produce someone who has a good voice. It has to be someone who I like personally, because half of producing is coping with personality. A lot of people get in the studio and they throw this whole thing out at you, they're just hard to work with. I don't have much desire to deal with that.

R&S: You've achieved so much already, do you have any goals now?

MJ: I've always wanted to go into film, musicals, to do the scoring, to act in it, to choreograph it. That's my all-time love. Jane Fonda is a good friend of mine and we talk about acting. She's one of the greats of our age. Her and



Michael Jackson: "Kids would tease us because we would be rehearsing all the time, even in school."

Neil Zloconer

Vivien Leigh and Bette Davis and Katharine Hepburn and Cicely Tyson.

R&S: Have you been getting many film offers?

MJ: There have been so many great offers since I did *The Wiz*. I've been asked to do *A Chorus Line*, the Broadway show, and *Mr. Bojangles*, the life of Bill Robinson.

R&S: Did you enjoy working on *The Wiz*?

MJ: When we filmed *The Wiz*, it took seven months outside in the cold, cold, cold of New York City. It was so cold, some of the dancers had to quit. I enjoyed it to death. It was one of the most wonderful times I've ever had. I went crazy. I learned so much, it was just a wonderful experience. It was a heavy script, real heavy. A lot of people look at it as just a children's story, but it isn't. It's dealing with faith and belief and courage, and when you deal with those subjects you're dealing with things that make kings of the world. Courage and belief and heart — those are the heavy things. I just enjoyed it so much.

R&S: Another thing you really seem to love is dancing. Your dancing on the *Billie Jean* video clip is so smooth.

MJ: I see dancing as the most wonderful thing of all time because people communicated through bodily movement before anything. Moving your body is an art. Dancing is really showing your emotions through bodily movement. It's a wonderful thing to get out on the floor and just feel free and do what you want to and just let it come out. When I dance, I really feel it and I just let my instincts take over. It's God. It's escapism, getting away from everything and just moving the body and letting all the tension and pain out. Just having a good time — that's what it's all about.

R&S: Do you think discos have become passe?

MJ: I've always said this: Discos will never die. People love to party, they love to dance, and you need rhythm, beat of the drum, to dance. That's how I feel. It will never die. Everybody dances, everybody clowns, and it's a wonderful thing.

R&S: People are always trying to read meanings into song lyrics, and *Thriller* certainly gives them plenty of opportunity. But to close this interview, do you have any message you would like to convey to your fans?

MJ: I'd like to say that people in the world should really do what their hearts are set on. If they really believe a thing they should feel it through all the way, and then do it. The fact that the Jacksons have sold more than 60 million albums — I don't even know how many solo albums have sold — is proof that people can accomplish incredible things, no matter what your background. I'm going to be doing a lot of things for the people in the future, from the heart. I want to thank everyone through the years, for the 60 million and everything. And I mean that. Thank you.

SOUL SEARCHING WITH MARVIN GAYE

"I Miss Fatburgers, My Mother's Cooking And Some Of My Friends"

by Vernon Gibbs

"I gave Motown a lot of my life," says Marvin Gaye. "but it wasn't hard to leave. My only regret is that, having built up relationships over the past 20 years, I dislike having people feel that I was leaving them as opposed to a difficult situation. Motown didn't have to let me go... but Berry Gordy is a great man; I asked him for a release and he gave it to me."

"At the time, I was backed into a corner with the IRS, bankruptcy, and as soon as I left divorce court with Anna, I was hit with divorce papers by Jan. No one knew if I was gonna come out of it — I didn't know myself — but I have. I don't feel like I'm starting over, but I do feel like I've triumphed over a lot of adversity."

Gaye has always been the most enigmatic of legends to emerge from the Detroit "hit factory" of the 1960s and '70s. While others were content to revel in the instant gratification of the endless hits that flowed from the Motor City, there was always something about Marvin Gaye which suggested that, while he enjoyed the ride to the top as much as his more single-minded compatriots, he was destined to get more out of the spotlight than his songs on the radio and a big house with a roomful of memories.

Originally from Washington, D.C., where he grew up singing and playing organ in his father's church, Gaye was one of the first artists signed to Motown after Berry Gordy heard him singing with Harvey Fuqua's final version of the Moonglows. The hits started immediately, beginning with *Stubborn Kind Of Fellow*, *Can I Get A Witness*, *How Sweet It Is To Be Loved By You*, *Ain't That Peculiar* and many more spanning the 1960s.

Although Gaye was a successful solo performer, Motown paired him in a series of duets throughout his career, beginning with Mary Wells (*What's The Matter With You Baby*) and Kim Weston (*It Takes Two*) and culminating with Diana Ross in 1973-'74. But it was with Tammi Terrell that he had his most memorable duets, including *Ain't No Mountain High Enough*, *If I Could Build My Whole World Around You*,

Ain't Nothing Like The Real Thing and the all-time classic, *You're All I Need To Get By*.

The excitement seemed to come to an end when Tammi Terrell collapsed in his arms onstage. She died three years later of a brain tumor and during that period of her illness until well after her death, Gaye exiled himself from the stage. Even though he released some of his biggest records during this time, including the powerful *I Heard It Through The Grapevine* (the '68 follow-up No. 1 hit after *You're All I Need To Get By*; Tammi died in 1970), the trauma of her illness and death forced Gaye to reach inside for something that would change the music.

"Tammi's death had a great deal to do with *What's Going On*," he says with great sadness, still moved by the memories. "My state of being was very profoundly affected because I loved her

... then there was the war and my brothers' involvement in it, the whole holocaust. I felt it was time to come out as an artist. God was talking to me and guiding me. It was a very spiritual period in my life. When I finished the record, I felt I had done something special, but Berry had to be talked into releasing it. He felt it was much too different, but it was taking a great step at a time when the competition wasn't as intense as it is today. *What's Going On* brought on a whole social and musical revolution. I don't remember anyone doing anything like that before."

What's Going On allowed Gaye to take control of his music and freed him to create other classics like *Let's Get It On* and *I Want You*. Now he has entered yet another stage of his career, the genius-in-exile. Although he has resolved his difficulties with the American government, Gaye plans to spend most of his time in Europe and Africa, and will return to the U.S. only to tour.

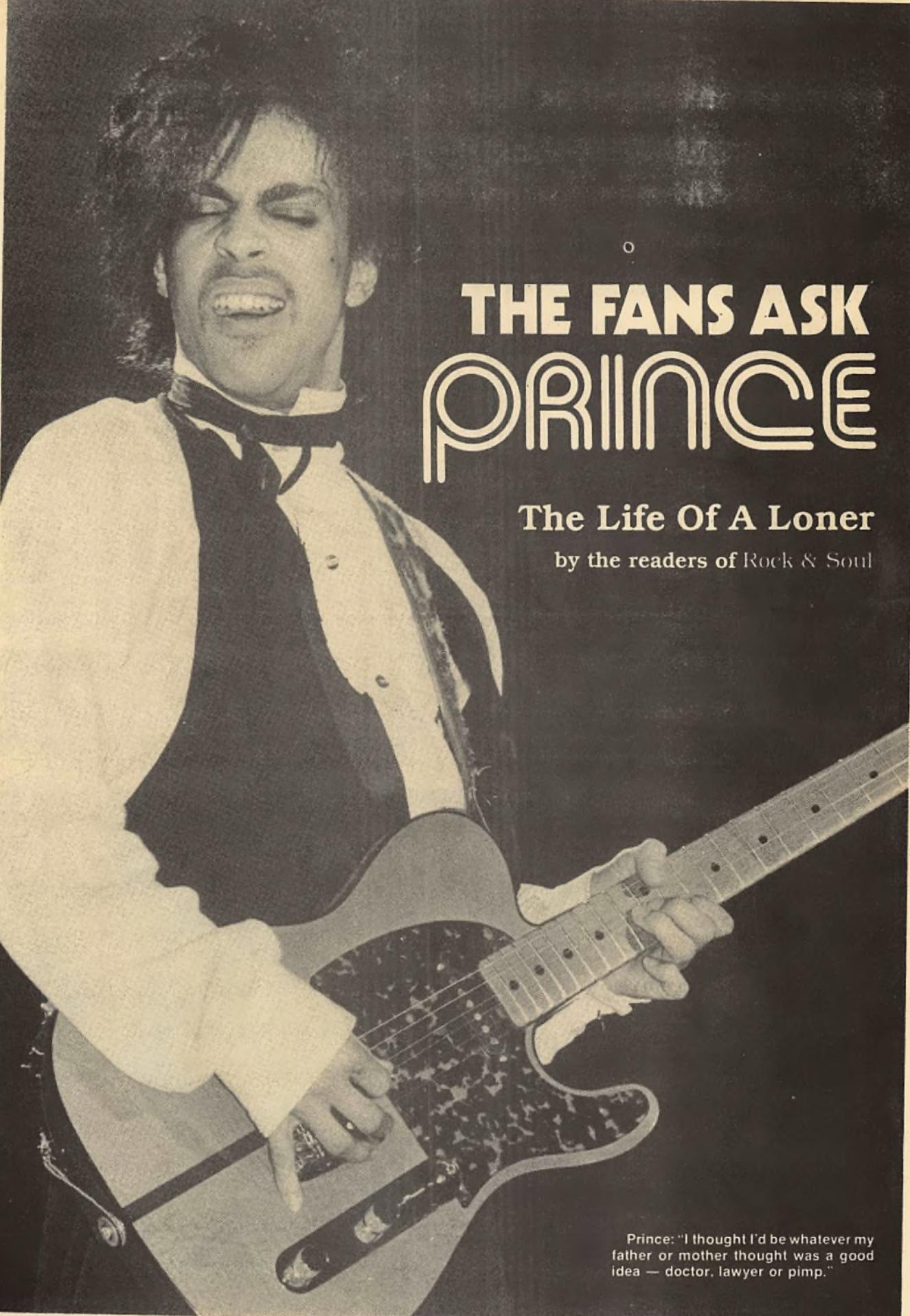
Despite the mental and emotional stress of the last few years, Gaye says it has made him stronger and he's looking forward to the future.

"It takes mostly the will to be, the will to do," he sums up. "I was born for this business. To keep going you have to believe in yourself in spite of total adversity. If you believe in yourself and in God, then things have to be better. If you can ride out the negative, you have to survive the positive."

"I'm very competitive and I've built up this reputation as being mysterious, but it was never by design. I've just been trying to be true to myself and to my art. I was never interested in trying to become as big as possible, just to create the best possible art."



Marvin Gaye: "I don't feel like I'm starting over, but I do feel like I've triumphed over a lot of adversity."



THE FANS ASK **PRINCE**

The Life Of A Loner

by the readers of Rock & Soul

Prince: "I thought I'd be whatever my father or mother thought was a good idea — doctor, lawyer or pimp."

In this Rock & Soul exclusive, Prince answers the questions most of our readers ask us. Although Prince rarely grants an interview to the press, America's most loved singer recently responded to his public's inquiries. This question-and-answer session, then, was essentially conducted by you readers, the biggest Prince fans in the world!

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 told Rock & Soul 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 con-

tinue 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.

"I realized that music could express what I was feeling."

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.

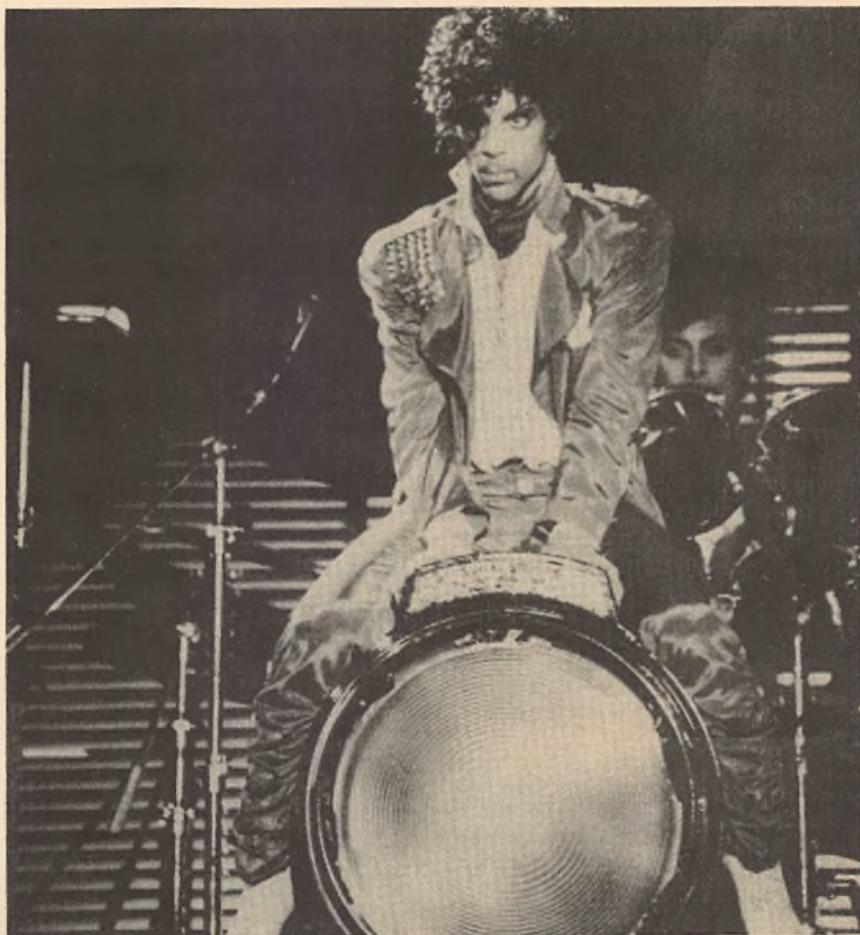
Uptown was a song about a state of mind that everyone has, but is afraid to show — an openness to things people don't understand. The song takes the example of homosexuality and deals with the way we, the band, feel about life that we're open and do whatever we want. "Our clothes, our hair/We don't care/It's 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 Centric Music.



"We can dress however we want; it doesn't mean we're gay."

GETTING TO KNOW JAMES "JT" TAYLOR of KOOL & THE GANG

The Group's Lead Singer Continues To Celebrate

by David Salidor

Many of Kool & the Gang's fans had barely heard of the band before 1979; on the eve of the band's tenth anniversary, with two gold albums and singles behind them, *Ladies Night* was released. The album marked a dramatic change for the group. Sporting a new lead vocalist by the name of James "JT" Taylor, the band was gambling on big stakes. With three singles, *Too Hot*, *Ladies Night* and *Hangin' Out*, the album dominated the pop and R&B charts for the better part of the next year, earning Kool & the Gang their first platinum disc. *Celebrate, Something Special* and the recent *As One* followed the platinum process and established the band as an international attraction.

The pressure of success hung heavily over the head of 27-year-old Taylor, a quiet gentleman from Hackensack, New Jersey. As we sat down to talk in a record company conference room and exchanged a quick tentative glance, I asked JT — as he prefers to be called — how it all was going.

"Pretty good ... considering," he said. "When I'm on stage, I sing about 95 percent of the time and with all the dancing, it's a nice struggle out there."

Physical challenges suit JT just fine. The native South Carolinian (by way of New Jersey) had attended college on a track scholarship and he's continued to be very conscious of good health and fitness. Music has always been his main obsession, however; JT played in several high school bands, including Street Dancer and Filet Of Soul, cementing his desire to be an entertainer.

"I really felt that at this point I ought to do something a little more serious, something that had some longevity to it."

As fate would have it, a chance call from childhood friend Stephan Galfas, owner of Jersey's House of Music studios, called to say that Kool & the Gang were auditioning singers. Galfas quickly set up an audition for JT and, although Robert "Kool" Bell asked him to sing background vocals, two weeks later he found himself on stage with the band as their new lead vocalist.

"Dennis Thomas and Ronald Bell originally did most of the singing but they weren't writing for a lead vocalist then; now we write with my voice — the lead singer — in mind," he notes.

"We're giving ourselves a bit more space and room on this tour; we can pretty much make our own schedules to fit the road lately and that's the right way to do it," he adds. "My voice is my instrument and I have to treat it right."

While America listens to his voice on the new Chevrolet commercial and on Kool & the Gang's theme song for the film *Doctor Detroit*, JT is co-producing a rap record for Broadway's Cleavon

Little. He's also seriously considering doing a duet.

"They're coming back," he said, "but I'd only do one with the right song and with someone like Roberta Flack, who has perfect pitch."

Other than in a duet, this young man cannot easily be paired off. A single man still living in Jersey, JT says the right relationship would have to be very right.

"It's very hard to have a relationship in this business," he says. "I don't even let my girlfriend come to rehearsals or on the road."

Every night is *Ladies Night*.



Kool & the Gang's James Taylor with Robert "Kool" Bell: A chance phone call from a childhood friend brought the two together.

STEVE ARRINGTON'S HALL OF FAME

by Jules Franco

"The term Hall of Fame actually means being allowed to live on Planet Earth," says Steve Arrington. "If you're alive, you're automatically in the Hall of Fame. Since everyone is unique, everyone is elite. Nobody can be you but you."

The Illinois-born, Ohio-raised former member of Slave is at the helm of his new solo career. Hall of Fame is the name he's chosen for the band, which includes former Slave-mates

Charles Carter, Sam Carter and Roger Parker. Now Arrington is going "way out" by producing and writing the songs on the **Steve Arrington's Hall of Fame I** LP, as well as playing bass, rhythm guitars, keyboards and drums and singing lead and back-ground vocals. With full control in his hands, he's eleceted to spread his message to the public.

"My writing is a reflection of what is

going on in the world," the ex-Slave member explains. "I want to relate, to play people music, to provoke some kind of sensitivity in people. Sure, there's the dance sensitivity as well as the emotional sensitivity of what a song is saying; but I want the music and the vocal to reflect what they are both about, that they go hand in glove. If you don't catch the feeling in the lyric, you catch it in the music 'cause they are both reflecting the same vibe."

Although Arrington played with a group called the Young Mystics, which later evolved into Slave, he did not join the band until its third LP, **The Concept**, in 1978. According to Arrington, he first came to Slave as a percussionist.

"In the beginning I was playing timbales only, but it evolved into drumming and by the **Just A Touch Of Love** LP, I was singing lead," he says. "I just tried to fit into their framework to the best of my ability until it was time to move out of third gear and pump into fourth. You can't drive on the highway in third and keep up!"

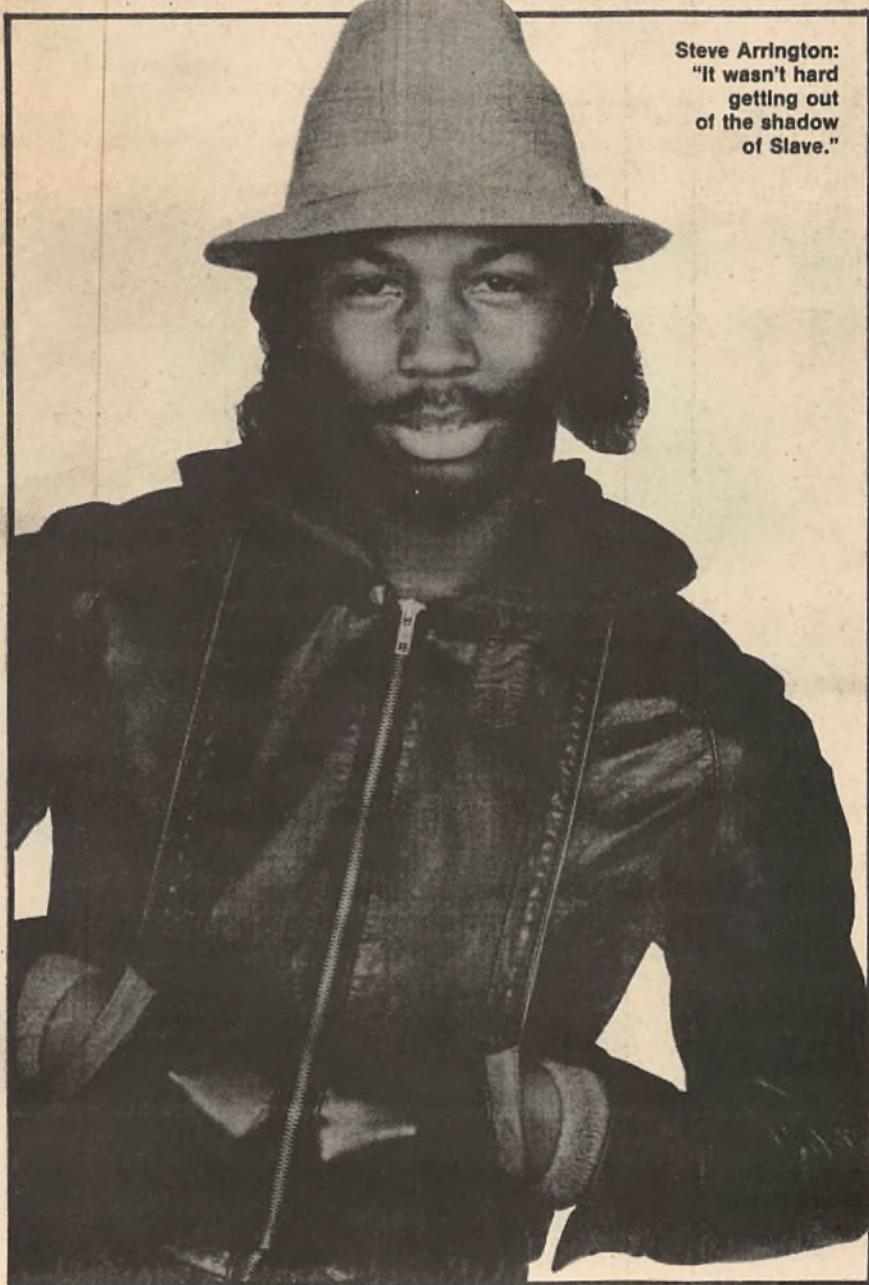
After singing, playing and co-writing on the million-seller **Stone Jam** (1980) LPs, Arrington decided to move on and develop his own dreams. Some of his peers were skeptical.

"People say my sound was the sound of Slave," explains Arrington. "Well, people can only draw from what they know or what they hear. It wasn't hard getting out of the shadow of Slave mainly 'cause I don't think that way. Everyone contributed to the sound of Slave. Just like everyone is contributing to the sound of my Hall of Fame."

There's a boom going on in music today. There's a lot of positive music out there and it's a reflection of the times. There are suggestive songs, awareness songs, dance songs — people are reaching for something now."

People may be finding some of that in Arrington's songs. **Way Out** and **Nobody Can Be You But You** quickly became radio cuts upon his album's release, establishing his name and his message. Now that he's got the public's attention, he insists the concept of Hall of Fame goes beyond a simply catchy name for a band.

"We're all in the Hall of Fame and we're all champions riding together as a team," he reiterates. "I just wanna soar through the sky with everybody else — only doing it my way. Hey, nobody can be me, but me."



Steve Arrington:
"It wasn't hard
getting out
of the shadow
of Slave."

JANET JACKSON

FAMILY TRADITION

Good Times With The Different Strokes Star

by Charley Crespo

Gossip magazines will make a mountain out of a molehill if the subjects are hot. Gary Coleman, Todd Bridges and Janet Jackson, three of the young actors on NBC's *Different Strokes*, are hot. Janet, the super-cute 16-year-old "kid sister" of the singing Jackson family, is hotter than ever with *Young Love* from her self-titled debut album. So, the gossip magazines sent out their spies, but Janet insists the sensational items they published were exaggerations.

"I go out with Todd," she said, then quickly added, "and Gary. We go out to the movies or go roller skating. Todd's like a brother to me and I love him, but it's not a big thing."

Janet finds she's much closer to her family. Michael, LaToya and Janet still live at home in Encino, California, and get together with the other siblings often, usually Saturdays in the park for the weekly family baseball games. Janet said she and LaToya were missed recently when the Jackson brothers went on a "no girls allowed" fishing trip to San Diego aboard Jermaine's yacht, so now they're thinking about organizing a "no boys allowed" affair.

Generally, however, there are no inter-family squabbles. The only reason none of the Jackson brothers helped Janet on her first album was because, at the time, Michael was doing Diana Ross' *Muscles*, Jermaine was recording *Let Me Tickle Your Fancy*, Marlon was working on a Betty Wright album, Tito was involved in a new singing duo, Steven and Sterling, and Jackie and Randy were likewise tied up. They've all offered to help on her next album.

Janet is also close to her animals. One of her earrings holds a key which she says people often suggest is the key to her heart, but that key actually opens the cages back home. The Jackson menagerie includes two dogs, a cat, a snake, a parrot, four cockatoos, a sheep, a llama and two foxes.

"They're all my favorites," she says. "I love horseback riding, so I made a promise to myself to get a horse. I want a black stallion."

Not that she'd have much time to ride it. Between attending school, being a spokesperson for the Commitment to Education Council, acting on *Different Strokes* and maintaining her singing career, there doesn't seem to be enough

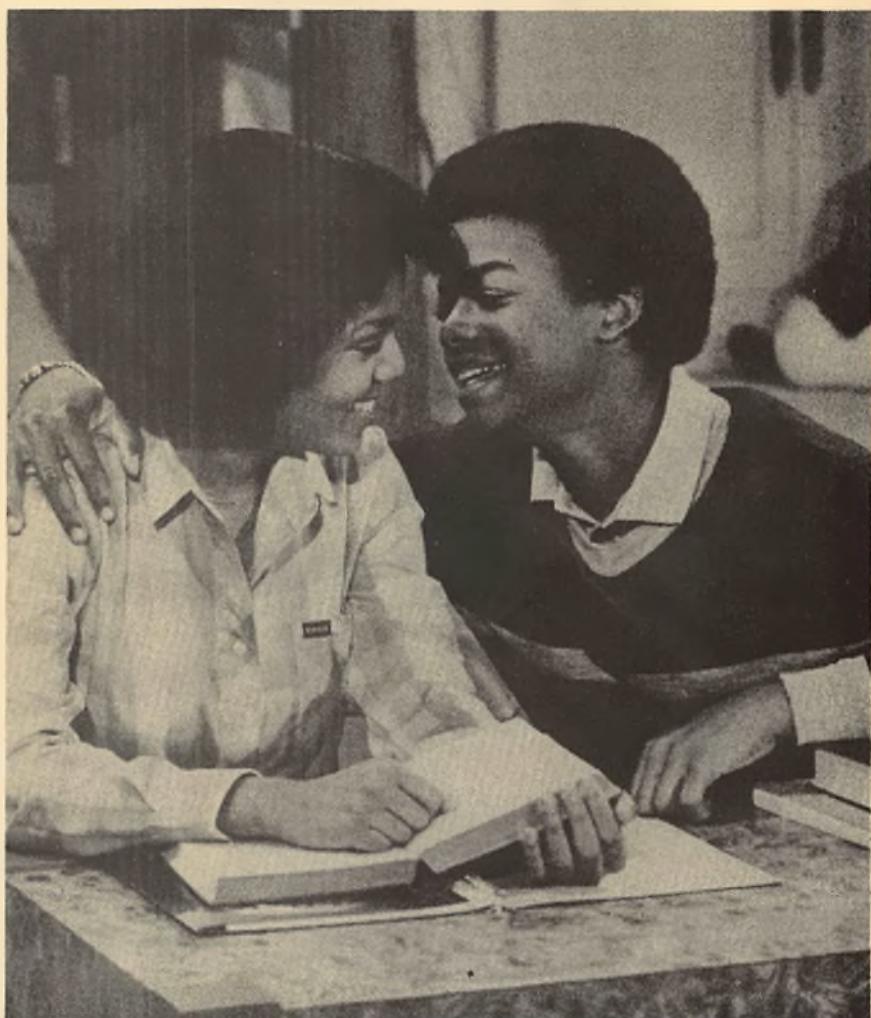
hours in a day to give everything her full attention. She hopes she'll never have to forsake one aspect of her career for another, but does admit to having a preference.

"I enjoy both singing and acting," she said, "but I think I like acting better. I'd say it's harder than singing because a person can just listen to a song and go out and sing it. In acting, the actor has to do research and get into the character. It's fun."

Janet began acting when producer Norman Lear discovered her on one of the Jackson family specials and thought she'd be perfect for the role of

Penny Gordon on *Good Times*. Janet was only 10 years old when she started on the show. She never studied acting, but adapted well to the situation-comedy format. Now that she's on *Different Strokes*, in some cities a fan can catch her on TV almost every day, whether on new shows or reruns. We asked if she ever watches herself on TV.

"Sometimes I catch the shows," she said with a nervous giggle. "It's so funny. I tell you, I hate to watch myself on TV, but I force myself in order to better my acting. When I watch myself on *Good Times*, I say, 'Is that me?' It's so strange."



Janet Jackson: "Todd's like a brother to me and I love him, but it's not a big thing."



The Whispers, from left: Nickolas Caldwell, Walter Scott, Leavell Degree, Marcus Hutson, Wallace Scott.

THE WHISPERS

THE WRAP PARTY

Talking Shop During Off-Hours

by Marc Shapiro

Wrap parties for newly completed albums are usually somber affairs, often noted for a collective attitude of "thank God it's finished" than anything approaching joy and celebration. Such was not the case on a recent Los Angeles weeknight when the Whispers and a scattering of friends and record company executives made whoopee over the completion of the group's latest lp, *Love For Love*. Watching the band members dancing in a studio control booth to a fiery rhythm track, one could almost forget that music, even for this veteran group, is a business.

"We have a good working relationship with our record company but that doesn't mean we're not at loggerheads with them once in a while," Walter Scott of the group told **Rock & Soul** after the hoopla died down. "A perfect example of that kind of disagreement will almost assuredly result from this album. The company believes the Whispers have a better chance at a commercial single if the first release is an uptempo dance number, but we don't agree. The group thinks that ballads are popular and that we'd have a better chance for a hit single with a ballad. So what will happen is that in a week or so we'll go into

meetings with the company, armed with all kinds of demographics and arguments favoring the ballads."

"And what will end up as the first single will be a dance number," interrupted Marcus Hutson. "Oh, we'll get our ballad out, but it usually winds up being the second or third single off the album."

Love For Love has a fair share of uptempo tunes that will keep the group's fans dancing regardless of what the first single is. Besides, Walter Scott, brother Wallace Scott, Marcus Hutson, Leavell Degree and Nickolas Caldwell have been able to sustain the group's success by being diplomatic. The 17-year-old L.A.-based singing group has watched its original audience grow up and is now performing to that audience and a new younger generation of fans. That's really the reason everyone connected with the Whispers is celebrating at the studio.

"It's just a matter of knowing what the audience wants to hear," said Walter. "The kids like to dance and the older people are into the romantic ballads. It's not a big secret, but it's the main reason why we've survived long enough to be considered a throwback to another age."

The Whispers enjoy sharing small parties like this with longtime friends and associates, but when it comes to performing, the group entertains by the thousands. This wasn't always the case, and nowadays, the quintet sometimes misses the intimacy of performing in clubs. Business is business, however, and headlining only the largest auditoriums makes sense at this time.

"There was a time when we were no further than a couple of feet away from our audience," explained Walter. "There was a sense of closeness you just can't get singing to 5,000 people in a big hall. But nowadays, money is a big factor as well as image. Both of these factors get in the way of us regularly playing smaller venues."

"It would be bad for us economically to play in front of just 700 people. We'd lose money on a show like that. You've got to remember that we've got a reputation for selling out big halls. If we were to start playing small clubs, people would think our popularity was slipping."

"We really miss the closeness," added Marcus. "but too many other things enter into it that just don't make regular club dates feasible."

DIANA ROSS

FISTFIGHT IN NEW YORK

The Singer Has Muscles

by Brianna Will



"I'm thrilled that
*The Josephine
Baker Story*,
my new film,
is taking me
to Paris."

"It would be an enormous help to Diana," a usually closed-mouthed companion confided recently. "If someone would explain what drove her to damn near kill that photographer in Manhattan. She doesn't like any of us talking to the press about her, but I don't care! Somebody has to say something on her behalf or people are going to continue to misjudge her temper."

The incident in question concerns a certain photographer who had the good fortune to catch the beautiful star leaving the backstage area of New York's famed Red Parrot where singer Nona Hendryx was performing a remake of the Supremes' *'Love Is Like An Itching In My Heart'*. After going backstage to congratulate the singer, Diana slipped out through the busy dance floor, only to be flashed by an eager young photographer's strobe.

"I'm bringing all of my children with me. We love being together."

"Now here's the important part," Diana's friend told us as we carefully reviewed the facts of a seemingly normal encounter that quickly turned violent. "Diana has retina damage in both of her eyes. When she was making the film *The Wiz*, she had to stare at this huge metal head which had giant spotlight eyes. It was supposed to be the Wiz himself. Well, it was just one of those awful things that happen because no one had realized the possibility of any danger. Diana wound up in the hospital where they had her confined to a totally darkened room. No light of any kind. The doctors pretty much restored her eyesight, but she simply cannot take bright, flashing lights to this day. They make her eyes water and cause her considerable pain."

"Which brings us to this incident with the photographer. Even the reporter who phoned in the encounter to the newspapers made it clear that first Diana tried as nicely as she could to tell the guy, 'No pictures, no flashes please!' Then I understand she tried to hold her hand up and cover her face to protect her eyes. When that didn't work and no one came to her rescue, the guy kept on flashing pictures of her. So sure ... she slipped right out, grabbed his flash and tried to break it off his camera."

We also heard Diana began punching the photographer.

"Yes, yes. I read that too. But I really wonder what people think she's made of! When I heard the part about a photographer totally ignoring her pleas, after he'd already taken several pictures of her, well, frankly I'm glad I wasn't with her because I would have tried to beat him senseless. She is a person. What about that part?"

"I've been with Diana on several occasions when someone (who had no idea about her eye problems) flashed some pictures of her. She always asks them nicely to stop. In fact, on the three occasions we were together when this happened, she even volunteered the reason why she couldn't tolerate the flash. She's very kind this way, and usually photographers are grateful for the information and eager to find some other way to take pictures of her, usually in the sunlight and always with her complete cooperation. That's why this mishap we're discussing seems so mean to me."

"Diana is one of the most controlled celebrities any of us have ever known. For her to fly off at a photographer like that, he must have really made her feel like a non-person, just a piece of meat he could photograph and make some money off of. I'm sure it was traumatic for her, but frankly I'm very glad to hear she tried to take care of herself — even at the cost of being called ugly."

Despite this unfortunate situation, talk is that Diana is still very much in love with Manhattan and, in fact, has put her California house up for sale to make New York the center of her world.

"I always wanted to live in New York," Diana has told us recently. "And now I not only have a place in the city, but I have a home in Connecticut. Maybe it's the time of my life for me now, but it just feels right being on the East Coast. The truth of the matter is when I really get down to it, I want to live in lots of different places for at least a couple of years. I'm thrilled that *The Josephine*

Baker Story, my new film, is taking me to Paris. It always helps to have something to really be involved in when you're in a city. I'm bringing all three of my children with me. That's important too. We love being together."

"Here on the East Coast," she continued, "it's perfect. Bob (Silberstein), my ex-husband, also has an apartment in town and a home in Connecticut. That house is about a half hour away from my house. We're such tight friends now. Really, it's perfect."

Despite Diana's continued closeness with her ex-husband, it's clear that neither of them harbor the hope of a future remarriage.

"Oh no ... we work too well this way. It was hard for us after the divorce, but we've carved out a wonderful relationship these past years. It's a relationship we both cherish. Now how often does that happen for two people?"

And although the rumor mill continues to match and mismatch Diana with a wide variety of eligible males, Diana apparently hasn't foregone the company of her ex-beau, Kiss' Gene Simmons. The two were spotted together again at a recent Bette Midler concert.

"The fun part was after the concert," a well-known columnist told us. "Diana and Bette got into a nonstop gossip session at Mortimer's Restaurant. It seemed like hours before the two finally wandered out into the world again. And I must say, Gene Simmons was understanding about it all. He just hung out with them and enjoyed them enjoying themselves!"



Diana Ross talking about her ex-husband: "It was hard for us after the divorce, but we've carved out a wonderful relationship these past years."

BLACK ROCK STARS

THE NEXT WAVE

More And More Black Musicians And Fans Are Crossing The Dividing Line

by Bob Grossweiner

"From the beginning," says Brian O'Neal, the Bus Boys' keyboardist, main lyricist/vocalist and outspoken leader, "I've been told that a Black rock-and-roll act can't make it in America. As far as blacks in rock and roll go, there was Chuck Berry and Little Richard, then there was a void. Then Jimi Hendrix and then another void. And now there's the Bus Boys!"

Not all Black musicians play contemporary R&B/soul music. Chuck Berry and Bo Diddley are the grandfathers of rock and roll; Josh White, Jr. and Richie Havens are primarily folk artists; and Jimi Hendrix revolutionized rock in the late '60s with his no-holds-barred guitar playing.

A growing number of black musicians are today making their musical statements in rock. Some, like the Bus Boys, Garland Jeffreys, Phil Lynott of Ireland's Thin Lizzy, and Gary U.S. Bonds, are just starting to get attention in the major markets. Many, many more are doing the same on a local level in virtually all the major cities, all hoping to crash into rock's big leagues. Rock is no longer the white kids' frontier.

After years of society programming Blacks' musical tastes to R&B and whites' to rock, young musicians and music fans are breaking barriers. More Black rock fans than ever attend rock concerts by all-white acts like the Go-Go's, the Police and Ted Nugent. Less adventurous, traditional Black acts are incorporating rock sounds into the arrangements of their songs. The time has come for radical bands like Bad Brains to become a reality: that New York-based Black band plays both reggae and hardcore, ear-blasting punk music.

Record companies are puzzled. They



The Bus Boys: "Rock music is in our hearts."



From left to right: Evelyn King, Richard Burgess and Nona Hendryx.

don't know how to market Black rock artists when the Black marketplace is still conditioned to be resistant to rock music. Likewise, the Black rock artist doesn't get a fair shake on rock outlets. These days, radio is particularly guilty: Black radio eschews rock and white radio disregards Black music. Nobody wins.

"Rock music is in our hearts," O'Neal continues. "It's what we've been listening to. This is a performance band. Disco and some forms of r&b are more producer- and record-oriented. Whereas rock and roll can sound good on record, you can also get off on seeing it. Contemporary R&B is fairly limited. Outside of your heavy hitters, there's not much happening. This is not a put down on R&B, but rock combines more elements of what I wanted and is the spirit of the band."

"Disco had a very mechanical beat. I was tired of the programmed beat and the programmed music and with how much slickness had infiltrated R&B. It was like the Peter Principle, and that vein had been exhausted."

Nona Hendryx, formerly one-third of Labelle, recently released her second solo album, **Nona**, which combines rock, reggae and soul. However, for the past few years, she has led a group called Propaganda, which was dedicated to a very hard rhythmic base, somewhat akin to her guest role in the new-

wave Talking Heads. The band rocks.

"That particular music," says Hendryx, splendid in her shortly cropped Afro, "call it R&B, soul or whatever, is heart rendering music that makes people move. A lot of it came through the new wave. David Bowie and the Rolling Stones set it up, and reggae and ska are inspirations today. There is a need to draw from each other to create music that's universal."

Irish bassist Phil Lynott, who fronts the rock band Thin Lizzy, has just released his second solo blues-rock LP, **The Philip Lynott Album**. Garland Jeffreys' **Guts For Love** continues in his socio-political, reggae and textural rock path without much debt to R&B. Gary U.S. Bonds recently scored with **This Little Girl**, a song penned and produced by Bruce Springsteen specially for Bonds. Newcomer Willie Phoenix's eponymous debut album shows that he could be an heir apparent to Hendrix with some luck and push from radio stations.

"The hip Blacks are saying that this shit is not so bad," expresses O'Neal about his sextet's music. "They've picked up on it. Time on earth is very limited. People can see that. The message is ultimately to break down barriers. It's not enough to act as a middleman for all peoples. It's the breaking down of stereotypes — to function the issues and emotions of all peoples."

MAURICE WHITE OF EARTH, WIND & FIRE THE BACK OFFICE

by Judy Wieder

"I Really Care A Lot About Humanity"

Walking in the front entrance of Maurice White's The Complex, a reconverted warehouse smack in the middle of West Los Angeles, is an overwhelming experience. Amid buildings like General Telephone and Armstrong Home Supplies, far from the maddening Hollywood crowd, nothing prepares

you for the whirlwind activity that greets you once you enter this twilight zone of recording and video technology.

"I feel like I've crossed the line into someone's dream," I whispered to Leonard Smith, Earth, Wind & Fire's general manager for 12 years. "You have," he confirmed as we made our

way past the flashing red lights that warned us a recording session was in progress. Somewhere off to the right, a Datsun commercial was being filmed behind closed doors. Two doors down, a crew delivered assorted instruments into one of several rehearsal facilities. Down the hall, a game room stocked with video, food, television, hot and cold drinks and just about anything else an overworked recording artist might want, displayed the current album covers of stars like Linda Ronstadt and Fleetwood Mac who choose to do their recording at The Complex.

"There was no second floor when we took over this warehouse," Maurice White said softly, coming out of his handsome office suite to greet me. Pointing to large, undeveloped offices on the second floor, Maurice smiled. "We created everything you see here. I wanted a place that could grow with us, a place where people really felt comfortable while they were making records, films, commercials or videos."

Relaxing on one of several comfortable couches that decorate Maurice's cream-colored office, I couldn't help feeling that this was a place in which Maurice spent much of his busy life. With facilities to shower, dress, it had the feeling of a small apartment, a home away from home for the unmarried leader of Earth, Wind & Fire.

"As of right now, the way my path has gone, I've done within the last 10 years with the group and all this. I guess it's kept me apart from certain kinds of relationships," said the self-described workaholic. "Not that I wouldn't like to get married; hopefully I will. I would love to! Now that I've made some important changes, I may have more time. I've disbanded ARC records, my record label, and more and more I'm taking the direction of being a record producer. This will get me into a different space, a different lifestyle."



Earth, Wind & Fire's leader, Maurice White, during the production of Jennifer Holliday's *Feel My Soul*. "I was thrilled when she accepted my offer," said Maurice.



Earth, Wind & Fire in their studio: "We created everything you see here."

"For one thing I won't be on the road so much. I've been on the road for as much as six months a year, and that's hard on relationships. It's also important to have time to relate to regular people, so to speak, people who are not in the music business. I like to affiliate myself with people outside of my immediate circle. It's essential to stay in touch with people who actually exist from nine-to-five.

"Sometimes it's very frustrating to do this, or it can be when you haven't actually matured in what you're doing as far as your creativity is concerned. Sometimes it's hard trying to identify that lifestyle with the more traditional lifestyle. But once you have arrived, in the sense of knowing, being and really experiencing your identity as who you are, then it's not hard to do. Once it's really yours, once you've claimed it, then it's easier to relate to someone who does something else."

Pushing up the sleeves of his blue, maroon and green sweater, Maurice eyed me nervously as I studied the cover artwork of the latest Earth, Wind & Fire album...

"That has to do with the seven sinners in the body," he offered quietly as I pointed to several symbols. Holding the album cover, the founder of the nine-member group that goes platinum with each album, seemed almost subdued as he tried to take an overview of his latest project.

"It's called **Power Light** and it's

referring to the light within you. Basically it's not different from our past albums in what it's saying. Where we come from, in the sense of presentation in public, is trying to give the people an inside message, something they can use in their everyday life. We always want the albums to reflect the times we live in and give a positive outlook. On this album, we want people to see the light within themselves. This is what Earth, Wind & Fire has always been about. We've spent 10 years in this same process.

"We always want the album to reflect the times we live in and give a positive outlook."

"I usually look at our albums as a concept. Then I look for songs and material that reflect that concept. Naturally I write a lot of it myself, though I do look for outside material as well. Sometimes guys in the band come up with ideas that we can develop and fit into the total concept. But, as I said before, I like to go outside of the group to monitor the people, just to see where people are and what's happening in the streets.

"It's just too easy for us to get hung up in our own lives and our own lifestyles, which is somewhat different from the average person. People have to relate to what we're doing or else why would they want to hear it? In order to relate to where an everyday guy is coming from, it is necessary for us to reach out. At the same time, that allows people from the outside an opportunity to identify themselves with writing and identify themselves with success too!

With all the film and video commotion going on downstairs, I couldn't help but wonder if Maurice had his eye and talent on a future in film.

"It's like this — for a long time, in creating music for Earth, Wind & Fire, or artists like Deniece Williams or the Emotions, I've always been able to take songs and make them pretty visual through the ears. But I've always wanted to more or less do the whole thing. Each song is a story to me. I'd like to take a song and create the whole thing visually on film.

"I hope that now, with the technology taking us into things like video, I will have the opportunity to do this. Now maybe I could say it the way I've always seen it. Most likely I'll start experimenting in video and eventually I'll extend it to film. It seems natural. I'll always be stimulated musically, but the thing to remember is that what really stimulates me is people. I guess I really care a lot about humanity. It's the caring that motivates me to want to create a song, and the rest opens up from that point."

One of the key turning-points for Maurice in recent years was his decision to dissolve ARC Records. "I suppose there are some people who heard that and thought, 'aw, too bad.' The truth of the matter is it has freed me completely from something I don't think I should have been doing. I'm basically a creative person, not just a businessman. Now I'm free to do the things I really love to do — namely produce!

"I'll be working with Jennifer Holiday, and I've been talking with Dionne Warwick, lots of people, really. I couldn't do any of this if I was still bound to ARC. Now I can produce people all over the world, no matter what label they are on. The experience of ARC is not one I regret at all — don't get me wrong. It made me grow and I am a better person for it. The thing that's so special about this change is that the same light that has always walked with me is still there. It worked out just beautifully."



Maurice White: "The thing to remember is that what really stimulates me is people."

ROOTS

NARADA MICHAEL WALDEN

by Charley Crespo

"I was born in Kalamazoo, which is located very close to Battle Creek, where they make Kellogg's Corn Flakes, Rice Krispies, Sugar Smacks and lots of good stuff," said Narada Michael Walden, shedding a little humor on his Michigan roots. "I went to pre-school and kindergarten there. I recall the first day of kindergarten, of being so nervous, I stood out in the hallway and wouldn't go into the classroom. The teacher tried to coax me to go in, but I wouldn't. I stood out there so long, that I had to go to the bathroom. There was no bathroom, so I just wet myself. I went home crying."

"During the first few days of first grade, we moved to Plainwell, which is even further into the country. My dad was raised in Chicago, and he wanted to bring us up in a totally opposite environment. It was a totally white

Narada Michael Walden was raised in a totally white environment — no black people at all."

Each month *ROCK & SOUL* takes a popular recording act back to its roots to see where its members came from and the environment that helped make them what they are today. This month we take Narada Michael Walden back to his roots in Plainwell, Michigan.

environment — no black people at all. Maybe one other black family, but they were Latin black, no hardcore ghetto black."

As far as Michael remembers, his family didn't really meet any racial resistance. He knew he shouldn't mess with the white schoolgirls, even though "it was the girls who wanted to mess with us," and mostly remembers a childhood where he would just play music, go to school and work. His father, a disciplinarian, strongly reinforced the drive to work in the Walden children. As such, Michael remembers his family as not being particularly sociable. Michael mostly remembers his obsession with music.

"I went to a Catholic grade school," he continued. "Catholic school was a change because we had to go to Mass every morning, and I would pray for drums in Mass. I had a Gretsch drum catalogue and I would pray for this beautiful green-sparkled drum kit. This was about third grade, and I'd been well a drummer by this time. I'd

already had a little drum kit. I'd already paid my dues on pots and pans.

"As a kid, even before I could play, my earliest recollections are of watching records spin. I loved to watch records spin. There was this album cover of this beautiful woman — *I've Got You Under My Skin* — I don't even remember who the artist is, but I remember staring at this cover for what seemed like hours. Records and album covers — into it, into it, into it!"

Michael's father worked in Sutherland's Paper Mill and also took on part-time work as a janitor, introduced to that line of work by his father-in-law. Michael's mother raised six children at home, but worked at one time as a telephone operator. Although the family has scattered throughout the country, the old Walden home in Plainwell still stands. It is a one-family ranch house in farm country, two miles from the grade school the Walden children attended. Michael remembers living across the street from lambs, sheep and cows.



Michael left home at 16. He continued to attend Plainwell High School, supporting himself by working afternoons and evenings at a sanitarium, where he learned "a great sense of compassion for people." A member of the Detroit Tigers baseball team let Michael stay with him rent free in exchange for drumming lessons. Three years later, he moved to California, where he freaked out on drugs and a careless lifestyle. He found himself drawn to jazz-rock guitarist John McLaughlin's music, and discovered that this musician was a disciple of Sri Chinmoy. Michael ultimately met McLaughlin, who in turn introduced him to his guru. Walden became a disciple and was rechristened Narada, a spiritual name which he says means "He who brings light, delight and compassion from heaven to earth, and takes back to heaven from earth all her sufferings." He is still a disciple today, living a holy life and abstaining from the world's vices.

"It's hard when you're a star in the outer world to stay connected," noted the 29-year-old musician/producer. "My music is funk, R&B, whatever. I try to play quality music. If people want to dance, let them dance to something that's got God's love in it. These songs are my instruments. I feel the kids need the inspiration."

by Bob Grossweiner

RAY PARKER, JR.

GIRLS GO CRAZY

Who Is Going To Take In The Bad Boy?

"The audience makes sure that I'm conscious about sex appeal on stage," offers a cool Ray Parker, Jr., who barely flinches on the subject matter even though his girlfriend of five years, Debbie Peek, is sitting only a few feet away from him. "I can tell just by the reaction of the girls. I can look at other bands that might have had bigger records, and when they come out on stage, the audience will get excited. But it's a different type of excitement when I come out on stage."

"I think it has a lot to do — not just with looks because there are a lot of good-looking people — with what you sing about in a song," continues the handsome multi-instrumentalist as he gets deeply involved in the subject. "There are some bands that just have dance records — they're real good records and they're creative — but when they're on stage, it's a different reaction than when you sing your hit song. The audience is personally involved in what you're saying."

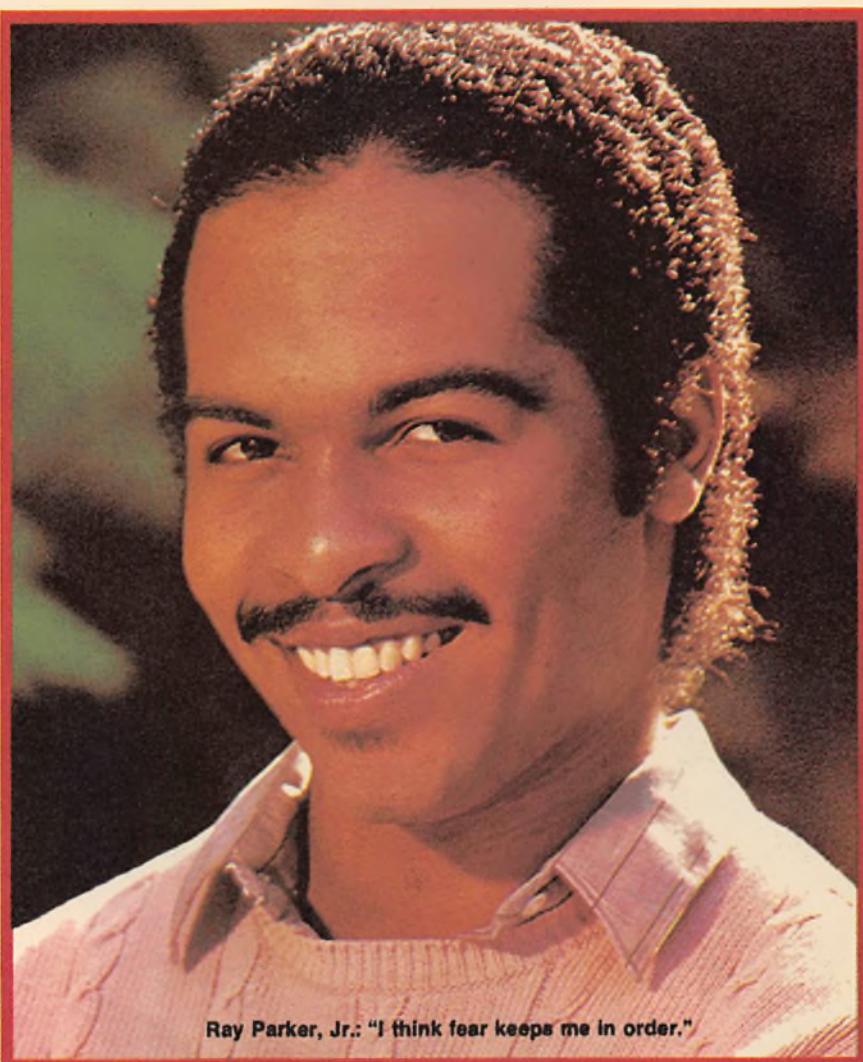
"When an artist is personally involved in what he or she is singing, the audience will get into it more and scream a little bit louder. The people take more to heart what we're singing. Each line is a different kind of excitement. 'Oh, baby so-and-so' is one kind of excitement, but 'baby, you did to so-and-so' is a different kind of excitement because they're out there falling to pieces. Since they've already done it, it becomes a personal trip. That's where the sex appeal comes in, like a Teddy Pendergrass or a Tom Jones, who sing these lines and who cosmetically look good. There haven't been many as brilliant as Teddy when he sang *Close the Door*."

Parker is currently basking with his first *Greatest Hits* compilation that includes two never-before-released tunes, *Bad Boy* and *The People Next Door*. As the leader of Raydio and as a solo artist, Parker has rarely released a loser.

"I never stop thinking about my next record," he maintains. "The scary part is when my records are peaking, everything's going right and everybody's thinking I'm as happy as could be. That's when I'm the most miserable. I'm thinking, 'My gosh, I've got to write another one of those.' I think fear keeps me in order. Every record has been a hit (except for *The Other Woman*), and that's even scarier. When you never miss, that's a strange feeling."

Parker is one of the few musicians who takes his artistic freedom to the limits. He always strives to capture his feelings sincerely. This led to him singing his own songs after a few years of using another front person in his band.

"I decided that maybe I would sing my own songs," offers Parker, noting that



Ray Parker, Jr.: "I think fear keeps me in order."

Chaka Khan and Rufus had scored with his *You Got the Love*. "I mean, if it had to fit some artist, why not make it fit me? Now, I'm not much of a singer, but I do have a pleasant voice. You see, the songs I wrote suited me, so why not sing them myself?"

After forming Raydio, he had to decide on a producer. Many big-name producers were mentioned. Who took the job? He did.

"If I hired a producer," says Parker with a broad smile, "then he's going to get all the final choices, and I might find myself watching my songs get all knotted up again because he isn't hearing what I'm hearing. So I decided why hire someone else to produce me? I'll produce my own records. So, I hired myself as a producer."

"Then I got to thinking about where I should record my songs. There are a lot

of studios around, but then you get into having to be at the mercy of the studio, its equipment, its time schedules and recording engineers that make up the personality of each studio. So, I built my own studio!"

With his own Ameraycan Studio, where he has privacy and can record at any time of the day, Parker began to have anxieties over who to record with.

"I wasn't in love with the way Raydio was playing my tunes," he reveals. "I got to thinking that I could play all the instruments better than they were playing them. So, I let the group go and I began playing all the parts myself."

"You got to admit," he reasons, "that this helps considerably in giving me creative control over my music."

The only thing missing is his own record company. Parker doesn't have that ... yet.

VANITY

of VANITY 6

A Nasty Girl In A Hot Muggy Room

Vanity wouldn't talk specifically about who she's romantically involved with: "I don't have a boyfriend, but I'm having an affair."

by Charley Crespo

"I believe I have many different personalities," says Vanity, sitting back in a chair, throwing her bare feet on a foot stool. "There's a few personalities in here. I like to laugh and have fun. I can laugh at myself and have fun with myself and with people that are close to me."

"I'm independent. I'm ambitious. I believe my dreams will come true in a matter of time. I definitely believe in what I want to do. You know," she said, looking vacantly at the low ceiling as she pushed her long, silky hair back with ten long, thin fingers. "It's important that when you're ambitious, that dignity comes with it, and to do it your way. You have to accept many things. It's important to be yourself."

At age 19, Vanity is all woman. There doesn't seem to be anything girlish about her, except for a youthful vitality. Her head is full of aspirations, but she acts upon them with driving motivation. She is beyond classroom daydreams. She wants the world and she's going to get it — and she's going to be cool all the way there.

It's no wonder that Prince was intrigued by Vanity. Prince, already known for his boldness, pulled together Vanity, 21-year-old Brenda and 16-year-old Susan, no-last-names-please, to form Vanity 6. And like Prince and Vanity themselves, the new group dared to be different.

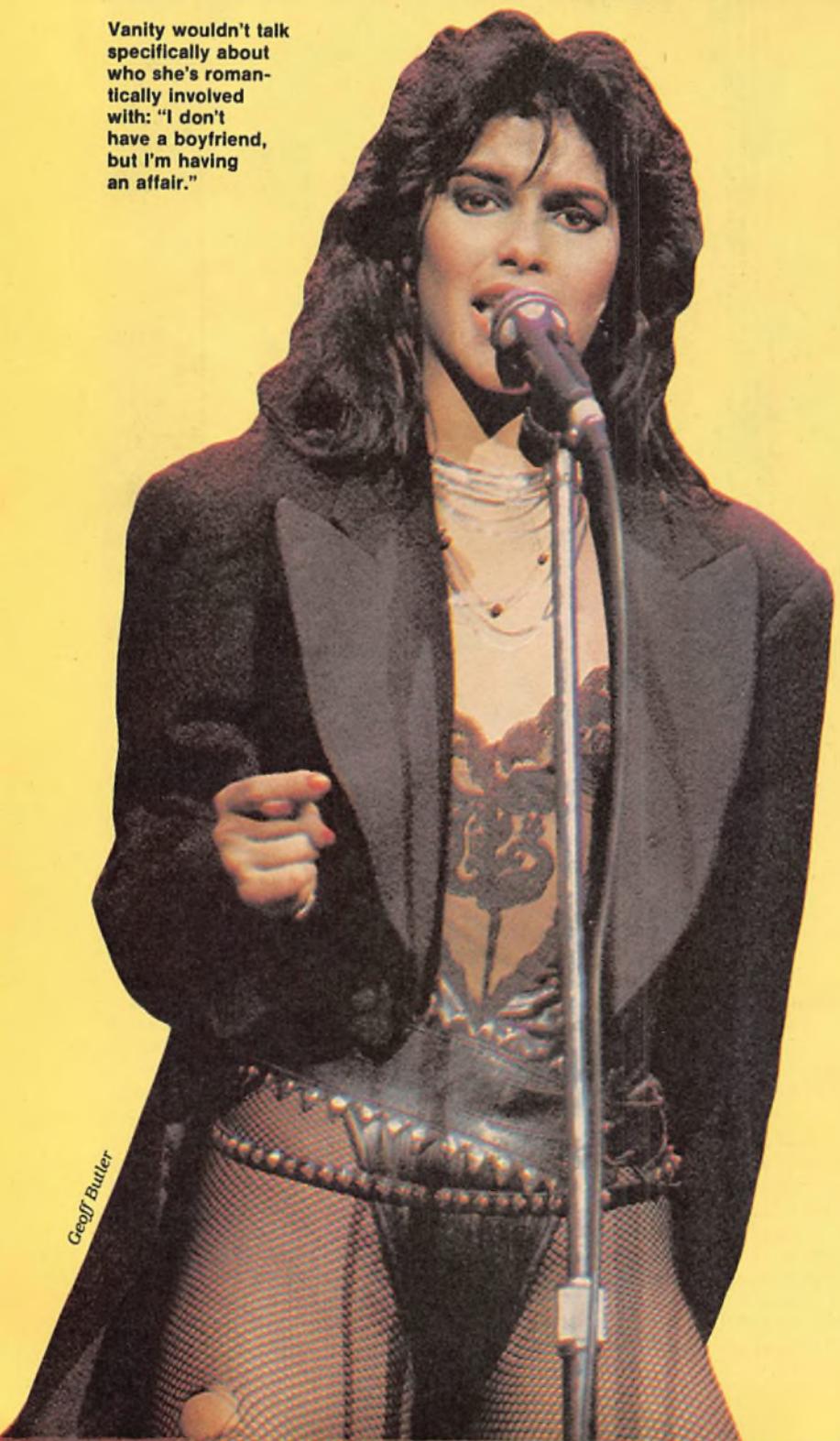
The group quietly recorded its self-titled debut album with the help of Prince's other protege, the Time, which played the music on the sessions. When the album was finally released, the world discovered its performers to be three young women who posed for most of their publicity photographs in lingerie. Within the grooves of the record were frank language, to the point where Vanity winds up *Nasty Girl* talking about wanting "it" deeper and needing "seven inches more." No other group has ever been this bold. But is Vanity also a nasty girl?

"Depends on the terminology you use for 'nasty,'" she answered, smiling with amusement. "I think more of it has to do with the whole type of fantasy I wrote about in the song. I have all these little nasty thoughts in my mind. That doesn't mean I'd necessarily do it or did it that way or whatever."

Vanity says her fans have accepted her music the way she wanted them to, reacting positively instead of misunderstanding or being intimidated by it. Many younger fans have been writing to her, telling her their problems and looking for advice.

"You'd be surprised how many kids have hang-ups at such young ages. It's really kind of sad. They always speak of their parents. They have a lot of problems and sexual hang-ups because of their parents. It all comes from the

Geoff Butler



LUTHER VANDROSS & CHERYL LYNN

CAUGHT IN THE ACT

by Jim Feldman

With the release of *Never Too Much* in late 1981, Luther Vandross established himself as the brightest new singing star on the musical horizon. His second album, *Forever, For Always, For Love*, and the albums he produced and largely wrote for Aretha Franklin (*Jump To It*) and Cheryl Lynn (*Instant Love*) proved his mastery of contemporary soul as a singer, producer and writer.

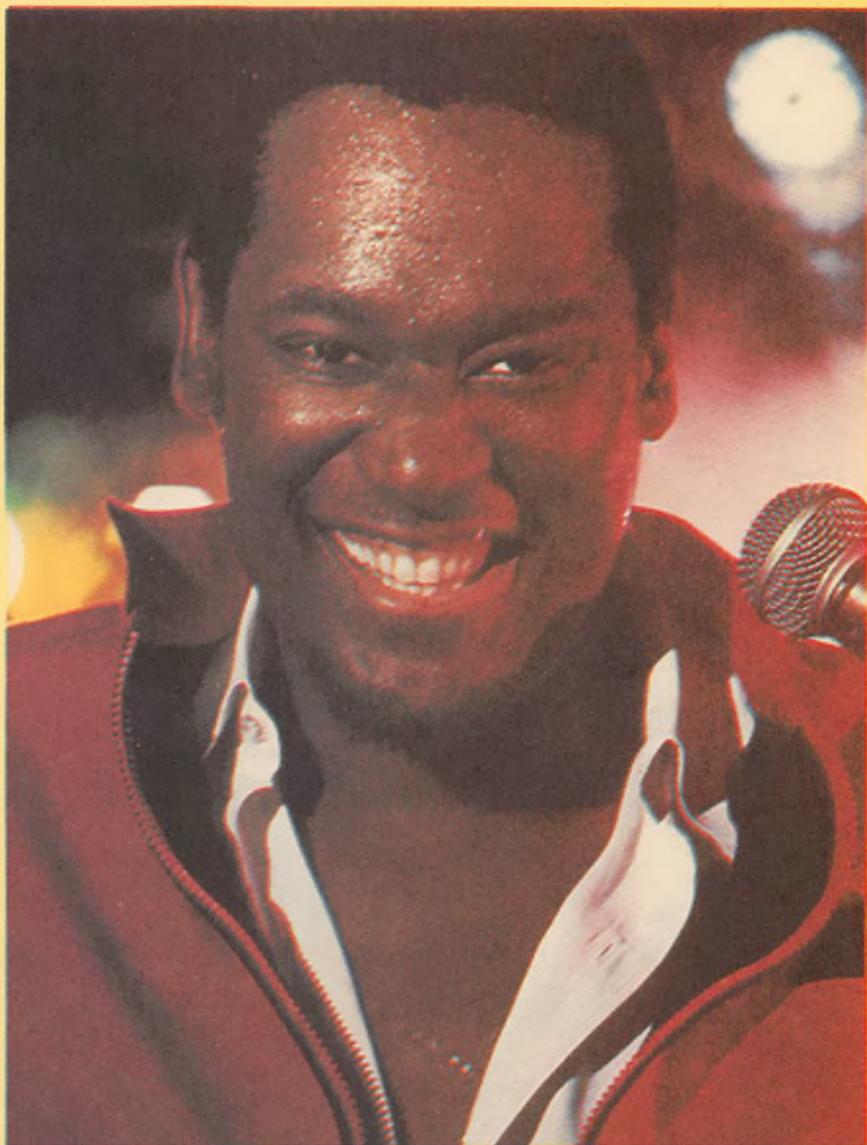
At the first of Vandross' recent two-in-one-night, sold-out concerts at Radio City Music Hall, the crowd responded to his every gesture and his simple, yet elegant vocal style with overwhelming approval.

Vandross' leisurely, hour-and-45-minute set consisted of only 10 songs and a few snippets of other material, but his performance was a prime example of quality being much more important than quantity. One quibble: I appreciate his thoughtfulness in allowing almost a half-hour for the individual band members, including his brilliant backup singers, to shine in a free-form rendition of *Hot Buttered Rum*, which he recorded with Bionic Boogie, but the lengthiness of this gesture was way out of proportion.

After opening with a straight-forward rendition of *Never Too Much*, he told the audience, "We are ready for you tonight; we ain't gonna play with your ticket money." Well, everybody got their money's worth — and more — but Vandross was definitely in a playful mood. For example, on *She Loves Me Back*, from his latest album, he and the three female singers played out flirting vignettes, each followed by another elated chorus. And in his brief tribute to Diana Ross, he evoked memories of the Supremes singing *The Lady Is A Tramp* on the *Ed Sullivan Show*. He also paid tribute to Aretha Franklin, singing "a little snatch" of *Jump To It*, explaining that "it's not in my key."

Of course, the biggest crowd pleaser was his extended interpretation of *A House Is Not A Home*, Vandross' tribute to Dionne Warwick. Singing "When I cli-i-i-i-mb the stairs," he pulled every drop of emotion out of each note, showing off the precise, surprising wizardry of his phrasing. Throwing in a little of *Baby Love* into the song, he revealed an intimate sexuality firmly founded in romantic ideals.

He also delivered a solemn, highly polished version of *Forever, For Al-*



Luther Vandross' biggest crowd pleaser was his extended interpretation of *A House Is Not A Home*.

ways, For Love. But my favorite performance was his version of *Since I Lost My Baby*, "a tribute to the Temptations [who originally sang it] and Smokey Robinson [who wrote it]. Phrasing the song slowly, almost painfully, Vandross touched the vulnerable spot in us all, and that's what great singing is all about.

As if Luther Vandross wasn't enough, Cheryl Lynn opened the show with an all-too-brief, 35-minute set in which she performed in a crisp, spry manner,

a handful of her best-known songs. On *Got To Be Real*, she cut loose, making full use of her edgy twang to put the song across. Unfortunately, she only sang a few bars of her dazzling disco smash, *Star Love*. But when she returned toward the end of Vandross' set for a duet on *If This World Were Mine*, such an oversight was forgotten. Lynn's pert forcefulness and Vandross' quiet affection blended beautifully and became another great moment to remember in the careers of two fine artists.

MORRIS DAY

of THE TIME DAYTIME NIGHTTIME

by Charley Crespo

The Man Behind The Skinny Tie



The Time's Morris Day: "I'm trying to find the energy to start the day."

Five people sat in the New York hotel room of the Time's road manager wondering where Morris Day was. It was mid-afternoon, and the leader of Minneapolis' hottest band was late for an interview and photo session. The lights and cameras were in place. The tape recorder was set. Morris was almost an hour late.

Finally, the handsome, 21-year-old singer glided in. He was apprehensive about having photos taken, but then he admitted that he's always nervous before a shooting. As soon as he began taking poses, however, all evidence of shyness seemed to disappear, as he took a new stance with every click of the cameras. Only when he spoke was there a clue of his uneasiness: there was an unmistakable quiver in his voice. The photographers flattered him, hoping to get him to relax.

"There were some phases of the business that I hadn't anticipated," he said as the photographers packed their gear and he began to unwind. "That was like doing interviews and taking pictures. For the first album, we did some ridiculous poses not knowing they had to take a few rolls of film in this pose until our legs were about to give way."

Morris sat on his road manager's bed, palms on the edge of the mattress for support. He looked ever so dashing in his trademark suit, white shirt and skinny tie. He spoke softly, but with the cameras in the past, was no longer as tense.

"The public sees me as being pretty radical, loud and outspoken," he said. "Sometimes I can be that way. I'm kind of quiet. When people meet me they say 'you're not like your records at all.' Some people are on the offense when we meet because they expect some kind of arrogant person: they're on the offense in case I say something they don't like. Basically, I'm laid-back."

"I'm probably a little more low key than usual now because we tried to party a little bit last night. I slept right up to the last minute to get up. I'm

trying to find the energy to start the day."

That night before, Prince and Vanity 6 played to an SRO audience at New York's prestigious Radio City Music Hall. By the apron of the stage at showtime, the three lingerie-clad sex bombs danced, gyrated and sang songs from the Vanity 6 album to wild audience approval, taking all the thunder away from the high-powered mystery band silhouetted behind a translucent screen. I suggested to Morris that the band suspiciously sounded like the Time.

"Them boys stealing my riffs again?" he joked.

It was working night for the Time, even though the group wasn't seen or billed as an attraction. They didn't even do any Time songs. This was Vanity 6's chance to build up a New York following. The Time had played the area several times before.

"I like the road, but it gets to me," he said candidly. "It's refreshing to come to a city like New York. But the thing I appreciate about each city is the crowd. Once it's evening and it's time to go on stage, I can observe the town through the people. That's the best, that's the part I really like."

"I like New York, but I can't really stay here more than a week. Maybe it's because I haven't been to the right places. After I've been here about a week and I really get into shopping and being around, it gets to me because of the intensity of the people in the masses. Everybody's in a hurry. It makes me feel good to go from here to Minneapolis."

The Minneapolis area has been home to Morris Day since he left his native Springfield, Illinois, at age six. His childhood was spent sharing one floor of a two-family house with a younger brother, an older sister and his mother, who worked as a nurse. His parents separated.

"I never really liked school," he recalled about his early youth. "It was so strong in my mind that I'd actually get sick from the smell of the school. The whole atmosphere made me sick."

"Once I got out of Lutheran school and got into a public school, there was a little more activity as far as music, and I felt better. I'd always wanted to play and my classmates inspired me because they were really into it. I started bothering my mom about a drum set."

"One thing led to another. Before I knew it, I kind of gave up everything else but music. I used to like art and drawing things. I let it all go."

Morris wound up holding several jobs around town, doubling up by playing in local bands. Frustration brought everything to a point the day he was fired from his last job. He set out to form a new band, one that had a different sound and a unique image. When he heard keyboard players Jimmy Jam and Monte Moir, bassist Terry Lewis and drummer Jellybean

Johnson playing in a local Minneapolis club, he knew he'd found the band to execute his ideas. The musicians jammed with Morris and his friend, guitarist Jesse Johnson, and the Time was born.

Morris now lives in a townhouse in Eden Prairie, a suburb southwest of Minneapolis. His balcony overlooks a wooded area, and there's a lake right across the street. He says it's beautiful there all year long.

"Who I'm living with?" he repeated the question. "Myself."

There's a pause. His road manager, who sat nearby and happened to hear Morris' response, turned away and covered his mouth with his hands. He fell into near-convulsive laughter. Morris began to chuckle heartily.

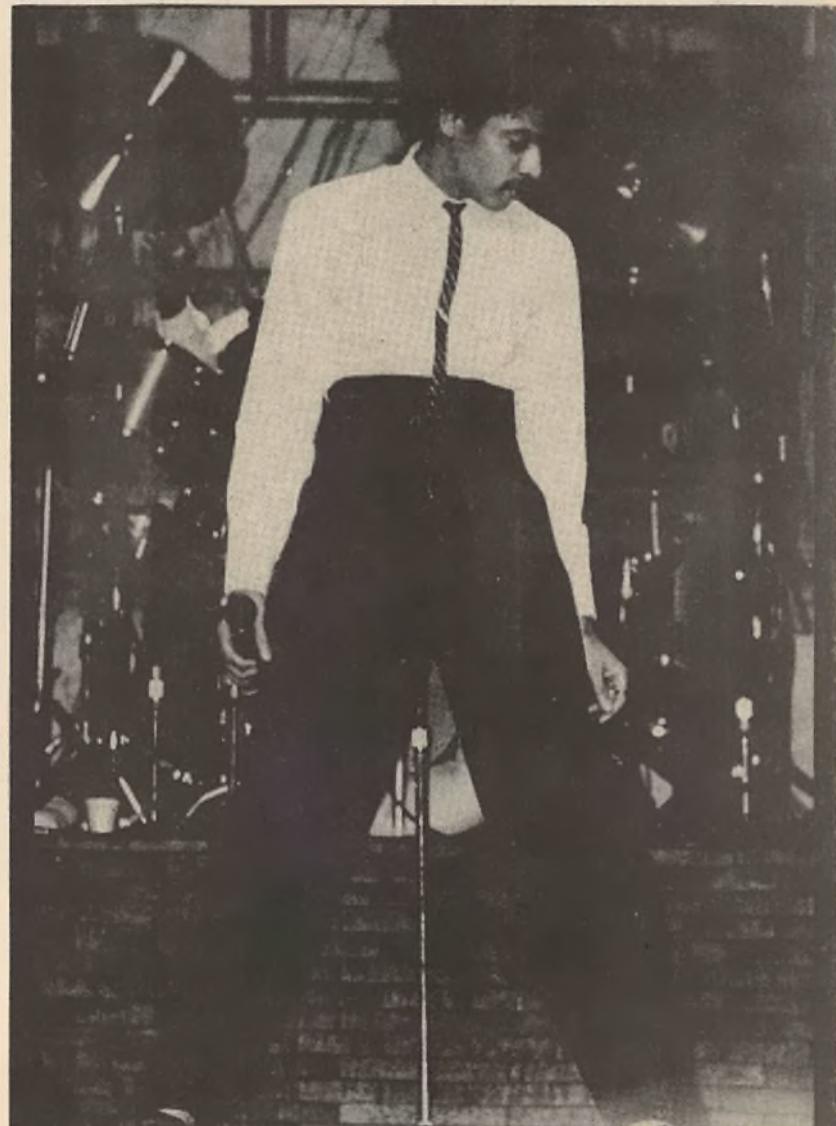
"No, I don't ever bring my old lady into an interview." He paused again, still smiling. "I live with my mom, a dog and a cat."

"Minneapolis is all right," he continued. "I've been there for so long that I know most of the people and they don't react to me. I can just go out. Nobody bothers me. When we have a new record out, I like to go to the clubs, sit in the back and see how the record does as far as dance floor action. When we have new material, I usually go out every weekend. When we don't have a record out, you don't see me."

So how has life changed for the leader of the Time?

"I'll tell you one thing," he quipped. "When I was really broke, I always had to pay for everything. Now, when I go out, the drinks are free and I get in free."

It was working night for The Time, even though the group wasn't seen or billed as an attraction.



"I like the road, but it gets to me."

JONI SLEDGE MY NEW LIFE

by Charley Crespo

"I met Stevie Wonder!" Joni Sledge said excitedly over the phone from her apartment in Marina, California. "He said he really likes Kathy's voice and that he's glad Sister Sledge stuck to a positive image. I told him I'd been wanting to tell him that I felt the same things about him. He said he's been wanting to work with us. I hope I can pin him down."

"We went to a classical concert together to see Jean-Pierre Rampal. It was the first time I was with someone who couldn't see what I saw. He'd ask me, 'What's he doing?' But you know, he can feel so much. He's so sensitive. He'd ask me if I'd like more wine and I wondered how he knew my glass was empty."

Joni Sledge is happy with her move a

Rock & Soul takes a close look at the individuals that make up one of the most successful family singing groups ever, Sister Sledge. This month we talk with Joni.

Joni Sledge: "I never realized how much I depended on my sisters and my mother."



year ago to the Los Angeles area. The four-sister singing group felt it needed someone representing them on the west coast, and Joni was the likeliest candidate: Debbie had moved to Kentucky to raise her family, Kim was planning to study law in Philadelphia or New York, and newlywed Kathy was about to begin raising a family in a Philadelphia suburb. Bachelorette Joni, who coincidentally had a building desire to act, was elected to make the move.

Although she's fully settled into her new environment and is having a ball in her new home, a bit of homesickness constantly hovers over Joni — especially when she cannot participate in family events. Debbie and Kathy recently had babies, but Joni had to wait almost six months to see them, when the sisters regrouped for several outdoor concerts. There are also a slew of activities the sisters used to share, like organizing an October hayride for all their friends and jogging through Fairmont Park, that she misses.

"I never realized how much I depended on my sisters and my mother," she said of her move. "I'm the same person I was in Philadelphia, but I'm getting more organized business-wise. My whole life is getting molded."

There are changes, however. Joni is now more of an outdoors person: if she doesn't answer her phone, you might find her out on the nearby beach. She candidly revealed, almost embarrassingly, that she has adapted the laid-back manner that is so widespread in southern California, but added that she's also determined to get work done.

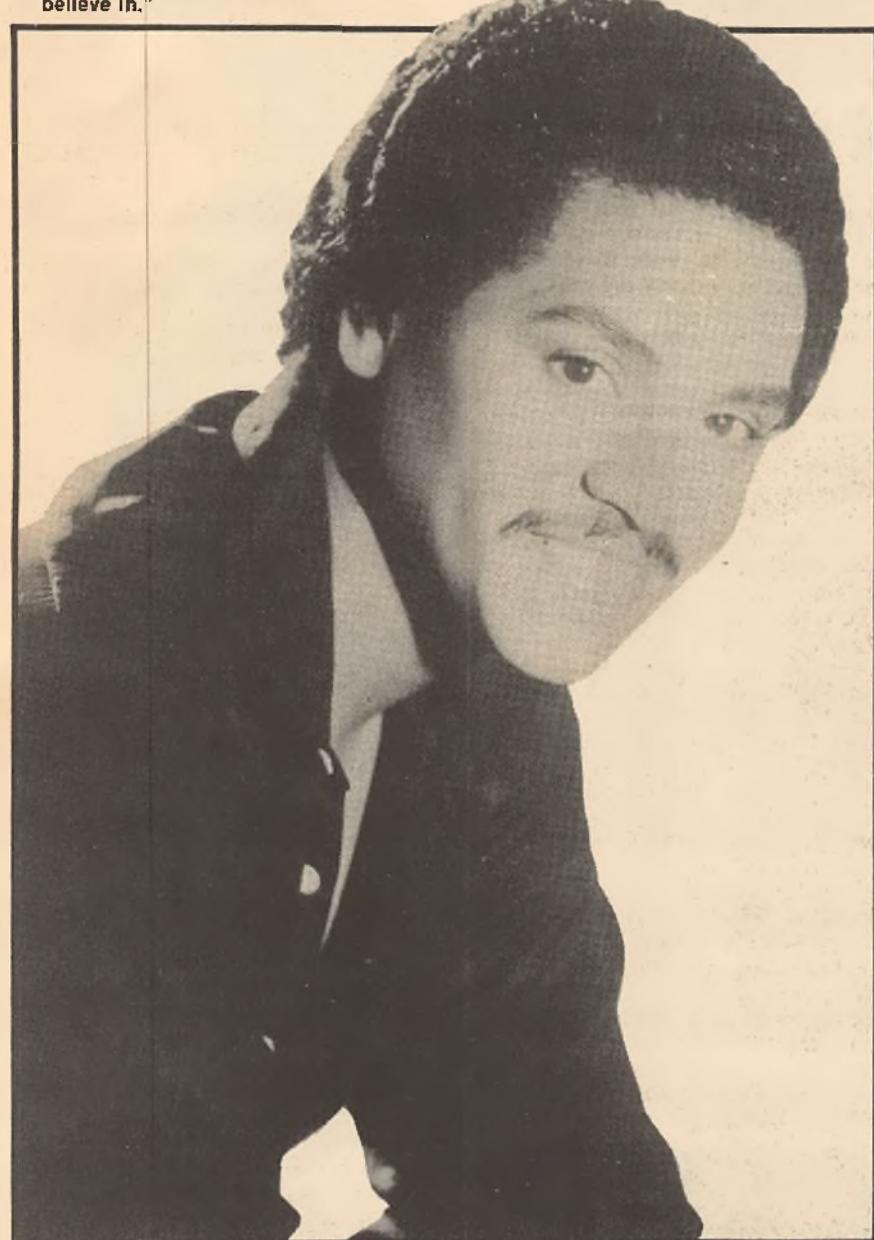
Joni is trying to land Sister Sledge a pilot for a TV show. Meanwhile, she's connecting with a lot of L.A.-based entertainers, some of whom, like Stevie Wonder, have expressed an interest in assisting the vocal quartet; Smokey Robinson, for instance, told Joni he had three songs he'd like the girls to consider recording.

"What I don't like, though, is that in mingling with a lot of other entertainers, I'm finding this town is almost like a *Peyton Place*," she said, referring to an old television soap opera. "Everyone's life is public knowledge. Not only that, but now it's almost like I'm the new girl in town, and people are naturally curious. I was talking to a friend of mine and she said, 'Did you hear...?' And I had to say, 'Yeah, I know.' That's life in L.A.!"

ROCKIE ROBBINS

WHAT'S HAPPENING?

What's the word on Rockie Robbins: "This guy is never going to sell out or start making music that he doesn't believe in."



"We no longer represent Rockie Robbins," manager Larry Robbins told us matter-of-factly. I have no idea who his new manager is. I'm sorry."

The telephone at the William Morris Agency rang several times before the secretary for agent Jay Jacobs could catch it. "No," she said puzzled. "I don't believe our agency handles Mr. Robbins anymore. I do see his name here on this list, but I'm not sure that's accurate. I'm quite sure he is no longer a client. Did you call his manager, Larry Robbins? Oh, really! He's no longer his manager? It makes you wonder what's going on with him these days, doesn't it?"

Rockie Robbins, the handsome and

talented young singer everyone in the business believed for several years would become the next male superstar, is going through changes. Like many born-again Christians in the music business, Rockie is confronted with confusing inconsistencies, yet he must make decisions. He must stay true to his beliefs, but must also make records commercial enough for the mass listening public. Still contracted to A&M Records, he seems to want to continue singing professionally, but he's keeping a low profile. No one seems to know where or how to reach him. This is a particularly curious situation to those who know him professionally.

Something Mysterious Is Going On

by Ken Lane

Rockie's music career had humble beginnings. With his wife's support, Rockie left his Minneapolis job and took out a second mortgage on his home to finance a demo tape. Without assistance from managers, agents and inside connection, Robbins simply mailed his tape to several record companies, crossed his fingers and waited. It paid off. A&M Records eagerly replied, and soon Rockie was in the studio with producers Richard Evans and Johnny Pate recording his first album, **Rockie Robbins**. That introduced him to the world, but his second LP, **You and Me**, produced by Philadelphia's Bobby Martin, put Robbins on the map for good. As Rockie expertly handled the television music and talk show appearances, the LP's exciting single/title track worked its way up the national charts. His third album, **I Believe In Love**, came after fourteen months of soul searching.

"It's always the song," producer Skip Yarborough remembers Rockie telling him when they collaborated on the **I Believe In Love** album. "We didn't get any major hits off the album, but Rockie and Jerry Peters, our co-producer, myself and my wife Alton McClain, are all very religious people and we stayed as purely with our feelings as we could. There are always a lot of people you have to please when you're cutting an album, but I'm still very proud of the balance we came out with."

"Rockie is going to break through all this," an exec at his record label said, agreeing that Robbins is in the process of making several decisions about those directing his career.

"This is a time of soul searching for many good recording artists, and this guy is never going to sell out or start making music that he doesn't believe in. For some, the money alone would be enough to carry them through. But Rockie has made it clear to us that he won't go that way, and we're going to stay behind him."

SUGARHILL RECORDS

RAPPING UP MUSIC

The Home Of Grandmaster Flash, the Sugar Hill Gang and Harry Ray

by Jim Feldman

A Rolls Royce and two Mercedes stand out prominently in the crowded parking lot in front of the unimposing, suburban Englewood, N.J. building that is the home of Sugarhill Records, the hottest independent record company in the music business today. The small, functional waiting room is equally crowded: In one corner sits a local teenager scribbling in his math text book, while at the door, Melle Mel, of Grandmaster Flash and the Furious Five, is wondering why the rest of the group have taken off without him.

Someone rushes in with a new handheld, electric keyboard, and an impromptu jam begins. The room is noisy with laughter and non-stop chatter; only when the receptionist good-naturedly suggests that everyone tone it down a bit is one reminded that there is a business behind the closed door. And that's Sugarhill Records — a study in contrasts.

When the receptionist answers the phone, "Hello, Sugarhill, home of the hits," she is not lying. Sugarhill has been blessed with the Midas Touch. Beginning three years ago with the label's first release, the double-platinum *Rapper's Delight* by the Sugarhill Gang, records by Grandmaster Flash and the Furious Five, Sequence, the West Street Mob and the Sugar Hill Gang have gone gold or platinum.

The company is a family affair. Joe Robinson, Sr., is the president and handles the company's business affairs. Sylvia Robinson, a sometime recording artist (*Pillow Talk* a few years ago and last year's fine, silly remake of Mel Brooks' *It's Good To Be The King*, appropriately retitled *It's Good To Be The Queen*), is the label's chairperson, producing, writing and making all the ultimate artistic decisions. Twenty-one-year-old Joey Robinson, Jr., is vice-president, producer, songwriter and lead singer of the West Street Mob. We're told his brother, 16-year-old Leland Robinson, has recently begun to take an active role in production. Youngest brother Rhondo, 12, is not working at Sugarhill yet, but he is involved in music; he is into d.j. mixing.

Sylvia Robinson has been making records since she was 12. She started her own company, All-Platinum (Sugar Hill's forerunner), "as another means of expression, in addition to writing, producing, and singing." The label had many successes, including hits by the Moments (who later became Ray, Goodman & Brown), such as *Love on a Two-Way Street*, and Shirley & Company — the giddy *Shame, Shame, Shame*, not to mention her own *Pillow Talk*. Taking a brief break from work, she told me how that record was born.

"I wrote it for Al Green, but his people didn't want to release it as a single, so I threw my demo tape into a closet. About a year later, I dug it out — actually, it fell on my foot — and when I listened to it again, I said, 'That's a motherfucking smash.' Those were my exact words. My husband and I drove the tape over to Frankie Crocker at WBLB, and a little while later, when we heard it on the car radio, we knew we had a hit."

"I started out in the mailroom, learned all I could about producing and engineering, and then graduated myself to producer." Joey, Jr. told Rock & Soul while relaxing at his desk. He wore a jogging suit to the office that day. He added that he decided to skip college because "I just loved the music business. I knew it was where I wanted to be; it was a challenge."

Joey Robinson emphasized that although Sugarhill is primarily known as a rap label, especially to people who are most familiar with the monster record, *The Message* by Grandmaster Flash and the Furious Five, it currently has a number of fine singers under contract, among them Harry Ray (formerly of Ray, Goodman and Brown), Candi Staton and Philippe Wynne (former lead singer for the Spinners). Sugarhill also recently acquired the rights to the fabled Chess Records catalogue, which includes records by the young Aretha Franklin, Chuck Berry, the Dells and Max Roach, to name a few. But Joey did take particular delight in the label's rap successes, and he related how *Rapper's Delight* came about.

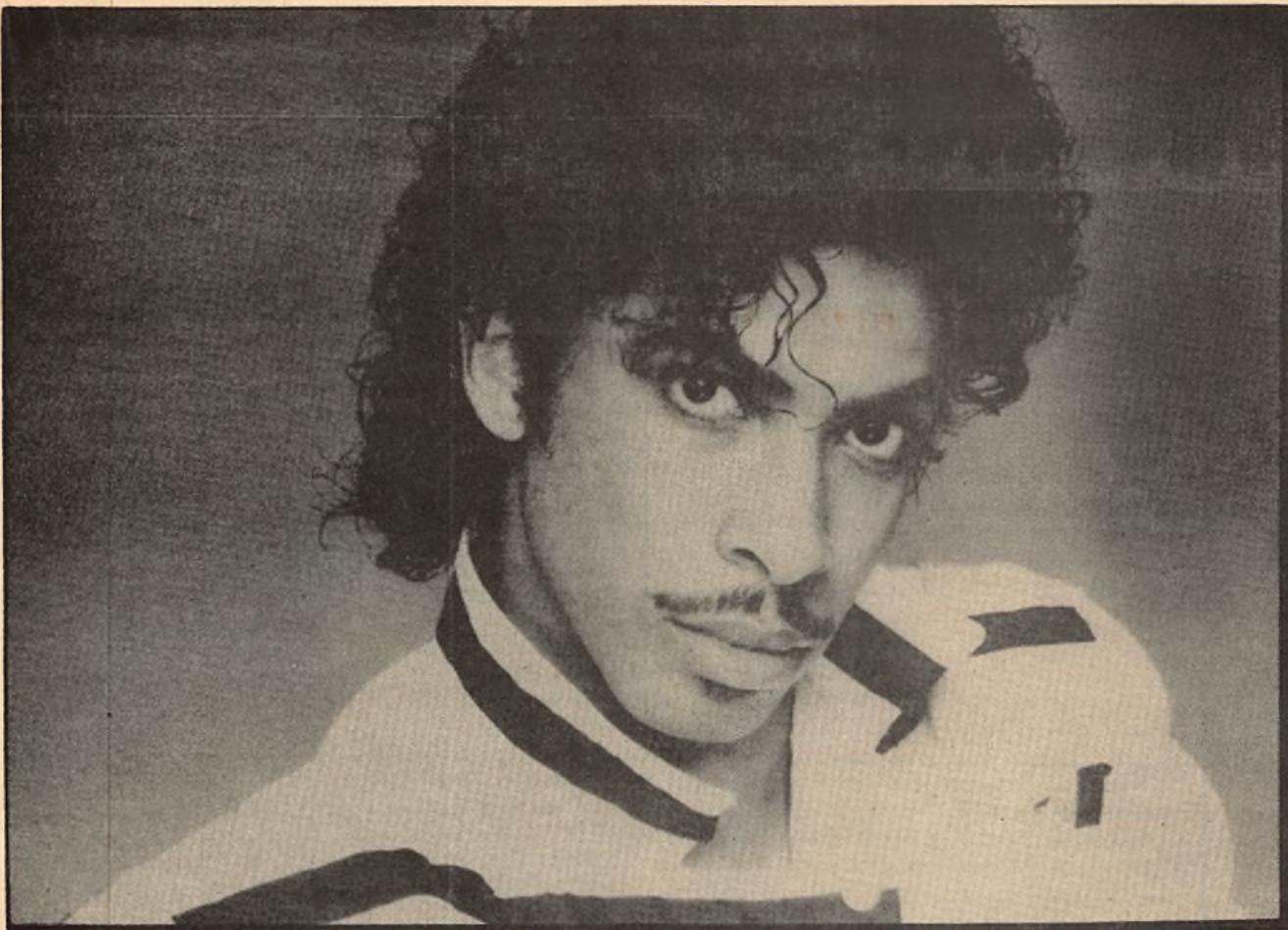
"The guy who was originally supposed to do it decided not to. I rounded up three friends in town, we went to my family's house and, when they began rapping to the music to *Good Times*, I knew that this was the combination we wanted."

As for the future of rap, he sees it continuing to grow, since "Everybody can relate to rap; in their own fashion, everybody can rap." His mother agrees. "It's going to keep on selling as long as people can talk," she said. "You know, you have to talk before you can sing."

And as long as rap is the happening street beat, the Robinson family will be standing on the top of the hill.



Grand Master Flash has added to the incredible growth of Sugar Hill Records.



Andre Cymone: "Prince and I started writing a lot of original songs at a real early age."

ANDRE CYMONE

by Charley Crespo

"When I started with Prince's group, I told him that I was going to be splitting after he got himself established because I had my own ambitions," said his former bass player, Andre Cymone. "I told him, 'Look, I'll do this, I'll help you get started, but I'm going to go on ahead and do my own thing.' Then he said, 'okay, fine, great; when you do, I'll give you a hand.'

"When the time came, I was sitting at his house. I said, 'You got a nice house,' he said, 'yeah.' I said, 'You got a nice car out there,' he said, 'yeah.' I said, 'your records are doing real well,' he said, 'yeah.' I said, 'okay, well I found another bass player and I want him to take my place.' Prince was cool about it."

Cymone played in Prince's band for four years, but has also played in another band with him years ago. That group was called Grand Central and featured on drums Morris Day, now the lead singer for the Time. Grand Central got a lot of gigs even though its five members were all about 13 or 14 years old.

"We played a lot of original stuff," Cymone remembered. "Prince and I started writing a lot of original songs at a real early age. I started writing before I knew how to play an instrument. We were always anxious to get our own songs into the set."

Cymone is now 22 years old, but even with four years backing Prince in front of large, enthusiastic crowds, he's nervous about kicking off a solo career. He's confessed great difficulty in isolating the music he did with Prince and developing an unrelated style. Cymone wishes to get back in touch with his creative instincts and sees his debut solo album, *Living In The New Wave*, as only a step in that direction.

Living In The New Wave was basically a one-man concept. Cymone has since put together a band, which includes a bassist so he can be free to do other things. He has yet to make any personal appearances since leaving Prince's band, but says he expects to do a few concert dates before recording his second album. He will also include the

band, called the Wave, on the next record.

In the meantime, the 5 ft. 10 in., 145-lb. son of a computer programmer and a director of YWCA, is taking care of personal matters. A year ago, he moved to an apartment in a small town far outside Minneapolis, and he's finding the travel time inconvenient. He purposely moved there so he could work alone, without unexpected visits from well-meaning but disruptive friends, but he's now considering moving closer to town. This time he'll live in a house, where he'll feel more comfortable about rehearsing at leisure and can resume work on his professional projects—he's been working with a group of female singers for a long time that he hopes will release an album. He'll also begin writing his second album.

"My next album will be more technical, more electronics, and futuristic," he said. "People seem to be into nostalgia. I want to see changes. I'm heading directly for the music that's coming. What's going on now is sad."

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TOP ROCK AND SOUL HITS OF THE YEAR

50/A Penny For Your Thoughts

48/Funny How Time Slips Away

48/Girl Is Mine, The
56/Got To Be There

52/Hot Spot

52/I Can't Win For Losing

52/I'm So Excited

48/In And Out

46/It's Our Own Affair

50/Let's Go Dancin' (Ooh La,
La, La)

56/1990

54/1999

48/Perfect Love

46/Sexual Healing

56/She's Just A Groupie

45/State Of Independence

54/Teardrops

45/Truly

54/Woman In Me, The

46/You Are

56/Young Love

STATE OF INDEPENDENCE

(As recorded by Donna Summer)

JON ANDERSON
VANGELIS

State of life may I live may I love
Comin' out the sky I name me a
name

Comin' out silver word for what it is
It is the very nature of the sound, the
game

Sha-bla-mi-di, sha-bla-mi-da
Sha-bla-mi-di, sha-bla-mi-da
Sha-bla-mi-di, sha-bla-mi-da.

Slamese, Indonesian to Tibet treat the
life as a game
If you please
Hey.

Coming up Caribee such a freedom
derives from a meditative state
Movin' on believe that's it
Call it magic (third world) It is
I only guessed it

Sha-bla-mi-di, sha-bla-mi-da
Sha-bla-mi-di, sha-bla-mi-da
Sha-bla-mi-di, sha-bla-mi-da.

Shot to the sout the flame of
Oroladian
The essence of the word
The state of independence

(Dig, dig, dig, dig, dig, dig
Dig, dig, dig, dig, dig
Dig, dig, dig, dig, dig).

Sounds like a signal from you
Bring me to meet your sound
And I will bring you to my heart
Love like a signal you call
Touching my body my soul
Bring me to you to meet me here
Home be the temple of your heart
Home be the body of your love
Just like holy water to my lips
Hey hey
Yes I do know how I survive
Yes I do know why I'm alive
To love and be with you
Day by day by day by day.

Time time again
It is said we will hear
We will see
See it all in His wisdom hear
His truth will abound the land
His truth will abound the land
This state of independence shall be
This state of independence shall be
Say yeah-e-yay, yeah-e-yo
Yeah-e-yay, yeah-e-yo
Be the sound of higher love today
yeah yeah
(Hey hey).

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TRULY

(As recorded by Lionel Richie)

LIONEL RICHIE

Girl tell me only this
That I have your heart for always
And you want me by your side
Whispering the words
"I'll always love you"
And forever
I will be your lover
And I know if you really care
I will always be there.

Now I need to tell you this
There's no other love like your love
And I as long as I live
I'll give you all the joy
My heart and soul can give
Let me hold you
I need to have you near me
And I feel with you in my arms
This love will last forever.

Because I'm truly
Truly in love with you girl
I'm truly
Head over heels with your love
I need you
And with your love I'm free
And truly
You know you're all right with me.

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SEXUAL HEALING

(As recorded by Marvin Gaye)

MARVIN GAYE
ODELL BROWN

Wake up, wake up, wake up, wake up
Oh baby now let's get down tonight
Ooo baby I'm hot just like an oven
I need some lovin'
Baby I can't hold it much longer
It's gettin' stronger and stronger
When I get that feelin'
I want sexual healing, sexual healing
Oh baby makes me feel so fine
Helps to relieve my mind
Sexual healing baby is good for me
Sexual healing is something that's good for me.

Whenever blue teardrops are falling
And my emotional stability is leaving
me
There is something I can do
I can get on the telephone and call
you up baby
Say honey I know you'll be there to
relieve me
'Cause the love you give to me will
be
If you don't know the thing you're
dealing
I can tell you darlin'
That it's sexual healing
Get up, get up, get up, get up
Let's make love tonight

Wake up, wake up, wake up, wake up 'cause you do it right.

Baby I got sick this mornin'
A sea was stormin' inside of me
Baby I think I'm capsizin'
The waves are risin' and risin'
And when I get that feelin'
I want sexual healing, sexual healing
(It's good for me)
Makes me feel so fine
(It's sumpcherous)
Helps to relieve my mind
(And it's good for us)
Sexual healing baby is good for me
Sexual healing is something that's
good for me.

And it's good for me
And it's so good to me my baby
Oh oh come take control
Just grab a hold of my body and
mind
Soon we'll be makin' it honey
Oh we'll be doin' fine
You're my medicine
Open up and let me in
Darlin' you're so pretty
I can't wait for you to operate
Let's make love tonight
Wake up, wake up, wake up, wake up 'cause you do it right.

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IT'S OUR OWN AFFAIR

(As recorded by Ray Parker Jr.)

RAY PARKER JR.

It's our own affair
It's our own affair.

Nobody knows how much we care
It's our own affairs
Don't try to base this relationship
On things you see your girlfriends do

What's right for them
May not be right for me and you
Naw baby 'cause when it comes to
advice
Sometimes it's nice
But you'd better beware from who
'Cause that friend you think is close
The one you trust the most
Will try and steal your man from you
Our own, it's our own
Our own, own affair.

I'm not ashamed to do
Anything to you
Long as we're behind closed doors
It's gotta be
Just between you and me
You see the trouble begins
When you tell your friends
What we do when we're alone
Girl you never will believe
The calls I receive
Soon as you're away from home.

Let's keep it private baby
No one else should ever know
It's just between me and you
It's our own affair what we do.

So when problems arise
I'm sure that you and I
Can work things out alone
So tell your relatives and friends
Not to butt in
We've gotta work it out on our own.

We've gotta keep the whole thing
private
No one else should interfere
It's just between me and you baby
It's our own affair.

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YOU ARE

(As recorded by Lionel Richie)

LIONEL RICHIE
BRENDA HARVEY-RICHIE

Baby you'll find
There's only one love
Yours and mine
I've got so much love
And needing you so
My love for you I'll never let go
I've got so much love baby
All I want is to hold you
Let me show how much I love you
baby
(Show you)
I don't mind and I don't mind
(Loving you)
Girl I love you
There's no one above you.

You are the sun
You are the rain
That makes my life this foolish game
You need to know
I love you so
And I'd do it all again and again
Oh wo wo yea yea yea yea.

Tell me it's true
I can't believe you do what you do
I've got so much love
And my love you'll see
We'll stay together just you and me
I've got so much love
Only you oh yea (know me)
Tell me how to love you baby
(Show me)
I don't mind and I don't mind
(Tell me)
Girl I love you
Always thinking of you.

You are the sun
You are the rain
That makes my life this foolish game
You need to know
I love you so
And I'd do it all again and again
Oh wo wo yea yea yea yea.

I know you know the way I feel
And I need your love for always
'Cause when I'm with you
I fall in love
Again and again and again baby.

You are the sun
You are the rain
That makes my life this foolish game
You need to know
I love you so
And I'd do it all again and again oh
wo wo.

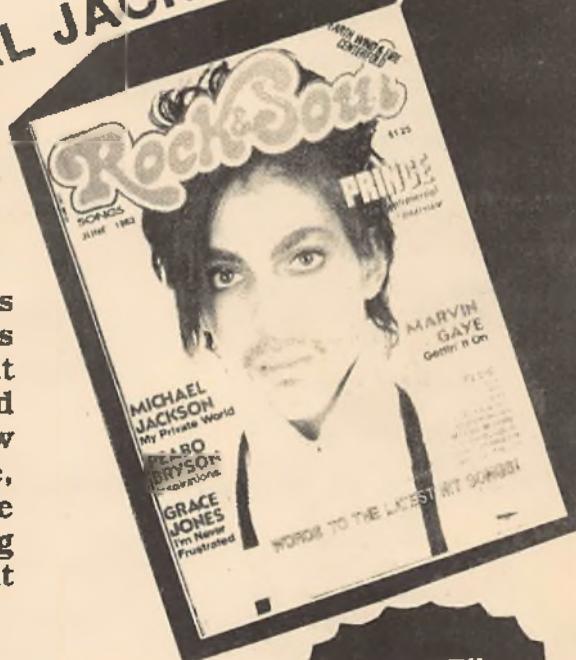
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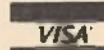
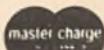
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IN AND OUT

(As recorded by Willie Hutch)

WILLIE HUTCH

In and out
Up and down
Around and around
For love.

Now girl you make me feel alright
When you treat me to your love delight
The love you give is good to the bone
Much too good to leave alone.

Here we go
In and out
Up and down
Around and around
For love.

Now girl your love is outta sight
When you're makin' love you make it right
You don't believe in holdin' back
So let me give to you girl what you like.

Here we go
In and out
Up and down
Around and around
For love, for love, for love
Here we go
In and out
Up and down
Around and around
For love, for love, for love.
(Repeat chorus)

Yeah hmm baby
I know you need my lovin', lovin',
lovin', lovin', lovin'
I can see it in your eyes girl
Come on, come on hey.
(Repeat chorus)

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PERFECT LOVE

(As recorded by Atlantic Starr)

ALLEE WILLIS
GREG PHILLINGANES

I was attracted cuz she played it cool
Nothing could make her compromise
her rules
She gave me freedom living for myself
She called me when she needed
someone else
Rumor has it she's so strong
As I watch her laugh and sing her song
I know she won't be alone too long.

FUNNY HOW TIME SLIPS AWAY

(As recorded by the Spinners)

WILLIE NELSON

Well hello there
My It's been a long, long time
How'm I doin'
Oh I guess I'm doin' fine
It's been so long now
But it seems like it was only yesterday
Ain't it funny, It's so funny
How time can slip right away.

How's your new love
I hope he's doin' fine
I heard you told him
That you were gonna love him till the end of time
Oh that's the same thing that you told me
It seems like just the other day
Ain't it funny, It's so funny
How time can just slip right away.

I've gotta go now
Guess I'll see you somewhere around
You never can tell
Never know when I'll be back in town
Please remember what I told you
In time you're gonna pay
Ain't it funny, so funny
How time slips away.

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THE GIRL IS MINE

(As recorded by Michael Jackson/
Paul McCartney)

MICHAEL JACKSON

Ev'ry night she walks right in my dreams

Since I met her from the start
I'm so proud I am the only one
Who is special in her heart

The girl is mine

The doggone girl is mine

I know she's mine

Because the doggone girl is mine

I don't understand the way you think
Saying that she's yours not mine
Sending roses and your silly dreams

Really just a waste of time
Because she's mine

The doggone girl is mine

Don't waste your time

Because the doggone girl is mine.

I love you more than he

Take you anywhere

Well I love you endlessly

Loving we will share

So come and go with me

Two on the town

But we both cannot have her

So it's one or the other

And one day you'll discover that
she's my girl forever and ever.

Ah don't build your hopes to be let down

'Cause I really feel it's time

I know she'll tell you I'm the one for her

'Cause she said I blow her mind

The girl is mine

The doggone girl is mine

Don't waste your time

Because the doggone girl is mine.

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I will make her mine

I know one day she will listen
Take the time let her know what she is missing

She will find that this just could be the perfect love

I won't try to prove I'm the one to make her over

Got to move now's the time to really show her

We can't lose oh this just could be the perfect love.

They say that understanding is the key

She knows that I'll take care of all her needs

Always talkin' 'bout what she's been through

Perish the thought of those

weekend blues

If indeed she'd only trust
And remove the mask that hides so much

I would never give her up.

(Repeat chorus)

If there's a chance that she will come around

My love won't fade away
As long as it takes I'll be waiting for the day.

(Repeat chorus)

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

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

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

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

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

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

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

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

MAGIC WORDS FOR MIRACLE HEALING!

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

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

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

139-140-

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

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

MIRACLE CURES REPORTED!

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

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

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

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

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

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

MAGIC FORCES THAT WORK MIRACLES

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

• HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 38! Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 38, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7s. He walked away with \$800!

Anyone can use these magic words. When you use them, what you command does happen! You can count positively on real results. It always works! It is not evil nor is it Black Magic. Like electricity, it is simply a power given by nature to make life easier!

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

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

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

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

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



ABOUT THE AUTHOR

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

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

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

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

THE AMAZING SECRET OF COSMIC DUST!

On page 204, I tell you the amazing secret of *Cosmic Dust*: how to make it and USE it to bring good fortune, punish evil doers, and heal the sick! The 3 needed ingredients are easy and inexpensive to obtain. (You may already have them, in your kitchen or storage areas.) Put a level teaspoon of each in a bowl and mix well. Your *Cosmic Dust* is then ready to work amazing miracles for you!

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

MAIL NO RISK COUPON TODAY!

PROGRESS BOOKS, LTD., Dept. PTS 2-1

3200 Lawson Blvd., P.O. Box 903, Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of PSYCHIC-TEL-E-METRY: *New Key to Health, Wealth and Perfect Living* by Robert A. Ferguson! I enclose \$10.95 plus \$2 postage and handling. I may examine this book for a full 30 days or return it for prompt refund or purchase price.

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

NAME

Please print

ADDRESS

CITY

STATE

ZIP

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

LET'S GO DANCIN' (Ooh La, La, La)

(As recorded by Kool & The Gang)

AMIR BAYYAN
JAMES TAYLOR
KOOL & THE GANG

Oh yeah
Ooh la la la
Let's go dancin'
Ooh la la la
Reggae dancin'
Ooh la la la yeh
Let's go dancin'
Ooh la la la come on
Reggae dancin'.

Went down to the park
Everything was dark oh yeah
All of a sudden
On came the lights
And everything was feeling right
The people started dancin'
They call me over to join in
They said, "JT don't you feel good
man
C'mon and join the reggae jam"
I heard them singing.

Ooh la la la
Let's go dancin'
Ooh la la la
Reggae dancin'
Ooh la la la
Let's go dancin'
Ooh la la la
Said reggae get down
Ooh la la la
Let's go dancin'
Get your dancin' shoes, get your
dancin' shoes
Reggae dancin'
Ooh la la la ooh let's go dancin'
Go get your dancin' shoes, get your
dancin' shoes
Reggae dancin'.

I wanna get to know you
C'mon let's reggae down oh yeah
Get better acquainted
So that everything will be fine
Hey baby what's your name
Is it a misses or is it miss eh
If you're by yourself I'd like to take
you for a ride
We could check the scene and we
can reggae down
And we'll be singling.

Ooh la la la
Let's go dancin'
Ooh la la la
C'mon let's go reggae dancin'
Ooh la la la
Let's go dancin'
Ooh la la la
Reggae dancin'
Ooh la la la ooh let's go dancin'

Get your dancin' shoes, get your
dancin' shoes
Reggae dancin'

Ooh la la la ooh let's go dancin'
Go get your dancin' shoes, get your
dancin' shoes

Reggae dancin'
It's a special
Such a happy
It's a special
Such a happy

You wanna come dancin'
Yeh yeh yeh yeh let's go dancin'

Reggae dancin' yeh yeh yeh yeh
Reggae dancin'

Do you wanna come dancin'

Yeh yeh yeh yeh let's go dancin'
Reggae dancin'

Yeh yeh yeh yeh reggae dancin'

Now we on the floor

Gimme, gimme some more oh yeah
The world is yours for dancin' yeh
The music makes for a little
romancin'

I heard her say

Get, get your dancin' shoes
It's time to party
C'mon and get your dancin' shoes
yeh

If you wanna join, join the jam yeh
Just let that music take you
Can't you hear 'em singing.

Ooh la la la
Let's go dancin'
Ooh la la la
We are reggae, reggae dancin'
Ooh la la la
Let's go dancin'
Ooh la la la
Reggae dancin'
Ooh la la la
Ooh let's go dancin'
Get your dancin' shoes, get your
dancin' shoes
Reggae dancin'
Ooh la la la ooh let's go dancin'
Go get your dancin' shoes, get your
dancin' shoes
Reggae dancin'

Oh it's a special
Such a happy
It's a special
Such a happy

Ooh la la la

Yeh yeh yeh yeh

Let's go dancin'

Ooh la la la

Yeh yeh yeh yeh

Reggae dancin'

Ooh la la la

Yeh yeh yeh yeh

Let's go dancin'

Ooh la la la

Yeh yeh yeh yeh

A PENNY FOR YOUR THOUGHTS

(As recorded by Tavares)

KENNY NOLAN

I've got to know where I stand
I just got to know where I am with
you

So here's a penny for your thoughts

A nickel for a kiss

A dime if you tell me that you love
me

A penny for your thoughts

A nickel for a kiss

A dime if you tell me that you love
me.

Walkin' holdin' hands

You say you're mine, all mine
But soon another face steals your
eyes away

It's like a guessin' game

And I can't help feelin' used

Love shouldn't be

So darn confused.

So here's a penny for your thoughts

A nickel for a kiss

A dime if you tell me that you love
me

A penny for your thoughts

A nickel for a kiss

A dime if you tell me that you love
me.

People love to talk

They say you're usin' me

Though face to face you claim

I'm the only one

If I had a crystal ball

I would gaze into your mind

And see what you were thinkin'

Find out if my ship was sinkin'

If you're leavin' me behind

So here's a penny for your thoughts

A nickel for a kiss

A dime if you tell me that you love
me

A penny for your thoughts

A nickel for a kiss

A dime if you tell me that you love
me girl

It should be so damn easy to do

If you love me like I love you.

So here's a penny for your thoughts

A nickel for a kiss

A dime if you tell me that you love
me.

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Publishing Co./Downtown Music
Co.

...now firm, tighten, round that fanny into gorgeous new curves and contours.

LOOK FANTASTIC FROM BEHIND

In 30 Days
Or Pay Nothing!

BOTTOMS UP AMERICA

NOW FABULOUS FANNY program helps give you the rounder sexier buns of your dreams... fast and easy. Look like you've had a "fanny lift"! A complete program devoted exclusively and solely to reducing, firming and shaping your rear.

Physical fitness spas charge a mint to restructure your bottom. Now for virtually pennies. You can redesign your rear into the inviting, delighting fanny you've always wanted in the comfort of your home. See results in just 30 days!

Yes, no matter what your problem... secretary spread, flat, shapeless contour, jello buns... sagging pear-shaped rear, flat and blubber FABULOUS FANNY has the solution.

FABULOUS FANNY program gives you an exciting, fun, no-nonsense method for each type of fanny problem. Program takes just minutes a day. Contains secrets on how to maintain your Fabulous new fanny. Including important exercise, diet and weight control information. Fully illustrated, easy to follow!

GREAT FOR MEN TOO! Yes, you men can also develop a shapely butt. It's the latest fitness rage. Get in shape with the FABULOUS FANNY program.

Guaranteed Results...

30 day Free Trial Offer 100% Satisfaction or Money Refunded

Order Now! Develop your "eye grabber" buns Today!!

MONEY BACK GUARANTEE

Rush Industries, Inc. Dept. FF9081
871 Willis Ave., Albertson, N.Y. 11507

Gentlemen:

I would like to look like I've had a "fanny lift". Please rush today my FABULOUS FANNY program at the low introductory price of ONLY \$4.95. Add \$1.00 if you desire express service. Enclosed is \$ _____

Print Name _____

Address _____

City _____ State _____ Zip _____

AMAZING FOOLPROOF PROGRAM SHOWS YOU HOW TO MAKE YOUR...

BUSTLINE

LOOK SIZES... Larger!

Tested, Proven—It Works!

No exhausting exercise, ...
no fads... no gimmicks!

What makes it really great is that the terrific twelve step plan is such fun, gives such fast visible results. You give it just 30 minutes a day... just 3 times a week... and it gives you the bustline of your dreams. What's more, you not only look like a million, you feel like a million, strong, healthy, vibrant, full of the joy of life.

It's been proved! It works!

There's nothing mysterious about it. You just follow our revolutionary program scientifically evolved, no nonsense 12-step plan devoted exclusively to the toning and development of the upper part of the body. Now in the comfort and privacy of your home, you can give yourself an exciting, sexier new bustline... maybe even thrill to a larger bra and cup size... feel all eyes riveted to you as you innocently "jiggle" into a room.

Helps end sagging breasts and flabby upper arms, those devastating signs of aging. Instead, the pectoral muscles that support the breasts will be stronger, tighter, so that the bustline is thrust up and out, looks deliciously larger naturally. Your upper arms will be taut and firm, shoulders graceful and feminine, your back slender caressable. You will truly be "tops on top" an appealing, fetchingly female, sexy desirable lady.

UNCONDITIONAL MONEY BACK GUARANTEE

Rush Industries, Inc. Dept. BB90 BL
871 Willis Ave., Albertson, N.Y. 11507

Gentlemen:

I would like to be "tops on top." Please rush my Better Bustline Program at ONLY \$4.98. Add \$1.50 if you desire express service. Enclosed is \$ _____

Print Name _____

Address _____

City _____ State _____ Zip _____

ENRICHED LOTION FORMULA

FADE-OUT

Amazing new enriched lotion formula helps make ugly

STRETCH MARKS

DISAPPEAR INSTANTLY!

- HIPS
- BUTTOCKS
- STOMACH
- BREASTS

Now there's truly an amazing discovery that instantly works to cosmetically relieve you of ugly stretchmarks and skin discolorations from stomach, hips, buttocks and breasts. Amazing Fade-Out does the job so beautifully yet it will not alter the skin structure.

Simply, smooth on rich emollient Fade-Out lotion—instantly it goes into action to smooth away embarrassing stretchmarks and skin discolorations without the permanent effects of expensive surgery.

You'll be able to wear your most revealing clothes knowing that your embarrassing skin discolorations and unsightly stretchmarks have disappeared.

Fade-Out lotion is unconditionally guaranteed to work for you, too, or your total purchase price will be refunded—

One 4 oz. Fade-Out can be yours for just \$4.98—Get our special! 3 for only \$11.98. (Shipped in a plain wrapper.)

AS ADVERTISED
ON TV

Mail this no-risk coupon today!

MONEY BACK GUARANTEE

Try Fade-Out for 30 days. If you are not 100% satisfied with your results return the bottle cap for your complete refund.

RUSH INDUSTRIES INC. Dept. #59081
871 Willis Ave., Albertson, N.Y. 11507

Please rush Fade-Out lotion to me on your unconditional guarantee. If I am not 100% satisfied with my results after 30 days, I will return the bottle cap for my full refund.

- 4 oz. bottle of Fade Out only \$4.98
- Special! 3 for only \$11.98
- I am adding \$1.00 for express service.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

PLEASE PRINT

New Laboratory tested... Scientifically Proven

LONG 'N STRONG

gives you
**STRONGER, THICKER,
LONGER HAIR**

in just 5 to 7 days!



LONG 'N STRONG gives you amazing results in just 5 to 7 days — your hair will become longer, thicker, more radiantly alive. Get rid of thin, skimpy, unfeathered hair, instead use "LONG 'N STRONG" for beautiful long hair.

- Soft, natural, younger looking hair.
- Corrects split ends, as in chickens.
- More manageable hair, easier to style.
- Gives new luster and softness.

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. These magnified laboratory 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. Great for any and all types of hair... thin, wiry, brittle hair... dry, oily, even normal hair... 100% safe for colored or tinted hair... Perfect for permanents too!

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

Mail Today — Money Back Guarantee Coupon

RUSH INDUSTRIES INC. Dept. #59081 871 Willis Ave., Albertson, N.Y. 11507

Please rush LONG 'N STRONG lotion to me on your unconditional guarantee. If I am not 100% satisfied with the results after 30 days, I will return the cap for my complete refund.

- 4 oz. Bottle of LONG 'N STRONG only \$4.98.
- 3 Bottles of LONG 'N STRONG only \$11.98
- I am adding \$1.50 for Express Service

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

I'M SO EXCITED

(As recorded by the Pointer Sisters)

ANITA POINTER
JUNE POINTER
RUTH POINTER
TREVOR LAWRENCE

Tonight's the night we're gonna make it happen
Tonight we'll put all other things aside
Give in this time and show me some affection
We're going for those pleasures in the night.

I want to love you feel you
Wrap myself around you
I want to squeeze you please you
I just can't get enough
And if you move real slow
I'll let it go.
I'm so excited
And I just can't hide it
I'm about to lose control
And I think I like it
I'm so excited
And I just can't hide it
I know, I know, I know, I know
I know I want you.

We shouldn't even think about tomorrow
Sweet memories will last a long, long time
We'll have a good time baby don't you worry
And if we're still playin' around boy
That's just fine.

Let's get excited
We just can't hide it
I'm about to lose control
And I think I like it
I'm so excited
And I just can't hide it
I know, I know, I know, I know
I know I want you.

Ooh boy I want to love you feel you
Wrap myself around you
I want to squeeze you please you
I just can't get enough
And if you move real slow
I'll let it go.

I'm so excited
And I just can't hide it
I'm about to lose control
And I think I like it
I'm so excited
And I just can't hide it
I know, I know, I know, I know
I know I want you.

I'm so excited
Look what you do to me
I just can't hide it
You got me burning up
I'm about to lose control
And I think I like it.

I'm so excited
How did you get to me
And I can't deny no, no, no
I've got to give it up
I know, I know I want you.

I'm so excited
Look what you do to me
Oh boy
You got me burning up
Burning up hey, hey
I think I like it.

I'm so excited
How did you get to me
I got to give it up
Ooh I like it boy.

I'm so excited
Look what you do to me
You got me burning up.

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HOT SPOT

(As recorded by Midnight Star)

BO WATSON
MELVIN GENTRY
VINCENT CALLOWAY
REGINALD CALLOWAY
BELINDA LIPSCOMB

Take me to your hot spot
Baby take me
Take me to your hot spot
Baby take me.

'Cause we're not here to mess around
We just want to boogie down and get hot
Take you where the lights are low
Where the party people go to get hot
You'd better believe it.

Take me to your hot spot
Baby take me
Take me to your hot spot
Baby take me.

Baby just point your finger and lead the way
Let me know if I'm getting hot
Don't be shy 'cause you can't hide
I know you've got a favorite spot
Down in the basement that's where
to go to rock
And get hot

I'm here to tell you that Joe is punching the clock
Nine to five ain't no lie.

Take me to your hot spot
Baby take me
Take me to your hot spot
Baby take me.

Turn it up
Get on up
Burnin' up
Turn it up
Get on up
Burnin' up.

Take me to your hot spot
Baby take me
Take me to your hot spot
Baby take me.

'Cause we're not here to mess around
We just want to boogie down and get hot
Take you where the lights are low
Where the party people go to get hot
You'd better believe it.

Take me to your hot spot
Baby take me
Take me to your hot spot
Baby take me.

I CAN'T WIN FOR LOSING

(As recorded by Teddy Pendergrass)

J. WHITEHEAD
G. McFADDEN
V. CARSTARPHEN

I can't win for losing
Must be the stuff I've been using
Although it may seem a bit confusing
I can't win for losing.

All my life I've tried and tried again
But I just can't win
I don't know what my problem is
I'm always getting pulled down
By my so called friends
I just don't fit in
They won't let me in
Where do I begin.

I can't win for losing
Must be the stuff I've been using
Although it may seem a bit confusing
I can't win for losing.
People always say that chances go around

But why am I still waiting while they're getting down
I can never say that I've been a lucky guy
But I still hang on and I try and I try
Lord knows I try.

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

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

Dear Friend:

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

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

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

CONTROL YOUR FRIENDS OR STRANGERS!

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

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

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

FUN POWER—TOO!

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

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

NO MORE SECRETS WILL BE KEPT FROM YOU!

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

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

ABOUT THE AUTHOR

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

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

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

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

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

INSTANTLY YOUR LIFE IS CHANGED!

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

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

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

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

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

HOW TO GET STARTED IN JUST 3 MINUTES!

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

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

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just minutes away!

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

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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



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

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

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

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

YOURS TO PROVE—AT OUR RISK!

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

Sincerely yours,

— — — MAIL NO RISK COUPON TODAY! — — —

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Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of *The Miracle Of Psycho-Command Power* by Scott Reed for \$10.95 plus \$2 postage and handling. I may examine it a full 30 days or return it for prompt refund of purchase price.

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TEARDROPS

(As recorded by Rick James)

RICK JAMES

Teardrops are fallin' from your eyes
 Teardrops are fallin'
 Teardrops are fallin'
 Teardrops are fallin' from your eyes
 Teardrops are fallin'
 Teardrops are fallin'.

A teardrop fell from my eyes
 yesterday
 Letting me know I was not too big to
 cry
 Although I asked the girl please go
 away
 Should I be a man and just apologize
 I was oh so wrong
 Hiding behind my foolish pride
 Over and over again
 Now the teardrops are falling
 They are falling
 Now my girl is gone away
 Teardrops are falling
 They are falling
 'Cause my girl is gone to stay.

A teardrop fell from my eyes
 yesterday
 Suddenly there was an emptiness
 inside
 To lose a precious love like yours
 that way
 And feeling such pain that bro't
 teardrops to my eyes
 I was oh so wrong
 Hiding behind my foolish pride

1999

(As recorded by Prince)

PRINCE

Don't worry
 I won't hurt U
 I only want U to have some fun.

I was dreamin' when I wrote this
 Forgive me if it goes astray
 But when I woke up this morning
 I could have sworn it was judgement
 day
 The sky was all purple
 There were people runnin' everywhere
 Tryin' to run from the destruction
 and U know
 I didn't even care cuz they say
 2000 zero zero party over oops out
 of time
 So tonight I'm gonna party like it's
 1999.

I was dreamin' when I wrote this
 So sue me if I go too fast
 But life is just a party

Over and over again
 Now the teardrops are falling
 They are falling
 Now my girl is gone away
 Teardrops are falling oh they are
 falling
 'Cause my girl is gone to stay.

When you lose the one you love
 And the teardrops start to fall
 Don't hesitate or even wait
 Say you love her
 Thinking of her
 Give the one you love your all in all
 All and all, all and all
 Give the one you love your all in all
 All and all, all and all
 Give her all the love you've got
 Teardrops are fallin' from your eyes
 Teardrops are fallin'
 Fallin', fallin', fallin', fallin', fallin',
 fallin'
 Fallin', fallin', fallin', fallin', fallin',
 fallin', fallin', fallin'.

(Teardrops are fallin')
 You know it takes a very, very special
 kind of man to admit to his woman
 he's been wrong. I've lost many
 ladies in my life
 (Teardrops are fallin')
 And through losing I've learned one
 thing
 (Teardrops are fallin')
 That you must be honest with the
 one you love
 Teardrops are fallin'.

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And parties weren't meant to last
 War is all around us
 My mind says prepare to fight
 So if I gotta die I'm gonna listen to
 My body tonight cuz they say
 2000 zero zero party over oops out
 of time
 So tonight I'm gonna party like it's
 1999.

If U didn't come to party
 Don't bother knockin' on my door
 I got a lion in my pocket
 And baby he's ready to roar
 Everybody's got a bomb
 We could all die any day
 But before I'll let that happen
 I'll dance my life away cuz they say
 2000 zero zero party over oops out
 of time
 So tonight I'm gonna party like it's
 1999.

Mommy why does everybody have a
 bomb.

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THE WOMAN IN ME

(As recorded by Donna Summer)

MICHAEL CLARK
JOHN BETTIS

Dancing close feeling restless
 It's a slow sultry night
 It'll be a lifetime till sunrise
 If you don't stay with me tonight.

I feel your breath caress my
 shoulder
 As your heart reads my mind
 You don't have to tell me anything
 I can see ev'rything in your eyes.

It's so easy with you
 I don't need an excuse
 To be the woman in me
 It's so hard to believe
 That I'm feeling so free
 To be the woman in me
 Baby there's so much no man has
 ever touched
 Of the woman in me.

I might be tremblin' but I'm not
 scared
 Just my desire breakin' free
 I've never had a chance like this
 before
 To unlock all the doors to the
 woman in me.

It's so easy with you
 I don't need an excuse
 To be the woman in me
 It's so hard to believe
 That I'm feeling so free
 To be the woman in me
 Baby there's so much no man has
 ever touched
 Of the woman in me
 Like the dark side of the full moon
 Never shown what I'm showing to
 you.

It's so easy with you
 I don't need an excuse
 To be the woman in me
 It's so hard to believe
 That I'm feeling so free
 To be the woman in me
 It's so easy with you
 To be the woman in me.

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SHAMPOO IN WAVES & CURLS!

No Permanents!
No Nitely Curlers!
No Teasing!
No Blow Dries!
Chic Salon Look
for Pennies!
Thickens. Adds Body.
To Limp, Thin Hair.
Great For Men, Too!



Amazing breakthrough-new problem formula enriched with Lanolin 75, waves, curls and thickens as it shampoo! One easy step. Takes seconds! Guarantees long-lasting "Professional" waving perm, even on hair impossible to curl before. Between shampoos, just dampen hair; curls and waves spring back. No odor; a little goes far! Completely safe for tinted, dyed and bleached hair. Pays for itself—no salon visits needed!

USERS THRILLED! "Given me the curl I've always wanted without having to roll my hair every night. Hair had straight hair all my life!" L.B., Overland, Mo. "Have long, straight-as-a-pin hair. Since using 'Wave & Curl,' hair looks great, soft, bouncy, very shiny and curly!" J.C., Brentwood, N.Y.

Not sold in stores. Use your head—order now!

— MONEY BACK GUARANTEE —

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"Wave & Curl" only \$3.98 2 only \$6.98
 3 only \$10.98 We pay postage!

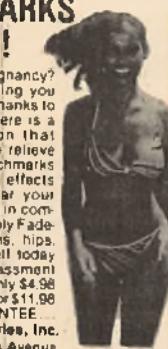
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Dating? Exercise? Pregnancy? Are stretchmarks getting you down? Not anymore! Thanks to amazing Fade-Out... Here is a rich emollient lotion that cosmetically works to relieve you of unsightly stretchmarks without the permanent effects of surgery. Now wear your most revealing clothes in complete confidence... Apply Fade-Out to stomach, thighs, hips, bust, etc. Rid yourself today of stretchmark embarrassment. Order now. Fade-Out only \$4.98 Special 2 for \$8.98... 3 for \$11.98 MONEY BACK GUARANTEE

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Amazing SUPER LONG LASH Longer, Thicker, Silkier Lashes... OVERNIGHT!

Give your eyes that alluring look (naturally) without the embarrassment of messy running mascara, sticky lashes, and costly permanent lash applications. Simply apply Super Long Lash at bedtime. By morning, your lashes will be thicker, longer, curlier giving your eyes new sparkle and brightness for that exotic look. Now, let Super Long Lash turn your dreams into reality. Completely Safe Hypo-Allergenic. 8 month supply only \$4.98 2 for only \$8.98. Money Back Guarantee. Rush Industries Inc. Dept. 5598BJ 871 Willis Ave., Albertson, N.Y. 11507

MEN...WOMEN...

SAUNA SLIM SUIT WORKS IN MINUTES TO MELT INCHES OFF!

Join the Slim Set Today... Lose inches quickly and effortlessly. Sauna Slim Suit works like a sauna bath... Locks in body heat as you shrink inches off! Wear it while you work or just relaxing. Sauna Slim Suit does the work, you don't. To help keep your new slimmer figure receive our unique slim guide absolutely free. Start losing inches instead of time. Order today. One size fits all. Only \$9.98 Special 2 for \$17.98 MONEY BACK GUARANTEE

Send to: Rush Industries, Inc.

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For a... BEAUTIFUL BOSOM

Discover the beneficial body creme with Estrogenic Hormones that's helped thousands of women to a lovelier, more alluring bustline.

You care for and pamper your face—but what about the most physically sensual part of you... your bosom? It, too, should be softly smooth, and silky-to-the-touch. Discover the beauty secret that has been tried and trusted by thousands of women over the years... VIVA Body Creme. A special formula, containing over 20,000 units of natural estriol and estrogenic hormones. VIVA is enriched with luxurious beneficial oils to pamper, lubricate and moisturize. Yet VIVA Creme will never alter your bosom's delicate structure. Don't envy other beautiful women... emulate them with the help of VIVA. Satisfaction guaranteed or money back. 60 day supply is discreetly mailed. Send just \$5.98 pp. & hndg. Save! Double size only \$10.98. We pay postage Dept. B908J

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NOW...WHITER BRIGHTER TEETH INSTANTLY!



Famous Dentist's Formula Now Available to the Public

Movie Star White Teeth with just a stroke of a brush. That's how simple and fast it is to turn dull yellow stained teeth into radiant white teeth with Insta-Wite.

Insta-Wite works like magic. Whitens the most stained yellow teeth as it covers up ugly blemishes (coffee, tea and smoker stains) and gold fillings. Completely safe and harmless to gums, teeth and fillings. Used by thousands... Adored by theatrical people... Just pennies a treatment... Now available to you on a special 20 day free trial.

— MONEY BACK GUARANTEE —

Send to: RUSH Industries, Inc. Dept. TWWB, 871 Willis Ave., Albertson, New York 11507

1 Bottle for only \$4.98
 Special! 3 Bottles for only \$11.98

MEN...WOMEN...

AMAZING ELECTRON INSTRUMENT REMOVES UNWANTED HAIR FOREVER!



- Quickly
- Painlessly
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- Inexpensively

Everyday thousands of people are discovering the joy of the amazing ELECTRON INSTRUMENT. Instantly hair is removed from face, legs, and body. Never again will you suffer the embarrassment of shaving stubble. Now you too can have hair-free "Baby-Smooth" skin.

Amazing home electrolysis instrument saves you money... gives you professional results at a fraction of the cost of a salon treatment. It's so simple to use that you could become an expert in a matter of minutes. NO MORE TWEEZING, NO MORE WAXING, NO MORE HARSH DEPILATORIUMS, NO MORE HAIR FOREVER! Act Now... Tomorrow, you too can have "Baby Smooth" skin. Order today. Electron Instrument is now only \$12.98.

MONEY BACK GUARANTEE...

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GAIN THE WEIGHT You Need - To Gain The CURVES YOU WANT...

In Just 30 Days or Pay Nothing!

FINALLY, add the weight you have always desired in this sure-fire Money Back Guaranteed Method.

EVEN IF EVERYTHING ELSE FAILED

Even if you have been too skinny for years — you can now end that unhappiness... without agonizing exercises, without harmful drugs, and without expensive doctor bills. Now, Easy Gain Weight Plan — helps you gain those extra desired pounds... The pounds needed to fill out your bathing suit and jeans. No matter how many weight gaining methods you may have tried in the past — here's the last method you will ever have to use... And We Guarantee It!

HERE'S HOW EASY IT IS:

You won't believe how simple this proven program is to follow. Here's all you do. Before and inbetween meals, take amazingly effective Easy Gain Weight Tablets along with our scientifically prescribed meals. And that's it. No messy powders or clumsy measurements to make. We call our method the Easy Gain Weight Plan, and that's exactly what it is... an easy effective way to gain desired weight.

YOUR FRIENDS WILL SAY

"Hey! You look great!!" "Have you been to one of those expensive health spas? or "You never looked so terrific in those jeans before!! What's your secret?" But, it's no secret. It's the Easy Gain Weight Plan that makes it all happen. Here's the best method we've found anywhere to help you gain desired pounds to gain a fuller more curvier you. Don't let poor eating habits rob you of a beautiful figure. Instead follow our Easy Gain Weight Plan.

GREAT FOR MEN TOO!!


TOO SKINNY? Gain the weight you need to gain the powerful body you want. There's no reason why you should be ashamed of being skinny anymore. Improve your sex appeal and image at work, and at play with our Easy Gain Weight Plan. Your life will become richer, fuller, and happier almost overnight. You won't believe the quick results! Order your Image Builder Today.

PLEDGE OF SAFETY

The Easy Gain Weight Plan does not involve any drugs or risky medicine. It's effective, easy and safe — even for children.



START GAINING THOSE LUSCIOUS POUNDS - NOW!

No matter what you have tried before... Here is the one that is Unconditionally Guaranteed to work for you too. Start gaining weight today instead of losing precious time. Send for our fully guaranteed Easy Gain Weight Plan right now... Just fill out the handy no-risk coupon here... and discover the easy way to happiness!

Special Introductory Offer to our readers only \$9.98

Mail No-Risk Coupon Today!

RUSH INDUSTRIES, INC. Dept. Dept. 5598BJ
871 Willis Avenue, Albertson, New York 11507

Please rush today my Easy Gain Weight Plan, so that I can gain the weight I have always desired. If I am not thoroughly satisfied with my results, I may simply return the empty bottle within 30 days for my unconditional — No ifs, No buts, — Money Back Refund. CHECK ONE:

One 30 day supply of Easy Gain Weight Plan \$9.98
 SPECIAL! 2 for only \$18.98 3 for only \$26.98

Enclosed you will find \$ _____ or

CHARGE IT! Master Card Visa Card

Account # _____ Expiration _____

Signature X _____

Phone # _____

Print Name _____

Address _____

City _____

State _____

Zip _____

GOT TO BE THERE

(As recorded by Chaka Khan)

ELLIOT WILLENSKY

Got to be there
Be there in the morning ooh.
Got to be there
(Got to) be there in the morning
When he says hello to the world
Got to be there
(Got to) be there
Bring him good times
And show him that I'm his girl.

Oh what a feeling there'll be
The moment I know he loves me
'Cause when I look in his eyes
I realize
I need him sharing the world beside
me

That's why I've got to be there
(Got to) be there in the morning
And welcome him into the world
And show him that I'm his girl
When he says hello world, world.
The moment I know he loves me
'Cause when I look in his eyes
I realize
I need him sharing the world beside
me
That's why I've got to be there
(Got to) be there where love begins
And that's ev'ry where he goes
I've got to be there so he knows
That when he's with me he's home
He's home
Got to be there
Got to be there
Got to be there.

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YOUNG LOVE

(As recorded by Janet Jackson)

RENE MOORE
ANGELA WINBUSH

Young love
Young love
Young love.

I may be young but I'm not foolish
I can tell real love from a game
Not gonna let you use me
Heart break playmate
You know it's not the same
(Young love)
Ring around the roses
(Young love)
Searchin' for a heart so true
(Young love)
A pocket full of posies
(Young love)
It all adds up to me and you

Young love
Young love
Young love
Young love.
I traded all my childish treasures
For a burnin' love so true
It's gonna be my first time around
High risk high gain
(Young love)
Ring around the roses
(Young love)
Searchin' for a heart so true
(Young love)
A pocket full of posies
(Young love)
It all adds up to me and you
Young love
Young love.

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90048. All Rights Reserved.

1990

(As recorded by Dr. America)

NORMAN WHITFIELD

We got trouble in the White House
Poverty in the ghetto
When will it end nobody knows
People are asking now
How can you spend another dollar
on the space race
With families at home starving right
in front of your face
Where is your heart America
Thousands of jobless people
walking the street
With no food or a place to sleep
What will become of them America
I heard some people say they had
the solution

All we got to do is change the
Constitution
What about air pollution America.

America
Don't get me wrong I still love you
In spite of all your troubles and woes
In my eyes you're still the greatest of
them all
America
I ain't ashamed to say that I love you
There ain't another place on earth
I'd rather be
Amen, amen
We won all the battles there were to
win
Please let the war stay at an end
That's the people's prayer
Listen to them America.
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SHE'S JUST A GROUPIE

(As recorded by Bobby Nunn)

BOBBY NUNN

She's very pretty
And she sits behind a desk from nine
to five uh huh
But when the night comes
She lets her hair down and she really
comes alive oh yeah
We go to concerts
And she screams and shouts and
jumps right off her seat
She says that Michael
Is the only one who makes her body
weak
(All my friends keep sayin').

She is just a groupie
But you know I love her so
She is just a groupie
And I just can't let her go
She is just a groupie
She is such a lovely sight
She is just a groupie
She wants to get down tonight.

All I'm tryin' to say
(You know I really wanna say it to
you baby)
Is I love her anyway oh
She is just a groupie
She is just a groupie
She's just a groupie.

She pulls her hair out
She'd do anything if Prince would
take her home
That's what she says
She says that Stevie
Is a man and that she can't leave him
alone oh no

She's at the stage door
And she says that she is their
number one fan
She wants to make out
With each and every fellow in the
band
(You know all my friends just keep
on sayin').

She is just a groupie
She is just a groupie.

You know you wanna
You wanna get up
Get into this funky stuff.
(Repeat chorus)

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mond Music Corp.

Now, Even If You Have Been Thin For Years, You Can GAIN UP TO 5, 10, 15, POUNDS

have a curvier, more glamorous body
without dangerous drugs, without exercise,
without unpleasant tasting medicines.

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

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

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

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

HERE'S ALL YOU DO

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

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

As you follow your GAIN Plan which includes nutritional high calorie menus. You add precious pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the glorious transformation that occurs . . . delighted as thin, unattractive areas start to blossom into new loveliness . . . thrilled to discover that as you gain weight you have more pep and energy for all the wonderful things in life!

THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate girls who can't wear designer jeans . . . if you

MEN! EVERYTHING WE SAY HERE APPLIES TO YOU!

SKINNY MEN
ARE NOT
ATTRACTIVE
EITHER

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



MONEY-BACK GUARANTEE

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VITAL NOTE

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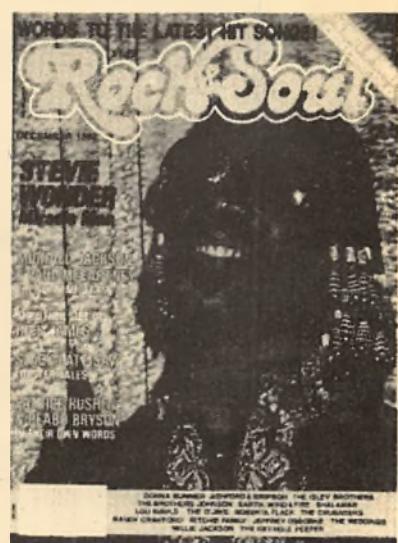
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