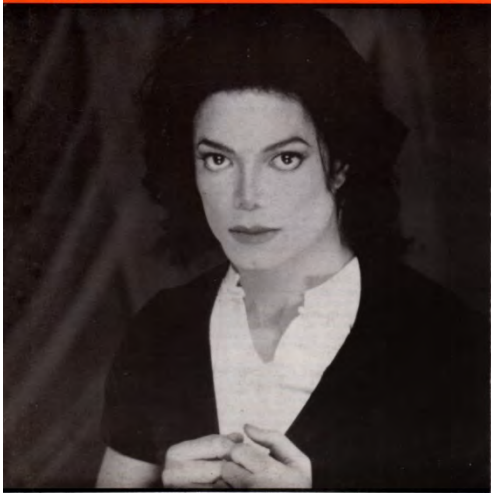


Jackson

ISSUE 4

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MICHAEL'S HISTORIC YEAR

Jackson

ISSUE 4

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EDITORIAL

Well as 1995 comes to a close, chapter 1 of Michael's HISTORY - Past, Present & Future Book 1 concludes with the glowing satisfaction of 8 million sales worldwide and no. 1 status for his singles 'Scream' & 'You Are Not Alone' in different parts of the world. Nothing's ever easy, especially when you have the biggest selling album of all time to compete against and the world of popular music holding its breath to see if you can better past successes by setting new trends. If anyone can live with this type of pressure then Michael Jackson can! With as much media attention surrounding his private life as his musical career, Michael has been able counteract callous media negativity by therapeutically using songs from his album to good effect, resulting in some of his finest statements to date.

When HISTORY was released on 16th June 1995 I noted three possible no.1 singles, 'You Are Not Alone', 'Earth Song' and 'Stranger In Moscow'. You hear such feeling in these songs that you very rarely hear from other artists today. You would have to be one of the most cold hearted people on this earth if you couldn't feel the atmosphere of loneliness in 'Stranger In Moscow', written during a period when Michael was perhaps at one of his lowest ebbs. I've always loved Michael's dance numbers, it is what first focused my attention on him when he burst on to the scene in 1970 with 'I Want You Back' and 'ABC'. But I am very aware of how popular his softer tunes are and one glance at his British chart no.1's confirms this with three out of the four being just so: 'One Day In Your Life', 'I Just Can't Stop Loving You' and 'You Are Not Alone'. One day the critics will have to concede that here is an artist who hasn't relied on any preconstructed formula to gain an hit. No matter what lengths they go to report on the negative aspects of his life in the end it will be the public who decide and this they did back in August by making 'You Are Not Alone' no.1.

Much the same could be said about this magazine, despite the adversity of one fan club (who claim to have the exclusive rights on originality and news stories), we prefer you the FANS' to decide whether we are doing a good job or not. We have no interest in being 'THE BEST' it defeats our objective. "JACKSON" is purely run and created on enthusiasm, hard work and admiration for an artist who gives entertainment and pleasure to so many millions. We believe that we have brought you some original work over the past nine months, which has seen Michael's career being covered from Steelton to HISTORY, written by people/fans who are long time followers.

We have been encouraged by all the fan clubs who have written to us to swap our respective magazines, stories and facts. Linda Wisdom of BOWB, Willy Gijman of the Dutch fan Club 'Tribute' and Mr George Celestin, HISTORY Official magazine and Black & White, have been particularly helpful in helping us expand. This is what the fan clubs should be aiming for, solidarity and harmony, with space to still be able to create your own niche. In the coming months we will be moving forward and defeating any animosity, which we may encounter along the way, with a wink and a Smile.

We hope in the coming weeks that you can help "JACKSON" by telling your friends about us and maybe they'll like what they see. In the meantime have a Merry Christmas and A Happy New Year.

CHRIS CADMAN (EDITOR)

BLACK & WHITE



HIStory

Continued...

23rd September 1995. Music Week reports Silver status for Michael's "You Are Not Alone" single.

30th September 1995. Music Week reports that "You Are Not Alone" is about to break the one million sales mark in America and the 500,000 barrier in the UK, where it is his biggest selling single of the 90s, surpassing "Heal The World".

8th October 1995. "You Are Not Alone's" 7th week in the UK Top 40 equals Michael's previous best of 1993 with "Heal The World". News also surfaces that Michael's third single from HIStory - Past, Present & Future Book 1 will be "Earth Song", scheduled for 20th November 1995 release.

"This Time Around", expected to become a single in 1996, is set to be remixed by Uno Clio, who have worked with Brownstone, Luther Vandross and M. People recently. Martine McCutcheon, who plays barmaid Tiffany in Eastenders, was reported by the Daily Mirror to be helping her DJ boyfriend Gareth Hall remix the track. According to Mirror sources, Michael heard McCutcheon's voice on Uno Clio's debut single "Are You Man Enough" and was impressed.

The American Billboard Hot 100 Singles Chart week ending 28th October 1995 saw Michael's "You Are Not Alone" still occupying space in the Top 5 for a 9th week. In the R&B chart "You Are Not Alone" just

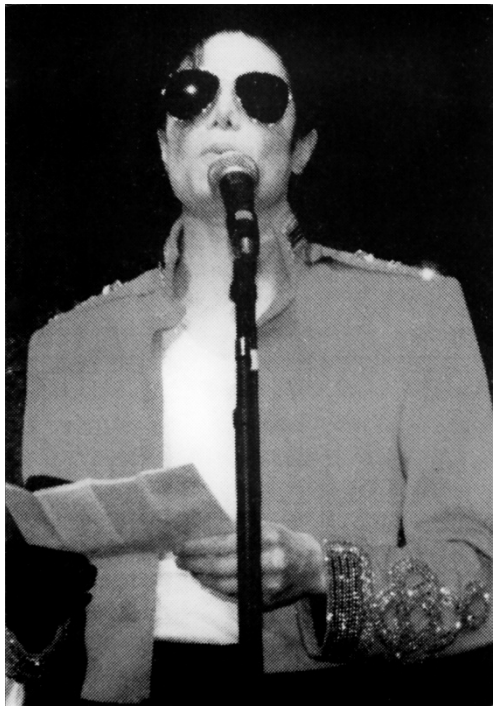
slipped out the Top 10 having been there for 8 weeks.

In the UK, Sunday 29th October, "You Are Not Alone" slipped out of the Top 10 after occupying a place for 9 weeks. This was another recording first for Michael in the UK, with his previous best being 8 weeks with the Jackson 5's "I'll Be There". "Heal The World", although it spent 7 weeks in the Top 5, didn't occupy any chart position between 6-10.

Meanwhile on the Billboard Top 10 week ending 4th November 1995 "You Are Not Alone" slipped out of the Top 5 after a 9 week run, in which time it had accumulated one million sales. Over 120,000 copies of "You Are Not Alone" were sold in its first week when it broke the Billboard Hot 100 charts 55 year record by entering straight in at no. 1, something not even Elvis Presley or The Beatles could manage at the height of their popularity.

The video for "Earth Song" was directed by Tarseem, the man behind the award winning "Losing My Religion" by R.E.M. The video shoot took place at Warwick Field in Orange County New York and Tarseem apparently turned the location into a Brazilian type rain forest.

On 2nd November Michael pre-recorded a performance for the Soul Train 25th Anniversary Hall Of Fame Special at the Shrine Auditorium in Los Angeles, where he was inducted into the newly created Hall Of





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Fame. Michael performed two numbers, "Dangerous" and "You Are Not Alone", the show is set to be aired on CBS American television on 22nd November 1995. Stay tuned to MTV for details of airing times in Europe.

3rd November 1995 Michael arrives at Köln/Bonn airport on his private jet that he boarded in England. From here he was reported to have gone straight to the Duisburger Rhein Ruhr Halle for rehearsals for his appearance on the German t.v show Wetten Dass?

On 4th November 1995 Michael appeared on the German television game show Wetten Dass? For the first time on television, anywhere, Michael performed "Earth Song". He also performed "Dangerous" synchronised to perfection as he had done at the MTV awards in September. Michael stayed at the Hyatt Hotel while in Germany occupying the whole of the 6th floor.

11th November 1995 after occupying the American Billboard's Hot 100 Top Ten for ten weeks, "You Are Not Alone" slips from no.8 to no.13.

Variety magazine reports in their November 13-19th edition, "Jacko In Tussle Over Jumbotron", Michael and HBO wanted to erect two giant Sony Jumbotron screens outside the Beacon Theatre on 74th and Broadway and fill the intersection with thousands of fans. The idea was refused by Mayor Rudy Giuliani's office, because according to Gotham film commissioner Pat Scott it would cause an absolute nightmare with traffic. Rumours quickly spread that the concert may be moved to another theatre, but a compromise was soon met with the concert being broadcast on the permanent Sony Jumbotron in Times Square. A spokesman for Michael said that the discussions were strictly between HBO and the city.

16th November 1995 Top Of The Pops airs exclusively the new video for Michael's new single "Earth Song".

17th November 1995 "Earth Song" is released in Australia.

In the 18th November 1995 edition of Music Week Michael's new release "Earth Song" was made "Single Of The Week". It read, "This will be huge. Already a favourite from *HIStory*, it builds from a tweeting birds strummed harp intro into a no-excess-barred epic, but is beautiful all the same".

21st November 1995 "This Time Around" and "Earth Song" are released to radio in America.

23rd November 1995. Michael wins "Best Male" at the MTV European Music Awards.

27th November 1995 the third single from *HIStory - Past, Present & Future: Book I* is released as the follow up to the fast approaching Platinum status "You Are Not Alone".

Cassette EPC 662695-2

Earth Song (Radio Edit)

Earth Song (Hani's Extended Radio Experience)

CD1 EPC 662695-4

Earth Song (Radio Edit)

Earth Song (Hani's Radio Experience)

DMC Megamix

Jackson

Michael Jackson's "ONE NIGHT ONLY" will be aired exclusively in simulcast by Sky TV and Radio 1 on 13th December 1995 at 8pm. Following the success of his 8 million HIStory double CD Michael will perform in front of 2,000 people from the historic Beacon Theatre in Manhattan New York. This intimate concert will feature both new and old hits as well as some surprises created by Michael himself for the show. Jeff Margolis will direct the show, which has been sold all over the world with some 100 million people in Europe expected to tune in. ITV are scheduled to show highlights from the concert on 23rd December 1995. Michael will give two concerts on 7th/8th December with HBO broadcasting the show in America on 10th December. The show will also be broadcast in South Africa on 11th December on the M-Net and Germany's SAT 1 on 17th December.

3rd December 1995 Music Week reported that "HIStory" was certified double Platinum in the UK for sales of 600,000. "You Are Not Alone" was also certified Platinum in the UK, again for sales of 600,000.

3rd December 1995 "Earth Song" goes straight into the UK charts at no.1 replacing Jerome & Flynn's "I Believe". Michael is immediately made favourite to be this year's Christmas no. 1 with odds of 4/5. "Earth Song" is Michael's first ever back to back no.1 single in the UK. Furthermore Michael's HIStory album becomes his first to spawn two no.1 singles in the UK. To achieve the status of being the 1995 Christmas no.1 single "Earth Song" will have to surpass Michael's previous best run at no.1 of two weeks by holding for 3 weeks.

4th December 1995 the second CD for Michael's "Earth Song" is released.

CD EPC 662695-5

Earth Song Radio Edit

Earth Song Hi-Fi's Radio Experience

Wanna Be Startin' Somethin' Brothers In Rhythm Mix

Wanna Be Startin' Somethin' Tommy D's Main Mix



On the 6th December 1995 Michael will be performing on the BET 15th Anniversary show.

Look out for further remixes from Michael in 1996 which will include a David Morales version of "They Don't Care About Us" and more Greatest hits mixes.

23rd December 1995 ITV will show highlights of the "One Night With Michael Jackson" Special from 5.45pm - 6.30pm.

HIStory Continues Next Issue ...

Wetten Dass ?

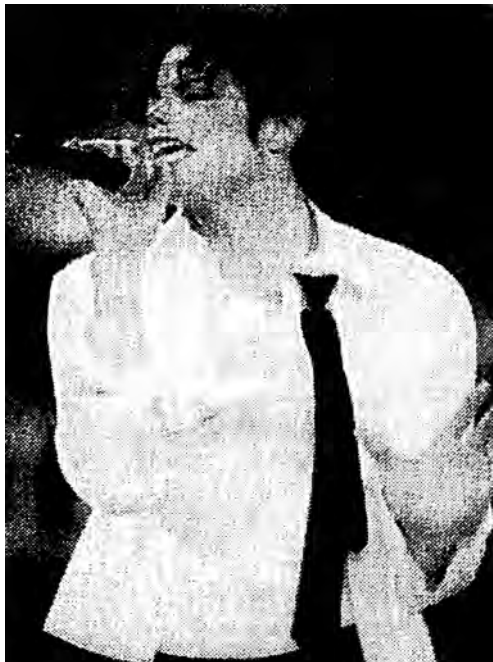
Michael's German T.V. Performance

The last 15 or so years has seen Michael Jackson produce some of the most charismatic, energetic and innovative performances on video and television in musical entertainment. His Thriller short feature took videos into a new era, while his television performance of Billie Jean at the Motown 25th Anniversary Special in 1983 proved to be a profitable exercise in prompting astronomical sales of his Thriller album. These two pieces of footage alone instantly provoke memories of the Thriller era and it's a marketable vehicle that Michael has continued to stretch over the past decade and a half.

In 1981 Michael appeared on a Diana Ross Special for B.B.C. television and provided a highlight that still stands out in my memory. Michael performed a live vocal of 'Rock With You' and it was here that I felt that big things were ahead. British fans were only accustomed to seeing Michael in short doses during this period, but here I saw the first signs of Michael's true identity away from the Jacksons, and his performance, in my opinion, is among his best to date.

Since then, of course, we have been treated to further exhilarating performances, the "Billie Jean" performance as I noted earlier, the 1988 Grammy Awards, the 10th MTV Anniversary, the American Presidential Inauguration the American Music Awards 1993 and Michael performing heroically in a wheel chair at the Soul Train Awards.

On 4th November 1995 Michael appeared on the German t.v show Wetten Dass ? the equivalent game show of Britain's 'You Bet'. Tickets for the show sold out within hours when it was learned that Michael would be appearing, and to accomodate his many fans giant video screens had to be erected outside to quell any fear of unsolicited access into the studio. Michael performed his immaculately rehearsed Dangerous routine, which was executed with the same finesse and precision as the MTV Music Awards in September. The highlight, however, which isn't taking anything from his Dangerous performance, was the first public performance of 'Earth Song', a track I had instantly designated as being a potential worldwide no.1 the first time I heard it played on Radio 1 15th June 1995. Michael generated the feeling that the song's message cries for and at one stage we see him on his famous high rise platform swinging to and fro, threatening to leap into the audience. A funny moment was seeing the shows organisers begging the fans to sit down - how do you do that when Michael's in full flow? Andrew Lloyd Webber, who was also a guest on the show said that Michael was "a wild Theatre Animal, just look at the choreography". The performance was a coup for the Wetten Dass ? team and fans lucky enough to have purchased tickets will consider it as good as his live concerts because of the closeness they were able to experience. Whatever, I feel there is more to come, perhaps Top Of The Pop's next - if so, MICHAEL CAN WE HAVE TICKETS IN ADVANCE PLEASE ???



THE MTV MUSIC AWARDS

WILLY GIJSMAN'S ADVENTURE AT THE MTV AWARDS

New York 7th September 1995. The place to be: Radio City Music Hall. The pit is crowded but not as crowded as Michael's concerts. Three minutes from broadcast, someone announced. People start running to their seats. The empty seats are filled with seat fillers (no kidding). The lights go down, smoke on stage, and there he is: MICHAEL JACKSON! Woaah! Everybody, including me, goes crazy. There is mass hysteria all over the place, and I feel so grateful and lucky for being here, especially when I think how hard we tried to get tickets for this show. We called, faxed and E-Mailed several times to MTV and the Radio City Music Hall, but no luck. Nobody would help us, but we still decided to go to New York anyway, after all the most important thing to me was to see Michael again (because it had been over a year since I last saw him in Budapest), and to give him some presents to let him know we were there.

The first day we ran into a photographer who told us where Michael was staying. We checked this out and it was proved to be right, however Michael was out at the time. We guessed that he was either rehearsing for the MTV show or was at the Sony studio. As we were pretty tired we decided to go back to our Youth Hostel and to go back the next day. This we did. Freya and myself (like old times again) our other friends went to the airport to pick up some more friends. Besides this, they already had tickets for the show, while me and Freya de-

cidied to give Michael our presents then try to get tickets for ourselves.

We were just inside the hotel when we heard, " Hi how are you? Is that for Michael?", said one of Michael's bodyguards who recognised us immediately. He didn't seem too surprised to see us, as if he expected us. We gave him Michael's presents and he took them upstairs. Suddenly we realised that we had forgotten to give him the "Key", one of Michael's presents. Oh what now? We felt quite stupid, but saw the funny side of it, especially as earlier we were discussing keeping the "Key". We waited for about half-an-hour before we decided to call upstairs to tell them about the "Key". We got the head of security on the phone, who was very nice and knew all about the presents. He promised to come down for the "Key". When he came down he smiled and shook our hands and said he had a message for us. Me and Freya looked at each other wondering what it could be. Then he said, "Michael wants you guys to be at the front of the show tomorrow. He wants you in front so don't buy tickets, your gonna get tickets". I was speechless and couldn't believe what he had said. Michael wanted us to be at the front of the show? Wow! Who could ever imagine that?

Freya and I were just dancing the streets on our way to the MTV building where we had to pick up the tickets. The first time we saw Michael we were standing in the row to enter Radio City Music Hall. First I noticed Michael's security, and then before I could

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react I saw Michael in a flash. Running to a limo that was waiting there for him, we all ran out of the queue to shout after Michael, calling out his name and waving to him. The other people in the queue didn't even realise what was happening. A few minutes later the doors of Radio City Music Hall opened and we were led straight to the pit which was at the front of the stage. I looked around and found myself a spot where I could overlook the stage. We were quite early and to kill time I looked around to try and spot some familiar faces. First I saw Bill Bray, I said hi and he shook my hand. Then we said hi to Benny Collins (Michael's stage manager) and then saw Jaime one of Michael's dancers. When I called out his name he looked a little surprised. We shook hands and during the show whenever I happened to glance at him he either waved or gave the peace sign. In the meantime Lisa Marie arrived, when we made eye contact she smiled and waved so enthusiastically that I wondered whether she had recognised me from Budapest. When the show started I saw Janet and Rene standing, enjoying themselves tremendously.

When Michael appeared I first noticed his hair, short and curly, it looked great. He started off with a mix including: 'Don't Stop 'Til You Get Enough', 'The Way You Make Me Feel', 'Scream', 'Beat It' and 'Black Or White', where Slash accompanied him, before finishing with 'Billie Jean'.

During the show Benny Collins walked up to Slash to say something, Michael looked quite annoyed and told Collins to get off. On t.v it looked as if Michael had told Slash to get off, but I can confirm it was to Benny Collins.

I loved the new 'Skywalk' Michael did during his performance, but I was more impressed with the Dangerous performance, which is one of my favourites, it was brilliant how he mixed 'Smooth Criminal' into the routine. Before Michael performed Dangerous he said, "Thank you. Ha Slash you are amazing, you're awesome. Thank you. Listen...thank you. I love you. Some of us like to play it safe and take each day as it comes. Some of us like to take that crazy walk on the wild side. So for those of us that like living 'Dangerously', this one is for you". He said even more before ending with "You Are Not Alone". "Thank you, thank you. And for all of those of you who made this record no.1 I dedicate this to you."

During the break Michael passed me to go to his seat. As he went by he shook hands with my friend David. I was really happy for him. I could only stare at Michael.

During the breaks everybody walked up to Michael, there was no peace and quiet for him, he was the centre of attention. When Michael collected his award for 'Best Dance Video' he went past us, he was joined on stage by sister Janet, she said. "I love you. I uh... I just want to thank you...everyone who



Jackson

voted. MTV, thank you all the fans. We love you so much. Thanks to Mark Romanek the director. My wonderful brother Mike, you kicked ass. I'm sorry you really did kick ass. Thank you all the fans, thank God, thank you very much".

Michael said. "Thank you very much. My favourite thing about doing the 'Scream' video was that it was really an excuse to work with my sister Janet. Because I truly adore her. She's one of the sweetest people in the world. Thank you Mark Romanek, all the choreographers, I love you all. And the public, MTV, Sony, everybody, bye". Michael and Janet left at the back of the stage and didn't return to collect any of the two other awards 'Scream' achieved, Best Art Direction and Best Choreography In A Video.

The rest of the show was rather boring. At one point Janet's boyfriend Rene looked at me with a confused expression relating to some of the groups that pipped 'Scream' in other categories. The show ended rather late and because of this we returned straight back to our Youth Hostel and into bed. The next day we went to Michael's hotel with yet another gift, about 4K of Dutch Candy. The original plan was to give Michael some candy after every award he won, but with him only collecting one personally we decided to give it to him altogether. We stayed inside the hotel all day, unfortunately we didn't know that Michael had left. Four lucky Dutch fans saw Michael coming back, when they asked Michael if he liked the gifts he had received he said, "Thank you for the gifts" and gave his friendly peace sign.

The next day was time to return home but before this we returned again to Michael's hotel. On this occasion I talked with Oprah Winfrey and gave her my card from the fan club. She was very nice and interesting to talk to. I then said goodbye to Michael's

bodyguards and left for the airport. Marieke who didn't leave until the following day, telephoned me a few days later to tell me she had seen Michael again. When she showed Michael that she had a letter for him he opened his window and accepted it from her and then shook her hand.

I had a great time in New York, it is a great city and I can't wait to go back there, now knowing you can always expect the unexpected to happen. Being at Michael's performance was too good to be true. Thank you Michael for allowing me to live my dreams. You will always have a special place in my heart.

Willy Gijzman

WIN A BUMPER MICHAEL JACKSON PRIZE

Win a super Michael Jackson bumper prize from Santa's lucky bag that consists of:-

An official 1996 calendar

A Disney Adventures comic from June 1993.

Vibe magazine Summer Double issue - Michael on cover

A Blackstreet album sampler which includes "JOY" co-written by Michael.

Earth Song CDs No's 1 & 2

THE QUESTION: In what month and year was the "OFF THE WALL" album released in the UK?

Answers on a postcard or sealed envelope to the address at the front of the magazine. Mark your entries "BUMPER PRIZE".

Jackson CADMAN'S

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Hi everyone and welcome to the final instalment of Cadman's Corner for 1995. First of all thank you to the many people who continually write with their kind compliments and thank you messages, regarding covering memorabilia that they have never seen or heard about. Many of you lately have written complaining of the high inflated prices for Michael Jackson merchandise, which is something I briefly touched on at the end of my last "CADMAN'S CORNER" column. Reading into some of your letters, a few of you are so disillusioned that you feel like giving up on following your hero. Now wait a minute, before this page turns in to an agony aunt column let me just say this: Collecting memorabilia is not the be all or end all of being a Michael Jackson fan or any other artist for that matter. The music and the visual aspect is what normally creates an interest in a artist or group and this is where the enjoyment should rest. Enjoying the memorabilia side is just a bonus attraction of following an artist, but don't sacrifice your musical enjoyment because of an absurd price tag on a piece of memorabilia. If you can afford it great, if not don't let it worry you, enjoy what makes the memorabilia sell the artist and the songs.

This issue we take a look at pieces of memorabilia from the Victory tour and a garment from the Bad LP release.

1984 was a vintage year for followers of Michael Jackson, but in Europe there was a cloud of disappointment at the end of the year when it was announced that the Victory tour would not be coming over to bring us the excitement that American and Canadian audiences had been enjoying, in fact it was said that Michael wasn't expected to tour again until 1986. We waited longer in Britain, when it was July 1988 when we were finally graced with his presence.

The disappointment of missing the Victory tour meant that collectors also missed out on some nice memorabilia. During this period, when Michaelmania was at its peak, and which will probably never hit these heights ever again, it was rumoured that over one million pounds was lost in memorabilia revenue alone with the Victory tour's non arrival.

Our first picture displays some of the items that were available during this period and many of it today is perhaps priced at the higher scale of the collectable market on Michael Jackson & The Jacksons.

Jackson

The first picture shows:-

A Michael Jackson Jacket/ A Silver Glove/ 2 Jacksons Tee-Shirts/ A Ticket/ A Parking Ticket/ Press Card & Information Kit (With Pictures) from the first night at Arrowhead Stadium in Kansas/ Sunglasses/ Headband/ Badges/ Glove Stickers/ Coloured Poster/ Special Limited Edition Picture Disc for State Of Shock/ Victory LP

All the above comprised a special Jacksons Victory Tour package that was used for competitions in newspapers and magazines and at the time was valued at around £250. Today? Well the jacket would probably be touching the £200 mark and the tee shirts and ticket would probably command a high figure.



The second item we take a look at in this issue is a promotional garment that was distributed to selected magazines and newspapers to promote the release of the Bad LP in September 1987, "The Bad Sweatshirt". This was designed from the style of clothing Michael wore for the Bad video and featured the "BAD" LP logo across the front, Michael Jackson's name and two zips on the left hand sleeve. At the time "The Bad Sweatshirt" was a very sought after item and on a record fair stall I once worked on I witnessed another trader accept £100 from a foreign collector for the only one he had. This was the only time that

I saw this promotional item up close and it is a very rare and nice piece of memorabilia and would grace any serious fans collection. Also given away with this sweatshirt was a pin badge with the logo "Bad Is Good" which is also rare and hard to find today.

Well that just about wraps it up for this issue I will look forward to bringing you another selection of memorabilia next time keeping Cadman's Corner at the forefront of highlighting Michael Jackson memorabilia from around the world. Until next time keep em' peeled and enjoy the experience of seeing and learning.(Don't forget you don't have to own it to enjoy it!)

COMPETITION

Here's your chance to win a USA - only Limited Edition "BIG BOY" CD single, with an authentic numbered certificate, which is destined to become a rarity in years to come.

Question: Name the label this song was originally recorded on?

Answers on a post card or sealed envelope to usual "JACKSON" address. Please mark your entries "BIG BOY COMPETITION". Closing date 15th February 1996.



Jackson

JANET

QUEEN OF A DECADE

Janet Jackson's first greatest hits album, "Design Of A Decade 1986/1996", was released on A&M Records on 2nd October 1995 and was certified Gold in its first week, where it entered the UK Album chart at no.2. The first single from the album, "Runaway", one of two new songs on the album, also made its debut in fine style entering straight in at no. 6 in both America and the UK. For a short space of time Janet became the highest ever female artist to debut with a single on the Billboard Hot 100 singles chart, until Maria Carey equalled Michael's feat of debuting at no.1. The accompanying video is a spectacular special effects affair which sees Janet leaping from Manhattan Skyscrapers to the leaning Tower of Pisa to the Sydney Opera House and over the Great Wall of China, in addition to Janet scaling the Eiffel Tower and dancing on top of the Brooklyn Bridge. All these inspiring sites are captured by video director Marcus Nispel, who worked closely with Janet on the concept.

Runaway was inspired by Janet's sell out world tour. "I see the song as a love letter to my fans. The lyrics are based on my experiences travelling around the world this past year - and falling in love with countries and cultures I never before knew firsthand".

The B- side, the remixed "When I Think Of You" has also enjoyed a lot of attention spending several weeks at the top of the dance charts in Britain thanks to some sterling remixes from David Morales & Deep Dish.

The retrospective compilation of hits features all of Janet's American Billboard Hot 100 and R & B no.1 singles: When I Think Of You, Miss You Much (also R&B), Rhythm Nation, Escapade (also R&B), Black Cat, Love Will Never Do, That's The Way Love Goes (also R&B), Again and Any time Any Place (R&B Only). This impressive list of no. 1 singles are pulled from yet another equally impressive statistic of three consecutive no.1 albums on the American Billboard chart, Control, Rhythm Nation 1814 and "janet.", sales which have seen a major increase on each new release.

With this in mind it's no wonder that every big recording company in the world is fighting for Janet's signature. But at the moment Janet says that she's just having a good time, and is just taking her time to listen to what everyone has to offer. Steven Spielberg's new record company Dreamworks are current favourites to win the race to sign her. They have just recently helped George Michael buy out his Sony contract and obviously see Janet as another prize asset to encourage other new and established acts to join their label.

Jackson

Perhaps, however, one of the most satisfying aspects of Janet's career over the past decade has been the way she has successfully come from behind the shadow of brother Michael. Many other artists, never mind his "Kid Sister", have found it difficult to dislodge him from his King Of Pop throne over the past decade, but Janet has used her brother's achievements as a platter to aim for and who can argue with the results she has obtained over the past decade, perhaps we should refer to her as the "Queen Of Pop".

But what was it that changed Janet's career so dramatically? Well, one glance at the albums liner notes, by respected biographer David Ritz (renowned for detailed biographies on Ray Charles, Marvin Gaye, Smoky Robinson and more recently the liner notes for the J5 box set *Soulsation*), soon gives us the answers we are looking for. It's about a young lady taking Control - Control of her life and Control of her Career.

On a suggestion from A&M executive John McClain, Janet arranged to meet producers Jimmy Jam and Terry Lewis, a duo whose work she was already familiar with being a fan of "The Time". The initial meeting caused a few doubts for Janet, she listened to a few tracks they had done for another artist and felt she wasn't hearing what she had in mind. Janet said, "They played beautiful soft tracks done for Patti Austin, but I was scared that's what they had in mind for me. When I was in Junior High School, I was crazy about Prince's grooves. Raw funk touched the most sensitive part of my soul. Funk was the place where dancing and singing came together. Funk was what I wanted". Perhaps this was one of the first decisive moments when Janet really did take control, she continued to biographer Ritz, "I wanted to participate. I wanted to explore lyrics and melodies that were running through my head". Jam & Lewis felt happy with this but they had one stipulation of their own. "Fine, we'll give you all the freedom you need. Just get out of L.A. Get away from your past. Come to Minneapolis; kick it with us; record in our studio; let the ideas flow and the good times roll".

This was the beginning of "HERstory". Rhythm Nation 1814 followed and became a bigger success story than Control, with Janet using her music to reflect real life and her real concerns; subjects that inspired some of her own musical influences, Stevie Wonder, Marvin Gaye and Joni Mitchell. "Suddenly I realised that among my friends, we actually had a distinct 'nation' of our own. We weren't interested in drugs and drinking, but social change. When we were alone, we'd talk about the pain of racism or the injustice of unequal education. We were serious. We were intense. We also loved music and to dance - we loved having fun - and wanted to put our passion in movement and song. That's how Rhythm Nation 1814 was born".

In 1814 Francis Scott Key wrote the American national anthem 'Star Spangled Banner'. 'R' is the 18th letter of the alphabet and 'N' the 14th. The key fact of 1814 for Janet, however, was that this was the year when women were finally granted education beyond the eighth grade.

Rhythm Nation 1814 made Billboard history by becoming the first album to produce seven Top 5 singles. The awards were countless, with a record breaking 14 being bestowed on her at the 1990 Billboard Music Awards (9 Billboard Music Awards and 5 Billboard Tanqueray Sterling Music Video Awards).



Jackson

Rhythm Nation 1814 also produced some of the most innovative videos of the 80s and early 90s. Escapade and Alright echoed themes from the 1940s while the title track and Miss You Much displayed Janet in her most inventive mood. Janet also embarked on her first world tour and was greeted at every performance by enthusiastic fans.

In May 1993 'janet.' was released. In America it became the first album by a female artist to debut at no.1 (Soundscan era) with the highest first week sales (at that time) of 350,000 units. The opening single "That's The Way Love Goes" was the second highest debuting single (at that time) and went one better on the R&B chart, becoming the highest ever entry until Michael claimed it with "You Are Not Alone" on the week ending 25th August 1995. "That's the Way Love Goes", however, holds the longest ever run by any Jackson to date with a run of 8 weeks at the top of the Billboard Hot 100 singles chart.

Janet remembers the pressure that was put upon her to kick 'janet.' off with a bomb, while she felt quite differently about opening her campaign. "I wanted to slide through the side door, real quiet". Janet's theory was proved right and today it is certainly my no.1 song by Janet Jackson, by a strong margin, and biographer David Ritz couldn't have put it more finely in the liner notes by saying: "The groove will forever be remembered as the soundtrack to the Summer of 1993".

'janet.' produced a third consecutive double no. 1 on the American Billboard Pop and R&B Albums charts. The third release from 'janet.', "Again", was nominated for a Oscar and probably would have won but for the success story of Tom Hank's Philadelphia. Janet embarked on another world tour to support the album, this time on a far wider scale, and every date became a sell out. The improvement of her stage persona ran on a parallel with her albums and she has now become a face that everyone wants to witness "LIVE".

What else is now left for Janet Jackson? Well a good many things. Her first British no. 1 single still eludes her and is destined to come in the very near future, I would predict possibly with a ballad of the class of "That's The Way Love Goes". The movie world is also an avenue that I am sure we will see Janet conquer and that may just be achieved with the supposedly up and coming Dorothy Dandridge Story. There is also one of Janet's ultimate career goals to be aimed for, to have the biggest selling album of all time, something she has often admitted to being envious of Michael holding. But she may decide to fool us all and begin a family of her own. What path she decides to take over the next decade, you can be sure that Janet will be in "CONTROL"!

WIN A JANET BUMPER PRIZE

We have a bumper Janet prize to give away. Win "DESIGN OF A DECADE 1986/1996" on CD. Tour Programme, Whoops Now 12" and her first album on A&M Records "JANET JACKSON". To be in with a chance of winning name Janet's first American no.1 pop single. Mark your Postcards/Envelopes "JANET BUMPER PRIZE COMPETITION" and send your entries to the P.O. Box 23. (see inside front cover) closing date 15th February 1996.

FANZINES

AROUND THE WORLD

PART 2

BLACK & WHITE

This superb French colour magazine reminds me very much of the 'good old' "Off The Wall" days and the pictorial content is second to none. The publication is distributed in both French and German, but sadly at the moment not in English. It was on the strength of their Black and White publication that Captain Eo productions earned the rights to produce the new 'official' History fan magazine, and one glance through the pages soon convinces you that it's well deserved. Many of the pictures have never been seen anywhere else and we recommend you check it out.

For information please write to:-

George Celestin 19 Rue Michel Le Comte
75003 Paris France.

MUSIC & MICHAEL PLUS JAM

No 21 of this German production is available now and includes stories of up and coming Michael Jackson events, news from MJJ Productions, 3T, part 2 of the GQ article, new and old record/CD releases and news and rumours. This 32 page issue is translated into English and produces a colour photocopied front cover, which this issue sees Michael in action from the Victory Tour.

For more information please write to:-

Doris Grossmann, Buschhauser Str 11, D -
45143 Essen, Germany



HEAL THE WORLD

INTERVIEW PART 3

The Heal The World interview comes to an end in this issue and hopefully Michael has explained many of the ideas and dreams he hopes will be realised by the Foundation. Remember everyone can make a contribution and it doesn't always have to be a financial one, just a little thought and consideration can be of more importance sometimes, so just bear this in mind.

WHAT OTHER DREAMS DO YOU HAVE FOR HTW?

I would very much like to encourage all the people of the world to establish a WORLD DAY - a day when everyone on earth, at the same time, will perform the same action, creating universal harmony. This will then lead to greater love and peace amongst people.

WHAT PROPORTION OF FUNDS RAISED WILL ACTUALLY GO TO THE CAUSES?

HTW is following the principle of having as lean an organisation as possible, therefore the greater proportion of the funds will be available for actual projects. Nevertheless, we will ensure that enough is spent to get a highly motivated and the best possible management team working for the Foundation.

HOW CAN A COMMERCIAL COMPANY GET INVOLVED WITH HTW?

Through donating, licensing or sponsoring.

IS THIS ANOTHER PIECE OF MUSIC INDUSTRY HYPE?

HTW is not a one off fund raising event, but a very serious, long term undertaking and one I believe will continue long after I have departed. Furthermore, HTW will be represented in every country of the world.

HOW MANY MORE RECORDS/VIDEOS WILL THIS SELL?

Since all benefits will be going to HTW, I hope we sell a very substantial amount and break all previous world records.

WHAT OTHER PLANS DO YOU HAVE FOR THE SONG HTW?

Since each country has its own anthem, we do not have a 'UNIVERSAL WORLD ANTHEM'. It would be wonderful if the people of the world got together to adopt this song as the 'UNIVERSAL WORLD ANTHEM'.

HOW MUCH MONEY WILL YOU MAKE FROM THIS?

None - I have and will continue to give to this very worthwhile cause for the rest of my life.

HOW CAN SOMEONE IN SUCH A CYNICAL INDUSTRY COME OUT WITH SOMETHING SO IDEALISTIC?

Yes I am an entertainer but also a deeply compassionate and caring human being. I have given a substantial amount of time and money to those in need throughout my life and HTW is the result. I now hope that

Jackson

every caring person, throughout the world, will help HTW fulfil its mission.

IS THIS JUST A TAX AVOIDANCE SCHEME?

No - I am donating funds.

WHY ALL THIS INTEREST IN CHILDREN?

I believe that in order to heal the world and create planet harmony, there needs to be a voice for childrens' unprejudiced advice. HTW will enable this to happen.

HOW DO YOU FEEL ABOUT ANIMALS, ESPECIALLY THOSE IN DANGER?

My feeling about animals is very much like my feelings toward children. We, as human adults, are responsible to see that both children and animals are not abused or left in need or at risk. I hope I'm fulfilling my own obligation to both groups. I'm trying very hard.

DO YOU PLAN TO HAVE YOUR OWN CHILDREN?

I love children deeply and very much hope to someday.

HOW DO YOU SEE THE FUTURE FOR US, OUR WORLD?

I'm optimistic. I think we can do a lot to shape the future and that we will accomplish our goals and make it a better world, a world free of war, hopefully free of most major diseases and, if we can, free of cruelty between human beings. I hope I can live to see many of these goals accomplished. If I can't, I certainly want to make my contribution towards accomplishing as much as possible, while I can.

HOW IS HTW DIFFERENT TO GREENPEACE, OXFAM, UNICEF ETC?

HTW is a voice for the voiceless - the children of our world. The board seriously considers the advice that it receives from its advisory committee consisting of children aged 8 to 16 only. Since the Foundation is interested in any projects that heal the world, its aims are broader than those charities mentioned and finally HTW endeavours to have a lean structure but with the best possible management team so as to maximise the use of funds towards the identified projects.

WHAT IS THE HTW PRIZE?

This will be an annual prize that will be given to the individual who has done most towards healing the world.

BACK ISSUES AVAILABLE

ISSUES 1, 2, & 3 ARE PRICED £2 + 50p (p&p) FOR THE UK
PRICES FOR EUROPE ARE £2 + 85p (p&p) REST OF THE WORLD £2 + £1.75





THE BEGINNING OF HISTORY

*KATHLEEN HORNING & TONY TALIAFERRO
TAKE A LOOK AT THE STEELTOWN RECORDINGS*

Up until six years ago, The Jackson Five's Steeltown-era recordings were surrounded by mystery and confusion. If you had been lucky enough to find the original Steeltown singles, "BIG BOY/YOU'VE CHANGED" and "WE DON'T HAVE TO BE OVER 21/JAM SESSION", or the Dynamo reissue of "OVER 21" backed with a different, previously unreleased J5 tune, "SOME GIRLS WANT ME FOR THEIR LOVER", or the even rarer Musicor LP (GETTING TOGETHER WITH THE JACKSON 5) that includes the two Dynamo songs, you could hear a bit of the group's pre-Motown style and sound. The best of the lot, "BIG BOY" (Steeltown 681) is a slow soul groove with plenty of space. The guitars are subtle, the backing vocals are smooth and low, all is left open for Michael's flawless, uncannily "knowing" voice to enter in.

His vocals alone fill it up to the brimming. The B-side, "YOU'VE CHANGED", is a bit more up tempo and sounds similar to the version The Jackson 5 recorded for their first Motown album. By the way if you have a copy of the Temptations 1966 "GETTIN' READY" album, take a listen to the song "FADE AWAY" and you'll find that this tune most likely inspired the song "YOU'VE CHANGED" with its refrain "you've changed and it's showing" song to exactly the same melody line.

The second Steeltown single "WE DON'T HAVE TO BE OVER 21 (TO FALL IN LOVE)" (Steeltown 682), was an attempt at a dance record. Someone at the company must have believed in it enough to invest in a string section but the end result sound is terrible. Its production ranks the worst of all the Steeltown recordings. The backing vocals go in and out of tune and the lyrics are silly.

The original B-side "JAM SESSION", is nearly as bad. It opens with one of the brothers (most likely Jermaine) speaking. "Today we gonna have Michael on the bongos, Marlon on the tambourine, Joe Jackson on the guitar and Tito on the guitar". The four launch into an instrumental number and after they've repeated the same few measures over and over, you're anxious for it to come to an end and it feels like it never will.

When "WE DON'T HAVE TO BE OVER 21" was reissued by Dynamo in 1971 with a slight change in title ("YOU DON'T HAVE TO BE OVER 21 - Dynamo 146), the recording was exactly the same but the B-side had been replaced with another song, "SOME GIRLS

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"WANT ME FOR THEIR LOVER". This was another crack at a dance tune and is of interest mainly because of Michael's performance on lead vocals. The exact same versions of both of these songs were also issued at this time on a various artists LP called **"GETTING TOGETHER WITH THE JACKSON 5"** (Musicor MDS 1047).

For the next two decades, those associated with Steeltown Records remained quiet and inactive as far as the Jackson 5 were concerned. There was no further information forthcoming on the recordings themselves, no previously unknown treasures from the vaults suddenly discovered, no answers to questions fans and collectors had been asking for years. Since the early 1970s for example, a Steeltown single from a group called The Ripples & Waves + Michael was rumoured to be a Jackson 5 recording. As a result, **"LET ME CARRY YOUR SCHOOLBOOKS/I NEVER HAD A GIRL"** (Steeltown 688) became one of the most sought after Jackson 5 collectables, even though it had never been verified to be one of their recordings. The A-side was written in very much the same spirit as other Jackson 5 recordings on Steeltown.

Finally, in 1989 a new album was issued by a small Californian label S.D.E.F., distributed by Michigan Records out of Atlanta. **"THE JACKSON 5 AND JOHNNY: THE BEGINNING YEARS 1967-68"** was available on vinyl, compact disc and cassette. Initially copies of the LP included a letter from Gordon Keith in which he blasted the Jackson family for forgetting him and practically asked them outright for donations so that he could revitalise his label. In addition, Mr Keith identified the "Michael" singing on the Ripples & Waves single as Michael Rodgers, not Michael Jackson.



It's great to have the official word, even though some Jacksonphiles who had listened to the Ripples & Waves recordings closely had already suspected that it was a different Michael. Michael Rodgers vocal range sounds a bit lower than Michael Jackson's, and when Rodgers reaches for higher notes, his voice whines them out, whereas the higher the young Michael Jackson's voice goes, the clearer the notes ring out. Jermaine's impostor on the B-side, **"I NEVER HAD A GIRL"**, sounds more mature than Jermaine would have been at that time, and the guy singing falsetto to imitate Jackie should simply be shot. Still many fans refuse to believe Gordon Keith's claim and continue to see Steeltown 688 as an early effort by Michael Jackson, inspiring record dealers to charge high prices for the single.

The album itself listed nine previously unreleased tunes from 1967-68 in addition to **"BIG BOY"**, **"YOU'VE CHANGED"**, **"WE DON'T HAVE TO BE OVER 21"** and **"MICHAEL THE LOVER"** (called **"SOME GIRLS WANT ME FOR THEIR LOVER"** in an earlier incarnation). The original B-side of **"WE DON'T HAVE TO BE OVER 21"**, **"JAM SESSION"**, has never appeared on any compilation to date. Most of the unreleased songs were cover versions of soul standards The Jackson 5 performed at their club dates, such as **"UNDER THE BROADWALK"**, **"STORMY MONDAY"**, **"THE TRACKS OF MY TEARS"** and **"MY GIRL"**

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and it promised to be a great LP, that is, until you actually sat it on your turntable and began to let it play!

For starters, "BIG BOY" and all the other songs from the Steeltown singles sounded very different. Someone added drum machines, synthesised trumpet licks and more keyboards. A piano glissando added to the chorus of "BIG BOY" was lifted directly out of the opening to "I WANT YOU BACK". All the original charm of the song is completely lost, as Michael's vocals are drowned out in the clutter of sound. It is intimated that these overdubs and sound effects were done back in the 1960s but they sure sound like 1980s synthesisers. On the other songs, The Jackson 5's vocals are so poorly miked in some areas that it's hard to believe that these were recorded in any studio, no matter how small. It sounds as though there was only one microphone for all the singers and the instrumentalists. All in all, the record was a great disappointment and even die hard J5 fans probably won't listen to it more than once.



Fast forward to 1993: A Japanese compact disc called "BIG BOY". It contains all the same songs as the S.D.E.G album and two more, "A CHANGE IS GONNA COME" and "BABY YOU DON'T HAVE TO GO". Again our hopes were raised only to be dashed again once the disc starts playing. Even more crap was added this time around, including vocals! In fact, if you listen closely to the tracks such as "SATURDAY NIGHT AT THE MOVIES" and "LONELY HEART" you can hear another voice singing lead in the mix to strengthen Michael and Jermaine's vocals. This cannot be heard on "THE BEGINNING YEARS LP". All the tracks on "BIG BOY" were remixed so that they are now twice as long as the originals. Also the

heart stopping drumbeat solo that kicks off the original version of "BIG BOY" has been left off the remix and the song itself is 'faded up' into existence. It seems that all the attempts to enhance and improve the original songs have had the opposite effect. You're about to turn off your CD player in disgust and pitch the disc into the back of the closet when suddenly you hit - the bonus tracks. And there it is pure gold!

Clean retouched versions of the unreleased tracks! Finally! The true pre-Motown, sound of The Jackson 5 is there in all its glory. At last you can begin to understand why these boys won every local talent show they entered. You can appreciate the standing ovations they got at the Apollo Theatre. You can see why first Steeltown, then Motown would be anxious to sign them up.

Listening closely to the tape, it becomes clear that it's not from a studio date at all. In fact, it sounds as though it was record in someone's living room - at one point you can even hear water running from a kitchen tap. Here is a serious Joe Jackson trying to make a demo on a reel to reel tape recorder, most likely to send out to record companies. And it feels as though we're guests in the Jackson home, watching it all.

Jackson

In a soft spoken, nearly monotone voice, Jermaine begins: "Boys and girls" (must have been before they were playing to adults), "we are the Jackson 5 and we are happy to entertain on this show. And we hope you like our songs. The first song will be "THE INTRODUCTION". He then switches to the loud voice of a polished showman: "LET IT RO-O-O-OLL". Next we hear a woman's voice correcting Michael, perhaps Katherine Jackson, but possibly one of the older sisters given its sassy tone: "The introduction is not a song!" Tito begins the rhythm on his acoustic guitar but strums so softly that Jackie pipes up, "Louder, Tito!" to which the female voice, losing none of its sarcasm, resorts: "Seem like he scared to play!" This all amuses Jermaine, who begins to giggle and an irritated Papa Joe snarls: "Now see that's what I didn't want on there!". Everyone quiets down and Joe motions Jermaine to "Go on, push it".

And Jermaine begins to sing acapella: "I feel a-a-a-aa--wi-i-i-ight". While his brothers respond with stunning harmony: "Yea-ea-eahl". They back and forth in a traditional call and response mode, all acapella, demonstrating the breathtaking beautiful blend of strong harmonising voices that the Jackson rarely got to showcase in its purest form in recordings or in concert. With impeccable timing, Jermaine spins out his opening and then makes a transition to a fast moving number in which all his brothers harmonise to guitar and tambourine accompaniment. As the boys sing: "Push it up now, push it out baby" (I'm guessing here. If anyone else can hear what they're singing, send it in and we'll publish it in the next issue), Marlon begins to patter to introduce each group member. Presumably, each brother does a little solo dancing (Tito plays a guitar riff instead) as the other brothers sing to encourage him: "Burn it Jackie, burn it up Jackie". Each one has a turn until last, but not least, we hear, "And myself, Marlon", and "Burn it Marlon, burn it up Marlon..." You've got to hand it to Joe. He really knew how to work up an adorable little act!

The boys then run through a series of cover versions of soul hits that were popular at the time: "MY GIRL", "UNDER THE BROADWALK", "SATURDAY NIGHT AT THE MOVIES", etc; and a couple of originals: "SOUL JERK", allegedly written by Gordon Keith, and "LONELY HEART", written by no other than Shirley Cartman, although Gordon Keith has taken credit for writing that one as well. With minimal accompaniment, one can actually hear all the voices coming through loud and clear. One endearing feature of this home made recording are the false fades the boys do at the end of the songs: they simply sing more and more softly till you can no longer hear them!

It is possible that these songs were recorded at two different sessions, as half the songs feature only acoustic guitar and tambourine and the other half have accompaniment by two electric guitars, tambourine and bongos. In fact, the second set might have been made at the same time as "JAM SESSION", the B-side to "WE DON'T HAVE TO BE OVER 21" and might include the same personnel: Michael on bongos, Marlon on tambourine, and Tito and Joe Jackson on guitar. The last track on the CD, "BABY YOU DON'T HAVE TO GO", is a fitting finale. It's a blues jam, but the vocalist (Tito???) is really enjoying the groove. So is Joe Jackson, who by now is in a good mood and he proudly beams: "You boys gon' take me out the iron yard". The female voice can be heard on this track, too, saying, "It's not in there".

The lack of information about these recordings is a shame though, and we're left with some questions. For instance, on which songs does Jermaine sing lead and on which does

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Michael? Since it was recorded before Jermaine's voice changed, it's hard to tell; they sounded a lot alike. Many assume that Michael is singing every lead because of all the hype that's emerged about him over the past two decades. People have been led to believe that as soon as Michael sang "Climb Ev'ry Mountain" at a school assembly when he was five years old, he took over lead vocals for the group. Not true. Jermaine was the main man until mid-1967 when Michael grew into it. Both Katherine Jackson and Michael himself have gone on record saying that Michael got his start by watching and imitating Jermaine. On these demo tapes, it is likely that Jermaine is singing most, if not all of the cover versions. I guess it's just Jermaine's destiny to be overlooked and go unnoticed. Take the Motown audition, for instance. Everybody's seen the clips of Michael singing "I GOT THE FEELING" and "TOBACCO ROAD", but it wasn't until 1992 on the opening credits for 'The Jacksons: An American Dream' (Co-produced, not coincidentally, by Jermaine!), that we saw a five second clip from the audition where Jermaine is plucking away at his bass, singing the lead to something, possibly, "MY GIRL," or "THE TRACKS OF MY TEARS".

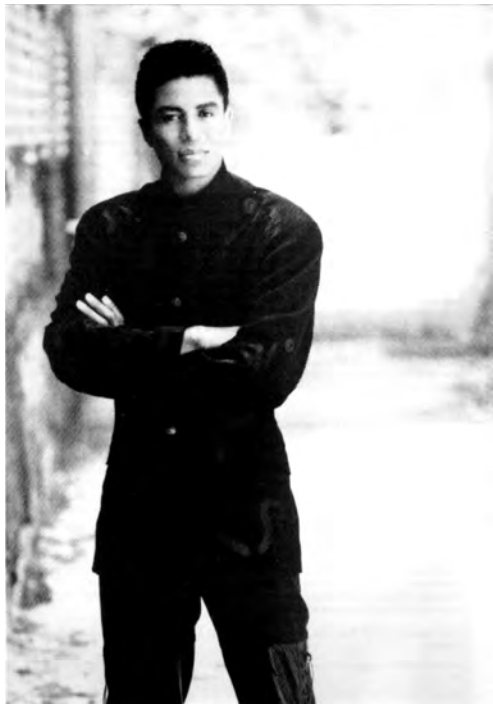
The "BIG BOY" CD from Japan must have been successful because the following year, the same material was released under several different guises through Europe. One wonders how many more, if any, early J5 tracks remain to be uncovered. Tito's music teacher, Shirley Cartman, told us she made a recording of the boys singing many songs, including one she wrote called, "THE SCRUB". It would be wonderful if she could find a way to make these recordings available to the public. Time will tell.



In June 1995, "BIG BOY", backed with "YOU'VE CHANGED", was once again released in the United States as a single, this time as a limited edition CD. Using very bad judgment, Inverted Records opted to use the same inferior overdubbed versions, rather than the original recordings they claim them to be. The quality is even worse than the 1989 release; it's harder to hear some of the vocals, especially on "YOU'VE CHANGED". The packaging claims the songs are 'remixed and remastered' but don't believe it. Stick with the original Steeltown 45s or the Jacksons own home made recordings if you want to get a true sense of the early sound of The Jackson 5. Just push it up and let it RO-O-O-OLL.

"JACKSON" would like to give a very special thank you to Tony Taliaferro for his kind permission in letting us re-produce this from his highly recommended "JACKSON 5" Magazine. If you are interested in obtaining copies of the first two issues of this original piece of literature then please write to:

Tony Taliaferro, P.O Box 505, Daly City, CA 94015 USA with an International Reply Coupon.



Jermaine!

A solo career spanning twenty-odd years, comprising a dozen chart albums and more than twice as many chart singles. Membership of one of the most successful family groups ever. Most recording artists would happily settle for one or the other but to have enjoyed both - that's some achievement. But, if you happen to be a Jackson with a younger brother called Michael and a kid sister called Janet, recognition isn't always forthcoming as it might otherwise have been.

Jermaine LaJaun Jackson was born on 11th December 1954 in Gary, Indiana. Along with his brothers Jackie, Tito, Marlon and Michael, Jermaine formed the Jackson 5. The group first tasted success in the fall of 1965, when they entered and won a talent contest at Roosevelt High School in Gary, with 10 year old Jermaine and 6 year old Michael sharing lead vocals on The Temptations' classic 'My Girl'. The rest, so far as the Jackson 5 and Michael goes, is well documented. Jermaine's story is well less known, and it is Jermaine's story that this article focuses on.

Having successfully launched Michael on a solo career in the early months of 1972, Motown turned their attention to Jermaine, who at 17 years old was generally regarded as the Jackson 5's 'sex symbol'. Titled simply 'Jermaine', Jermaine's debut album entered Billboard's American charts in August 1972, rising to no.6 on the R&B chart and no.27 on the pop chart. It went on to sell a certified 500,000 copies in the States

alone, but failed to make the British charts (as would all of Jermaine's 70s output).

Two singles were lifted from 'Jermaine', the first being 'That's How Love Goes' which wasn't a major success. The follow-up 'Daddy's Home', was a re-make of a 1961 hit by Shep & The Limelites. It made no. 3 R&B/no. 9 pop and sold more than one million copies, briefly suggesting Jermaine's solo career was going to be every bit as successful as brother Michael's.

However Jermaine's second solo album 'Come Into My Life' wasn't as well received as his first. It struggled to no. 30 R&B/no. 153 pop while the one single taken from it, 'You're In Good Hands', was only a minor hit. Perhaps at the time he was recording the album Jermaine had other things on his mind, for later the same year he became the second member of the Jackson 5 to get married.

HAZEL GORDY

Jermaine was 13 years old when he first met Hazel Joy Gordy, daughter of Berry Gordy, Jr - founder and President of Motown Records. Six years later, on the 15th December 1973, Jermaine married 19 year old Hazel in what *Ebony* magazine described as 'the wedding of the century'.

Berry Gordy certainly ensured money was no object, shelling out a reputed \$234,000 on his daughter's wedding. Jermaine's brother Marlon was best man, and more than 500 invited guests attended the reception, held at

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the Beverly Hills Hotel. Among them were Motown legends Diana Ross and Smokey Robinson. Smokey, at the request of Hazel, wrote a song 'From This Time And Place' specially for the occasion. Attractions included artificial snow-covered pine trees, 200 doves in white cages and 7000 white camellias.

At the same time, in an effort to appease those who could only dream of such lavishness, Berry Gordy picked up the bill for Christmas lunches for 1000 underprivileged black families. Jermaine and Hazel honeymooned in faraway Switzerland, and two children Autumn and Jermaine, Jr (known as Jai) were born during the first few years of the marriage - years which would have a dramatic and lasting effect on Jermaine and his career.

NEW FRONTIERS

According to Jermaine, he came home from fishing with his friend Barry White, and his father asked him to come over without Hazel. "I knew something was going on," Jermaine recalls. "She's a very strong person and she asks a lot of questions. I'm sure my father thought he could get me to do what he wanted if she wasn't there".

What Joseph Jackson wanted his son to do, of course, was to sign a contract to join CBS/Epic Records. In other words, to leave his father-in-law's company, Motown. Jackie, Tito, Marlon, Michael and young Randy had already signed, but as Jermaine would often point out in future interviews, "That was the wrong way to find out. Since I was married to Hazel, they thought they couldn't trust me, so they kept me in the dark".

Only Jermaine knows how much of an influence his marriage to Hazel had on his decision to stay with Motown, but stay he did. On his own now, Jermaine released

three solo albums in as many years, 'My Name Is Jermaine' in 1976, 'Feel The Fire' in 1977 and 'Frontiers' in 1978. Although not successful, the first two albums did at least register on Billboard's charts. 'Frontiers' didn't, and to make matters worse the Jacksons were shaping up to repeat the kind of success Jermaine had enjoyed as part of the Jackson 5 in the early 70s.

Jermaine feels his lack of success, "Had a lot to do with the fact that the public didn't accept that I was by myself, a lot of people felt that I had betrayed my family, a lot of people were upset with me because they thought it was my fault that we were broken up." Jermaine remembers the split was really tough but, whenever he's interviewed about the subject he maintains that if anyone left anyone, his brothers left him.

During this difficult period, Jermaine did introduce a sextet who reminded him of Earth Wing & Fire to Motown. Among the members of Switch were Bobby and Tommy DeBarge, who would later find success as part of the family group, DeBarge. Jermaine produced Switch's eponymous debut album, from which the million selling single 'There'll Never Be' was lifted. Switch's second album 'Switch II', with which Jermaine was also involved, couldn't match the success of their first, but it fared notably better than Jermaine's own output. Success in his own right eluded Jermaine until help was drafted in, in the shape of Stevie Wonder.

LET'S GET SERIOUS

According to Jermaine, the Stevie Wonder connection came about through the song 'You're Supposed To Keep Your Love For Me' which Stevie wrote, and which Jermaine had recorded with Stevie and his brothers Jackie and Michael on backing vocals some five years previously. Jermaine re-cut the song with Stevie, and recorded two more of Stevie's songs, 'Where Are You Now' and 'Let's

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Get Serious' (to which Stevie also contributed vocally). Four of Jermaine's own songs, two of them co-written with his wife Hazel, completed what was Jermaine's sixth solo album.

'Let's Get Serious' returned Jermaine to the Top 10 of Billboard's Hot 100 chart, peaking at no. 9. On the R&B chart it fared even better, spending six weeks in pole position - Jermaine's first solo no.1. The single went on to give Jermaine only his second million seller, and it finally broke his duck in the UK where it reached no. 8.



The album, also titled 'Let's Get Serious', spent five weeks at no. 1 on the R&B chart and made no.6 on the pop chart. It peaked at no. 22 in the UK. The album sold a million copies in the States alone, and both the title cut and 'You're Supposed To Keep Your Love For Me' went on to receive Grammy nominations. Once again, Jermaine was on the verge of superstar status but once again, he failed to build on his success.

GOODBYE MOTOWN, HELLO ARISTA

Two further albums followed in the next eighteen months, but neither came close to matching the achievements of 'Let's Get Serious'. The first, another album titled simply 'Jermaine', reached no.17 R&B/no.44 pop while the follow up 'I Like Your Style' did even less well, stopping at no.31

R&B/no.86 pop. Both albums resulted in one Hot 100 hit and two R&B successes, with 'You Like Me Don't You' the only single to also chart in the UK where it made no.41.

A year later, Jermaine's ninth and final album for Motown was released. Jermaine wrote much of 'Let Me Tickle Your Fancy' himself, and co-produced the album with his father-in-law, Berry Gordy. The album was more commercial than many of Jermaine's previous offerings and was generally well received. It achieved a respectable no.9 R&B/no.46 pop, and the title cut fared equally well in reaching no.5 R&B/no.18 pop. But despite the album's apparent success, Jermaine decided his days at Motown were numbered.

"I changed record companies because I felt it was time for me to move on and get away from family ties," Jermaine later explained. He had reached a stage in his life where he wanted to show people he could take care of himself, and having discussed it with him Berry Gordy was understanding enough to release his son-in-law from his Motown contract. After a long search, Jermaine signed in August 1983 for Arista Records, a company headed by Clive Davis. In Jermaine's words, "I wasn't looking for how much money I could get. I was looking at who had the know-how and who could sell my records. Clive is a record person, he talked to me about music the same way Berry had".

So ended an era, but for anyone interested in Jermaine's solo output Motown released an excellent 16 track compilation album in the early 90s. Titled 'Greatest Hits And Rare Classics' it charts Jermaine's career from his solo debut, 'That's How Love Goes', right up to his parting Motown single, 'Very Special Part'. Regrettably, the album wasn't issued in the UK and import copies are no longer easy to find, but if you're lucky enough to come across a copy, buy it - I guarantee you won't be disappointed.



Jackson

THEY'RE A WHOLE NEW GENERATION

NIKKI AITKIN & CHRIS CADMAN



You've heard that famous Pepsi slogan, "They're a whole new generation..." Well that's just about to happen in the Jackson family as Tito's three sons the 3T get ready to embark on their own musical path, which promises as much success as their father and Uncles have enjoyed over the past

twenty five years. We have already had a brief glimpse of their talent when they debuted on the An American Dream soundtrack with a short tune called, "You Are The Ones (Interlude)", which was enough to sufficiently impress Michael to later sign them to his own record label. Michael gave the 3T creative freedom and they responded with more than two dozen songs - the best of which are included on their debut album "Brotherhood". They also appeared on both the Free Willy soundtracks with songs, "Didn't Mean To Hurt You" and "What Will It Take", which incidentally one or more members of 3T also wrote.

The three brothers - Tariano Adaryll (Taj) 21, Taryll Arden 19 and Tito Joe (TJ) 17 - Tito (called "Poppa" T by the boys) fondly remembers, showed signs of promise at a very early age. "I saw signs of their talent when they were just infants. They used to use brooms and mops to imitate the Jackson brothers". Their mother, the late Delores (affectionately known as Dee Dee) dubbed them the 3Ts and watched them appreciate the significance of being born into a family whose talents transfixed a generation.

These quiet, introspective young men, studied the music and professionalism of their famous father and uncles over the years, as well as listening to other artists such as The Beatles, Elton John and The Doobie Brothers. Their minds remained opened to myriad musical influences as they chalked up impressive batting averages on the baseball team at the San Fernando prep school Buckley High, where young Tito still attends. All three brothers are exceptional scholars: Taj and Taryll will soon get their degrees from Loyola Marymount University.

The August/September issues of America's Black Beat magazine gave us the first insight into the guys thoughts and ideas on how they approach their music. Their father Tito, who co-manages them with Frank Dileo (Michael's former manager) arranged for Black Beat magazine to be the first to hear tracks from the new album and also made provisions for them to be interviewed.

"Brotherhood", 3T's debut album on MJJ Music/550 music, is co-written or written by the group themselves and says Taj, "Comes from past experiences, the album is pretty personal. It comes from us, that's why there are so many ballads". This prompted the question as to whether the ballads were aimed towards the ladies with which TJ replied, "Not really", with Taj conceding that perhaps it may be moving in that direction. "I guess it ended up

Jackson

being geared towards the ladies though. I was thinking about that, and a lot of our songs are talking about guys being honest with themselves, because girls like guys who are honest and not into games. So a lot of our songs deal with stuff like that". As this interview progressed it became inevitable that Michael would be mentioned, especially as he is the one responsible for signing 3T on their first recording contract. Taj touched on Michael's contribution on backing vocals on a track called "I Need You", which apparently reduced one of their Swedish producers to tears, he was overcome with emotion, not so much with hearing Michael's vocal on the track, but the privilege of having the chance to work with him.



In addition to writing, producing and co-producing their debut album, Taj, Taryll and TJ also played a variety of instruments: Taj played keyboards, piano and guitar; Taryll played drums, piano and guitars; TJ played drums. They were also actively involved in arranging the vocals and harmonies with a host of producers including, Soul Convention, Damon Thomas, Gardner Cole, Soulshock & Carlin, Uncle Michael of course and Chris Stokes.

The 3T's first single "Anything", written and produced by themselves, was circulated to R&B stations on 5th September. The accompanying video was distributed to various tv stations, including MTV, BET, VHI and the Box, on 21st August 1995. On 7th October 1995 the 3T made their debut on the American Billboard charts as "Anything" entered at no. 73 on the Hot 100 singles chart and no. 64 on the R&B chart. A bonus track called "Why", recorded late in the final sessions, has been added to the final track listing of the "Brotherhood" album and sees the involvement of Kenny 'Babyface' Edmunds, as writer and Uncle Michael as producer and backing vocalist. This was widely anticipated has being the first release, however attention has been diverted away from this 'sure fire hit', deliberately by the MJJ Music/550 Music label, because they are campaigning to establish the 3T as a creative force on its own, and are trying, if at all possible, to distance 3T from the Jackson family name. MJJ Music President Jerry Greenburg told Billboard magazine week-ending 25th August, "The bottom line is the music. When (consumers) hear the music and learn that they write and produce on the project, that will be the main focus".



Jackson

A campaign of creating awareness of the 3T is being executed on the same scale as the other MJJ Music/550 Music success of 1995, Brownstone. Already Tito Jackson, Frank Dileo and Jerry Greenburg himself, have visited various Sony distributors armed with the new album and a video of the 3T in action. There has already been several tv clips including appearances on Entertainment Tonight and Extra.

Taj told Black Beat, "Coming up with great songs for Brotherhood was the group's biggest challenge. However we did have incredible support from Uncle Michael (affectionately referred to as Uncle Doo Doo in the album's liner notes). He was there with us from day one for guidance and to give us tips".

"Brotherhood" was released 13th November and a second single release "Why", with the video expected to include Uncle Michael, is expected before Christmas. Further tracks (to the ones already mentioned) that appear on "Brotherhood" are "24/7", "Gotta Be You", "With You", "Sexual Attention", "Memories", "Give Me All Your Lovin'", "Tease Me", "Words Without Meaning" and "Brotherhood". There is quite a varied mixture on the album which sees R&B jacked styled beats, Urban influenced ballads and pop and soul. What do they think they have learned being part of the most successful family in the history of music? TJ said, "We learned how hard work really pays off", Taj, "Nothing comes easy" and Taryll, "The most important thing - believing in yourself".

"Anything" is scheduled for release in Britain at the beginning of 1996 and we can expect a promotional tour in the not too distant future. Father Tito Jackson is certain they will succeed: "They really want this. They know that they're following in the footsteps of a family known for entertainment, and that they can't drag their feet". Tito points out: "They're in a business where you're only as good as your last record. They've been working hard for ten years. They've become good writers as well as good singers". This can't be more emphasised than on their debut single "Anything", good harmonies, a catchy chorus and good clear vocals, which sound like a young Jermaine Jackson.

As the world gets ready to hear a new generation of Jacksons hit the charts, the brothers continue to listen and learn about their craft and more importantly watch out for each other: Taj keeps protective watch; middle brother Taryll keeps everyone together. And Tito, although the youngest sibling, continues to teach his elders a thing or two. Meanwhile father Tito, watches proudly (along with Dee Dee who is probably looking down from the Heavens above) ready to re-live Jacksonmania all over again, this time however with his sons the 3T.

ANYTHING USA CD IMPORT - CATALOGUE NO 36K 77913

1) Anything 2) Anything Cool Out Urban Mix 3) Anything Cory's R&B Smooth Mix

4) Anything Misty Funk Mix

"BROTHERHOOD" REVIEW NEXT PAGE . . .

Jackson

BROTHERHOOD

MJJ MUSIC/550 Music 57450

Release Date: November 1995 (USA)

Anything/ 24/7/ Why/ Gotta Be You/ With You/
Sexual Attention/ Memories/ I Need You/ Give
Me All Your Lovin'/ Tease Me/ Words Without
Meaning/ Brotherhood



They're young, they're brothers, they're Jacksons - but forget any comparisons with the Jackson 5! 3T's debut album, now out and charting in the States, shows their determination to carve out an identity that's all their own.

Being second generation Jacksons, it would have been easy for 3T to fall into the trap of trying to capitalise on their family connections. True, they are signed to Uncle Michael's record label and yes, Michael does lend vocal backing to a couple of the songs on the album. But for the introductory single 'Anything' was deliberately selected. It's one of many songs on the album penned by Taryll, TJ and Taj themselves. Already a top 40 smash in the States, it's a classy ballad that showcases the boys solo and in harmony. 'Anything' kicks off the album, too, and it's a good pointer to what's to follow.

Attention, inevitably, will focus on Michael's contributions to the album but even here 3T's confidence in their own ability shines through. On 'Why', Michael's breathy vocals are wonderfully understated, and he compliments rather than competes with 3T. The result is a real grower that becomes simply irresistible after two or three listens. If 'Anything' fails to break 3T in the UK 'Why', set to be the trio's second single, surely deserves to.

For me, the most instant song on the album is 'I Need You', which combines strong melodies with a gospel feel. It opens gently, gradually building to a rousing climax which is where Michael puts in his appearance. However, the 3T sound remains to the fore, with Michael simply adding the icing to an already tasty cake.

Critics may say 'Brotherhood' lacks diversity, and it's true love ballads dominate. One exception is 'Gotta Be You', a slice of urban funk with a dose of rap included for good measure. The album's title cut also shows 3T's diversity, with the pop street beats exploring the theme of brotherhood in a song that's reminiscent of '2300 Jackson Street'.

Overall 'Brotherhood' is a highly listenable album that anyone who is a fan of groups like Boyz II Men and All-4-One will love. Taryll, TJ and Taj can sing, they can write, but equally important they come across as being sensible, level headed young men who know exactly where they're coming from - and where they're headed. It's a potent combination and, if 'Brotherhood' is any indicator, 3T are destined to follow their father and uncles into hearts and charts worldwide.

Jackson

CHART FILE

BY CRAIG HALSTEAD

1975-1976

PART 4:



Forever Michael



Moving Violation

USA
Pop RnB UK

Feb 75	101	10	-	FOREVER, MICHAEL
Mar 75	54	7	nr	We're Almost There
Apr 75	nr	nr	-	One Day In Your Life
May 75	23	4	-	Just A Little Bit Of You
Apr 81	55	42	1(2)	One Day In Your Life
Aug 81	nr	nr	40	We're Almost There

Like its predecessor, Michael's fourth album wasn't very successful, although it did sell nearly 100,000 copies in the USA, a quarter as many again as MUSIC & ME managed. Chartwise, however, FOREVER, MICHAEL peaked at a dismal no. 101 on the pop chart - Michael's worse showing to date. Michael's father Joseph was disgruntled, citing Motown's lack of promotion and Berry Gordy's lack of faith in his son's writing/producing abilities as reasons for poor sales.

Few would dispute the ballad One Day In Your Life is the album's highlight, but it wasn't until 1981 when someone at Motown was inspired to re-activate it, following Michael's tremendous success with the OFF THE WALL project, that the song finally gained the recognition it deserved. A minor hit in the USA, where oldies rarely make any impression at all on the charts, One Day In Your Life became Michael's first solo no.1 in the UK on 27th June 1981, topping another Motown single: Smokey Robinson's Being With You. One Day In Your Life was subsequently awarded a Gold Disc for sales in excess of 500,000.

Jun 75	36	6	-	MOVING VIOLATION
Jun 75	60	6	-	Forever Came Today
Nov 75	-	50	nr	All I Do Is Think Of You

On 14th May 1975, without telling his father or his brothers what he was doing, Michael - then aged sixteen years - met with Berry Gordy to deliver what amounted to an ultimatum: either he and The Jack-

Jackson

son 5 were given more artistic freedom - or they would leave Motown. Michael didn't get the assurances he wanted, and two weeks later he, Jackie, Marlon and Tito all signed contracts to join CBS/Epic Records, to become effective when their Motown contract expired in March 1976.

There were problems, not least of which was Jermaine's refusal to sign for CBS/Epic. Having married Hazel Gordy, Berry's daughter, in December 1973 Jermaine's royalties were understandably split. Despite attempts to talk him round, Jermaine remained adamant: he was staying with Motown. Another shock for Michael and his brothers was the discovery that Berry Gordy had registered The Jackson 5 name and logo in March 1973, so that he and Motown owned the name - not the group. Other problems existed, too, all of which contributed to what developed into a five year court battle between Motown, CBS/Epic and the Jacksons.

With so much bad feeling around, it's little wonder that the twelfth and last album released while The Jackson 5 were still a Motown act wasn't promoted and didn't achieve the sales figures it might otherwise have done. Certainly the one single lifted from the album, arguably the group's most accomplished Supremes' cover, merited better than no.60 on the USA pop chart. All I Do Is Think Of You, the flip side of Forever Came Today, also registered on the USA RnB chart but Body Language, planned as the second single, was cancelled.

So far as newly recorded material was concerned, The Jackson 5's career with Motown was at an end.

Sep 75 156 44 - THE BEST OF MICHAEL JACKSON
Jun 81 11 re-issue

On paper at least, Michael was still a Motown artist when this compilation, his fifth solo album, was issued. Due to the way the charts are compiled, incorporating an airplay element in addition to sales, best of and greatest hits collections rarely chart as well in the USA as they do in the UK. Michael's parting album for Motown was no exception, struggling to no.156 on the USA pop chart. In the UK, perhaps not suprisingly given that Michael hadn't scored a solo hit of any kind since Ben slipped out of the charts in early 1973, the album missed out altogether the first time around. However, thanks to the success of One Day In Your Life, the album was re-issued in 1981 and came within one notch of achieving Top 10 status.

Jul 76 84 32 - ANTHOLOGY

In the USA an impressive three disc set was released, while UK fans had to settle for a double album. Both releases were thorough, including all the Motown hits by The Jackson 5 (to whom the albums were credited), Michael and Jermaine. Even Jackie was represented, with Love Don't Want To Leave. Future Motown compilations, of which there would be many, wouldn't always be so worthy.

Sep 76 164 29 - MY NAME IS JERMAINE
Sep 76 55 19 - Let's Be Young Tonight

Jackson



On his own now, the title of Jermaine's third solo album - his first for over three years - suggests he was determined to establish his identity as a solo artist. However, the album peaked at no.164 on the USA pop chart and gave rise to just one minor hit single, and did little to detract the interest away from the up-and-coming CBS/Epic debut by Jermaine's brothers.

Oct 76 - - - JOYFUL JUKEBOX MUSIC

When four members of The Jackson 5 signed for CBS/Epic, the group still had one album outstanding on their Motown contract. Tony Jones, a Motown Executive, was quick to contact the group's manager and father, Joseph Jackson, to demand his boys honour their contract by recording one more album for Motown. Michael was in favour of so doing, but his father and brothers weren't - and refused. No album was recorded, a decision that would count against the Jacksons in their forthcoming court case.

There is little doubt Motown released JOYFUL JUKEBOX MUSIC, an album comprising previously unreleased songs taken from Motown's vaults, to steal the limelight away from the debut album by The Jacksons. It didn't work, and the album suffered the ignominy of becoming the first Jackson 5 release to fail to chart in the USA. One of the songs on the album, the biographical We're Here To Entertain You, later became very popular among fans thanks to the inclusion of a snippet on Michael's The Legend Continues video (When we were tiny little boys we used to dance, we used to sing, before we even learned to crawl or walk...).

CHART FILE COMPETITION

We have one set of Motown's The Great Love Songs series featuring Michael Jackson (solo) and The Jackson 5 to giveaway on cassette. To be in with a chance of winning please tell us the name of the Jackson 5's first album on Motown.

The address can be found on the Editorial page. Please mark you enteries "Chart File Comp". Closing date is 15th February 1996.



Can You Remember ?

BY KATHLEEN HORNING

Here in the U.S. Upper Midwest, there's a chill in the air and we've just had our first Winter snowfall. For Jackson fans, that means one thing: it's time to get out the old Jackson 5 Christmas Album!

This time of year, I can't help but recall the November morning of 1970 when I awoke to a hard driving drumbeat coming through the AM station on my clock radio, followed by a high pitched voice shouting out "Santa Claus is comin' to town! Santa Claus is comin' to town!" I knew instantly that it was none other than Michael Jackson, leading his brothers through the most soulful rendition of the popular children's Christmas song that's ever been recorded.

The release of this seasonal single in November 1970, surely signaled the release of a Jackson 5 Christmas album. After all, most Motown artists had recorded at least one, and sometimes two, Christmas albums at some time or another. The Jackson 5 were no exception and on October 15th 1970 Motown issued the Jackson 5 Christmas Album.

I remember seeing this album for the first time in gym class at school. One of my class mates had brought in her newly purchased copy and all the girls were passing it around, drooling over the individual photos of each of the Jackson 5, who were depicted as individual cards on huge Christmas packages tied up with red ribbons and a big red bow. We poured over the song titles on the back: some were familiar traditional songs, such as "Little Drummer Boy"

and "Up On The Housetop." Others, such as "Christmas Won't Be The Same This Year" and "Somebody At Christmas" were Motown originals. We could hardly wait to rush out and buy our own copies of the LP, so we could hear all the songs.

We were not disappointed. Even folks who were never big fans of the Jackson 5 generally agree that they put out one of the best Christmas albums of all time. All of the songs were recorded when the boys were at their peak at Motown and they sing with the characteristic enthusiasm and energy they brought to all their early Motown recordings. Top notch arrangements breathe new life into old standards by adding soulful touches throughout and by bringing out the best of J5 harmonizing. All in all, "The Jackson 5 Christmas Album" represents some of the best ensemble work of the five brothers; you can actually hear the distinctive voice of each brother throughout, not just Michael singing lead over some generic background harmonies. Two songs, in fact, ("Frosty The Snowman" and "Rudolph The Red Nosed Reindeer") are complete group ensemble pieces from beginning to end, with each brother having an equal part on the lead vocals. This is a clue that these songs must have been recorded fairly soon after The Jackson 5 came to Motown because attempts to spread out the lead vocals were dropped after the first few months of recording. The Christmas Album, in fact, offers some of the best examples of the classic early Jackson 5 style, when they're still imitating the style of Sly and the Family Stone.

Jackson

Jermaine starts the album off with his deliciously slow interpretation of "Have Yourself A Merry Little Christmas" which lasts an entire 5 minutes before the pace changes dramatically. Then the song melts into a fast version of "We Wish You A Merry Christmas" with up dated customised lyrics: "The Jackson 5 wanna wish everybody, a man-oh-Christmas and a groovy New Year!" As the brothers sing the chorus, Jermaine and Michael trade off lead vocals which wind around each other like stripes on a candy cane.

There is another long, slow song by Jermaine on side one which is very similar in its arrangement: "The Christmas Song". Again, the song ends with a refrain from a second familiar song, as the Jackson brothers counter Jermaine's lead into the fade out with a slow jazzy chorus of "Jingle Bells". Both of these songs also show the superlative harmonising at which the group excelled when they were new to Motown.

Michael has the leads on two up beat, fast versions of traditional songs on side one: the aforementioned "Santa Claus Is Comin' To Town" which was released as a single and "Up On The Housetop". The latter has new fangled lyrics especially written for The Jackson 5:

- Michael: Tito has just one desire
That he gets a new guitar
But he wants a guarantee
- Tito: That it won't play out of key!
- Michael: Jackie's almost six feet tall
You know he loves that basketball
Bring him a basket three feet so
Maybe he'll play like a pro!
Marlon wears his shoes so thin
He's worn through his socks again.
He's always dancing as you know
- Marlon: So bring me some shoes with lots of soul!
- Jermaine: Did you read Santa Claus my list?
- Michael: Of the girls you're waiting to kiss?
- Jermaine: Mike, that just was only a joke!
- Michael: Too late, Jermaine, he's bringin' you mistletoe!
- Jermaine: But you just want toys and stuff!
- Michael: Yeah but that's not even half enough!
What I want means more than fun...
- Jermaine: What's that?
- Michael: Love and peace for EVERYONE!

Jackson

These sort of personal exchanges among the brothers were greatly treasured by young fans back in the early 1970s, as it gave us an idea as to each brother's individual personality. In a time when so little information was available on The Jackson 5, we were thrilled just to hear their individual speaking voices. The Christmas Album offered some of the best examples of this kind. Another song on side two, "Christmas Won't Be The Same This Year", opens with a spoken introduction, with Jackie, Marlon and Michael chiding Jermaine for his lack of Christmas spirit before Tito breaks in to tell them "...he and his gal just broke up, so get off his back! Can't you see there are tears in his eyes?" Jermaine then launches into another slow ballad, this one about the pains of teen break-up during the holiday season.

Michael does another spirited, soulful version of a popular song on side two which is simply terrific. There has never been a more heart felt interpretation of "I Saw Mommy Kissing Santa Claus" in all of the music industry. Even though it's always been one of Christmas's hokiest songs, Michael makes you believe every word of it. It seems to be a song that must have been written in destiny for a young Michael Jackson to sing some day and he puts his entire heart and soul into it. He also does a lovely interpretation of "The Little Drummer Boy". Both of these songs benefit greatly from Michael's youthful exuberance, as well as his uncanny vocal talent. His versions surpass all others and it would take a great deal for any other singer to ever surpass his. In short, the time was exactly right for both of these recordings.



Michael also sings lead on two Motown originals on side two and both of these are socially conscious songs. "Someday At Christmas" had previously been recorded by Stevie Wonder and it was perfect for young Michael, too. Its lyrics express a wish for a future of peace and freedom for all. "Give Love On Christmas Day" was written by The Corporation, probably expressly with Michael in mind, and its sentiments are similar to those of "Reach Out And Touch (Somebody's Hand)" recorded earlier that year by Diana Ross. Michael's clear, innocent voice adds a tone of poignancy to both songs.

In the true spirit of Christmas, the year after The Jackson 5 Christmas Album was released, the group gave a benefit concert for the Junior Blind Foundation in Los Angeles which apparently was one of the few (perhaps only) occasions when the boys performed some of their Christmas songs live. Also during that season, The Jackson 5, dressed in Santa suits, distributed gifts to needy children, in lieu of Motown's usual lavish company holiday party. In the years to come, The Jackson 5 would continue to do a lot of charitable work through benefit concerts. Early in 1972, for example, a Jackson 5 benefit concert helped to raise the start-up funds for the Martin Luther King Jr Centre for Social Change in Atlanta, Georgia, an organisation which is still thriving. Today Michael's philanthropic work through organisations such as "Heal The World" is well known. When we look at his early work with The Jackson 5, however, we can see that the roots of his philanthropy go far back to his childhood, beginning with his Christmas wish: "Love and peace for EVERYONE!"



Jackson

THE UK BLACK OR WHITE BILLBOARD

ISSUE 5

£2.50



ARTIST OF A GENERATION



Jackson

THE UK BLACK OR WHITE BILLBOARD
ISSUE 5

We kick off the new year with exciting news for 'JACKSON' readers. We have teamed up with Linda Wisdom of The UK Black Or White Billboard, in what promises to be one of the most comprehensive magazines in the world. Besides our quarterly published magazine on Michael Jackson, which will also include news on the rest of the family, we are also proud to announce both a fan club package and links on the Internet, which means we are now accessible to thousands of fans around the world. Details on how to join the fan club are within and its a valuable package for those of you that like to subscribe. We very much welcome all Linda's readers and hope that you will continue your subscriptions with us as exciting times are ahead.

The first participation we would like from all our readers is to ask what magazine format would you like this new merger to produce? The UK Black Or White Billboard readers have been used of an A4 publication with 28 pages, while 'JACKSON' has been developing a production of 48/52 pages, on glossy art paper at A5 size. We would like you to choose! Just send us a postcard or letter stating your preference and when all the votes are calculated we will decide on the format. Either way our readers will not be losing out. The same features will still be available and the same amount of space. The only slight piece missing from the A4 size would be the glossy pages within the magazine, otherwise everything else will be the same. We look forward to your opinions.

Well what a start to the year, Michael Jackson 'live' at The Brits, his first ever solo television performance in the UK and hopefully not his last. This was a piece of theatrical brilliance but once again everyone else failed to see it. I wonder what theatre monguls like Andrew Lloyd Webber thought about it? Perhaps he may have appreciated the performance more than one particular person who took it upon himself to make the headlines, at the expense of Michael. I was lucky enough to have been offered the chance of two tickets for the show but had to cancel after the sad loss of my brother-in-law. The friend responsible I thank immensely, he went to great lengths to get them for me.

This issue is again packed full of stories and info on the 'World's Greatest Performer'. We have a report on 'Michael At The Brits' and 'Michael In Germany'. HiStory Continues is full to the brim of what has been happening since our last issue. We have a report on 3T's UK promotional tour, believe me these guys are going to be big, and For The Record, a look at some promo releases. In addition to these we have the regulars, Cadman's Corner - Captain Eo Special, Chart File, Part 2 of Jermaine's career and Fanzines Around The World Part 3.

Issue 6 looks just as exciting with regular stories appearing from The UK Black Or White Billboard and news on Michael's solo tour which is expected shortly. We look forward to hearing opinions from all our readers about this new merger as we strive to bring you the most comprehensive coverage anywhere on Michael Jackson. So until next time 'read & enjoy!'

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To all the readers of 'JACKSON' & 'BOWB'

ISSUE 6 OUT 28TH JUNE 1996

Jackson

MICHAEL'S TOUGH OF GLASS

He came, he performed, he stole the show - and he kicked up such a storm the media fell over themselves to tell the story.

Michael jetted into London for The Brits on Friday 16th March. He emerged from Concorde wearing a black 'anti-pollution' mask, and was whisked to the Lanesborough Hotel, where he was booked into the £3500 a night Royal Suite. 300 plus fans showed their support for Michael by keeping a round-the-clock vigil outside the hotel.

Michael came out to greet his fans on Saturday afternoon, approaching the security barriers to touch their hands, something he hasn't done on previous visits. He emerged again on Sunday for an impromptu walkabout. He visited the Disney store (naturally!), Hamleys (where he spent £2,000 on toys), the Rock Circus (to check out a model of himself) and Covent Garden. Here, he took-in a street busker's fire-eating session, and he tipped the man generously before he departed.

And so to Earls Court on Monday evening: The Brits. Primarily a showcase for the best in British music, the Brits organisers nevertheless snapped up Michael for what would be his first 'live' solo performance on British TV - ever! Michael delivered in spectacular fashion, and out of 72 minutes, he was allocated some 20% of the edited TV Special screened on Tuesday evening. Paul Burger, one of the Brits organisers, justified this by stating Michael's performance "was a live extension of what people have said is one of the most powerful videos of all time".

At the end of his performance, before he turned away from the 4,000 strong celebrity audience and disappeared into a corridor of glowing white light, Michael raised a microphone and asked:

"Did you know that an area of tropical rain forest the size of six football fields is burned every minute - and destroyed?"

"Did you know that three million children die every minute?"

"And did you also know that every hour three hundred children die from hunger?"

"But I believe in us as a people. I know we can make a difference. I love you all. I love you."

Enter Sir Bob Geldof, who was chosen to present Michael with a specially-created award. Sir Bob said:

"Any words one speaks or writes are sort of redundant in the face of what we've just seen or heard.

"He is probably the most famous person on the planet, God help him. He has also sold more records than anybody on the planet, and he has written, recorded and performed some of the most glorious music in the pop canon, so they had to dream up an award to give him tonight, and they came up with the Artist Of A Generation Award.

"But Michael Jackson has been making music literally since he was a baby, so what generation? At least three have been listening to him already, and who will they give it to next year, or is the Award itself a one-off, like the man himself - because childhood prodigy to adult genius, when Michael Jackson sings it is with the voice of Angels, and when his feet move you can see God dancing.

"So tonight The Brits' Artist Of A Generation is, of course Michael Jackson."



Jackson

Michael reappeared dressed in a futuristic black suit. He accepted his award from Sir Bob, but it was several moments before the audience quietened down and allowed him to speak. Even then, Michael had to pause at intervals during his acceptance speech, waiting for a lull in the cheers.

"Thank you," Michael said. "Thank you, Brits Awards and Sir Bob.

"I am humbled by this Award. It is especially important, coming from my wonderful family in the United Kingdom. You have provided me with so much love, and you have given me your loyalty and your support throughout my entire career. And a special thanks to Paul Russell.

"I love you all, and especially I love all my fans very much. Thank you."

Michael, if he wasn't aware of it as he delivered his speech, would soon discover the controversy surrounding his performance was only just beginning. Not only did many object to the supposed 'quasi-religious' nature of his performance, but while Michael was swinging over the audience on the end of a 30 foot crane, one Jarvis Cocker - lead singer of the Britpop band Pulp - was up on stage, creating havoc.

At the time, twenty five children from two London schools were on stage, and allegedly as a result of Cocker's actions four of them were hurt. 12 year old Ashley Moore was one of them, and her mother Janet later spoke out, saying, "Jarvis Cocker shattered my little girls dream. She was so excited about dancing with Michael Jackson and he ruined it." Mrs Moore, along with others effected, is considering suing Cocker for damages.



Following The Brits, Cocker was arrested on suspicion of assault causing actual bodily harm and questioned, before being bailed to reappear on 11th March. Brits organisers wasted no time in issuing a statement denouncing Cocker's behaviour: "It is totally unacceptable for any artist to disrupt another artist's performance. To do so with such apparent disregard for the safety of the performers on stage, the production crew and the audience was dangerous and irresponsible."

Michael, for his part, said in a statement he was "sickened, saddened, shocked, upset, cheated and angry" at the "disgusting and cowardly" invasion of his stage. Showing genuine concern, he personally rang around to ensure all the children who had been hurt were okay. "When Michael phoned to ask if Ashley was all right," Mrs Moore told reporters, "I couldn't believe it was him".

The media, predictably, exploited The Brits controversy to the full. Many writers delighted in siding with Jarvis Cocker, giving him his fifteen minutes of fame - insignificant when compared with Michael's twenty six plus years! And, not something that was widely reported, for an artist whose fortunes are supposedly 'in decline' Michael didn't do too badly in The Brits TV ratings.

Jarvis Cocker's Pulp, along with Simply Red and David Bowie, attracted estimated audiences of under 10 million. Those darlings of the British music industry, Oasis and Take That, each commanded audiences of between 10 and 11 million - while Michael's performance drew an audience of nearly 12 million! And in the first charts announced after The Brits, 'Earth Song' soared back up the singles chart from no.38 to no.16 and 'HISTORY' rose from no.17 to no.10 on the albums chart, and was certified quadruple platinum - denoting sales of 1.2 million copies.

CRAIG HALSTEAD





MICHAEL IN GERMANY

FROM THE AUSTRIAN MICHAEL JACKSON FANZINE "TODAY"

On 4th November 1995 Michael made one of his rare t.v. appearances on a show called *Wetten Dass?* Following on from our last issue, where we reported on Michael's performance, we bring you two separate accounts from two Austrian fans, Petra Zlobinski (translated by Sylvia Walti) and Manuela Wedan. We thank Marianne Schaffl from "Today Michael Jackson" an Austrian magazine for use of these articles.

WEEKEND IN COLOGNE/DUISBURG

**PETRA ZLOBINSKI
(TRANSLATED BY SYLVIA WALTI)**

After having experienced a hectic and exciting weekend due to MJ's stay in Germany in November, silence has entered our lives again. It's almost too silent, as I begin to be aware of my everyday routine again.

On Wednesday 1st November 1995, my friend Sylvia and I were in Cologne ready for Michael's expected arrival. We soon gathered that the announcement about Michael's imminent arrival was false due to the fact that we easily got access to the Hyatt Hotel. Nevertheless, we decided to stay as we had met some German and Dutch fans. Later on that evening we warmed ourselves up a little by drinking some hot cocoa.

Going again to Cologne on Friday, my expectations weren't too high. However, having arrived at the Hyatt we could already see all the fans walking to the place where the buses were waiting. It took us some time until we were sitting in one of them. We managed to get on to the bus with some of the real hardcore fans and a few reporters such as Alex Gernardt from Bravo magazine (I wonder what he was doing there? According to his article Michael had already arrived on Wednesday).

Well no matter, hardcore or not we received no privileges. Together with several winners from local competitions, we were allowed underneath a bridge, where they kept us under control because of the metal bars. However, some fans did jump towards the car carrying Michael, who was hidden behind a mask, sunglasses and his hat. He threw some white roses into the crowd. Before I even noticed what was happening it was all over. The whole scene had been a little strange but I never had the impression that it couldn't have been Michael.

We went back to the hotel while Michael was rehearsing in Duisburg and managed to get a glimpse of him in the evening, when he arrived in his car and entered the hotel through the back entrance. Then, later, he appeared several times out of his window.

Saturday morning we spent relaxing in expectation of the great *Wetten Dass?* adventure and went to Duisburg around mid-day on a train that was full of Michael fans. You could hear everyone talking about him everywhere. Two friends of mine succeeded in getting two tickets for the show at front of the hall, which meant that no one was dependent on the video screens anymore, which were set up especially for the fans.

Jackson

Michael's performance? Well, what can I say... It was an incredible feeling being so close to him. I was sitting on the fifth row, Sony had set up several rows of chairs directly in front of the stage.

As far as the rest of the show is concerned, we, the fans, didn't catch very much of it. And, to be honest, it was of no interest to us.

The "Dangerous" performance had always been one of my favourite ones and now I was able to experience it a second time - after having seen it originally in Tenerife. This time however it was a brilliant 1995 version and I was absolutely stunned. It took me some time to realise that this was not a dream but reality.

Unfortunately the second song "Earth Song" was over far too fast. What remains is the video recording of the show, which will always be very special to me.

We went back to Cologne and after realising that nothing was going on I got into bed about 2.30 am, convinced that the best part was already over.

However, on Sunday morning I received a phone call from Sylvia who told me about a radio report where a Sony spokesman announced that Michael would take his fans with him to the Phantasialand. If someone had told me this before I wouldn't have believed them. I wouldn't have believed that the fans would be able to behave so well. If one of them had decided to run towards Michael everyone else would have followed. Furthermore I wouldn't have thought in my wildest dreams that Michael would get so close to his fans. The whole thing was just fantastic.

After Michael had visited a puppet show we could see him for the first time. He went on the merry go round several times, touched hands with some fans and posed for pictures, before ending up on the roller coaster. The fans were kept together in a group initially, but this quickly dispersed when we were allowed to go on some of the rides. After two rides Sylvia and I left for the Galaxy. I knew, of course, that Michael wouldn't walk freely through the park, especially when his fans were released. Nevertheless, it felt as if we were able to go around the corner and run into Michael.

After the great Galaxy experience we had to say goodbye. We were standing at the Winter Garden in order to see Michael a last time. Strangely enough, I realised how different this man was from the one I had witnessed on stage some 12 hours earlier. On the one hand there's this charismatic performer, who knows what he's doing and on the other there's this shy man who doesn't know where to put his hands, who's happy and open at one moment and painfully watchful the next.

This is the last impression of Michael I took with me. Back at the hotel we saw nothing (although we saw him several times at his window, where he waved and blew kisses. At one point he looked as though he wanted to invite us all to his hotel room, as he swayed his arms and encouraged us to sing "Heal The World").

We went for a meal afterwards and I was still that excited that I was laughing and crying over a plate of pasta. It got even worse when we returned to the Hyatt hotel where we only met a handful of people. There was of course nothing going on at the window of Michael's room. We stayed awhile talking to the last remaining fans, before we finally left for home. I would have been happy to have left the next day as Michael was due to leave at 5.30 am. However Sylvia had to look after her little daughter and I was due back at work. We resigned ourselves to this and prepared for the journey back to reality.

I'm very, very grateful that Michael made so many things possible for us. He had enough trust to let us that close to him. I don't care what the press says about Michael using us for good publicity. In my opinion - and I'm sure all the other fans who were there will agree - this weekend will remain unforgettable.

WEEKEND IN COLOGNE/DUISBURG **BY MANUEL WEDAM**

Michael arrived in Germany on 3rd November 1995. We were allowed to go to the airport, and Sony were clever enough to organise buses to get there. Everything happened very fast! Michael was back.

He went to rehearsals in Duisburg and then came back to the hotel Hyatt. There we saw him several times at his window.

Saturday 4th November 1995: The show. This was soooooo coooooool.

Jackson

When Rudiger Hofmann talked I was full of nerves, I trembled all over my body, because I couldn't wait any longer to see Michael on stage with his great breath-taking performances of "Dangerous" and "Earth Song".

I will never forget the minute he stepped on to the stage with "Earth Song". He looked so wonderful, I really cannot put it into words. Being there was incredible - seeing it on tv lacks so much atmosphere - being there with your friends, seeing Michael so close. Nobody in the Rhein Rhur Halle could hear Thomas Gottschalk's or Gunter Jauch's voice when we screamed "Michael, Michael!".

Sunday was the day! At around mid-day Michael decided to leave for Phantasialand. This is what the press completely ignored and forgot the fact that Michael had invited over 100 fans to join him in the park. We were allowed to go on all the rides including the Roller Coaster and the Galaxy.

All you heard was happy voices shouting "Michael, Michael, Michael" and cries of "We Love You Michael" and "Thank You Michael". Once we started singing "You Are Not Alone" and Michael came up to us and started conducting. In the end he applauded and said, after we screamed "We love you", "No. 1 - I Love you".

He also took steps forward to shake people's hands, he even asked the security guards to step back for a while.

We were in Phantasialand for around two and a half hours, some of the most wonderful hours of my life. I'll never forget how dear and sweet he was at Phantasialand.

On Monday he left at 8:30 am for New York. Fans present: 4 Austrians... and the only thing between us and a happy, smiling Michael was the window pane.

Thank you Michael for a wonderful weekend in Cologne and thanks that the rain stopped when you arrived.



COMPETITION

Here's your chance to win a video MICHAEL JACKSON SOUVENIR SPECIAL and all the format releases for Michael's brand new single "THEY DON'T CARE ABOUT US".

Answer these 3 questions.

- (1) Name the video director for "THEY DON'T CARE ABOUT US"?
- (2) In what European country did the Dangerous tour kick off in 1992?
- (3) What song opened every show?

Answers on a Post card marking your entries "MICHAEL COMP" to JACKSON & THE UK BLACK & WHITE BILLBOARD (address on page 2). Closing date for entries 8th June 1996.





Jackson

HIStory

Continued...

Michael's appearance on the German TV games show 'Wetten Dass' saw record audience figures released. Richard Ogden, Sony Music Vice President said that 18 million viewers watched the show in its entirety and 25 million when Michael performed his 'Earth Song' segment. This particular show was by far Germany's most watched show of 1995.

Michael's planned HIStory tour is scheduled to begin in late May in Singapore and is expected to move on to Asia for three weeks before arriving in Europe to play France (June) Britain (July) and Germany (August).

6th December 1995 while rehearsing his TV Special 'Michael Jackson One Night Only' at the Beacon Theatre in Manhattan, Michael was found semi-conscious at the side of the stage and was immediately rushed to St Luke's Roosevelt Hospital and then transferred to the Beth Israel Medical Centre, where it was found that Michael was suffering from low blood pressure and dehydration.

Michael planned to perform for two hours and cover 25 of his hits, several from disc 2 of HIStory, 'Childhood', 'You Are Not Alone', 'Earth Song', 'They Don't Care About Us', 'Stranger In Moscow' and a possible duet with Janet for 'Scream', who would have been a guest star. The show to be filmed over two successive nights with highlights of both pieced together, was to be directed by Jeff Margolis who told the press on 4th December, 'Michael's performance will be a lot different than you might expect. The approach is different from anything he has done before. He's been very successful with what he has done, but he has always been a trendsetter and it's time for him to do something new. The show is going to be the most intimate he's ever done'

Michael had been rehearsing with a six piece rock band, 40 piece orchestra and 32 dancers, with 9 different choreographers. The venue's capacity had been reduced slightly to accommodate a special stage which was extended by 17 feet.

At the 6th Annual Billboard Awards, the same day, Michael was honoured with a special award for 'You Are Not Alone' becoming the first song in Billboard's 37 year history to enter straight in at no.1. Tina Turner accepted the award on Michael's behalf and wished him a speedy recovery.

Michael and Janet won an award for their 'Scream' video in the category Best Pop/Rock Video at the Billboard Awards.

9th December 1995. 'This Time Around' enters Billboard's R&B Airplay chart at no 42, this on the strength of promos distributed to various stations. No firm decision had been made to release the track as a single in the States and 'Earth Song' and 'Money' were still under consideration.

10th December 1995 'Earth Song' holds for a second week at the top of the UK's singles chart. Michael holds off a strong challenge from the new Beatles single 'Free As A Bird' despite being at no.2 in the mid-week chart. 'Free As A Bird' sold 120,000 copies in its first week but this wasn't enough to dislodge Michael's 'Earth Song' which made a late surge eventually accumulating 150,000 sales.

Michael's HIStory album continued its upward trend re-entering the Top 10 at no.9 with yet another massive hike in sales up a further 85%.

The nominations for the 29th January 1996 American Music Awards was Michael placed in the categories, Best Adult Contemporary Artist, Best Rhythm and Blues Artist and Best Pop/Rock Artist.

A source from William Hill said on Michael's chances of being the UK's no.1 Christmas single for 1995, 'The Beatles were hot favourites until people actually heard the new single, 'Free As A Bird'. After that everyone seemed to want to bet against them and the Jackson fans came out in force. We now face a six figure payout if he makes it'.

17th December 1995 and Michael holds on for a third week at the top of the UK's singles chart, adding yet another first to his already impressive British chart statistics, by beating his previous best of two weeks achieved with the songs, 'One Day In Your Life', 'I Just Can't Stop Loving You' and 'Black Or White'.

HIStory Past Present & Future Book 1 moved up the chart for a fifth consecutive week to no.4 by increased sales of 66%, 42%, 60%, 85% and 77% during the same period. The burning question on everyone's lips now was could Michael hold for one more week to claim the Christmas no.1? His only competition seemed to be from the Christmas novelty record of 1995,

Jackson

Mike Flowers Pops remake of the Oasis song "Wonderwall". This was released 18th December a 4/5 joint favourite with "Earth Song" and had advance orders of 250,000.

20th December 1995. The mid-week chart run down had Mike Flowers Pops at no. 1 and many reports suggested that "Wonderwall" was out-selling "Earth Song" by 3-1.

24th December 1995. Just as it had done with the Beatles "Free As A Bird", "Earth Song" made a decisive late surge to deservedly claim the UK's 1995 Christmas no.1 single. "Earth Song" became Michael's first ever Christmas no.1 in the UK. ITV Teletext, BBC Ceefax and Satellites Sky News programmes all mentioned "Earth Song's" Christmas achievement.

25th December 1995. The Christmas Top Of The Pops special announced Michael's "Earth Song" as the Christmas no.1. Just prior to the airing of his other UK no.1 in 1995, "You Are Not Alone", a special message from Michael was shown. He said:

"Hello Top Of The Pops. Hello and thank you for all your love, your support and your loyalty. I love you all so much, it has been a source of strength and inspiration. I wish you a very happy Christmas and a peaceful New Year. I look forward to seeing you soon and I love you all dearly. Thank you very much."

31st December 1995. "Earth Song" makes it five consecutive weeks at no.1. This stretched Michael's longest reign at no.1 even further in the UK and more importantly gave him his biggest hit of the 90s to date with sales of 730,000, moving briskly past the 600,000 sales accomplished by "You Are Not Alone".

Despite the large number of journalists who wrote HIStory off after its initial appearance at the top of the charts in June 1995, the few who reserved judgment were proved correct with their shrewdness. At the end of 1995 HIStory had accumulated some 1,036,000 sales in the UK alone, bringing in some £20 million in revenue at retail. Only two other albums proved more profitable, Robson & Jerome and (What's The Story) Morning Glory? by Oasis. On top of all of this Michael was only one of eight artists to sell over a million singles in 1995 which again put further stars against his impressive comeback credentials.

Singles which are slated to be issued as singles in 1996 are: "Money", "Stranger In Moscow", "Tabloid Junkie" and "They Don't Care About Us". But as you know things can always change on demand.

1st January 1996 saw the run down of the Top 100 singles for 1995 in the UK. Michael had both his no.1 hits in the Top 10, "Earth Song" at no.6 and "You Are Not Alone" at no.8. "Scream" was placed at no.57. Meanwhile HIStory - Past, Present & Future Book 1 was positioned at no.5 in the Top 100 albums.

The 38th Annual Grammy Awards saw Michael nominated in four categories: Album Of The Year, Song Of The Year - "You Are Not Alone", Best Collaboration with vocals - Michael & Janet for "Scream" and Best Music Video Short Form - "Scream".

At the Bravo Awards in Germany Michael wins four of his nominations which are based on public polls of subscribers of the magazine. Best Male singer earned him 32.96%. Best CD - HIStory - 44.59%. Best Show - For Wetten Dast? - 38.58% and Best Singer 23.19%.

7th January 1996 sees "Earth Song" hold for a sixth consecutive week at the top of the UK singles chart, holding a 4:3 sales advantage over Boyzone. Michael achieved a very rare double this week by also topping the airplay chart which saw his impressions reach 60m, this 5X up on the previous airplay no.1 from Everything But The Girl. Over the Christmas period "Earth Song" easily achieved Platinum status by selling a further 240,000 copies giving it a grand total of 800,000 over its six week reign at the summit. "Earth Song" was set to become Michael's biggest selling single in the UK.

8th January 1996 saw the Brit Awards make complete utter nonsense, of the voting structure system, in providing the nominations for this year. Robson & Jerome (love them or hate them) were completely ignored, despite being the biggest selling artists of the year. Michael was denied entry into the International Artist category on the grounds that his HIStory album was deemed a greatest hits compilation. What the Committee failed to recognise was that HIStory Past, Present & Future Book 1 contained a separate disc full of new material, not a couple of thrown in tracks to attract fans to a back catalogue of old hits. What next we ask.....?

14th January 1995 and "Earth Song" is finally topped from the UK singles top spot by George Michael's comeback single, "Jesus To A Child". "Earth Song" sold 44,000 copies during this week keeping it on course to becoming Michael's first million selling single in the UK. "Earth Song" will stay in the Top 5 for 8 weeks, 9 weeks in the Top 10 and 15 weeks inside the Top 40.

To date "HIStory - Past, Present & Future Book 1" has been no.1 in 29 countries: USA, Canada, Australia, New Zealand, Euro Chart, UK, Ireland, France, Belgium, Japan, Singapore, Indonesia, Hong Kong, Malaysia, Korea, Thailand, Switzerland, Germany, Spain, Holland, Norway, Denmark, Italy, Austria, Mexico, Chile, Israel, Taiwan and Zimbabwe.

"Scream" no.1 in the following countries: New Zealand, Euro Chart, Finland, Spain, Italy, Hungary and Zimbabwe.

"You Are Not Alone" no.1 in the following countries: USA, New Zealand, Euro Chart, UK, Ireland, France and Switzerland.

"Earth Song" no.1 in the following countries: UK, Euro Chart, Germany and Switzerland. In Germany "Earth Song" became Michael's first no.1. The only Jackson single to have



Jackson

hit no.1 prior to this was Jermaine's duet with Pia Zadora, "When The Rain Begins To Fall".

29th January 1996. Michael wins Best Pop/Rock Artist at the American Music Awards at the Shrine Auditorium.

Michael's video plans for "They Don't Care About Us" caused outrage with the Brazilian government after Michael planned to use their shanty towns to film. The Rio tourism secretary complained that pictures of Brazilian slums could jeopardise the city's attempts to host the 2004 Olympics. "They Don't Care About Us" was selected as the next single by Michael in preference to Sony's "Money". Michael thought that this would be a better choice as a single. "Stranger In Moscow" is expected to follow with "Money" later in the year. "They Don't Care About Us" was scheduled for release 11th March 1996 in the UK.

The governor of Rio De Janeiro joined in the outrage against Michael's video plans for "They Don't Care About Us". According to reports in a Brazilian newspaper, governor Alcenar urged slum dwellers to charge Michael for filming their slums. He said, "It's impossible to hide our shanty towns and that's not what I want. It's just that Michael Jackson is seeking to turn himself into a town crier against hunger only to make money."

Spike Lee who was directing the video tried to defuse the situation by saying in an interview with the daily journal Brazil, "Michael Jackson loves Brazil and the Brazilians and doesn't need to go half way around the world to show that shanty towns exist in Rio. We're not going to travel for 12 hours to Rio to show poverty when we could show the ghettos of New York". He felt that filming in the shanty town areas would not harm the city's image.

Meanwhile BBC Ceefax reported that the proposed shooting of Michael Jackson's new video for "They Don't Care About Us" had been suspended by a Brazilian judge for 20 days. Filming had not been banned altogether, just on hold until the judge could obtain further information on the project.

A few days later the arguments continued, Lee said that attempts to bar him from filming were 'pathetic and ridiculous'. He went on to comment that the authorities were acting like a banana republic. Rio officials were concerned about their chances of hosting the 2004 Olympics, but Lee said, "Images of the Dona Marta shanty towns would appear in only two or three scenes of the video, which would depict human suffering over the ages".

Spike Lee was originally interested in directing the video for "Stranger In Moscow" when Michael first turned up on his door step. After telling Lee "Stranger In Moscow" was not scheduled for release until later in the year, he agreed to direct "They Don't Really Care About Us".

The new pressing of the HIStory album will be available soon, with a couple of changes to the lyrical content of "They Don't Care About Us". Despite earlier reports that

"jew me" and "kike me", were replaced with "do me" and "strike me", the new changes were reprinted as "chew me" and "hike me". In addition there is slight modification to the opening intro of the track "History". There have also been rumours that there may also be one other change now that he is to divorce Lisa Marie, the line "I have a wife and two children who love me", which may possibly be for the single release. Collectors start hunting now!

Continuing on the HIStory front, it also seems that the 'Collectors Leather Bound Edition' will not now be issued, Sony have shelved this idea indefinitely. A planned HIStory clips video featuring "Scream", "You Are Not Alone", "Earth Song" and the "HIStory" trailer is also expected to now be delayed until Christmas 1996.

At the Danish Grammy Awards Michael won Best International Male Artist and Best International Album for HIStory.



Michael received nominations on the AOL Music Awards. He was nominated for Best Male Vocalist. Both "Scream" and "Earth Song" were nominated for Hottest Video, he was the only artist with two nominations here. "You Are Not Alone" was nominated as Hottest Single

9th February 1996. Huge crowds turned out at Brazil's Salvador airport to greet Michael's arrival, who was there to film his new video for "They Don't Care About Us". Both Entertainment Tonight and Inside Edition were on hand to film the hysterical scenes.

11th February 1996 Michael arrived by helicopter at the shantytowns where scenes for the video were to be filmed. Later plans were being made to make a Michael Jackson museum at the house he used during the shoot. Jose Luiz de Oliveira, president of the residents association said, "We will take the stuff that he used while he was here. We would also like him to leave a mask, supposedly a handprint". Thousands of fans pushed heavily against a strong cordon set up by police to try and get a glimpse of Michael as he began work on his "They Don't Care About Us" video. At one point a woman broke through the cordon to greet Michael with a huge hug. Oludum

Jackson

director Billy Aquimmo said, "The square used to be famous for its prostitution. Now Michael Jackson has come to film here this can only be good for everyone, for Olodum, for Salvador, for Brazil."

12th February 1996 came the news that Michael would be appearing at this year's Brit Awards on 19th February 1996 at Earls Court, arriving in Britain on 16th February 1996. Michael was quoted as saying,

"I want to thank my fans in the UK for their undying love and support - and this is the best way".

Michael's performance promised to be the most spectacular ever witnessed at the Brit Awards, aided by the renowned magician David Copperfield, with stunts involving Michael disappearing. There was confusion as to how many songs Michael would perform, but "Earth Song" would be one. Paul Burger, Chairman of the Brits said, "Michael's performance will be a one-off specially for The Brits show. I cannot say too much except that it will be truly spectacular and not one to miss."

16th February 1996 Michael arrives in Britain to prepare for his first televised appearance on British T.V. for over 17 years. Michael receives an ecstatic reception outside the Lanesborough Hotel in South West London, many camped outside throughout his stay. After settling in Michael emerged to visit Tower Records and Hamleys Toy store.

Michael's appearance at the Brit Awards was expected to enhance sales of the television show to different countries around the world. Polygram Television International had already sold the show to 66 countries and for the second year running US channel ABC would broadcast the show from coast-to-coast.

17th February 1996. Michael leaves his hotel mid-afternoon and responds to his fans excitement by approaching the security barriers to touch their hands. Michael went straight to Earls Court to rehearse "Earth Song". After returning to rest for awhile, he again went out to visit HMV in Oxford Street, which was specially opened for him.

18th February 1996. Michael pays visits to The Disney Store (where he poses for photographs), Hamleys (where he spends over £2000 on toys), Piccadilly's Rock Circus (where he examines a model of himself) and an impromptu walk around Covent Garden, where he generously tips a street busker. A crowd soon follows, all trying to get a glimpse of him.

19th February 1996. Michael delivers a spectacular performance of his biggest selling British single, the no.1 "Earth Song". Not even the adolescent behaviour of Pulp singer Jarvis Cocker can detract from the professional showmanship of the world's number one solo performer. Sir Bob Geldof then presents him with the Artist Of A Generation award.

20th February 1996. Jarvis Cocker's protest about Michael's supposedly "quasi-religious" performance, makes the headlines the following morning, with reports covering his apparent arrest for suspicion of assault against some of the young children, from the two London Schools who were supporting Michael.

The Brit Awards are aired on British Televisions ITV channel at 8.30 pm to an average audience of 10.4 million viewers with some 11.7 million viewers tuning in at the point Michael appears, which was up on top UK stars Oasis and Take That who commanded audience figures of between 10 - 11 million. The Brit Awards was expected to be eventually seen by some 133 countries, including a 6th April showing in America on ABC.

The British tabloids had a field day with the Jackson - Jarvis confrontation, which saw statements issued from both sides and The Brits committee.

Sony for Michael read:

"Michael Jackson respects Pulp as artists but is totally shocked by their behaviour and utterly fails to understand their complete lack of respect for fellow artists.

"His main concern is for the people who worked for him and that children were attacked. He feels sickened, saddened, shocked, upset, cheated, angry but it is proud that the cast remained professional and the show went on - despite the disgusting and cowardly behaviour of the two characters who tried to disrupt it.

"Even though the evening ended on a sad note, he wants to thank all his fans and the media for their understanding and support."

Campaigns to back Cocker came as no shock to Jackson fans with the British media's negative blitz on Michael Jackson carrying on its yearly tradition. There seemed an hypocritical point to it all: Here we have a man castigated for the last three years because of unproven allegations concerning children. Now a fellow artist invades his stage performance, bumping into supporting child cast members in the process, all be it accidental, and the media twists the plot to suit the conclusion. Surely if Cocker had not been on the stage in the first instant then there would have been no allegation of child assault and no question to the nature of Michael's supposedly "quasi-religious" performance. The questions: Are Michael Jackson fans looking through rose tinted sunglasses regarding the performance? Was Cocker right in his assumption that Michael's performance was religiously provocative? Or, the one aspect of it all that no one has addressed, was this just a piece of conceived theatrical brilliance? The debate goes on...

25th February 1996. Despite such negative and one sided reporting, Michael's performance at The Brit Awards bore favourable response from music buyers a few days later when the new chart was compiled. "Earth Song" moved up from no.38 - no.16 in the singles chart and was the weeks highest

Jackson

climber, and this after being no.1 for 6 weeks and resident inside the Top 40 for 13 weeks. *HIStory* also enjoyed favourable sales moving from no.17 - no.10 being certified quadruple platinum - 12 million sales.

On the Music Video chart Michael's 'Video Greatest Hits' was up from no.7 - no.5 while his 'Dangerous - Short Films' re-entered the chart at no.22.

5th March 1996. The Daily Mirror reports that Michael's representatives have written to Jarvis Cocker's Island Records label to say that they blame a bouncer for the incident regarding injuries caused to children. Michael did however, refuse to withdraw his statement blaming Cocker for his behaviour.

11th March 1996. "They Don't Care About Us" is put back until 25th March 1996.

Jarvis Cocker is cleared of all charges relating to his invasion of Michael's stage performance at The Brits. Fans of both Michael and Pop lead singer Jarvis Cocker showed up outside London's Kensington Police Station, with abuse thrown from both sides. A few decent eggs were wasted on the 'drain piped milky bar kid' and one MJ fan was apparently arrested for abusive behaviour. Rather ironic, really, when you consider the man under investigation had all charges against him dropped.



The March edition of 'Vibe' magazine features a cover story on R.Kelly - writer of Michael's no.1 single, "You Are Not Alone". R.Kelly confessed at feeling quite nervous about producing a song for Michael. He said, "I was so nervous, I was afraid I wouldn't be able to finish the project. When he first got to the studio, something weird came over me. Michael was on another level, and it was hell of a level to go to. But passion took over me, and it put a shield around me and allowed me to be just a normal guy who felt like he worked with Michael all the time".

R.Kelly continued that Michael was very receptive to his ideas. "He was more humble than me - got up under my wing. He wanted to know what it was I wanted from him. And if he could give it to me".

When R.Kelly writes he prefers being in a quiet room with a piano and a light shining in, but this wasn't the case sometimes.

"When I wrote "You Are Not Alone", I was in a hotel and it was very loud. But the spirit of the song was so powerful, I could block anything out. In my imagination, I was in a room with that light and that piano, alone. I can hear melodies like that. I don't care how loud it is - I sang over loud els in the subway, and I still heard melodies".

On the Internet Michael spoke about one of his favourite songs from *HIStory Begins* - "Heal The World".

"Heal The World" is one of my favourites of anything I have ever recorded because it's a public awareness song. It is something that I think that will live in the hearts of people for a long time because...it's about something that is very special and something that is very innocent and something that is very important. Latterly healing our planet of its wounds and its suffering. And I think...it is one of my favourite things to do when we are on tour. Because on stage we blow up this giant inflatable planet earth right on stage. And we have all these children from different countries, And they dress in a different national attire. And we sing the song. And it is amazing to look out in the audience and you latterly see like two hundred thousand people holding up candles and singing the song. It's a very spiritual experience, and I really enjoy it".

History Continues Next Issue....

COMPETITION WINNERS

MICHAEL JACKSON BUMPER PRIZE
CAROLINE NILSSON - SWEDEN

JANET JACKSON BUMPER PRIZE
CLARE TYLER - BIRMINGHAM

BIG BOY CD
PAUL COLEBROOK - SCUNTHORPE

CHART FILE COMPETITION
SARAH JACKSON

FOR THE RECORD

'THIS TIME AROUND' & 'THEY DON'T CARE ABOUT US'

Just before Christmas, in a America, a selection of mixes were distributed to clubs and radio stations for the song "This Time Around". DJ's had already been submitted with a double A-sided record which also included "Earth Song". "This Time Around" charted for awhile on the R&B airplay chart, but is still to be released commercially. Below we have collected information on several of the promos that are currently available in some stores in America. We also have news on mixes for "They Don't Care About Us", which at the time of going to print was not available in the UK. Next issue we hope to have photographic material to help our readers search for these collectable items, so until then we hope the track listings prove interesting and helpful.

THIS TIME AROUND - Exclusive PROMO - Double Pack
No (7602 51) (US)

- 1.D.M Mad Club Mix - 10.23
- 2.D.M Radio Mix - 4.05
- 3.Maurice's Dub Around Mix - 9.00
- 4.Georgie's House n Around Mix - 6.04
- 5.The Timeland Dub - 7.22
- 6.The Neverland Dub - 7.46
- 7.The Don's Control This Dub - 4.30
- 8.UBQ's Opera Vibe Dub - 7.00
- 9.D.M. Bang Da Drums Mix - 6.34

THIS TIME AROUND - PROMO CD - ESK 7521
Inc 3 versions of EARTH SONG.

- 1.Dallas Clean Album Remix - 4.12
- 2.David Mitson Clean Album - 4.21
- 3.Dallas Radio Remix - 4.31
- 4.Dallas Radio Remix w/o Rap - 4.31
- 5.Maurice's Hip Hop Around The Mix (w/Drop) - 4.18
- 6.Maurice's Hip Hop Around Mix w/o Rap - 4.25
- 7.Maurice's Club Around Radio Mix - 4.00
- 8.D.M. Radio Mix - 4.05

Earth Song

9. Radio Edit - 4.58
- 10 Album Version - 6.46
- 11 Han's Radio Experience - 3.33

THIS TIME AROUND PROMO CD with 8 versions same as tracks above. No front or back artwork on CD Jewelbox/container.

EARTH SONG PROMO CD with 3 versions. Same as tracks above with no artwork on Jewelbox/container.

THIS TIME AROUND 12" PROMO - w/6 versions - EAS 7606

- 1.Dallas Main Extended Mix - 7.15
- 2.Maurice's Hip Hop Around Mix - 4.25
- 3.Maurice's Hip Hop Around w/o Rap - 4.25
- 4.Dallas Main Mix - 6.40
- 5.Dallas Main Mix w/o Rap - 6.40
- 6.Album Instrumental - 4.12

This is held in a black sleeve with a black and gold promo sticker.

THIS TIME AROUND 12" PROMO - w/4 versions

- 1.Uno Clio 12" Master Mix - 9.25
- 2.D.M.A.M Mix - 7.47
- 3.D.M.Mad Dub - 8.00
- 4.Uno Clio Dub Mix - 8.06

This is held in a white jacket with a red & white promo sticker. Record label is designed with a beautiful black and white design

THEY DON'T CARE ABOUT US - US/UK 12" PROMO

- 1.Classic Paradise Mix - 7.55
- 2.Anthem Of Love Mix - 7.46
- 3.Classic Dub Mix - 7.55
- 4.Anthem Of Love Dub Mix - 7.45
- 5.Hacienda Mix - 7.10

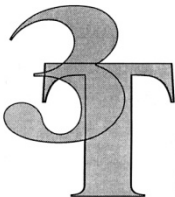
MANY THANKS TO CHRIS DOUGLAS

A black and white close-up portrait of Michael Jackson. He is looking directly at the camera with a neutral expression. His dark hair is styled, and he is wearing a light-colored collared shirt. A thin, dark object, possibly a microphone or a pen, is visible in the lower right corner of the frame.

michael jackson



Jackson



UK VISIT

JACKSON TAKES A LOOK AT TAJ, TARRYL & T.J.'S VISIT TO THE UK TO PROMOTE THEIR DEBUT SINGLE "ANYTHING".

"So what's Michael really like?", "What advice has Michael given to you?", "Would you ever consider plastic surgery?" and "What is Michael doing at the moment?". Some of the tried and tested questions 3T had to endure during their first promotional trip to Britain in January, but questions they were happy to answer as Tarryl said (whom many commented looked like Michael), "We knew that it was coming, our connections to Uncle Michael and the Jackson thing, but we're ready for it".

TJ told the Daily Express, "We didn't worry about putting together a band and everyone comparing us to The Jackson 5. As far as we're concerned, it's natural that we'd get involved with music. Uncle Michael has played us records since we were babies. He really wanted us to share in his passion for music. We're all obsessed with The Beatles and the group Bread because of him. You have a special relationship with someone who introduces you to music. The Beatles are his favourite band, we know every single song of theirs."

"He wanted to produce our album. He's so naturally creative it was fascinating to us to see him at work. He gave us good advice about the tracks and about ways to make things sound right. He can make one little suggestion that makes such a huge difference to the sound. He is totally obsessed by music."

3T arrived in Britain at the beginning of January to promote their debut UK single "Anything", which was still climbing in the Top 20 of Billboard's Hot 100 singles chart at the time. Naturally, being the sons of Tito Jackson and the nephews of the world's most talked about pop star, interest in 3T was going to be at a premium. To me, with the clips I was lucky enough to see them on, they came across as very polite, happy and enthusiastic young men, with an appetite destined to produce success. If this needed confirming then their Top Of The Pop's debut did it for me, when they performed "Anything" live to a backing track, and it sounded as good as the studio recording, in fact better to me, and I must confess to spinning it back at least a dozen times after they finished, that's how impressed I was. People who think that these guys are going to live off Michael Jackson's name can forget it, the path he has created is going to be extended further by this trio. Talent is not a processed thing, you've either got it or you haven't and 3T have. This could not have been measured more than against another group making their Top Of The Pop's debut, Upside Down, a manufactured outfit, whose structure looked terribly un-cohesive and stale. These may be harsh words, but there is no better way to define the difference regarding natural talent, something 3T have, and something that will help them to last the test of time.

The first show that I saw 3T appear on was the Big Breakfast, where they answered a few questions and then performed "Anything" for the first time on British television. This was of great interest to me, not only to see how they put the song across, but to distinguish who sings what and where. To me the vocal patterns are so close that it could have been one lead vocalist, now having seen them a few times I can just about tell who sings what on the "Brotherhood" album, even though Tarryl and TJ's vocals sound incredibly close.

"Anything" displays the finest points of Jackson traditions, good melody, catchy hook and swirling harmonies, but done in 3T's own original style. TJ told Blues & Soul, over the telephone, just prior to their visit to the UK, "The record company wanted an urban song, while we wanted a more universal song, and so what we did is to balance out each others opinions and come up with Anything".

Jackson

Tarry said, "We wanted that one, ('Anything'), because there's a track on our album called 'Why' written by Babyface and produced by our Uncle Michael, and we wanted to do something on our own, to establish ourselves and not to have people think we were living off our last name".

On to the video and Tarry continued, "It's about a love and not actually one girl, because a lot of people think we are singing to one girl. They think it's a battle to see who gets the girl, but that's not what it's about".

'Anything' kicked off 3T's UK chart career by entering straight in at no.4 after only one week on sale. Almost twenty six years to the day (31st January, 1970) previously their father Tito, along with his brothers The Jackson 5, entered the UK chart at no.42 with 'I Want You Back', before finally peaking at no.2 on 7th March 1970. History would repeat itself again with 'Anything' peaking in exactly the same position, selling over 300,000 copies in its first three weeks of release. The carefully constructed campaign to introduce 3T to the British public evidently paid off, with decent exposure on prime time t.v. and several articles in high profile tabloids and magazines.

3T plan to be more than just another R&B act and are working on different parts of their musical education to break into several other musical categories. Taj told Newsround, "There's a whole other audience out there, that's something we have learned from our family. You just don't appeal to the States, you can appeal to the whole world, that's something we're trying to capitalise on."

While in the UK 3T also looked ahead to their next single, with choices, Tarry says, that changes all the time and no more than with TJ who has gone from 'Give Me All Your Lovin' to 'Got To Be You' to 'Tease Me' (one of my favourites on the Brotherhood album) in a short space of time. But as TJ happily concedes it's because any one of the tracks could be released as single, another acknowledgement to the way the Jacksons have always worked.

"Why", the duet with Michael, is destined to be Top 10 on both sides of the Atlantic if and when it's released later this year. TJ told Blues & Soul, "Actually that song was supposed to be on Michael's 'HiStory' album...but we loved it so much that we kinda ended up stealing it from him. I mean once he played it for us and saw our faces, he was like, 'You Guys want this song? Well then, why don't you and I do it as a duet for your album?' And that's exactly what happened...and working in the studio with him was such a great experience."

The success of "Anything" has enabled 3T to consider other potential singles, other than "Why", something that should enhance their independence and confidence. "Tease Me" would have continued the formula of "Anything", while the urban funk of "Got To Be You" and the pop orientated "Give Me All Your Lovin'" would have introduced them to the dance floor fraternity. The final choice, however, was "47" a song they closed the t.v. show Hotel Babylon on 2nd February 1996 and a track which very much reminds me of the Jacksons Triumph era.

The "Brotherhood" album was released 12th February 1996 and TJ told Blues & Soul, again, about the lyrical content of the title track. "My brothers and I are very close, so we named it "Brotherhood", because that one word describes us both as individuals and as brothers. I mean, on the title track we each wrote our own verse and sang it. That's why Taj - who's the oldest - is talking about us as each others best friends, while Tarry explains how he learnt stuff from Taj and



Jackson



passed it on to me, his younger brother. Then in my verse I'm just thanking them both for guiding me, for opening the door and teaching everything I know, because that's basically how we really do relate to one another."

As fate would have it, news of Michael and Lisa Marie's separation filtered through while 3T were on their promotional tour. Taj told Newsround that he was sad about the announcement but felt that intense media coverage had contributed to a majority of the problems.

On a lighter note, one thing that was nice to see, during a couple of their interviews, was their wry sense of humour. On The O-Zone Tarryl remembered how Michael used to play practical jokes on them when they were youngsters, and remembered one particular incident from the Thriller video period. "When Thriller was out, you know the part where he'd say, 'I'm not like other guys', it was always when we were in the car with him. We were very young and scared of wolves. He'd pull over and stop the car, turn around to the back seat and say, 'I'm not like other guys'. That was really scary you know, we thought he was turning into a werewolf. Eventually we got older (a beaming and chuckling

Tarryl said) and he'd do it and we'd say just go, just drive - drive!"

On Children's BBC, where they were guests between shows, the humorous touch came from a question about their soundtrack recordings for the Free Willy movies. Tarryl, again quipped, "Well Willy came up to us and wanted to sing, and we thought a whale should sing well, but it turned out that the whale just didn't sing too well, so we kicked him out". TJ jumped in and continued. "He kept demanding 'Tish, fish, fish', it was so annoying because we wanted McDonald fries".

Perhaps the best way to conclude this article is with a quote from Tarryl once again, which came from their MTV interview, and something that came across as very sincere to me. On being part of the Jackson family with all the bad publicity over the years, the question was put that they may be forgiven for wanting to be called a different name, Tarryl came to no such conclusion.

"I don't regret at all being in the family. If I had to pick to be in or out of it, I'd definitely be in it. It's a great family."

CHRIS CADMAN

COMPETITION

WIN THE 3T BROTHERHOOD ALBUM

To be in with a chance of winning this CD please answer these two questions.

1. Name the oldest member of 3T?

2. Name the two songs 3T recorded for the two Free Willy soundtrack albums?

Answers on a Post Card or Sealed Envelope marking your entries '3T Competition' to:

JACKSON/THE UK BLACK OR WHITE BILLBOARD P.O.BOX 23 WEDNESBURY WEST MIDLANDS WS10 0YX ENGLAND.



Jackson

CADMAN'S

ORDER



CAPTAIN EO

Hello and welcome to another of our regular features on memorabilia which is rare and hard to find today. This issue we take a look at that popular \$30 million Disney feature 'CAPTAIN EO', which made its premiere debut at Epcot Centre Walt Disney World, Florida on 12th September 1986 and West Coast premiere the following day, 13th September 1986. This 17 minute epic features two songs written and performed by Michael, "Another Part Of Me" and "We Are Here To Change The World" (co-written with John Barnes).

American viewers had the pleasure of seeing Captain Eo on MTV last year, which was premiered on 25th June 1995, the first time it's been aired anywhere since opening in 1986. This year will be the 10th anniversary since Captain Eo's release and it is still playing to full houses in both America's theme parks, Disneyland, Paris and Tokyo's Disneyland. Many of the items displayed here are only available, at the moment, at Tokyo's Disneyland. Once again the Japanese have taken the initiative and made Captain Eo a viable commodity for fans to purchase souvenirs on the stars main attraction Michael Jackson.

Pictures 1 & 2 show a Captain Eo Jacket and Sun Visor Cap. The Jacket, with Captain Eo embroidered across the back, is a very rare piece now and would be of immense value to any collection. If the current price tags of the Tour jackets are

anything to go by then you can be expected to pay £100 plus for this one item.

The Sun Visor also has the Captain Eo logo across it and would be the perfect match for the jacket. Price wise I'm not really sure, in Japan this was selling for about \$10.

Pictures 3 & 4: Firstly we have the Captain Eo storybook, which includes 3D glasses. This sold for \$6.95 in America in 1986 and is based on the official 17 minute story. Sometimes you can come across a copy of this at V.I.P Record Fairs, with an hefty price tag of between £25 - £35.

The adjoining picture is a Captain Eo pencil accompanied by a rubber figurine of "Fuzzball" on the top. Again price wise hard to determine, but probably selling for a few 'Yen' in Japan's Disneyland.

Pictures 5 & 6: Both of these items come in a set, the first a soap bag, with Captain Eo logo and the second a Captain Eo black face towel. Once again these have been made readily available in Japan and cost about £6 for the set. The quality of both these items is very good and they are worth searching for to add to your collection.

Jackson

Pictures 7a & 7b (see following page): Firstly we have the Captain Eo telephone card which comes with 50 units worth of telephone calls. My guess is that this will become a very collectable item over the next twelve to eighteen months, and not only

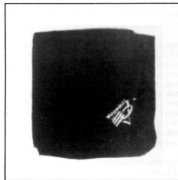


to Michael Jackson collectors. Telephone cards are becoming a hobby for many people at the moment and I would say that this particular telephone card will be of immense value to Disney collectors, who are currently putting together their sets. So expect to see Captain Eo pop up amongst Pluto, Mickey Mouse and the rest of the gang during the coming months. The middle picture is one of two Captain Eo tee shirts that are available at Japan's Disneyland. These come in two different colours, White (as shown) and Black and again they are of excellent quality.

Our final picture 7c shows two different Captain Eo Key rings. Both these are available at a minimal price in Japan, but, as always, over here you could expect to pay something quite ridiculous.

Besides our displays shown here there were several other items available both promotional and commercial. Two fluffy toys, which are based on animal characters in Captain Eo, were made available in Japan: the Fuzzball fluffy toy and Hooter the clumsy Elephant which came in a large stuffed version.

Two posters were also available: The first, also available in America, sees the same picture which graced the Captain Eo storybook, while the second came in giant form with Michael reaching out with the inscription: "HE IS MUSIC - HE IS HERE TO CHANGE THE WORLD".



Jackson



On the promotional side a very rare item to track down is the Captain Eo premiere tee-shirt which was given to a select few on the opening weekend of 12th & 13th September 1986. The inscription on the tee-shirt reads:

Premiere Weekend - "I Was There To Change The World".

This is accompanied by a red Captain Eo logo. I would say that this item is particularly hard to come by and would fetch an astronomical price in terms of the short run that were made available.

That's the 'Vibe' for this issue. I hope you enjoyed it. If you know of any other 'Official' Captain Eo items available then please tell us, I'm sure our memorabilia enthusiasts would love to know. One piece of advice to ponder on before I leave you and it's something I touched on in my first article in Issue 1. The best way to save money on Japanese items is find a Japanese pen-friend. Like you and me they love to collect and European items are as hot to them as Japanese merchandise are to us. You are guaranteed to save money, items normally purchased in this country imported from Japan are generally on sale three times the price in Britain. If you are successful with this method drop me a line and let me know how it's developing. Until our next instalment, keep collecting, keep learning.

COLLECTORS COMPETITION

Up for grabs this issue are two Music Screeners one for "Childhood" and the other for "Bad", the new Multimedia Entertainment on 3.5 computer disc, which have been created to play on virtually every windows-based PC on the market. Two lucky readers have the chance to win one, which features a clip from the music video and offers six programmable screen saver options based on the video. Music Screeners also include two interactive video games for hour after hour of fast paced fun.

To win answer these two questions:

1. WHAT WAS MICHAEL'S FIRST NO.1 SOLO SINGLE IN AMERICA?
2. WHAT WAS MICHAEL'S FIRST NO.1 SOLO SINGLE IN THE UK?

First winner out of the hat gets the "Childhood" Screener and the second the "Bad".

Answers on a Postcard/Sealed Envelope to the address at the front of the magazine. Closing date for entries 8th June 1996.



Jackson

JERMAINE

We continue this issue with part 2 of Jermaine's career

"I'm for whatever works. If it's what people want to hear, I'll do it."

So said Jermaine, when he was asked to sum up his musical strategy, around the time his debut album on Arista was released in May 1984. 'Dynamite' (titled 'Jermaine Jackson' in the States) was certainly more diverse than anything Jermaine had recorded when he was at Motown, arguably more commercial, too. The album was largely written and produced by Jermaine himself, along with Michael Omartian and Bruce Sudano (Donna Summer's husband), and saw Jermaine re-united with his brothers on two of the nine tracks.

On 'Tell Me I'm Not Dreaming (Too Good To Be True)' Jermaine duets with brother Michael. But a potential no.1 got away because, according to Jermaine, "a lack of communication between Clive Davis and CBS meant that Arista were forbidden to issue the track as a single. Basically, CBS were saying 'why should we help you sell one of your albums?'"

Jermaine's brothers The Jacksons contributed backing vocals to the sci-fi inspired 'Escape From The Planet Of The Ant Men', and the family connection continued on 'Oh Mother', a poignant tribute to Jermaine's mother Katherine Jackson.

'Dynamite' produced two major hit singles, the title cut which peaked at no.8 R&B/No.15 pop in the States and 'Do What You Do' which made no.14 R&B/no.13 pop. 'Do What You Do' also hit no.6 in the UK - Jermaine's biggest solo hit to date. The album went all the way to no.1 on the R&B chart and peaked at no.19 on the pop chart, as well as giving Jermaine only his second chart album in the UK where it made no.57.

WHITNEY HOUSTON

"When I originally wanted to do the duet 'Take Good Care Of My Heart' for my first Arista album." Jermaine later recalled, "the company didn't want me to do it. I had to actually record the track to convince Clive (Davis) that it was a good idea."

At the time, incredible as it now seems, Whitney Houston was virtually unknown as a singer. Her multi-million selling eponymous debut album, released in 1985, also includes 'Take Good Care Of My Heart', plus another Whitney/Jermaine duet, 'Nobody Loves Me Like You Do', and 'Someone For Me' which Jermaine produced. The latter track was chosen as Whitney's debut single in the UK but it failed to chart.

A third Whitney/Jermaine duet, 'If You Say My Eyes Are Beautiful', appeared on Jermaine's second album on Arista. 'Precious Moments', released in early 1986, took Jermaine fifteen months to complete and he's quoted as saying, "It doesn't matter whether it sells a million, or whether or not a hit single comes off it, what really concerns me is that it stands up as a classy set which'll stand the test of time."

'Precious Moments' didn't sell a million and it didn't chart in the UK, but in the States it sold well enough to reach no.25 R&B/no.46 pop. The album produced one major hit single, 'I Think It's Love', which Jermaine co-wrote with Stevie Wonder and Michael Omartian. It peaked at no.14 R&B/ no.36 pop in the States, but only managed no.96 in the UK.

Also in 1985, Jermaine released two singles with movie connections. The first 'When The Rain Begins To Fall', was a duet with Pia Zadora and came from her film, 'Voyage Of The Rock Aliens'. Only a minor hit in the UK and States, the single was massive across continental Europe, hitting no.1 in Germany, France and Holland - prompting Arista to re-issue 'Dynamite' with the duet added, to boost sales.

The second movie-related single was 'Closest Thing To Perfect', the title song from a film starring Jaime Lee Curtis and John Travolta. The single made no.63 R&B/ no. 67 pop in the States, but missed out in the UK. The accompanying original soundtrack album includes yet another Whitney/Jermaine duet, 'Shock Me', which subsequently appeared on the B-side of Whitney's single, 'Didn't We Almost Have It All'.

VICTORY

Between 'Dynamite' and 'Precious Moments', free from the constraints of his Motown contract, Jermaine re-joined his brothers for the 'Victory' album and tour.

Jackson



The new album not only saw all six Jackson brothers recording together for the first time, 'Victory' was the first new Jackson product issued following Michael's mega-selling 'Thriller' album. As such, expectations ran high and the project was widely anticipated but, for most fans 'State Of Shock', the single that preceded the album, was a disappointment. Lead vocals were credited to Michael Jackson and Mick Jagger (originally, the track was to have featured Michael and Freddie Mercury), but ultimately the single didn't live up to the hype, and stopped at no.14 in the UK and no.4 R&B/ no. 3 pop in the States.

"As far as I'm concerned the 'State Of Shock' single was a mistake," Jermaine admitted in a later interview. He went further, stating, "The whole fiasco occurred because it was decided that we had to have a product to sell while we were on the road. As a result, a sub-standard Jacksons album was released which damaged our reputation."

Where as 'Destiny' and 'Triumph' had been group efforts, all be it minus Jermaine, 'Victory' was very much an album of individual parts that didn't gel. 'Torture', written by Jackie and with lead vocals performed by Jermaine and Michael, is generally recognised as the album's best cut. However both Jermaine and Michael declined to participate in the shooting of a video to promote the release of 'Torture' as the album's second single, and chart wise it struggled to no.26 in the UK and no.12 R&B/ no. 17 pop in the States.

Although generally considered a failure, the 'Victory' album sold around six million copies worldwide, and reached no.3 in the UK and no.4 R&B/ no.3 in the States. However, once the initial frenzy had died down, sales went into rapid decline and the strength of the album can be judged by the fact that when the 'Victory' tour opened in Kansas City on 6th July 1984, the Jacksons performed 18 songs - but not one of them was from the album after which the tour was named.

HAZEL & MARGARET

In December 1986, Jermaine's third child and second son Jeremy was born - but his wife Hazel wasn't the mother. Margaret Madonado, a woman in her early twenties with whom Jermaine had been having an affair, was.

To complicate matters further, Hazel was also expecting a baby and in March 1987 Jermaine became a father again, to another boy named Jaimy. Seven months later, after fourteen years of marriage, Hazel filed for a divorce which was finalised in July 1988. Although Jermaine never married Margaret Maldonado, they did live together as man and wife, and their second child Jourdyn was born in January 1989.

CRAIG HALSTEAD

Acknowledgement: Jackson/BOWB would like to thank Nikki Atkin for her help in preparing this article and for supplying the two pictures.

NEXT ISSUE

MICHAEL JACKSON

COMES TO

Jackson/BOWB

OR DOES HE ?

FIND OUT MORE IN ISSUE 6

FANZINES

AROUND THE WORLD

PART 3

PREDJUDICE IS IGNORANCE

This A4 Italian magazine is edited by Tiziana De Giosa and Jessyca Puglielli and normally consists of 44 pages, with a coloured photograph stuck on the front. This particular issue, no.5, covers The Dangerous copyright court case, Was MJ Framed, A fans letter to the press and a news page. An English version is available, if you are interested in collecting the different fan magazines. The address to write to is:

Tiziana De Giosa
Viale D'Annunzio 69
73100 Lecce(LE)
Italy.

TODAY! MICHAEL JACKSON

This Austrian magazine is quite different in presentation, in a way that it arrives like an A4 magazine but has to be turned to A5 to read, confusing? Well buy one to see what I mean, and I don't think you will be disappointed. Today! Michael Jackson is full of news, including Michael in Germany and consists of 76 pages in all. For more information please write to:

Marianne Schadl
Frauenbach 6
A-8083 St. Stefan
Austria.

Issue No. 5 April 1995



Music and Me

PREDJUDICE IS IGNORANCE

The best Michael Jackson magazine in town!!



Today! Michael Jackson

Jackson

CHART FILE

CRAIG HALSTEAD

PART 5:

1976 - 1978



'THE JACKSONS'



'GOIN' PLACES'

POP RnB UK

Dec 76	36	6	54	THE JACKSONS
Oct 76	6	2	42	Enjoy Yourself
Apr 77	28	6	ND	Show You The Way To Go
Aug 77	nr	nr	22	Dreamer

Randy, too young to join his brothers in the early days, finally became an official member of the group in place of Jermaine when they signed for CBS/Epic, maintaining the status quo at five. However, having lost their right to record as The Jackson 5, the brothers agreed to call themselves simply The Jacksons - a title also given to their debut album for CBS/Epic.

For the most part, the album was written and produced by Kenneth Gamble and Leon Huff, best known for the so-called Philly Sound (O'Jays, Three Degrees, Harold Melvin, etc.). Importantly, however, two songs were written by Michael (one with Tito) and were co-produced by the group themselves. They are 'Blues Away' and 'Style Of Life', neither of which was considered strong enough for single release. The album was generally well received, and was awarded a Gold Disc for sales of 500,000 copies in the USA.

'Enjoy Yourself' returned The Jacksons to the Top 10 in the USA, on both the pop and RnB charts, and was awarded a Gold Disc for sales of 1 million copies. In the UK, the second single, 'Show You The Way To Go', was preferred. On 25th June 1977 it took over the no.1 slot from Lucille (Kenny Rodgers) - a position neither the Jackson 5 or Michael solo had so far achieved. It remained at no.1 for one week, before it in turn was outsold by Hot Chocolate's 'So You Win Again'.

Mar 77 nr nr - MOTOWN SPECIAL

This UK only hits-based compilation, released less than a year after ANTHOLOGY, was a sign of things to come as Motown sought to cash-in on the Jackson 5's extensive back catalogue. This time, however, Motown weren't rewarded with sales high enough to merit a chart entry.

Aug 77	174	36	-	FEEL THE FIRE
Nov 77	-	75	nr	You Need To Be Loved
Nov 77	nr	nr	-	Take Time

Once again, Motown managed to get Jermaine's album out ahead of the new album by his brothers. But FEEL THE FIRE, Jermaine's fourth solo album, stopped ten places lower on the USA pop chart than his third album, and the one single taken from it became his first release to fail to register on Billboard's Hot 100. Not surprisingly, Jermaine drew another blank in the UK.



Jackson

Oct 77	63	11	45	GOIN' PLACES
Oct 77	52	8	26	Goin' Places
Feb 78	-	38	nr	Find Me A Girl
Feb 78	nr	nr	31	Even Though You Gone
Mar 78	nr	nr	-	Music's Taking Over

The second album by the Jacksons followed much the same formula as their first, with Kenneth Gamble and Leon Huff accounting for five of the album's nine cuts. Two of the remaining songs credit all five Jackson brothers as co-writers, namely 'Different Kind Of Lady' and 'Do What You Wanna', neither of which was chosen as a single. Sales-wise and chart-wise, GOIN' PLACES fared significantly less well than THE JACKSONS, particularly in the USA.

'Goin' Places' managed a Top 10 place on Billboard's RnB chart, but peaked at a disappointing no.52 on the pop chart. The follow up, 'Find Me A Girl', missed the pop chart altogether. Three singles were released in the UK, the first two enjoying reasonable success while the third failed to chart. All in all, CBS/Epic wasn't happy, and it is claimed men in high places wanted to cut their losses - and drop the Jacksons. Sanity prevailed, however, and behind closed doors it was agreed to give Michael and his brothers a third and last chance to prove their worth.

Feb 78	-	-	-	FRONTIERS
Jul 78	-	38	nr	Castles Of Sand

If the Jacksons were having a hard time of it, brother Jermaine was hitting rock bottom. His fifth solo album was a disaster, bombing out completely on both USA charts and producing just one minor success on Billboard's RnB chart. In the UK, where a lack of sales must have been anticipated by now, Motown didn't even bother to lift a single from the album. Jermaine, like his brothers, was in a desperate need of an upturn in fortune if he wasn't to fade into premature obscurity.

Sep 78	-	91	nr	How Can I Be Sure
--------	---	----	----	-------------------

Randy's debut solo single, released on the CBS/Epic label, registered on Billboard's RnB chart - but only just. 'How Can I Be Sure' was originally a Top 5 hit in the USA for the Young Rascals in 1967, and David Cassidy's 1972 version went all the way to no.1 in the UK. Clearly uninspired by his lack of success with a proven song, Randy would wait another decade and more before trying his luck again, outside of the Jacksons.

Oct 78	40	17	-	THE WIZ (Original Soundtrack)
Sep 78	41	17	45	Ease On Down The Road
Jan 79	81	42	-	You Can't Win
Jul 84	nr	nr	83	Ease On Down The Road

A musical with an all black cast loosely based on The Wizard Of Oz, The Wiz opened on Broadway in January 1975 starring Stephanie Mills as Dorothy, a role made famous in the original film version by Judy Garland. Motown Productions acquired the film rights to The Wiz in 1977, with the intention of producing a low budget film possibly starring Stephanie Mills in her Broadway role.

However, Diana Ross let it be known she also wanted to play Dorothy. The opposition of Berry Gordy, her mentor for the best part of two decades, only increased Diana's resolve and she it was who won the lead role.

Michael accepted the part of the Scarecrow against the wishes of his father and brothers, who felt he wasn't yet ready for his film debut. Other parts went to Todd Ross (Cowardly Lion), Nipsey Russell (Tin Man) and Richard Pryor (The Wiz). More significantly, Musical Director for the project was Quincy Jones. Filming at Astoria Studios and on location in New York, ran from October to December 1977 and cost \$24 million - making The Wiz the most expensive musical ever at the time.

The Wiz was preceded by a single 'Ease On Down The Road' but, despite the pairing of Michael and Diana, the single wasn't a major hit. A double album soundtrack was similarly received, while the film itself - released October 1978 - failed to live up to its potential at the box office. Critics slated Diana Ross in particular, claiming she was too old to play Dorothy (she was 33 years old at the time), although Diana herself was quick to point out that nowhere in his novel The Wonderful World Of Oz does author L. Frank Baum reveal Dorothy's age.

Michael's film debut was more positively reviewed and 'You Can't Win', his one solo performance in the film (which he sings hanging from a pole, surrounded by a circle of mocking crows) was released as a single. Only a minor hit resulted, but the release was significant in that it marked the return of Michael as a solo artist.

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We would like to welcome you to join the **Black Or White Billboard Fan Club**. A new unofficial UK Michael Jackson club for fans around the world!

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ORDERING SINGLE MAGAZINES AND BACK ISSUES

If you do not yet wish to join the above fan club, you may still order our newly merged quarterly glossy magazine **JACKSON & BOWB!** The first issue is out 29th March 1996, priced £2.50 (UK), £2.75 (Europe), £3.75 (US/Japan).

Back issues of both magazines respectively, are still available. **JACKSON:** No. 1, 2, 3 & 4. Prices as above. **BOWB:** No. 2, 3, 4, 6, 7, 9 & 10. Price £2.50 (UK), £3.25 (Europe), £3.75 (US/Japan).

Jackson

LETTERS

**JACKSON
P.O. BOX 23
WEDNESBURY
WEST MIDLANDS
WS10 0YX
ENGLAND**

WHEN A STAR WAS BORN

By Lynette Cockburn

When a star was born

There was a star

Of beauty so bright

Which was very far.

Then one day

The shooting star dropped

Which formed a King Of Pop.

Then came that magical beat

Moonwalking feet and spinning toes.

Our hero makes History

Where ever he goes.

Come on you budding poets, put pen to paper and send us your renditioning's on the King Of Pop!

Dear Jackson.

I have just brought your latest issue from Tower Records and was very impressed by all the material. You have gathered together an experienced bunch of writers, who have obviously been following The Jackson families successes for a very long time. I am on holiday at the moment and was thrilled to have purchased a magazine on my hero with so much material for me to read. I have been a subscriber to several other fanzines in Europe which are also very good. I miss OFF THE WALL very much and I can remember your name from this fine publication, whatever happened to it? Financial I guess!

I have been writing to one other British fanzine for a very long time now, after buying issue 3, but have received no reply to my request for back issues. Quite frankly though, I am past caring now that I can subscribe to "JACKSON". Admittedly it doesn't compare in terms of colour content, but it beats it 'hands down' in content, originality and variety. You and your team should congratulate yourselves on providing such a thorough service and long may it continue. Does Michael read it? If not then he should because its people like yourselves who keep him where he is today. Top of the charts. I look forward to issue 4 and will be SUBSCRIBING !!

Keep up the good work

ALI "MJ" K.
Belgium.

EDITORS REPLY.

Since beginning "JACKSON" last March I have been very grateful to everybody for taking the time to express their good wishes and support. This particular letter made me happy because Ali was obviously inspired by "JACKSON" to do so, even while relaxing on his/her holiday. Ali please write back because in all the excitement you forgot to print your address and I'm very much hoping that issues 4 & 5 will have an even greater effect.

Regarding the particular fan club you are upset with I well I can't criticise, there is always a possibility that your letter may have gone a stray or that you may have forgotten to include your address.

Does Michael read it? I hope so! He gets a free copy of every issue and I'm sure, when time permits, he takes a quick glance and appreciates our efforts. One day we hope to hear from him. I'm sure everyone gets a turn and one day lets hope it ours and that he'll ask us round for tea.

Jackson

Dear Chris.

Hello. Hope all is well. I'm writing to thank you for the latest issue of JACKSON magazine (#4). I was really impressed with it - the articles were really good and I loved the new pictures.

Keep up the good work

Lisa Waister
Peterlee
Co Durham

VOICE OF THE PEOPLE INTERNATIONAL PROJECT

TO ALL MICHAEL'S FANS:

We are collecting various items for Michael such as Messages, Poems, Letters, Audio/Video material, Drawings, Postcards, Diaries, Books etc to send to him in America as a gift from his fans.

Please tell your pen-pals about our project and you can then become a real member of our Association. Please write and send gifts for Michael to:

KATIA BAIOCCHI

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Mr George Celestin
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Paris
75003
France

Hi! My name is Irina and I'm 14 years old. I would like to find a lot of pen-pals who love Michael Jackson as much as I do. Let me be your pen pal. I will answer all letters.

Please write to: IRINA ROJDESTVINE
56 MACAULAY ROAD
EAST HAM
LONDON
E6 3BL
ENGLAND.

GUINNESS BOOK OF RECORDS

3 German fans are attempting to set a new record by making the longest ever fan letter at 100 metres. Kathrin Wagner, Colette Kreicic and Simone Fritzsich want all Michael Jackson fans to send them letters, poems, drawings, posters and pictures. They have already given Michael a gift and this latest project is aimed to get into the Guinness Book of World Records. The trio say that all letters, poems etc will be used and ask you to write to the following addresses:

Kathrin Wagner
B - Uthmann - Ring 71
09456 Annaberg
Germany

Colette Kreicic
Weinbergstrasse 22
01979 Lauchhammer/M
Germany

Simone Fritzsich
Boehmische Strasse 58
09487 Schlettau
Germany

JACKSON 5 ISSUES 1 & 2

Available still are J5 issues 1 & 2 dedicated to the early years on Michael and the Jackson brothers. This superbly illustrated black & white magazine covers: The Steeltown Recordings, The Early Days Of The Jackson 5, A complete J5, Michael & Jermaine US Discography, plus an article on collecting the J5.

This is for the true fan. The cost in US Currency / International Money Order is \$8. The address to write to:

Tony Taliaferro
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P.O. BOX 505
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USA.

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THE HISTORY WORLD TOUR GETS READY TO ROLL!



Jackson

THE UK BLACK OR WHITE BILLBOARD

ISSUE 6/Club Mag 3

Hi. Welcome to a knockout edition of "JACKSON/BOWB", which we can confirm is now read by the great man himself, something we have worked hard for over the last 18 months, and which would not have been achieved without you the fans. So, many thanks from team JACKSON/BOWB to all of you that have supported us as we look forward to bringing you even brighter news in the coming months.

Now let's move on and although it was a disappointment that Michael didn't achieve his hat trick of no.1's in the UK charts, with 'They Don't Care About Us', it was still satisfying to see him break in to the Top 5 yet again. This disappointment, however, was quickly put aside when news came on Michael's first concert dates on 30th May 1996 when it was announced that his HiStory World Tour would be kicking off in Prague, Czech Republic on 7th September 1996. The line to 'JACKSON/BOWB' as been 'HOT' real 'HOT', with many of you requesting information on coach trips/flights etc to the opening venue, and at the time of going to press we were looking for reputable companies to recommend you to. Whatever, you can be sure of reading all about Michael's opening date in issue 7 of 'JACKSON/BOWB' which will also bring you news of all his other dates.

Many of you have expressed disappointment that Michael will not be kicking off his World Tour in Europe. Don't fret, in my opinion this is to our advantage, by the time Michael does arrive on these shores next year he will be bringing over a show that will be at its peak. There's an old saying "Save the best till last", which is what you will get. Let's not be too greedy he as performed in Britain already this year, which was a promise he kept to the fans from 1995.

Well what have we for you this issue? Where shall I start then? Well for starters we have an exclusive report from The Monte Carlo World Music Awards where our reporter followed Michael's every move. This is followed by a report from Brazil where Luis Fernando watched the 'Making Of They Don't Care About Us'. If this wasn't enough, we revisit the Brits where Warren Watts gives us his account of 'A Night Of A Life Time', seeing Michael 'live', Close Up. This is supported by equally impressive articles on Petit Victor, E.Casanova, Jermaine Jackson, The Internet and Men Of Vision. If this wasn't enough to keep you quiet for a few days, we also have our regular articles: Cadman's Corner, Chart File and For The Record.

This issue has been completed during an hectic few weeks, but fear not, this is a labour of love and we hope you really enjoy reading it. Many of you may be wondering what's happened to 3T this issue, well we have something special in the pipeline more details as it develops.

Until next issue

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Lynne, Sammy, Steffi & The Wisdom family.



Jackson

WORLD MUSIC AWARDS '96

**BY MANUELA WEDAM,
EDITED BY LINDA WISDOM**

To start with I would like to say that, we, the fans and followers of Michael Jackson, blew the house down. Due to our enthusiasm this show lasted four hours instead of three. Sandra, Martina and myself (and some Italian friends) were in the centre, whereas the rest of the other fans were at the left side. We were quite good. At every opportunity we screamed Michael's name, started chanting "We love you, We love you", or even started singing "Heal the world". It was great. Michael, sometimes, waved or stood up for one second to wave. I really think such an atmosphere was what he needed. He, and only he, was the star of the evening. He received the love and respect and appreciation he deserved. It was a good evening and a wonderful event.

The show started off with Hootie and the Blowfish, who received three awards after their performance. Celine Dion sang "Because You Loved Me" directly in front of Michael - not on stage in front of him, but at his seat. She also sang "If That's What It Takes" in French. The music stopped three times and she had to start again three times, but she was quite good at dealing with the situation. The hosts were Natalie Cole and Jean-Claude van Damme - as I believe - Natalie was a filler for Cindy Crawford who originally should have hosted the show together with Jean. When Celine received her award, her first sentence was to thank her fans. I bent over to Martina, whispering to her that I love that - she is thanking the fans first. Michael usually does this in the end of his speeches. Michael was up for five awards this night:

World's Best Selling Pop Male Artist : World's Best Selling R&B Male Artist
World's Best Selling American Male Artist : World's Best Selling Male Recording Artist
World's Best Selling Album of All Time "Thriller"

He received his first award quite early this night. It was the Thriller-award that he took out of the hands of Princess Stephanie. He was honored with standing ovations. Michael's first sentence... was to thank the fans.

Interesting to see that most of the celebrities on-stage had to concentrate or concentrated voluntarily on Michael. Like Celine, the Country singer - Shania Twain was so busy moving her a** around that it nearly fell into Michael's face! Michael loved the Spanish group "Los Del Rio" with their song "La

Jackson

Macarena", the flamenco dancer and Andre Rieu, the best Benelux artist, who was there with his orchestra and played classical music. He also seemed to like the beat of Ace of Base.

Then, finally, we saw a huge globe on-stage. We started screaming - he's coming! The Earth Song performance was GREAT!!! He did some amazing dance movements with his feet. After the music had ended, Michael did not stop singing but kept going Acapella style ("Tell me what about it, tell me what about it!"). He seemed to be completely gone again - just like at some concerts after Man In The Mirror. Since he did not have a microphone he instinctively ran over to where the microphone of the presenters were, and you could hear him...

Clear and wonderful gospel-like singing some lines of Earth Song! He was really into it. And the way he danced, the movements - Incredible!!! He again said the same things like at the Brits - also the three million thing. But it was written like that on the TelePrompTer. Probably he told the people at the WMA's to just watch the Brit-performance and then they would know what he wanted to say. (If you listen to the music when he is talking in the end you will notice that it had been cut. Michael obviously knows that 3 million every minute is too much. They cut it.)



Then, there was a break of twenty minutes. People said Michael had left. So, the fans who came in with our names left. I had a fight with a stupid photographer of ABC, who told me he was going to have us removed if we jumped up again when Michael Jackson came out. I told him that he cannot tell me to keep sitting if I want to jump up. In the end we jumped up and went over to the gangway (we were seated one seat away from the gangway), and didn't disturb them and they did not get on our nerves.

Anyway, Michael had not left, but was angry that no fans were in front at the stage. He demanded it! So, about 50 people were allowed to stand directly in front and he did the whole Earth Song performance again! Now he was in his element. A girl was allowed on-stage, he ripped his shirt open a bit, danced and sang for us - that's what he liked! I stood on the right-hand side. Very good decision, because Michael concentrated on the right side. It was an event! Wonderful and great. This was what he loved. Everybody in the auditorium was standing too. Ha! We did it! In fact, he did not even get some standing ovations for his first performance!! Can you just believe it! For the TV-show the two performances are beautifully cut. That's Michael. Really beautifully cut - or would you have noticed, that in the "A capella" part there were no people in front of the stage, but he was all alone there?

Immediately after the performance he received an award from Prince Albert. He came on-stage with some children. In his acceptance speech he again encouraged us to bring the world together. He also said, "I am not and never have been anti-Semitic." and got wild cheers for that. And then he said laughing "And do me one favour! Do not believe the tabloids!", where we, the fans of course, cheered him up to heaven again. He waved to our side several times. He received an award of Naomi Campbell, and the last two of David G. Fine, the Chairman of the International Federation of the Phonographic Industry. He received these two together with Hootie and the Blowfish. Michael told the group they

Jackson

were great, and that he was pleased to meet them.

Manuela, Martina, Sandra, Roby, me and some others left then to head back to Michael's hotel. Diana Ross came on-stage as the last honorary performer of the night with a blonde wig and sat on Michael's lap, to his embarrassment!

And believe me, we were NOT hired and NOT paid by anybody to cheer for Michael!! These crappy tabloid reports are just being written, because these people are so envious and jealous of Michael that they come up with such trash. Tabloid does not understand that they did not and will never succeed in breaking Michael. WE will ALWAYS be on his side!! Period.

We waited for Michael to come back in the lobby. He arrived fifteen minutes after us. When he passed me I shouted "Michael, Michael, please let me say thank you for tonight!" and he turned to me and said "Oh, I thank you!!" This night, he also threw a pillowcase out of the window saying "I will never stop loving you! You are not alone". Oh, and before I forget, at two a.m., half an hour after the award show had ended, we were still chanting at his balcony. He had been out several times, sitting on the balcony, waving, and he threw two waterbombs down that did not hit anybody... I would have loved to see wet policemen!

Thursday:

It was a rainy day. One of MJ's security men came down to the lobby several times. Once I walked over to the elevator to talk to him. When he saw me and Marieke approaching him in the first instance, he shook his head and started grinning:

"Yeah?" He asked.

"Hi, can you tell me when you will leave?" I asked.

"Not now, he's still sleeping." He replied.

"No, when you're going to leave Monte Carlo?" I asked.

"We're going to Germany tomorrow." He replied.

"Yeah, we know, but..." I persisted.

"After, we are going to Paris for three days." He replied

"Thank you." I replied.

Michael didn't do anything until 19:00 - then he went shopping. I had a photo of my cousin Sebastian with me, where he was holding the "To Sebastian, love, Michael Jackson" autograph in his hands, smiling from ear to ear, his big brown eyes sparkling all over. Actually, "Thank you, Michael" was in capital letters written on top of the photo. I put "You can never believe how happy you made my cousin. Thank you, Manu" on the the bottom. I wanted to give it to him. Some days before Michael had thrown out a pillowcase (one of three or four) saying "Please get me more pictures of children" When he came down now, I tried to get close to him. I succeeded, because MJ's other security man left me some space (Thank you!) and I held the photo right under his nose. He took it, smiling all over (wrinkles at the eyes) and looked at me with beautiful SPARKLING eyes!! He uttered a soft "Thank you".

We jumped into a taxi to ask the driver if he can find out where Michael was. He could and we paid £13 (\$20) for going around the corner! But we didn't know when we got into the taxi that Michael just went five meters up, and we promised the driver extra cash if he found him, he did, so we didn't care. Anyway, Michael went to a jewelry store. There he held a frame to the window, where the picture of a woman was inside, and another one where the picture of a child was inside. He held up the woman and shrugged his shoulders. We all shouted "No!", thumbs down. Then he held up the child and we screamed "Yeah!", thumbs up. Michael, highly satisfied with his way of educating us, told us all we were great. After that he walked over to a record/hi-fi store next to it. We stayed there for at least 2

Jackson

hours. Michael put in the Dangerous CD and told us to sing along (with Dangerous at that time). Several people were brought inside the record store, to meet him, to take a photo, to dance for him. One guy danced really good, the others were just embarrassing, but Michael clapped for all of them. One little boy danced for him too. That was an event! You could see the delight in Michael's face! He loved it and it was, indeed, very cute. We knew it was not our time to meet him there, so we just shoved children to the front. Michael had some fun with checking out videos again. Michael was nice and polite when the people who couldn't dance, danced, but his security men just cracked up! About 400 people were standing all around there and watched.



At 22:00 we were back at the hotel, at his window and started screaming. Manuela, Martina, Sandra and myself, were the only ones on the right side and farther away. About 50-70 people were directly under Michael's window. Bob Jones (we believe) came out and we shouted "Send Michael out" and in the end Michael appeared. He had Jermaine in his room, and it seemed Michael was not interested at all to talk to him, cause he stayed on the balcony for at least fifteen minutes. He waved to the crowd, but we didn't give up, and suddenly he started waving to the four of us. He waved enthusiastically. Then Jermaine appeared and Michael talked to him, Jermaine disappeared again and Michael turned to us again. We shouted something up to him that was very important to us and a friend of ours. Suddenly Michael made some gestures towards us to 'Come closer', so we ran up to the next lamp-post and remained there. Still far away enough from the others, Michael squatted down and then jumped up, holding on to the balcony-banisters and bent over the banisters and shouted "Y eah." We started chanting "We thank you, Michael, we do. We thank you, Michael, we do. We thank you Michael, we do, oh, Michael we thank you." He blew tons of kisses to us. I blew him the same amount back I think. At around 22:30 we saw him for the last time. He went to sleep.

Manuela, Martina, Sandra and myself spent the night outside there, because we had spent too much money in the Hotel De Paris and couldn't afford another night anywhere. The good outcome of the night? I now am able to say, or sing, the whole Earth Song lyrics, including the Chorus, without mistake. And we got a police-ticket for writing a postcard on the streets of Monte Carlo. The Dutch people had received police-tickets on Monday for running without a jogging-suit, sitting on the pavement and standing without purpose on the streets!

Cologne/Phantasialand May 10, 1996 - May 11, 1996

Friday:

We left Monte Carlo via plane from Nice Airport to Dusseldorf Airport. The plane left at 13:20. As soon as we had arrived in Cologne, Manuela and me ran off to buy books of children for Michael. We found two. One small one called "Newborn" and a quite big one called "Children of War, Children of Peace". Had we gone to the next bookstore, we would have met Michael book shopping, but that we first learned two days later reading a newspaper!

Jackson

Michael came back from the bookstore at about 19:00. Manuela had the "Newborn" and I had the "Children of war, children of peace" book. We ran to the garage and waited. Again, a lot of pushing, but I made it to the front row. One of Michael's security men stood before me (his left foot at my right foot). When Michael got out of the van everyone went wild. Michael saw both books and wanted to have them, but couldn't reach them, because of the hysteria. Manuela told him to ask the cameraman to get her book. I think the story went like that with her. Michael jumped back into the van again. Teddy said that if everybody behaved, Michael would step out again. When Ted was still talking, Michael stood behind him already. I shouted and shouted. Michael saw my book again and looked at me with incredible eyes asking with some gestures, if it was his?... Well, no... ha ha ha!, of course it was his!! He now wanted to have it really badly and tried to get it. I didn't know what to do, because we couldn't come together. Michael looked desperate. I looked to the security-man and asked "One step?" He nodded. I made a sign to Michael and then took one step forward as did Michael and eventually he got it! YEAH!! There he stood, beaming all proud, with the book in his hands. He had turned the front cover to the people, so that everybody could see. He looked around, watching the crowd, and then suddenly straight back to me, into my eyes! He formed a circle with his thumb and forefinger - to tell me I was 'top'. I grinned and bowed slightly. Afterwards he pointed at the book and did the same. I kept smiling and raised my shoulders and hands like I wanted to say "I know." He was so sweet. He made such a satisfied expression, as if he had waited for these exact books all his life.

After he had disappeared we shouted for some time at the window, but nothing happened - he was probably looking through and reading his treasures. Manuela, Martina, Sandra and me decided to look for an accommodation and sleep. We hadn't slept the whole night before.

Saturday:

Teddy organized our way to Phantasialand. Before Michael arrived we had some great time going on rides. We went on the wild-water-ride, the Galaxy again and some whizzing around stuff.

I saw Michael when he arrived, and I know he saw me when he came by. Why? Because I am quite sure he blew me a kiss I had my tie on again. But that was basically it. As expected, there was terrible pushing, shoving, and kicking by eager fans. Michael went on the rollercoaster for I think about 5 times or so and re-opened it for public use. It is now called the "Michael Jackson Thrill Ride"! One of our friends, Sven, was able to get inside with a pass and met the chief of security who was stressed controlling the crowd. Well, I told him!! Sven was just watching the hysteric crowd, when someone tipped him on the shoulder "May I get through please?" Sven turned and jumped back - "Yes, Michael, of course, Michael!!" Michael watched the crowd too. "They are quite hysteric. Isn't it a mess?", Sven said. "Yeah, I love that!", replied Michael.

We then had to go back by the arranged busses and left Michael alone in the park after closing hours. We had to wait for several hours until Michael came back finally. I think he arrived around nine or so. Then we started chanting at the window. Michael appeared several times. He had lots of children with him. He waved a lot. Time went by and finally we had to leave because it was very late. So, another curtain fell on the Michael-adventures... but the next are yet to come!



Jackson

HIStory

Continued...

26th March 1996. Michael's new video for "They Don't Care About Us" is censored by MTV and VHI channels. It appears although special effects muffle the controversial "Jew me" & "Kike me" you can still see him miming the words. A re-editing job is called for by Sony.

Michael is reportedly unhappy with the final version of his new video "They Don't Care About Us" and is having it re-edited before releasing it around the world. Michael's spokeswoman Lisa Kramer said, "Michael wanted to edit the film and replace it with a new version which is now finished". The second video sees Michael in jail strutting his stuff.

Released 8th April 1996 was the fourth single from Michael Jackson's HIStory - Past, Present & Future Book I, "They Don't Care About Us".

Cassette 662950-4

They Don't Care About Us (LP Edit)
They Don't Care About Us (Love To Infinity's Walk In The Park Radio Mix)

CD 662950-2

They Don't Care About Us (LP Edit)
Love To Infinity's Walk In The Park Radio Mix
Love To Infinity's Classic Paradise Mix
Love To Infinity's Anthem Of Love Mix
Love To Infinity's Hacienda Mix
Dallas Austin's Main Mix

14th April 1996 "They Don't Care About Us" becomes Michael's fourth straight Top 10 UK entry at no.4.

15th April 1996 Michael's second CD release for "They Don't Care About Us" is issued entitled "The Classic Remix Series 3"

MICHAEL JACKSON
THEY DON'T CARE ABOUT US
CLASSIC REMIX SERIES 3



THE CLASSIC REMIX SERIES

3

CD 662950-7

They Don't Care About Us (Single Edit)
Track Masters Remix
Charles Full Joint Remix
Beat It (Moby's Sub Mix)

21st April 1996. "They Don't Care About Us" holds at no.4 for a second consecutive week.

28th April 1996. "They Don't Care About Us" falls two places to no.6 spoiling Michael's chances of a hat trick of no.1 singles in the UK.

Back in the USA, confusion surrounded the follow up to "Stranger In Moscow", which is scheduled for a July release in Europe. "2 Bad" was rumoured to follow next, complete with a mini feature film. However it now seems that "2 Bad" will appear in a 20 minute feature called "GHOSTS" which is apparently the video for a song Michael recorded for the "Addams Family 2" movie called "IS THIS SCARY?" with screen play by Stephen King and Stan Winston directing. Confused? Listen out for it!

5th May 1996. In its fourth week on the chart 'They Don't Care About Us' fell out of the UK's Top 10, a far more inferior performance to its predecessors 'Scream', 'You Are Not Alone' and 'Earth Song'.

21st May 1996 'They Don't Care About Us' is released in America (see 'FOR THE RECORD' for track listing)

30th May 1996. The first dates of Michael's HiStory World Tour are announced kicking off in Prague, Czechoslovakia on Saturday 7th September 1996 followed by;

Tues Sept 10th Budapest, Hungary

Sat Sept 14th Bucharest, Rumania

Tues Sept 17th Moscow, Russia

Fri Sept 20th Warsaw, Poland

Tues Sept 24th Zaragoza, Spain

Fri Sept 27th Casablanca, Morocco

Sun Sept 29th Casablanca, Morocco

Wed Oct 2nd Cairo, Egypt

In what is expected to be his most global tour ever 'The King Of Pop' is expected to announce additional dates shortly in South Korea, South East Asia and India. The months of November and December have been aside for dates in Australia and Japan.

Week ending 8th June 1996 sees Michael enter the Billboard Hot 100 at no.30 rather lower than his fans had been expecting, after his no.1 back in August 1995. They Don't Care About Us entered at no.12 on the Hot 100 Singles sales, and was no.1 at Radio Washington WPGC Washington D.C. The Billboard chart positions are based on combined points taken from both the Radio and Sales charts. On the other charts They Don't Care About Us debuted at no.11 on the R&B, 7 on Sales, moving up to no.21 from 24 on the Pop radio. On the Dance Maxi it entered at no.4 and on the Club Dance it moved up from no.33 - 29.

Weekending 15th June 1996 and They Don't Care About Us stalls at no.30 on the Billboard Hot 100.

THE MONTE CARLO WORLD MUSIC AWARDS

5th May 1996 saw Michael arrive in the South Of France for the Monte Carlo World Music Awards. The following day, after one of his shopping expeditions, Michael caused a security scare when a teenage fan approached him for a hug. Despite concern, Michael appeared comfortable with the situation, also taking a picture from another fan to sign it.

The 9th May 1996 saw Michael perform his 'Earth Song' routine once again and have the honour of picking up five awards. British camera's had been banned from his rehearsal as a protest against the Jarvis Cocker incident. The actual performance, on the night, saw a few technical hitches which included a lack of atmosphere at the front of the stage, where many of his fans usually stood. When re-shooting his performance Michael's fans were allowed to the front of the stage and a wind machine that had broken down was also put right. This time Michael's impeccable performance was not interrupted from a man from the moon - enough said

Close up shots of Michael during the show, saw him in joyful mood, even more so when Diana Ross, dressed in a bizarre blond wig, leapt on his lap half way through her performance.

Michael received his awards for: World's Best Selling Male Pop Artist Of The Year, World's Best Selling R&B Male Artist Of The Year, World's Best Selling American Male Recording Artist Of The Year, World's Overall Best Selling Male Recording Artist Of The Year and World's Best Selling Album Of All Time.

12th May 1996. Michael made a secret visit to London to touch up his performance of 'Earth Song' at the Monte Carlo World Music Awards. Michael was said to have spent some 10 hours in Evolutions Recording studio in London. Upon reaching the studios he stopped for a brief chat with 3 young fans, executive producer Gary Pudney told the Daily Express, "He is a real professional and is determined to make his stunning performance even more perfect. Michael is proud of his work and will not rest until he is completely happy with the film".

Jackson

MICHAEL IN BRAZIL & THE FILMING OF "TDCAU"

BY LUIS FERNANDO COSTA LONGHI

EDITED BY LINDA WISDOM

Let me introduce myself. My name is Luis Fernando Costa Longhi. I'm 16 years old, and I was born and raised in Brazil.

I was at my grandmother's house when I first read in the newspaper that Michael would come to Brazil to shoot the video clip for his new single "They Don't Care About Us". I just couldn't believe it, I thought I was in the middle of a very pleasant dream! But thank God, it was really true...

On February 2nd, I read about the first controversy on the shooting of the video: "Rio wants to 'direct' Michael Jackson's new video clip", wrote Roberta Jansen in the "O Estado de Sao Paulo" newspaper. The governor of Rio de Janeiro State was against the shooting of the video. He said it wouldn't be a good example for Rio, as it was going to show the whole world scenes of poverty and violence. He also said that if



Michael Jackson really wanted to do that, he'd be better off doing it in the USA. However, shanty town inhabitants supported the video shoot, saying it would alert the world to their substandard living conditions.

Michael and his staff got their visas in the nick of time. They took off from New York City on Thursday night, February 8th. Michael was wearing a black hat and a "Torpedoes Soccer Club" red coat. He was accompanied by two kids, Nicole and Marine, and also by Spike Lee. They travelled by regular flight, and people who were on the same flight said,

that Michael was happy and singing! It wasn't a direct flight, so there was a stop over in Rio. Michael took another regular flight from Rio to Salvador, Bahia. The plane landed in Salvador at 11:50 a.m.

The airport had never been so crowded before. There were thousands of fans waiting for Michael. They had cameras and MJ's posters. Some of them were dressed like Michael. One of them said: "I would do anything to be like Michael.". All the fans were singing "You Are Not Alone". Michael and the kids were the last passengers that exited the plane. He was wearing a black mask. He greeted his fans and suddenly there were

Jackson

more fans and reporters running from everywhere, trying to take pictures of him and to talk to him. It was all in vain. Michael still tried to stay a little bit more at the airport, but there was so much confusion that it was impossible to stay one more minute at the airport. Michael got into a van and went to his hotel, downtown Salvador.

All the rooms of the eleventh floor of the "Tropical Hotel" were reserved for Michael and his staff - by the way, there are thirty eight apartments! Michael requested the hotel to have white towels, mineral water, tropical fruits, and orange and apple juice in his room. As soon as Michael entered the hotel, a female fan tried to get in too, by breaking the barriers and unfortunately she broke her left foot.

Spike Lee decided to give an interview to the press in the afternoon. In this interview, he said that he was a fan of Olodum, the Brazilian-afro percussion group which participated in the video. After the interview, Spike Lee went to Pelourinho, where the video was going to be shot, for some rehearsal sections before the real shooting of it.

Michael was at the hotel while Spike Lee was at Pelourinho. Some staff members threw autographed pictures from Michael's suite to the fans who were outside the hotel. At night, Michael had shrimps, fish and chicken for dinner. People who work at the hotel said that Michael was very kind to them. While Michael was resting, Dona Marta shanty town inhabitants were preparing the house where he would stay on Sunday, before the video shooting. They had already installed an air-conditioning system and also nice wallpaper in the rooms.

On Saturday, Michael arrived at Pelourinho at 12:15 p.m. Pelourinho neighbourhood was all blocked off. Lots of fans were sad because they couldn't get any closer to their idol. Michael had umbrellas to protect his skin from the sunlight and was wearing a black shirt with long sleeves. The two kids who came with him to Brazil, Nicole and Marine, were there too. He got into his dressing room and stayed there for a couple of minutes. Two hundred percussionists were waiting for him. They could hardly wait to dance and sing with the King of Pop.

When Michael came out of the dressing-room, he was already wearing the clothes for the shooting of the video clip: jeans, Olodum t-shirt and a black waistcoat. While Michael was at the top of a building shooting some scenes, a fan tried to break the bodyguards cordon, Michael noticed it, threw her a white towel and asked the policemen to let her to go up to the top of the building and meet him. She stayed in his dressing-room for almost one hour. After that, she said to the press: *"I was trembling a lot. I couldn't believe I was with him. He's so humble, so kind... I didn't understand anything he said, but everybody could notice that he was very happy. I had never seen him so happy before!"*

Then, Michael went to his dressing-room to change his clothes. He changed the white t-shirt for a red one. Some Brazilian women who were at the same building said: *"Oh, he's so shy! He asked us to leave the room while he was changing, although we couldn't see anything... He was also laughing a lot and very happy!"*

Another fan broke the bodyguards cordon when Michael was dancing in the streets. She was much older and fatter than the other fan. She tried to hug Michael and he fell down. Spike Lee helped him to stand up and then they kept on shooting the video. Michael was always trying to get closer to his fans. Michael started shooting his last scenes in Salvador. He asked a little boy to join him while he was dancing. The little boy said he was so nervous that his lips got white! No wonder, he was dancing with the King of Pop! All the rhythm arrangements were made by Neguinho do Samba, conductor of Olodum. I have no words to describe how excited I got when I heard the rhythm of Olodum mixed with Michael's voice. It was perfect!

Michael left Salvador on Saturday night and went to Rio. His plane - another regular flight - landed in Rio

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at 8:15 p.m. He was all dressed in black, but with no black mask. On Sunday, Michael arrived at Dona Marta shanty town at 1 p.m., by helicopter. Dona Marta is one of the biggest shanty towns in Rio. It has approximately 12,000 inhabitants, all of them in substandard living conditions, although, its inhabitants have one of the most beautiful sights above Rio: They can see all the beaches from their poor houses.

Michael was wearing black pants, a red and black shirt with long sleeves and a black hat. This time, he had no black mask again. Just two TV Networks were allowed to stay in the house at the top of the shanty town, where Michael shot most of his scenes in Rio. One of them, a Brazilian TV Network, has one of the best reporters in Brazil. Her name is Gloria Maria and she asked Michael to say at least a few words to the Brazilian people. He said: "I love you, Brazil!". She also talked with Mr. Bob Jones. She asked him who had decided to shoot the video in the shanty town. Mr. Jones said that Michael and Spike Lee had decided to shoot the video in the shanty town because Spike Lee wanted Michael to get closer to his fans and to the basic things of life, to get closer to things that really matter.

Michael's make-up took two hours. He shot some scenes in the narrow streets of the shanty town and while he was dancing near some houses, he asked a woman to take his hand and dance with him. Then, he walked up to the top of the shanty town. It's so big that Michael took fifteen minutes to get to the top of it! He was wearing another Olodum t-shirt, with some African symbols on it. Shanty town inhabitants just couldn't believe they were so close to Michael. He spent more than six hours shooting his scenes in Dona Marta.



He came back to his hotel at 7 p.m. He didn't go by helicopter, he preferred to go by van. As soon as he got to his room, he went to the window and greeted his fans. About 8 p.m., he came back to the window, took off his t-shirt and pretended to throw it to his fans. They went wild! They said: "We love you, we love you MJ!" Some of them slept in front of the hotel, waiting for Michael to come back. He didn't.

In the morning of Monday, February 12th, Nicole and Marine threw some autographed napkins down to the fans who were in front of the hotel, all with a written message: "I love you, Michael Jackson." Nobody knows if it was really either Michael or the kids who wrote those words on the napkin. Of course, the fans who got them preferred to believe that Michael was the author of those words.

Michael and the kids then, went for a thirty minute sightseeing tour in Rio de Janeiro by helicopter. They flew over Ipanema and Copacabana beaches, the Corcovado and the Sugar Loaf. Michael was wearing black clothes, including the black mask. The pilot of the helicopter said later to the press: "He loved Rio. He was so impressed with the shanty towns and the people who live there. He is so sensitive! I was honoured by being his pilot on that tour."

After the tour, Michael decided to go shopping in Ipanema. He arrived at the Vip Center Mall at 1:45 p.m. News spread fast, and soon everyone in Rio de Janeiro knew that Michael was in that Mall. Suddenly, Rio

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had more traffic jams. Everybody wanted to see Michael. Michael went shopping in a CD store. He got The Beatles and The Beach Boys CDs, but he couldn't buy them, because that store just rented them. Then, he went to another music store. It sells every kind of musical instrument. Michael spent a lot on some percussion instruments. He decided to go to La Look Toy Store, where he spent more than \$1,000. The mall was crowded and Michael did not seem worried about that. Ignoring security rules, he got out of the store several times. He gave lots of autographs to the fans and said to them: "I love you!". Two little boys tried to break the bodyguards cordon and got into the store. Michael bought toys for them and gave some money to them. The little boys also gave some Brazilian money to him, as a souvenir.

Michael went back to "Rio Palace Hotel" where he received a platinum disc for selling 200,000 copies of HIStory album in Brazil. By the end of the afternoon, he still went out of his room several times and greeted his fans.

On Monday night, February 12th, Michael left for New York. I really don't know why some politicians from Rio were so worried that Michael would show scenes of poverty in his video clip. He didn't do that. He came to Brazil and gave us some days of happiness and joy. All I want to say is that the Brazilian politicians only care about themselves. They don't care about us.

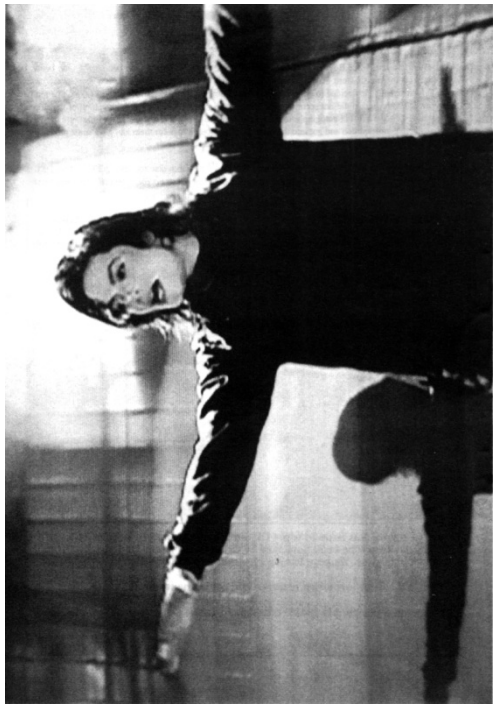
E-mail Luis: llonghi@riopreto.com.br.



Here's a chance this issue to win a CD sized book by Damien Noonan on Michael Jackson. The book published by Orion is 120 pages long and his littered with colour photos. We have two up for grabs and the question is:

What Walt Disney attraction features Michael in the lead role?

Answers on a postcard or sealed envelope to the address on page 3.



Jackson

THE BRIT AWARDS

MYstory

By Warren Watts

As you will all no doubt be aware, Michael paid a visit to London recently. And on top of all that, he performed at the Brit Awards! Of course we've all watched Michael's performance on TV by now. We've all taped it and played it back more times than we can remember...haven't we? If you haven't and don't know what the hell I'm on about, then please let me know what it was like on Mars! I had my feet firmly on planet Earth, and I was fortunate enough to have them stood in the Brit Awards audience.

You're all probably wondering how I got to be there and if it was much cop? MYstory begins...

While I was listening to the Radio 1 Top 40 countdown back in February, Mark Goodier mentioned at the beginning of the show that he had a very special announcement. I had a feeling it was something to do with Michael so I kept on listening. About three-quarters of the way through the countdown, Mark Goodier made an announcement that Michael Jackson was to appear at this year's Brit Awards. Even though I'd half guessed it, I still couldn't believe it. But how could I get a ticket?

The very next day I called SONY but was told that no ticket arrangements had been made. I decided to fax my request to them as well. I've no idea why, I just thought it might help. I did this several times and I'm sure I ran them dry of fax paper in the process. Dare I say it, I even faxed Chris Evans at Radio 1 to see if he could help. After all, he was to present the show and I thought he might be able to pull a few strings. That was a wasted effort and I should have known better really. Although, if he needs any strings pulling, I'll gladly pull a few around his neck!

Then it was suggested to me that I should ring another MJ Fan Club in Britain, where I found out that they were offering out a number of tickets on a first come first served basis. All you had to do was send a SAE. So that's what I did and all I could do was keep my fingers crossed and wait.

I planned to go to London regardless of whether or not I had a ticket to the show. I wanted to visit the hotel where Michael was staying and join in the fun with the hundreds of other fans. When Michael arrived in London on the Friday, I kept a close eye on the news to see what he was up to. I heard that loads of fans were camping outside Michael's hotel throughout his stay. Bloody hell! I thought they must be mad. Very loyal, but mad. It was very cold at the time if you remember? I would have joined them if I knew I had somewhere to plug in my electric blanket.

Linda Wisdom gave me a call late on Friday evening to fill me in on Michael's movements. She was one of the many fans who followed Michael around London when he went shopping and sightseeing. When Michael visits Tower Records, I wonder if he does what I do when I go into a record shop? I put his CDs to the front of the display racks! Anyway, I was starting to get itchy feet sat at home, so I made a firm decision to buy a coach ticket and tootle off down Old London Town.

Jackson

I awoke early Saturday morning, and in typical fashion, I ran immediately to the front door and looked to see if any mail had arrived. A-ha, a letter for me. Much to my surprise, it was the reply I was hoping for...my ticket to the Brits. I couldn't believe it. I just kept thinking how lucky I was and I remained in a state of shock for the rest of the day.



I travelled to London on Monday morning and met up with Linda at the Victoria Coach station. We wasted no time and jumped on to a tube in the direction of Michael's hotel. When we turned the corner from out of the subway, I was amazed at the number of fans who had turned up. There must have been at least a thousand. I had made a card for Michael which I hoped to pass on to him. Thankfully, I arrived just as one of Michael's staff was collecting gifts from the fans waiting outside.

While everyone waited for Michael, chanting Michael's name and singing his songs became the best way to pass the time. I mimed through it all! I have a terrible singing voice - just ask Linda!! One particular fan decided to sing out his own composition about Lisa Marie, but that died of death, as no one dare join in. I didn't know the words anyway, and I didn't like the melody!!

After about two hours or so, the man himself appeared. I couldn't believe my eyes, my hero was just yards away from me. I was very close to crying, but I managed to hold back tears, seen as I was in female company!! Michael looked really cool. He was wearing a black uniform lined with heavy gold buttons. He walked around very majestically and waved to everyone. I'm sure we held eye contact, even if it was only for a split second. One fan managed to run up to him and give him a big hug, before she was pulled away by bodyguards. Michael jumped into his van and was whisked down the road. Just about everybody, including myself, ran after him as the van drove down the road. I completely forgot all about the Green Cross Code and the traffic on the road forgot all about the highway code! Everyone tried to catch a glimpse of Michael. For a moment I thought I was in the 'Speed Demon' video. I'll remember to wear running shoes next time instead of my climbing boots! My feet haven't been the same since. Does anyone know a good chiroprapist?

I was on such a high for the rest of the afternoon, which I spent hanging out with Linda and her friend Toyin (who also had a ticket for The Brits), and a pen-pal of mine Katherine, who I met earlier at the hotel. It was hard for me to comprehend what I had just experienced. It wasn't until I had sat down with an expensive plastic cup of weak tea and calmed down a bit, that I realised that the best was yet to come. I was going to see Michael perform.

It was approaching 6 o'clock so Linda, Toyin and myself said goodbye to Katherine (who was going to the show as well but had her own arrangements) and we started to make our way to Earls Court. On arrival, we stood amongst the large crowd that had gathered on the street outside the venue. I had to chuckle to myself, because nobody around me had any idea that I had a ticket to the show in my pocket.

The time soon passed, so we decided that we should start to make our way through the crowd and security gate, and get in the queue that was gathering outside the Earls Court entrance.

In the cold snow, the wait outside seemed like an eternity. I had no cause to moan, because I was wearing a thick woolly jumper but some of the other fans that I talked to only had an MJ T-shirt on. Someone in the queue only had a pair of

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swimming trunks on. I think they thought the Boat Show was still on! Seriously though, regardless of what the weather was like, I was prepared to brave all the elements. I was very thankful to be there and I was going to see Michael after all.

After I had survived the huge crush through the entrance and made my way into the arena, I managed to get to the front right-hand of the stage, so I was guaranteed a good view. It was a weird experience to see the other artists and groups close up, but to be honest, they didn't have my upmost attention. Understandably, my mind was too busy thinking about Michael. But don't get me wrong, it was still enjoyable to watch the other performers.

I knew Michael was next to perform before anyone mentioned it. The crane Michael is well known for incorporating into his shows was moved into position, not to mention the construction of Michael's stage set straight in front of me. And just to confirm it, a stage hand started spraying dry ice all over the stage.

At this point, Chris Evans, who was on his best behaviour, suggested that everyone in TV land should set record on their videos because the 'time had arrived' for Michael Jackson. This was it. This is where the start of the best night of my life began. Oooohhhh, I was so excited!

The three large video screens that were placed around the stage started to play an updated version of the 'Carmina Burana' short film, just like at the start of Michael's Dangerous concerts. It ended with the words 'King Of Pop' instead of 'Brace Yourself'. I could feel my heartbeat race as my eyes turned to centre stage. The opening bars to 'Earth Song' began to fill the arena and the screams of 'Michael' could be heard nice and loud. From out of the mist, Michael made his grand entrance at the top of the stage. I was expecting to see him dressed in his familiar black pants and white shirt, so I was pleasantly surprised when he walked out in an identical costume to that worn in the 'Earth Song' video. Everyone was screaming, and not one to look stupid(?) I joined in and started to wave my hands and enjoy the whole experience. This was the closest I have ever been to Michael and I will never forget it. I never thought I would ever get to see him so close. I'd dreamed about it, but never thought it would actually happen.



I went completely mental when Michael jumped on to his crane as he was right above me. After watching it back on TV, I can just make out my hand waving at Michael as he jumps on to the crane. Fame at last. If he had fallen off the crane (heaven forbid) he would have landed on top of my head! It wouldn't have mattered if he had, just as long as he'd coughed up for a packet of Anadin!

Michael's performance was so spectacular that he made the other artists look like simple 'common people' I really like the way he incorporated elements from his short film 'Earth Song' into his performance. The supporting cast looked great, as if they had just stepped out of the video. Michael never does anything in half measures. I thought the ending to the performance was very clever. It's a shame that it was misunderstood by some. When Michael wears a military jacket, does anyone stop to think if he has just joined the army?

Just when I thought Michael had left the building, Sir Bob Geldof steps on stage and makes a speech about Michael, summing him up pretty well I thought. So it was an added bonus to see Michael come back on stage and say a few words. Myself and

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other MJ fans in the audience screamed in unison as loud as we could, showing to Michael how much we love him and to act as a reminder to those watching in the arena, and on TV, how much Michael is adored.

Michael's performance certainly made an impact. I was very pleased to see him receive praise in some of the tabloids for a change, notably *The Sun*. Despite the support from a few individuals in the music industry for one particular clown, many of those that watched the show on TV still went out and bought Michael's 'Earth Song' single, moving it up from no.38 (on its way out of the charts) to no.16. *HISTORY* moved up seven places in the Album charts to no.10 and received 4 x Platinum status. Need I say more.

The next day I went back to the hotel to see Michael before he left. He came out just after 12 o'clock Midday. He walked around and quickly signed a few autographs. He stopped near to where I stood. Only a barrier and a single line of other fans stood between us. That freaks me out every time I think about it. I wanted to ask him where he had bought his red baseball jacket from, but unfortunately I had left my voice in Earls Court!

But all good things have to come to an end. Michael gave one final goodbye wave before climbing into his Heathrow bound van, and before you could say 'Jarvis Cocker is a pratt', Michael was gone...until next time. Hopefully it's this Summer when he tours the UK.

I don't claim to be a great story teller, but I do hope you have enjoyed reading about my experience and one day I hope to read all about yours.

It's now the middle of June and the whole event still hasn't sunk in yet. It will probably hit me when I least expect it. For example: when on a quiet train packed full of people, I'll de-robe and start moonwalking down the carriage aisle way and sillier still, I'll eat a British Rail cheese burger. Live your life off the wall, that's what I say!

Jackson

THE INTERNET WORLD OF MICHAEL JACKSON

PART 3

The inside look at the official site for the Jackson/Black Or White Billboard magazine from Linda Wisdom, Web Editor.

Construction of the J/BOWB web site began in December 1995 through a collaboration between me and a talented web master, Shawn M. Brown. I had the fortunate event of meeting Shawn through the Michael Jackson Internet Fan Club.

Shawn initially had his own superb site dedicated to Michael when I approached him about helping me build the J/BOWB site. On his keen acceptance I explained my ideas to him and he brought them to life. Shawn himself also contributes many of his own invaluable ideas and visions, and we have both proudly seen our efforts slowly develop to the sites present stage. Even now, some seven months later, our ideas, developments and construction continue to evolve.

First, let's begin with a description of what is currently available on the site. The News section contains some of the latest news on Michael and members of the Jackson family, as well as artists signed to the MJ Music label. This area is updat-

The screenshot shows a Netscape browser window titled "Netscape: Jackson/Black Or White Billboard!". The address bar contains the URL "http://www.mca.com/jackson/brw/white/bowb.html". The main content area features a large, stylized graphic with the word "Jackson" in a large, outlined font, and "Black or White" and "BILLBOARD" below it. To the left of this graphic is a black and white photograph of three people sitting on the floor. To the right of the photograph is a column of text, which is partially obscured by a vertical line. The browser's navigation bar includes buttons for Back, Forward, Home, Reload, Images, Open, Print, Find, and Stop.

Jackson

ed as soon as news is reported and thus is extremely helpful in providing up-to-date information between publications of the magazine. Another area online contains information on Michael Jackson's solo albums with Epic Records. You'll find lyrics to all his albums from Of f The Wall to HIStory, plus international release and promo information on singles released from HIStory. The recently-added Jackson Music area contains a wide variety of lyrics from vintage Jackson 5 songs to Janet Jackson, 3T and other Jackson col-laborations. The Collector's Corner features many of the items found in this magazine. Currently, this area has information on the limited-edition release of "Someone Put Your Hand Out" and the E.T. Limited Edition Box Set. The Classifieds section includes the latest advertisements from worldwide Jackson deal-ers and collectors to help you find some of the items you've been looking for . Private J/BOWB readers may now also use this service for Sale/Want ads by contacting me. The Multimedia area, one of the most

Netscape: Fan's Place

Location: <http://www.en.com/users/brown-ml/bowb/fans.htm>

JACKSON / BLACK OR WHITE BILLBOARD

Fan's Place

This area is dedicated to the fans of the Jackson family. It is divided into five subcategories for easier reference. The first is a special area that features a different fan periodically. The following two are messages from fans to MJ, the family, and other fans around the world. The second link consists of the most recent additions. The third link is older messages contributed by fans in the past. It is divided into two separate areas due to the high volume of contributions. The fourth area is poetry, and the fifth is artwork by fans. If you would like to contribute something to this area, e-mail ShaynaMB@aol.com with the information you would like to include. Please include the appropriate subject line, name and e-mail address if you would like to be credited. It usually takes one week for this page to be updated.

[MJ Fan File](#)

[Most Recent Message Additions](#)

[Messages From MJ Fans](#)

[Poetry Written By Fans](#)

[Pictures and Artwork By Fans](#)

popular features, includes downloadable MJ pictures and sounds. Another area of particular interest to fans is the Fan's Place. This area consists of contributions from fans around the world. Here you can exhibit your artwork, poems, and even leave a message for everyone to read. Plus, you can be entered into our "cyberspace" version of the MJ Fan File! To experience this site yourself, please visit as soon as you can. You'll find the URL at the end of this report.

The Jackson/Black Or White Billboard site is visited by hundreds of fans and web browsers every few days. Since opening the site we have received many positive messages from visitors. They seem to love the sites layout, but even more, the Fan's Place. We constantly get new messages to post on the World

Jackson

Wide Web. We constantly work with both the MJ Internet Fan Club and the new 3T Internet Fan Club. With thousands of members worldwide, this gives us access to the views of fans of all sorts. This also gives us opportunities that are new to magazines like ours. We are glad to participate in an organization that includes people from around the world. In a sense, the technologies today provide a gateway to one of Michael Jackson's own ideals: world unity.

We are excited about new services we will offer in the near future. Similar to any other internet site, ours is constantly changing to accommodate new and exciting features. As more advertisers learn about our Classifieds area, we hope they will list their own ads to help visitors find the things they want. With the increasing popularity of multimedia technology, our site will include more than ever. In fact, we are currently seeking permission from Sony Music to include full versions of rare songs such as "Someone Put Your Hand Out" and unreleased remixes of "This Time Around." The Collector's Corner will be updated regularly for fans to read about collector's items from around the world. As readers of this magazine and browsers of the site find the Fans's Place, this area is sure to explode with artwork, messages and new fan files. And of course, our expanding coverage of other members of the Jackson family as well as artists on the MJJ Music label will enhance the value of our site to readers. By the next publication of this magazine, we will not only be more popular with our visitors, but also already working on the next generation of changes that will occur. You can visit our site at the following address:

<http://www.en.com/users/brown-mt/bowb/bowb.htm>

Note: This site is optimized for the Netscape Navigator browser. Although it is not required, use of a Netscape or Netscape-compatible browser will enhance the appearance of the site.

Please feel free to send us your comments, suggestions or contributions by e-mail:

Linda Wisdom (Web Editor) lin-bowb@dircon.co.uk
Shawn M. Brown (Web Master) ShawnMB@aol.com

THE FOLLOWING PEOPLE ARE WINNERS FROM ISSUE 5:

MICHAEL COMPETITION:

**Lisa Waister
Peterlee
Durham.**

3T COMPETITION

**Satu Olkkola
Finland**

COLLECTORS COMPETITION:

**Gayle Bradford
Co Armagh**

CONGRATULATIONS TO EACH AND EVERYONE OF YOU,



Jackson

PETIT VICTOR

EXCLUSIVE INTERVIEW PART-2

The African-Italian Child Star And His Special Meeting With Michael Jackson

BY LINDA WISDOM

PETIT VICTOR: Oh, but we did prolong the meeting. It was the next day, at Hotel du Golfe. We met again and, although we did not speak much, we had a wonderful time. We strolled together, we went around in a small electric car and we even played 'hide-and-seek'... He complimented me for my voice, but he said that if I wanted to become really popular, fast, I should start composing for the young. "The world belongs to the young", he said and, smiling he pointed at himself with his finger and added, "We are the important ones: the young. Young in age or young in heart. It is the young who fill the theatres."

I promised to try and, a few weeks after that, I composed my first piece: "Clap Your Hands Mike". The title means: You have clapped your hands at me when I sung a Spiritual. Now clap again for this piece, that I have composed on your suggestion and that I have dedicated to you, Mike was right: he knows what he says. I have shown only a little piece of

this composition, (I shall not stage it entirely until I have be able to offer the first copy on CD, that I am recording these days in its final arrangement, as the African recording was far from what I want it to be.) But already I have seen that the success I get with rhythmic is out of comparison with the melodies I used to do. Many more people like that kind of music: melody is only for educated ears...for more mature people. Or should I perhaps just say "older"? In Ivory Coast, many ladies used to compliment me saying, "You know Victor, I always go to sleep with

your music. It makes me relax and untie knots of nerves. It makes me glide into sleep." I liked that kind of statement, but my meeting with Michael has changed my outlook completely. That was the PASSIVE public. It was TAKING something from me. They were clapping politely, smiling like well-bred persons...but they

were like a sponge, that absorbs a lot. One may wring it, but she never gives back as much as she has taken.





With my new public: the one I have won following Michael's tip, it's completely different. I spend myself more, energetically. I give myself away mentally, to compose new rhythms; I spend my physical energy without measure. I spend myself much more than before, but I am the winner because I get back much more than I give. My new public is young; they shout, they jump, they whistle, they clap without measure...they GIVE more than they receive. It is THEM who give to me. I get a lot of correspondence. I have opened my own PETIT VICTOR FAN CLUB, that in just two months has spread all over Italy. And I am now also receiving letters from abroad. And all this, thanks to Michael Jackson's precious tip! I may really say that Michael has changed my whole life. I've had to install a computer, to deal with the new fans and pen-pals: we are also going to be on the Internet soon. And I'm sure that after your interview, I am going to get a lot of new correspondence from English-speaking countries. All I want to say is, "Thank you Michael!" I'm actively trying to get in contact with Michael to offer him the first copy of my CD, "Clap Your Hands", that shall soon come out. I have also composed, in friendly emulation, "Black And White", that I shall dedicate to him. The title should not

surprise: I am black and white and I am equally proud of each 50% of my blood!

LINDA: I have heard you imitate Michael remarkably well?

PETIT VICTOR: It's not true. I don't imitate anybody. It is true that, at the beginning, I happened to wear some costumes resembling his, but it was a coincidence. All I did, at the beginning, was to buy a hat and dark glasses. It was not to imitate him, but just because I liked that part of his costume. I never intended to imitate him. It has been wholly unconsciously and, when somebody made me remark that fact, I have at once changed attire. I think that Michael and I have something in common: inspiration. I have never studied dance, nor music. I improvise each time. I have seen the way Michael improvised some steps of dance at Yamoussoukro, during his visit to the new cathedral. I shivered, because the same message went through me: he was not himself. I think. He was "possessed" by the same kind of uncontrollable impulse that - I speak now for myself - makes one move his limbs as if in a state of "trance". Just as if I was a puppet whose strings are pulled by an unseen operator. The same Spirit that whispers compositions in my ears and moves my

Jackson

limbs for me on stage. I do NOT imitate him. Could it be that we have the same "motor"?

LINDA: Yet, some of your photos in Abidjan make you resemble a miniature Michael Jackson.

PETIT VICTOR: (Looking a little embarrassed and evidently trying to find the right words...) Well, maybe it is true, but at the time I did not realize that. You see, the change that Michael brought to my life was so sudden, so unexpected, that I probably failed to realize certain things.

Right from my first show of the rhythmic kind, the public's response was so enthusiastic that for a while I probably lost my bearings. I was used to success, but the "bourgeois" kind of success: well-bred people clapping politely, whispering "bravo" with measured voice; Ladies climbing onto the stage to kiss me and to put "African fashion" - a 10,000 Francs bill in my breast pocket (to my great embarrassment). When I changed style, the wild cheers, the enthusiastic response of the young people was such that I was taken completely unaware. That is what pushed me to continue on the lines Michael had suggested.

When, in July 1993, South Africa sent the troupe "South Africa Dancing Sensations", led by Henry Cele, the actor supporting the main role of "Shaka Zulu" in the famous serial of the same title (and at the same time the real King and Leader of the Bantu) on an International Tour to promote peace and inter-racial harmony. It was I that welcomed them, on behalf of the Ivory Coast. In their honour I wore a South-African costume and composed two new pieces: "REGGAE FOR PEACE", for the first show at the Palace of Congress, and "BA YE-EETE". (Welcome, in Bantu), in South-African style, for the second show at the Sports Palace.

What I mean to say is this: Before, I was "... national Petit Victor"; after Michael's precious suggestion, I became "popular Petit Victor". There is a substantial difference, you see?

LINDA: Then, why did you leave Africa?

PETIT VICTOR: Well, one day I would have to leave Africa anyway: the Black Continent honours its artists, but does not feed them. One MUST go

to Europe and, especially the States. But in my case I did not "leave" : I "ran"...

My first song: "Oh, Papa", made me famous in 24 hours and for a while, specially after some other compositions, everything went smooth and well, but after a while I started to be the object of pressure by some persons who wanted me to abolish that song from my repertoire. I refused, of course, because that is my "good luck" piece.

So, gradually, I came to have many enemies. My reputation did not suffer: my public loved me and my art too much, but during my public exhibitions a certain boycott started. Certain people started doing their best to prevent "Oh, Papa" to be staged. For example, at a big concert for the Anniversary of the President, the organiser, who convoked artists from all Africa and even London, refused to let me participate... At another concert, at the Sports Palace, when my turn came (practically at the end of the show: I was to pass just before the last artist), the TV reporters packed their cameras and left. They returned immediately as soon as I finished. At the Shake Zulu show, at the Palace of Congress, when I staged for the first time "REGGAE FOR PEACE" no one evidently recognized me, as I was wearing a Zulu costume. At the end of the show, the backstage was invaded by reporters: Radio, TV, Press... They all wanted to know who was the "wonder child" who had staged the reggae: Where he was coming from, how long he would stay in Ivory Coast, etc. When they found out it was me, they all left angry. Not a word was printed on me. I was simply expurgated from the news...

I did not care much about this. The public still loved me just as before, so I was not affected. But, later, on three occasions I have been the object of attempted kidnapping and the third time was a very near thing, so my father abandoned everything and brought me immediately to safety in Italy.

Here, I have started from scratch again, but I'm going pretty well. I have appeared on all major TV, sung with the most popular artists and started making my own shows. Right now I am on a 4 month contract with RAIUNO: the State TV, and I plan a tour in Europe and the States.

All I want is to meet Michael again, to say "Thank

Jackson

you" by presenting him with my new CD. ("Black And White" shall follow, on an LP).

LINDA: It seems that your brief encounter with Michael Jackson has really changed your life. What do you think of him? Are you one of his fans?

PETIT VICTOR: Yes, I can say that he has radically changed my life. Yes, I am his fan, but for me it is a different thing. You see, when I met Michael, I hardly knew him. Of course, I had heard his name often and seen him at times on TV, but to me he was just an artist. I've seen
E l i z a b e t h



Taylor. Gregory Peck... John Wayne... The Platters... Louis Armstrong. I liked them very much, but I have never been their fan. Michael also is a great artist, but to me it did not mean much, at the time. You see, my family played always classics: operas, Tchaikowski, Toscanini, Bach, Beethoven... or the modern melodic compositions. To them, modern music is just "noise"! So, I have grown up in that atmosphere and, naturally my own compositions followed those lines. My sudden interest in Michael Jackson was born when I met him.

Michael's charisma, which, it is true, becomes evi-

dent only when he is "possessed" by his art, is irresistible. His timid look, when he is surrounded by "strange" people is something that moves me. I think he is really at ease only with the young. I have seen the difference of behaviour in two different surroundings: first, at the Press Interview, where he was "latently" warm and kind, and then on the golf course of the Hotel. That last one was the REAL

Michael Jackson - I think. Open, kind, warm-hearted, spontaneous... we even played "hide-and-seek like two children!"

That is when he conquered me. He would have liked to bring me with him during the rest of his African tour and I regretted deeply that my school

prevented me to accept his invitation.

No matter what his age may be, he is gifted with a wonderful quality: he is young at heart. A child's heart in a grown up body. Just like my father. It is a pity that a certain lady, already (already chased away two times), kept pestering us, interfering and tried to intrude all the time. I would have liked to prolong that wonderful afternoon. But at another intrusion of that lady (on Mike's Manager's instructions, I think) the security men came to escort Michael away. We both cried...

Jackson CADMAN'S

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Michael Jackson Telephone Cards

Hello again and welcome to JACKSON/BOWB's own memorabilia page, which is now also situated on our web site on the Internet of which details can be found on page 3.

Towards the back end of 1995 the American telephone company Phonlynx issued two exclusive Michael Jackson telephone cards that were both limited to 3,500. In issue 5/Club Mag 2 BOWB, Cadman's Corner touched upon how marketable and collectable these are becoming, of which reference was paid to the Captain Eo Walt Disney issued card, available from Japan. The Phonlynx set will undoubtedly grow in value over the next twelve - eighteen months - perhaps to three times the value that they are currently selling for. Just recently a further four new cards have been released, again 3,500 for each different picture which cover: The Bad video, The Bad tour (US), The Bad tour (Japan) and The Bad World tour. The split display above, pictures 1 & 2, shows these separate releases and new Michael Jackson telephone cards are expected shortly.

Although telephone card collecting is just taking off as a new hobby, for Michael Jackson fans it began back in 1987 when Japan, such a leader in pop memorabilia at the moment, issued a set of cards to commemorate the Bad Tour. This was later followed by further releases on Michael's Moonwalker film, Michael's pets and the Dangerous tour with each card having 50 units of calls. Displays 3 & 4 show the many releases that we have researched, and also includes the telephone card which was included in the Japanese Bad Box set which we covered in issue 1. (This card could also be brought separately see display 3/top pic 2). Value wise many of the Japanese releases have been fetching £12.50 each and these may further

Jackson

increase with the new Phonylux releases. Perhaps the best way to try and get these Japanese releases is by trading with a Japanese pen pal, which would combat the hefty price tag which you will probably see advertised at record fairs and in collectors magazines.



There are also a couple of other telephone releases that can be found on the market at the moment, although these are not official items. One has Michael posing from the Bad tour and can be found in a series which also includes Queen and Prince.



Well that's it for this issue and I hope these items have kept you up to date with the many telephone cards that are currently or have been available on Michael Jackson. If you know of any other existing releases then please do drop us a line so we can share it with our fellow memorabilia enthusiasts.

COMPETITION

We have up for grabs this issue - 1 - Japanese Michael Jackson telephone card. To be in with a chance of winning please tell us in what year did Michael's first ever solo tour begin? - Answers on a postcard/sealed envelope to the address on page 3.

Jackson

men of VIZION

Introducing 'MEN OF VIZION' the newest act to Michael's MJJ Music label, who consist of Prathan "Spanky" Williams, Brian L. Dermus, Desmond T. Gregg, George Spencer III and Corley Randolph. Their debut album, 'PERSONAL', described as "Music making of the highest order" was co-produced by Prathan "Spanky" Williams and New Jack King of Swing Teddy Riley. The debut single 'House Keeper' - a slick, sensuous slow jam in which unconditional love inspires domestic role reversal, debuted at no 48 on the American R&B chart weekending 27th April 1996. George co-wrote the song with Teddy Riley and Sherri Blair and shares the lead vocals with Spanky Williams.

'MEN OF VIZION' began at La Guardia High School of Music Art, where Brian, Desmond, George and Corley attended. The quintet was complete when 'Spanky' joined, bringing with him a lead voice, enough to melt any female heart. A record deal didn't materialise straight away but as Brian (who as well as singing, also acts, plays piano and studies business management) recalls, "We knew it would happen eventually. But to sharpen our skills and develop our style, we practised every day, and performed at talent shows, parties, clubs-anywhere we could."

Eventually it was Jade Productions who recognised their talents and, with the help of Teddy Riley, secured a contract with Michael's Epic-distributed label MJJ Music/550.

The group worked hard on their debut album 'PERSONAL' and insisted on making tasteful sexy and seductive songs, which was a positive message Teddy Riley has been carrying in his music the last few years. "You'll never hear us calling women the 'B' or 'H' words in our songs", said Corley (a classically trained pianist whose mother was a pastor), "because we want to be positive role models. It's time more artists treated women with the dignity and respect they deserve."

George Spencer III said, "From the jump, we knew every song had to be good enough to be a hit. So we tried to make the entire CD the bomb." "Accentuating the positive, obliterating the negative" is how MEN OF VIZION approached their debut album. In addition to the debut single 'House Keeper' other songs to listen out for are 'Forgive Me' which was recorded in live performance and 'Joyride' which features vocals from another new MJJ Music/550 act Tasha Scott, which sees the group kickin' it on the uptempo R&B/hip-hop tip. Perhaps one song, however, which will grab everyones attention, is the great Jacksons classic 'Show You The Way To Go', which has already received favourable radio play on both sides of the Atlantic after appearing on the Epic soundtrack 'Money Train'.

"We're lucky to be living our dream", concludes gifted singer, songwriter and producer Spanky, who credits Babyface as his main inspiration. "In appreciation of what that community has done for us, we intend to give something back to the Black community throughout our careers". Having listened to a promo copy of "PERSONAL" the impression is that success is just around the corner, and maybe a part in musical history, too!

Jackson



MEN OF VIZION

PERSONAL

MJJ Music/550

That's Alright/Instant Love/House Keeper/When You Need Someone/Forgive Me/Personal/Joyride/You Told Me You Love Me To/Do Thangs/Show You The Way To Go/It's Only Just A Dream/ Day and Night

Men Of Vizion's debut album opens promisingly, with four classy, sensuous soul ballads. Best among them is the introductory single in the States. 'House Keeper', on which Teddy Riley's input is clearly evident.

Next up, a brave if somewhat usual move, is a 'live' version of 'Forgive Me'. Very Boyz II Men, it works very well, and hints at the excitement the quintet are capable of whipping up in concert. Less positive, the title cut 'Personal' is too repetitive and lacks any clear direction.

Tasha Scott, another new name to MJJ, guests on 'Joyride', which showcases Men Of Vizion in a more uptempo, hip-hop mode. Following on from this is the dead slow 'You Told Me You Love Me' and the toe-tappin' 'Do Thangs'.

It's impossible to listen to 'Show You The Way To Go' and not compare it with the Jacksons original. That said, while remaining true to the songs original structure, Men Of Vizion have updated the backing track and the vocal interplay is solid. The lead vocal, however, doesn't begin to compare with Michael's but then, no one sings quite like Michael!

'It's Only Just A Dream' and 'Day And Night', to lightweight soul ballads, round off the album - a collection of modern R&B for which there's a ready market in the States. UK record buyers are more fickle, and it remains to be seen if Men Of Vizion's debut has got what it takes to establish them on this side of the Atlantic.

MEN OF VIZION'S PERSONAL HITS RECORD STORES 18TH JUNE 1996 IN AMERICA

'HOUSEKEEPER' HIT THE HOT 100 BILLBOARD CHARTS WEEKENDING 1ST JUNE 1996



E'CASANOVA THE SHADOW OF MICHAEL JACKSON

With a name like E'Casanova, you're bound to attract attention. And if you are recreating the role of Michael Jackson in a show, you'd have to have a lot of talent in singing and dancing, as well as look like the superstar as he does.

Sometimes portraying Michael Jackson is easier than being E'Casanova. Not only has he suffered countless jokes comparing him to the notorious Italian lover of the 1700s, he has also been queried about his first name.

"I've had problems with my name all my life" he said, "People are always asking me what the 'E' stands for. So I tell them: I was named after my father, Exavier Casanova Evans. But my parents didn't want me to have a long name, so they shortened it to E'Casanova Evans." As he grew up and pursued a show business career, he discovered that his name was still too long for marquee billing. Enter E'Casanova.

He describes his performance as "HAIL TO THE KING OF POP", but says he has no desire to moonwalk in the superstar's well healed loafers. "I have my own identity", he said. "I've never had any plastic surgery to make me look like Michael and, although looking like him has turned out to be a stepping stone for me, I have my own music, dance steps and concepts. I definitely like doing my own thing".

Born in Los Angeles, he became fascinated with the Jackson 5 family (especially the then 8-year old Michael) while still a toddler.

"The Jackson Five was a young positive group and my mom thought they would be good role models for me," he said. "I began mimicing Michael when I was 3 years old and became obsessed with imitating him. That's what kept me out of the gangs, violence and corruption".

At age 19, E'Casanova began competing in dance contests, consistently winning with his Michael Jackson imitation. He has always been one of the 'must see' acts in every show he's done, and is a favourite here in Las Vegas.

E'CASANOVA INTERVIEW

JACKSON/BOWB: WHAT HAVE BEEN SOME OF THE HIGHLIGHTS OF YOUR LOOK-A-LIKE CAREER SO FAR?

Jackson

E'CASANOVA: In 1994 I was chosen as the #1 look-a-like in the world. I won the \$10,000 Grand Prize in USA Today, the MGM Grand and Dollar Rent-A-Car's First Annual Celebrity Look-A-Like-Contest. I was in the movie, "Back To The Future Part II" with Michael J. Fox. I was in the segment titled "Cafe 80's" as a Max Headroom-style Michael Jackson.

WHEN YOU FIRST MET THE 'REAL' MICHAEL JACKSON WHAT WAS HIS REACTION TO SEEING HIS REFLECTION?

I was hired by Epic at the start of the Bad Tour's USA dates. I met Michael briefly in the beginning. He said it was scary that I looked so much like him, it was like looking in the mirror.

WHAT SORT OF SITUATIONS HAVE YOU DOUBLED FOR MICHAEL?

I've doubled for him in his music videos and during his concerts, as a security measure.

E'CASANOVA FACTS.

He doesn't have a 9-5 job, but he does his own thing, in addition to being a look-a-like. He creates his own shows, composes and writes his own music, and knows how to play keyboards!

He wears wigs to fit the changing hairstyles of Michael - that way, whether you want a "BAD" version or a "You Are Not Alone" Michael, he can fit the bill!

He's been imitating Michael Jackson since about 1983!

He appeared in an episode of the American comedy show Blossom, as a Michael Jackson look-a-like!

He sings, dances, dresses and looks like MJ...he can even imitate his speaking voice.

Do we have any other MJ look a likes out there wanting to tell their story ? Contact Linda on the JACKSON/BOWB hot line.



CHART FILE

CRAIG HALSTEAD

USA

POP R&B UK

Dec 78	11	3	33	DESTINY
Sep 78	54	3	8	Blame It On The Boogie
Jan 79	7	3	8	Shake Your Body (Down To The Ground)
Feb 79	nr	nr	39	Destiny

Faced with a make-or-break situation, the Jacksons were finally granted what Motown and more recently Epic/CBS had been reluctant to allow them: a whole album to write/produce themselves. Aply titled, *DESTINY* also signalled a change in direction, from lightweight pop to a maturer, soul sound. Success, both in terms of sales and credibility, deservedly followed: *DESTINY* was the first Jacksons album to achieve RIAA Gold Record status in the States, denoting sales of one million copies.

All but one of the eight songs on the album were penned by the Jacksons, the exception being the introductory single, *Blame It On The Boogie*. It was written by Mick Jackson, who is no relation (he is white and British), and just to further the confusion Mick's original version of the song was rush-released in the UK when it became known that the Jacksons were issuing a cover version. Both versions charted (Mick's made no.15), with many Jackson fans undoubtedly buying Mick's version, only to be disappointed when they played the single - and didn't hear Michael's far superior vocal!

Destiny, written by all five Jacksons, followed in the UK and crept into the Top 40. Then came Randy and Michael's classic *Shake Your Body (Down To The Ground)*, which at over eight minutes long was necessarily edited for release as a single. The disco boom ensured success, and the chart placings achieved fail to accurately reflect the singles popularity in the States, where a RIAA Platinum Record denoting sales of two million copies was awarded.

PART 6

1978 - 1980



DESTINY



BLAME IT ON THE BOOGIE

Jackson

Jan 79 - - nr BOOGIE

Comprising ABC, Never Can Say Goodbye and Dancing Machine, together when seven previously unheard Jackson 5 recordings, BOOGIE was released in North America only on a Motown subsidiary label, Natural Resources. The album was quickly withdrawn from sale, and today it is one of the most sought after items with Jackson fans. Two Songs, Love's Gone Bad and Stevie Wonder's I Was Made To Love Her, subsequently appeared on the 1986 album, LOOKING BACK TO YESTERDAY, but five songs remain unique to BOOGIE.

Sep 79	3	1(16)	5	OFF THE WALL
Feb 83	44		10	re-entry
Sep 87			36	re-entry
Aug 92			48	re-entry
Sep 95			60	re-entry
Jul 79	1(1)	1(5)	3	Don't Stop 'Til You Get Enough
Nov 79	1(4)	1(6)	7	Rock With You
Nov 79	10	5	7	Off The Wall
Apr 80	10	43	3	She's Out Of My Life
Jul 80	nr	nr	41	Girlfriend

Hot on the heels of DESTINY, Michael was itching to re-launch his solo career, and was looking for someone to produce him. He approached Quincy Jones, musical director of The Wiz, to ask his advice - and Quincy surprised Michael by suggesting himself. Michael accepted, and the resultant album OFF THE WALL went on to sell over ten million copies worldwide, and laid the foundation for even greater things to come.

Don't Stop 'Til You Get Enough, one of three songs on the album written by Michael, hit no.1 on both the Hot 100 and R&B Singles charts. So did the follow up, Rod Temperton's Rock With You, and both singles gained a RIAA Gold Record for selling one million copies. Significantly, Michael shot his first and second solo videos for these two songs (officially released, finally, in 1995 on Video Greatest Hits HiStory). Two further Top 10 hits followed in both the UK and States - the first time four Top 10 hits from one album had been achieved in either country. A fifth single, a cover of Paul McCartney's Girlfriend, was released and charted in the UK - another first.

OFF THE WALL has, to date, accumulated 169 weeks on the Top 200 Albums chart in the States, and a mighty 178 weeks on the UK Albums chart - a total no other Jackson album can match. The project netted Michael three American Music Awards: Favourite Soul Album, Favourite Soul Single (for Don't Stop 'Til You Get Enough) and Favourite Male Soul Singer. It also won him his first Grammy: Best R&B Vocal Performance, Male (again, for Don't Stop 'Til You Get Enough). Most artists would have been delighted but Michael isn't most artists. 'He was disappointed,' Janet admitted in a later interview, 'But he finally said "You watch. The next album I do, you watch... I'll show them."



Jackson

Sep 79 nr nr - 20 GOLDEN GREATS

Excellent compilation album, unusual in that it is based on UK rather than American single releases. Michael's four Top 10 hits from 1972 are all included, alongside sixteen Jackson 5 singles (not all of which charted). Timed to coincide with the release of Michael's OFF THE WALL project, the album didn't generate the sales it deserved and it didn't chart - but that wouldn't stop Motown from repeating the policy and cashing-in on future releases by Michael especially.

Apr 80	6	1(5)	22	LET'S GET SERIOUS
Mar 80	9	1(6)	8	Let's Get Serious
Jul 80	nr	nr	32	Burnin' Hot
Jul 80	34	32	-	You're Supposed To Keep Your Love For Me

With the Jacksons and Michael solo in sparkling form, Motown were understandably keen to push brother Jermaine to similar heights and did so with the assistance of Stevie Wonder. Stevie contributed three songs to Jermaine's sixth solo album, which he co-produced with Jermaine; Stevie also sang backing on the title cut Let's Get Serious - the single which finally broke Jermaine's duck in the UK. Let's Get Serious gave Jermaine his first solo no.1 in the States, where it became only his second million seller. Confirming Jermaine's return, both Let's Get Serious and You're Supposed To Keep Your Love For Me went on to receive Grammy nominations.

Oct 80	116	26	nr	LaTOYA JACKSON
Sep 80	-	59	nr	Night Time Lover
Nov 80	103	40	nr	If You Feel The Funk

LaToya was the first of the Jackson sisters to follow in her brothers footsteps, and her eponymous debut album compares favourably with her more recent efforts. LaToya co-wrote her debut single Night Time Lover with brother Michael, who also produced and contributed backing vocals to the song - but the single disappointed chartwise. If You Feel The Funk, with credits Ray Parker Jr. on guitar, fared better; it also did well abroad, making no.18 in Holland and no.42 in Germany. Other credits on the album include Stevie Wonder who played harmonica on My Love Has Passed You By, and little sister Janet who co-wrote Lovely Is She with LaToya.

COMPETITION

WIN THE JACKSON 5's 20 GOLDEN GREATS ON CASSETTE

QUESTION:

WHO SIGNED THE JACKSON 5 TO MOTOWN RECORDS ?

ANSWERS ON A POSTCARD/SEALED ENVELOPE TO THE ADDRESS ON PAGE 3.

CLOSING DATE FOR ALL COMPETITIONS 21ST SEPTEMBER 1996.

Jackson

JERMAINE

BY CRAIG HALSTEAD & NIKKI ATKIN

PART 3

1989 was a busy year for Jermaine, and kicked off with the first Jacksons album for five years, titled '2300 Jackson Street' - the address in Gary, Indiana where the Jacksons lived before they signed to Motown.

The single 'Nothin' (That Compares 2 U)' preceded the album, and reached no.33 in the UK and no.4 R&B/no.77 in the States. Like all but one of the album's eleven tracks, 'Nothin'' was the work of four Jacksons: Jermaine, Tito, Jackie and Randy. Michael's involvement was limited to singing a few lines on the album's title cut, a real family affair that also included brief solos from sisters Janet and Rebbie, with assorted Jackson children (including JT and two thirds of Geneva, ie Rebbie's daughters Stacey and Yashi) on backing vocals. But despite the star-studded line up, as a single '2300 Jackson Street' disappointed, only making no.76 in the UK and no.9 on the R&B chart (it missed the Hot 100 altogether).

The album itself, in Jermaine's words, was "about moving the Jacksons forward and taking some diverse musical twists and turns." Maybe, but what the vast majority of Jackson fans wanted was Michael, and when it turned out his involvement with the project was minimal, they didn't buy the album: it peaked at no.39 in the UK and no.14 R&B/no.59 in the States.

TAKING IT PERSONAL

"I have to say I really put a lot of time, effort and creativity into the Jacksons album," Jermaine complained at the time, "but the reason it's not happening as it should, is because CBS are sitting on their fat butts and not promoting it." Because of this, Arista's Clive Davis agreed that Jermaine should record a solo album.

Jermaine worked with Larry Blackmon/Cameo in Miami, but to quote Jermaine, "Clive Davis didn't like the Cameo stuff so it was left out." Also omitted, 'I Called To Put The Record Straight', a song Jermaine wrote, and about which he said, "The idea of it is that I call up this journalist, to give him the facts about what our family's really about."

Ultimately, Clive Davis insisted on selecting each and every track that appeared on Jermaine's 'Don't Take It Personal' album. Producers included Kashif, David Conley and David Z, and the album featured duets with Mikki Howard and La La (a dreamy version of Cline Fisher's 'Rise To The Occasion'). What Clive Davis was aiming for was an album that would appeal to white middle class Americans and mainstream black music buyers, as had Whitney Houston's debut album. 'Don't Take It Personal', the single, did top the R&B chart for one week - Jermaine's second solo no.1, following 'Let's Get Serious'. But the album fared less well: it stopped at no.18 R&B/no.115 Pop in the States, and failed to chart in the UK.

WORD TO THE BADD!

Jermaine's most recent solo album 'You Said' was released in November 1991 on LA Reid and Babyface's Laface Records label. One track attracted immediate controversy, hardly surprising with lyrics like

"Reconstructed, been abducted,

don't know who you are

Think they love you, they don't know you,

lonely superstar

Jackson

Once you were made, you changed your shade,
was your colour wrong?"

Also, hinting at the sadness Jermaine felt at the time:

"Thinkin' about the time

when we used to be close

it shouldn't be past tense ..."

So 'Word To The Badd!' goes on, a vocal attack which Jermaine later admitted he wrote out of anger, "and because it's the best way I know to express myself." He further explained, "You see, I was very angry with Michael because he'd turned his back on me and the entire family. You couldn't even get him on the phone." Jermaine was also sore at Michael for 'stealing' LA and Babyface away from him, to work on songs for his up-and-coming 'Dangerous' album (ironically, LA and Babyface's efforts didn't actually make the final selection for 'Dangerous').

Jermaine admits he never thought the original version of 'Word To The Badd!' would be released, but released it was, and radio stations across the States fell over themselves to add it to their playlists. The lyrics were re-written for the album, targeting brother Jackie and Paula Abdul (who many feel used Jackie to kick-start her career) instead of Michael, but the original version also appeared on the vinyl and cassette (but not CD) releases.

Jermaine wrote/co-wrote five of the songs on 'You Said', and he thinks the album "contains some of my best vocal performances ever, like some of my early work." Nevertheless, sales were poor and the album registered on the R&B chart only, making no.39. Likewise, three songs from the album were comparatively minor hits on the R&B chart, but in

truth the project was largely overshadowed by matters closer to Jermaine's heart - family matters.

AN AMERICAN DREAM

"When we started out," Jermaine explained around this time, "we always told each other no matter how big we got, there would be time for each other." He went on to admit, "It's very difficult for me to understand how we've gone from being such a close-knit family to where we are now. Unfortunately fame costs ... sometimes too much."



Jermaine's next project, which he had been working on for several years, was a TV mini-series which in its edited version runs for 3 hours 45 minutes. 'An American Dream', which Jermaine produced with his common-law wife Margaret Maldonado, cost \$13.5 million to make, and ABC TV shelled out \$1 million for the rights to license the story. A story which, in the words of the advertising blurb, is based on the inspiring and true story of the Jackson family, from its humble origins in a Midwestern steel town to the centre stage of world entertainment."

Featured in the mini-series are Vanessa Williams (who plays Susanne De Passe), Billy Dee Williams and Angela Bassett (who went on to portray Tina Turner in her life story), not forgetting a certain Jermaine Jackson Jr., who plays his father. (Jai, as he is known, also starred as one of the dancers in the 'badder' segment of Uncle Michael's 'Moonwalker'.)

In the States 'An American Dream' captured the interest of young and old alike, and it raked in the highest ever ratings for such a TV mini-series. A soundtrack album was also released, which reached no.41 R&B/no.137 Pop. The album features two new songs by Jermaine, 'The Dream Goes On' and a duet with Syreeta Wright, 'Stay With Love'. Jason Weaver (who plays Michael in his Jackson 5 days), Boyz II Men and 3T also contribute, as of course do the original Jackson 5 - the

Jackson



highlight being a previously unreleased live version of 'Who's Loving You'.

SEPERATION & REMARRIAGE

Margaret Maldonado walked out on Jermaine in mid-December 1993, taking their two children Jeremy and Jourdynn with her. Suprising no-one, she proceeded to cash-in by writing a book titled 'Jackson Family Values: Memories Of Madness', which was published in the States in November 1995.

Jermaine, meanwhile, visited the UK in August 1994 to play a charity concert 'For The Children Of The World'. The concert was held in a field at the back of the Church of Scientology headquarters in East Grinstead, and on the bill with Jermaine were Issac Hayes, David Williams, Greg Philinganes and Theresa Rhodes. Jermaine performed 'Let's Get Serious', 'Tell Me I'm Not Dreaming (Too Good To Be True)', 'Celebration' (with Issac Hayes), 'Save Tomorrow' (with Theresa Rhodes), and finished with 'If You'd Only Believe' (from 2300 Jackson Street). 'Save Tomorrow' was subsequently released as a single, under Theresa Rhodes's name, in Holland only.

Early the following year, at the Hotel Bel Air, Jermaine married Alexandra Loisa - his kid brother Randy's ex-girlfriend, and the mother of two of Randy's three children, Genevieve and Randy Jr.. The marriage caused a rift between Jermaine and Randy that shows no signs of healing, and it is difficult to envisage the two of these wanting to be in the same recording studio in the foreseeable future.

At the time of writing, neither Jermaine or the Jacksons have any management or a record contract. This hasn't stopped ongoing work on the 'Humanity' project, to which Michael, Janet and Rebbie are also expected to contribute. Then there's the much-delayed Jacksons 'Greatest Hits' package, not to mention talk of a Jackson 5 reunion and a solo/duets album by Jermaine. The one thing Jermaine and his family can never be accused of, is predictability!

Thanks to Nikki Atkin for suplying the photographs.

LATE JACKSON NEWS
SEE NEWSLINE
SUPPLEMENT

FOR THE RECORD

THEY DON'T CARE ABOUT US 662950 - 2

European Issue

Same as UK issue but disc Black with Red title logo.

THEY DON'T CARE ABOUT US 662950-8

4 Track Remixes - European Issue

Blue writing on cover and disc different from first issue.

Changed lyrics are also included inside the cover.

Single Version (4:43)

Track Masters Remix (4:07)

Charles Pull Joint Remix (4:56)

Beat It Moby's Sub Mix (6:11)

Changed lyrics inside cover

THEY DON'T CARE ABOUT US 12" PROMO (UK)

The R&B Mixes XPR 3030

Brown/dark & light cover

A Side

Track Masters Remix (4.06)

Dallas Austin Main Mix (5.14)

Charles Pull Dirty Mix (4.10)

B Side

LP Edit (4.09)

Love To Infinity's Walk In The Park (7.18)

Track Masters Instrumental (3.50)

THEY DON'T CARE ABOUT US - XPR 3020 (The Love To Infinity Mixes) 5 Track 12" Promo (UK) in red/orange p/s

Side A. Classic Paradise Mix (7:55)

Anthem Of Love Mix (7:46)

Side B. Classic Dub(7:55)

Anthem Of Love Dub(7:45)

Hacienda Mix ((7:10)

THEY DON'T CARE ABOUT US 12" 662950-6

European Issue

Same tracks as commercially released 6 track CDs but with lyrics on back cover.



CLASSIC REMIX SERIES 3 - XPR 3033

2 Track Promo

Don't Stop 'Til You Get Enough

(Rodgers Underground Solution Mix)

Beat It

(Moby's Sub Mix)

Both touted as brand new mixes but already issued in 1992 on CD for Who Is It? and Jam 7" & cassette.

Jackson

THEY DON'T CARE ABOUT US - UK 1 Track Promo CD in orange/red p/s code no: XPCD 2025

Radio Edit 4:10 (LP Edit)

THEY DON'T CARE ABOUT US - 8 Track US 'CD Extra' (containing Multimedia) in p/s code: 49K 78212

Single Version (4:43)

Charles' Full Joint Mix (4:56)

Dallas Main Mix (5:20)

Love To Infinity's Walk In The Park Radio Mix (4:46)

Love To Infinity's Classic Paradise Radio Mix (4:15)

Track Masters Radio Edit (3:41)

ROCK WITH YOU - Frankie's Favourite Club Mix (7:45)

EARTH SONG - Hani's Club Experience (7:55)

Comes with insert for user instructions for Multimedia part.

THEY DON'T CARE ABOUT US - 10 Track 12" double pack (USA) in p/s code: 49X 78212

Side 1. Love To Infinity's Classic Paradise Mix (7:55)

Love To Infinity's Anthem Of Love Mix (7:46)

Side 2. Love To Infinity's Hacienda Mix (7:10)

THIS TIME AROUND - D.M.Mad Club Mix (10:23)

Side 3. Dallas Main Mix (5:20)

Charles Full Joint Mix - no intro (4:36)

Track Masters Remix (3:41)

A Capella (4:20)

Side 4. EARTH SONG - Hani's Club Experience (7:55)

ROCK WITH YOU - Frankie's Favourite Club Mix (7:45)

THEY DON'T CARE ABOUT US - USA 4Track 'CDEXTRA' (containing multimedia) in p/s code: 34K 78264

Single Version (4:43)

ROCK WITH YOU - Frankie's Knuckles Radio Mix (3:47)

EARTH SONG - Hani's Radio Experience (3:33)

WANNA BE STARTIN' SOMETHIN' - Brothers In Rhythm Mix (7:55)

Comes with insert for user instructions for multimedia part.



THEY DON'T CARE ABOUT US - 4 Track Australian CD in p/s card sleeve code: 662903-2

LP Edit (4:10)

Charles Full Joint Mix (4:56)

Dallas Main Mix (5:20)

Love To Infinity's Walk In The Park Radio Mix (4:46)

Track 1 listed as 'LP EDIT' (4:10) is actually 'Single Version' (4:43) Apart from "KIKE ME" on track 3 the words "JEW ME" (or chew me) are censored with the usual noise taken from the intro. In the 'Dallas Main Mix' on other releases you can hear "JEW ME" (or chew me) clearly censored.

THEY DON'T CARE ABOUT US - 4 Track German 'CDEXTRA' (containing Multimedia) in p/s code: 663148-6 (county code: 01-663148-14)

Single Version (4:43)

Track Masters Remix (4:07)

Charles Full Joint Remix (4:56)

BEAT IT - Moby's Sub Mix (6:11)

Comes with a sticker saying "containing Multimedia" - Same tracks as other German commercial release but with different code. Comparing this with the US 'CDEXTRA' it contains no insert with user instructions.

The Multimedia

You can watch the 'Earth Song' video on a very little rectangle about 8x12cm in the middle of the big screen. Above and below the song lyrics run over the screen. Apart from the video you can also find the full lyrics to TDCAU and some information about the rainforest.

MANY MANY THANKS TO MATTHIAS WEISE
FOR THE INFORMATION

LETTERS

JACKSON/BOWB
P.O. BOX 23
WEDNESBURY
WEST MIDLANDS
WS10 OYX
ENGLAND



Dear Chris,

First, I want to congratulate you for the wonderful Jackson/BOWB magazine. It's one of the best mags. (and full of good information) that I've ever read.

Keep Cool!
Desiree Garcia

PENPALS

Hi my name is Petit Victor and I would love to correspond with fans from England. Please write to:

PETIT VICTOR
CORSO P. GIACHINO, 22
14023 COCCANATO (AT)
ITALY

Hi there! It's only me - Mr Wonderful again! (Ha Ha!) I would like loads more screaming penpals. So, if your a big fan of Michael Jackson then get your pen Moonwalking to me. I don't care if your black or white, yellow or pink. So longs as your mad, just like me. Write to:

PAUL "JACKO" COLEBROOK
44 PEACOCK STREET
ASHBY
SCUNTHORPE
S. HUMBERSIDE
DN17 2DX
ENGLAND

Hi! My name is Sindiso, and I am 21 years old. I would love to find new penpals from around the world. Please write to:

SINDISO MAHLANGU
92 SUMMER GREENS
P.O. BOX 2826
SUMMER GREENS
7441, CAPE TOWN
SOUTH AFRICA

Hi! My name's Jo, and I'm 17 years old. I have been an MJ mega-fan for about 6 years, and I'm absolutely mad about Mike. I'd like to write to anyone who lives fairly near to me, so we can go to concerts together in the near future. But, hey, if you're not in my area and yo still want to write to me, then feel free:

JO LEYS
32 TENNYSON AVENUE
GRAYS
ESSEX
RM17 5RG
ENGLAND

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WEST MIDLANDS
WS10 0RW
ENGLAND

POEMS

BIO- POEM

BY CINDY CLIMACO - 14 YEARS OLD.

Michael

Loving, caring, shy.

Brother of Rebbie, Jackie, Tito, Jermaine, La Toya,
Marlon, Randy & Janet.

Lover of children, animals and different cultures.

Who felt lonely at times, taken advantage of, and the
energy of the children.

Who needed strength in himself, respect from the
public and happiness.

Who gave wonderful music, powerful dancing and
everything to the children.

Who feared losing his friends, support from his fans
and the loss of energy.

Who wanted to see children happy, Earth safer and
animals not extinct.

Resident of Santa Barbara County.

PLEASE NOTE

Many of you were confused with the first issue of JACKSON/BOWB's collaboration, thinking that two magazines would be published. To help fan club subscribers, this magazine is included in your subscription with the correct CLUB MAGAZINE NO. Note front cover of this issue. We apology's for any confusion and thank you for your understanding.



BOOKS

BY CHRIS CADMAN

Michael Jackson – The Early Years ISBN: 07552 00640

Michael Jackson – The Solo Years ISBN: 07552 00918

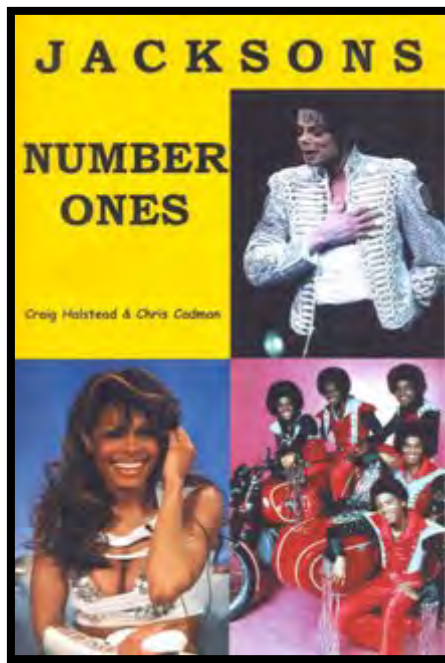


The Early Years & The Solo Years

These separate volumes includes a complete, chronological listing of every album (with track listings), one-off single and collaboration Michael has released in the USA and/or UK in the pre-Motown era, for Motown (solo and with the Jackson 5), and with the Jacksons. The book includes a Chartography (USA/UK), Discography (USA & UK), and a fascinating listing of rarities from around the world.

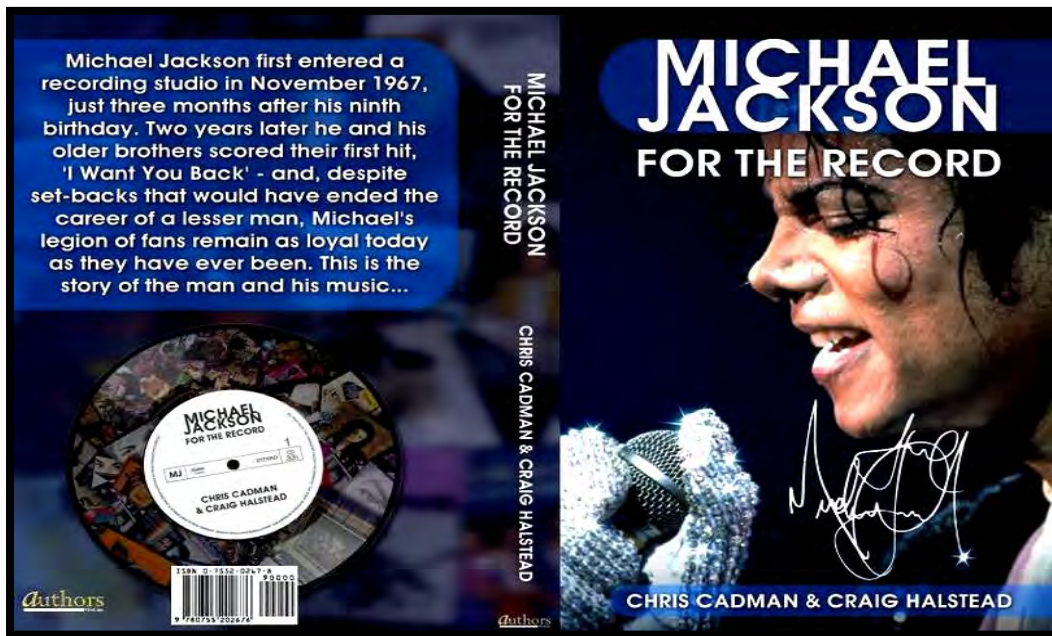
Jacksons Number Ones

IBSN: 0755200985



The Jackson family, between them, have scored over 200 hits since November 1969, when the Jackson 5's *I Want You Back* entered Billboard's Hot 100 and Hot R&B singles charts in the States. *I Want You Back* went on to become the first Jackson no.1 - the first of 50 (and counting!). It is these chart toppers that form the A-Z backbone of this book - 20 by Janet, 20 by Michael, seven by the Jackson 5, two by Jermaine and one by the Jacksons, plus a further seven with a Jackson connection. The book also features a comprehensive Fact File section, including: Top 100 Jackson singles, Chartography (USA & UK), the Jacksons in the USA, and the Jacksons in the UK and around the world.

MICHAEL JACKSON: FOR THE RECORD

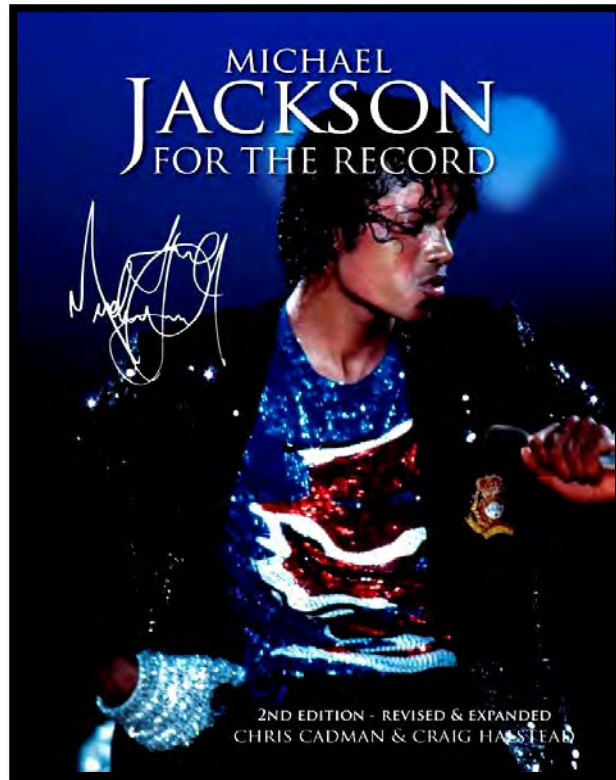


Michael Jackson first entered a recording studio in November 1967, just three months after his ninth birthday. Two years later he and his older brothers scored their first hit, 'I Want You Back' - and, despite set-backs that would have ended the career of a lesser man, Michael's legion of fans remain as loyal today as they have ever been. This is the story of the man and his music...

ISBN-13: 978-0755202676

MICHAEL JACKSON: FOR THE RECORD

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Completely revised and expanded Michael Jackson: For The Record. As well as detailing the hundreds of songs Michael was involved with over the years, solo and with his brothers, the 2nd edition also focuses on the late King of Pop's albums (including the Jackson 5 & Jacksons), home videos, films & short films, books, charts successes, and includes complete USA and UK discographies.

MICHAEL JACKSON

THE MAESTRO



THE DEFINITIVE A-Z
OF HIS LIFE & TIMES
VOLUME 1: A-J

CHRISCADMAN

MICHAEL JACKSON

THE MAESTRO



THE DEFINITIVE A-Z
OF HIS LIFE & TIMES
VOLUME II: K-7

CHRISCADMAN

OUT NOW

Michael Jackson THE

MAESTRO

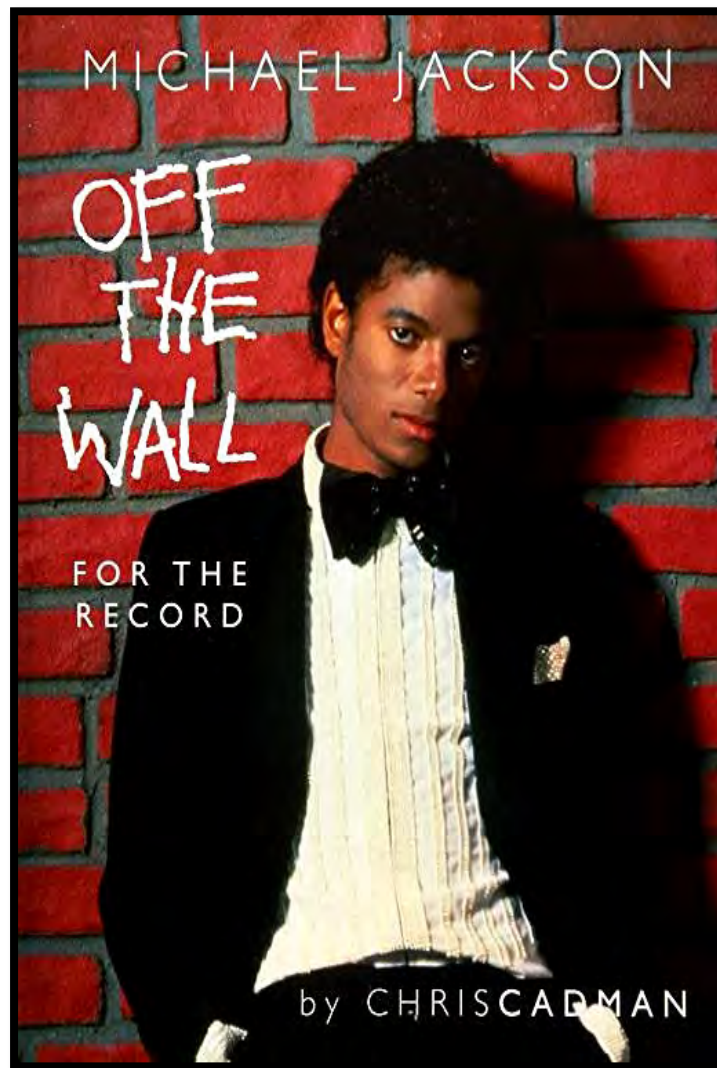
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Chris Cadman

RRP: UK ~ £17.99 USA ~ \$25.83

Also Available On Kindle

MICHAEL JACKSON: OFF THE WALL FOR THE RECORD



“Off The Wall is beautiful music. Lovingly crafted superbly arranged and topped by the immaculate vocals of Michael Jackson, who’s probably the best singer in the world just now in terms of style and technique. His singing is so graceful.” – NME Two weeks before Michael Jackson turned 21 his first solo album with Epic Records was released. OFF THE WALL came during a period when Michael was hitting his next musical phase. Having not only been well received for his portrayal as the scarecrow in The Wiz film, he and his brothers also proved that they could write and produce their own material with the successful release of DESTINY. Michael also announced that he was to take control of his own career too having been managed by his father since a child. Turning 21 meant Michael was taking care of his own destiny and musical path. Dedicated to his mother Katherine and ‘The Year of the Child, OFF THE WALL was a critical success and spawned 4 Top 10 singles on both sides of the Atlantic and by 2015 it had sold well over 20 million copies worldwide, some feat when you consider his next album THRILLER was to go on to become the biggest selling album of all time. OFF THE WALL FOR THE RECORD takes a retrospective look at the album that was released in August, 1979 and how Michael and a team of A list writers and producers put it together. OFF THE WALL FOR THE RECORD covers: The album, The singles, The stories around that period, The chart success, The Reviews, The Triumph Album & Tour, in addition to Motown re-issues and Michael’s appearances has a writer, producer and backing vocalist for other artists during the 1979-1981 period. OFF THE WALL FOR THE RECORD is the first in depth look at the album that in general is virtually skipped by most authors. OFF THE WALL FOR THE RECORD is designed to give a new generation of fans and current ones the chance to look back on what proved to be a very successful campaign for Michael Jackson and the first steps to becoming a global superstar on the same scale bestowed on Elvis Presley and The Beatles. THIS IS OFF THE WALL FOR THE RECORD.

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MICHAEL JACKSON

HISTORY

PAST, PRESENT AND FUTURE

BOOK I

30 SONGS
150 MINUTES OF MUSIC

15 GREATEST HITS - NOW DIGITALLY REMASTERED
15 BRAND NEW SONGS
52-PAGE COLOR BOOKLET

HISTORY Begins

15 GREATEST HITS -
NOW DIGITALLY REMASTERED

Billie Jean
The Way You Make Me Feel
Black or White
Rock with You
The Way You Love Me
I Just Wanna Take Love to You
Man in the Mirror
Thriller
Beat It
The Girl Is Mine
Remember the Time
Don't Stop 'Til You Get Enough
Wanna Be Startin' Somewhere
How the World Is Changing

HISTORY Continues

15 NEW SONGS

Scraper (Feat. with Michael Jackson & Janet Jackson)
They Don't Care About Us
Streetwalker in Moscow
Till The Around
Earth Song
D.S.
Mojave
Come Together
You Are Not Alone
Caught Up (feat. Janet Jackson)
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