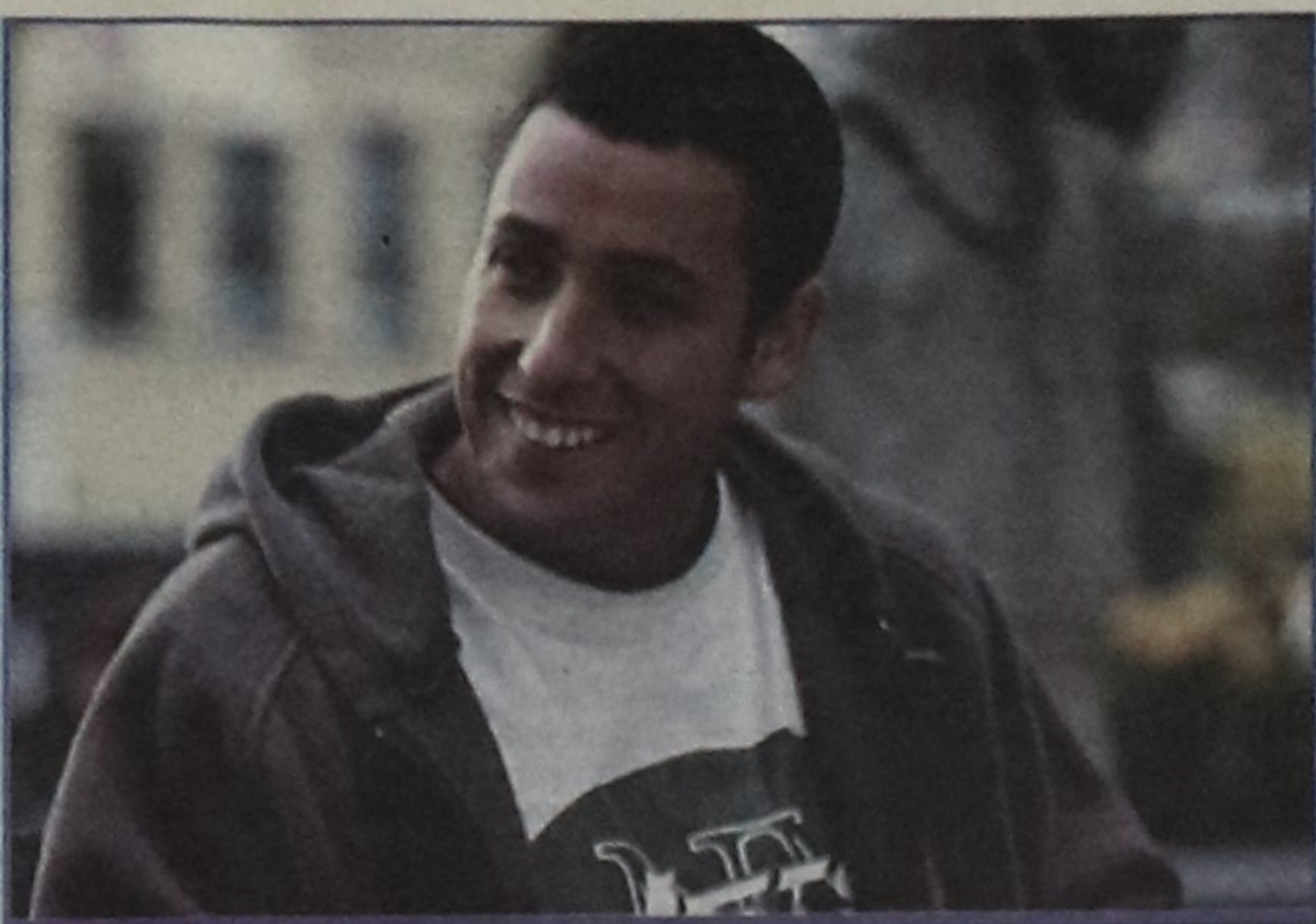


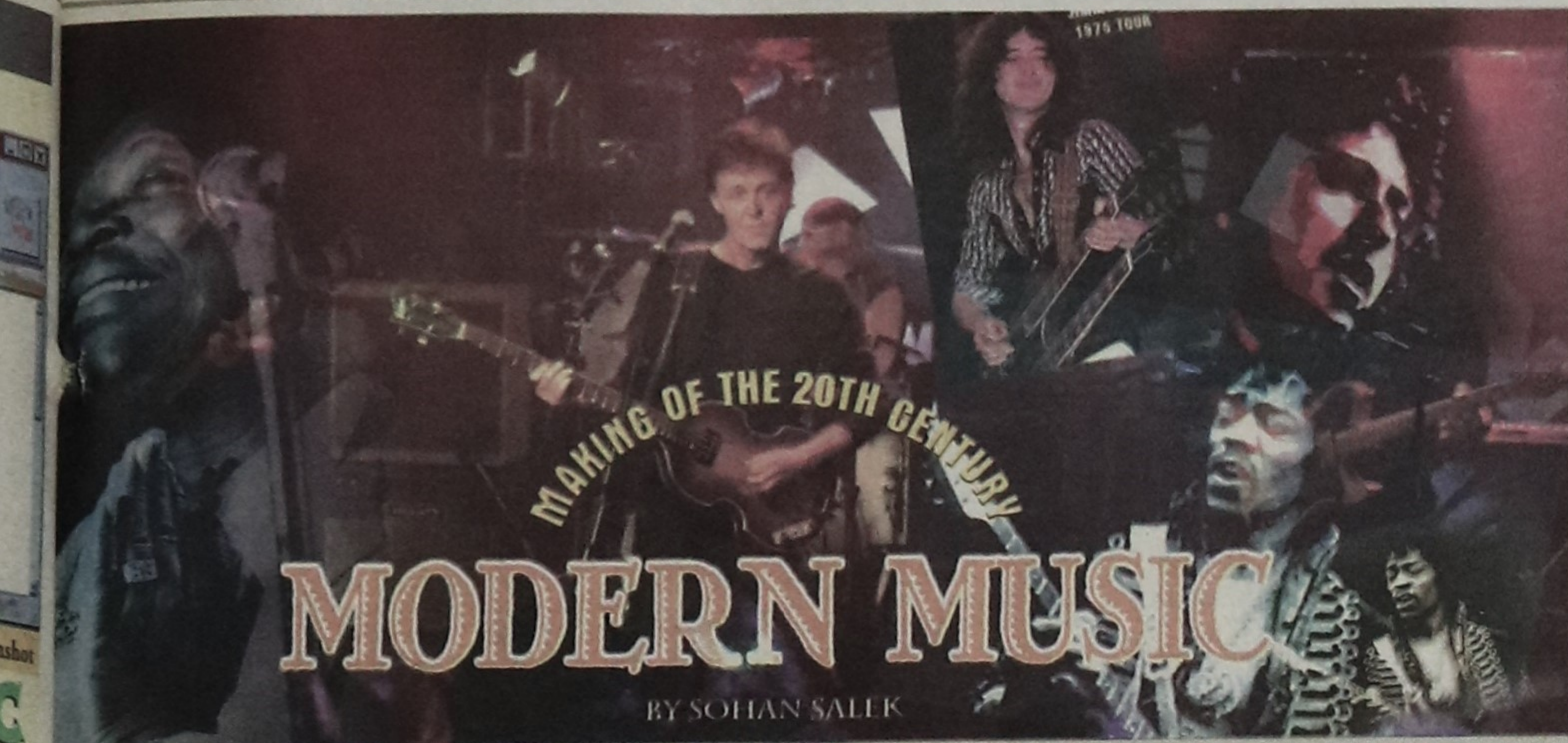
which tells the story of a rich kid who has to repeat grades one in six months in order to earn his inheritance. Co-scripted by Mr. Madison drew favourable enough returns to encourage him to bid an inevitable adieu to the Saturday Night Live playpen in 1995, right me time the late Chris Farley made his own bid for a film career on playing oafish nitwits. That holiday season, Sandler's "When you feel like the only kid in town without a Christmas tree" (So do James Caan, Kirk Douglas, and the late Dinah Shore) surprise hit on the radio. The ditty appeared on Sandler's second album, *What's Your Name?*, which hit the charts. Other highlights from the album included an ode to his clunker, *Excited*, and the introduction of a new personality called the "Excited moron" whose various misadventures include getting pulled over, Gibson, and proposing marriage. No musical genre was spared family-laden humour on *What's Your Name?*, his 1997 album.

Alone, Sandler appeared in the golfing comedy *Happy Gilmore* (co-scripted) and the cop-teams-with-criminal action comedy in which he co-starred with Damon Wayans. He also sandwiched in a relationship with the much-younger Alicia Silverstone. Though most of his have been well-received only by rabid fans of his goofy sketcher, Sandler is winning people over in droves, a fact evidenced by the box-office of his 1998 starring vehicles *The Wedding Singer*, in which he posed as Drew Barrymore, and *The Waterboy*, which grossed over \$39 million weekend. His next release, *Big Daddy*, extended the winning streak by beating out the competition its first weekend out at the box office at \$41 million haul.



SANDLER BRIEF

Occupation: Actor, Comedian, Musician, Screenwriter, Singer	Rudin, Alicia Silverstone
Date of Birth: September 9, 1966 (Brooklyn, N.Y., USA)	Education: New York University; B.F.A.
Relations: Fiancée: Jackie Titone (model); former companions: Margaret	Fan Mail: C/O Brillstein-Grey 9150 Wilshire Blvd., Suite 350 Beverly Hills, CA 90212, USA



Background: Paul McCartney performs at The Cavern Club in Liverpool 14 December. The Beatles played here for a lunchtime audience in 1961 for a fee of just £5. The Collage also includes: BB King (left) Jimmy Page, Bob Dylan & Jimmy Hendrix.

CLAINSONG and Polyphony, The Renaissance, music of the Baroque, the Classical period, music of the Romantics, Modernism and New Music... these sophisticated words are the definitions of phases in the evolution of music that took place a period of centuries... centuries that helped the evolution of classical western music. In terms of time, modern music took less time to flourish than the classical western music. As we enter a new millennium it's time to look back in the making of the 20th century popular music.

Since 1945, has evolved in many different ways. But the years around 1900 marked the beginning of modernism in music. Not only the music but also the marketing of the records started in the first years of the century, soon after the dawn of the phonograph age. By that time, jazz-music of African origin developed with roots in the work songs, spirituals and laments of black slaves in the South USA, especially in the bars, brothels and at parades of New Orleans. The first jazz recordings were made in 1917 by the all white Original Dixieland Jazz Band from New Orleans, which made a sensation in New York and in Europe, followed by "King Oliver's Creole Jazz Band" in 1923. Styles such as "Boogie Woogie" emerged in the 1930s.

In the meantime, RCA launched 33 LP, in which the public showed little interest. Back then, LPs were an expensive novelty to be purchased a few dollars a year. But situation changed radically when Columbia Records (CBS) unveiled the microgroove record, which could accommodate all the tracks previously sold as 78-rpm albums.

After this, artists and bands tended to become larger. Big bands, fronted by such musicians as Glenn Miller and Tommy Dorsey, kept the people's spirits up and the dance floors packed. However, soon after the last shots of the WW II had been fired, their place in the public spotlight were taken by solo singers, many of whom had provided the vocal mainstays on big bands. A major jazz watershed occurred after 1945 when traditional jazz, with its simple melodies, gave way to modern jazz, with its complexity, tension, abrasives and virtuosity.

By the early 1950s many headliners, including crooners Bing Crosby and Frank Sinatra, were singing country and western (C&W) tunes for the market. Later, when it became clear that teenagers were listening to rhythm and blues (R&B), many popular mainstream acts turned to that musical genre for their source of material. It was only a matter of time before pop, C&W and R&B merged to form the hybrid known as rock n' roll. Bill Haley produced it to the world and Elvis Presley helped

turn it into a force powerful enough to change the direction of music. At first, most rock n' roll records were raw, rough and rebellious - but by the end of the 50's, it had lost its hard edge as the record business tried to market the music to a wider audience.

The 1960s started with "The Lord's Prayer" by the 376-voiced "Mormon Tabernacle Choir" but at the same time Rock was given a wake-up call by the Beatles, who, together with other new British beat bands, revolutionized the entertainment world on both sides of the Atlantic. It opened floodgates for the British Invasion. Numerous British acts broke through in this period including the Rolling Stones, Gerry and the Pacemakers. It was also heavily middle-of-the-road (MOR) oriented because, as a rule, it was only the older and less rock oriented record buyer who could afford albums. Most teen targeted artists believed the best way to attract album sales was to include a good smattering of standards on their LPs. Among the acts successfully following this path were teen queen Connie Francis with a collection of Italian Favourites. Fellow Italian-American pop star Bobby Darin was clicking with a selection of cabaret club popular numbers tagged "That's All." Even the content of "Fabulous Fabian" by Philadelphia's teen idol Fabian included a mix of teen tunes with songs his fans' parents could also relate to. In the first quarter of 1961 only records which had spent nine weeks or less on the chart were included in the US top 10. This temporary change meant that top selling albums from acts such as Elvis, Frank Sinatra and The Kingston Trio were excluded. It also meant that several albums that normally would have had a less impressive chart career showed up in the Top 10.

Comedy albums were never more popular than in the early sixties. Arguably the most popular non-twist tune of the time was "Moon River". It came from Henry Mancini's soundtrack album to the Audrey Hepburn and George Peppard film "Breakfast At Tiffany's." The song earned the composer a couple of Grammy Awards and the LP was voted best soundtrack.

1963 was the year that protest songs went pop and Liverpool groups The Beatles and Gerry and the Pacemakers toured the UK with American star Roy Orbison, who felt that the British groups had what it took to make it big in the States.

The interest in the roots of R&B music continued to grow in the UK with both Chuck Berry and label-mate Bo Diddley. Soul music was a term now being bandied around in R&B circles.

In 1964, few Americans had heard of The Beatles. By the end of the year, the British group had put 30 tracks in the singles chart and spent 30 weeks at the top of the LP lists - a record never bettered before or since.

In 1966 CBS announced that they will develop a

video disk system that would enable people to see and hear artists on their own TVs. The most popular MOR film theme of the period was "Somewhere My Love" from Doctor Zhivago. The song was heard on the soundtrack and on the Ray Conniff album of the same name. As 1966 closed, Grace Slick joined the burgeoning West Coast group. Jefferson Airplane, The Jimi Hendrix Experience was formed and after a couple of shows with The Yardbirds, Jeff Beck left to form his own group with Rod Stewart and Ron Wood.

Underground music now surfaced and the musical seeds for the 'Summer of Love' were sown. So, drug taking and rock music were, for the first time, closely linked. The press intimated that many stars including members of The Rolling Stones, The Moody Blues, The Who and Cream often attended parties where drugs were used. Stones Mick Jagger and Keith Richards were arrested for drug possession. Incidentally, the BBC banned The Beatles' single 'A Day in the Life' which they felt might encourage drug taking.

There was a lot of interest in 1967 on both sides of the Atlantic in the British-born and Australian raised Bee Gees. The group who were compared favourably with The Beatles, joined Polydor Records in the UK and signed a 250,000 dollars deal with Atlantic Records in the USA. Among the American underground acts debuting this year were the Grateful Dead, The Velvet Underground & Nico, The Electric Prunes and joining them were highly touted British acts, Cream and The Who.

By the year 1968, underground music outsold all other musical styles on the sales charts. Cream's "Wheels of Fire," was followed at the top by "Waiting for the Sun" from The Doors. Woodstock, the most famous rock festival of all, took place in New York in 1969. Many top acts appeared during the three-day event including Blood, Sweat & Tears, Canned Heat, Joe Cocker, Credence Clearwater, Revival, Crosby, Stills, Nash & Young and Grateful Dead. Other headliners were Jimi Hendrix, Jefferson Airplane, Janis Joplin, Santana, The Who and many more.

The era saw the birth of the cult of the singer-songwriter, thanks to 'folk' singers like Bob Dylan and Joni Mitchell. It also saw the advent of various musical and dance trends including the twist, motown, merseybeat, bubblegum, soul and psychedelia. The latter half of the decade also gave birth to the so-called 'concept' album, theoretically a complete LP of songs related to a single theme, the most famous example being the legendary "Sergeant Pepper's Lonely Hearts Club Band" LP by the Beatles. It was a decade when albums outsold singles, and rock performers began to take themselves and their music more seriously - a state of affairs that has continued virtually unchanged ever since.

GTR Hope REM (album UP)

(C) You want to go out Friday and you go forever
you know that it sounds childish
that you've dreamt of alligators
you hope that we are with you
and you hope you're recognized
you want to go forever
you see it in my eyes
(F) I'm lost in the confusion
and it doesn't seem to matter
(C) you really can't believe it
and you hope it's getting better

you want to trust the doctors
their procedure is the best
but the last try was a failure
and the intern was a mess
and they did the same to Matthew
and he bled 'til Sunday night
they're saying don't be frightened
but you're weakened by the sight of it
(F) you lock into a pattern
and you know that it's the last ditch
(C) you're trying to see through it
and it doesn't make sense
but they're (F) saying don't be frightened
and they're killing alligators
and they're (C) hog-tied
and accepting of the struggle

you want to trust religion
and you know it's allegory
but the people who are followers
have written their own story
so you look up to the heavens
and you hope to see a spaceship
and it's something from your childhood
you're thinking don't be frightened

you (Em) want to climb the ladder
you want to see forever
you (C) want to go out Friday
and you want to go forever
and (F) you want to cross your DNA
to cross your DNA with (C) something reptile
and you're (F) questioning the sciences
and questioning religion
you're (C) looking like an idiot
and you no longer care
and you (F) want to bridge the schism,
a built-in mechanism (C) to protect you
and you're (F) looking for salvation
and you're looking for deliverance
you're (C) looking like an idiot
and you no longer care
you want to climb the ladder
you want to go forever
you want to go out Friday
you want to go forever

Deep Purple Highway Star (From Machine Head, 1972)

Intro:
Ab Ebm Db Ebm Ab Ebm Db Ebm
Ab---Ab7-Ab7-Ab7-Ab7---Db Cb
Ab Gb Db
Nobody gonna take my car I'm gonna race
it to the ground
Ab Gb Db
Nobody gonna beat my car it's gonna
break the speed of sound
Gb
Ooh it's a killing machine it's got everything
Eb
Like a driving power big fat tires everything
Bbm7 Bbm7 Bbm7 Bbm7
I love it and I need it I bleed it
Bbm7
Yeah it's a wild hurricane
Db Eb Db Eb E Eb Gb Ab Bb Bb - Db Cb
Alright hold tight I'm a highway star

Nobody gonna take my girl
I'm gonna keep her to the end
Nobody gonna have my girl
she stays close on every bend
Ooh she's a killing machine she's got everything
Like a moving mouth, body control and everything
I Love her, I need her, I seed her
Yeah she turns me on
Alright hold tight I'm a highway star

Nobody gonna take my head
I got speed inside my brain
Nobody gonna steal my head
now that I'm on the road again
Ooh I'm in heaven again I've got everything
Like a moving ground,
throttle control and everything
I love it, I need it, I seed it
Eight cylinders all mine
Db Eb Db Eb E Eb Gb Ab Bb
E Eb Gb Ab Bb E Eb Gb Ab Bb
Alright hold tight I'm a highway star
I'm a highway star I'm a highway star