



FAREWELL ELTON

HOW DICK JAMES MUSIC AND ELTON JOHN INFLUENCED
THE CREATING OF THE POLAR MUSIC PRIZE

A VERY UNIQUE BACKGROUND STORY

*THE STORY OF ELTON JOHN'S LONGTIME SOUND ENGINEER AND PRODUCER
AND HIS INFLUENCE ON ABBA MANAGER STIG ANDERSON'S CREATING THE
POLAR MUSIC PRIZE*

WHAT HAPPENED BEHIND THE PUBLIC OBSERVERS

HOW IDEAS DEVELOP



PHASE 1

In 1980 Stig Stikkan Anderson, the legendary manager and promoter with the creation of ABBA, had received a phone call, first answered by secretary Görel Hanser, Stikkan's secretary since 1969.

Clabbe, Claes av Geirstam, was the sound engineer on ABBA's new tour, Voulez Vouz, and had met the Sound International reporter and journalist DJ Skipper, who had just covered Elton John and Rocket Records background and back-stage work and stage-setup, the professional side of staging a concert.

Elton John had just started his world tour in Stockholm along with Ray Cooper, and a brand new P.A. speaker concept was tested. The set was developed by Harwell and in relation with Tasco, The Harwell-Tasco system.

Studio Sound, the state of the art magazine received globally by top professionals, had just launched the sister-publication, Sound International, which was to take recording equipment, PA and music instruments and join with famous artists to break more news on the development of the new technologies.

Elton John's producer and sound engineer is Clive Franks.

Görel Hanser and Stig Anderson granted permission and accepted an exposure on the backstage concert setup brought publicly to everyone, old and new professionals in the music business, via the magazine Sound International.

Journalist covered Michael Tretow, and DJ Skipper cover the stage setup with the sound engineer, DJ Cabbe.

Well, the magazine was new on the international market, and editors Richard Elen and Tony Bacon, had expressed a wish of internationalism and market.

DJ Skipper, who had been in show-business since a prodigy child, gets the idea of including the marketing of ABBA. The ABBA marketing was something very special, which the world had not really experienced for a long time.

That led to a phone call to the editors Tony and Richard, saying, "Why don't we bring a more marketing approach, asking Stig Anderson how to manage".

Excellent, was the reply. so DJ Skipper phones Polar Music and suggests an interview with manager Stig 'Stikkan' Anderson.

Managers were not high-lighted in those years. Perhaps Billboard, or New Musical Express could bring a story, however, not and never a focused story on the efforts and struggles behind the marketing and launching of an artist.

The hour-long interview with Stikkan gives an honest view of the marketing of ABBA, so Sound International shapes the text, and "voila" a beautiful story was distributed globally.

This was the first phase of synergy.

PHASE 2

The ABBA-exposure was of an immense succes. Imagine, everyone, top executives and artists around the globe noticed the names, the stories, and the credit list.

Now DJ Skipper had an instant extra platform, first Elton John and then ABBA, and respect from record companies, publishing companies, fellow journalists, business creators, lawyers, PR staff, was in top.

This led to a month in the recording studio with Deep Purple icons, Richie Blackmore, Don Airey, Bobby Rondinelle, Roger Glover, and chats and talks with Grateful Dead, and coverages with 10 CC, Joan Armatrading, Iggy Pop, and many more.

In 1980 Clive Franks and DJ Skipper had made an appointment to meet in Los Angeles for the Elton-concert, while first having visited AES in New York and Karl Richardson in Fort Lauderdale, The Criteria Studio, home base of the recordings of BeeGees ("How Deep is Your Love", "Guilty").

After the concert Elton and his managers wished to meet DJ Skipper, and that was during the time where Lars Ulrich had just been on the air-plane to Los Angeles, with the idea of shaping a band, later known as Metalica.

Goodwill and rumors of course spread backwards in the PR-system to managers of record labels, and other artists managers, so in 1982 DJ Skipper had shaped the conceptual idea of Music Management & International Promotion.

The first thing was to get a good story to build the fundament, and logically DJ Skipper had picked Stikkan, who had really proved his worth within the marketing ... which he had explained two years earlier.

Elton's new company, Rocket Entertainment, which Skipper also had been in contact with, was also on the agenda in the mind, however, the problem was, that Elton had split with the world largest network, namely DJM, Dick James Music, and thus thereby generated some extra diplomacy to adjust to. Dick James Junior and Skipper met several times in Cannes.

Just a few years earlier Skipper had been with the top-managers staging and launching The Beatles in the United States.

ABBA's manager Stig Stikkan Anderson accepted again an exposure, an interview, and in this interview he explained more details what he had explained a few years before. The marketing of ABBA, the barder deals, the copyright

agencies, bicycles, and much more.

The magazine Music Management & International Promotion, subtitle The Magazine Behind The Business News, had a distribution to 12.000 key companies around the globe, and must have been seen and read in studios and companies by artists and managers of minimum the number of 25.000 people. All key people. All top professionals.

PHASE 3

The 1979 meeting with Clive Franks had led to something wonderful for professionals, namely, attention and respect to the backstage people and staff.

Furthermore, Stikkan had understood this synergy, and as ABBA's divorces could have had a sad effect on the popularity in 1983, ABBA needed a new platform, which could take ABBA into the world of neverending stories.

Creating legends is something special. Many artists vanish out into the dark, after a global success, however, if Stikkan could come up with a brilliant concept, he could keep the kettle cooking.

As the conceptual idea of Music Management & International promotion shifted into the Dutch-published magazine, Applause, Stikkan founded and launched the basic concepts of Polar Music Prize in 1989.

Imagine, 1992 Paul McCartney was the winner, and 1995 Elton John was the winner. Both artists created businesswise from the management of Dick James.

Now Polar Music Prize is a globally accepted platform for attention, respect, and ABBA's legacy and continuity.

With them you have a selection of artists whose careers stay alive and fresh.

SYNERGY

We all love the music, and many of us knew the need for marketing. The producer and sound engineer Clive Franks' meeting, took the understanding to a whole new level. Background-people became important ... and we kept the focus, so more and more respect the working class people behind the scenes.

ABBA and Stig Anderson put Continental Europe on the World Map of pop music. The great help. Thank you to Clive Franks, Dick James, and Elton John.



Stig Anderson explain about the business behind ABBA [1983]



Meeting hundreds of editors and journalists



Meeting with Tino Barzie and Don Rickles of Las Vegas working with Jean Benett



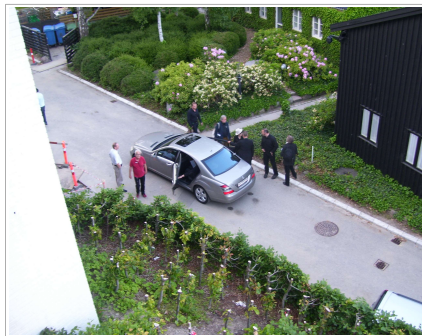
DJ Skipper in Los Angeles with Clair Bros. and Clive Franks

CLIVE FRANKS

The legendary producer Clive Franks, personal to Elton concert after concert.



Greta Thunberg's mother, artist Malena Ernman, and DJ Skipper, founder of O'Neal Organisation



With Yoko Ono * Paparazzi Photo



Karl Richardson * DJ Skippers photography can be noticed in the BeeGees documentary

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- IGGY POP of IGGY POP
- DICK JAMES JUNIOR of THE BEATLES AND ELTON JOHN
- CLIVE FRANKS of ELTON JOHN
- TINO BARZIE of FRANK SINATRA
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O'Neal Music Organisation is still active creating concepts