



TracyChapmanCollection



Ever since she burst upon the musical world in 1988 with her warm and magical debut album, Tracy Chapman has been one of our finest contemporary songwriters and a performer of striking originality, grace and charm. But she has also become much more than that.

When you walk out of a record store with a new Tracy Chapman album, you are not merely buying a collection of finely crafted and elegantly executed songs. You are also somehow entering a better world in which for an hour's worth of music at least—the values of compassion, honesty and humanity are restored to their rightful place in an otherwise increasingly giddy and trivial global culture.

Born and raised by her mother in Cleveland, Ohio, she began writing poetry and short stories at an early age. There wasn't much money in the family but her mother and sister saved to buy Chapman her first guitar when she was eight. An academic scholarship sent her to high school in Connecticut, where she played at chapel Services, and the school chaplain Reverend Robert Tate organized a collection to buy her a new guitar. (He was thanked years later in the credits on her first album.) At Tufts university in Medford, Massachusetts, she studied anthropology and honed her musical skills on the Boston folk circuit, playing

1. **FAST CAR** 4:58

© 1987 SBK April Music Inc./Purple Rabbit Music (ASCAP)

Tracy Chapman acoustic and electric guitar, percussion, vocal

Ed Black steel guitar Denny Fongheiser drums

Larry Klein bass

2. **SUBCITY** 5:09

© 1982 SBK April Music Inc./Purple Rabbit Music (ASCAP)

Tracy Chapman acoustic and electric guitar, harmonica, vocal

Charlie Bisharat viola, electric violin

Denny Fongheiser additional drums

Ms. Bobblye Hallcogas

Larry Klein bass

Russ Kunkel drums

William Smith organ

3. **BABY CAN I HOLD YOU** 3:16

© 1982 SBK April Music Inc./Purple Rabbit Music (ASCAP)

Tracy Chapman rhythm guitar, vocal, backing vocals

Denny Fongheiser percussion, drums

Jack Holder electric sitar, Hammond organ

Larry Klein bass

David LaFlamme electric violin

Bob Marlette keyboards

4. **THE PROMISE** 5:28

©1994 Tracy Chapman

© 1995 EMI April Music, Inc./Purple Rabbit Music (ASCAP)

Tracy Chapman acoustic guitar, vocal

Lili Haydn violin

Andy Stoller bass, backing vocals

Cameron Stone cello

guitar and singing on the streets of Harvard Square and performing at local coffeeshouses and the campus folk club.

By 1987, she had signed to Elektra, a label with a proud singer-songwriter history dating back to the 1960s heyday of the genre. Her self-titled debut album, produced by David Kershenbaum, was released in early 1988 and its warm, passionate and heartfelt songs announced the arrival of a compelling talent. At the time, the record was a breath of fresh air. By the late 1980s, music was dominated by synths and drum machines and the simplicity and sincerity of Chapman's approach was hugely refreshing. The songs themselves were full of sharp observation, deeply rooted in her personal experience of growing up poor in a working-class community in the inner city.

The album met with immediate critical and commercial success, but it was an appearance at the Nelson Mandela 70th-birthday tribute concert at Wembley, London, in June that year that introduced her to a mass global audience. „They didn't have a slot for me and I was kept waiting,“ she recalls. „It was just me and my acoustic guitar and I think they called me three times hoping to put me on while the next act was getting ready.“ On each occasion it didn't happen, and three times she was sent back to the dressing room and told to wait again.

Then, just as Stevie Wonder was due to go on in a prime time slot, he told dismayed organizers that his computerized programs had gone missing and he could not appear without them. In a panic, they called for Chapman. „I literally had to run to the stage, dragging my guitar cable,“ she recalls. „When I lookback at the footage I can see howunprepared I was. But I think it also meant I had no time to feel the pressure.“

Her spontaneous performance, seen by millions on television around the world, was a Sensation and the reaction was instant. She won so many hearts that the following week the album soared to the top of the charts in both Britain and the United States. Elektra had believed in

her from the outset and hoped the album might sell 200,000 copies – a highly credible performance for a debut of basically acoustic songs. Instead, it went on to sell more than 10 million copies and win three Grammy awards.

But Tracy Chapman has never been an artist whose value can be measured in statistics and chart placings. For her, the awards and accolades have always been second to the integrity of her songwriting and the emotional honesty of her voice. Drawing on the songs she had written over the previous nine years, seldom can there have been a more perfectly formed debut album.

The irresistible **Fast Car** gave her her first hit single, a sharply observed tale of hope for a better life. It's a powerful and moving performance, the infectious melody and jaunty rhythm juxtaposed dramatically with the seriousness of its message about the difficulties of breaking the cycle of deprivation.

Baby Can I Hold You is simply one of the most beautiful love songs ever written, its perfect simplicity matched by its overwhelming poignancy. Astonishingly, Chapman was just 18 when she wrote the song. **Talkin' Bout A Revolution** is another early composition and its deliberate positioning as the opening track of her first

5. **FM READY** 4:56
© 1994 Traey Chapman
© 1995 EMI April Music, Inc./Purple Rabbit Music (ASCAP)
Tracy Chapman acoustic guitar, vocal, backing vocals
Rock Deadrick drums, percussion, backing vocals
Lili Haydn violin
Adam Levy electric guitar, backing vocals
Glens Rogers percussion, backing vocals
Andy Stoller bass, backing vocals
Cameron Stone cello
John Thomas piano
6. **CROSSROADS** 4:11
© 1989 SBK April Music Inc./Purple Rabbit Music <ASCAP>
Tracy Chapman acoustic guitar, vocal
Charlie Bisharat violin pizzicato
Denny Fongheiser drums
Ms. Bobbye Hall percussion/Larry Klein bass
Bob Marlette keyboards
Frank Marocco accordian
G.E. Smith acoustic picking guitar
7. **BANG BANG BANG** 4:21
© 1992 SBK April Music Inc./Purple Rabbit Music (ASCAP)
Tracy Chapman acoustic guitars, vocal
Roy Bittan keyboards
Mike Campbell, Vernon Reid, Waddy Wachtel electric guitars
Mino Cinelu, Steve Thornton percussion
Randy Jackson bass
Manu Katche drums
8. **TELLING STORIES** 3:58
© 1999 Traey Chapman
Published by Purple Rabbit Music (ASCAP)
Tracy Chapman acoustic and electric guitar, vocal
Mike Finnigan organ
Denny Fongheiser drums
Steve Hunter dulcimer, electric guitar
Larry Klein bass
Jaydee Maness pedal steel
Tim Pierce electric guitar

album announced her immediately as a songwriter with a passionate commitment to the causes of truth and justice, and who was not afraid to speak her mind. „Poor people gonna rise up and get their share,“ she sings with such unswerving conviction that you believe implicitly in the inevitability of those tables turning. **She'S Got Her Ticket**, with its attractive reggae lilt, takes a similar theme to „Fast Car,“ but is full of bright optimism—a fervently expressed hope that we can all leave behind the „hatred, corruption and greecT and find our own „place in the sun.“

By the time of *Crossroads*, her second album released in the fall of 1989, Chapman was a platinum-selling superstar. But she had also earned huge respect as one of the most committed artists of her generation. The songs on her debut had dealt with such issues as violence against women, institutionalized racism and living on welfare. She had played the six-week long Amnesty International Human Rights Now tour with Bruce Springsteen, Peter Gabriel, Youssou N'Dour and Sting, and also lent willing support to a number of other fund-raising benefits for causes. „Im a musician and a songwriter rather than an activist,“ she says simply. „But I think it's important if you are an artist to use your music to stand up for what you believe in.“

Crossroads immediately went platinum, although ultimately its sales did not match the success of her first album. Yet, in retrospect, as a collection of songs it is another towering achievement – rich in the depth of its emotion and acute in its social observation. Her strongly developed social conscience is evident in **Subcity**, in which she gives voice to the hopes and fears of the underclass who are too often denied a voice of their own. The title track, *Crossroads*, is a more personal song that deals with maintaining a sense of self. „All you folks think you run my life, say I should be willing to compromise,“ she sings in a voice that leaves no doubt she won't be compromising her beliefs for anyone.

The theme of the struggle to maintain integrity in a corrupt world has become a central pillar in Chapman's work and **All That You Have Is Your Soul**, the third song included here from

Crossroads similarly urges us to „hunger only for a taste of justice.“ The sentiments are offset by a simple but striking arrangement, which also features Neil Young, whom she had supported on tour.

It was almost three years before her next album, during which time there were further appearances at concerts in London and New York for Nelson Mandela (she had written „Freedom Now“ on Crossroads for him), Farm Aid benefits, and an appearance at a Martin Luther King celebration. Matters Of The Heart, her third album, appeared in May 1992. Helmed by Jimmy Iovine (a more rock-oriented producer who had worked with Tom Petty, Simple Minds and Patti Smith), it featured many of the musicians she had met on the Amnesty tour.

As the title implied. Matters Of The Heart contained a greater preponderance of personal songs and several tracks appeared to deal with the loss of innocence. But it was another winning collection, represented here by **Bang Bang Bang**, the album's most powerful song about the social hypocrisy regarding gunviolence, and the gentle **Open Arms**, which contains perhaps the record's most striking melody. The latter includes soul legend Bobby Womack on guitar, a collaboration that was a particular thrill for Chapman. „I grew up listening to soul music and I was always

9. **SMOKE AND ASHES** 6:39

© 1994 Tracy Chapman
© 1995 EMI April Music, Inc./Purple Rabbit Music (ASCAP)

Tracy Chapman acoustic guitar, vocal, backing vocals

Rock Deadrick drums, percussion, backing vocals

Adam Levy electric guitar, backing vocals

Glenys Rogers percussion, backing vocals

Phil Shenale keyboards

Andy Stoller bass, backing vocals

John Thomas piano

10. **SPEAK THE WORD** 4:14

© 1999 Tracy Chapman
Published by Purple Rabbit Music (ASCAP)

Tracy Chapman acoustic and electric guitar, vocal, backing vocals

Mike Finnigan organ

Denny Fongheiser drums

Steve Hunter lap steel

Larry Klein bass

Tim Pierce electric guitar

11. **WEDDING SONG** 5:37

© 1999 Tracy Chapman
Published by Purple Rabbit Music (ASCAP)

Tracy Chapman acoustic and electric guitar, melody harp, vocal, backing vocals

Alex Acuna percussion

Tommy Eyre keyboards

Denny Fongheiser drums, percussion

Larry Klein bass

Iki Levy drum programming

Tim Pierce electric guitar, electric sitar

Patrick Warren chamberlain

drawn to songs that had a social commentary-like the music of Stevie Wonder, Harold Melvin & The Bluenotes, Marvin Gaye and Bobby Womack,“ she says.

After a sabbatical, her fourth album, *New Beginning*, was released at the end of 1995. Coproduced by Chapman and Don Gehman, it was to rival her debut in terms of commercial success, selling within a year three million copies in America alone. It was also her most mature collection of songs to date, characterized by subtle arrangements that emphasized the immediacy of the melodies and the depth of her lyrical emotion.

New Beginning took as its themes change, growth and renewal. It was also a record imbued with healthy doses of idealism and hope. „We’re at a place right now, approaching the new Century, where we could find new solutions to old problems,“ Chapman declared optimistically at the time of the album’s release.

Four tracks are included here. **The Promise** is a song of gentle longing with a lovely string part counterpoised against her own delicate acoustic guitar. **I’m Ready** has an almost mantra-like quality that reflects the song’s Spiritual themes of yearning and redemption. Smoke and Ashes is more up-tempo, with one of her most sensual vocals and a stirring soulful chorus. But it was the bluesy Give Me One Reason that was to prove the album’s biggest hit single. She would later perform it at the 1997 Grammy awards with veteran bluesman Junior Wells on harmonica.

There was to be more than a four-year gap before her next album, but Chapman was not idle. She joined the Lilith Fair tour, played Tibetan Freedom Concerts, participated in a Bob Marley tribute in Jamaica and even performed at the White House in a benefit concert for the Special Olympics. Finally, her fifth album, *Telling Stories*, followed early in 2000. It was more than worth the wait. A subtle and lyrically complex collection of songs that reached new heights of poetic expression, the album found her reunited with producer David Kershen-

baum for the first time in more than a decade. Most of the songs appeared to have a loose theme. „The touch on different perceptions of reality-how we define, change, manipulate and corrupt it,“ she explained on the album’s release, The driving title track, **Telling Stories**, has a memorable melody and deals with the complexities of truth and its many different layers. The selections from the album included here are completed by **Speak The Word**, an elegant ode to the power of love, and the entrancing **Wedding Song**, with its striking imagery and haunting vocal. Of course, a single album is hardly sufficient to contain all of the best songs of Tracy Chapman. Think of this rather as a collection that seeks to represent the best qualities of her songwriting – fearless insight, compelling social relevance, keen intelligence, emotional resonance, and lyrical compassion.

In these songs, you might say, all that we have is her soul. And that is a very precious gift, indeed.

Nigel Williamson Kent, England/July 2001

12. **OFEN ARMS** 4:34
©1992 SBK April Music Inc./Purple Rabbit MUSIC (AS GAP)
Tracy Chapman acoustic guitar, vocal
Alex Acuna, Mino Cinelu, Michael Fisher, Nellie Hooper, SteveThomton percussion
Roy Bittan, Charles Judge, Larry Williams keyboards
Randy Jackson bass
Manu Katche drums
Bobby Womack acoustic guitar
13. **GIVE ME ONE REASON** 4:31
©1996 Tracy Ctoipiran
© 1995 EMI April Music, Inc./Purple Rabbit Music (ASCAP)
Tracy Chapman acoustic guitar, vocal, backing vocals
Rock Deadrick drums, backing vocals
Adam Levy electric guitar, backing vocals
Glenys Rogers percussion, backing vocals
Andy Stoller bass, backing vocals
14. **TALKIN' BOUT A REVOLUTION** 2:38
Tracy Chapman acoustic and electric rhythm guitar, percussion, vocal
Denny Fongheiser percussion, drums
Jack Holder electric guitar, Hammond organ
Larry Klein bass
15. **SHE'S GOT HER TICKET** 3:54
© 1986 SBK April Music Inc./Purple Rabbit Music (ASCAP)
Tracy Chapman electric guitar, vocal
Paulinho Da Costa percussion
Denny Fongheiser drums
Jack Holder electric guitar, Hammond organ
Steve Kaplan keyboards
Larry Klein bass
16. **ALL THAT YOU HAVE IS YOUR SOUL** 5:16
© 1989 SBK April Music Inc./Purple Rabbit Music (ASCAP)
© 1989 SBK April Music Inc./Purple Rabbit Music (ASCAP)
Tracy Chapman acoustic and stagecoach guitar, harmonica, vocal
Jim Laceyfield cello
Neil Young acoustic guitar, piano



1, 3, 14, 15 from the album TRACY CHAPMAN 7559 60774 2
Produced by David Kershenbaum for SBK Record Productions, Inc.
Executive Producers: Don Rubin and Brian Koppelman

2, 6, 16 from the album CROSSROADS 7559-60888-2
Produced by David Kershenbaum and Tracy Chapman for SBK Record Productions, Inc.

7, 12 from the album MATTERS OF THE HEART 7559612152
Produced by Jimmy Iovine and Tracy Chapman

4, 5, 9, 13 from the album NEW BEGINNING 7559 -61850 -2
Produced by Don Gehman and Tracy Chapman

8, 10, 11 from the album TELLING STORIES 7559 62478 2
Produced by David Kershenbaum and Tracy Chapman

All lyrics and music by Tracy Chapman

Charlie Bisharat appears courtesy of Capitol Records Ms. Bobbye Hall
appears courtesy of 20th Century Records

Lili Haydn appears courtesy of Atlantic Recording Corporation

Neil Young appears courtesy of Reprise/Warner Brothers Records

Compilation Mastered at Gateway Mastering, Portland, ME

Management by Ron Stone and Lavonne Murlowski for Gold Mountain Entertainment

Art direction and design: John and Jeri Heiden for SMOG and Tracy Chapman Photography: Michael Lavine

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Das Gefühl eines eigenen Bootes, aber ohne die dazugehörigen Sorgen!

Wer bei Maran Yachtcharter eine Segelyacht mietet, bekommt – außer einem prima Boot– auch eine Portion Sicherheit. Wir vermieten unsere Boote nämlich konform der HISWA-Bedingungen. Das sind vor allem für den Vermieter ziemlich strenge Regeln, die in enger Zusammenarbeit mit dem niederländischem Automobil- und Freizeitclub ANWB (ADAC) aufgestellt wurden. Das Ergebnis? Sehr zufriedene Gäste, von denen ein Großteil jedes Jahr zurückkommt (es gibt sogar Kunden, die immer dasselbe Boot möchten). Gäste, die Bekannte und Freunde werden und sich während ihres Aufenthaltes an Bord, wie der Eigentümer des Bootes fühlen. Und das ohne das nötige Kopfzerbrechen über Wartung, Liegeplatz, Versicherung, vorbereiten für den Winter und die Umweltvorschriften. Und das ist dann der reine Luxus!



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Perfekter Service

Sollte während Ihres Segeltörns doch ein (segel-)technisches Problem auftreten, etwas das sehr selten passiert, ergreifen wir sofort folgende Maßnahmen.

1. In den Segelrevieren Friesland und nordöstliches Ijsselmeer macht sich innerhalb einer Stunde Hilfe auf den Weg
2. In anderen Segelrevieren können wir immer Hilfe unserer Partner der TOP OF HOLLAND-Organisation in Anspruch nehmen oder wir schalten einen lokalen Servicewdienst ein.
3. Wenn eine Störung nach 18.00 Uhr bei uns eingeht, kann es sein, dass Ihnen am nächsten Morgen schon geholfen wird.
4. Kleine Probleme können Sie nach telefonischer Rücksprache mit uns meistens selbst beheben.

Zertifikat „Sicher Mieten“

Die in einigen Jahren zu erwartende europäische Gesetzgebung in bezug auf Sicherheit vorwegnehmend, hat die HISWA in enger Zusammenarbeit mit dem European Certification Bureau (E.C.B.) ein einzigartiges Prüfungs-



system für Charterschiffe entwickelt. Bei einer ausgewählten Gruppe von Vermietern, so auch bei MARAN, genügen alle Boote

bereits jetzt diesen strengen Sicherheitsansprüchen. Darum haben wir auch das Recht bekommen, das Zertifikat „Sicher mieten“ zu führen. Dieses Zertifikat gibt Ihnen als Chartergast die Sicherheit, dass wir unsere Segelyachten und auch deren Ausrüstung strukturiert und systematisch in bezug auf alle Sicherheitsaspekte überprüfen.

Viel Leistung für's Geld

Natürlich gibt es Vermieter die auf den ersten Blick günstiger sind, aber bei uns haben Sie die Gewißheit, dass Sie ein sicheres und gut gewartetes Boot und einen perfekten Service bekommen. Dazu kommt die sichere Parkmöglichkeit (gratis) und der Vorteil, dass Sie für Rettungswesten und Vollkaskoversicherung nicht zusätzlich bezahlen müssen. Wir können darum in aller Bescheidenheit sagen, dass Sie bei uns letztendlich zu einem angemessenem Preis chartern.

Sportboot-Führerschein und Seglererfahrung

Für das Führen unserer Segelyachten ist kein Führerschein erforderlich! Wir erwarten allerdings von Ihnen, dass Sie über eine angemessene Segelerfahrung verfügen. Es ist auch für Sie sicherlich sehr unangenehm, wenn Sie aufgrund mangelnder Erfahrung andere Wassersportler in Schwierigkeiten bringen, ganz zu schweigen von den finanziellen Folgen einer Havarie. Sollten Sie sich im Umgang mit dem Boot nicht ganz sicher fühlen, oder Ihr letzter Törn ist bereits längere Zeit her, besteht die Möglichkeit von einem diplomierten Segellehrer Unterricht zu bekommen. Im allgemeinen ist ein intensives Training von drei Stunden genug, um ausreichend Praxiserfahrung zu sammeln.



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- Autobahndreieck (Kreisel) Joure (A6 und A7)
- Ausfahrt Joure
- Nach 100m am kleinen Kreisel links, Richtung TERHERNE
- Am Ende der Strasse beim kleinen Kreisel links, Richtung THERHERNE
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- Dann sehen Sie rechts den Wegweiser TERKAPLE. Dort fahren Sie nicht hinein!
- Fahren Sie noch 400m weiter und folgen Sie dann den Wegweisern MARAN.
- Rechts abbiegen, am Campingplatz vorbei zu MARAN YACHTCHARTER
- Sie können auf unserem eigenen Gelände parken

Mit öffentlichen Verkehrsmitteln:

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- mit dem Bus Linie 98 nach JOURE und dort umsteigen auf Linie 95 nach Leuwarden
- Steigen Sie in Terkaple aus
- Folgen Sie dem Weg 250 m Richtung THERHERNE
- Rechts ab, den Wegweisern Maran folgen
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Der Hafen von Maran Yachtcharter

Maran verfügt über einen eigenen Yachthafen, der zum größten Teil von unserer eigenen Flotte mit über 50 Booten besetzt wird. Der ruhige Hafen liegt idyllisch an der Ostseite des Sneekermeer. Innerhalb einer knappen halben Stunde erreichen Sie von dort das Sneekermeer; eine gute Gelegenheit, um in aller Ruhe das von Ihnen gemietete Boot (wieder) kennenzulernen. Im Hafengebäude finden Sie den Empfang, wo der Kaffee bereits auf Sie wartet oder frisch gekocht wird. Außerdem befinden sich dort Toiletten und Duschen, unsere Werkstatt und das Ersatzteillager. Das Hellinggebäude mit seinem umweltfreundlichem Abspritzplatz und einem Yachtkran mit 6 t Tragkraft ermöglicht uns, so gut wie alle Arbeiten an unserer Flotte und für Dritte auszuführen.



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