

## ARTIST DEVELOPMENTS

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did want to put a band together rather than do another solo record," Wareham says.

His first recruit was bassist Justin Harwood, an acquaintance who had recently left New Zealand popsmiths the Chills. Harwood jumped at the offer to join Wareham and relocated to New York.

Stanley Demeski, of the late Feelies, was next to sign on. "Stanley's always been one of my favorite drummers and the Feelies have always been one of my favorite bands," Wareham says.

So far, Wareham's major-label experience has been good. "It's the first time I've spent more than 10 days making a record," he says of the 5½-week recording session,

supervised by producer Fred Maher (Lou Reed, Matthew Sweet). "There was a lot more attention paid to the details of getting the sound right from the very beginning," Wareham adds. "But we weren't overly anal with anything. We did most of everything in two or three takes."

The track "Anesthesia" will be worked at college and modern rock radio, followed by either "Slide" or "Slash Your Tires," and an accompanying videoclip for the next track in September.

Luna<sup>2</sup>, which is now a quartet with the addition of second guitarist Sean Eden, will join the Screaming Trees for a club tour in October and November.

CRAIG ROSEN

## JIMMY SCOTT REDISCOVERED ON NEW MAJOR-LABEL ALBUM

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disfranchised pioneers, Scott awakened the ears of Sire Records' president Seymour Stein, whose appreciation of the singer was underscored by Warner Bros. publicist Bill Bentley.

In the blink of an eye he found himself surrounded by an elite corps of jazzmen—Kenny Barron, Ron Carter, Grady Tate, John Pisano, David "Fathead" Newman—and a book of choice charts, crafted by Johnny Mandel, among others.

And that wasn't all: He then contributed to Lou Reed's "Magic And Loss" album and tour; appeared as a nightclub singer in a "Twin Peaks" episode; recorded the title tune for the film "A Rage In Harlem"; and landed a nationwide tour with gui-

tarist Mark Whitfield, scheduled for the fall.

Ask him about all this career refurbishment and his words are a window into the soul of humility: "I'm just here to tell a story. My heroes, the guys in my lifetime who could tell stories the best, were

Louis Jordan and Pops [Louis Armstrong] and Paul Robeson. Babe, they knew how to talk to the people, how to communicate their hopes and their desires. That was their message. This *life* is my message. I've lived it; I just want to sing about it."

## SUZANNE VEGA TAKES A NEW DIRECTION ON LATEST ALBUM

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cess by which she selected Froom: "I had done a demo tape of six of the songs and I gave that tape to three different producers. Mitchell was the one who really did not like the demo and said he felt it could be better and more vivid, and I agreed with him."

The experience of working with Froom and company was so pleasurable for Vega that her only regret is how quickly it ended: recording took approximately two weeks.

"It was a very funny atmosphere we were working in," she says. "Every day Tchad and Mitchell and Jerry would go out to the percussion table and find things to hit and put together a drum kit. That was the thing—let's see what fits this particular song."

"We were going for a mix of things, throwing things together and seeing what stuck. If it seemed cool, we'd keep it and if it didn't, we'd just throw it out."

This organic approach resulted in an album with a musical vocabulary as prismatic as the source material from which many of the songs derive their inspiration. For instance, the title track fuses medical jargon with flirtation to produce a titillating mixture of romance and science.

"The medical thing started on the last record, with 'Fifty-Fifty Chance' and 'Men In A War,' and I started to get letters from doctors—fan mail—asking if they could use my lyrics in their textbooks, which was completely fascinating to me," says

Vega.

Her fixation with medical themes pervades the album, which contains two tracks with the word "blood" in the title and others that refer to physical ailments, including oblique allusions to AIDS.

In "Blood Makes Noise," the protagonist is so overwhelmed by the noise of blood in her system that she can't hear the doctor's words, nor can she adequately explain her condition. "So forget it Doc," she sings, "I think it's really cool that you're concerned, but we'll have to try again after the silence has returned."

Another track, "Fat Man And The Dancing Girl," was inspired by vaudeville-era flyers for an all-female band that toured the Midwest supporting a man named Billy Purl. Vega's grandmother—whom she never met and didn't know of until she was an adolescent—happened to drum for the band.

In a sense, "Fat Man" is a rereading of John Lennon's "Being For The Benefit Of Mr. Kite," which was inspired by posters for a traveling circus. But according to Vega, the real nod to the Beatles on "99.9 F" is the track "In Liverpool," which is the lead single and video in Britain.

In contrast to the neo-industrial music on the album, "In Liverpool" and such tracks as "Blood Sings," "Song Of Sand," or "Bad Wisdom" sound enough like Vega's older material to satisfy her longtime followers, she explains.

Her desire to appeal to her existing fan base while trying to reach new audiences harks back to the days when "Tom's Diner," an a cappella tune she wrote in 1982 and recorded on her second album five years later, became a worldwide hit thanks to a dance remix by DNA and a subsequent compilation of other versions of the song by various artists.

Now, Vega and A&M are taking the weighty task of introducing the singer to new audiences into their own hands by "under-marketing and letting the music drive the whole process," says Jill Glass, A&M's executive director of marketing.

"We were not interested in playing to her existing audience," adds Glass. "But the good thing is people who have followed Suzanne for her entire career will not be disappointed."

Glass notes that "Blood Makes Noise" has just gone to alternative radio, and the video has been serviced to MTV. "From there it remains to be seen how the record will develop. We'll probably then go to AOR and CHR to gauge the reaction, but our primary focus is alternative radio and MTV."

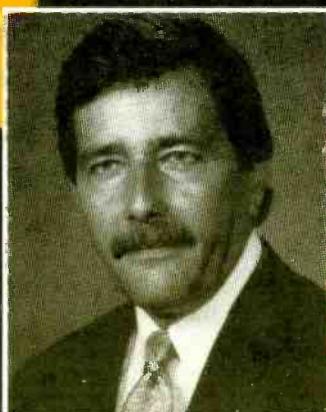
While tour plans are not definite, Vega says she will likely hit the road early next year in support of the new record, which is due in stores Sept. 8.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
"JESUS CHRIST SUPERSTAR—THE CONCERT"	Sydney Entertainment Centre Sydney	Aug. 4-8, 10-11	\$2,385,419 (\$3,223,540 Australian) \$41.60	89,603 91,080, eight shows, seven sellouts	Garry Van Egmond Enterprises International Management Group Harry M. Miller & Co.
ELTON JOHN	Exhibition Stadium Canadian National Exhibition Toronto	Aug. 19	\$1,066,065 (\$1,276,400 Canadian) \$25	51,056 sellout	Concert Prods. International
BRYAN ADAMS STEVE MILLER BAND SASS JORDAN EXTREME	Parlee Beach Shediac, New Brunswick	Aug. 16	\$907,521 (\$1,081,311 Canadian) \$32.50/ \$25	37,048 sellout	MCA Concerts Canada
BRYAN ADAMS STEVE MILLER BAND SASS JORDAN EXTREME	Molson Park Barrie, Ontario	Aug. 22	\$817,404 (\$975,000 Canadian) \$32.50	30,000 sellout	MCA Concerts Canada
THE CURE	Sydney Entertainment Centre Sydney	Aug. 17-19	\$805,243 (\$1,110,680 Australian) \$42.90	28,692 34,497, three shows	Michael Coppel Presents
LOLLAPALOOZA II: RED HOT CHILI PEPPERS, MINISTRY, ICE CUBE, SOUNDGARDEN, JESUS & MARY CHAIN, PEARL JAM, LUSH	Kitsap County Fairgrounds Bremerton, Wash.	July 22	\$725,000 \$33/ \$29	25,000 sellout	Monqui Presents
LOLLAPALOOZA II: RED HOT CHILI PEPPERS, MINISTRY, ICE CUBE, SOUNDGARDEN, JESUS & MARY CHAIN, PEARL JAM, LUSH	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 18	\$512,296 \$28/ \$23/ \$13	20,490 sellout	Sony Music PACE Concerts Cellar Door Prods.
ELTON JOHN	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 15	\$508,336 \$25/ \$13	20,601 sellout	Sony Music PACE Concerts Cellar Door Prods.
LOLLAPALOOZA II: RED HOT CHILI PEPPERS, MINISTRY, ICE CUBE, SOUNDGARDEN, JESUS & MARY CHAIN, PEARL JAM, LUSH	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	Aug. 16	\$437,950 \$25.50/ \$20.50	22,281 sellout	DiCesare-Engler Prods. PACE Concerts
BRYAN ADAMS STEVE MILLER BAND SASS JORDAN EXTREME	J.W. Little Stadium London, Ontario	Aug. 20	\$372,827 (\$444,633 Canadian) \$32.50	13,681 14,000	MCA Concerts Canada

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