

Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

'Sleepless' Soundtrack Is Sleeper Hit Retail Abuzz Over Standards-Heavy Set

■ BY DEBORAH RUSSELL

LOS ANGELES—"Sleepless In Seattle" is wide awake at retail, as the Epic Soundtrax title leaps to No. 9 with a bullet in its second week on The Billboard 200.

The release, which debuted July 10 at No. 54 with a bullet, shows the greatest gain on the chart this week, as the TriStar film, starring Meg Ryan and Tom Hanks, continues to climb the box-office charts.

"It would appear that 'Sleepless In Seattle' is the movie soundtrack breakout of the summer," says Lew Garrett, head buyer at Canton, Ohio-based Camelot Music Inc.

"Sleepless In Seattle," which features a number of standards by Jimmy Durante, Louis Armstrong, and Nat "King" Cole, among others, surpasses the "Menace II Society" hip-hop-flavored soundtrack, which logs

in at No. 12 with a bullet this week. The hard-rocking "Last Action Hero" soundtrack dropped from No. 7 with a bullet to No. 8 in its fourth week on the chart, and the multiplatinum soundtrack for "The Bodyguard" logs in at No. 11 in its 33rd week on the album chart.

While soundtracks to "Menace II Society" and "Last Action Hero" logged strong early weeks and still maintain healthy sales activity, Garrett predicts "Sleepless In Seattle" will enjoy a longer run with consumers. "This looks like the movie and the album to have the legs to propel sales into next year," he says. "It's a monster."

Most of the tracks on "Sleepless In

Seattle" were hits a few decades ago, including Cole's "Stardust" and Gene Autry's "Back In The Saddle Again." "When I Fall In Love" appears to be on its way up the charts again thanks to a Céline Dion/Clive Griffin remake of the standard.

The track is at No. 30 with a bullet on the Hot Adult Contemporary Singles chart this week. Top 40 stations, including WSTR-FM Atlanta, WEZB New Orleans, and KKRZ Portland recently added "When I Fall In Love."

KKRZ PD Ken Benson compares its potential to Armstrong's "What A Wonderful World," which enjoyed a second life after it was included on the "Good Morning, Vietnam" soundtrack. That song peaked at No. 32 on the Hot 100 Singles chart in 1988.

"In the perfect soundtrack world, the movie uses the music in such a way that it helps to sell the sound-

(Continued on page 119)



DION

Fans Dance To Nashville's Newest At Country Clubs

■ BY PETER CRONIN

NASHVILLE—Nashville's music industry is paying closer attention to the growing number of country dance clubs across the U.S., employing time-tested methods from the pop and urban dance worlds to reach out to this lucrative niche market.

With the establishment last year of a well-organized, wide-based-and-growing DJ pool, and the demand for and proliferation of alternate country dance mixes, for the first time the machinery is in place for country's major labels to tap the promotional potential of today's country dance halls.

Although most major labels view country clubs as a viable promotional outlet, few have made

the move to hire additional staff and invest in club promotions.

Formerly a largely southwestern phenomenon, these clubs are springing up in virtually every corner of the country, their numbers increasing right along with the popularity of the music. And today's spacious, high-energy dance clubs, with their state-of-the-art sound systems, are a far cry from the smoke-filled honky-tonks that Hank and Lefty wrote about.

Wynn Jackson, president of the DJ pool Country Club Enterprises, the only major country club music pool and promotion company, feels that the proliferation of these venues is a natural cultural outgrowth.

(Continued on page 27)

Gabriel To Headline 9 Dates As World Fest Hits America

■ BY MELINDA NEWMAN

NEW YORK—Eleven years after its British launch, the Peter Gabriel-founded World Of Music And Dance festival is coming to North America.

At a press conference held here July 6, Gabriel and others involved with the multicultural musical event announced that WOMAD will play at least nine dates across the country Sept. 4-19.

Each date will be headlined by Gabriel. Other artists appearing on the bill are Crowded House, Inner Circle, Sheila Chandra, John Trudell, Shankar 'N Caroline, Jah Wobble's Invaders Of The Heart, James, Geoffrey Oryema, Remmy Ongala & the Orchestre Matimila, the Drummers Of Burundi, Terem Quartet, and Trisan. Combined, the artists represent 19 countries.

The all-day festivals will incorporate two stages, workshops featuring dance, voice, and craft exhibits; and Futureszone, an interactive area with CD-ROM and virtual-reality demonstrations.

"The idea and the reality have been the same since [the festival's] 1982 inception: to try to excite audiences and introduce new artists in a way that is unpretentious and accessible," says Thomas Brooman, WOMAD's artistic director.

The genesis of the festival came more than a decade ago when Gabriel was frustrated over his ability to obtain certain forms of music. "If you strip away Thomas's suit and my garb, you'll find two failed drummers. [Between] the passion we were hearing in this music and the difficulty we had in finding it, we started working on this grand dream," says Gabriel. "And a lot of cynical people told us people would never come, and

they were half right." Since its birth, WOMAD festivals have played in more than 14 countries.

Gabriel says the delay in bringing WOMAD to North America was caused by having to "convince people it was viable. Demand was one of the main problems. Traditionally, WOMAD is a weekend event. On this tour, it's more one-night."

The event's organizers are looking at this minitour as a preview of things to come. "Two weeks for the U.S. is a realistic length for what's

(Continued on page 113)



Peter Gabriel, third from right, announces the first North American tour of his World Of Music And Dance festival. Taking part in the New York press conference were, from left, Thomas Brooman, WOMAD's artistic director; Crowded House's Nick Seymour; artist Sheila Chandra; Gabriel; artist Shankar; and Jon Podell of the William Morris Agency. (Photo: Chuck Pulin)

Billboard Awards Aim To Build On Success Creative Team Reunites For Dec. 8 Live Broadcast

LOS ANGELES—Coming off its best-ever ratings, the Billboard Music Awards has reassembled its creative team for the 1993 show, which will be televised live Dec. 8 on Fox Television from the Universal Amphitheatre here.

For the fourth consecutive year, Paul Flattery will produce and Jim Yukich will direct the awards show. Also returning are executive producers Jeff Pollack and Sam Holdsworth. The appointments were announced by Jerry Pressman, president of Billboard Entertainment Marketing, an affiliate of BPI Communications, parent company of Billboard.

The Billboard Music Awards honor the year's No. 1 hitmakers as determined by Billboard magazine's charts, the ultimate barometer of success in the music business. Each year, the awards show features performances by many of the artists who topped the chart during the preceding 12 months.

"We were drawn to the award show because of its ability to focus attention on the music business and the magazine," says Howard Lander, Billboard publisher and executive VP of BPI. "The key individuals associated with the show have demonstrated a keen awareness of these goals and the results have been excellent."

Producer Flattery and director Yukich are partners in FYI Inc., a Los Angeles-based production company that produces TV specials and music videos. Among their 1992 efforts was a live three-hour concert special with Genesis that was broadcast live via satellite from England to more than 20 countries. The pair also has produced television specials for Ray Charles, Willie Nelson, Gloria Estefan, Bruce Willis, Phil Collins, and others.

FYI Inc. has produced music videos for such artists as Gregg Allman, the Beach Boys, Jeff Beck, Michael Bolton, Michael Jackson, Kenny Loggins, and Richard Marx. The company has been honored with two Grammys, five International Monitor Awards, and two Billboard Music Video Awards.

Executive producer Pollack is chairman/CEO of Pollack Media Group Inc., the international music and media consulting firm. Holdsworth is a former senior executive of BPI.

Billboard Entertainment Marketing is a full-service entertainment marketing firm specializing in lifestyle entertainment marketing. BEM services include event creation and sponsorship, media and consumer promotions, audio and video premiums, broadcast production, and tour sponsorships.

Hot Issues Face Rupert Perry, New BPI Chief

■ BY ADAM WHITE
and THOM DUFFY

LONDON—Rupert Perry, president/CEO of EMI Records U.K. and Eire, began his term July 7 as chairman of the British Phonographic Industry at the trade group's annual general meeting.

At the meeting, held at the BRIT Performing Arts & Technology School here, BPI director general John Deacon described the past year as "the most challenging the BPI has had in its 20-year history."

Deacon's remarks reflected the range of hot issues facing the U.K. record industry, ranging from record piracy to the CD-pricing investigation by the Monopolies and Mergers Commission, the U.K. antitrust body (Billboard, May 22).

By acclamation, the BPI members approved the election of Perry, BMG Records U.K. chairman John Preston as BPI vice-chairman, and seven executives to the BPI council: Roger Ames, chairman/CEO of PolyGram U.K.; Paul Birch, managing director of Revolver Music; Paul Burger, chairman/CEO of Sony Music U.K.; Paul Conroy, MD of Virgin Records; John Craig, MD of First Night Records; Sean O'Brien, chairman of Telstar Records; and Alison Wenham, MD of Conifer Records.

Perry, who succeeds departing chairman Maurice Oberstein, appears determined to use consensus as the means to advance the BPI's interests during his term. "There's no point in making great pronouncements about what I think," he told Billboard prior to the general meeting, "when I've got 12 people sitting in the council,

(Continued on page 113)