

A&M'S ADAMS REVISITS OLD HITS

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Following that, Adams plans to play theater shows, accompanied only by a guitarist, in four cities. There are also tentative plans to replicate the "Unplugged" performance, complete with strings, somewhere "warm and inviting in the U.S." this winter, says Cafaro.

International plans call for A&M to ship close to 1 million units, says Martin Kierszenbaum, A&M's VP of International (U.S.). "We sold 3½ million copies of '18 'Til I Die,' internationally, so I don't think we're in a point where we need to reposition him."

Tying in Adams' global stardom with MTV's virtually ubiquitous world presence seems perfect to Kierszenbaum. "They're good partners to be involved with," he says. "Unplugged" is a unique entity that is a trademark unto itself. Bryan's also brought something to the 'Unplugged' genre in terms of being really progressive with his arrange-

ments."

The "Unplugged" special debuts Nov. 28 on MTV in the U.S. Other airdates are Dec. 6 on MTV Europe, Dec. 10 on MTV Latino, and Dec. 26 on MTV Australia.

Outside of North America, Adams' "Unplugged" album will come out Dec. 1. Adams began a promotional European tour Nov. 18 that lasts until Dec. 7 and includes a performance Saturday (22) in a small club in Milan.

A return to his native Canada (Adams lives in London) is slated for Dec. 15-16. He'll return to Europe in January for a two-week concert tour with a full band, and then he is tentatively slated to go to Australia in February or March.

Not surprisingly, MTV had been after Adams for some time to tape an episode of "Unplugged."

"We'd asked him, and he's never felt ready until now," says Alex Coletti, producer of the MTV pro-

gram. "We knew it wasn't just about the olden days; it was about the future as well. I don't think we were too concerned about his [current] record sales; we were looking at does he have the songs. Can he pull it off? The rearrangements are great, the instrumentation is great. His voice live is flawless. 'Unplugged' is really a good environment for him."

For A&M, the idea was a natural. "He's the consummate rock'n'roll performer," Cafaro says. "This was a great way to get him back in the saddle and set the tone for his next album."

Adams enlisted Patrick Leonard, whom he knew only through Madonna's "Live To Tell," to produce the album and help him find new ways to play old songs. They connected with composer/arranger Michael Kamen, who conducted a 16-piece orchestra from the Juilliard School for the taping.

Songs that were up to a new arrangement became fairly apparent after a little tinkering, says Adams. "If it didn't work, we got rid of it. The list of songs became very natural. I wanted it to be really easy to listen to."

However, not every song was suitable for revision. "Originally, we tried to do a really stripped-down version of 'Everything I Do (I Do It For You)' with just me and a cello. And it sounded like a funeral parlor. It sounded morose, so we decided not to do it," Adams says.

Recasting the songs has made Adams feel differently about his art. "I think this is the best thing I've done. It's made me rethink the whole recording process," he says. "This whole thing about getting back to my roots is really a good idea. Why do I spend such a long time in the studio?"

Adams enjoyed his work with Leonard so much that the two are thinking about collaborating on Adams' next studio album. However, Adams doesn't rule out the idea of eventually working again with his longtime producer, Mutt Lange. "I'd love to work with Mutt again. I may again, I don't know, but I'm not going to record in the same way [over such a long period]. There's no point. I don't know if you get much more out of it."

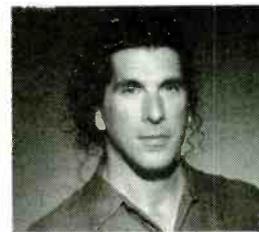
Adams, who has written a number of songs for the new album, has been on A&M for his entire 15-year solo career. And despite the U.S. dip on "18 'Til I Die," he's grateful for the label's support. "They were the only company that would sign me in the beginning," he says. "They were able to stick with the early albums when I didn't know what I was doing. They always backed my concepts, even when some of things left them scratching their heads."

While Adams clearly isn't happy that America seems to have backed away from his rock-leaning songs—and, as he notes, from male solo artists altogether—he can't get too worked up about it. "It's all about ebbs and flows. If you start to get [upset] about it, you'd get freaked out. Even if the tide doesn't swing back around, I can tour the rest of the world. If it happens again in America, great."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

ELLCOTT CITY, MD.: "Promising" is a strange adjective to apply to a performer who has been plying his trade in studios and on stages from coast to coast for more than two decades. Not that **Slim Man** (aka **Tim Camp**) hasn't made waves over that 20-year period; in fact, his East Coast reputation



SLIM MAN

was built on the foundation of noted mid-Atlantic rock group **Bootcamp**. But it was the call of jazz that marked the auspicious relaunching of a career that took root in R&B and rock 'n'roll. "I started out with the intention of being an R&B/jazz-type artist," the vocalist/instrumentalist claims. "The whole rock'n'roll thing was a fluke, brought about because punk was exploding and a guy from an independent label told me that was the way to go. So I just wrote screaming rock'n'roll for a while." After years of coming within inches of major-label reach (**Bootcamp** was a finalist in the long-gone MTV Basement Band contest, as well), Camp refocused his musical attention back to the jazz arena and is subsequently enjoying the biggest success of his career: Camp formed **GES Records** in 1995 and released his first Slim Man disc, "End Of The Rainbow," which Camp says has sold 20,000 copies. A single from the album, "Faith In Us," received national airplay, and Camp was able to parlay the achievement into nearly two years' worth of touring. **Herb Alpert**, **Dave Koz**, **the Yellowjackets**, **George Benson**, **Boney James**, and **Foreplay** are among the many acts with whom Slim has shared stages. The second release, last year's "Closer To Paradise," added 15,000 units to his impressive sales numbers. Still, it is Slim Man's latest release, "Secret Rendezvous," that may be his most remarkable recorded accomplishment. Available since this past spring and with more than 5,000 units already sold, "Secret Rendezvous" marks the first time Slim has worked with an outside producer (Grammy Award winner **Carl Griffin**). Guests include **Rod Stewart/Sade** trumpeter **Rick Braun** and **Special EFX** guitarist **Chieli Minucii**. Contact **Gail Summer** at **GES** at 410-750-0540.

J. DOUG GILL

TAMPA, FLA.: He was insurgent country before insurgent country was cool. **Ronny Elliott** has been picking and strumming around Florida's West Coast scene since 1967, when he opened for **Jimi Hendrix** in a band called **Your Local Bear**; at that time, the paper called him country rock 'n'roll. Finally, putting out his own album after releases on various indie labels, **Ronny Elliott & the Nationals** fit a comfortable roots-rock niche, flirting with folk, pop, country, and a bit of Latin rhythm, with an emphasis on smart and sharp songwriting. Imaginative song titles include "Toulouse Lautrec On A Bad Night In Paris" (a Euro tale), "Tell The King The Killer's Here" (a meeting of the minds who founded rock), and the humorous "Too Lazy To Learn To Dance." The album has already sold several hundred copies, according to Elliott, and is receiving airplay on Tampa's **WMNF**. Elliott has recently opened for **Joe Ely**, **Jimmy LaFave**, **NRBQ**, **Jeff Healey**, and **Better Than Ezra**. Contact Elliott at 813-254-5388.



ELLIOTT

SANDRA SCHULMAN

BOSTON: In a city saturated with singer/songwriters, it often takes an industrious, imaginative approach to market one's talents, and that's exactly what folk artist **Sara Wheeler** has done over the last five years. She started her own company, **Mach Speed Productions**, on which she has released her four albums. Wheeler has also toured constantly, hitting clubs and colleges and taking her show overseas to Japan. All this is enhanced by the fact that Wheeler is such a remarkable talent. She has a lovely lilting voice; she writes complex, textured songs; and she is an accomplished guitarist and pianist. Recently, the singer rereleased 1995's "Angels Stride" to accompany her rich solo acoustic disc, "Tree," issued earlier this year. Balancing her artistic muse with her business sense has kept her career afloat. "Keeping the rights to my music has been important for me because it has allowed me to make a living from my music," she says. Wheeler is in the process of recording a new album, which she says will "be in a more rock style than anything I've done before." She credits the local folk scene—she has headlined all the clubs and coffeehouses, including the legendary **Passim**—as a nurturing environment. One of the hardest-working performers in Boston, she says the other boost to her career has been playing the college market. "Playing clubs is fine, but playing at colleges has been very, very important in selling records and getting my music heard." Contact Wheeler at 617-562-2410.

KEN CAPOBIANCO

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES WALLFLOWERS	Dodger Stadium Los Angeles	Nov. 9-10	\$5,338,429 Gross Record \$62.50/\$39.50	90,519 two sellouts	TNA USA Avalon Attractions Bill Silva Presents Andrew Hewitt
U2	SkyDome Toronto	Oct. 26-27	\$3,875,335 (\$5,425,469 Canadian) \$39.29/\$28.57	99,195 two sellouts	TNA International Ltd. Universal Concerts Canada
ROLLING STONES	Owen Field, University of Oklahoma Norman, Okla.	Oct. 28	\$3,076,378 Gross Record \$60/\$39.50	53,327 sellout	TNA USA Jam Prods.
ROLLING STONES SMASHING PUMPKINS DAVE MATTHEWS BAND MATCHBOX 20	Texas Motor Speedway Fort Worth, Texas	Nov. 1	\$3,030,330 \$75/\$55	43,496 50,000	TNA USA Avalon Attractions
ROLLING STONES THIRD EYE BLIND	Sun Devil Stadium, Arizona State University, Tempe, Ariz.	Nov. 7	\$2,899,842 Gross Record \$60/\$39.50	47,056 sellout	TNA USA Jam Prods.
U2	Pro Player Stadium Miami	Nov. 14	\$2,156,966 \$52.50/\$37.50	42,778 44,500	TNA USA Cellar Door
ROLLING STONES SHERYL CROW	University Stadium, University of New Mexico Albuquerque, N.M.	Oct. 30	\$2,075,326 Gross Record \$63/\$42.50	34,362 sellout	TNA USA Avalon Attractions
U2	Montreal Olympic Stadium Montreal	Nov. 2	\$1,905,108 (\$2,667,151 Canadian) \$39.29/\$28.57	48,855 sellout	TNA International Ltd. Universal Concerts Canada
U2	Pontiac Silverdome Pontiac, Mich.	Oct. 31	\$1,781,621 \$52.50/\$37.50	35,463 40,000	TNA USA Cellar Door
BEE GEES CELINE DION	MGM Grand Garden Las Vegas	Nov. 14	\$1,649,100 \$300/\$200/ \$100/\$50	9,503 10,733	Mageworks Concerts Inc. Bill Silva Presents Andrew Hewitt

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