

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JANET JACKSON CHUCKI BOOKER	Oakland-Alameda County Coliseum Oakland, Calif.	April 28-29, May 1-2	\$1,363,047 \$23.75	58,002 sellout	Bill Graham Presents Bay Area Prods.
GRATEFUL DEAD	California State Univ. Dominguez Hills Carson, Calif.	May 5-6	\$1,230,000 \$20.50	60,000 sellout	Bill Graham Presents
MADONNA TECHNOTRONIC	The Summit Houston	May 4-5	\$881,245 \$28.75	31,427 sellout	PACE Concerts
JANET JACKSON CHUCKI BOOKER	ARCO Arena Sacramento, Calif.	May 4-5	\$703,637 \$23.75	29,942 sellout	Bill Graham Presents
AEROSMITH JOAN JETT & THE BLACKHEARTS	The Omni Atlanta	May 5-6	\$572,445 \$22.50	25,442 34,318	Concert Promotions/ Southern Promotions
RUSH MR. BIG	Centrum Worcester, Mass.	May 10-11	\$413,870 \$19.50	21,897 24,000	Don Law Co.
ERIC CLAPTON	Pacific Amphitheatre Costa Mesa, Calif.	May 4	\$413,782 \$33/\$27.50/ \$24.75/\$18.70	18,861 sellout	Nederlander Organization
ERIC CLAPTON	Shoreline Amphitheatre Mountain View, Calif.	May 5	\$410,901 \$22.50/\$19.50	20,000 sellout	Bill Graham Presents
CHER DOM IRRERA	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	May 10	\$348,560 \$35/\$25	13,250 14,000	Ron Delsener Enterprises
AEROSMITH JOAN JETT & THE BLACKHEARTS	Coliseum, Birmingham-Jefferson Civic Center Birmingham, Ala.	May 12	\$329,635 \$19.50	16,903 sellout	New Era Promotions
MOTLEY CRUE FASTER PUSSYCAT	Meadowlands Arena East Rutherford, N.J.	April 15	\$314,672 \$20/\$18.50	17,147 sellout	Metropolitan Entertainment
CHER DOM IRRERA	Centrum Worcester, Mass.	May 13	\$294,212 \$26/\$23.50	12,000 sellout	Don Law Co.
CHER DOM IRRERA	Knickerbocker Arena Albany, N.Y.	May 9	\$280,637 \$22.50	12,998 sellout	Magic City Prods. Ron Delsener Enterprises
JANET JACKSON CHUCKI BOOKER	San Diego Sports Arena San Diego	April 23	\$264,233 \$25/\$19.50	13,283 sellout	Bill Silva Presents
ERIC CLAPTON	San Diego Sports Arena San Diego	May 3	\$261,817 \$25/\$19.50	12,836 13,305	Bill Silva Presents
RUSH MR. BIG	Providence Civic Center Providence, R.I.	May 7	\$231,816 \$19.50	11,888 12,100	Frank J. Russo
CHER DOM IRRERA	Rochester Community War Memorial Rochester, N.Y.	May 7	\$213,150 \$25	8,884 sellout	Metropolitan Entertainment
RUSH VOYVOD	Coisse de Quebec Quebec	May 13	\$211,340 (\$247,690 Canadian) \$25.50	10,540 11,500	Donald K. Donald Prods. Concert Prods. International
ALABAMA CLINT BLACK LORRIE MORGAN	Coliseum, Charleston Civic Center Charleston, W.Va.	May 11	\$199,273 \$17.50	11,387 11,397 sellout	Keith Fowler Promotions
THE TEMPTATIONS/THE FOUR TOPS DOUG STARKS	Valley Forge Music Fair Devon, Pa.	May 12-13	\$183,802 \$25	8,796 sellout	Music Fair Prods.
AEROSMITH JOAN JETT & THE BLACKHEARTS	Coliseum, Mississippi State Fairgrounds Jackson, Miss.	May 13	\$176,953 \$18.50	9,565 10,000	Mid-South Concerts
MELISSA ETHERIDGE PAUL JOAZ	Montreal Forum Montreal	May 12	\$176,170 (\$206,295 Canadian) \$25.50	8,090 10,000	Donald K. Donald Prods.
KISS FASTER PUSSYCAT SLAUGHTER	Sandstone Amphitheatre Bonner Springs, Kan.	May 12	\$175,340 \$20/\$18	9,333 18,000	in-house
ALABAMA CLINT BLACK LORRIE MORGAN	Lloyd Noble Center Univ. of Oklahoma Norman, Okla.	May 4	\$171,798 \$17.50	9,817 sellout	Keith Fowler Promotions
JULIO IGLESIAS	Starlight Bowl San Diego	May 5	\$171,490 \$150/\$40/\$30	4,086 sellout	Bill Silva Presents

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TALENT IN ACTION

PHIL COLLINS
Wembley Arena, London

WHAT THREATENED to turn into a comfortably numb Phil Collins concert ended in glorious overdrive after the singer shed his consummate performer's image and threw perfectionism to the wind.

The first half of this 2½-hour show—which Collins will bring to the U.S. beginning May 31 in Uniondale, N.Y.—quickly slipped into a predictable procession of superslick up-tempo numbers followed by sensitive ballads. It soon began to pall, mainly because the up-tempo numbers were too slick and the ballads too sensitive.

His band was almost too good for its own good—you had to concentrate on it quite hard to appreciate just how sharp it really was—and the lighting engineer seemed intent on showing off his master's degree in polyrhythms.

Then came "Colours," a surprisingly angry song about South Africa that was much less equivocal live than it is on his current Atlantic album, "... But Seriously." The plain, conversational lyrics made a powerful impact of their own before Collins' percussive instincts took over, driving the song to a furious climax.

Suddenly, everything loosened up. "In The Air Tonight" was a restless thrash of pent-up energy and "You Can't Hurry Love" and "Two Hearts" merged into one joyous audience sing-along. The fi-

nal, blistering "Sussudio" had to be seen to be believed.

The basis of Collins' appeal remains his cheery, regular-guy image—he still managed to hoodwink the audience into believing he was not much different than them.

But songs like his hymn to the homeless, "Another Day In Paradise," and his sublime anti-war ballad, "The Way It Is," added an extra dimension to Collins' character. He introduced both songs without earnestness, asking the audience to throw some money for homeless charities into the buckets by the exits. Most people did, and Collins can take the credit for the way he asked.

HUGH FIELDER

KISS FASTER PUSSYCAT SLAUGHTER

Starplex Amphitheater, Dallas

VETERAN THEATRICAL rockers Kiss captivated a respectable, if far less than sold-out, Starplex crowd May 5 with stage presence and punchy power-chord rock on the second night of the band's summer tour.

The stage setting—a duct-work motif framing an enormous sphinx—was enclosed with closely set lighting structures to create an effective cavern look. With laser lighting shooting from the sphinx's mouth and a minimum of flashpots and fireworks, Kiss delivered an energetic show that concentrated on the yowling vocals and acrobatic antics of founding members Paul Stanley and Gene Simmons. The advertised two-hour set was cut short by a late start, but songs spanning the band's entire career, from "Lick It Up" to "Forever," from the new Mercury/PolyGram album "Hot In The Shade" gave the audience its due.

Stanley and Simmons are the show. They're chunkier in their embroidered leather and spangled costumes, so their energy is more studied now than earlier in their career. But they still retain a fine sense of rock theatrics. And, of course, even without the makeup of years past, they are recognizable figures.

Faster Pussycat, performing in the middle of this triple bill, featured a couple of standout characters and a pretty fair sense of staging as well. Playing tracks

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NEW ON THE CHARTS

With a roster that includes Guns N' Roses and several other acts that boast a similar street-level image, Geffen Records could easily face problems breaking another long-haired, tattooed, hard rock band.

However, R&B-oriented rockers Little Caesar, whose self-titled debut album is forthcoming on Geffen's sister label DGC, have turned the trick by doing what comes naturally: The group's full-force cover of Aretha Franklin's 1967 classic "Chain Of Fools" entered the Album Rock Tracks chart at No. 37 last week.

In addition to 10 loud yet soulful originals, the album also includes a cover of the Temptations' 1968 hit "I Wish It Would Rain."

"They're doing rock'n'roll that has a precedent in R&B-based music," explains DGC marketing chief Robert Smith. "That, combined with that typical [hard rock] sound, is very catchy."

He adds, "The self-conscious positioning of bands that record companies go through because of similarities between bands creates a real stretch. Little Caesar look and act as if they might be another long-haired, tough rock'n'roll band. Their music separates them."

The L.A.-based quintet, formed in 1987 and signed a year later by Mio Vukovic and John Kalodner of Geffen's A&R staff, benefited from some early exposure via a four-

song EP, "Name Your Poison," released last year on the indie Metal Blade label.

"Little Caesar" received an early send-off from the label, in the form of a pro CD featuring a pop-up graphic of the band's cigar-chewing cartoon mascot.

Smith says the CD package was mailed to all radio formats. "We knew right away [it was a cross-format record]," he adds. "You always worry about breaking a band with a cover, but they breathe such new life into this cover song, it would have as much integrity at hard rock album radio as it would at top 40."

CHRIS MORRIS


LITTLE CAESAR. Standing, from left, are Tom Morris, Louren Molinaire, and Fidel Angel Paniagua; seated, from left, are Ron Young and Apache.

MINNESOTA MUSIC AWARDS

(Continued from page 34)

hastily scheduled concert at the St. Paul Civic Center the night before, declined to attend. The Replacements were recording in Los Angeles. And Terry Lewis was busy at Flyte Tyme studios mixing the upcoming Time album; partner Jimmy Jam accepted the duo's award for producer of the year.

Typical of the evening's scaled-down nature was the presentation of the artist-of-the-year award to local acoustic folk veteran Ann Reed. Some of the 42 other award winners included world beat band Ipso Facto, named group of the year; Oliver

Leiber, composer of the Paula Abdul hits "Forever Your Girl," "Opposites Attract," and "The Way That You Love Me," chosen as songwriter of the year; the Replacements' "I'll Be You" as single of the year; and Celtic-rock band Boiled In Lead's "From The Ladle To The Grave" for album of the year.

Entertainment for the evening was provided by Reed, Ipso Facto, local gospel quintet the Belfreys, Reprise metal act Powermad, local blues stalwarts Hoopsnakes, Twin/Tone country rockers the Jayhawks, and local funk-jazz group Dr. Mambo's Combo.

David "Z" Rivkin was inducted into the Minnesota Music Hall of Fame for his producing, engineering, and arranging work with such acts as Prince, Fine Young Cannibals, Jody Watley, and the Jets.

The Connie Hechter Award, given to a deserving nonmusician and named after the man who coordinated the first Minnesota Music Awards show, was presented to Steve Wiese, co-founder of Creation Studios and engineer on such albums as Janet Jackson's "Control" and Paula Abdul's "Forever Your Girl."