



BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHIL COLLINS	Rosemont Horizon Rosemont, Ill.	June 14-17	\$1,665,400 \$25	71,964 sellout	Jam Prods.
MADONNA TECHNOTRONIC	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	June 11-13	\$1,530,000 \$30	51,000 sellout	Ron Delsener Enterprises
FRANK SINATRA AL HIRT	Radio City Music Hall New York	June 14-17	\$1,064,450 \$50/\$40/\$30	23,496 sellout	Radio City Music Hall Prods.
MADONNA TECHNOTRONIC	The Spectrum Philadelphia	June 16-17	\$976,666 \$28.75	34,821 sellout	Electric Factory Concerts
JULIO IGLESIAS	Radio City Music Hall New York	June 8-12	\$953,855 \$35/\$30/\$25	29,370 sellout	Radio City Music Hall Prods.
MADONNA TECHNOTRONIC	Capital Centre Landover, Md.	June 8-9	\$928,193 \$28.75	32,285 sellout	Cellar Door Prods.
JANET JACKSON CHUCKII BOOKER	Tacoma Dome Tacoma, Wash.	June 6-7	\$893,779 \$22.75	39,287 47,370 sellout	White Rose Limited Ogden Allied Presents
RUSH MR. BIG	Alpine Valley Music Theatre East Troy, Wis.	June 16-17	\$886,385 \$29.50, \$24.50, \$18.50	40,269 60,000	Joseph Entertainment Group
DEPECHE MODE NITZER EBB	The Spectrum Philadelphia	June 13-14	\$403,660 \$20	20,183 29,140 sellout	Electric Factory Concerts
BENSON & HEDGES BLUES '90: STEVIE RAY VAUGHAN & DOUBLE TROUBLE JOE COCKER B.B. KING DR. JOHN IRMA THOMAS JOHN LEE HOOKER	Pacific Amphitheatre Los Angeles	June 9	\$371,371 \$33/\$19.25	17,385 18,861	Festival Prods. Nederlander Organization
JANET JACKSON CHUCKII BOOKER	Olympic Saddledome Calgary, Alberta	June 12	\$317,334 (\$371,916 Canadian) \$26.50	14,531 16,507	Perryscope Concert Prods.
BENSON & HEDGES BLUES '90: STEVIE RAY VAUGHAN JOE COCKER B.B. KING DR. JOHN IRMA THOMAS	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	June 17	\$285,402 \$24.50/\$17.50	14,960 20,000	MCA Concerts PACE Concerts Festival Prods.
FLEETWOOD MAC SQUEEZE	Concord Pavilion Concord, Calif.	June 3	\$208,845 \$27.50/\$22.50	8,552 sellout	in-house
MOTLEY CRUE	Saskatchewan Place Saskatoon, Saskatchewan	June 13	\$193,596 (\$226,895 Canadian) \$24.50	9,261 sellout	Nite Out Entertainment
MOTLEY CRUE TESLA	Olympic Saddledome Calgary, Alberta	June 11	\$179,348 (\$210,017 Canadian) \$24.50	9,200 13,243	Perryscope Concert Prods.
HANK WILLIAMS JR. & THE BAMA BAND KENTUCKY HEADHUNTERS	Coliseum, Seattle Center Seattle	June 9	\$172,239 \$18.50/\$17.50	9,324 11,500	Double Tee Promotions Promotion Consultants KZ Prods.
DON HENLEY INNOCENCE MISSION	Concord Pavilion Concord, Calif.	June 10	\$168,883 \$25.25/\$18.25	7,956 8,725	in-house
HANK WILLIAMS JR. & THE BAMA BAND STEVE WARINER KENTUCKY HEADHUNTER	Olympic Saddledome Calgary, Alberta	June 3	\$153,215 (\$179,874 Canadian) \$23	8,118 10,924	Country Waves Concerts North Little Wing Prods.
HANK WILLIAMS JR. & THE BAMA BAND KENTUCKY HEADHUNTERS	Memorial Coliseum Portland, Ore.	June 11	\$151,427 \$18.50/\$17.50	8,209 9,040	Double Tee Promotions
DEPECHE MODE NITZER EBB	Radio City Music Hall New York	June 18	\$142,625 \$25	5,874 sellout	Radio City Music Hall Prods.
HANK WILLIAMS JR. & THE BAMA BAND STEVE WARINER KENTUCKY HEADHUNTERS	Pacific Nat'l Exhibition Grounds Vancouver, British Columbia	June 5	\$137,347 (\$161,520 Canadian) \$24	6,730 11,227	Country Waves Concerts North Little Wing Prods.
MILLI VANILLI YOUNG M.C. JAYA	Concord Pavilion Concord, Calif.	June 2	\$130,121 \$22.50/\$19.50	6,229 8,725	in-house
HANK WILLIAMS JR. & THE BAMA BAND STEVE WARINER KENTUCKY HEADHUNTERS	Edmonton Northlands Edmonton, Alberta	June 2	\$127,019 (\$149,120 Canadian) \$23	6,467 11,404	Country Waves Concerts North Little Wing Prods.
AEROSMITH THE BLACK CROWES	Stable Arena Lehigh Univ. Bethlehem, Pa.	June 17	\$122,760 \$22	5,515 sellout	Makoul Prods.
CROSBY, STILLS & NASH	Charlotte Coliseum Charlotte, N.C.	June 16	\$118,892 \$19.50	6,097 9,672	Cellar Door Prods.

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TALENT

Hothouse Flowers Dig Into Irish Roots To Cultivate 'Live' Sound On 'Home' Disk

BY JIM BESSMAN

NEW YORK—When they last toured the U.S. to promote their 1988 London/PolyGram debut album, "People," Irish roots rockers Hothouse Flowers earned a reputation for exciting live shows as they progressed from clubs to larger halls.

"In retrospect, looking at how much people liked us live, the first album sounds quite polished and lacks energy in the production," says guitarist Fiachna O'Braonain. "This time, on 'Home,' we tried to capture the live essence."

With this second release, PolyGram hopes to cultivate Hothouse Flowers from their alternative base to mainstream popularity, working the first single, "Give It Up," at modern rock, album rock,

and top 40 radio. A video of the track has been produced by Meiert Avis, known for his work with U2 and Bruce Springsteen. A home video, "Take A Last Look At The Sun," is also planned. Retailers will see artist-development pricing

'This time, on 'Home,' we tried to capture the live essence'

programs from PolyGram Group Distribution through the summer.

According to O'Braonain, many of the band's new songs were composed while jamming during sound checks. And because of the extensive touring—including two U.S. swings—"Home" was recorded

over an extended period in various countries—Ireland, England, Wales, and such U.S. cities as New Orleans—with various producers, including Paul Barrett, the team of Clive Langer and Alan Winstanley, and Daniel Lanois.

"But it all fits together," notes vocalist Liam O'Maonlai. "Home" also maintains the Flowers' distinctive rock sound, founded on traditional Irish music elements.

"Old, traditional types of music, if they appear in your own style of playing, are attractive because they're so old and beyond yourself," continues O'Maonlai. "They're handed down, tried and tested over generations, and have a finger on the pulse of people."

Hothouse Flowers are set to return to the U.S. on July 12 for a short club tour, as bassist Peter O'Toole puts it, "just to say hello to everybody again." The group, which also includes saxophonist Leo Barnes and drummer Jerry Sehily, hopes to then commence a major North American tour in October.

NEW ON THE CHARTS

The Philadelphia rock quintet Heaven's Edge makes its first appearance on the Top Pop Albums chart with its eponymous debut disk on Columbia, as the album's first single, "Skin To Skin," garners airplay at metal radio stations and some album-rock outlets.

In 1988, vocalist Mark Evans and guitarist Reggie Wu, who had played the Philly club circuit extensively in separate bands, formed Heaven's Edge and soon discovered that they worked well as songwriting partners. After collecting a handful of material, the pair recruited second guitarist Steven Parry, drummer David Rath, and bassist George Guidotti, and, with a label deal in mind, the band immediately began preparing a live show. It was the group's live performance at a hometown showcase last year that convinced seven label executives to consider representing

it. "Our management had arranged a showcase [last year] at the Trocadero in Philly," recalls Wu. "We thought that if one out of seven [major] labels showed up, we'd be lucky. Well, all seven actually showed up and we had a helluva show—the place was absolutely packed.

"Afterward, it was like a dream; all seven label reps were in our dressing room wanting to sign us. I know I'll never forget that night," Wu continues. Even though Heaven's Edge had little recording-studio experience, Columbia decided to sign the band based on that night's impressive stage performance.

The accompanying videoclip to "Skin To Skin" has just been added at MTV and the band is currently rehearsing for East Coast club dates and a national tour that will begin next month.

JIM RICHLIANO



HEAVEN'S EDGE. Shown, from left, are David Rath, Mark Evans, Reggie Wu, Steven Parry, and G.G. Guidotti.

'HELL' BREAKS LOOSE

(Continued from page 36)

sion of "While My Guitar Gently Weeps." (The band thought about doing it on the "See The Light" debut album, but thought it might be too cocky.) Harrison then offered to contribute backing vocals. The song is the most searing on what is often a blistering album.

Healey was not sure what to think at first when the call came from the

former Beatle. "I thought it was one of our friends playing a trick," he says.

In both cases, with Knopfler and Harrison, the work was done in different studios after the Healey band had done its share. "I have yet to meet either of them," he says. Will that be long in coming? "Hope not," Healey says.

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