

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MADONNA TECHNOTRONIC	SkyDome, Toronto	May 27-29	\$2,146,733 (\$2,530,998 Canadian) \$32.50/\$28.50	80,251 sellout	Concert Prods. International
MADONNA TECHNOTRONIC	Palace of Auburn Hills, Mich.	May 30-31	\$1,199,529 \$29.50	40,662 sellout	Belkin Prods. Cellar Door Prods.
DAVID BOWIE GLEAMING DIAMELLES	Shoreline Amphitheatre Mountain View, Calif.	May 28-29	\$862,515 \$27.50/\$22.50	35,207 sellout	Bill Graham Presents
MADONNA TECHNOTRONIC	Centrum in Worcester, Mass.	June 4-5	\$776,767 \$28.75	28,000 sellout	Don Law Co.
JULIO IGLESIAS	Massey Hall Toronto	May 23-27	\$491,219 (\$581,603 Canadian) \$55/\$40/\$30	12,290 sellout	Concert Prods. International
FLEETWOOD MAC SQUEEZE	Champs de Brjonne Amphitheatre George, Wash.	May 26-27	\$417,254 \$23.50/\$21	19,506 24,000	Media One
DAVID BOWIE GLEAMING DIAMELLES	Cal Expo Amphitheatre Sacramento, Calif.	May 24	\$384,165 \$30/\$27.50	13,961 sellout	Bill Graham Presents
MOTLEY CRUE TESLA	Tacoma Dome Tacoma, Wash.	June 8	\$319,800 \$20	16,493 sellout	Media One
DEPECHE MODE NITZER EBB	Merrifield Post Pavilion Columbia, Md.	June 6	\$314,505 \$22.50/\$17.50	16,512 sellout	Niederlander Organization
FLEETWOOD MAC SQUEEZE	Shoreline Amphitheatre Mountain View, Calif.	June 2	\$279,980 \$25/\$19.50	12,312 20,000	Bill Graham Presents
STEVE MILLER LOU GRAMM	Alpine Valley Music Theatre East Troy, Wis.	June 2	\$277,203 \$22.50/\$17.50	16,250 30,000	Joseph Entertainment Group
GEORGE STRAIT PATTY LOVELESS	Arizona Veteran's Memorial Coliseum Phoenix	June 9	\$275,280 \$18.50	15,150 sellout	Varnell Enterprises
BOB DYLAN SUE MEDLEY	O'Keefe Center Toronto	June 5-7	\$265,336 (\$310,443 Canadian) \$35/\$32.50	9,071 sellout	Concert Prods. International
CHER DOM IRRERA	St. Louis Arena St. Louis	June 1	\$255,816 \$24	11,258 13,072	Contemporary Prods.
DAVID BOWIE	St. Louis Arena St. Louis	June 10	\$235,175 \$27.50	8,975 12,000	Contemporary Prods.
MOTLEY CRUE TESLA	Memorial Coliseum Portland, Ore.	June 6	\$228,560 \$20.50	11,711 sellout	Media One
CHER DOM IRRERA	Met Center Bloomington, Minn.	June 4	\$224,472 \$24	9,810 12,000	Contemporary Presentations
DAVID BOWIE THE THE	Cynthia Woods Mitchell Pavilion Houston	June 7	\$215,877 \$27.50/\$24.50	9,481 10,000	PACE Concerts
RUSH MR. BIG	Civic Arena Pittsburgh	June 7	\$209,463 \$19.75	11,049 12,500	DiCesare-Engler Prods.
BOB DYLAN TRACY CHAPMAN JOHNNY CLEGG & SAVUKA	Alpine Valley Music Theatre East Troy, Wis.	June 9	\$208,054 \$30.50/\$25.50/ \$18.50	13,712 30,000	Joseph Entertainment Group
MELISSA ETHERIDGE THE KEVIN McDERMOTT ORCHESTRA	Beacon Theatre New York	June 7-10	\$208,000 \$20	10,400 sellout	Ron Delsener Enterprises
FLEETWOOD MAC SQUEEZE	Cal Expo Amphitheatre Sacramento, Calif.	June 1	\$190,733 \$25/\$22.50	8,423 10,000	Bill Graham Presents
REGGAE SUNSPASH: BURNING SPEAR FREDDIE MCGREGOR MARCIA GRIFFITHS SHINEHEAD U-ROY SHELLY THUNDER, 809 BAND, THE WAILERS	Greek Theatre Univ. of California Berkeley	June 3	\$169,548 \$22/\$19.50	8,500 sellout	Bill Graham Presents in-house
MILLI VANILLI YOUNG M.C. PAJAMA PARTY	San Diego Sports Arena San Diego	May 25	\$168,155 \$25/\$19.50	8,359 11,503	Bill Silva Presents
KISS FASTER PUSSYCAT SLAUGHTER	Veterans Memorial Auditorium Des Moines	June 2	\$162,374 \$17	9,757 sellout	Contemporary Presentations

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TALENT

Barry White Does Tour Dates With 32-Player Orchestra

■ BY DAVID NATHAN

LOS ANGELES—On his first major U.S. concert swing in a decade, A&M artist Barry White is challenging conventional tour economics. Instead of using synthesizers to recreate string parts from his current album, "The Man Is Back," White insists on employing 32 symphony orchestra players in each city, augmenting his 14 tour musicians.

"When I did the same thing in the '70s, people thought I was crazy," says White, referring to his much-acclaimed tours with the Love Unlimited Orchestra, which had its own share of hit records between 1973 and 1977, including the classic "Love's Theme." "I couldn't imagine recording with 30 musicians and coming out with eight or nine. I like the people to experience what it's like hearing a full orchestra, and although I could make a lot more money with less pieces, the quality of my music is more important."

At a time when agents, managers, and promoters are looking for ways to cut corners, both A&M and Triad Artists, White's booking agency, supported the artist's plan.

"No one else is doing what Barry's doing," says Jeff Frasco of Triad. "He came to us with [manager] Ron DeBlasio in November of last year and told us that he was selling records again and [wanted to] do a full

tour." Frasco says that the logistics of providing the musicians in each city has proven to be no problem for local promoters and that dates so far have done very well. "We sold out in Detroit, Westbury [N.Y.] sold out ahead of time, and it looks as if the tour will gain momentum as we go." White is booked in the U.S. through July, with August dates due, and is scheduled to play major arenas throughout Europe in the fall, with dates in the Far East currently being added.

Although A&M Records is not underwriting White's tour directly, VP of artist development Jim Gueriot says, "We're supporting Barry via an extensive marketing campaign that includes radio buys, print advertising, and other media work such as appearances on local TV." His current album was released in August 1989 but is enjoying a new lease of life thanks to the tour and A&M's aggressive promotional aid.

White, considered a black music pioneer for his use of full orchestras both on record and on the road, says he knew when he approached Triad and A&M that he might encounter objections to hitting the road with "all my guns blazing... but I tend not to listen to the business folks; I listen to the people and what they want. Even with all the high technology, people still want to hear fundamental music."

TALENT IN ACTION

WORLD PARTY

Slims, San Francisco

WORLD PARTY IS like hearing the Beatles and the Stones rolled into one, with philosophical direction from Dylan and Prince. A sellout for the British band at Boz Scagg's night-spot here May 22 showed that a three-year break between recordings didn't dampen the enthusiasm of their fans. Band leader Karl Wallinger was exuberant, running through a set from the just-released Ensign/Chrysalis disk "Goodbye Jumbo" and tunes from the previous "Private Revolution," including "Ship Of Fools."

The ex-Waterboy looks more like a bespectacled Tom Hulce than Paul McCartney, bounding around on-stage from keyboard to bass to guitar. He displayed a Jagger-like country twang on "Private Revolution" and delivered "God On My Side" with a low, tough edge. Two demanding vocals from "Jumbo" were missing from the set—"Ain't Gonna Come Till I'm Ready" is a killer, and "Love Street" is Wallinger's "Purple Rain"—but the falsetto lead parts may have kept him from doing them live. Precise background vocals rose from the sextet on "Put A Message In The Box," brought CSN&Y to mind on "All Come True," and got even more expansive on "Thank You World." At times the harmonies clearly echoed the Stones, but nobody seemed to mind the theft. The strong

band included keyboardist Guy Chambers, guitarist Jeff Trot, and the groove guidance of youthful drummer Chris Sharrock.

ROBIN TOLLESON

BOBBY McFERRIN'S VOICESTRA

JOHN WILLIAMS &
THE BOSTON POPS ORCHESTRA
Symphony Hall, Boston

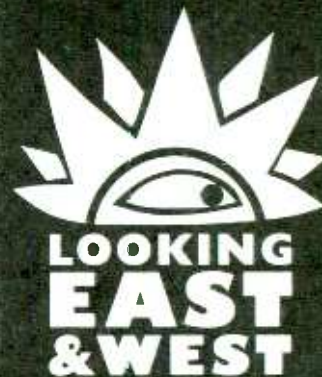
IS THERE ANYTHING Bobby McFerrin can't do?

After a self-imposed absence from the stage and studio, the acclaimed jazz and pop singer unveiled his 10-piece a cappella group, Voicestra, and also revealed the fruits of his recent foray into classical sounds by conducting and performing with the Boston Pops Orchestra May 21. The performance was part of PBS' "Evening At Pops" series and will be broadcast nationwide in July.

This latest twist in the career of this nine-time Grammy winner comes after a decade of appearances as a one-man show, culminating with his 1988 megahit "Don't Worry, Be Happy" from the album "Simple Pleasures." As this show indicated, McFerrin's talents are equally accessible—and remarkable—with a group.

With the Pops, the EMI artist lovingly conducted the final movement of Beethoven's Seventh Symphony. McFerrin then returned the baton to Pops director John Williams and—with gentle precision and beauty—vocalized one mandolin part of Vivaldi's Concerto in G Major for two mandolins. McFerrin would later overdub the second part and will be seen on
(Continued on page 31)

A TRIBUTE PRODUCTION



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