

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates (DENOTES SELLOUT PERFORMANCES)	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	EARTH, WIND & FIRE—Feyline Presents/R'n B Productions/Concerts West, Stadium, Chicago, Ill., Oct. 18 & 19 (2)	36,108	\$7.50-\$9.50	\$319,938
2	CHARLIE DANIELS BAND/NEW RIDERS—Ruffino & Vaughn/Ron Delsener/TM Concerts, Col., Uniondale, N.Y., Oct. 18 & 19 (2)	32,804	\$8.50-\$9.50	\$298,660
3	STYX/STREETHEART—Concert Productions Int'l, Gardens, Toronto, Canada, Oct. 18 & 19 (2)	26,773	\$9.50-\$10.50	\$276,662
4	STYX/STREETHEART—Donald K. Donald, Forum, Montreal, Canada, Oct. 15 & 16 (2)	28,120	\$9.50	\$265,421
5	JETHRO TULL/U.K.—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Oct. 16 & 17 (2)	30,897	\$7-\$8	\$229,923*
6	KISS/BREATHLESS—Pace Concerts/Louis Messina, Summit, Houston, Tx., Oct. 21	17,572	\$9.65-\$10.65	\$182,359
7	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Spurlock Productions, Checkerdome, St. Louis, Mo., Oct. 15	18,170	\$9-\$10	\$179,295*
8	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Spurlock Productions, Freedom Hall, Louisville, Ky., Oct. 17	18,179	\$9-\$10	\$177,171*
9	JETHRO TULL/U.K.—Don Law Co., Garden, Boston, Mass., Oct. 21	15,500	\$7.50-\$8.50	\$126,948*
10	SAMMY HAGAR/TOM JOHNSTON—Bill Graham Presents, Col., Oakland, Calif., Oct. 19	14,500	\$8.50-\$9.50	\$123,250*
11	THE JACKSONS/LTD—Rowe Productions, Mkt. Sq. Arena, Indianapolis, Ind., Oct. 19	13,696	\$7-\$9	\$115,067
12	FRANK SINATRA—Frank J. Russo, Inc., Civic Center, Portland, Maine, Oct. 15	7,593	\$12.50-\$17.50	\$113,800
13	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Spurlock Productions, Veteran Mem'l. Des Moines, Iowa, Oct. 20	11,218	\$9-\$10	\$109,979*
14	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Spurlock Productions, Hearnes Building, Columbia, Mo., Oct. 21	10,870	\$9-\$10	\$109,423
15	JETHRO TULL—Ruffino & Vaughn, Civic Center, Providence, R.I., Oct. 15	12,166	\$8.50-\$9.50	\$109,260
16	THE JACKSONS/LTD—Rowe Productions, Univ. Arena, Dayton, Ohio, Oct. 21	12,500	\$7.50-\$8.50	\$103,019*
17	FRANK SINATRA—Frank J. Russo, Inc., Arena, Binghamton, N.Y., Oct. 22	7,121	\$10-\$15	\$102,860*
18	O'JAYS/ENCHANTMENT/THE JONES GIRLS—Fred Jones/Star Entertainment, Mid South Col., Memphis, Tenn., Oct. 20	11,140	\$7.50-\$8	\$92,175
19	STYX/STREETHEART—Concert Productions Int'l/Donald K. Donald/Treble Clef, Civic Center, Ottawa, Canada, Oct. 17	9,212	\$10	\$92,120*
20	THE JACKSONS/LTD—Rowe Productions, Kiel Aud., St. Louis, Mo., Oct. 20	10,377	\$7-\$8.50	\$85,915*
21	BARKAYS/MASS PRODUCTION/CAMEO/KOOK & THE GANG—Feyline Presents/R'n B Productions, Mynad, Oklahoma City, Okla., Oct. 20	9,583	\$7.50	\$71,873

Auditoriums (Under 6,000)				
Rank	ARTIST—Promoter, Facility, Dates (DENOTES SELLOUT PERFORMANCES)	Total Ticket Sales	Ticket Price Scale	Gross Receipts
1	ELTON JOHN—Ron Delsener, Palladium, N.Y.C., N.Y., Oct. 18-21 (4)	12,520	\$15	\$196,600*
2	ELTON JOHN—Don Law Co., Music Hall, Boston, Mass., Oct. 15 & 16 (2)	8,400	\$12.50-\$15	\$121,890*
3	MARVIN GAYE/MACHINE—Dick Clark Presentations, Dick Clark Thea., Tarrytown, N.Y., Oct. 19 & 20 (3)	6,300	\$8-\$12.50	\$85,560
4	CHARLIE DANIELS BAND/WINTERS BROS.—Monarch Entertainment, Capitol Thea., Passaic, N.J., Oct. 20 (2)	6,894	\$8.50-\$9.50	\$63,085*
5	VAN MORRISON/NEIL LARSON—Avalon Attractions/Bill Graham Presents, Palladium, Hollywood, Calif., Oct. 19	5,222	\$9.75-\$10.75	\$50,670*
6	PETER DINKlage/SIMMS BROTHERS—Scott Johnson Productions, Arena, Sioux Falls, S.D., Oct. 15	5,449	\$7.50-\$8.50	\$43,739
7	MOLLY HATCHET/MINGLEWOOD—Perryscope Concerts, Concert Bowl, Edmonton, Canada, Oct. 20	4,554	\$7.50-\$8.50	\$36,153
8	B.B. KING/BOBBY BLUE BLAND—Bartarella Productions, Tenn. Thea., Nashville, Tenn., Oct. 18	4,040	\$7.50-\$8.50	\$33,428*
9	VAN MORRISON/HUEY LEWIS—Bill Graham Presents, Comm. Thea., Berkeley Calif., Oct. 21	3,469	\$7.50-\$9.50	\$31,374*
10	CHARLIE DANIELS BAND—Don Law Co., Field House, Plattsburg, N.Y., Oct. 16	5,051	\$5-\$7.50	\$30,595*
11	KENNY LOGGINS/SNIFF 'N' THE TEARS—Di Cesare-Engler Productions, Stanley Thea., Pittsburgh, Pa., Oct. 17	3,155	\$9.75	\$30,201
12	KENNY LOGGINS/SNIFF 'N' THE TEARS—Brass Ring Productions, Univ., Ann Arbor, Mich., Oct. 16	3,650	\$6.50-\$8.50	\$28,940
13	CON FUNK SHUN/PLEASURE/AL HUDSON—Brotherhood Attractions, Mem'l. Aud., Sacramento, Calif., Oct. 19	3,726	\$6.75-\$7.75	\$28,294
14	IAN HUNTER/SHIRTS—Brass Ring Productions, Music Thea., Royal Oak, Mich., Oct. 16 & 17 (2)	3,310	\$7.50-\$8.50	\$27,877*
15	JUDAS PRIEST/POINT BLANK—John Bauer Concerts, Paramount Thea., Portland, Ore., Oct. 18	2,960	\$8.50-\$9	\$24,882*
16	LITTLE RIVER BAND/CARLENE CARTER—Di Cesare-Engler Productions, Stanley Thea., Pittsburgh, Pa., Oct. 15	2,745	\$8.75	\$23,619

Talent Alcohol License Denied

TEMPE, Ariz.—The City Council here has denied a request by local rock promoter Doug Clark for a license to serve alcoholic beverages at his Compton Terrace concert venue, citing possible problems with crowd control.

The decision, which could cost Clark thousands of dollars a year in lost revenue, can be reversed by the state liquor board, which has the final say on granting liquor licenses in Arizona.

At the meeting tempe Police Chief Arthur Fairbanks said his department used undercover policemen to infiltrate two concerts held at the outdoor facility, the largest concert venue in the state.

Alcohol was made available to the public at one of the concerts and Fairbanks said he took the action to assess whether alcohol availability contributed to crowd control problems.

The report of the undercover policeman helped convince Fairbanks alcohol and concerts do not mix, the police chief said.

In previous appearances before the council, Fairbanks was warned that alcohol creates the possibility of disturbances at concerts.

"If a problem does start, we feel beer cans and bottles can be used as weapons," he said. "As bad as narcotics are, a marijuana cigarette cannot be used as a weapon."

Opinion on the council was split into two camps. Some members felt adequate safeguards existed to control the sale of alcohol and that the problems, if any resulted, should be the responsibility of Clark and his management company.

"If we get bad reports, there's just not going to be another concert," Tempe Mayor Harry Mitchell commented.

But others felt the liquor license was not in the best interest of the community because it would be difficult to monitor alcohol sales to minors.

Clark was representing Southwest Entertainment Inc., the firm which owns the Compton Terrace Amphitheatre and sought the license.

AL SENIA

Talent In Action

Continued from page 38
Clarke's seven piece band added little to the evening as no one in the unit showed the kind of skill that Clarke's past musical associates possessed. Most of the set was well received. The audience seemed to be in awe of the bassist.

ROBERT FORD JR.

EBERHARD WEBER & COLOURS

Schoenberg Hall, UCLA, Los Angeles

Giving a similar performance again and again in most pop music can be considered a death sign. Yet, the exact opposite is true in classical music: compositions are meant to be—in fact, must be—performed in a specific, set fashion. Six of the seven tunes flawlessly played by Colours Oct. 17 were from previous albums, and the performances during the two one-hour sets of some were indeed not markedly different than during the group's spring '78 tour.

However, the quality of the musicianship and the exact reproduction of the complex compositions precludes any idea of stagnation. The music defines itself, and stands at the crossroads of jazz and classical. Eberhard shuns jam sessions and musical looseness. In his own words, "I don't like throw-away music."

Colours consists of Weber plucking and bowing an unusual five-string bass of his own design, Ranier Bruninghaus on ground and electric pianos and synthesizer, sometimes playing dual leads simultaneously, Charlie Mariano's impeccable soprano sax and nagaswaram (an Indian reed instrument) playing and John Marshall's sensitive drum and percussion work.

"From Bali Gardens" by Bruninghaus was the only new song of the evening, and also the only one played with the aid of charts. "Bali Gardens" best exhibited the incredible dynamic range the band is capable of, ranging from a hand-muted piano solo intro to oriental Koto-like synthesizer sounds, then finally building to a curiously rocking climax.

DAVE BUFE

THE CHIEFTAINS

Carnegie Hall, New York

Exponents of traditional Irish music, the Chieftains dazzled the full house with their impressive style of performing jigs and ballads Oct. 16. Mostly an instrumental band, the group consists of Paddy Moloney on Uilleann pipes and tin whistle, Sean Keane and Martin Fay on fiddle, Derek Bell on the Irish Harp and dulcimer, Kevin Connell on Bodhran (a type of goatskin drum) while occasionally singing, and the newest member, Matt Molloy on flute. Molloy is a former flutist with the Bothy Band and Planxty, two groups that specialize in Irish folk music, and he is making his debut with the Chieftains on this current North American tour.

The two-hour, 32 song show climaxed with a standing ovation and featured plenty of fiddle playing and foot-stomping jigs. One can make a comparison to the American bluegrass genre.

Highlights of the show included the group's new Island single, "Carolyn's Welcome," a tune

composed by members of the band, "Pretty Girls From Mayo," a popular traditional song and the encore ballad "Give Me Your Hand."

What seemed to work well was the presentation each member of the group made as they went around the stage one by one. Half of the band did this in the first part of the show and half in the second part. All performed a particular jig or ballad that held a special importance and one which also showcased their fine musical talents.

VINCENT DINGO

THE YACHTS

Bottom Line, New York

Coming from Liverpool, England, the Yachts showed that that city can still produce polished four member bands. However, it would be unfruitful to compare the early Beatles to this confident new wave band.

At its 14-song, 55-minute set Oct. 20 this Polydor act showed it is clearly a part of this generation: From its occasionally political lyrics, 1950s styled clothing, and aggressive stage demeanor, the Yachts are very much a British band of today.

In fact what stopped the Yachts from being totally predicatable was the play of its keyboardist. While most of the new wave bands seem to take the short punchy guitar sound of early rock as its inspiration, the Yachts' keyboardist often showed traces of Yes' Rick Wakeman in his work.

This subtle "progressive rock" influence, however, never derailed the Yachts from its main purpose of creating rock'n'roll dance music. With the Yachts' urging much of the crowd to dance in the aisles, one band member remarked that he'll be glad when they get rid of chairs in clubs here, so the audience can dance as is the custom in England.

The Yachts made fine use of numerous white sheets positioned to resemble yacht sails to both project pictures against and add a touch of personality to the stage.

Among the Yachts' more engaging songs were "Look Back In Love Not In Anger" and "Salvage Our Love."

NELSON GEORGE

NANCY LAMOTT

Reno Sweeney, New York

San Francisco cabaret singer Lamott, in her New York debut, displayed a wide ranging talent and a carefully chosen selection of songs.

Absly accompanied by Richard DeMone on piano, Lamott performed 14 obscure but appealing songs during a 90-minute set.

One of the better known selections, Barry Manilow's "Even Now" was given a reading that had more thoughtfulness and conviction than Manilow's version.

The performance Oct. 15 was a personal one with much emotion. Not emoting, but emotion. She opened with an appropriate "San Francisco Farewell" and segued into "New York, New York."

Another particularly appealing selection was Melissa Manchester's "Through The Eyes Of Grace."

DOUG HALL

Campus Concerts On Rise At Univ. In Delaware

By ED HARRISON

LOS ANGELES—The Univ. of Delaware at Newark is entering the second year of its restructured concert program with impressive results.

From 1970, when a poorly promoted Chicago concert all but wiped out its concert program until 1977, the only event presented was one "low-budget" show a year in 900-seat Mitchell Hall.

But in 1978, the Student Programming Assn. was formed which comprised two separate committees, one for the big shows and one for the smaller events. The Student Programming Assn. encompassed the concert committee, cultural events, films and special events.

The Assn. was granted a budget of \$35,000 and the school was off and running with shows by Dave Mason/Livingston Taylor, Eddie Money, Dan Fogelberg, Tom Chapin and a Ramones date that was cancelled at the last minute.

The school has three facilities, ranging from the 350-seat Bacchus nightclub to the 900-seat Mitchell Hall to its gym which can seat up to 7,000.

This year, the budget was upped modestly to \$37,000. According to Mark Fendrick, vice president of the student programming group, the emphasis will be placed on building up the credibility of Bacchus. Shows booked so far include Johnny's Dance Band, Livingston Taylor, Steve Forbert, A's/Laughing Dogs, Pure Prairie League and Karla Bonoff (in Mitchell Hall).

Ticket prices usually average under \$5 although Forbert commanded a \$6 ceiling and Bonoff tickets are going for \$6.50. Non-student prices are about \$2 higher.

Fendrick reports that location is the foremost problem affecting bookings. "People don't like dealing with us because we're not a major market. They don't know where Newark, Del., is," he says.

The university relies on middlemen for its concerts since it's easier obtaining acts, usually through a package, and the middleman also takes the responsibility. "We do some of the smaller shows by ourselves, but it's tough getting the bigger acts," says Fendrick.

As of yet, the university has shied away from booking a major show. Part of the reason is that the athletic department uses the gym for basketball, leaving only a handful of available dates for concerts. The school is also being selective, not wanting to blow its budget on a risky act.

The school uses the campus newspaper for advertising although calls are made to Philadelphia stations 60 miles away for inclusion of its events on those station's concert hotlines. Fendrick says that for big shows in Philadelphia, he buys tickets and runs bus trips into Philly on a bus rented from the school.

Fendrick is trying to get a \$5 student activities fee which would bring in about an additional \$70,000 but "people are afraid we won't know what to do with it since it's only our second year and they are fearful they won't get their money worth."

The concert board received a boost when the publicist from Philadelphia's Electric Factory concerts came to Newark and gave tips on publicity, advertising and how to work with record companies.

NOVEMBER 3, 1979, BILLBOARD