

Billboard SPECIAL SURVEY For Week Ending 6/15/80

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	EAGLES/HEART/LITTLE RIVER BAND —Cross Country Concerts/New Haven Coliseum Productions, The Yale Bowl, Yale Univ., New Haven, Conn., June 14	67,000	\$15.50	\$1,038,500*
2	EAGLES/HEART/LITTLE RIVER BAND —Monarch/Concerts West, Giant Stadium, E. Rutherford, N.J., June 15	67,234	\$13.50-\$15.00	\$966,135
Arenas (6,000 To 20,000)				
1	ISLEY BROTHERS/S.O.S. BAND/STEPHANIE MILLS —Frankie Crocker, Madison Square Garden, New York, N.Y., June 5	19,962	\$12.50-\$15.00	\$279,735
2	BOB SEGER/POINT BLANK —DiCesare-Engler Productions, The Civic Arena, Pittsburgh, Pa., June 6 & 7 (2)	26,889	\$10.00	\$265,713*
3	HEART/IAN HUNTER —Brass Ring Productions, Cobo Arena, Detroit, Mich., June 8 & 9 (2)	20,831	\$9.00-\$10.00	\$204,457
4	GENESIS —Jam Productions, Rosemont Horizon, Chicago, Ill., June 6	16,978	\$7.50-\$9.50	\$153,160
5	BILLY JOEL —Don Law Co., Providence Civic Center, Providence, R.I., June 14	13,206	\$9.50-\$11.50	\$143,975*
6	JOURNEY/THE BABYS —John Bauer Concerts, The Seattle Coliseum, Seattle, Wash., June 3	15,000	\$9.50	\$142,443*
7	TED NUGENT/PAT TRAVERS/THE SCORPIONS —Perryscope Concerts, Northlands Coliseum, Edmonton, Alta., Canada, June 3	13,427	\$9.00-\$10.50	\$136,465*
8	JOURNEY/THE BABYS —John Bauer Concerts, Portland Coliseum, Portland, Ore., June 4	11,000	\$9.50	\$104,348*
9	MARSHALL TUCKER BAND/FOUNTAINHEAD —Cross Country Concerts, Hartford Civic Center, Hartford, Conn., June 12	10,938	\$7.50-\$9.50	\$98,367
10	RUFUS W/CHAKA KHAN/BROTHERS JOHNSON —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., June 14	8,500	\$9.50-\$10.50	\$88,694*
11	TOM PETTY/TOMMY TUTONE —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., June 9	8,500	\$9.50-\$10.50	\$88,938*
12	GRATEFUL DEAD/WARREN ZEVON —Feyline Presents/Monarch Entertainment, Compton Terrace, Tempe, Ariz., June 5	8,700	\$9.00-\$10.00	\$84,593
13	HEART/IAN HUNTER —Monarch Entertainment, Rochester War Memorial Auditorium, Rochester, N.Y., June 13	9,666	\$8.00-\$9.00	\$78,157
14	KENNY LOGGINS/CECILIO & CAPONO —Concord Pavilion, Concord Pavilion, Concord, Calif., June 16	8,113	\$7.50-\$10.50	\$70,290
15	NAZARETH/BLACKFOOT —Jet Set Enterprises/Sidney Drashin, Jacksonville Veteran's Memorial, Jacksonville, Fla., June 10	8,284	\$7.50-\$8.50	\$66,935
16	ROCK & ROLL MARATHON—MAHOGANY RUSH/HUMBLE PIE/ANGEL/MISSOURI —Alpine Valley Music Theatre, Alpine Valley Music Theatre, Troy, Wis., June 7	10,165	\$6.00-\$9.00	\$64,697
Auditoriums (Under 6,000)				
1	PATTI LABELLE/JERRY BUTLER —Electric Factory Concerts, Shubert Theatre, Philadelphia, Pa., June 4-15 (12)	17,150	\$7.50-\$15.00	\$227,950
2	PATTY LABELLE/JERRY BUTLER —Dimensions Unlimited, Warner Theatre, Washington, D.C., May 28-June 1 (8)	15,500	\$10.00	\$170,850
3	JUDAS PRIEST/RAY GOMEZ —Avalon Attractions, Long Beach Arena, Long Beach, Calif., June 13	6,624	\$7.57-\$8.75	\$53,686
4	RUFUS W/CHAKA/BROTHERS JOHNSON/TOWER OF POWER —Jim Curnett/Andy Weintraub Presents, Santa Barbara County Bowl, Santa Barbara, Calif., June 7	4,818	\$8.50-\$15.00	\$51,200
5	GORDON LIGHTFOOT —Electric Factory Concerts, Academy of Music, Philadelphia, Pa., June 13 & 14 (2)	5,587	\$7.50-\$10.00	\$51,100
6	CHEAP TRICK/OFF BROADWAY —DiCesare-Engler Productions, The Stanley Theatre, Pittsburgh, Pa., June 4 & 5 (2)	4,503	\$8.75	\$39,400
7	GENESIS —DiCesare-Engler Productions, The Stanley Theatre, Pittsburgh, Pa., June 13	3,764	\$10.00	\$36,600
8	BENNY GOODMAN —Ron Delsener, Carnegie Hall, New York, N.Y., June 5	2,415	\$7.00-\$18.50	\$35,341
9	UTOPIA —Jam Productions, Veteran's Memorial Auditorium, Columbus, Ohio, June 5	3,846	\$8.00-\$9.00	\$34,272
10	UTOPIA —Jam Productions, Veteran's Memorial Auditorium, Columbus, Ohio, June 5	3,846	\$8.00-\$9.00	\$34,272*
11	GENESIS —Contemporary Productions, Kiel Opera House, St. Louis, Mo., June 5	3,557	\$8.50-\$9.50	\$32,120*
12	NAZARETH/BLACKFOOT/MARSEILLE —Jack Utsick Presents, The Wallace Civic Center, Pittsburgh, Mass., June 5	3,729	\$8.00-\$9.00	\$30,002
13	TOTO/THE STRAND —Perryscope Concerts, Queen Elizabeth Theatre, Vancouver, B.C., Canada, June 5	2,838	\$8.50-\$9.00	\$25,298*
14	JUDAS PRIEST/RAY GOMEZ —Avalon/Mark Berman Concerts, San Diego Amphitheatre, San Diego, Calif., June 15	2,378	\$7.75-\$8.75	\$21,017
15	JUDAS PRIEST/RAY GOMEZ —Avalon Attractions, The Feature Building, San Bernardino, Calif., June 14	2,291	\$8.75-\$9.75	\$20,608
16	TIRUMPH/POINT BLANK —Fantasy Concerts, Erie Country Fieldhouse, Erie, Pa., June 5	3,035	\$6.50-\$7.50	\$19,900

EAGLES HEART LITTLE RIVER BAND

Giants Stadium, Meadowlands, N.J.
Tickets: \$15 and \$13.50

When there are almost 70,000 fans jamming a stadium for an afternoon of music, often the event itself overshadows the performers and the music becomes secondary to just being there. However, the well paced show June 15 had enough good music to satisfy all but the most jaded fans.

It was three years since the Eagles played locally and even if the band is not the favorite of local critics—many of whom left before the show was over—the fans, on the other hand, loved the two-hour plus show, awarding the band three encores.

But it was easy to see why someone immersed in the music played at clubs and discos in this city may find the Eagles no longer at the cutting edge of contemporary music.

"I really must go back to my Eagles LPs—I didn't realize they played so slowly," commented one press box observer. And, indeed, the Eagles sound was crisp and flawlessly played, but most of the time it moved with as much speed and as much joy—or lack of it—as any army division marching on parade.

Only when Joe Walsh took center stage for such numbers as "In The City" and "Life's Been Good" did the band show a little life, and played more like a cooking rock'n'roll band than a bunch of super-hip automatons churning out their radio hits.

And the Eagles, who certainly have enough of those, played most of them, including in the 20-plus song set, such audience favorites as "Heartbreak Tonight," "Life In The Fast Lane," "Lying Eyes," "Desperado," "Hotel California," "Long Run" and others. The kids loved it.

If the Eagles seemed a little stiff in concert it also could be because they suffered in compari-

son to Heart, who at least moved around on stage, and who actually put on a satisfying show.

Now down to a lean and powerful quintet, the Wilson sisters and band did a 100-minute set that was energetic, entertaining and a downright joy to watch.

It was a dynamic show that heart put on and even if the bulk of the 16-song set was greatest hits, such songs as "Straight On," "Even It Up," "Dog & Butterfly," "Magic Man" and "Barracuda" seemed as fresh as ever when performed live. Here was a band that obviously enjoyed what it was doing, and that carried over to the audience.

Opening the show was the Little River Band, which was no better and no worse than it had to be to fill its slot on the program. Its 70-minute show was bland enough so as not to threaten the headliners, and yet interesting and familiar enough that the band was not booed off stage.

Its 10-song set started slowly, but interest and enjoyment built so that "Lady," "Help Is On Its Way," and "Lonesome Loser" got a pretty good response from the audience.

ROMAN KOZAK

FRANK SINATRA

Carnegie Hall, New York
Tickets: \$35, \$25, \$15, \$10

By all the whoops and hollers you'd think the Yankees had won the pennant again. Actually it was Frank Sinatra winning an adoring assemblage of New York fans paying top dollar to see this homerun hitter wallop nothing but round trippers June 14.

The Saturday concert caught by this reviewer, one of 12 performances at this fabled hall (called a "magnificent edifice" by Sinatra), revealed some extraordinary facets of his entry into his fifth decade in show business. For this reviewer, his voice has finally regained the smoothness of the '60s after some harsh periods following his return from a brief retirement in 1973. The consistent mellowness of the mid and high ranges remains constant now. His tones are dulced. And along with his strength in the low register, Sinatra is finally back in perfect form—for a man of his years.

Secondly, Sinatra displayed his ability as a conductor, leading the almost 40-piece string section in support of conductor Vinny Falcone's piano solo on his own tune, "Bossa Nova In G."

The sight of Sinatra on the podium during the 75-minute performance imploring strings for more body or a diminution of tone was indeed a surprise bonus. In fact, the crooner also sat down and dug a trumpet showcase for his own fine hornman Charlie Turner. And he gave acoustic guitarist Tony Mottola his share of the spotlight in a duet on the slow ballad "It Had To Be You."

The 17-tune program, leaning heavily on familiar evergreens, drew squeals and cheers from the audience, rekindling memories of Sinatra's historic breakthrough at the New York Paramount Theatre in late 1942.

Indeed, one felt that time had stood still in some respects as Sinatra performed: "I Got The World On A String," "The Best Is Yet To Come," "The Lady Is A Tramp," "The Real McCoy," "I've Got You Under My Skin," "On The Street Of Dreams," "The Gal That Got Away," "It Had To Be You," "I've Got A Crush On You" and "I Hear Music When I Look At You."

Working with a full stage of musicians, booted along by Sinatra's own drummer, Irv Cottler, and bassist Gene Cherico, the singer's experience in extracting the full drama of a lyric was emphasized over and over.

"Summer Me, Winter Me," "I've Been There," the only cuts from the "Trilogy" LP, "Something" (called the "best love song ever written"), "You And Me" and "I Guess I'll Hang My Tears Out To Dry" were lovely ballad contrasts to the jump tunes.

"My Way," usually the curtain dropper, has now become the next to the last tune. The obvious "Theme From New York, New York" was the arrow from this cupid called Francis Albert straight in the hearts of this soldout crowd which cheered the tune and its theme.

Sinatra gave these New Yorkers prideful reasons for living in what he called "the most exciting city in the world."

And they responded with standing ovations, just as they had done when this show business legend first walked onstage at the top of the evening.

Opening act Sergio Mendes and Brasil '88 performed a pleasant half-hour of his well worn Brazilian quazi-jazzish compositions.

ELIOT TIEGEL

ROBERTA FLACK PEABO BRYSON

Greek Theatre, Los Angeles
Tickets: \$12.50, \$10.50, \$7.50

Flack and Bryson are both classy, understated performers and their show here June 14 will likely rank as one of the highpoints of the entire summer season. If Bryson slightly upstaged the star of the show, that's taking nothing away from Flack's artistry or onstage appeal; merely a reflection of Bryson's special charisma and intensity.

Flack's hour-long, 11-song set included all but one of the songs on her latest Atlantic LP. That would normally be an indulgent, promotion-minded ploy, but given the excellence of the material, it was a wise move.

The selections ranged from the fervent gospel approach of "God Don't Like Ugly" to a pair of tunes by Stevie Wonder which fuse melodic grace and rhythmic funk: "Don't Make Me Wait Too Long" and "You Are My Heaven."

Flack performed her three No. 1 pop hits in succession, dedicating "The First Time Ever I Saw Your Face" to her friend Richard Pryor. The decision to sequence her biggest hits back-to-back early in the show seemed unwise until Flack pulled out her trump card: Bryson, who joined her for three smoldering face-to-face duets, handling the part sung on record by the late Donny Hathaway.

Flack and Bryson's versions of "The Closer I Get To You," "Back Together Again" and "You Are My Heaven" were the highlights of the show. Despite demand for an encore, Flack didn't attempt to follow the duets. She should have, though, to further stake her claim as the star of the show. "Jesse," which went unperformed, would have been a perfect clincher.

Bryson's hour-long opening stint was equally impressive, on the strength of his deep, rich voice and smooth, confident moves. It also doesn't hurt that he's easy on the eyes: he had the ladies in the audience in the palm of his hand.

To his credit, Bryson doesn't pander to the audience by letting his sex appeal overshadow his music, like, say Teddy Pendergrass or Rod Stewart.

Bryson was supported by a 10-member band which also provided visual backup, as the musicians struck dramatic slow-motion poses. Highlights included Bryson's exciting hit version of the Doobie Brothers' "Minute By Minute" and the intense, much-covered ballad, "Feel The Fire."

PAUL GREIN

Signings

David Bowie to the William Morris Agency exclusively for theatrical productions and motion pictures. . . . British rock band Saxon to ATI for U.S. bookings. . . . U.K. group Whitesnake to Mirage Records, the new label formed by Jerry and Bob Greenberg. The group includes three former members of Deep Purple: David Coverdale, Jon Lord and Ian Paice. Debut LP on label, distributed by Atlantic, is expected in July. . . . Charlene Duncan, aka Charlene, re-signs with Motown. . . . Albany, N.Y. group Blotto, and its Blotto label to Stiff for distribution. Also to Stiff for distribution is Joe "King" Carrasco on his own Lisa Records label.

True Image to Juana Records. First release is "Roller Dancing" 45.

Susie Allanson to United Artists Records. . . . Capitol's Juice Newton to Bernstein/Needman for personal management. Also to the firm goes Eileen Finizza. . . . Country/rock ensemble the Mission Mountain Wood Band re-signs with Good Music Agency of Minneapolis for booking.

Talent Talk

Pinetop Perkins, Guitar Jr., Bob Margolin, Jerry Portnoy, Calvin Jones and Willie Smith, who for years have been known as the Muddy Waters Blues Band, have left the Muddy Waters organization to form the Legendary Blues Band.

Tom Robinson's new band is called Sector 27 and it will play on the East Coast in July. . . . Lene Lovich sings "I Think We're Alone Now" in Japanese on an unlisted cut in "The Last Stiff Compilation . . . Until The Next One," LP. . . . David Bowie has been awarded the Muraiti Prize, a top music award for an international artist in Italy.

Jon Hassell makes a rare appearance at New York's Mudd Club Wednesday (25). . . . Millie Jackson's Broadway show will be delayed until September. . . . Micky Broadbent has left Bram Tchaikovsky's band. He has been replaced on the current U.S. tour by Joe Read. . . . Kiss still looking for a new drummer.

Jefferson Starship was set to begin a six-week U.S. and Canadian tour June 18. Meanwhile, the band's current LP, "Freedom At Point Zero," has been certified gold.

ROMAN KOZAK & SHAWN HANLEY

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