

Billboard SPECIAL SURVEY For Week Ending 8/3/80

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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	DAY ON THE GREEN—JOURNEY/CHEAP TRICK —Bill Graham Presents, Oakland Stadium, Oakland, Ca., July	57,000	\$13.50-\$15.50		\$775,971*
2	BUDWEISER SUMMER FEST—THE OJ'S/SMOKEY ROBINSON —Michael Rosenberg/Marco, Soldier Field, Chicago, Ill., July 19	41,322	\$17.00		\$702,474
3	WILLIE NELSON'S 1ST ANNUAL CALIF. PICNIC—WILLIE NELSON/EMMYLOU HARRIS/MERLE HAGGARD/LACY J. DALTON —Bill Graham Presents, Hughes Stadium, Sacramento, Ca., Aug. 2	24,223	\$13.00-\$15.00		\$316,460
Arenas (6,000 To 20,000)					
1	BARRY MANILOW —Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., Aug. 1 & 2 (2)	19,636	\$8.00-\$9.00		\$221,775
2	J. GEILS BAND/THE FOOLS —Don Law Co., Cape Cod Colis., South Yarmouth, Mass., July 26, 27, 29, (5)	21,543	\$9.50-\$10.50		\$205,228
3	JOURNEY —Alpine Valley Music Theatre, Alpine Music Theatre, East Troy, Wis., July 31	17,255	\$7.00-\$11.00		\$136,560
4	WILLIE NELSON —Charlie Maegoo Productions, Oakland Colis., Oakland, Ca., Aug. 1	14,269	\$9.50-\$10.50		\$132,487*
5	VAN HALEN/THE CATS —Don Law Co., The Boston Gardens, Boston, Mass., July 28	12,000	\$9.00-\$10.00		\$118,104*
6	VAN HALEN/THE CATS —Contemporary Productions, Checkerdome Theatre, St. Louis, Mo., July 31	13,320	\$8.00-\$9.00		\$117,451
7	VAN HALEN/THE CATS —Sunshine Promotions/Celebration Productions, Market Square Arena, Indianapolis, Ind., July 30	14,000	\$7.50-\$8.50		\$104,209
8	ENGELBERT HUMPERDINCK —Concord Pavilion, Concord, Pavilion, Concord, Ca., Aug. 2 & 3 (2)	8,701	\$7.50-\$12.50		\$95,297
9	HEART/THE SILENCERS —Electric Factory Concert, Riverfront Colis., Cincinnati, Oh., July 30	10,070	\$7.50-\$9.50		\$94,171
10	VAN HALEN/THE CATS —Ruffino & Vaughn, Birmingham Jefferson Civic Center, Birmingham, Ala., Aug. 4	11,146	\$8.00-\$9.00		\$93,790
11	FOGHAT/PAT TRAVERS BAND/POINT BLANK —Contemporary Productions/New West, Kemper Arena, Kansas City, Mo., July ??	10,400	\$8.00-\$9.00		\$91,119
12	WAYLON JENNINGS & THE WAILORS/JESSIE COLTOUR/CRICKETS —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., Aug. 1	8,500	\$9.50-\$10.50		\$88,424
13	AL JARREAU/SPYRO GYRA/HERBIE HANCOCK —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., July 29	8,500	\$9.50-\$10.50		\$88,401
14	VAN HALEN/THE CATS —Mid-South Concerts, Mid-South Colis., Memphis, Tenn., Aug. 1	10,154	\$7.50-\$8.50		\$83,608
15	AC/DC/STRETHEART —Concert Productions Inter., Mapleleaf Gardens, Toronto, Can., July 28	8,500	\$9.50		\$80,750
16	CHIC/FATBACK —Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Aug. 1	9,900	\$7.00-\$8.00		\$76,538*
17	EMMYLOU HARRIS/MIKE MURPHEY/THE FLYERS —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., Aug. 3	7,390	\$9.00-\$10.00		\$73,943
18	JAMES TAYLOR —Mid-South Concerts, The Colis., Jackson, Miss., Aug. 4	8,131	\$9.00		\$73,179
19	SHA NA NA/JOHN SEBASTIAN —Concord Pavilion, Concord, Ca., July 31 & Aug. 1	7,514	\$7.50-\$10.50		\$69,382
Auditoriums (Under 6,000)					
1	MOLLY HATCHET/DIXIE DREGS/JOHNNY VAN ZANDT —Fantasma Productions, West Palm Beach Auditorium, West Palm Beach, Fla., August 2	6,200	\$8.00		\$49,040*
2	ALLMAN BROTHERS/HENRY PAUL BAND —Bill Graham Presents, Oakland Auditorium, Oakland, Ca., August 1	4,883	\$8.50-\$10.00		\$42,975
3	ALLMAN BROTHERS/KATIE MOSSAT —Avalon Attractions, Santa Barbara Bowl, Santa Barbara, Ca., August 2	4,029	\$11.75-\$12.75		\$38,013
4	B.B. KING/THE NIGHTHAWKS —Carter Barron, Carter Barron Amphitheater, Wash., D.C., Aug. 2	4,551	\$7.50		\$33,087
5	ALLMAN BROTHERS/HENRY PAUL BAND —Avalon Attractions/Mark Berman, San Diego Amphitheater, San Diego, Ca., August 3	3,045	\$9.75-\$12.75		\$32,915
6	AC/DC BAND/DEF LEPPARD —Ron Delsener Productions, Palladium, New York, N.Y.	3,385	\$8.50-\$9.50		\$30,400
7	JOAN ARMATRADING/BILL HOLLAND —New Era Concerts, John F. Kennedy Auditorium, Wash., D.C., July 28	2,750	\$9.50-\$10.50		\$27,247
8	JUDAS PRIEST/SCORPIONS/DEF LEPPARD —DiCesare/Engler, The Stanley Theatre, Pittsburgh, Pa., July 31	2,999	\$8.75		\$25,782
9	JUDAS PRIEST/SCORPIONS/DEF LEPPARD —Don Law Co., Orpheum Theatre, Boston, Mass., August 2	2,800	\$8.50		\$25,434
10	THE ROSSINGTON COLLINS BAND —Mid-South Concert, Auditorium South Hall, Memphis, Tenn., July 29	2,424	\$7.00-\$8.00		\$18,948
11	RITA COOLIDGE/BOOKER T. JONES —Feyline Rainbow Music Hall, Denver, Colo., August 1	1,419	\$8.50-\$9.50		\$12,614
12	JOHNNY WINTERS BAND/ROCKY BERNADET —Monarch Entertainment, Paramount, Asbury Park, N.J., August 2	1,206	\$8.50		\$10,241
13	DEVO —Fantasma Productions, Front Centers Lompex, St. Petersburg, Fla., July 31	1,062	\$7.50		\$7,455

JOAN ARMATRADING LIVINGSTON TAYLOR

*Dr Pepper Music Festival,
Central Park, New York
Admission: \$5, \$3*

While Armatrading has always been a charismatic performer in small auditoriums, this exhilarating show demonstrated that as her following grows, she can be equally successful in larger venues.

Playing before an SRO crowd, Armatrading opened her 19-song performance with a disappointing rendition of "Down To Zero," an old favorite. But the show took off from here as she moved into current material from her sixth LP, "Me Myself I."

Armatrading's new songs roared from the stage, pumped by a tight five-man band which took obvious delight in the stripped-down rock and reggae sound of her new material.

On the turntable, these new songs sacrifice some of Armatrading's distinctive emotional delicacy, but in concert their exuberant energy was irresistible. With "Stole My Heart" and "Simon," the crowd sensed something special; after "Ma-Me-O Beach" and "When I Kisses You," she began receiving the unusual compliment of standing ovations after almost every song.

Armatrading displayed a new and exciting self-assurance onstage. In the past, this intensely private artist has cultivated a mellow, folkish appeal. But now she joked and danced with invigorating abandon. Part of the credit for her winning style goes to her vibrant band, which included ex-Little Feat drummer Richie Hayward, who deftly propelled the complex rhythms of Armatrading's varied music.

The second half of her 100-minute set included several old classics as well as two new songs, which continued her present trend towards uptempo material. Highlights included the gleefully self-proclaiming "Me Myself I," and "Tall In The Saddle."

Opening the show was Livingston Taylor, who played a 40-minute approximately eight-tune set of lively folk-rock, perfectly suited to the outdoor setting on a warm summer evening.

Taylor mixed older material with songs from his new LP, "Man's Best Friend." The enthusiastic crowd reaction indicated he may well be moving out from underneath the shadow of his celebrated brother James. **MIKE LONDON**

DARYL HALL JOHN OATES & 20/20

*Greek Theatre, Los Angeles
Admission: \$10.50, \$8.50, \$7.50*

Hall & Oates have finally come to terms with the rock'n'roll demon that has been festering inside them since the beginning. The duo is best known for its exquisitely designed silky pop-r&b

but has always maintained its rock sensibilities, often with debilitating effects on its music.

However, on July 28, the RCA act melded rock, pop and r&b wonderfully for most of its 80-minute, 15-song performance. Hall, far from the aloof crooner his past image suggested, bounded around stage in giddy abandon. Oates still remains in the background. However, instead of projecting a shopworn macho stance as in times past, he seemed genuinely friendly and engaging.

The four-piece backing band (Hall plays guitar and keyboards, Oates plays guitar) supplemented the soaring vocals of the duo with heartfelt support. Kudos to saxophone player Charles Dechant for combining a sense of humor with musicianship.

Still, there were nagging moments. The show was unevenly packed with such weak songs as "The United State" and "NYCNY" being put at the end. Momentum was destroyed in these closing songs. Secondly, Hall & Oates still aren't totally convincing as rockers. They should face the fact that everyone can't skip from genre to genre successfully. There are only so many David Bowies or Peter Gabriels in the world.

Hall & Oates' strong points are their flowing harmonies and ability to combine 1960s r&b with 1970s pop sass.

Lastly, an 80-minute set (including two encores) from a band with a musical library as large as its is almost unforgivable. "It's A Laugh," "Back Together Again," "Be Bop Drop," "Melody For A Memory," "Crazy Eyes," "I Don't Wanna Lose You" and "Abandoned Lunch-ette" (gems from past shows) were notable for their absence.

Epic/Portrait's 20/20, a youthful foursome from L.A., put on an eight-song, 30-minute performance that ended strongly. The one-two punch of "Cheer" and "Yellow Pills" elevated an otherwise routine set by yet another "skinny tie band" to heights of power pop majesty.

CARY DARLING

AC/DC DEF LEPPARD

*Palladium, New York
Admission: \$9.50*

AC/DC has established itself as a leader among the new breed of heavy metal rock bands, but the Aug. 1 show displayed a definite lack of imagination. The music failed to live up to the band's recorded sound, and the heavy-handed stage theatrics were lifeless and overused.

The 13-song, 90-minute set introduced Brian Johnson as lead singer, replacing the deceased Bon Scott. Johnson seems to fit in comfortably, although he can't quite match Scott's throttled wail which in the past gave this Australian quintet its menacing edge.

Talent Talk

Spencer Davis, Bette Midler, Stevie Nicks and Richard Perry were among the guests at a private party held after the Blues Brothers' closing night at the Universal Amphitheatre recently. The bash, held at Tony Duquette Studios in West Hollywood, featured a DJ playing '50s rock'n'roll... Abba's "Winner Takes It All." No. 1 in the U.K., will be issued Stateside within two months. The group's first studio album since "Voulez Vous" is due in October.

Chicago's the **Buckingham**s will reunite after 10 years for a performance at this year's Chicagofest... "The Heroes Of Rock'N'Roll" film history will be seen again on next week's "Monday Night Movie" (18) on ABC-TV... Among the acts set to be brought to the U.S. by Frontier Booking International in the coming months are **UB-40**, **Ultravox**, **Split Enz** and the **English Beat**, the first group to record a digital LP in Britain.

The **Ramones**, just back from a tour of Japan, Australia and New Zealand, are playing a week of dates on the U.S. East Coast before packing bags again for a tour of England and the continent... The **Pretenders** are returning to the U.S. for 30 days of dates late August and early Septem-

ber... The fifth New York Salsa Festival is set for Madison Square Garden, Aug. 30 and 31.

Friday is not the day to arrive in Cairo, Egypt, as the **Police** and booking agent **Ian Copeland** discovered as they recently stood before a closed customs desk at the airport in Cairo. Copeland had forgotten that Fridays there are like Sundays here, i.e., businesses close. Hence, the band was unable to transport its equipment out of the airport and to the awaiting hall where the next day's concert would be held. Using clout when he needed it, Copeland placed a call to his father in Washington. After some more waiting and phone calls, Copeland learned that Mrs. Sadat had given her personal authorization for customs to open up for the band. What was the elder Copeland's leverage? It seems he is a cofounder of the CIA.

A regular face along the L.A. club circuit, **Caroline Peyton**, will be seen in **Francis Ford Coppola's** forthcoming "The Escape Artist." The film's executive producer, Fred Roos, reportedly saw Peyton performing with her band, and decided to offer her the part of **Connie Burger**, a bank teller. **ROMAN KOZAK & SHAWN HANLEY**

The show opened strongly with "Hell's Bells," a hard-hitting song from the group's new LP, "Back In Black." The band followed up with some past favorites, including the exuberant bad boy anthems, "Problem Child" and "Highway To Hell." With the best songs completed, however, the music turned plodding and dull.

Without **Bon Scott**, lead-guitarist Angus Young carried the burden of entertaining the crowd. Looking like a rebellious prep school dropout, Young battered himself and his guitar in a manic spree of acrobatics.

The full house of adolescent AC/DC loyalists showed a generally positive reaction, although by the end many seemed to have tired of Young's long guitar solos and familiar heavy-metal poses. AC/DC's music deserves a better treatment than the band gave it on that occasion.

Much more pleasing was the opening quintet, **Def Leppard**. The English band reportedly has an average age of 18, but its trio of guitarists, romping around the stage like shaggy-haired poodles, looked far younger.

The band's heavy metal sound was marked by strong melodies and unusual rhythmic finesse. The 35-minute about five-tune show drew from the band's debut LP, "On Through The Night," including well received songs like "Wasted" and "Rock Brigade." **MIKE LONDON**

FOUR TOPS

*Harrah's Lake Tahoe, Nev.
Admission: \$5*

The ink is barely dry on the Four Tops contract with Casablanca and this veteran act seems determined to prove Casablanca made a wise investment.

This reviewer has followed the Tops through the years and never have they been better. **Levi Stubbs**, lead singer, excelled on some most difficult tunes, including "McArthur Park." He performed the tune solo, backed by an eight-piece band Aug. 2.

Obie Benson, **Duke Fakir** and **Lawrence Peyton**, the core of the Tops, exhibited the type of tight, precise harmony of their early Motown days.

But there is a difference. The group's stage presence equals its vocal ability. The Tops know how to satisfy an audience's appetite for vocal excellence and showmanship. The years also have taught them musical balance.

They opened their hour-long, dozen tune set on a familiar note. As the audience settled into the Tops' old hits, the group switched gears, moving into newer material. By this time **Stubbs** knew the capacity crowd was in the palm of his hands.

The group was so confident (and rightly so) of its position, **Stubbs** risked telling the audience the group was tired and would take a few seconds to rest—which it did. The members stood there saying and doing nothing. The audience loved it.

In addition to "McArthur Park," another highlight of the show was the overworked "Still." The Tops, realizing the frequency with which the tune is performed, were determined to make its rendition memorable. **Stubbs** started solo, segued into "Hey Jude," onto "The Gambler" and back to "Still." The house went wild.

Other standouts included: "Isn't She Lovely," "Ain't No Woman Like The One I Got," "Baby I Need Your Lovin'" and "Sugar Pie Honey Bunch."

The crowd was on its feet still screaming, stomping and whistling more than five minutes after the curtain fell. **JEAN WILLIAMS**

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