

Survey For Week Ending 5/9/81

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	REO SPEEDWAGON/707 —Feyline Presents/Schon Productions, McNichols Arena, Denver, Co., April 25 & 26 (2)	34,278	\$9-\$11	\$390,291*
2	STYX —Flying Turn Productions/Ruffino & Vaughn Productions/Cedric Kushner Productions, Colis., Uniondale, N.Y., April 25 & 26 (2)	25,934	\$13.50	\$343,697*
3	RUSH —Contemporary Productions/New West Presentations, Arena, Kansas City, Mo., April 23 & 24 (2)	24,439	\$9.50	\$230,280*
4	JAMES TAYLOR —Bill Graham Presents/C.A.L., Greek Theatre, Berkeley, Ca., April 26 (2)	17,000	\$11-\$12.50	\$152,119*
5	STYX —Ruffino & Vaughn Productions/Cedric Kushner Productions, Civic Center, Providence, R.I., April 24	10,317	\$10.50-\$12.50	\$123,001*
6	REO SPEEDWAGON —Contemporary Productions/New West Presentations, Colis., Wichita, Kansas, April 24	12,200	\$9.50	\$115,188*
7	SANTANA —Syracuse Univ., Carrier Dome, Syracuse, N.Y., April 25	15,213	\$7.50	\$113,700*
8	STYX —Cross Country Concerts, Colis., New Haven, Ct., April 20	9,906	\$9.50-\$11.50	\$110,533*
9	REO SPEEDWAGON/707 —Sunshine Promotions, Arena, Univ., Dayton, Ohio, April 20	12,547	\$8-\$9	\$110,253*
10	WILLIE NELSON/DELBERT McCLINTON —Pace Concerts/Louis Messina, Colis., Lafayette, La., April 25	10,000	\$9.50-\$10.50	\$91,593*
11	APRIL WINE/LOVERBOY —Di Cesare-Engler Productions/Sunrise Productions, Aladdin Theatre, Las Vegas, Nev., April 27	7,399	\$10	\$73,990*
12	GAP BAND/BAR KAYS/SISTER SLEDGE/YARBROUGH & PEOPLES —W.G. Enterprises/Alan Haymon Presents, Civic Center, Providence, R.I., April 26	6,765	\$9-\$10	\$66,922
13	WILLIE NELSON/DELBERT McCLINTON —Pace Concerts/Louis Messina, Colis., Starkville, Miss., April 24	6,732	\$8.50-\$9.50	\$62,016
14	GAP BAND/BAR KAYS/SISTER SLEDGE/YARBROUGH & PEOPLES —W.G. Enterprises/Alan Haymon Presents, Civic Center, Hartford, Ct., April 24	5,920	\$10	\$59,200
15	NAZARETH/DANNY JOE BROWN/HENRY PAUL —Fantasma Productions/Albert Promotions, Civic Center, Lakeland, Fla., April 25	7,306	\$8	\$58,448
16	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Aud., Greenville, S.C., April 23	6,914	\$8-\$9	\$58,226*
17	STATLER BROTHERS/BRENDA LEE —Varnell Enterprises, Stadium, Evansville, Ind., April 26	6,418	\$7.50-\$8.50	\$53,000
18	STATLER BROTHERS/BRENDA LEE —Varnell Enterprises, Colis., Ft. Wayne, Ind., April 25	6,187	\$7.50-\$8.50	\$51,000
19	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Civic Center, Augusta, Ga., April 24	5,608	\$8-\$9	\$49,185
20	JOE ELY/JOHN STEWART/J.D. CROWE/BYRON BERLINE —S.C.U.L.B., Cal. St., Long Beach, Ca., April 26	7,200	\$6-\$8	\$49,000*

Auditoriums (Under 6,000)

1	BEATLEMANIA —Di Cesare-Engler Productions/Sunrise Productions, Aladdin Theatre, Las Vegas, April 21-25 (8)	8,304	\$15	\$124,565
2	WILLIE NELSON/DELBERT McCLINTON —Pace Concerts/Louis Messina, Saenger Theatre, New Orleans, La., April 26	6,000	\$11-\$15	\$81,352*
3	RODNEY DANGERFIELD/STEINETTES —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., April 24	5,649	\$12.50-\$15	\$71,067*
4	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Omni, Atlanta, Ga., April 25	5,064	\$9.50-\$10.50	\$52,640
5	APRIL WINE/LOVERBOY/DOC HOLLIDAY —Feyline Presents, Arena, Univ., Denver, Co., April 22	5,844	\$8-\$9	\$51,191*
6	RONNIE MILSAP/LEON EVERETT —Varnell Enterprises, Civic Center, Asheville, N.C., April 25	5,800	\$7.50-\$8.50	\$46,500
7	STATLER BROTHERS/BRENDA LEE —Varnell Enterprises, Arena, Muskegon, Mich., April 24	5,700	\$7.50-\$8.50	\$45,000*
8	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Colis., Columbia, S.C., April 26	4,471	\$8.50-\$9.50	\$41,904
9	JIMMY BUFFETT —Bill Graham Presents, Civic Aud., San Francisco, Ca., April 21	3,875	\$9.50-\$10.50	\$40,640
10	JIMMY BUFFETT —Bill Graham Presents, C.P.A., San Jose, Ca., April 26	4,115	\$10-\$11.50	\$38,514*
11	BEATLEMANIA —Frank J. Russo, Inc., O'Connell Center, Gainesville, Fla., April 26	4,333	\$7.50-\$8.50	\$34,030
12	HUMBLE PIE/TRAPEZE —Brass Ring Productions, Music Theatre, Royal Oak, Mich., April 24 & 25 (2)	3,323	\$10	\$33,230*
13	JIMMY BUFFETT —Avalon Attractions, Events Center, U.C.S.B., Santa Barbara, Ca., April 24	3,428	\$9-\$10	\$32,510
14	RONNIE MILSAP/CHARLY McCLAIN/LEON EVERETT —Varnell Enterprises, Colis., Jackson, Tenn., April 24	4,000	\$7.50-\$8.50	\$30,033
15	GAP BAND/BAR KAYS/YARBROUGH & PEOPLES —W.G. Enterprises/Alan Haymon Presents, Shea's Theatre, Buffalo, N.Y., April 25	3,111	\$9.50	\$29,555
16	JIMMY BUFFETT —Bill Graham Presents, Mem'l. Aud., Sacramento, Ca., April 25	4,300	\$7.95-\$9.95	\$29,031*
17	NAZARETH/DANNY JOE BROWN/HENRY PAUL —Fantasma Productions, Civic Center, Ft. Pierce, Fla., April 24	3,538	\$8	\$28,304

Talent Talent In Action

DEAD KENNEDYS THE SIRENS

Bond's International, New York
Admission: \$5

It was an unusual show in more ways than one when the Dead Kennedys from San Francisco came to New York for a four-date stint including a "Fresh Fruit" show on Sunday afternoon (26) at the cavernous Bond's International club, which for this show served no booze, and allowed all ages to come in.



AUDIENCE PARTICIPATION—A shirtless Jello Biafra, lead singer for the Dead Kennedys, is helped up by members of the audience after one of his swan dives off the stage at Bond's International in New York during an afternoon show for teenagers.

About 1,000 teenagers, and younger, showed up after the doors opened at 1 p.m. Despite the black leather jackets and a couple of swastikas (the band in a pre-show press conference made

it quite clear it has no sympathy at all for Nazis, fascists, or their paraphernalia), it was a remarkably peaceful crowd.

Peaceful, that is, until the music started. But even then, when the jumping, shoving and diving off stage began, it was still a good natured event. It was youthful high spirits, much like kids carousing and pushing each other into a swimming pool. And when the show ended, everybody went home in good humor.

"Don't judge us on how well we play the guitars or the bass, we just get up here and play,"

Instead, the band uses its outrageous name, provocative songs, an air hammer musical delivery, and an on-the-brink stage show to shake up the audience's me-generation complacency. More punk than new wave, and more garage band than spiky-haired English punk (circa 1977), the D.K.'s are the most radically political band to emerge since the Sex Pistols and the Clash. The band records for the International Record Syndicate.

Opening number was "Kill The Poor," which was dedicated to Secretary of State Alexander Haig. Then, the band went through such blistering numbers as "Let's Lynch The Landlord," "Holiday In Cambodia," "Chemical Warfare," and the band's latest single, guaranteed not to be heard on the radio.

Lyrics to Dead Kennedy songs are more than passingly literate, but as usual in a live show they were difficult to understand. Also with so many words, and the band playing at breakneck speed, it was remarkable that Biafra could keep up at all, considering that he would spend much of the show swan diving into the audience.

Biafra is one of those totally charismatic lead singers, his moves reminiscent of a wired Ian Anderson, as well as Iggy Pop and Johnny Lydon. Biafra also has the busiest hands of any singer in memory, acting out weird pantomimes in his songs.

But it was the Biafra dives into the audience, packed near the stage, that were the most spectacular. He just jumped right in head first, the crowd would break his fall, and eventually the roadies would fish him out. It got the audience involved, and some audience members joined in the plunges off the stage. But when things got too crowded, Biafra asked the kids to move back, and politely enough, they did. "This isn't no Ted Nugent show," said Biafra.

Opening was the Sirens, a four-women band, who got off to a shaky start, but overcame chants of "D.K.'s, D.K.'s," to complete a 30-minute set in good form.

The Sirens played Devo-like basic new wave. It was a bit noisy and maybe not as tight as it will get. But some good musical ideas and a no-nonsense approach to rock'n'roll made these four women an attraction to look out for.

ROMAN KOZAK

Talent 'Hooks' Interest Gordon

• Continued from page 31

The film is a period piece that takes place in Texas in the late '20s and early '30s. "Things happened during that period, like the emergence of radio as a tool and the emergence of country swing bands on radio," says Gordon. This marks Wexler's debut as a film producer.

Gordon also is working on the "Alberta Hunter Story," a five-hour documentary for Southern-TV in Europe, which Pfeiffer will co-produce. Hunter will play herself in the film, says Pfeiffer.

Also upcoming is an MGM film "Endangered Species," to be produced by Pfeiffer. The film, to begin shooting Sept. 1, is being cast.

Gordon has several other films to his credit and he was once a member of a group of investors who backed Columbia Pictures.

He has been in the entertainment industry 13 years, moving to L.A. after graduating from college in New York with a degree in sociology.

"When I arrived in L.A. in 1968, I moved into a hotel where the Chambers Brothers were staying in the next room. As the money I had saved started to run out Lester Chambers said to me, 'You're Jewish aren't you?' I said yes and he followed with, 'then you should be a

rock'n'roll manager.' I said... it sounds good to me. He said he had this guy Alice Cooper living in his basement, and told me he wanted me to meet the guy so I could get him out of his basement. The next thing I knew I was a manager.

"I had no idea what personal management was. At the time I thought it was a good way to get into parties. I went to see Alice and his act was the weirdest—or at least the most different I had ever seen. When he got up to perform the entire room cleared out except for Frank Zappa. He stayed and wanted to sign Alice to a record contract.

"I recall that in my sociology class we talked about anything you get parents to hate, kids will like. So we decided to irritate everyone and see what happened. That's how I got into the business," concludes Gordon.

Ga. State Seminar

• Continued from page 32

gestions on how to gain support for live entertainment from their respective branches of the media. One panelist quietly quipped, "You can always hold a seminar."

"The feedback I've been getting has been tremendous," said Geoffrey Parker after the seminar, "especially from the hotel people. At this point, I don't know if we'll do it again next year, but I'm happy with the way it turned out."

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