

Survey For Week Ending 5/10/81

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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	GRATEFUL DEAD —Monarch Entertainment, Ron Delsener, Ruffino & Vaughn, Colis., Uniondale, N.Y., May 6-8 (3)	46,183	\$10.50-\$12.50	\$553,248*
2	STYX —Brass Ring Productions, Arena, Detroit, Mich., May 4 & 5 (2)	28,939	\$9-\$11	\$305,097*
3	RUSH/FM —Belkin Productions, Colis., Cleveland, Ohio, May 7 & 8 (2)	30,393	\$9-\$10	\$275,891*
4	GRATEFUL DEAD —Electric Factory Concerts, Monarch Entertainment, Spectrum, Philadelphia, Pa., May 4	15,774	\$9-\$11	\$164,903
5	RUSH/FM —Di Cesare, Engler Productions, Civic Arena, Pittsburgh, PA, May 6	14,361	\$9.75	\$140,020*
6	TED NUGENT —Bill Graham Presents, Cow Palace, San Francisco, Ca., May 8	13,207	\$9.50-\$11	\$130,205*
7	PARLIAMENT/FUNKADELIC/POOTSY/SLY STONE/ZAPP/SWEAT BAND —Tiger Flower & Co., JAM Productions, Checkerdome, St. Louis, Mo., May 8	11,200	\$8-\$49	\$99,103
8	GAP BAND/BAR KAYS/YARBROUGH & PEOPLES —W.G. Enterprises, Arena, Indianapolis, Ind., May 10	9,356	\$9-\$10	\$88,228
9	NAZARETH/TRAPEZE/KROKUS —Pace Concerts, Louis Messina, Colis., Houston, Tx., May 7	9,600	\$7-\$8	\$83,539*
10	GRATEFUL DEAD —Monarch Entertainment/Cedric Kushner Productions, Civic Arena, Glens Falls, N.Y., May 5	7,380	\$10.50	\$77,490*
11	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Civic Center, Saginaw, Mich., May 7	7,078	\$9	\$63,702*
12	TED NUGENT/HUMBLE PIE —Avalon Attractions, Arena, Fresno, Ca., May 9	7,333	\$8.75-\$9.75	\$62,650*
13	WHISPERS/LAKESIDE —W.G. Enterprises/JAM Productions, Rosemont Horizon, Chicago, Ill., May 10	5,448	\$10.50-\$11.50	\$62,281
14	TED NUGENT/HUMBLE PIE —Avalon Attractions, Rocking Chair Productions, Civic Center, Bakersfield, Ca., May 10	6,000	\$8-\$9.75	\$52,256*
15	GAP BAND/BAR KAYS/YARBROUGH & PEOPLES —W.G. Enterprises, Civic Center, Baltimore, Md., May 8	5,734	\$8.50-\$9.50	\$51,660
16	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Arena, Kansas City, Mo., May 9	5,565	\$7.50-\$9.50	\$50,070
17	WAYLON JENNINGS/JESSE COLTER —Entam Presents, Civic Center, Huntington, W. Va., May 10	5,403	\$8.50-\$9.50	\$48,407
18	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Arena, Milwaukee, Wisc., May 8	4,208	\$9.50	\$39,976
19	OZZY OZBOURNE/JOE PURRY/MOTORHEAD —Don Law Co., Civic Center, Springfield, Mass., May 4	4,100	\$8.50-\$9.50	\$35,749

Auditoriums (Under 6,000)

1	DOUG HENNING —Washington Theatre Guild, Stanley Theatre, Pittsburgh, Pa., May 5-10 (8)	16,081	\$7-\$14.50	\$184,936
2	TED NUGENT —Bill Graham Presents, Mem'l Aud., Sacramento, Ca., May 7	4,300	\$8.95-\$10.95	\$43,357*
3	GAP BAND/BAR KAYS/YARBROUGH & PEOPLES —W.G. Enterprises, Palace Theatre, Cincinnati, Ohio, May 9	4,337	\$9-\$10	\$42,629
4	PAT TRAVERS/RAINBOW —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., May 9 & 10 (2)	4,275	\$7.50-\$8.50	\$35,474
5	ISRAELI BALLET —Feyline Presents, Paramount Theatre, Denver, Co., May 9	2,895	\$9-\$13	\$33,573
6	RAINBOW/PAT TRAVERS —Monarch Entertainment, Capitol Theatre, Passaic, N.J.,	3,397	\$8.50-\$9.50	\$31,118*
7	GORDON LIGHTFOOT —Don Law Co., Orpheum Theatre, Boston, Mass., May 9	2,800	\$9.50-\$10.50	\$28,129*
8	GORDON LIGHTFOOT —Electric Factory Concerts, Academy of Music, Philadelphia, Pa., May 8	2,729	\$8.50-\$11	\$27,953
9	CHEAP TRICK/THE LOOK —Brass Ring Productions, Hill Aud., Univ., Ann Arbor, Mich., May 4	2,307	\$8.50-\$10.50	\$23,874
10	JUDAS PRIEST/SAVOY BROWN —Sunshine Promotions, Civic Aud., S. Bend, Ind., May 7	2,274	\$8-\$9	\$20,004
11	OZZY OZBOURNE/MOTORHEAD —Di Cesare, Engler Production, War Mem'l, Johnstown, Pa., May 8	1,943	\$7.75	\$15,065
12	JEFF LORBER FUSION —Brass Ring Productions, Music Theatre, Royal Oak, Mich., May 8	16,480	\$9	\$14,832*
13	TOM BROWNE/GENE DUNLAP —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., May 8	1,101	\$7.50-\$8.50	\$10,187
14	DON McLEAN/BOBBY KOSSER —Feyline Presents, Rainbow Music Hall, Denver, Co., May 5	1,079	\$8.50-\$9.50	\$9,609
15	PLASMATICS —Festival East Productions, Uncle Sam's, Buffalo, N.Y., May 7	985	\$5.98-\$7	\$6,156*

PARLIAMENT FUNKADELIC SWEAT BAND ZAPP

Capitol Centre, Washington, D.C.
Admission: \$9

When the Mother Ship came down toward the end of Parliament Funkadelic's cosmic carnival, Sly Stone stepped out and the capacity crowd went wild. The reclusive star joined the band for the rest of the act, adding his legendary cachet to the April 24 concert.

George Clinton, Bootsy Collins and Maceo Parker provided the Chocolate City division of the P-Funk army with exactly what it came for—more than three solid hours of driving, hypnotic rhythm mixed with hip, inner-city philosophy. The show soldout in advance.

Emerging from the mouth of a grotesque, huge skull set on stage, Clinton opened the show with a rendition of D.C.'s Soul Searchers' hit "Bustin' Loose." Then, the funk continued non-stop through "One Nation Under A Groove," "Cosmic Slop," "Gloryhallastopid," etc.

The cavernous Capitol Centre poses problems for any sound system and the band's lyrics were not always distinguishable to those unfamiliar with them. Fortunately, few in the audience fell into that category.

The program began on time at 9 with Zapp and then the Sweat Band entertaining the troops with the kind of funky urban sound that edges between disco and r&b with a debt to bebop. Parliament came on at 11:40 and played until 3, easily giving the audience its \$9 worth of funk.

JEAN CALLAHAN

JIMMY CLIFF & ONESS LOUISE GOFFIN

Roxy, Los Angeles
Admission: \$10

In his starring role in the cult film "The Harder They Come," Jimmy Cliff projects such a powerful personality that it was doubtful he could duplicate it live. In a four-night stand here, beginning May 6, he proved the film only hints at his power and command.

Dancing and swaying, eyes closed much of the time, to the unrelenting rhythm being put down by his eight-piece band dubbed Oneness, Cliff effortlessly had the capacity crowd doing the same.

San Diego Spirit

• Continued from page 34

local new wave acts playing all original music for one night "concerts," sharing the bill with two or three lesser-known acts, also local and playing their own music.

Business boomed, and other clubs soon followed suit, duplicating the Spirit's formula. Herrera says concentrating on national acts is the logical next step.

"More attention is focused on the club, and it helps attendance when we feature local bands," he says. "The audience is there for it, and the only other club in town that books national acts shies away from a lot of the new wave."

Herrera has been a fixture on the local music scene for more than 20 years. In the early 1960s, he produced a variety of concerts by such acts as the Kingsmen, the Coasters, Dobie Gray, Them, the Premiers, and Sonny & Cher at such long-forgotten San Diego concert spots as the Fayton Building, the Balboa Park Club and the Tri-City Roller Rink.

In 1965, he opened the 500-seat Palace—perhaps the single most popular teen nightery of the middle and late 1960s—where, for a long time, the house band was Iron Butterfly.

In the early 1970s, he and promoter James Pagni opened J.J.'s, also a teen nightspot seating more than 1,000, and from 1973 to 1975 produced shows by ZZ Top, Foghat, Hawkwind, Steely Dan, Jesse Colin Young and the Electric Light Orchestra.

Talent Talent In Action

Without diluting reggae's message or effect, he makes music that is so startlingly commercial—full of hooks and danceable rhythms—that it's a wonder he isn't more well known.

His sweet tenor voice has been compared to that of Smokey Robinson, and with good reason. He projects a warmth that goes deeper than the lyrics of such excellent songs as "You Can Get It If You Really Try," "Many Rivers To Cross," "The Harder They Come" and a dazzling version of Cat Stevens' "Wild World."

The only flaw was the brevity of the set. Considering Los Angeles has been waiting for Cliff a long time, a mere 10-song, hour set seems stingy. Given a longer set, he could have included more tracks from his last MCA LP, "I Am The Living." While this album isn't for reggae purists, it is a good stepping stone for the curious.

Whoever thought to have Elektra's Louise Goffin open with an eight-song, 30-minute set should rethink his booking practices. Her mediocre brand of pop-rock didn't go down well with the reggae-oriented audience. Her obvious unease, the lack of stage presence from any of the five-piece band and shrill vocals didn't help her case at all.

CARY DARLING

MINK DEVILLE

Savoy, New York
Tickets: \$10

Willy DeVille never was a punk rocker, even if his band, Mink DeVille, cut its teeth at such punk-rock bastions as CBGBs here. His affinity for the rich uptown rhythms and harmonies of the Drifters never seemed to jibe with the three-chord punk scene, as his stunning "Cabretta" LP of 1977 made clear. Two albums for Capitol and four years later, the stiletto-thin singer-composer has a new band, a new label (Atlantic), new management, and a killer live set that rocked a full house April 17.

A slow instrumental called "Harlem Nocturne," which featured the steamy tenor sax of (Count) Louis Cortelezzi, opened the set. Then Willy, looking like Gene Vincent or Eddie Cochran with his waterfall haircut and gold earrings, made his entrance to the rumba-like bass intro of "Slow Drain" from the group's latest, "Le Chat Bleu." And for the next 85 minutes, the singer and his five-piece band could do no wrong.

Willy's voice, deep and sensuous, was in fabulous form. Strains of Ben E. King, Little Willie John and James Brown, though easily detected, combine to give him a wonderfully distinctive vocal identity. His inflection on the wistful "Just To Walk That Little Girl Home," which he cowrote with Doc Pomus, contrasted nicely with his snarling delivery of "One Way Street" from "Cabretta."

The pacing of the 15-song set was also impeccable, as the group juxtaposed such hard-edged rock tunes as "Savoir Faire," "She's So Tough" and "This Must Be The Night" with slower numbers like the Latin-flavored "Mixed Up Shook Up Girl" and "Just Your Friends."

In Rick Borgia (guitar), Joey Vasta (bass), Thommy Price (drums), Kenny Margolis (keyboards) and the Count, Willy has assembled a top flight outfit whose roots are firmly planted in mid-'60s rhythm and blues. Their empathy for

Willy's rock'n'roll "West Side Story" and tales of street corner romance was no more apparent than during the group's encore of "Maybe Tomorrow," perhaps the most evocative tune DeVille has ever written.

LEO SACKS

ORCHESTRAL MANOEUVRES IN THE DARK OUR DAUGHTER'S WEDDING

Whisky, Los Angeles
Admission: \$5.50

One of the biggest bands in Europe currently, which also has been entrenched on the U.S. disco charts with "Enola Gay," Orchestral Manoeuvres in the Dark (or OMID for short) is the type of class act that doesn't come along often.

The quartet's brand of electronic pop is different from other acts in the genre, such as Gary Numan and Kraftwerk, in that it fuses real rock'n'roll passion with the icy textures of the music.

Fronted by the manic bassist/vocalist Andy McCluskey, who twists and turns to the music as if he is a tightly wound yo yo, the group played a 65-minute, 16-song set that spanned several styles April 15. From the Noel Coward-styled "Motion And Heart," the ice floe cold "Statues" and the frantic remake of the old standard, "The More I See You," the group proved that electronic is not necessarily synonymous with emotionless.

An electronic trio, Our Daughter's Wedding from New York, which had a disco hit with "Lawnchairs," opened the show. While not as deep or impassioned as OMID, the eight-song, 35-minute set was entertaining and danceable.

CARY DARLING

TONY BENNETT

Marty's, New York
Cover charge: \$30

Tony Bennett had a whirlwind tour of the Big Apple for the benefit of the New York's Police Athletic League last week that had him in five venues ranging from the intimate Marty's supper club to Carnegie Hall.

In his performance at Marty's on Monday (11) his performance was logically intimate, too, as he often almost whispered carefully and with deep feeling the lyrics of 20 old standards in an hour-long set.

The one exception to the oldies was an appealing song from the pen of Stevie Wonder that has been composed for Bennett's forthcoming music album, due out this fall.

Pianist Ralph Sharon, long associated with Bennett, led a trio, which tastefully accompanied him, even if the drums got a bit overpowering at times.

Bennett opened up with a swinging "Our Love Is Here To Stay" and never departed from the hip jazz feeling that usually permeates his performances.

He gave a nod to his past hits with a "I Left My Heart In San Francisco." "I Wanna Be Around" medley, but he concentrated on the likes of "Lazy Afternoon," "God Bless The Child," "Maybe This Time" and a surprisingly effective "The Man I Love," which he sang as "The Man She Loves."

DOUGLAS E. HALL

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