

# Billboard<sup>®</sup> Top Boxoffice<sup>™</sup>

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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## Arenas (6,000 To 20,000)

1	RUSH/FM—Don Delsener, Madison Sq. Garden, N.Y., N.Y., May 18	17,500	\$10.50-\$11.50	\$195,000*
2	RUSH/FM—Electric Factory Concerts, Spectrum, Philadelphia, Pa., May 22	15,423	\$8-\$9.50	\$137,703*
3	WILLIE NELSON/DELBERT McCLINTON—Pace Concerts/Louis Messina, Summit, Houston, Tx., May 23	15,000	\$9.65-\$10.65	\$137,189*
4	RUSH/FM—Don Law Co., Garden, Boston, Mass., May 23	11,500	\$9.50-\$10.50	\$120,391*
5	RUSH/FM—Frank J. Russo, Inc., Civic Center, Providence, R.I., May 24	10,558	\$8.50-\$9.50	\$93,251*
6	JUDAS PRIEST/SAVOY BROWN—Avalon Attractions, Arena, Long Beach, Ca., May 23	10,090	\$7.75-\$8.75	\$85,758
7	WILLIE NELSON—Pace Concerts/Louis Messina, Colis., Little Rock, Ark., May 18	7,537	\$9-\$10	\$74,612
8	WILLIE NELSON—Pace Concerts/Louis Messina/B.M.O., Centroplex, Baton Rouge, La., May 22	7,273	\$9-\$10	\$72,049
9	VAN HALEN/FOOLS—Mid-South Concerts, Arena, Dayton, Ohio, May 23	7,905	\$9	\$71,145*
10	WILLIE NELSON/DELBERT McCLINTON—Pace Concerts/Louis Messina/Contemporary Productions/New West Presentations, Assembly Center, Tulsa, Ok., May 19	7,521	\$8.50-\$9.50	\$70,854
11	VAN HALEN/FOOLS—Entam Presents, Civic Center, Colis., Charleston, W.Va., May 20	7,724	\$8-\$9	\$65,308
12	WILLIE NELSON—Pace Concerts/Louis Messina/Contemporary Productions/New West Presentations, Hammond Center, Springfield, Mo., May 20	6,634	\$8.50-\$9.50	\$64,970
13	SHALAMAR/WHISPERS/LAKESIDE/CARRIE LUCAS—Marjorie Sexton/Gulf Artists, Bayfront Center, St. Petersburg, Fla., May 24	6,987	\$8.75-\$9.75	\$64,210
14	JUDAS PRIEST/SAVOY BROWN—Avalon Attractions, Swing Aud., San Bernardino, Ca., May 21	6,655	\$8.75-\$9.75	\$60,545
15	NAZARETH/KROKUS—John Bauer Concerts, Colis., Portland, Ore., May 20	5,588	\$9-\$10	\$51,673
16	MICKEY GILLEY/JOHNNY LEE/TERRI GIBBS—Sound Seventy Productions, Civic Center, Augusta, Ga., May 22	6,102	\$7.50-\$8.50	\$50,157
17	JUDAS PRIEST/RANGER/SAVOY BROWN—Bill Graham Presents, Aud., Oakland, Ca., May 22	4,891	\$9.50-\$11	\$47,801
18	NAZARETH/KROKUS—John Bauer Concerts, Arena, Seattle, Wa., May 21	4,636	\$10	\$46,360
19	OZZY OSBOURNE—Schon Productions/Contemporary Productions/John Gorley, Checkerdome, St. Louis, Mo., May 22	4,815	\$8-\$9	\$43,092
20	NAZARETH/KROKUS—John Bauer Concerts, Colis., Spokane, Wa., May 22	3,219	\$9-\$10	\$30,002
21	MICKEY GILLEY/JOHNNY LEE/TERRI GIBBS—Sound Seventy Productions, Civic Center, Savannah, Ga., May 24	3,632	\$8.50	\$28,365
22	GEORGE JONES/WENDEL ADKINS—Brian Giese/Mike Schreiber Promotions, Civic Center, Salisbury, Md., May 22	2,960	\$8.50	\$25,160
23	POINT BLANK/LOVERBOY—Marjorie Sexton/Gulf Artists, Bayfront Center, St. Petersburg, Fla., May 23	3,321	\$3.95-\$4.95	\$14,542

## Auditoriums (Under 6,000)

1	ROGER WHITTAKER—Michelle Gelinas, Stanley Theatre, Pittsburgh, Pa., May 23	3,026	\$12.50-\$15	\$43,134
2	ISRAELI BALLET—New Westchester Theatre, New Westchester Theatre, Tarrytown, N.Y., May 22	2,700	\$12.50-\$15	\$39,000
3	GEORGE JONES/WENDEL ADKINS—Mike Schreiber Promotions/Brian Giese, Fieldhouse, Fairfax, Va., May 23	3,350	\$9.50	\$31,825
4	BOB JAMES/LIFE FORCE—Brotherhood Attractions, Fox Theatre, Atlanta, Ga., May 22	2,060	\$9.50-\$11.50	\$23,917
5	DAVID BROMBERG/BEAR MTN. RAMBLERS—Feyline Presents, Rainbow Music Hall, Denver, Co., May 22 (2)	2,638	\$8.50-\$9.50	\$23,315
6	APRIL WINE/RAGS—Schon Productions/Contemporary Productions/New West Presentations/John Gorley, Orpheum, Minneapolis, Minn., May 21	2,556	\$8-\$9	\$22,719
7	PAT TRAVERS/JOHNNY VAN ZANDT/HENRY PAUL—Entam Presents, Colis., Knoxville, Tenn., May 21	2,518	\$8-\$9	\$19,699
8	GARCIA, WEIR, HART & FRIENDS—BENEFIT—Bill Graham Presents, Warfield Theatre, San Francisco, Ca., May 22	2,026	\$7.50-\$8.50	\$16,926*
9	BOB JAMES—Fantasma Productions, Carr Aud., Orlando, Fla., May 23	1,488	\$9.50-\$10.50	\$14,940
10	POINT BLANK/LOVERBOY—Fantasma Productions, Sunrise Theatre, Ft. Lauderdale, Fla., May 21	1,675	\$8.75	\$14,656
11	CHAKA KHAN/RICK TICK—Feyline Presents/Lu Vusan, Rainbow Music Hall, Denver, Co., May 20	1,400	\$8.50-\$9.50	\$12,421*
12	SKYY/T.S. MONK/FRANKIE SMITH—Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., May 20	1,534	\$8.75	\$11,825
13	SPLIT ENZ/PLUMSOULS—Feyline Presents, Rainbow Music Hall, Denver, Co., May 19	1,425	\$7-\$8	\$10,310*

## Talent

### Talent In Action

#### GARLAND JEFFREYS FEATURING THE RUMOUR Roxy, Los Angeles Tickets: \$7.50

Brooklyn-born Jeffreys, for some time billed as the next "big thing," played before the largest audience of his career May 19 as this first of his two nights here was broadcast live on KLOS-FM as well as to 56 markets via satellite.

Jeffreys maximized the exposure, playing an intense 15-song, 75-minute set that spotlighted material from his new Epic LP "Escape Artist" as well as material from his earlier LP's, most notably "Ghost Writer."

Sporting dreadlocks, Jeffreys' music is a mix of reggae, r&b, and rock with streetwise lyrics that reek of urban tension.

Always a visual performer, Jeffreys on several occasions joined the festival-seated audience, communicating his social and political messages in close contact with his fans.

What made Jeffreys' performance so powerful and commanding was the support from the Rumour with guitarists Brinsley Schwarz and Martin Belmont paving the way with sterling, crisp guitar leads.

Among Jeffreys' more potent songs were "We Are The People," "Modern Lovers," "35 m.m. Dreams," his perennial rock classic "Wild In The Streets," "96 Tears" and his anthem "R.O.C.K."

Within the context of the show, Jeffreys injected passion, drama and emotion, all of which helped frame the gritty urban tension of his work.

The Rumour opened the show with an eight-song 35-minute set that lacked focus. Not until the finale, with a version of "Rubberband Man" did the band get the crowd moving.

ED HARRISON

#### MADNESS

Country Club, Reseda, Calif.  
Admission: \$7.50

When Madness first stormed through Los Angeles last year, its hybrid mix of English music hall camp and high intensity ska was engaging enough to mask its flaws. On May 19 as part of a two-day Los Angeles area stand, the British septet was in fine form but it may have to change its one-dimensional approach soon.

While on record the group shows a surprising range of styles, onstage everything is reduced to one long cartoon. Except for drummer Dan Woods Woodgate, each member creates his own focal point by dancing, singing and playing with the crowd. The vocals, so important to creating the mood on record, become just another part of the organized chaos.

A Madness show is wearing after awhile but, at their best, few can beat them for sheer entertainment. Madness hit its stride near the end of the 95-minute, 27-song set with sizzling renditions of "On The Beat, Pete," "Madness," "Embarrassment," "Grey Day" and "Swan Lake."

The band's cavalier attitude and the seeming simplicity of the songs belies its musicianship. Lee Thompson plays saxophone as if he were born with it in his mouth and the rhythm section of Woodgate and bassist Mark Bedford is indispensable.

CARY DARLING

#### SPLIT ENZ ROBIN LANE & THE CHARTBUSTERS Country Club, Reseda, Calif. Admission: \$8.50

If Split Enz's concert here May 16 is any indication, the quintet may become as popular here as in the rest of the world. The quirky New Zealand fivesome has haunting pop compositions, a winning stage manner and a finely tuned sense of humor.

Though it long ago dispensed with its mountain high coiffes and multicolored costumes, making them look like trapped birds in an aviary where acid is the main part of the diet, there still is a certain odd air to Split Enz.

Lead vocalist Tim Finn moves across the stage with the awkward charm of a just slightly rotund schoolboy while brother/guitarist/vocalist Neil looks on bemusedly.

The compositions making up the 17-song, 75-minute set were taken mostly from their two A&M albums, "True Colors" and "Waiata." The tunes, with their pleasant vocal whine and musical snap, are reminiscent of the best British pop from the mid-1960s.

The loss of drummer Malcolm Green could have been a liability but percussionist Noel Crombie took over the reins with ease. Not only is he a better drummer than Green but he

squeezed in his now-trademarked spoons solo. This throwback to the old Split Enz could have been dropped but thankfully it hasn't been.

Warner Bros.' Robin Lane & the Chartbusters turned in a competent 13-song, 50-minute set of pop-rock that started at a middle plane and stayed there. Lane and her four-piece band could use more personality to overcome the sameness in the songs.

CARY DARLING

#### GAP BAND YARBROUGH & PEOPLES Greek Theater, Los Angeles Tickets: \$12.50, \$10.50

Opening night at the Greek for the 1981 season May 22 was less than auspicious. Cavin Yarbrough and Alisa Peoples, backed by a 12-piece band, kicked off with a 45-minute set that didn't really get cooking until almost the final number, their latest and largest click to date, "Don't Stop The Music."

The Gap Band, headed by the Wilson brothers, Charlie, Ronnie and Robert, followed with an hour and 20-minute, 16-tune late set and continued the party-hearty-flavored r&b sounds. Supporting them was an 11-piece band that was horn-heavy—three trumpets, a trombone and saxophone.

Fancily attired in white satin western outfits (with fringe), the group set the pace with a number of fast-to-torrid ditties like "Shake Your Booty," "Oops Upside Your Head," "Burn Rubber On Me," "Nothin' Comes To Sleepers" and its latest Mercury inanity, "Humpin'."

While lead singer Charlie Wilson succeeded in getting the capacity audience clapping hands and stomping feet, he seldom gave them a break, as he did in the ballad "Yearning For Your Love."

The act would do well in incorporating more ballads and eliminating the use of cheap shots. Charlie sank to a new low in "showmanship" when, in the middle of a song around mid-set, he reached down the front of his pants and stroked himself. It must have been an attempt to turn on the females in the audience. It didn't.

However, the several encore numbers, performed in stage smoke, were something else again. The final 15 minutes of the Gap's performance had everyone in the house on their feet, flailing their arms and dancing in the aisles, literally. It made up for a multitude of sins.

JOE X. PRICE

### DeShannon Sees Career Revived

• Continued from page 34

"Bette Davis Eyes" several years ago, but admits "that the production wasn't there."

Stimulating her rejuvenated recording ambitions are new management and a new publishing venture. Now guiding her career is David Gest, who also heads David Gest & Associates Public Relations, which represents the Doobie Brothers, Pablo Cruise, Burt Bacharach and others. It was through Gest that DeShannon's LP project with the Doobie Brothers came to fruition.

The new publishing venture, Sailors Dancing Songs (ASCAP), is a joint venture with Gest.

In the late '60s and '70s, DeShannon enjoyed major hits with "Put A Little Love In Your Heart," "What The World Needs Now Is Love" and "When You Walk In The Room" as well as writing "Faded Love," "Come And Stay With Me" and others.

DeShannon co-wrote two tunes on Michael McDonald's upcoming solo LP and she's writing songs for Donnie & Marie as well as in collaboration with members of the Jacksons, David Soul, Dave Hlubek of Molly Hatchet, Bob Lind, and Willie Mitchell and others.

Looking back, DeShannon feels she might have been ahead of her time. "The public is educated now. When I first started, I felt like I had to educate it. Now it's back to making good records."

DeShannon is also eyeing a tour next year.

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