

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	REO SPEEDWAGON/HEART/BLUE OYSTER CULT/FOGHAT/ROCKETS—Pace Concerts/Louis Messina/Contemporary Productions, Astrodome, Houston, Tx., July 18	64,012	\$17-\$18.50	\$1,070,960*
2	REO SPEEDWAGON/HEART/TED NUGENT/FOGHAT/ROCKETS—Contemporary Productions/Pace Concerts/Louis Messina/Barry Mendelson Presents, Superdome, New Orleans, La., July 19	66,609	\$15-\$17.50	\$989,420*
3	REO SPEEDWAGON/ROSSINGTON-COLLINS/FOGHAT/BILLY SQUIER—Cellar Door Concerts/Beach Club Booking, Tangerine Bowl, Orlando, Fla., July 16	48,140	\$12.50-\$15	\$698,600*
4	REO SPEEDWAGON/ROSSINGTON-COLLINS/FOGHAT/BILLY SQUIER—Cellar Door Concerts/Beach Club Booking, Stadiums, Miami, Fla., July 17	25,466	\$12.50-\$15	\$369,490*
<b>Arenas (6,000 To 20,000)</b>				
1	BRUCE SPRINGSTEEN & THE E STREET BAND—Electric Factory Concerts, Spectrum, Philadelphia, Pa., July 13-19 (5)	92,272	\$10-\$12.50	\$1,127,187*
2	REO SPEEDWAGON/ROCKETS—Don Law Co., Garden, Boston, Mass., July 14-15 (2)	31,000	\$10.50-\$11.50	\$344,984*
3	GRATEFUL DEAD—Monarch Entertainment/Feyline Presents, McNichols Arena, Denver, Co., July 13 & 14 (2)	18,611	\$10.50-\$12.50	\$251,536
4	WILLIE NELSON/KRIS KRISTOFFERSON/DELBERT McCLINTON/BILLY SWAN/DON BOWMAN—Feyline Presents, Compton Terrace, Tempe, Az., July 17	12,743	\$11.50-\$12.50	\$148,727
5	STYX—Brimstone Presents, Arena, Winnipeg, Canada, July 18	12,553	\$12	\$144,130*
6	RICK JAMES/CAMEO/FRANKIE SMITH—Alan Haymon Presents/W.G. Enterprises, Amphitheatre, Chicago, Ill., July 14	12,000	\$10-\$11	\$129,600*
7	VAN HALEN/FOOLS—Danny Kresky Enterprises, Civic Arena, Pittsburgh, Pa., July 14	13,374	\$9.75	\$129,052
8	JOHNNY MATHIS/JEANNINE BURNIER—Concord Pavilion, Pavilion, Concord, Ca., July 17 & 18 (2)	12,145	\$8.50-\$12.50	\$127,504
9	KENNY ROGERS/CHARLEY McLEAN/GALLAGHER—Country Shindig, Bicentennial Center, Salina, Kan., July 18	7,989	\$12.50-\$15	\$117,578*
10	RICK JAMES/CAMEO/FATBACK—Alan Haymon Presents, Colis., Charlotte, N.C., July 16	12,900	\$8.50-\$9.50	\$116,900*
11	PAT BENATAR/BILLY SQUIER—Perryscope Concert Productions, Colis., Vancouver, Canada, July 19	11,987	\$9-\$10	\$108,366*
12	JEFFERSON STARSHIP/38 SPECIAL—Pace Concerts/Louis Messina, Summit, Houston, Tx., July 18	11,500	\$9.65	\$101,000*
13	RICK JAMES/CAMEO—Alan Haymon Presents/W.G. Enterprises, Colis., Shreveport, La., July 18	10,320	\$8.50-\$9.50	\$96,000*
14	RICK JAMES/SUGAR HILL GANG—Alan Haymon Presents, Arena, Milwaukee, Wisc., July 17	10,100	\$8.50-\$9.50	\$95,250*
15	JEFFERSON STARSHIP/38 SPECIAL—Contemporary Productions/New West Presentations Colis., Wichita, Kans., July 19	10,477	\$9-\$9.50	\$95,010*
16	RICK JAMES/CAMPO—Alan Haymon Presents/Showdown Productions, Muni. Aud., Nashville, Tenn., July 19	9,900	\$8.50-\$9.50	\$92,642*
17	VAN HALEN/FOOLS—Cross Country Concerts, Colis., New Haven, Ct., July 16	9,832	\$8.50-\$9.50	\$92,640*
<b>Auditoriums (Under 6,000)</b>				
1	STEPHANIE MILLS/STYLISTICS—Dimensions Unlimited, Inc., Kennedy Center, Washington, D.C., July 17 & 18 (3)	7,736	\$13	\$96,794
2	JOE WALSH/DAVID LINDLEY—Avalon Attractions/Marc Berman Concerts, Amphitheatre, San Diego, Ca., July 15	4,000	\$10.75-\$12.75	\$50,702*
3	DON WILLIAMS/BRYAN BOWERS—Rising Starr Concerts, Center Arena, Seattle, Wa., July 14	4,601	\$8-\$10	\$40,872
4	TED NUGENT/KROKUS—Sound Seventy Productions, Mem'l. Aud., Chattanooga, Tenn., July 16	4,481	\$8.50	\$38,089
5	PAT METHENY—Bill Graham Presents, Warfield Theatre, San Francisco, Ca., July 17 (2)	3,611	\$8.50-\$9.50	\$33,976
6	ALICE COOPER/SPIDER—Di Cesare Engler Productions, Stanley Theatre, Pittsburgh, Pa., July 19	3,150	\$10.75	\$33,887
7	PLASMATICS—Parenteau Guidance Productions, Masonic Aud., Detroit, Mich., July 18	3,122	\$9.50-\$10.50	\$32,781
8	UTOPIA—Contemporary Productions, Kiel Opera House, St. Louis, Mo., July 14	3,432	\$8.50-\$9.50	\$31,364*
9	ALICE COOPER/SPIDER—Brass Ring Productions, Civic Aud., Grand Rapids, Mich., July 14	2,891	\$10	\$28,910
10	OZZY OSBOURNE/MOTORHEAD—Perryscope Concert Productions, Arena, Vancouver, Canada, July 15	2,615	\$9.50-\$10.50	\$25,414
11	JUDAS PRIEST/IRON MAIDEN/WHITESNAKE—Monarch Entertainment, Aud. Theatre, Rochester, N.Y., July 18	2,574	\$10.50	\$23,523*
12	DON WILLIAMS—Bill Graham Presents, Civic Center, Redding, Ca., July 14 (2)	2,405	\$8.50-\$9.50	\$22,514
13	OZZY OSBOURNE/MOTORHEAD—Perryscope Concert Productions, Arena Concert Bowl, Victoria, Canada, July 14	2,520	\$8.50-\$9.50	\$22,445*
14	CLARKE-DUKE PROJECT—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., July 14	2,513	\$7.50-\$8.50	\$21,067

## Talent

### Talent In Action

**DOOBIE BROTHERS  
CARL WILSON**  
*Merrweather Post Pavillion  
Columbia, Md.*  
Admission: Pavilion: \$12.50  
Lawn: \$8

Recording here for a possible live album, the Doobie Brothers pulled out all the stops for a tight 1½-hour performance. The sellout crowd responded enthusiastically to a repertoire that included the group's most popular songs. Opening with "Takin' It To The Streets," running through "Real Love," "What A Fool Believes" and ending with the group's first hit, "Listen To The Music," for a final encore.

The eight-piece band introduced only one new song, "There's No Stopping Us," but the crowd didn't seem to mind hearing familiar tunes, especially with Michael McDonald's trademark vocals, Cornelius Bumpus' sax and guitarists' Pat Simmons and John McFee's virtuosic licks. The group worked hard with little theatrics except when Simmons ran out into the crowd with his cordless guitar to greet fans seated on the lawn before returning to stage toward the end of the set.

The Doobie Brothers' songs are the kind kids drive around in cars falling in love to and on a full-moonlit night, the outdoor pavilion seemed like the ideal setting to listen to the music, Carl Wilson of the Beach Boys opened the show with a set including "Long, Promised Road," "Surf's Up" and Sam & Dave's "I Thank You," Wilson's sweet, yearning voice set the pace for the main act perfectly.

JEAN CALLAHAN

#### BEACH BOYS

*Greek Theatre, Los Angeles*  
Tickets: \$15, \$12.50, \$8.

Judging by the reaction of the soldout house July 17, first of a two-night stand for the Beach Boys, one would have to say the show was a smash. The 10-piece band (five original members) rummaged through its treasure trove of oldies and served up 28 songs in an hour and 35-minute rough-hewn set which not only had the audience galvanized throughout but brought it to its feet and kept it standing, gyrating and cheering for the final half-hour.

This, in spite of the absence of Carl Wilson, who chose to bow out of the current tour after publicly stating that he didn't think the group took its music seriously anymore, and this, in spite of brother Brian's spoiled-brat antics. About mid-set, when the brooding, sulking, hulking composer-singer-pianist was called upon to solo in "God Only Knows," he belched out the first couple of notes, then, after getting some feedback from the sound system, he abandoned the piano and took a walk into the wings.

Al Jardine immediately replaced him on lead vocals while Bruce Johnston ran backstage and coaxed the erstwhile Beach Boys "boy genius" into coming back and finishing the song. This he did, but split again on the next tune after punching his mike stand in the teeth and knocking it to the floor as punishment for its giving him static.

But the constant cries from the adoring crowd, "We love you, Brian!" coupled with the stroking he got all night from his drummer brother Dennis (he was so hoarse, he could hardly talk) was enough to induce Brian to go back to work. He returned for the final half-hour.

Mike Love, another original member, handled emcee chores and most of the lead singing and, under the nerve-jangling circumstances, did a commendable job. Among the highlights was a medley of "automotive classics"—"409," "Dead Man's Curve," "Little Old Lady From Pasadena" and "Little Deuce Coupe" and, saved for the big wrap were: "Surfin' USA," John Lennon's "Back In The USSR" and, of course, "Good Vibrations."

As a bonus ex-Beach Boys keyboard man Darryl Dragon and his wife Toni Tennille joined in on the joviality as the entire cast of characters, including the opening act, comic Glenn Super, served up a fun "Run, Run, Run" for the finale.

JOE X. PRICE

#### STEPHANIE MILLS THE REDDINGS

*Kennedy Center Concert Hall  
Washington, D.C.*  
Tickets: \$13

Proving to be in total control of her first headlining tour, Mills bounced onstage for the last of a three-set two nighter July 17 and 18 with the energy of a hurricane.

The 58-minute, 10-song production sparked with the seasoned touch of the 15-year stage veteran, who opened on Stevie Wonder's "Show Me How To Do Like You" and built steadily to

her rousing finale of "Never Knew Love Like This Before."

Improvisation was the order of the evening, as Mills freely and frequently abandoned set charts to romp theatrically beyond the arrangements. Her stage version of "Magic," the song she co-wrote with husband Jeffrey Daniel of Shalamar, was presented as a throaty ballad, with thoughtful coloration.

After "Ease On Down The Road," enhanced by backup singers Peggy Blue and Mary Johnson, Mills put her heart into "Home" and brought down the house.

"Whatcha' Gonna Do With My Lovin'" segued into an effective "Night Games" from the "Stephanie" LP and featured a synthesizer riff by Bobby Wooten and a subtle horn arrangement with Steve Wilson on sax, Greg Little on trumpet and Aubrey Fallias on trombone.

The crowd roared to its feet when Teddy Pendergrass made a surprise entrance in the middle of "Two Hearts" and forced the band to follow an elaborate musical dialogue which, at one point, left Mills collapsed on the floor in a mock faint. Then came a 6½-minute "Feel The Fire" duet, this time leaving Pendergrass on his knees, to the vocalized delight of the women in the audience.

Continuing with the star-studded surprise (Sugar Ray Leonard was in the audience), Mills brought Philip Bailey of Earth, Wind & Fire on stage to assist her "Never Knew" closing. John Simmons conducted with Alvin Moody on bass, Ted Perlman on guitar, Kenneth Little on drums and Russell Robertson II playing percussion.

The Reddings, making their stage debut, proved an energetic and theatrically stunning compliment, with a 35-minute, 6-song-opening drawn from their two LP's. Lead singer Mark Lockett carried a strong, smooth tenor solo on "Seriously" and managed non-stop bootyie shaking throughout. Otis Redding III on guitar and brother Dexter on bass confidently and convincingly boasted precise articulation and proved strong on back-up vocals. No doubt they will prove a welcome addition to the soul concert circuit.

TIM WALTER

#### THE CLARKE/DUKE PROJECT

*Savoy, New York*  
Admission: \$15, \$12.50

Stanley Clarke and George Duke smashed any preconceptions that they're only interested in the tame r&b of their current high charting album. Before a fanatic crowd July 16, Clarke and Duke spurted a barrage of music which ranged from heavy metal funk to jazz to sounds too bizarre to be categorized.

Clarke and Duke play well together, but they spent most of the evening trading off long, overpowering solos. In a cool, effortless manner, Clarke spewed forth from his bass guitar a series of loud, intriguing patterns to the delight of Clarke aficionados in the audience.

In a completely opposite manner, Duke jumped from instrument to instrument, treating each of his keyboards as a massive weapon. The enthusiasm of his performance was overwhelming, even if at times he sounded like a dying car engine or a bunch of computers gone haywire underwater.

The only time the audience had a chance to catch its breath was during "Sweet Baby," the duo's current pop hit. Duke's voice was shot, but at least he treated his piano like a piano instead of a machine gun, and allowed the catchy, pretty melody to come through.

After "Sweet Baby," Clarke and Duke went back to the knock 'em dead pace that dominated the set. The show may have left the audience energized, but they probably needed a few days for their eardrums to recover.

ROB HOERBURGER

#### MANHATTAN TRANSFER

*Greek Theatre, Los Angeles*  
Tickets: \$15

Smooth-smooth-smooth went Manhattan Transfer's annual outing at the Greek July 19. In a two-hour and 20-minute show (including a 20-minute half-time break), the singing foursome—Tim Hauser, Janis Seigel, Alan Paul and Cheryl Bentlyne—batted out some 26 jazz and/or gospel-flavored ditties without a hitch.

Back by a stellar five-piece ensemble consisting of guitar, drums, electric bass, reeds and keyboards (the latter is manned by the group's musical director Israeli pianist Yaron Gershovsky) and buttressed by four (count 'em) costume changes, one more inventive than the other, MT wended its way like a swan in a duck pond through such standards as "Route 66,"

"Java Jive," "Tuxedo Junction," "Poinciana" and a dozen-odd other evergreens they've helped keep alive.

Predictably, other highlights included renderings of their current click, the remake of the 1960s rocker "Boy From New York City" and past hit "Twilight Zone," which they performed, again predictably, in a swirl of stage smoke and attired in black and white space suits.

After the instrumentalists left the stage, the foursome was pulled back to the mike for their encore number, an ebullient a cappella rendering of "Berkeley Square." The strictly instrumental portion of the show came this time early in the second half, with each musician taking his solo turn—Wayne Johnson on guitar, Kenwood Dennard on drums, Alex Blake, electric bass, Don Roberts on tenor saxophone and Gershovsky on keyboards—and, one by one, blowing everyone away.

#### TEMPTATIONS ESTHER WILLIAMS

*Savoy, New York*  
Tickets: \$12.50

Before a near sellout crowd July 10, the Temptations were bent on proving they still make fine music. Despite all the personnel and style changes, the singing and choreography is still dazzling. But the greatness of their Motown legacy overshadowed anything else they attempted.

When they were crooning their way through the smooth exhilaration of "My Girl," extolling the virtues of "Cloud Nine" or revealing the horror of "Papa Was A Rolling Stone," the Tempts could do no wrong. These were part of a 10-song oldies medley, spanning their golden years at Motown (1964-1972), and proving their old songs and their interpretations of them are as timeless as ever, even if many had to be left out and at times the tempos were too fast (common flaws with hits medleys).

But the remainder of the material, save a roots-tracing medley of songs by pre-Temptations vocal groups, fell flat in comparison. Despite a spirited arrangement of "Just The Way You Are," and a thrashing version of their 1980 release "Power," the Temptations seemed to be only lowering their standards. Their performance made one wish it was 1965 again instead of 1981.

RCA artist Esther Williams opened the show with an hour-long set of ordinary disco fare. A hit on the disco charts with "I'll Be Your Pleasure," Williams sounded like a cross between Chaka Khan and Stephanie Mills, but was hardly as inspiring as either.

ROB HOERBURGER

#### BILLY TAYLOR

*Fat Tuesday's, New York*  
Admission: \$7.50

Polished classical jazz that consistently swings solidly has come to be the hallmark of pianist Taylor's performances. His 50-minute set June 18 was no exception. Working deftly with a trio, he presented a balanced program that ranged from Eubie Blake to Miles Davis. He opened with the often done "Green Dolphin Street," which he stamped with his own individuality.

He went on to note he was working on a television show with Blake, which served to introduce Blake's "Melodic Rag," a happy romping ragtime piece and a sensitive rendition of Blake's "Memories Of You."

He also included some selections from his new Concord album in his program of nine tunes. One of the most impressive was Miles Davis' "All Blues" which rolled strongly along with the bass bowing the trumpet parts.

DOUGLAS E. HALL

#### CHARLIE BYRD

*Village Gate, New York*  
Admission: \$7

As if frozen in time, guitarist Byrd takes his listeners back to the early 1960s when the bossa nova was a minor craze. Byrd, of course, along with Stan Getz and some Brazilian performers was at the center of all this almost 20 years ago.

In an hour set June 25 he was back in those days playing again "Meditation," "Wave" and other bossa novas. But his program of a dozen selections also ranged from jazz standards (Charlie Christian's "Seven Come Eleven") to classical guitar pieces.

Accompanied by bass (played by his brother) and drums, Byrd played an impressive set that transcended its nostalgic overtones.

DOUGLAS E. HALL