

Talent In Action

FLEETWOOD MAC MEN AT WORK

Brendan Byrne Arena
Meadowlands, N.J.
Admission: \$15, \$13

From the first notes of "Second Hand News" to the final chord of "Songbird," the last encore, Fleetwood Mac gave the enthusiastic SRO audience at the Meadowlands plenty to cheer about Sept. 14.

The star of the 2 1/2-hour, 22-song set, which ranged from pop ballads like "Dreams" and "Landslide" to rockers like "The Chain" and "Don't Make Me Wait," was Lindsey Buckingham, who consistently stole the show with his superb singing and guitar work. Among front man Buckingham's finest moments were a remarkable solo acoustic rendition of "Never Going Back Again," blazing versions of "Go Your Own Way" and "I'm So Afraid," and strong readings of such new material as "Hold Me" and the current chart single "Gypsy."

One of rock's steadiest rhythm sections, Mick Fleetwood on drums and John McVie on bass, was especially strong on the classic "Oh Well" and on the hard-driving, African-inflected "Tusk." Christine McVie displayed her customary grace, charm, beauty and talents as both vocalist and keyboardist throughout. Especially noteworthy were her "You Make Loving Fun" and "Brown Eyes."

The only member of the band to offer an undistinguished performance was Stevie Nicks. Her "Dreams" and "Rhiannon" missed the mark. Her stage presence and attempts at playing up to the audience were disappointing. Indeed, except for a good rendition of "Sara," the most notable aspect of her performance was a series of impressive costume changes.

The five-piece Australian group Men At Work offered a good 35-minute opening set, performing selections from their American debut album, "Business As Usual." They showed a fine sense of rock'n'roll on "Be Good Johnny" and "Down Under," and closed the set with a version of their single, "Who Can It Be Now," that was warmly received by the crowd—as was their entire set. The group shows considerable promise.

JERROLD A. TRATTNER

WALL OF VOODOO

Rissmiller's, Reseda, Calif.
Admission: \$8.50

With nearly 1,000 people chanting "Voodoo! Voodoo!" at the end of Wall Of Voodoo's 80-minute performance here Sept. 17—part of a two-day run—it was easy for the casual fan to believe he had stumbled onto some strange pagan ritual. Though on closer inspection it was obvious the Wall Of Voodoo is a rock band, the listener's first guess may actually have been closer to the mark.

This Los Angeles quintet has cultivated an interesting persona over the past four years, but not until its new IRS album, "Call Of The West," has the music lived up to the image. A Wall Of Voodoo song sounds as if it has dropped out of some musical Cuisinart. Spaghetti-western guitar, everything-but-the-kitchen-sink percussion, and odd synthesizer patterns are topped with



STEVIE'S STANCE—Stevie Nicks strikes a pensive pose during a recent appearance by Fleetwood Mac at the Brendan Byrne Arena in New Jersey.

Stanard Ridgeway's sneering vocals. This may sound disjointed but the results are compellingly rhythmic, especially on such newer songs as "Spy World," "Call Of The West" and "Mexican Radio."

The quintet imbues its world-weary, Nathaniel West type of storytelling with an aloof yet bratty stage presence which complements its lyrics well. The nightmarish lighting effects used were also effective. The problem arises when the quintet performs some of its earlier weaker material. Though Ridgeway and percussionist Joe Nanini, who has been known to play everything from pre-school toys to a spatula, are commanding performers, it is at these points—as in the snivelling "Back In Flesh"—when the usually humorous scowl seems especially mean-spirited.

Luckily, the group concentrated on the "Call Of The West" album and proved that, while it may not be the best band to emerge from the Los Angeles club scene, it is certainly one of the more interesting.

CARY DARLING

LARRY GATLIN GATLIN BROTHERS BAND

Riviera Hotel, Las Vegas
Admission: \$19.50

The Gatlin Brothers (Larry, Rudy and Steve) have brought their home-grown sound to Las Vegas before, but this engagement marked their debut as headliners. Their 16-song, 60-minute set showed that the Gatlins have sufficient strength to headline on a regular basis here. Larry Gatlin's easy charm, combined with the group's harmonies, excellent musicianship, and a good percentage of well-known songs in the act bode well for the future here.

Larry Gatlin allowed himself several spots as soloist, and scored particularly with "The Heart," showing his versatility as a writer and performer.

"The Midnight Choir," a song about winos, was, unfortunately, accompanied by a film clip of down-and-outers in an Atlanta mission. The exploitative clip invaded the men's privacy and served no purpose other than as a hook for the Gatlins' song.

The excellent backup for the Gatlins included Mike Smith, steel guitar; Ralph Geddes, keyboards; and Phil Fajardo, drums.

IRA DAVID STERNBERG

B.B. KING

Paul Masson Mountain Winery,
Saratoga, Calif.
Admission: \$10

"The Dynamic Gentleman Of The Blues" closed out a three-day run Aug. 22 at this beautiful and unusual 1,000-capacity setting high atop a mountain overlooking the entire Santa Clara Valley with a joyous blues blowout that, counting crowd warmups by the seven-piece B.B. King Orchestra and the intermission, ran to more than three hours.

B.B. played every style of blues imaginable, including his blazing entrance on "Every Day I Have The Blues"; slow romantic pieces; tongue-in-cheek melodramatic monologues that built into songs like "Nobody Loves Me But My Mother" and "Long As I'm Paying the Bills";

and heartfelt King signatures like "The Thrill Is Gone" and "Got To Be A Better World Somewhere."

His tight, smooth and streamlined band hung with him around every turn, and at the high points B.B.'s guitar got into exciting duels with the trumpet and the muted cornet that veered over into a challenging and refreshing blues-jazz territory.

There were, however, serious drawbacks that had nothing to do with musicianship but everything to do with showmanship. Bandleader/trumpeter Calvin Owens jumped the gun far too early in his exhortations to the crowd, and this was compounded at the close of both segments of the show by his endlessly repeated litany of formula praises for his boss. Surely B.B. King does not have to be huckstered.

Also, both segments of the show opened with almost carbon copy band warmups, to the extent that on both occasions Owens spent five minutes out in the crowd working the patrons while blowing the exact same riffs.

All the King shows, like almost every show in the Masson blues/jazz summer series, sold out.

JACK McDONOUGH

JOSE LUIS RODRIGUEZ

Radio City Music Hall, New York
Admission: \$20, \$17.50, \$14.50

"Are there any couples here tonight?" asked Jose Luis Rodriguez halfway through his Sept. 18 concert, before dedicating a song to the lovers in the audience. "No!" was the overwhelming reply from the almost all-female public who had come to see their idol, El Puma, as the Venezuelan singer is known from one of his popular tv roles. The lovers, as far as his public was concerned, were Jose Luis and his admirers.

He opened his show with a Sinatra-esque rendition of "New York, New York," calculated, it seemed, to show off his impeccable English, and then moved to a set of songs from his repertoire of hits, including some from his latest LP, "Dueno De Nada." At one point in the set, the singer announced, first in Spanish and then in English, that he was going to "fight with the piano," and proceeded to lead the orchestra in a spirited keyboard version of a South American classic. El Puma is no piano virtuoso, but his keen sense of syncopation—a constant in South American music—turned a simple folk tune into an elegant showpiece.

It's this rhythmic sophistication that distinguishes Rodriguez from the more languid practitioners of the Latin romantic ballad. When he launched into the syncopated music of his homeland, Rodriguez worked with arrangements that leaned heavily on elements drawn from American funk, which, combined with the singer's masterful use of a traditional tropical vocal style, produced an interesting fusion that would not be out of place at a disco or even a salsa club.

His vocal style for the more international (and less Latin) songs in his repertoire continues to sound much like a Spanish-speaking, clearer-voiced Tom Jones, particularly on those songs that have a definite American country accent. At Radio City, Rodriguez moved smoothly from one vocal style to the other, showing a flawless control of his voice, whether he was whispering in intimacy or belting out the climax of a song above the full orchestra's fortissimo.

ENRIQUE FERNANDEZ

Boxscore

Survey For Week Ending 10/2/82

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **NEIL DIAMOND**—\$518,355, 37,398, \$15, \$12.50, & \$10, Concerts West/Electric Factory Concerts, Spectrum, Philadelphia, two sellouts, Sept. 15-16.
- **JOHNNY MATHIS, JEANNINE BURNIER**—\$447,405, 21,663, (23,496 capacity), \$22.50, \$17.50, & \$15, in-house (RCMH Prods.) Promotion, Radio City Music Hall, New York City, four shows, two sellouts, Sept. 9-12.
- **ARETHA FRANKLIN, SMOKEY ROBINSON, ASHFORD & SIMPSON, STEPHANIE MILLS, DAZZ BAND**—\$279,117, 19,929, \$15 & \$12.50, Michael A. Rosenberg Presents/TPB Prods., Madison Square Garden, New York City, "Budweiser Superfest," sellout, Sept. 11.
- **QUEEN, BILLY SQUIER**—\$274,703, 20,502 (27,262), \$13.85 & \$11.85, Avalon Attractions, Forum, Los Angeles, two shows, Sept. 14-15.
- **WILLIE NELSON & FAMILY, JEANNIE SEELY, JOHN McEUEEN**—\$268,410, 18,415 (20,000), \$15, Schon Prods./Feyline Presents, Rosenblatt Stadium, Omaha, Sept. 17.
- **JOSE LUIS RODRIGUEZ, BLANCA GOODFRIEND**—\$211,280, 11,428 (11,748), \$20, \$17.50, & \$15, in-house (RCMH Prods.) promotion/Ralph Murcado Mgmt., Radio City Music Hall, New York City, two shows, one sellout, Sept. 18-19.
- **RUSH, RORY GALLAGHER**—\$174,848, 15,145 (18,000), \$11, \$10, & \$9, Feyline Presents/Schon Prods., McNichols Arena, Denver, Sept. 17.
- **VAN HALEN, AFTER THE FIRE**—\$165,900, 15,800, \$10.50, Evening Star Prods., Coliseum, Phoenix, sellout, Sept. 7.
- **REO SPEEDWAGON, SURVIVOR**—\$164,388, 14,217 (16,500), \$11.75 & \$10.75, Schon Prods., Met Center, Minneapolis, Sept. 14.
- **QUEEN, BILLY SQUIER**—\$157,405, 13,328 (20,000), \$12.50 & \$11.50, Evening Star Prods., Coliseum, Phoenix, Sept. 10.
- **NEIL DIAMOND**—\$140,855, 11,158 (11,404), \$15, \$12.50, & \$10, Concerts West, Charleston (W. Va.) Civic Center, Sept. 10.
- **OLIVIA NEWTON-JOHN, TOM SCOTT**—\$137,857, 10,103 (12,224), \$15, \$12.50, & \$10, Cumberland Concert Co., Middle Tenn. State Univ. Murphy Center, Murfreesboro, Sept. 12.
- **REO SPEEDWAGON, SURVIVOR**—\$117,600, 9,800 (10,100), \$12, Stardate Prods., Dane County Coliseum, Madison, Wis., Sept. 13.
- **POLICE, DAVE EDMUNDS**—\$101,142, 8,795, \$10.50, Evening Star Prods., Tucson (Ariz.) Arena, sellout, Sept. 5.
- **RUSH, RORY GALLAGHER**—\$86,871, 9,148, \$10.50 & \$9.50, Contemporary Presentations, Veterans Memorial Auditorium, Des Moines, sellout, Sept. 8.
- **HEART, JOHN COUGAR**—\$86,036, 9,900, \$9 & \$8, Cumberland Concert Co., Nashville Municipal Auditorium, sellout, Sept. 11.
- **APRIL WINE, EDDIE MONEY**—\$79,310, 8,665 (8,900), \$10 & \$9, Contemporary Presentations, Omaha Civic Auditorium, Sept. 19.
- **AL JARREAU, DAVID SANBORN**—\$79,223, 8,000 (8,500), \$15, \$12, & \$9, Ken Rosene Presents, Waikiki Shell, Honolulu, Sept. 18.
- **HEART, JOHN COUGAR**—\$74,987, 7,159 (9,400), 11, Contemporary Prods., Checkerdome, St. Louis, Sept. 10.
- **HEART, JOHN COUGAR**—\$68,000, 6,800, \$10, Western Prods., Univ. of N. Dakota Fieldhouse, Grand Forks, sellout, Sept. 7.
- **JUDAS PRIEST, AXE, IRON MAIDEN**—\$67,629, 7,005 (7,500), \$10 & \$9, Schon Prods., Met Center, Minneapolis, Sept. 17.
- **STATLER BROTHERS, LEE LAUNDRE**—\$65,000, 6,000, \$15 & \$9, in-house promotion, Manitoc (Wic.) County Fair, two sellouts, Aug. 24.
- **APRIL WINE, EDDIE MONEY**—\$62,002, 6,150 (9,452), \$10.50, Contemporary Prods., Checkerdome, St. Louis, Sept. 17.
- **BLUE OYSTER CULT, ALDO NOVA, LAMONT CRANSTON, SKITL**—\$61,712, 6,274 (7,500), \$12 & \$10, Contemporary Presentations, Red River Valley Fairgrounds, Fargo, N.D., Sept. 4.
- **APRIL WINE, EDDIE MONEY**—\$59,232, 6,355 (6,500), \$9.50, Contemporary Presentations, Lloyd Noble Center, Norman, Okla., Sept. 15.
- **AIR SUPPLY, GARY MULDEER**—\$54,948, 5,342, \$10.50 & \$9.50, Contemporary Presentations/New West Presentations, Bicentennial Center, Salina, Kan., sellout, Sept. 4.
- **RUSH, RORY GALLAGHER**—\$49,805, 5,258, \$10.50 & \$9.50, Contemporary Presentations, Sioux Falls (S.D.) Arena, sellout, Sept. 7.
- **GRATEFUL DEAD**—\$49,091, 3,000, \$16.75 & \$15.75, Barry Mendelson Presents/Monarch Entertainment Bureau, Saenser Theatre, New Orleans, Sept. 9.
- **JUDAS PRIEST, AXE, IRON MAIDEN**—\$47,670, 5,244 (5,720), \$9.50 & \$8.50, Contemporary Presentations, Metro Centre, Rockford, Ill., Sept. 19.
- **APRIL WINE, LEGACY**—\$46,274, 4,875 (5,000), \$9.50, Contemporary Presentations, Kansas Coliseum, Wichita, Sept. 13.
- **APRIL WINE, EDDIE MONEY**—\$34,817, 3,665 (4,900), \$9.50, Contemporary Presentations, Tulsa (Okla.) Assembly Center, Sept. 14.
- **SPARKS, TALK TALK, BONNIE HAYES & THE WILD COMBO**—\$32,835, 3,273 (3,300), \$10.75 & \$9.75, Avalon Attractions, Hollywood (Calif.) Palladium, Sept. 17.
- **JIMMY CLIFF, PETER TOSH**—\$26,510, 2,549 (3,557), \$12 & \$10, Contemporary Prods., Kiel Opera House, St. Louis, Sept. 10.
- **ANNE & NANCY WILSON, BONNIE RAIT, LISA NEMZO**—\$22,198, 1,792 (2,819), \$12.50 & \$10.50, Double Tee Promotions/Avarado No Nukes Organization, Paramount Theatre, Portland, Ore., "Vote Five on Five," Sept. 18.
- **JIMMY CLIFF, PETER TOSH**—\$15,005, 1,375, \$12 & \$10, Contemporary Prods./New West Presentations, Uptown Theatre, Kansas City, Mo., sellout, Sept. 9.
- **MISSING PERSONS, STEEL BREEZE**—\$10,490, 1,043 (2,046), \$10.75 & \$9.75, Avalon Attractions, Warner Theatre, Fresno, Calif., Sept. 19.
- **MISSING PERSONS, MILKMAN**—\$5,520, 920, \$6, Feyline Presents, Boulder (Colo.) Theatre, sellout, Sept. 15.

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