

Survey For Week Ending 10/23/82

Boxscore

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).

- **PETER ALLEN & THE ROCKETTES**—\$1,327,022, 56,696 (58,740 capacity), \$30-\$17.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, 10 shows, five sellouts, Sept. 24-25, 28-Oct. 3, 8.
- **THE WHO, JOE JACKSON**—\$1,280,000 (Canadian), 64,000, \$20, Concert Prods. Int'l, Canadian Nat'l Exhibition Stadium, Toronto, sellout, Oct. 9.
- **THE WHO, T-BONE BURNETT**—\$541,035, 36,496, \$15, Contemporary Presentations, Rosemont Horizon, Chicago, two sellouts, Oct. 5-6.
- **THE WHO, DAVID JOHANSEN**—\$315,453, 20,062, \$16, Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., sellout, Oct. 10.
- **THE WHO, T-BONE BURNETT**—\$271,755, 18,337, \$15, Sunshine Promotions, Freedom Hall, Louisville, sellout, Oct. 7.
- **FLEETWOOD MAC, MEN AT WORK**—\$262,380, 17,910 (19,000), \$15, Beaver Prods., Reunion Arena, Dallas, Sept. 28.
- **RODNEY DANGERFIELD, DENNIS BLAIR**—\$237,043, 19,176, \$13.75 & \$12.75, in-house promotion, Front Row Theatre, Highland Hgts., Ohio, six sellouts, Oct. 8-10.
- **GRATEFUL DEAD**—\$222,444, 19,000, \$13.50 & \$12, Bill Graham Presents, Frost Amphitheatre, Stanford, Calif., two sellouts, Oct. 9-10.
- **DIANA ROSS**—\$220,245, 12,636, \$17.50, \$15, & \$12.50, Bill Graham Presents/John Bauer Concerts, Vancouver (B.C.) Coliseum, sellout, Oct. 7.
- **DIANA ROSS**—\$219,180, 13,102, \$17.50, \$15 & \$12.50, Bill Graham Presents/Albatross Prods., Seattle Coliseum, sellout, Oct. 6.
- **DIANA ROSS**—\$212,019, 12,757 (13,000), \$17.50, \$15 & \$13, Bill Graham Presents Oakland (Calif.) Coliseum, Oct. 9.
- **HEART, JOHN COUGAR**—\$210,756, 17,855, \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., sellout, Oct. 7.
- **JETHRO TULL, SAGA**—\$171,914, 14,666 (16,225), \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., Sept. 30.
- **OAK RIDGE BOYS, T.G. SHEPPARD**—\$152,387, 14,658 (24,070), in-house promotion, Mid-South Fair Mid-South Coliseum, Memphis, two shows, Oct. 2.
- **MEN AT WORK, MENTAL AS ANYTHING**—\$150,900 (Can.), (13,847), \$12.50 & \$11.50, Perryscope Prods., Northlands Coliseum, Edmonton, Alta., Oct. 10.
- **JETHRO TULL, SAGA**—\$125,091, 11,247 (12,437), \$11.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., Oct. 2.
- **HEART, JOHN COUGAR**—\$123,150, 12,118 (12,437), \$10.50 & \$9.50, Don Law Co., Centrum, Worcester, Mass., Oct. 11.
- **DAN FOGELBERG**—\$120,999, 10,799 (17,459), \$11.50 & \$10, Contemporary Presentations/in-house promotion, Ind. Univ. Assembly Hall, Bloomington, Oct. 9.
- **HEART, JOHN COUGAR**—\$117,472, 7,735, \$11.50, \$10.50 & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Oct. 8.
- **VAN HALEN, AFTER THE FIRE**—\$111,719, 9,900, \$11.50 & \$10.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Oct. 7.
- **HEART, JOHN COUGAR**—\$108,422, 9,500, \$12.50 & \$11.50, Tony Ruffino-Larry Vaughn Prods., Cumberland County Civic Center, Portland, Maine, sellout, Oct. 10.
- **ZZ TOP, '38 SPECIAL**—\$106,566 (Can.), 8,894 (10,000), \$12 & \$11, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, Sept. 28.
- **RUSH, RORY GALLAGHER**—\$105,346, 10,100, \$10.50, Stardate Prods., Dane County Memorial Coliseum, Madison, Wis., sellout, Oct. 10.
- **GO GO'S, A FLOCK OF SEAGULLS**—\$100,801, 10,348 (12,000), \$10 & \$9, Schon Prods. Met Center, Minneapolis, Oct. 5.
- **JUDAS PRIEST, IRON MAIDEN**—\$100,237, 9,914, \$10.50 & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Oct. 9.
- **DAN FOGELBERG**—\$98,054, 7,995 (9,000), \$13.50, \$12.50 & \$11.50, Fey-line Presents, Colo. State Univ. Moby Gym, Ft. Collins, Oct. 5.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$90,366, 10,452 (11,828), \$9.50 & \$8.50, United Prods., Charlotte (N.C.) Coliseum, Oct. 9.
- **GO GO'S, A FLOCK OF SEAGULLS**—\$86,760, 8,844, \$10, Contemporary Prods./New West Presentations, Municipal Auditorium, Kansas City, Mo., sellout, Oct. 3.
- **JUDAS PRIEST, IRON MAIDEN**—\$83,596, 8,291 (8,547), \$10.50 & \$9.50, Don Law Co., Centrum, Worcester, Mass., Oct. 1.
- **JETHRO TULL, SAGA**—\$83,410, 8,198, \$10.35, Silver Star Prods., Bayfront Center, St. Petersburg, Fla., sellout, Oct. 10.
- **HEART, JOHN COUGAR**—\$82,300, 8,183 (10,200), \$11 & \$10, Monarch Entertainment Bureau, Rochester (N.Y.) War Memorial, Oct. 5.
- **JETHRO TULL, SAGA**—\$79,926, 7,830 (8,314), \$11, Silver Star Prods., Hollywood (Fla.) Sportatorium, Oct. 9.
- **GO GO'S, A FLOCK OF SEAGULLS**—\$78,167, 7,982 (11,900), \$10, \$8.50 & \$7, Electric Factory Concerts, Spectrum, Philadelphia, Oct. 11.
- **CHICAGO, ALLAN KAYE**—\$77,825, 8,350, \$9.50 & \$8.50, Mid-South Concerts, Univ. of Ark. Barnhill Arena, Fayetteville, sellout, Oct. 7.
- **OAK RIDGE BOYS, T.G. SHEPPARD**—\$76,411, 7,498 (10,411), \$10.50 & \$8.50, Sea-Son Prods., Hymphrey Coliseum, Starkville, Miss., Oct. 1.
- **THE CLASH, KHAMER ROUGE**—\$67,861, 6,463, \$10.50, in-house promotion/Consolidate Entertainment Group, RPI Fieldhouse, Troy, N.Y., sellout, Oct. 3.
- **CHICAGO, ALLAN KAYE**—\$59,012, 5,292 (6,541), \$11.50 & \$9.50, Contemporary Presentations/New West Presentations, Bicentennial Center, Salina, Kan., Oct. 2.
- **JETHRO TULL, SAGA**—\$48,700, 5,028 (7,972), \$10, Silver Star Prods., Stephen C. O'Connell Center, Gainesville, Fla., Oct. 8.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$36,667, 4,035 (7,654), \$9.50 & \$8.50, United Prods., Asheville (N.C.) Civic Center, Oct. 8.
- **GEORGE THOROUGHGOOD & THE DESTROYERS**—\$34,082, 3,606, \$10.50 & \$9.50, Fahn & Silva Presents, Golden Hall, San Diego, sellout, Oct. 9.
- **MEN AT WORK, MENTAL AS ANYTHING**—\$34,020 (Can.), 2,832, \$12.25, Perryscope Prods./Isle of Man, Queen Elizabeth Theater, Vancouver, B.C., sellout, Oct. 8.

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Talent & Venues

Talent In Action

• Continued from page 33

Steve Ferrone on drums, Carol Steele on percussion, Chic sideman keyboardist Raymond Jones, and musical director-keyboardist Onaje Allen Gumbs.

NELSON GEORGE

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Roseland, New York

Admission: \$15

Nobody really knew what to expect here Sept. 28 when PiL played Roseland. After all, in the act's previous New York appearance, over a year ago at the Ritz, John Lydon and Keith Levene performed with a pickup drummer in back of a screen, all but provoking a riot.

But this time around, PiL was the venue's best friend. That could have been because Lydon has long expressed a desire to play the venerable dance hall, and it could have been because with no live shows and no recorded product for the last year, the band simply needed the money more than any sort of artistic or other aggravation. And it could have been just a matter of self-preservation.

Roseland was packed to its full 3,450 capacity with a full spectrum of new wave fans—from Squeeze clean to Mohawk punky. They weren't rowdy, but they did want to get close, defying efforts by the stage managers before the show and by Lydon himself during the concert to get them to move back. There were no problems, but with this crowd shoved up against the stage there was no wisdom in provoking anybody either.

Right from the beginning PiL appeared set to please its audience, with Lydon and Levene appearing with a full rock band, enlisting Peter Atkins (Brian Brain) on drums and Peter Jones (Cowboys International) on bass. PiL began with a new song, "Where Are You," which was about as accessible as this band gets, and for the rest of the hour set mixed such new numbers as "Mad Max" with such better known older selections as "Public Image" and "Flowers Of Ro-

mance," with members of the audience singing along.

An hour may not seem long for a headliner, but few acts are as intense as PiL. It is music near the edge of sanity: hypnotic, pounding, repetitious and punctuated by shrieks, howls, yelps and chants. It is anti-rock with a passion, and a little bit of it goes a long way. The crowd didn't appear disappointed when it ended.

It was a bit disappointing for some of the old folks in the audience, though, that Lydon still does not perform any of his old Sex Pistols hits. It has been enough years now that his association with that seminal band is history, but it is history as important to its fans as the Doors have been to AOR habitues. A dose of "God Save The Queen" would have felt good.

ROMAN KOZAK

LOU RAWLS PHYLLIS HYMAN

Carnegie Hall,

New York

Admission: \$20, \$17.50

Mixing equal parts Las Vegas glitz, Apollo Theater soul, and MOR attitude, Lou Rawls charmed a near-sellout crowd here October 2. Rawls, backed by a rhythm section, a nine-piece horn section, and two female singer-dancers, ran through an inoffensively eclectic set that included blues, his many pop-soul hits, and such standards as "It Was A Very Good Year."

Rawls' deep baritone is still in wonderful shape after all these years, and when backed by the horns, his strong blues roots were quite evident. But Rawls' show succeeded not simply because he is a marvelous singer, but because he is a relaxed, ingratiating performer. His ease on stage, whether doing kicks like the Rockettes with his dancers or mixing monologues and music on "Dead End Street," was a reflection of his confidence as a performer.

Opening act Hyman, taking a night off from "Sophisticated Ladies" on Broadway, showed

development as a live performer. Where she was once overly talkative, Hyman mixed clever stage patter with jazz-influenced vocals quite effectively. Her version of "Betcha By Golly, Wow," which she first recorded while with Norman Connors' band, was truly moving. Hyman still needs to improve her onstage movement, however. She often seems tentative and doesn't command the stage with the authority of a Rawls. A good choreographer could help this fine singer develop a stronger live act.

NELSON GEORGE

MAC DAVIS

Grand Ole Opry House, Nashville

Admission: \$50, \$12, \$10

Mac Davis brought his Vegas-style performance to a near full-house at a benefit concert, Sept. 30, for the Middle Tennessee Chapter of the American Diabetes Assn.

The 65-minute show highlighted such Davis hits as "One Hell Of A Woman," "Baby Don't Get Hooked On Me," "Hooked On Music" and "Stop And Smell The Roses," as well as the classics he penned for Elvis Presley ("In The Ghetto"), Bobby Goldsboro ("Watching Scotty Grow") and Kenny Rogers & the First Edition ("Something's Burnin'").

Davis' deft comedic abilities added considerably to the performance. The writer of "It's Hard To Be Humble" (which he also included in his set) demonstrated, by waggishly singing some of his early compositions, that he once had plenty of reasons for being humble. He also trotted out the gimmick that he used to feature on his television series: asking the audience to give him phrases from which he created on-the-spot songs. And, as usual, it proved to be a crowd-pleaser.

A rousing 10-minute gospel set finished the evening. Davis and his eight-piece band encored with "You're My Bestest Friend" and "I Believe In Music."

ERIN MORRIS



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