

Survey For Week Ending 10/30/82

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).

- **THE WHO, DAVID JOHANSEN, THE CLASH**—\$2,200,000, 140,000, \$16, Ron Delsener Prods., Shea Stadium, New York City, two sellouts, Oct. 12-13.
- **THE WHO, JETHRO TULL, JOHN COUGAR**—\$960,000, 60,000, \$16, Feyline Presents & Colo. Univ. Program Council, Folsom Field, Boulder, Colo., sellout, Oct. 17.
- **THE WHO, NOVO COMBO**—\$352,170, 23,729, \$15, Contemporary Presentations, The Unidome, Cedar Falls, Iowa, sellout, Oct. 15.
- **DIANA ROSS**—\$290,418, 17,374, \$15 & \$12.50, Feyline Presents, McNichols Arena, Denver, sellout, Oct. 16.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$265,017, 17,922, \$15 & \$12.50, C.K. Spurlock, Hersheypark Arena, Hershey, Pa., two sellouts, Sept. 27-28.
- **FLEETWOOD MAC, GLENN FREY**—\$250,602, 15,973 (17,374 capacity), \$15 & \$12.50, Feyline Presents, McNichols Arena, Denver, Oct. 15.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$247,865, 16,893 (18,000), \$15 & \$12.50, C.K. Spurlock, The Checkerdome, St. Louis, Oct. 1.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND**—\$244,037, 17,149, \$15 & \$12.50, C.K. Spurlock, The Omni, Atlanta, sellout, Oct. 9.
- **GO-GO'S, A FLOCK OF SEAGULLS**—\$236,000, 20,000, \$12.50 & \$10.50, Ron Delsener Prods., Madison Square Garden, New York City, sellout, Oct. 19.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND**—\$233,880, 16,069 (17,000), \$15 & \$12.50, C.K. Spurlock, Market Square Arena, Indianapolis, Oct. 3.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$229,000, 15,642, \$15 & \$12.50, C.K. Spurlock, Lakeland (Fla.) Civic Center, two sellouts, Oct. 13-14.
- **JUDAS PRIEST, IRON MAIDEN**—\$214,332, 16,606, \$13.50 & \$11.50, Ron Delsener Prods., Madison Square Garden, New York City, sellout, Oct. 2.
- **RUSH, RORY GALLAGHER**—\$208,176, 19,298, \$11 & \$10, Contemporary Prods., The Checkerdome, St. Louis, two sellouts, Oct. 12 & 15.
- **DAN FOGELBERG**—\$190,998, 15,443 (16,000), \$12.50 & \$10.50, Schon Productions, St. Paul (Minn.) Civic Center, Oct. 16.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND**—\$188,222, 12,939, \$15 & \$12.50, C.K. Spurlock, Leon County-Tallahassee (Fla.) Civic Center, sellout, Oct. 6.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND**—\$186,835, 12,743 (15,000), \$15 & \$12.50, C.K. Spurlock, Birmingham-Jefferson Civic Center, Birmingham, Ala., Oct. 7.
- **DIANA ROSS**—\$180,020, 12,225 (16,000), \$17.50-\$12.50, Feyline Presents, Kemper Arena, Kansas City, Mo., Oct. 14.
- **JUDAS PRIEST, IRON MAIDEN**—\$179,733, 16,841 (17,431), \$11 & \$9.90, Cellar Door Concerts, Capitol Center, Largo, Md., Oct. 18.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$177,877, 12,248, \$15 & \$12.50, C.K. Spurlock, The Roundhouse, Chattanooga, sellout, Oct. 8.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$174,407, 11,707 (12,300), \$15 & \$12.50, C.K. Spurlock, Univ. of Dayton (Ohio) Arena, Sept. 30.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$164,771, 10,516, \$17.50 & \$12.50, C.K. Spurlock, Irvine (Calif.) Meadows Amphitheatre, sellout, Sept. 26.
- **RUSH, RORY GALLAGHER**—\$161,886, 14,232, \$11.50, Contemporary Prods./New West Presentations, Kemper Arena, Kansas City, Mo., sellout, Oct. 16.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$161,667, 11,673, \$15 & \$12.50, C.K. Spurlock, MTSU Murphy Center, Murfreesboro, Tenn., sellout, Oct. 10.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$158,432, 11,045 (15,000), \$15 & \$12.50, C.K. Spurlock, Freedom Hall, Louisville, Ky., Oct. 2.
- **DIANA ROSS**—\$155,978, 10,689 (19,000), \$15-\$10, Feyline Presents, The Checkerdome, St. Louis, Oct. 13.
- **REO SPEEDWAGON, SURVIVOR**—\$150,218, 12,887 (16,000), \$12.50 & \$11.50, Feyline Presents, Compton Terrace, Tempe, Ariz., Oct. 15.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$149,182, 10,268, \$15 & \$12.50, C.K. Spurlock, Jacksonville (Fla.) Memorial Coliseum, sellout, Oct. 5.
- **BARRY MANILOW**—\$138,431, 11,725, \$12.50 & \$10.50, Contemporary Presentations, Boise (Idaho) State Pavilion, sellout, Oct. 8.
- **JUDAS PRIEST, IRON MAIDEN**—\$134,219, 13,151, \$10.50 & \$9.50, East Coast Concerts, The Spectrum, Philadelphia, sellout, Oct. 12.
- **HEART, JOHN COUGAR**—\$131,848, 13,100, \$10.50 & \$9.50, Frank J. Russo, Providence (R.I.), Civic Center, sellout, Oct. 9.
- **OLIVIA NEWTON-JOHN, TOM SCOTT**—\$127,950, 8,592 (14,099), \$15 & \$12.50, Evening Star Prods., ASU Activity Center, Tempe, Ariz., Oct. 15.
- **DAN FOGELBERG**—\$126,675, 10,532, \$12.50 & \$10.50, Contemporary Prods., Keil Opera House, St. Louis, Contemporary Prods., sellout, Oct. 10.
- **HEART, JOHN COUGAR**—\$126,513, 14,394 (14,953), \$9.50-\$7.50, Electric Factory Concerts, The Spectrum, Philadelphia, Oct. 15.
- **DIANA ROSS**—\$121,858, 8,868 (13,000), \$15-\$11, Feyline Presents, University of Nebraska at Lincoln Deveney Center, Oct. 15.
- **GAP, ROGER ZAP, GOODIE, FLASH**—\$121,479, 10,497 (17,200), \$12.50-\$9.50, Evening Star Prods., Phoenix (Ariz.) Coliseum, Oct. 8.
- **DAN FOGELBERG**—\$120,999, 10,630, \$11.50 & \$10, Contemporary Presentations, Assembly Hall, Bloomington, Ind., sellout, Oct. 9.
- **RUSH, RORY GALLAGHER**—\$116,434, 9,750, \$12.50 & \$10.50, Stardate Prods., MECCA, Milwaukee, sellout, Oct. 9.
- **RUSH, RORY GALLAGHER**—\$116,434, 9,750, \$12.50 & \$10.50, Stardate Prods., MECCA, Milwaukee, sellout, Oct. 9.
- **OLIVIA NEWTON-JOHN, TOM SCOTT**—\$115,878, 8,060 (11,300), \$14.50 & \$12.50, Avalon/Marc Berman, San Diego (Calif.) Sports Arena, Oct. 16.

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Talent & Venues

Talent In Action

THE WHO

Brendan Byrne Arena
Meadowlands, N.J.
Tickets: \$16

It was said that the Who would not play "My Generation" on this tour, but at their Oct. 10 show they opened their set with that venerable anthem to youth. It was the only surprise in an otherwise slick and professional two-hour offering.

The show was the first of three in the New York area. The two shows that followed later in the week at Shea Stadium would be marred by pushing and shoving which left 176 fans hurt, 32 of whom required hospitalization, according to the New York Police Department. But there were no untoward incidents at the Byrne Arena show. And coincidentally or not, according to colleagues who saw all three shows, the Byrne concert was musically the least inspired and magical of the three.

Not that the Who put on a bad show. At this point, they would really have to work to do that, and with Peter Dinklage determinedly straight and sober, Roger Daltrey a complete pro as always, and neither John Entwistle nor Kenny Jones especially known for any stage excesses, there was little danger the band would tip over the edge. The Who's dissipated youth is behind it, which may be why this is the group's farewell tour.

So they played their hits: "Can't Explain," "Sister Disco," "Behind Blue Eyes," "Baba O'Riley," "Who Are You," "Pinball Wizard," the "Tommy" theme, "Love Reign O'er Me," "Long Live Rock," "Won't Get Fooled Again," and a few other AOR favorites—or theme songs from rock's history, if you will. They also played some songs from the new "It's Hard" LP, including "Athena," "Dangerous," and the hard funk "Eminence Front."

What to say about the performance? There was a keyboard player in back of the speakers, and that's where he stayed. Kenney Jones appeared hidden behind his drums, and though he has nowhere near the showmanship of the late Keith Moon, the beat never strayed. Entwistle, who sang "Twist And Shout" to end the only encore, was as deadpan as usual.

And Daltrey and Townshend, the two front-men, did what was expected of them. One twirled his microphone, the other windmilled his arm on cue. It's easy to get cynical about this, and easy to see where a band can get bored, too.

But one can see it from another perspective. Midway through "Who Are You," this writer spotted a little girl, probably no older than four, and no more than waist high, dancing on the stairs, directly across the arena. She was having a great time, copying Daltrey move for move.

Westchester Theatre Slated For Demolition

NEW YORK—The troubled Westchester Premiere Theatre in Tarrytown, N.Y. has been sold by the Lincoln Savings Bank to private developers who plan to tear down the 3,500-seat venue to build a housing complex. The multi-million-dollar facility is only eight years old.

Last two concerts at the theatre were by Billy Squier over the weekend (15-16). Acts that have played there in recent months include Wilson Pickett, Marshall Tucker Band, Chicago, and Melissa Manchester.

The facility was managed most recently by Bobby Schifman, who promoted shows on a no-guarantee basis, with acts taking home the box-office receipts after paying rental and expenses. The facility was also briefly managed by Dick Clark Enterprises and called the Dick Clark Westchester Theatre. Though there have been over 200 shows and events at the facility in the last four years, the theatre was never able to overcome the stigma of allegations that it was built and run by organized crime.

On Nov. 12 there will be a tag sale at which all the theatre's sound equipment and lights will be sold.



Billboard photo by Chuck Pulin

FLYING DONNIE—Donnie Van Zant of .38 Special is hoisted above the crowd during a recent performance at the Palladium in New York.

When he tossed his microphone, she waved her arms in time. When he ran in place, so did she. But she ran out of steam and sat down before he did. And she didn't have to sing at the same time. Daltrey, meanwhile, kept right on going.

Then it was over. You know they will be back, singly or in combinations, but no backup band will be able to push Daltrey as much as the Who, and nothing Townshend or the others do individually will ever equal the combined impact of the Who. So whether it was a good show or not, it was still sad to see the end. After all, they still have the stamina.

ROMAN KOZAK

.38 SPECIAL S.P.Y.S.

Palladium, New York
Tickets: \$10.50, \$9.50

Showing all the signs of becoming a major headlining act in the normally hard-to-crack New York market, .38 Special played to an enthusiastic full house Oct. 16.

The band's 90-minute, 15-song set included such favorites as "Stone Cold Believer," "You Keep Runnin' Away," "Caught Up In You," "Reelin' & Rockin'," and "Hold On Loosely."

The encore included an incredible version of Creedence's "Fortunate Son" which featured guitarists Jeff Carlisi and Don Barnes. It's a potential smash for the group.

During the final number, "I Been A Mover," leader Donnie Van Zant attached himself to guy wires and flew out to the audience several times—not bad for a performer who was recently out of commission for six weeks due to a broken ankle caused by similar stunts.

Van Zant really seems to enjoy this sort of audience contact. At one point, an over-enthusiastic male member of the audience jumped up on stage and almost made it as far as the drum kit. Van Zant pushed away the security guards and personally escorted the delighted fan back into the seats—much to the cheers of the crowd.

Opening act SPYS offered a nine-song, 50-minute set which, while energetic enough, was totally unoriginal in its presentation. Such stage lines as "Do you want to hear some rock'n'roll guitar?" might be best left to parodies on "Saturday Night Live."

PETER KANZE

ELLA FITZGERALD COUNT BASIE ORCHESTRA OSCAR PETERSON TRIO WITH JOE PASS

Royal Festival Hall, London
Tickets: \$34, \$29.75, \$25.50, \$21.25

A full house on Sept. 24 gave a rapturous welcome to these three senior citizens of jazz, whose superb musicianship, flawless sense of time and ability to swing prodigiously is legendary.

Yet for all the bravura assurance and command of Basie, Peterson and Fitzgerald, nothing throughout the evening was as impressive as Joe Pass' breathtaking, sensitive and immaculately played solo version of "How Deep Is The Ocean." It was a gem of creative improvisation.

Bill Basie's band opened the show, with the Count conducting the orchestra from the piano chair with hand movements even more economical than his keyboard work. The band swung with that typical sprung Basie rhythm through "How Sweet It Is"—featuring a fine muted trumpet solo by Sonny Cohn—and positively roared through an express arrangement of "There'll Never Be Another You," with the fleet flugelhorn of Bob Summer taking solo honors.

Oscar Peterson, whose astonishing technique on uptempo numbers tends to be offset by his inclination to tread the same improvisatory paths over and over again, was at his most inspired on the slower, more laid-back numbers. His thoughtful duet with Pass on "Sweet Lorraine" was a model of controlled power and uncanny compatibility. Bassist Niels-Henning Orsted-Pedersen was unfailingly resourceful and British drummer Martin Drew was in salutary form.

So, too, was Ella, singing both with her own trio and with the full Basie band. The voice is as flexible and young as ever, and her ability to interpolate scat quotes from other tunes at break-neck tempo in songs with tricky chord sequences is still staggering.

She delighted a warmly responsive audience by singing the neglected verse of "Blue Moon" and made a minor masterpiece of "In A Mellow Tone," backed only by Keeter Betts' briskly walking bass.

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