

Survey For Week Ending 7/10/82

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, THE CLASH, T-BONE BURNETT**—\$1,025,100, 60,300, \$17, Bill Graham Presents, Oakland (Calif.) Stadium, sellout, Oct. 23.
- **DIANA ROSS**—\$449,033, 27,828 (34,760 capacity), \$16.50 & \$15, in-house promotion, Pittsburgh Civic Arena, two shows, one sellout, house gross record, Oct. 21-22.
- **FLEETWOOD MAC, DAVE MASON**—\$398,682, 30,664, \$15 & \$12.50, Avalon Attractions, Inglewood (Calif.) Forum, two sellouts, Oct. 21-22.
- **VAN HALEN, JOE WHITING & THE BANDIT BAND**—\$364,642, 32,636, \$11.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., three sellouts, Oct. 22-24.
- **VAN HALEN, AFTER THE FIRE**—\$301,280, 30,128, \$10, Jack Belle Prods., Carrier Dome, Syracuse (N.Y.) Univ., sellout, Oct. 9.
- **VAN HALEN, JOE WHITING & THE BANDIT BAND**—\$300,474, 29,401, \$11 & \$8.50, Electric Factory Concerts, Spectrum, Philadelphia, two sellouts, Oct. 19-20.
- **DIANA ROSS**—\$256,587, 17,911, \$15 & \$12.50, Festival East/John Scher Presents, Buffalo (N.Y.) Memorial Auditorium, sellout, Oct. 23.
- **THE WHO, T-BONE BURNETT**—\$244,324, 14,372, \$17, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, Oct. 25.
- **ALABAMA**—\$237,000, 42,780, \$6 & \$5, in-house promotion, Bryant-Danny Stadium, Univ. of Ala., Tuscaloosa, sellout, Oct. 22.
- **JUDAS PRIEST, IRON MAIDEN**—\$209,264, 17,823, \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., sellout, Oct. 22.
- **VAN HALEN, AFTER THE FIRE**—\$206,896, 16,258, \$13.50, Ron Delsener Prods., Madison Square Garden, New York City, sellout, Oct. 8.
- **FLEETWOOD MAC, GLEN FREY**—\$196,195, 13,684, \$15 & \$12.50, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, Oct. 20.
- **ALABAMA, JANIE FRICKE**—\$155,700, 12,456, \$12.50, Fowler Prods., Murphy Center, Middle Tenn. State Univ., Murfreesboro, sellout, Oct. 23.
- **ALABAMA, JANIE FRICKE**—\$138,436, 11,320, \$12.50, Fowler Prods., Diddle Arena, Western Ky. Univ., Bowling Green, sellout, Oct. 24.
- **CROSBY, STILLS, & NASH**—\$133,044, 9,948 (11,242), \$13.50 & \$11.50, Brass Ring Prods./Coast-to-Coast Prods., Omni, Atlanta, Oct. 20.
- **DIANA ROSS**—\$129,900, 9,110, \$15 & \$12.50, John Scher Presents, Rochester (N.Y.) War Memorial, sellout, Oct. 20.
- **CROSBY, STILLS & NASH**—\$109,965, 9,256 (10,061), \$12.50 & \$10.50, Beach Club Promotions, Charlotte (N.C.) Coliseum, Oct. 22.
- **JETHRO TULL, SAGA**—\$107,591, 9,466 (14,000), \$11.50 & \$10.50, Bill Graham Presents, Oakland (Calif.) Coliseum, Oct. 19.
- **JUDAS PRIEST, IRON MAIDEN**—\$96,900, 10,200, \$9.50, John Scher Presents, Rochester (N.Y.) War Memorial, sellout, Oct. 23.
- **RUSH, RORY GALLAGHER**—\$95,535, 9,263 (9,931), \$10.50 & \$8.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Oct. 19.
- **CROSBY, STILLS, & NASH**—\$94,578, 7,677 (10,000), \$12.50 & \$10.50, Beach Club Promotions, Greensboro (N.C.) Coliseum, Oct. 21.
- **RUSH, RORY GALLAGHER**—\$92,659, 9,900, \$9.50 & \$8.50, Cumberland Concerts, Nashville Municipal Auditorium, sellout, Oct. 20.
- **OAK RIDGE BOYS, ROSANNE CASH, CHARLIE DANIELS BAND**—\$91,608, 7,634 (9,968), \$12, Sea-Son Prods., Pine Bluff (Ark.) Convention Center, Oct. 9.
- **OAK RIDGE BOYS**—\$91,464, 7,650 (8,172), \$12 & \$11, Marques Entertainment Corp., Sunrise (Fla.) Music Theatre, Oct. 24.
- **KENNY LOGGINS, PLIMSOUIS**—\$89,041, 7,749 (9,500), \$13 & \$11.50, Bill Graham Presents, Frost Amphitheatre, Stanford, Calif., Oct. 24.
- **KENNY LOGGINS, MICHAEL PRITCHARD**—\$69,969, 4,500, \$25-\$10, Avalon Attractions, Santa Barbara (Calif.) County Bowl, sellout, Oct. 23.
- **TOM JONES**—\$62,022, 4,161 (4,424), \$16, \$14, & \$12, Cumberland Concerts, Grand Ole Opry House, Nashville, Oct. 20.
- **JIMMY BUFFETT**—\$51,635, 4,300, \$12.50 & \$10.50, Brass Ring Prods./in-house promotion, Lanierland Music Park, Cummings, Ga., sellout, Oct. 24.
- **ROBIN WILLIAMS, JOHN SEBASTIAN**—\$48,173, 3,602 (3,692), \$13.75, Di Cesare-Engler Prods., Stanley Theatre, Pittsburgh, Oct. 22.
- **JIMMY BUFFETT**—\$40,993, 4,904 (11,765), \$10 & \$9, Cumberland Concerts, Roundhouse, Univ. of Tenn. at Chattanooga, Oct. 23.
- **JETHRO TULL, SAGA**—\$20,563, 2,876 (7,222), \$10.75 & \$9.75, Avalon Attractions, Selland Arena, Fresno, Calif., Oct. 22.
- **LUTHER VANDROSS**—\$24,075, 1,926 (2,690), \$12.50, Evening Star Prods., Celebrity Theatre, Phoenix, Oct. 21.
- **JETHRO TULL, SAGA**—\$17,799, 1,757 (6,500), \$10.75 & \$9.75, Avalon Attractions, Orange Pavilion, San Bernardino, Calif., Oct. 21.
- **COUNT BASIE & HIS ORCHESTRA**—\$15,600, 1,200 (1,600), \$13, Fantasma Prods., Royal Point Poinciana Playhouse, W. Palm Beach, Fla., two shows, Oct. 23.
- **SPYRO GYRA**—\$11,986, 1,201 (2,574), \$11 & \$10, John Scher Presents, Auditorium Theatre, Rochester, N.Y., Oct. 24.
- **STEPPENWOLF W/JOHN KAY, LOOKER**—\$10,150, 1,450, \$7, Feyline Presents, Rainbow Music Hall, Denver, sellout, Oct. 24.
- **JOHN LEE HOOKER, WILLIE DIXON**—\$8,500, 1,000, \$8.50, in-house promotion, Wax Museum, Washington, D.C., sellout, Oct. 24.
- **ROSANNE CASH**—\$8,174, 994 (2,000), \$8.50 & \$7.50, in-house promotion, Wax Museum, Washington, D.C., two shows, Oct. 21.
- **PAT METHENY GROUP**—\$7,300, 1,000, \$8 & \$7, Schon Prods., Milo Bail Student Center, Univ. of Omaha, sellout, Oct. 25.
- **MARSHALL CRENSHAW**—\$7,250, 1,000, \$7.25, in-house promotion, Wax Museum, Washington, D.C., sellout, Oct. 20.
- **STEPPENWOLF W/JOHN KAY**—\$5,799, 630 (2,690), \$9.50 & \$7.50, Evening Star Prods., Celebrity Theatre, Phoenix, Oct. 19.
- **GIL SCOTT-HERON, CLIFF SARDI**—\$3,926, 442 (750), \$9.50 & \$8.50, Evening Star Prods., Dopley's, Tampa, Oct. 17.
- **X, NAPALM BEACH**—\$3,225, 403 (500), \$7.50, Double Tee Promotions, Euphoria, Portland, Ore., Oct. 24.
- **PAUL CARRACK'S, NOISE TO GO, ROBERT CRAY BAND**—\$2,821, 297 (500), \$9.50, Double Tee Promotions/Albatross Prods., Euphoria, Portland, Ore., Oct. 23.

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Talent In Action

CELIA CRUZ

Madison Square Garden, New York
Tickets: \$20, \$15, \$10

Mix Ella Fitzgerald and Donna Summer in equal proportions, add a generous dose of Caribbean seasoning and then turn the heat way up and you have Celia Cruz, the queen-for-life of salsa, whose reign began when that music went by names like rumba and guaracha. For the second time this season, promoter Ralph Mercado packed the Garden with a salsa show, this time with a long-deserved tribute to this remarkable woman.

Celia's age is her well-kept secret, but it's obvious that she is a veteran performer. In this Oct. 23 concert, timed to fall near her birthday, she showed that time has made little dent in her powers, which many of her fans believe to emanate from mystical African sources. Her voice can still level tropical forests, and her party spirit, aided by several flamboyant costume changes, keeps secure her position as the most riveting performer in Latin dance music.

The evening's format was a musical biography of the Cuban-born star, with four of the bands she has recorded with gathered for the occasion, beginning with the legendary Sonora Matancera, followed by Tito Puente, Johnny Pacheco fronting Conjunto Clasico, and closing with Willie Colon. In addition, famed soneros Cheo Feliciano, Frankie Figueroa and Pete "El Conde" joined in musical tribute.

The show was one of the tightest in recent salsa history, no doubt due to its being broadcast live via satellite to Latin America. Even the verbiage which often accompanies such tributes was kept to a minimum, with the only dissonant note provided by the occasional intrusion of a show dance troupe. When Celia sings and dances, nothing else is needed.

ENRIQUE FERNANDEZ

PATTI LUPONE

Bottom Line, New York
Tickets: \$10

With heart-warming exuberance and more than "just a touch of star quality," actress/singer Patti LuPone enticed and entertained the first of two SRO crowds on the second night of a three-night engagement here, Oct. 15. She has put together a cabaret act, at least twice before, but her association with longtime friend, guitarist and songwriter David Nichtern ("Midnight At The Oasis") this time out should take her a good deal further toward wider acceptance and recognition.

Because of her powerful, dramatic soprano, LuPone is most effective on grand ballads or torch songs; "Meadowlark" from "The Baker's Wife," "When You Wish Upon A Star," and, of course "Don't Cry For Me, Argentina" from "Evita," were clear standouts. Among the less familiar songs, Nichtern's "Take My Heart" and "Love, Cast Your Shadow" were memorable. Of the uptempo numbers, a tightly arranged rendition of "Rockin' Robin" worked best.

There were problems. Too often the band drowned her vocals, but the fault lay with the sound mix. She also needs a slightly less eclectic selection of songs or at least one or two songs with the kind of hit potential to generate a new and independent momentum where her role as "Evita" left off.

THOMAS GABRIEL



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Talent & Venues

How Men At Work Became A U.S. Hit

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To help out on the retail level, there have been a number of sales programs on the album and it has also been included in some of CBS's general sales programs.

The release was originally sold under the new artist prefix, which put it at the equivalent of \$7.98 list with full return privileges. Teller says that it was "only four or five weeks ago" that it was raised to full price.

"We were not too quick to change that," he says. "Even when we saw that we definitely had a success on our hands, we avoided the temptation to change the prefix early. We wanted the album to have full geographic penetration. I am definitely a big believer in differentiating at price product from new artists and from superstars."

Teller notes that when the record was released, there was little response from radio. In fact, he says, many in radio were skeptical about it because Men At Work sounds different from most music programmed on AOR.

"However, this is one of those cases where by being 'different' once on the air, the record drew immediate response. It certainly fell outside what you could call formula rock. I think this bodes well for the future of the industry, and it bodes well for radio."

Men At Work would not be nearing platinum sales if it wasn't for AOR play, but it might never have gotten extensive radio play if it wasn't boosted by its video, especially when MTV began to play it.

"Without the AOR base, we could not have made it happen," says Barbara Cook, product manager for the album and director of marketing for Columbia. "There were radio stations who played it, and the record stood on its own musically. And then the video came on, and it gained in momentum and rotation. I can't say that the video (alone) broke the band. It developed an image, and it gave the people some idea of who they were, since they had never played here."

"MTV is very affected by what is played on AOR radio. Conversely, if a kid sees 'Who Can It Be Now' on MTV and calls the local record store and asks about the song, I think if the retail store mentions that to the radio station, even on an informal basis, it is very positive," Cook says.

Russell Deppeler, manager of the band, also notes that the areas where Men At Work were first accepted were the areas where MTV is seen. Also helping out was the fact that when the band came to the U.S. midway through the life of the record, it opened for Fleetwood Mac. Act is booked by Regency Artists.

Men At Work did 13 dates with Fleetwood Mac in September, which, Deppeler says, allowed the band an opportunity to get used to playing to consistently large audiences, as well as giving it valuable exposure.

The band currently is doing some dates in Canada before returning to the U.S. to do 18 more shows, playing clubs and theatres and "not playing anything above what we can fill," says Deppeler.

Meanwhile, Columbia is releasing a new single, "Down Under," with its own video, which it expects to work until past the new year. Men At Work already has its second LP in the can, but it is holding off releasing it until the "Business As Usual" LP runs the U.S. course.

Rock'n' Rolling

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ments. Since his band is writing songs for its next album, Dharmas says he is also limited as to how much he can promote his solo LP.

He is not putting together his own band to go out and tour behind it, and the amount of time that he has for promotional interviews and visits is also limited. He says there may be a video, and when BOC goes out on tour next year, they will probably play a couple of songs from his solo LP.

The album is a bit more pop and love song-oriented than would be expected from the lead guitarist of a heavy metal band, and that, he says, is one of the reasons why he recorded it.

"After 11 BOC records, I wanted something different. And I also had some songs that were not suitable for the band. But the way I sing this kind of material really suits me. I'm not a rock'n'roll raver."

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