

## Talent In Action

### JUICE NEWTON

Opryland, U.S.A., Nashville  
Tickets: \$11.50

In the understatement of the evening, Juice Newton prefaced her Oct. 29 appearance here by informing the audience, "We use a lot of electricity when we play." Yeah, boy, and pass the amperes: country was never like this.

Newton performs with Silver Spur, an L.A. band hot enough to fry eggs on their instruments. Although she can do country material, she is far from a country act herself. In 15-plus songs, she deftly proved her own showmanship while maintaining a mega-dose of vocal power into the 1,100-seat theatre.

The 75-minute set was well staged, colorfully lit, sharply paced; but it was Newton's own laconic theatricality, deliberated ad libs and split-second timing which commanded the attention of an audience which included a large number of Nashville songwriters with tunes on her last three albums.

In a hot pink and black mini-dress with matching tights and double-cuffed leg warmers, Newton prowled the stage, dancing, miming, strumming her black guitar and delivering a set that more often than not slipped over into flat-out rock'n'roll.

Material such as "Break it To Me Gently," "I'm Gonna Be Strong" and the crackling "Shot Full Of Love" showed off her forceful range. Newton appeared up to any challenge, whether sustaining a high natural register in "Angel Of The Morning" or punching up a wry kicker like "It Ain't Country" with a "My Sharona" break sneaked into the arrangement.

She got excellent instrumental support and harmonies from her band: Jim Lang on keyboards, Chuck Martin and Otha Young on lead guitars, Johnny Pierce on bass and Danny Gorman on drums. Their five-part blend on "woo bop bops" in "Love Sail Away" elevated the song into an arresting exercise instead of merely another tune in the set and illustrated a sensitivity to vocal dynamics sometimes overlooked in live performances.

The only flaws in the show came with an unusually sluggish rendition of "Angel Of The Morning," on which a tempo problem seemed to throw Newton's phrasing out of synch, and "Queen Of Hearts," on which monitor trouble threw her vocals off-key. But they were minor problems in an otherwise superior show that forecasts Newton's prominence in the ranks of new high-voltage female talents. **KIP KIRBY**

### DON WILLIAMS ROSANNE CASH

Ritz Theatre, Elizabeth, N.J.  
Tickets: \$10.50, \$11.50, \$12.50

"I don't know what keeps us from playing up here more often, but that's sure going to change," said the normally reticent Don Williams, overwhelmed by the enthusiastic reception he received here Oct. 22.

To the casual listener, Williams seems locked into a mellow balladeer mold. In truth, he is a subtle stylist, who adroitly juggles standard slow songs like "Amanda" with more uptempo numbers like "Tulsa Time."



Billboard photo by Chuck Pulin

### VANITY'S DATE—Warner Bros. act Vanity 6 play the Ritz in New York.

The Gentle Giant reeled off more than 20 hits, including "I Believe In You" and the lyrical gem, "Good Ole Boys Like Me." When the audience was invited to chime in on old favorites like "You're My Best Friend," they responded with the fervor of well-schooled choirboys.

Midway through his set, Williams turned centerstage over to his four-member backup group, the Scratch Band featuring Danny Flowers. The versatile group quickly kicked into rock'n'roll gear, showcasing guitarist Flowers' high-pitched, infectious vocals on several tunes from their debut MCA album, including "To Be Your Man" and "Mountain Song."

Complementing Williams' laid-back performance was opener Rosanne Cash's country-rock offering. Although she is not an overtly showy entertainer, Cash is compelling to watch on-stage as her sultry vocals taunt and tease on songs like "Seven Year Ache" and "Third Rate Romance." She accompanied herself on the guitar for a tune or two, but for the most part, Cash left the instrumentals to the high-powered Cherry Bombs. **ROBYN WELLS**

### VANITY 6 The Ritz, New York Admission: \$10

Vanity 6's album, one of this season's major surprise hits, sells sex and romance along with all its attendant fears and desires. At their Oct. 25 performance at the Ritz, the trio sold it with gusto and offhand wit in a hurried, medley-like set lasting about 20 minutes.

Dressed in lingerie and high heels, the group made a splashy entrance in front of a thoroughly mixed crowd of Ritz regulars and a high proportion of black fans drawn by local radio promotion. The first three songs, all short rock/wave numbers, allowed Vanity, Brenda and Susan (no last names, apparently) to trade leads, and were entirely garbled by a dreadful sound mix that blunted any possible impact that these songs—

"He's So Dull," "Drive Me Wild" and "Bite The Beat"—might have had.

Still, somehow, one got the inescapable impression, if only from the reputation of the group's mentors, the Time, that the unidentified backup band just had to be tight as a bottom-line prerequisite to performing the electronic arrangements at all. And what the sound system did not carry, Vanity 6 conveyed with mime and body language.

If the first few numbers bemused the audience, the last two galvanized them. The extended funk raps, "If A Girl Answers (Don't Hang Up)" and "Nasty Girl," the top club and radio hits in the city at the time of the show, were much anticipated and greeted warmly, with a rash of dancing and rap-along. **BRIAN CHIN**

(Continued on page 43)



**reunion arena**

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**19,200 SEATS**

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# Boxscore

Survey For Week Ending 7/10/82

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).

- **THE WHO, THE CLASH, T-BONE BURNETT**—\$1,365,415, 83,000, \$17.50 & \$15, Wolf & Rissmiller Concerts, Los Angeles Coliseum, sellout, Oct. 29.
- **THE WHO, LOVERBOY, JOHN COUGAR**—\$776,565, 51,771 (55,000 capacity), \$15, Feyline Presents/Fahn & Silva Presents, Jack Murphy Stadium, San Diego, Oct. 27.
- **THE WHO, LOVERBOY, JOHN COUGAR**—\$754,657, 44,132 (65,000), \$17.10, Feyline Presents, Sun Devil Stadium, Ariz. State Univ., Tempe, Oct. 31.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$257,935, 17,494 (19,000), \$15 & \$12.50, C.K. Spurlock, Reunion Arena, Dallas, Oct. 31.
- **GO GO'S, A FLOCK OF SEAGULLS**—\$235,510, 19,500, \$10.50, Ron Del-sener Prods., Madison Square Garden, New York City, sellout, Oct. 19.
- **FLEETWOOD MAC, GLEN FREY**—\$230,438, 15,757 (17,000), \$15 & \$12.50, Feyline Presents, Univ. of Texas Frank Erwin Center, Austin, Oct. 31.
- **ANNE MURRAY**—\$195,368, 11,748, \$17.50, \$15.50, \$12.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, two sellouts, Oct. 29-30.
- **FLEETWOOD MAC, GLENN FREY**—\$194,068, 13,862 (20,000), \$14, Feyline Presents, Unidome, Univ. of N. Iowa, Cedar Falls, Oct. 25.
- **FLEETWOOD MAC, GLENN FREY**—\$181,060, 12,753, \$15 & \$13.50, Contemporary Prods., Checkerdome, St. Louis, sellout, Oct. 28.
- **VAN HALEN, JOE WHITING & THE BANDIT BAND**—\$173,358 (Canadian), 14,399, \$12.50 & \$11.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, sellout, Oct. 26.
- **RUSH, RORY GALLAGHER**—\$163,110, 16,510, \$11 & \$10, Sunshine Promotions, Market Square Arena, Indianapolis, sellout, Nov. 1.
- **OAK RIDGE BOYS, STEVE WARINER**—\$160,439, 16,752 (17,260), \$10, \$9, & \$8, in-house promotion, Lanierland Music Park, Cummings, Ga., four shows, Oct. 15-16.
- **FLEETWOOD MAC, GLENN FREY**—\$158,917, 11,239 (12,215), \$15, \$13, & \$11, Contemporary Presentations, Devaney Sports Complex, Lincoln, Neb., Oct. 26.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$152,060, 10,554, \$15 & \$12.50, C.K. Spurlock, Barton Coliseum, Little Rock, Ark., sellout, Oct. 30.
- **JUDAS PRIEST, CONEY HATCH**—\$143,548 (Can.) 11,960, \$12.50 & \$12, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, sellout, Oct. 28.
- **CROSBY, STILLS & NASH**—\$100,623, 7,952 (12,224), \$13.50 & \$11.50, Brass Ring Prods., Murphy Center, Middle Tenn. State Univ., Murfreesboro, Oct. 30.
- **RUSH, RORY GALLAGHER**—\$95,297, 9,336 (10,000), \$10.50 & \$9.50, Sunshine Promotions, Rupp Arena, Lexington, Ky., Oct. 30.
- **CROSBY, STILLS, & NASH**—\$84,620, 7,407 (12,400), \$12.50 & \$11.50, Sunshine South, Stokely Athletic Center, Univ. of Tenn., Knoxville, Oct. 29.
- **OAK RIDGE BOYS, RICKY SKAGGS**—\$83,769, 7,456 (13,762), \$12.50, \$11.50, & \$10.50, Brass Ring Prods., Crisler Arena, Ann Arbor, Mich., Oct. 29.
- **HEART, JOHN COUGAR**—\$83,586, 7,777 (9,000), \$11 & \$10, Tony Ruffino-Larry Vaughn Prods., Syracuse (N.Y.) War Memorial, Oct. 14.
- **BILLY SQUIER, NAZARETH**—\$76,950, 8,200, \$10.50 & \$9.50, Contemporary Presentations, Bismarck (N.D.) Civic Center, sellout, Oct. 29.
- **HEART, JOHN COUGAR**—\$72,776, 7,548 (10,106), \$10 & \$9, Cumberland Concerts, Von Braun Civic Center, Huntsville, Ala., Nov. 1.
- **MEN AT WORK, MENTAL AS ANYTHING**—\$61,406 (Can.), 5,194, \$12 & \$11, Concert Prods. Int'l, Massey Hall, Toronto, two sellouts, Oct. 29-30.
- **SANTANA, HUGHES-THRALL BAND**—\$52,448, 5,949 (8,300), \$10 & \$9.50, Stone City Attractions/Pace Concerts, San Antonio Convention Center Arena, Oct. 28.
- **BILLY SQUIER, NAZARETH**—\$52,330, 5,349, \$10.50 & \$9.50, Contemporary Presentations, Rushmore Plaza Civic Center, Rapid City, S.D., sellout, Oct. 27.
- **SANTANA, HUGHES-THRALL BAND**—\$49,066, 5,925 (9,300), \$10.50, Stone City Attractions, Reunion Arena, Dallas, Oct. 29.
- **SANTANA, HUGHES-THRALL BAND**—\$44,018, 4,500 (7,252), \$10.50, \$9.50, & \$8.50, Stone City Attractions, Univ. of Texas Frank Erwin Center, Austin, Oct. 30.
- **JETHRO TULL, SAGA**—\$41,970, 3,462 (6,200), \$12.50, \$11.50, & \$10.50, Rock 'n Chair Prods., Reno (Nev.) Centennial Coliseum, Oct. 23.
- **PETER TOSH, UP FRONT**—\$35,432, 3,358 (4,000), \$10.75, Fantasma Prods., Sunrise (Fla.) Theater, Oct. 30.
- **GEORGE THOROGOOD & THE DESTROYERS, JOHNNY WINTER**—\$34,549, 5,500, \$8.57 & \$6, Jam Prods., Aragon Ballroom, Chicago, sellout, Oct. 31.
- **EDDIE MONEY, DONNIE IRIS**—\$33,018, 3,095 (5,373), \$11 & \$10, Olympia Stadium Corp., Lansing (Mich.) Civic Center, Oct. 31.
- **THE CLASH, SUBURBAN LAWNS**—\$31,029, 3,062 (4,452), \$11.50 & \$10.50, Rock 'n Chair Prods., Sacramento (Calif.) Memorial Auditorium, Oct. 22.
- **MEN AT WORK, MENTAL AS ANYTHING**—\$28,012 (Can.), 2,241, \$12.50, Concert Prods. Int'l/Donald K. Donald Prods./Bass Clef, Nat'l Arts Centre, Ottawa, Ont., sellout, Oct. 27.
- **PETER TOSH, NEW BREED BAND**—\$25,620, 2,524 (3,500) \$10.50, Fantasma Prods., Tampa (Fla.) Jai Alai, Oct. 28.
- **DAZZ BAND, SHALAMAR**—\$24,722, 2,341 (4,000), \$11.75, Fantasma Prods., Sunrise (Fla.) Theater, Oct. 29.
- **MEN AT WORK**—\$23,974 (Can.), 2,294, \$11 & \$10, Concert Prods. Int'l/Donald K. Donald Prods./Don Jones, Alumni Hall, London, Ont., sellout, Oct. 31.
- **GRAND MASTER FLASH & THE FURIOUS FIVE, EVELYN (CHAMPAGNE) KING, HOWARD JOHNSON**—\$23,158, 2,242 (5,522), \$10 & \$9, Wee Three Prods., Univ. City Center, Philadelphia, Oct. 29.
- **MEN AT WORK, MENTAL AS ANYTHING**—\$22,925 (Can.), 2,183, \$11 & \$10, Concert Prods. Int'l/Donald K. Donald Prods., Hamilton (Ont.) Place, sellout, Oct. 28.

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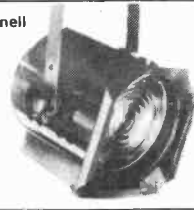


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