

Survey For Week Ending 11/20/82

# 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).

- **RUSH, RORY GALLAGHER**—\$364,735, 30,008 (31,848 capacity), \$12.50 & \$11.50, Brass Ring Prods., Joe Louis Arena, Detroit, two shows, one sellout, Nov. 7-8.
- **DIANE DUFRESNE**—\$316,337 (Canadian), 24,071 (26,400), \$15, \$13 & \$10, Kebec Spec. Inc., Forum, Montreal, Que., two shows, one sellout, Oct. 28-29.
- **BARRY MANILOW**—\$188,132, 13,557, \$15 & \$12.50, Frank J. Russo Prods., Providence (R.I.) Civic Center, sellout, Nov. 5.
- **JEFFERSON STARSHIP, .38 SPECIAL**—\$186,354, 16,238, \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., sellout, Nov. 6.
- **LUTHER VANDROSS, CHERYL LYNN**—\$159,876, 13,423, \$13.50, Talent Coordinators of Amer./Chicago Music Bag, Auditorium Theatre, Chicago, four sellouts, Nov. 3-4.
- **CROSBY, STILLS & NASH**—\$148,154, 12,337, \$12.50 & \$11.50, Frank J. Russo Prods., Worcester, Mass., sellout, Nov. 7.
- **BILLY JOEL**—\$138,007, 11,500, \$12.50 & \$10.50, Contemporary Prods., Checkerdome, St. Louis, sellout, Nov. 3.
- **BILLY JOEL**—\$132,983, 11,036, \$12.50, Contemporary Presentations/New West Presentations, Kemper Arena, Kansas City, Mo., sellout, Oct. 30.
- **BARRY MANILOW**—\$131,690, 9,006, \$15 & \$13, Monarch Entertainment Bureau, Rochester (N.Y.) War Memorial Auditorium, sellout, Oct. 29.
- **HEART, JOHN COUGAR**—\$125,430, 10,257 (12,355), \$12.50 & \$10.50, Beach Club Promotions, Carolina Coliseum, Univ. of S.C., Columbia, Nov. 6.
- **JUDAS PRIEST, CONEY HATCH**—\$114,185 (Can.), 8,927, \$13.50 & \$12.50, Perryscope Concerts/Donald K. Donald Prods./Concert Prods. Int'l, Northlands Coliseum, Edmonton, Alta., sellout, Nov. 6.
- **BILLY SQUIER, NAZARETH**—\$105,630, 11,182, \$9.50, Contemporary Presentations, Omaha Civic Center, sellout, Nov. 5.
- **BILLY SQUIER, NAZARETH**—\$96,453, 9,378, \$10.50, Contemporary Prods., Checkerdome, St. Louis, sellout, Nov. 7.
- **JOE JACKSON**—\$85,103, 8,800, \$10.75 & \$9.75, Avalon Attractions, Hollywood (Calif.) Paladium, two sellouts, Nov. 7-8.
- **BILLY SQUIER, NAZARETH**—\$76,219, 7,500, \$11 & \$10, Contemporary Presentations, Henry Leavitt Arena, Wichita (Kan.) State Univ., sellout, Nov. 6.
- **SANTANA, HUGHES-THRALL BAND**—\$73,180, 7,468 (10,500), \$10.50 & \$9.50, Feyline Presents, Tinsley Coliseum, Albuquerque, N.M., Nov. 5.
- **BILLY SQUIER, NAZARETH**—\$67,264, 7,064, \$10.50 & \$9.50, Contemporary Presentations, Sioux Falls (S.D.) Arena, sellout, Oct. 30.
- **JEFFERSON STARSHIP, .38 SPECIAL**—\$64,481, 6,394 (8,000), \$11 & \$10, Jam Prods., Horton Fieldhouse, Ill. State Univ., Normal, Oct. 29.
- **MICKEY GILLEY, JERRY LEE LEWIS**—\$60,644, 6,691 (7,500), \$9.50 & \$8.50, C.K. Spurlock, Mississippi Coliseum, Jackson, Oct. 30.
- **WAVELENGTH**—\$57,025, 1,145 (1,200), \$5, Sounds Unlimited Prods., Bee County Coliseum, Beeville, Texas, Oct. 30.
- **CHICAGO, ALAN KAYE**—\$56,469, 5,953, \$10, \$9 & \$8, in-house promotion, Elliott Hall of Music, Purdue Univ., W. Lafayette, Ind., sellout, Nov. 3.
- **GATTO BARBIERI, TIM WEISBERG**—\$55,659, 4,737, \$11.75, Taylor Beau Concerts, James L. Knight Int'l Center, Miami, Fla., sellout, Oct. 23.
- **MICKEY GILLEY, JERRY LEE LEWIS**—\$54,141, 5,889 (7,500), \$9.50 & \$8.50, C.K. Spurlock, Roberts Municipal Stadium, Evansville, Ind., Oct. 24.
- **MICKEY GILLEY, JUICE NEWTON, WILLIAMS & REE**—\$53,904, 5,638 (7,500), \$10.25 & \$9.25, C.K. Spurlock, Rupp Arena, Lexington, Ky., Oct. 15.
- **JUDAS PRIEST, CONEY HATCH**—\$51,949, 3,965, \$14 & \$13, Perryscope Concerts/Donald K. Donald Prods./Concert Prods. Int'l, Max Bell Arena, Calgary, Alta., sellout, Nov. 7.
- **MICKEY GILLEY, JERRY LEE LEWIS**—\$49,833, 5,629 (6,000), \$9.50 & \$8.50, C.K. Spurlock, Louisville Gardens, Oct. 23.
- **DEVO**—\$48,108, 4,279 (4,988), \$11.50 & \$10.50, Brass Ring Prods., Fox Theatre, Detroit, Nov. 6.
- **LUTHER VANDROSS, CHERYL LYNN**—\$48,060, 3,560, \$15.50 & \$13.50, Talent Coordinators of Amer./Rainbow Prods., American Theatre, St. Louis, two sellouts, Nov. 5.
- **CHICAGO, ALAN KAYE**—\$44,693, 3,736, \$12.50 & \$10.50, in-house promotion, Ind. Univ. Auditorium, Bloomington, sellout, Nov. 2.
- **LUTHER VANDROSS, CHERYL LYNN**—\$41,876, 3,810, \$12.50, Talent Coordinators of Amer./Rainbow Prods., Veterans Memorial Auditorium, Columbus, Ohio, sellout, Nov. 7.
- **JOE JACKSON**—\$35,397, 3,522, \$10.50, \$9.50 & \$8.50, Bill Graham Presents, Berkeley Community Theatre, sellout, Nov. 6.
- **JERRY GARCIA, BOBBY & THE MIDNIGHTS**—\$27,519, 2,147 (3,800), \$13.50 & \$12.50, Evening Star Prods., Mesa (Ariz.) Amphitheatre, Oct. 30.
- **MILES DAVIS**—\$23,595, 1,950, \$12.50, \$11.50 & \$10.50, in-house promotion, Irvins Auditorium, Univ. of Pa., Philadelphia, Nov. 5.
- **DEVO**—\$20,177, 1,844 (3,949), \$11 & \$10, Brass Ring Prods., Mich. State Univ. Auditorium, E. Lansing, Nov. 7.
- **PSYCHEDELIC FURS, OUR DAUGHTER'S WEDDING**—\$15,980, 1,598 (1,701), \$10, Brass Ring Prods., Royal Oak (Mich.) Music Theatre, Nov. 5.
- **MISSING PERSONS**—\$13,447, 1,603 (2,690), \$8.50 & \$7.50, Evening Star Prods., Celebrity Theatre, Phoenix, Oct. 24.
- **UTOPIA, MIKE VIOLA**—\$11,632, 1,276 (1,400), \$9.50 & \$8.50, Frank J. Russo Prods., Main Event, Providence, R.I., Nov. 6.
- **ARLO GUTHRIE, PETER RAVAN**—\$8,721, 918 (1,000), \$9.50, in-house promotion, Wax Museum, Washington, D.C., Nov. 7.
- **PETER FRAMPTON**—\$8,690, 1,245, \$8 & \$7, in-house promotion, Graham Central Station, Albuquerque, N.M., sellout, Oct. 31.
- **GARY NUMAN, THE EXCEPTIONS**—\$7,986, 726 (1,701), \$11, Brass Ring Prods./Vince Bannon, Royal Oak (Mich.) Music Theatre, Nov. 4.

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# Talent & Venues

## Talent In Action

### LINDA RONSTADT BUS BOYS

Radio City Music Hall, New York  
Tickets: \$17.50, \$15.50

It's not easy to feel sorry for Linda Ronstadt—after all, everybody should have her problems—and that has always been a problem in relating to her and her repertoire of mostly sad love songs.

Maybe she has become aware of that, because it was almost a different Linda Ronstadt who appeared for a six-night stint here beginning Nov. 4. Gone was the little Cub Scout uniform and the feeling of self-pity. Instead, there was an assured performer on stage, at ease and sure of her music and her talent.

Playing Mabel in "The Pirates Of Penzance" must have helped: Ronstadt appeared more comfortable and friendly, joking with the audience and band. Dressed in a hot-to-trot shiny black dress, Ronstadt throughout was the center of all attention, and she handled it well, moving effortlessly and un-self-consciously to the music.

And it was the music that mattered most. Backed by a seven-member band that included such notables as Andrew Gold, Waddy Wachtel and Rick Marotta, Ronstadt did a 90-minute set, alternating upbeat rock'n'roll songs with ballads, and including "Get Closer," "Mr. Radio" and "I Think It's Gonna Work Out Fine" (with guest James Taylor) from her recent "Get Closer" LP.

And, of course, she did her hits. "Poor Poor Pitiful Me," which can sound positively maudlin, or just plain phony, if not done with just the right irony, came across with tongue firmly in cheek. "That'll Be The Day," "Silver Threads And Golden Needles," "Living In The U.S.A." and "Heat Wave" positively rocked. It was altogether an upbeat, uplifting concert.

There were a number of blue-haired older ladies in the audience, perhaps hoping for a tune or two from "Pirates," and what they thought of the Bus Boys, the opening act, is anybody's guess.

"Bet you never heard music like this before by spades," singer/keyboardist Brian O'Neal sang at one point in the band's hour set. He was

## San Diego Clubs Find Sex Sells

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and mud-wrestling tournaments have helped business at the Bacchanal. Marien says, but he remains less convinced of their longterm value than his fellow owners Montoya and Warren.

"They might help out for a particular evening, but I don't think they hold the attention of people that much," Marien says. "Besides, it takes a lot of money to promote these events properly, and you've got to find a way of making them sound enticing rather than simply sleazy." Still, Marien, like Montoya and Warren, says he plans to continue hosting such promotions at his club.

But all three clubowners—and half a dozen more all over the city—are quick to point out that they do not expect the benefits to last forever. Too many nightclubs jumping on the bandwagon—the same thing that damaged country a year ago and is now hurting rock'n'roll—may soon wipe out the sex promotions' effectiveness, they say.

And, continues Montoya, the Alcoholic Beverage Control board (ABC) in late October began enforcing an ordinance prohibiting nightclubs from offering prize money to amateur contestants taking part in any such promotions. "That's what's really going to kill it," Montoya says. "If they (the ABC) can stop us from giving away prize money, contestants will have no reason for entering these contests and the promotions will fizzle. We'll have to come up with a new solution."



Billboard photos by Chuck Pulin  
**LINDA & GRACE**—Linda Ronstadt plays Radio City Music Hall in New York while Grace Slick of the Jefferson Starship performs at the Brendan Byrne Arena outside the city.

right. Though mostly black, the Bus Boys play white hard rock. And they play it pretty well.

Doing songs from their two Arista albums, the Bus Boys played with a good sense of humor and of theatre. Though the songs are of unemployment and poverty, the band doesn't take itself too seriously. On stage it was out to entertain, and that's what it did, royally. **ROMAN KOZAK**

### JEFFERSON STARSHIP

Brendan Byrne Arena  
Meadowlands, N.J.  
Tickets: \$12.50, \$11.00

Rock veterans Jefferson Starship played a tight and enjoyable set to an about 85% filled house on Saturday night, Nov. 6.

The current group consists of Craig Chaquico, David Freiberg, Paul Kantner, Pete Sears, Grace Slick and Mickey Thomas, with new drummer Donny Baldwin replacing Aynsley Dunbar.

The Starship put on a 16-song, 90-minute set which included a run of songs running the gamut from the beginning ("White Rabbit" and "Somebody To Love") to songs from their current album "Winds Of Change." Other songs included "Ride The Tiger," "Stranger," "Find Your Way Back," "Share Your Love," "Be My Lady," "Jane," and "Whatcha Gonna Do."

Outstanding solos were performed by bassist Sears, drummer Baldwin, and Chaquico, whose technical proficiency is quite underrated.

At the close of the show, as a number of people were seen walking out, Grace Slick took the microphone and shouted, "We do what we want and f---k you!" while the rest of the band took up the chant. After a seemingly long rest between final song and encore, the band came out and did two more numbers.

Overall, while the music was superb and the sound system was just fine, there did seem to be a small bit of a "what are we doing here" attitude. Even so, the Starship put on a good show.

PETER KANZE

### JULIO IGLESIAS

Royal Albert Hall, London  
Tickets: \$25.50 to \$6

Surrounded on three sides by a sizeable armada of backing musicians, Julio Iglesias had little difficulty in captivating a predominantly female audience here Oct. 27 with a selection of songs from his extensive international repertoire.

A master of the romantic Latin ballad, Iglesias is already a top international star, but is now trying to crack the lucrative Anglo-American market. Judging by his effect on the crowd that attended this show, he is well on the way to achieving his objective.

Immaculately turned out in a black lounge suit, the multilingual crooner cut a dashing figure as he sang, smiled and charmed a willing audience with songs like "Guantanamera," "Hey" and his only major U.K. hit, "Begin The Beguine."

Production was predictably lavish. In addition to three female backing singers and a five-piece band, Iglesias was also flanked by a 13-piece horn section on one side and by an even larger string section on the other. Sound quality was excellent, especially in view of the venue's disastrous acoustics and the large number of musicians being miked on stage.

"Amor," his current single here, was instantly recognized amidst a rather colorless program and was warmly applauded. But the evening's highlight was undoubtedly a rendition of Morris Albert's international hit "Feelings," which he sang as a duet with one of his excellent—but uncredited—backing singers.

Iglesias' hold over his devoted audience was clearly seen at the end of the performance, as women of all ages, shapes and sizes made their way to the front of the stage clutching bouquets of flowers. Once in position, they threw either their gifts or themselves at their bronzed hero, and at one point almost overwhelmed his clutch of protective security guards. **ALEX FOWLER**

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