

Survey For Week Ending 12/11/82

# 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, JOAN JETT & THE BLACKHEARTS, B-52's—\$1,018,946, 65,000, \$15.75, Beach Club Concerts/Cellar Door Prods., Tangerine Bowl, Orlando, Fla., sellout, house attendance record, Nov. 27.**
- **RUSH, PAYOLA—\$490,376 (Canadian), 41,512, \$12.50 & \$11.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, three sellouts, Nov. 15-17.**
- **REO SPEEDWAGON, SURVIVOR—\$337,478, 30,796 (34,000 capacity), \$12 & \$11, Sunshine Promotions, Market Square Arena, Indianapolis, two shows, one sellout, Nov. 27-28.**
- **LIZA MINNELLI—\$280,595, 16,293 (18,000), \$20 & \$15, Frank J. Russo, Centrum, Worcester, Mass., two shows, one sellout, Nov. 26-27.**
- **AEROSMITH, PAT TRAVERS, ROSE TATTOO—\$216,694, 21,640, \$10.50 & \$9.50, Don Law Co., Centrum, Worcester, Mass., two sellouts, Nov. 11, 16.**
- **AEROSMITH, PAT TRAVERS, ROSE TATTOO—\$189,367, 15,924, \$12.50 & \$11.50, Brass Ring Prods., Joe Louis Arena, Detroit, sellout, Nov. 27.**
- **BARRY MANILOW—\$182,900, 13,149, \$15 & \$12.50, Brass Ring Prods., Omni, Atlanta, sellout, Nov. 28.**
- **BILLY JOEL—\$169,352, 15,805, \$15 & \$12.50, Brass Ring Prods., Omni, Atlanta, sellout, Nov. 24.**
- **JUDAS PRIEST, CONEY HATCH—\$167,900, 14,600, \$11.50, Bill Graham Presents, Cow Palace, San Francisco, sellout, Nov. 19.**
- **MANHATTAN TRANSFER—\$167,468, 9,878 (10,508), \$18.50, \$16 & \$13.50, Bill Graham Presents, Warfield Theatre, San Francisco, Nov. 13-15, 17-18.**
- **BILLY JOEL—\$154,890, 12,083, \$13.50 & \$11.50, Don Law Co., Centrum, Worcester, Mass., sellout, Nov. 17.**
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$140,050, 9,643 (10,000), \$15 & \$12.50, C.K. Spurlock, Springfield (Mass.) Civic Center, Nov. 29.**
- **VAN HALEN, JOE WHITING & THE BANDIT BAND—\$131,016, 13,232 (14,018), \$10.50, \$9.50 & \$8.50, in-house promotion/produced by Stone City Attractions, Univ. of Texas Frank Erwin Center, Austin, Nov. 20.**
- **HEART, JOHN COUGAR—\$128,687, 10,614 (19,000), \$12.50 & \$11.50, Beaver Prods./Pace Concerts, Reunion Arena, Dallas, Nov. 16.**
- **VAN HALEN, JOE WHITING & THE BANDIT BAND—\$126,799, 13,081, \$10.50 & \$9.50, Stone City Attractions, San Antonio Convention Center Arena, sellout, Nov. 22.**
- **BILLY JOEL—\$121,620, 8,108, \$15, Silver Star Prods., Bayfront Center, St. Petersburg, Fla., sellout, Nov. 25.**
- **DAN FOGELBERG—\$121,336, 10,013 (10,999), \$12.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., Nov. 29.**
- **REO SPEEDWAGON, SURVIVOR—\$121,184, 9,900, \$12.50 & \$10.50, Cumberland Concert Co., Nashville Municipal Auditorium, sellout, Nov. 24.**
- **ALABAMA, JANIE FRICKE—\$120,800, 9,923 (10,790), \$12.50, Fowler Prods., Spectrum, Utah State Univ., Logan, Nov. 10.**
- **JUDAS PRIEST, CONEY HATCH—\$117,619, 10,109 (11,200), \$11.75 & \$10.75, Avalon Attractions/Marc Berman Presents, San Diego Sports Arena, Nov. 27.**
- **BILLY SQUIER, NAZARETH—\$100,342, 10,000, \$10.50 & \$9.50, Frank J. Russo/Tony Ruffino-Larry Vaughn Prods., Providence (R.I.) Civic Center, sellout, Nov. 26.**
- **.38 SPECIAL, EDDIE MONEY—\$97,163, 8,834 (9,663), \$12.25, Beaver Prods., Reunion Arena, Dallas, Nov. 26.**
- **HEART, JOHN COUGAR—\$95,653, 8,970, \$11 & \$10, Contemporary Prods./New West Presentations, Municipal Auditorium, Kansas City, Mo., sellout, Nov. 24.**
- **HEART, JOHN COUGAR—\$94,507, 8,743, \$11 & \$10, Contemporary Presentations, Tulsa (Okla.) Assembly Center, sellout, Nov. 28.**
- **REO SPEEDWAGON, SURVIVOR—\$89,141, 8,504, \$11.50 & \$10.50, Sunshine South, Freedom Hall, Johnson City, Tenn., sellout, Nov. 23.**
- **LUTHER VANDROSS, CHERYL LYNN—\$85,575, 7,260, \$12.50 & \$10.50, Al Harness/Talent Coordinators of Amer., Music Hall, Cincinnati, two sellouts, Nov. 21.**
- **PAT BENATAR, SAGA—\$85,458, 8,492 (12,500), \$10.50, \$8.50 & \$5.50, Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Nov. 24.**
- **LINDA RONSTADT, BUS BOYS—\$84,792, 7,396 (13,000), \$12.50 & \$10, Electric Factory Concerts, Spectrum, Philadelphia, Nov. 22.**
- **OAK RIDGE BOYS, ROSANNE CASH—\$84,563, 6,166 (7,234), \$14.75 & \$13.75, Tom Oliver Prods., Stanley Theatre, Pittsburgh, Nov. 13.**
- **REO SPEEDWAGON, SURVIVOR—\$82,910, 7,850 (13,000), \$11.50 & \$10.50, Sunshine South, Wheeling (W.Va.) Civic Center, Nov. 22.**
- **LINDA RONSTADT, BUS BOYS—\$75,962, 6,327 (19,000), \$13.25, Pace Concerts, Reunion Arena, Dallas, Nov. 25.**
- **OAK RIDGE BOYS, ROSANNE CASH—\$75,358, 7,817 (7,948), \$10 & \$8, in-house promotion, W. Va. Univ. Coliseum, Morgantown, Nov. 14.**
- **OAK RIDGE BOYS, ROSANNE CASH—\$70,762, 6,048, \$11 & \$10, Western Prods., Concordia College Fieldhouse, Moorhead, Minn., sellout, Nov. 19.**
- **LUTHER VANDROSS, CHERYL LYNN—\$66,409, 6,215 (6,392), \$10.75, in-house promotion/George White, Front Row Theatre, Cleveland, two shows, one sellout, Nov. 24.**
- **HEART, JOHN COUGAR—\$64,826, 6,290 (8,500), \$11 & \$10, Contemporary Presentations, Barton Coliseum, Little Rock, Ark., Nov. 22.**
- **AEROSMITH, PAT TRAVERS, ROSE TATTOO—\$63,206, 5,746 (7,000), \$11 & \$10, Brass Ring Prods., Jenison Fieldhouse, Mich. State Univ., E. Lansing, Nov. 29.**
- **AEROSMITH, PAT TRAVERS, ROSE TATTOO—\$61,640, 6,164 (6,300), \$10, Makoul Prods. Stabler Arena, Lehigh Univ., Bethlehem, Pa., Nov. 7.**
- **LINDA RONSTADT, BUS BOYS—\$57,014, 4,055 (4,424), \$15.50, \$12.50, & \$10.50, Cumberland Concert Co., Grand Ole Opry House, Nashville, Nov. 16.**
- **LORETTA LYNN, DAVID FRIZZELL & SHELLY WEST—\$56,960, 5,987 (6,291), \$10.25, United Prods., Greenville (S.C.) Memorial Auditorium, Nov. 26.**
- **DEVO—\$52,164, 4,718 (5,600), \$11.50 & \$10.50, Don Law Co., Orpheum Theatre, Boston, Nov. 11.**

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# Talent & Venues

## Benefits Set For New York Rocker

By NELSON GEORGE

NEW YORK—An ambitious national new music concert series has been organized for December to benefit New York Rocker, the pioneering new music publication that suspended publication in October.

The "American Beat" series of concerts is being held at rock clubs in 17 cities Dec. 2-9. All the gigs will feature local bands, along with nationally known groups such as the Blasters, Black Flag, Afrika Bambaataa & the Soul Sonic Force and Lydia Lunch. Marshall Crenshaw and Devo have committed to support the "American Beat" series, either through donations or by mak-

ing an already scheduled date part of the series.

Among the clubs participating are Maxwell's in Hoboken; the Metro and Channel in Boston; the Pop Shop in Cleveland; Perkins Palace, Lingerie and Rissmiller's in Los Angeles; and Danceteria, the Mudd Club and CBGB in New York.

"The idea for the concert series came from Bob Singerman," says New York Rocker publisher Andy Schwartz. "A few days after we announced the magazine was suspending publication to seek out additional funding, he called suggesting we mount a series of concerts featuring bands who had received exposure through the magazine."

Singer's Singerman management has handled several acts (the Bongos, db's, Bad Brains, Richard Hell) who received helpful coverage in New York Rocker and were willing to do a benefit show to keep it alive. Similarly, according to Singerman, club owners who booked new music were aware of the impact that Rocker, a nationally distributed magazine, had on ticket sales.

Schwartz admits to initially "being dubious" about the prospects of organizing such a series before the holidays. "But the degree of cooperation and loyalty to the magazine that has been exhibited is very gratifying," he says.

Bands are all performing for free, with the exception of a nominal \$100 or \$200 fee for expenses "depending on the size of the band," says Schwartz. Club owners are keeping the bar and, in some cases, getting a guaranteed amount of the door. All other proceeds go to New York Rocker.

"Tim Carr of Tim Carr Associates, Slash Records of Los Angeles, Ian Copeland of Frontier Booking International have all played significant roles in putting this together," says Schwartz.

As for non-music support for the magazine, Schwartz says, "I've been talking to a lot of people, both in the record industry and in publishing. Everybody perceives the need of a magazine covering the emerging music of today. But no one has provided a clear answer on how to make it economically viable that doesn't include corporate sponsorship."

## Talent In Action

LENA HORNE

Pantages Theatre, Los Angeles  
Tickets: \$32.50 to \$15.50

Lena Horne's much-lauded one-woman show, now in the midst of a 10-city road tour after 58 SRO weeks on Broadway, lives up to all the accolades. Her 2½-hour performance here Nov. 26 struck a near-perfect balance between music and monologue, standards and lesser-known material, and intense and easy-tempo songs.

But the real key to Horne's show is humor, both in her stage patter and in her approach to many of the song lyrics. Horne at once embraces and gently ribs the romanticism and naivete of our collective dreams, as embodied in the lyrics to popular songs. As she sang "I Want To Be Happy," for example, she did a little soft-shoe and sexy dance—spoofing the lyric by interpreting it literally. And Horne's wry approach to the Gershwin's "But Not For Me" transformed that classic torch song from self-pitying to self-effacing.

If Horne was able to locate the nuances of irony and humor in a heart-wrenching ballad like that, it goes without saying that she had a field day with the delicious, provocative wit of Rodgers and Hart's "Bewitched, Bothered And Bewildered" and "The Lady Is A Tramp."

Of course, Horne also knew when to play it straight, as on an exquisite version of Oscar Hammerstein and Jerome Kern's "Can't Help Loving Dat Man." Horne sang her signature tune, Harold Arlen's "Stormy Weather," twice, "once partly cloudy, once full-gale," as the L.A. Times aptly put it. Before the "full-gale" reading, Horne revealed: "It's taken me 40-some years to grow into this song. When Hollywood first handed it to me, I was ill-equipped."

Horne had to work for her curtain calls at the Pantages: As she noted from the stage, the L.A. audience was "much more polite and laid-back than in New York." Horne also acknowledged a recurring criticism that she talks too much during the show by exclaiming, in typically disarming fashion, "I tell you all of this so you'll have an inkling of why I'm so neurotic."

Criticisms? Very few. Horne performs the Jim Croce hit "I Got A Name" more as an anthem than a song, losing its subtlety and engaging charm. And the business surrounding Martin Charnin's "Fly" is too stagey for a show this personal—almost confessional—in nature.

Horne's six-week run in L.A. is set to end Jan. 2, whereupon she'll head to Dallas, New Orleans, Atlanta and then Australia and Japan. It's perfect promotion for Qwest Records' double album "The Lady And Her Music," which won two Grammys last spring. **PAUL GREIN**

## Week Off For Rock'n'Rolling

Sorry, but there is no Rock'n'Rolling column this week. Its author got hung up on the festival in Jamaica. But Rock'n'Rolling will be back next issue with news about how Wendy O. Williams plans to jump off the Capitol Records Building in L.A. Stay tuned.

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