

## Talent In Action

### ERIC CLAPTON RY COODER

Sacramento Memorial Auditorium  
Tickets: \$12.50

If synthesizer bands are a reaction against the guitar heroes of the '60s and '70s, you could hold Eric Clapton personally responsible for Soft Cell, ABC, and Orchestral Maneuvers In The Dark. Ol' Slowhand's associations—Yardbirds, Bluesbreakers, Cream, Blind Faith, Derek & the Dominoes—are a definition of their genre. Well, a capacity crowd at the 4,500-seat Memorial Auditorium was there on Feb. 6 to testify that the lead guitar is not dead.

Clapton's 1981 tour was cut short by an attack of ulcers, and a lot of people had waited a long time to see the master at work. If Clapton had been a bit too laid-back (melting like the Dali-esque guitar that graces his new album cover) or a bit too self-indulgent, a lot of teenaged hearts would have been broken. But, looking relaxed and healthy in jeans and a leather vest, Clapton launched his "Money & Cigarettes" tour by giving the crowd exactly what it wanted.

The fans wanted guitar solos, and guitar solos they got. Waterfalls of notes, cascades of riffs, strings bent and pulled in every direction. The crowd requested old favorites, and old favorites they received: "After Midnight," "I Shot The Sheriff," "Tulsa Time," "Cocaine," and even "Layla." He introduced four numbers from the new Warner Bros. LP, but knew better than to concentrate on that middle-of-the-road material. When he slowed down, he went straight for the 12-bar blues: extended forays into wailing strings under flickering fingers.

With a lit cigarette stuck under his E-string (the tour is being sponsored by Camels, natch), Clapton delivered a two-hour set highlighted by a tear-jerking rendition of "Wonderful Tonight" and a dynamic "Blues Power." Cult bassist Donald "Duck" Dunn sent the low notes booming to the rafters, and keyboard man Chris Stainton—the baby of the group—added a dash of insouciance. But it's guitarist Albert Lee who is obviously Clapton's protege, and the man even stepped out of the spotlight on one number to let Lee both sing and play lead.

Long gone is the 16-year-old waif who tiptoed onto Richmond's Crawdaddy stage with the fledgling Yardbirds. At 37, Eric Clapton is in the rock'n'roll business for keeps. Sears Roebuck can plan to sell a lot more of those junior electric guitars.

One disappointment of the show was that Ry Cooder never did join Clapton onstage for a duet. Cooder's band—featuring keyboard, sax,

and two tasty back-up singers—was an unexpected delight. Known as a purist rather than a showman, Cooder belied his image by delivering an exciting set maximized by great musical teamwork. Although his skillful guitar remains a centerpiece, he never uses it to bludgeon his co-workers into insignificance. **ETHLIE ANN VARE**

### TOM PETTY & THE HEARTBREAKERS

The Opry House, Nashville  
Tickets: \$12.50

Cumberland Concerts billed this as a Valentine's concert, and the 4,400-seat Opry House obligingly sold out by showtime Feb. 14 for Petty and his group, who haven't played Nashville often.

Petty's shy English/romantic elegance on stage is an adroit foil for hard-driving, approachable rock'n'roll, structured on straightforward chord patterns and melodically commercial hooks. Though Petty-rock is crisply dynamic, his arrangements are worked out with sensitivity rather than pyrotechnics.

Pacing in the performance was impressive: there were no holes or wasted moments in the two-hour set. Petty used spatial stage blocking, giving the five-piece band plenty of room. On his catlike stalks around the stage, Petty brought elements of the musicians' individual strengths into visual emphasis, but the music always remained integral.

The set featured a lot of Petty favorites in rapid succession: "One Story Town," "A Thing About You," "Don't Do Me Like That," "Straight Into Darkness," "A Change Of Heart," "She's A Woman In Love," and his latest, "You Got Lucky." It also offered "Hang On Sloopy" as a classic example of how to update an old teen throwaway, an encore version of "Shout," and a surprisingly effective show-closing rendition of "Dixie" marked by powerful rock riffs.

A row of vintage Super-Beetle Vox amplifiers kept washing the sound out in waves over the audience, and Petty's lighting used a rotating grid that flashed rainbow colors on both performers and crowd. **KIP KIRBY**

### AEROSMITH

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

Aerosmith has long been known as one of the hardest-rocking American bands on the concert scene. Yet in recent years, the band has been largely inactive due to a multiplicity of factors,

not the least of which was the state of lead singer Steve Tyler's health.

Touring now as a sextet, Aerosmith drew nearly 16,000 fans on one of the worst nights of the year. Forty-eight hours before showtime, the East Coast was paralyzed by the blizzard of '83. It seemed everything but rock'n'roll stood still.

Weather conditions or not, the Feb. 13 concert came off without a hitch. Aerosmith immediately established a rapport with the audience as Tyler cavorted from one end of the stage to the other. Newcomers Jimmy Crespo and Rick Dufey, both guitarists, have joined forces with founders Tyler, Joey Kramer and Tom Hamilton. Super-session man Bob (Foreigner) Mayo played keyboards and synthesizer throughout the show.

Opening with "Back In The Saddle Again," Aerosmith said little to the audience, but worked hard and well as a musical unit. Crespo, Joe Perry's replacement in the band, was impressive, unleashing long and biting solos between Tyler's vocals. Other songs performed early on included "Big 10-Inch," "Reefer Headed Woman" and "Cheshire Cat." But it was clear the band had not yet reached its musical stride.

After "Lord Of The Thighs," the tall, lanky Tyler ambled to the front of the stage and announced, "Now we're gonna shift into second gear!" And so they did, as Aerosmith ran off a blistering string of hits including "Sweet Emotion," "Dream On," "Lightning Strikes," "Walk This Way," "Milk Cow Blues" and "Toys In The Attic." With that, the band scrambled off, but returned for an encore of the Yardbird classic, "The Train Kept A-Rollin'." **LOU O'NEILL JR.**

### LEON REDBONE

Cheyenne Restaurant & Dance Hall,  
Nashville  
Tickets: \$10

There were smoke bombs and a light show. Was it Kiss? AC/DC? No, Leon Redbone, who brought his offbeat musical mystique to Cheyenne, Nashville's newest talent showcase, Feb. 8. Riding high on a national tv beer commercial that is probably bringing him more notice than his earlier albums, Redbone proved again that you don't have to be accessible to be popular.

Redbone warmed up with three solo numbers and was then joined by his novel backup band for a too-short hour-long set. His accompanists were Shel Ginsberg on trombone and saxophone, Jim Rothernel on clarinet and Jonathan Dorn on tuba.

Redbone's turn-of-the-century repertoire included "Shine On Harvest Moon," "Alabama Jubilee," "The Sheik Of Araby" and "A Hot Time In The Old Town Tonight," which the group played with tight zeal and the aid of a well-placed smoke bomb. The roar for an encore produced the anticipated "I Want To Be Seduced" and "Your Cheatin' Heart," which, oddly enough, is in Redbone's usual set and wasn't added merely for the Nashville audience. **ERIN MORRIS**

## Pat Boone Signed For Japan Shows

TOKYO—A series of dinner/cabaret shows starring Brenda Lee did such good business here that the organizers, Japan Air Lines Hotel System International, have contracted Pat Boone for a similar series later this year.

Lee played nine hotels last October, with admission charges covering both show and supper ranging from \$85 to \$105. She attracted a total of 4,100 customers in the eight Japanese hotels, plus a further 1,300 for a one-night presentation at the Hotel Shinla in Seoul, South Korea.

According to Eisei Senba, assistant manager of sales and marketing for Japan Air Lines, the singer "enjoyed the dinner-show trek more than a normal concert tour." Staying at the hotels in which the cabarets were staged eliminated some of the travelling hassles, says Senba.

As was the case with Lee's shows, the same menu cover will be used in all the hotels involved in Boone's

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## Changes At Chicago's Prestige Booking Agency

CHICAGO—Prestige Artists, Chicago's oldest established booking agency, officially retired Feb. 7 after 10 years. Partners Ed Hansen and Ric Bracamontes have come to an amicable parting of the ways, with Bracamontes continuing to head the agency, now called American Famous Talent Corp. In addition, corporate offices have moved from downtown Chicago to a Near North location.

Hansen says he plans to continue in a "consulting capacity" with the company. "I'll be seeking and directing talent toward the agency on a freelance basis, but not actively booking," he says.

His reasons for leaving the company, he says, stem from the fact that "I wanted to move more into management and recording, and not so much day-to-day booking. I spent eight and a half years developing artists in clubs and schools, but never in recording capacities."

None of Prestige's represented artists were lost in the shuffle, though booking agent Pete Katsis notes that both Ministry and the B'z had recently departed upon their major-label signings, to Arista and Epic respectively.

Bracamontes says he is confident that deep-sixing the Prestige name will not have an adverse effect on business. "If anything, the name change will mend some old relationships and possibly open doors for the company," he reflects. "All the people here are pleased with this development."

"There haven't been any changes in my accounts," corroborates Katsis. "Our names have been around enough that business is going to stay there." **MOIRA McCORMICK**



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Survey For Week Ending 2/26/83

# 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).

- ALABAMA, JANIE FRICKE—\$368,275, 29,462 (32,000 capacity), \$12.50, Keith Fowler Promotions, Greensboro (N.C.) Coliseum, two shows, one sellout, Feb. 12.
- WILLIE NELSON & FAMILY, MERLE HAGGARD—\$362,482, 26,209 (28,224), \$15 & \$12.50, Charlie Magoo Prods., Cow Palace, San Francisco, two shows, Jan. 28-29.
- WILLIE NELSON & FAMILY, EMMYLOU HARRIS & THE HOT BAND—\$191,577, 17,709 (21,000), \$12.50, \$10, & \$8, Feyline Presents, Kingdome, Seattle, Feb. 7.
- NEIL YOUNG—\$188,942, 15,574, \$12.50 & \$10.50, Cross Country Concerts, Hartford Civic Center, sellout, Feb. 10.
- RUSH, GOLDEN EARRING—\$171,079, 16,107 (20,000), \$11.50 & \$10.50, Feyline Presents, Tingley Coliseum, Albuquerque, N.M., two shows, one sellout, Feb. 11-12.
- ALABAMA, JANIE FRICKE—\$148,950, 12,000, \$12.50, Keith Fowler Promotions, Carolina Coliseum, Univ. of S. Carolina, Columbia, sellout, Feb. 11.
- ALABAMA, JANIE FRICKE—\$142,150, 11,372 (12,700), \$12.50, Keith Fowler Promotions, Stokley Athletic Center, Univ. of Tenn., Knoxville, Feb. 13.
- REO SPEEDWAGON, RED RIVER—\$140,300, 12,200, \$11.50, Contemporary Presentations, Kansas Coliseum, Wichita, sellout, Feb. 12.
- REO SPEEDWAGON, RED RIVER—\$137,885, 12,000, \$12.50 & \$11.50, Schon Prods., Omaha Civic Center, sellout, Feb. 11.
- NEIL YOUNG—\$136,610, 11,056, \$12.50 & \$10.50, Bill Graham Presents, Cow Palace, San Francisco, sellout, Jan. 25.
- NEIL YOUNG—\$133,045, 10,008, \$12.50 & \$10.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Feb. 14.
- AEROSMITH, PAT TRAVERS—\$123,442, 13,721 (14,063), \$9.50, \$8, & \$6.50, Electric Factory Concerts, Spectrum, Philadelphia, Feb. 14.
- PAT BENATAR—\$123,407, 12,000, \$12.50 & \$10.50, Beach Club, Carolina Coliseum, Univ. of S. Carolina, Columbia, sellout, Feb. 12.
- NEIL YOUNG—\$122,980, 9,236 (9,426), \$13.75, Cellar Door Concerts, James L. Knight Center, Miami, Feb. 5-6.
- REO SPEEDWAGON, RED RIVER—\$113,976, 9,960, \$11.50, Jam Prods., Five Seasons Center, Cedar Rapids, Iowa, sellout, Feb. 9.
- REO SPEEDWAGON, RED RIVER—\$107,228, 9,807, \$12. & \$11, Sunshine Promotions, Ft. Wayne (Ind.) Coliseum, sellout, Feb. 7.
- BETTE MIDLER—\$103,107, 7,328, \$15 & \$12.50, in-house promotion/produced by Pace Concerts, Univ. of Texas Frank Erwin Center, Austin, sellout, Jan. 28.
- REO SPEEDWAGON, RED RIVER—\$98,557, 8,215, \$12.50 & \$11.50, Contemporary Presentations, Metro Centre, Rockford, Ill., sellout, Feb. 8.
- DARYL HALL & JOHN OATES, STEEL BREEZE—\$94,548, 9,565 (12,000), \$10.50, Talent Coordinators of Amer., Baltimore Civic Center, Feb. 10.
- AEROSMITH, PAT TRAVERS—\$93,331, 9,718, \$10.50 & \$9.50, Cross Country Concerts, Springfield (Mass.) Civic Center, sellout, Feb. 11.
- TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK—\$90,237, 8,594, \$10.50, Silver Star Prods., Bayfront Center, St. Petersburg, Fla., sellout, Feb. 11.
- YESTERDAY'S TODAY, THE TEENAGERS, JYRE FYRE, THE ELEGANTS, THE SKYLINERS, THE HARPTONES, THE HAPPY DAZE BAND, THE EARLS—\$86,281, 5,625, \$16.50, \$14.50, & \$12.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, "The Royal New York Doo Wopp Show," sellout, Jan. 29.
- PAT BENATAR, PREVIEW—\$82,836, 8,241 (8,886), \$10.50 & \$9.50, Sunshine Promotions, Rupp Arena, Lexington, Ky., Feb. 9.
- BILLY SQUIER, SAGA—\$81,555, 8,438 (10,000), \$10.50 & \$9.50, Sunshine Promotions, Knoxville Coliseum, Feb. 11.
- CONWAY TWITTY, RONNIE McDOWELL—\$80,000, 8,359 (12,000), \$10, United Prods., Baltimore Civic Center, Feb. 5.
- RODNEY DANGERFIELD—\$77,115, 5,380, \$15 & \$5, Evening Star Prods./JAM Prods., Celebrity Theatre, Phoenix, sellout, Feb. 12.
- JOAN RIVERS, SMOTHERS BROTHERS, JIM STAFFORD—\$72,480, 5,428, \$15, \$12.50, & \$10, Contemporary Prods./New West Presentations, Midland Theater, Kansas City, Mo., two sellouts, Feb. 12.
- DARYL HALL & JOHN OATES, STEEL BREEZE—\$72,345, 6,831 (12,177), \$10.50 & \$9.50, Sunshine Promotions, Roberts Stadium, Evansville, Ind., Feb. 12.
- DARYL HALL & JOHN OATES, STEEL BREEZE—\$69,435, 5,872 (8,200), \$10.50 & \$9.50, Sunshine Promotions, Hulman Civic Center, Ind. State Univ., Terre Haute, Feb. 12.
- JUDAS PRIEST, HEAVEN—\$68,341, 7,341, \$10 & \$9, in-house promotion/produced by Stone City Attractions, Univ. of Texas Frank Erwin Center, Austin, sellout, Feb. 14.
- JOAN RIVERS, SMOTHERS BROTHERS, JIM STAFFORD—\$68,165, 4,000, \$17.50 & \$15, Feyline Presents, Paramount Theater, Denver, two sellouts, Feb. 11.
- HANK WILLIAMS JR., LEON EVERETTE—\$66,359, 7,016 (8,300), \$10.50 & \$8.50, Richard Mischell, Cincinnati Gardens, "Cincy Country Strohdown," Feb. 12.
- TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK—\$47,489, 5,327 (7,500), \$9.50 & \$8.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Feb. 3.
- GEORGE CARLIN, LEON REDBONE—\$46,627, 3,800, \$12.50 & \$10, Bill Graham Presents, Warfield Theatre, San Francisco, two sellouts, Jan. 29.
- JUDAS PRIEST, HEAVEN—\$45,610, 4,434 (7,500), \$10.50 & \$9.50, Mid-South Concerts, Barton Coliseum, Little Rock, Ark., Feb. 6.
- PHIL COLLINS—\$44,632, 3,617, \$12.75, DiCesare Engler Prods., Stanley Theater, Pittsburgh, sellout, Feb. 8.
- JUDAS PRIEST, HEAVEN—\$35,403, 3,459 (5,000), \$9.50 & \$8.50, Contemporary Presentations/New West Presentations, Bicentennial Center, Salina, Kan., Feb. 4.
- KISS, THE PLASMATICS—\$27,905, 3,173 (10,000), \$9.50 & \$8.50, Mid-South Concerts, Pine Bluff (Ark.) Convention Center, Feb. 11.
- BERLIN—\$27,541, 2,562, \$10.75, in-house promotion/West Coast Concerts, Beverly Theatre, Beverly Hills, Calif., two sellouts, Feb. 14.

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