

Survey For Week Ending 7/16/83

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).

- **WILLIE NELSON, MERLE HAGGARD, WAYLON JENNINGS, JESSIE COLTER, LINDA RONSTADT, STRAY CATS, EMMYLOU HARRIS—\$883,647, 51,165 (60,000), \$20 & \$17.50, Monarch Entertainment Bureau, Giants Stadium, E. Rutherford, N.J., July 3.**
- **JOURNEY, BRYAN ADAMS—\$694,639, 53,316, \$13.50 & \$11.50, Jam Prods., St. Paul (Minn.) Civic Center, three sellouts, June 18, 19, 21.**
- **WILLIE NELSON, MERLE HAGGARD, LINDA RONSTADT, STRAY CATS, EMMYLOU HARRIS—\$378,385, 24,241 (32,500), \$16, John Scher Presents (Monarch) Carrier Dome, Syracuse, N.Y., July 2.**
- **JACKSON BROWNE—\$309,631, 24,000, \$16.50 & \$12.50, Avalon Attractions, Irvine (Calif.) Amphitheater, two sellouts, July 2-3.**
- **ERIC CLAPTON, THE BLASTERS—\$188,661, 18,641 (33,000), \$15, Concerts West, Pine Knob Theater, Charleston, Mich., three shows, June 27-29.**
- **STEVIE NICKS, JOE WALSH—\$168,772, 13,720 (16,069), \$12.50 & \$11.50, Cross Country Concerts/Compton Terrace Concerts, Hartford (Conn.) Civic Center, July 3.**
- **GLADYS KNIGHT & THE PIPS—\$152,325, 10,295, \$15 & \$14, Jam Prods./Alan Haymon, Erie Crown Theater, Chicago, three sellouts, June 26-27.**
- **NEIL YOUNG—\$125,136, 10,420, \$12, Schon Prods., Omaha (Neb.) Auditorium, sellout, July 4.**
- **GRATEFUL DEAD—\$123,477, 10,441 (12,000), \$12 & \$10.50, Schon Prods., St. Paul (Minn.) Civic Center, June 25.**
- **IRON MAIDEN, FASTWAY, SAXON—\$105,566, 8,258 (14,500), \$14 & \$12.50, Bill Graham Presents, Cow Palace, San Francisco, July 2.**
- **DEF LEPPARD, KROKUS, GARY MOORE—\$98,706, 8,370 (12,352), \$12.50 & \$10.50, Beach Club Presents, Carolina Coliseum, Columbia, S.C., July 3.**
- **JOAN ARMATRADING, DAVID BROMBERG—\$94,676, 7,112 (9,000), \$13.75 & \$12.65, \$11.55, Feyline Presents, Red Rocks, Denver, June 30.**
- **B-52S, TRANSLATOR—\$92,572, 7,857 (8,500), \$13 & \$11.50, Bill Graham Presents, Greek Theater, Berkeley, Calif., July 1.**
- **RICK SPRINGFIELD, SPARKS—\$76,198, 7,027 (12,500), \$11.75, DiCesare-Engler, Pittsburgh Civic Arena, June 30.**
- **DEF LEPPARD, KROKUS, GARY MOORE—\$75,669, 7,132 (8,000), \$10.75 & \$9.75, Beach Club Concerts/Celler Door, Savannah (Ga.) Civic Center, July 1.**
- **RICK SPRINGFIELD, SPARKS—\$72,051, 5,772 (8,100), \$12.50 & \$11.50, Jam Prods., Five Seasons Center, Cedar Rapids, Iowa, June 17.**
- **RICK SPRINGFIELD, SPARKS—\$70,388, 6,970 (7,793), \$10.50 & \$9.50, Sunshine Promotions, Ft. Wayne (Ind.) Coliseum, July 1.**
- **ALABAMA—\$69,850, 5,802, \$12.50, Keith Fowler Promotions, Jackson (Tenn.) Coliseum, sellout, July 3.**
- **OSCAR PETERSON, STEPHANE GRAPPELLI—\$68,250, 4,200, \$16.25, Paul Masson Vineyards, Paul Masson Mountain Winery, Saratosa, Calif., four sellouts, July 4.**
- **RICK SPRINGFIELD, SPARKS—\$67,086, 5,892 (8,200), \$11.50 & \$10.50, Jam Prods., Sioux Falls (S.D.) Arena, June 15.**
- **ALABAMA—\$65,624, 5,500, \$13, Keith Fowler Prods., Greenwood (S.C.) Civic Center, sellout, house gross record, July 1.**
- **DEF LEPPARD, KROKUS, GARY MOORE—\$64,060, 6,101 (6,500), \$10.50, Beach Club Concerts, Cumberland County Arena, Fayetteville, N.C., July 2.**
- **SMOKEY ROBINSON—\$51,187, 3,150, \$16.25, Paul Masson Vineyards, Paul Masson Mountain Winery, Saratosa, Calif., three sellouts, June 24-26.**
- **DEF LEPPARD, KROKUS, GARY MOORE—\$48,082, 4,664 (7,500), \$10.50 & \$9.50, Beach Club Concerts, Augusta (Ga.) Richmond County Civic Center, June 30.**
- **FLOCK OF SEAGULLS, THE FIXX—\$39,455, 3,212 (4,377), \$17.75 & \$10.75, Avalon Attractions/Marc Berman Concerts, San Diego (Calif.) Univ. Amphitheater, July 4.**
- **JOAN ARMATRADING, DAVID BROMBERG—\$31,574, 2,326 \$15, \$14.50 & \$13.50, Evening Star Prods., Paolo Soleri, Santa Fe, N.M., sellout, June 29.**
- **U-2, THE ALARM—\$31,412, 3,702 (4,000), \$8.75, Silver Star Prods., Curtis-Hixon Hall, Tampa, Fla., June 22.**
- **U-2, THE ALARM—\$24,981, 3,029 (3,500), \$8.75, Silver Star Prods., Orlando Jai Alai, Fla., June 21.**
- **FLOCK OF SEAGULLS, THE FIXX—\$24,751, 2,418 (3,800), \$11 & \$10, Evening Star Prods., Mesa (Ariz.) Amphitheater, July 3.**
- **DAVE EMUNDS, SINGLE BULLET THEORY—\$20,223, 1,500, \$13.50, Jam Prods., Park West, Chicago, two sellouts, June 20-21.**
- **FLOCK OF SEAGULLS, THE FIXX—\$17,958, 1,838 (7,000), \$10.50 & \$9.50, Evening Star Prods., Albuquerque (N.M.) Civic Center.**
- **JAMES BROWN, TEDDI LEROI—\$17,401, 1,289 (1,500), \$13.50, Jam Prods., Park West, Chicago, June 26.**
- **RAMONES, RED TAPE, HEADLITES—\$11,053, 1,713 (2,500), \$6.98 & \$5.98, Jannus Landins, St. Petersburg, Fla., June 26.**
- **JOHNNY WINTER—\$7,070, 626 (750), \$12 & \$11, Evening Star Prods., After The Gold Rush, Tempe, Ariz., June 28.**

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STEVIE NICKS

*Brendan Byrne Arena,
Meadowlands, N.J.
Tickets: \$13.50*

Although Fleetwood Mac remains one of the most popular bands on the rock circuit today, it's become abundantly clear in recent years that Stevie Nicks has a career of her own going full blast.

Her recent return to the Brendan Byrne Arena serves as a good case-in-point. Introduced by her father, Jess Nicks, the singer/songwriter took the stage to a warm welcome as she broke into "Gold Dust Woman," one of Fleetwood Mac's biggest hits. Thereafter, she performed a balanced mixture of old and new, including several compositions from her just-released album, "The Wild Heart."

Unlike her Memorial Day appearance at the US Festival, Stevie was in good voice throughout the evening. Her backup band—consisting of Waddy Wachtel on guitar, Roy Bittan and Benmont Tench on keyboards, "The Wizard" (from Mother's Finest) on bass, Liberty DeVito on drums, percussionist Bobby Hall and backup singers Sharon Celani, Lori Perry and Carolyn Brooks—was superb and played with cohesion and fluidity.

If Nicks has a tendency to preen and play-act on stage with fantasy theatrics, it certainly has not upset her rapport with or affection for her audience. More so than most rock performers, Stevie actually talks to her fans in a friendly yet reserved fashion. Before launching into "Leather And Lace," one of her biggest hits, she candidly exclaimed, "I'm not sure if we're doing it. I can't even read the song list on the monitors."

Even without her warm and glowing personality, Nicks remains one of rock's top song-

writers and performers as evidenced by her hard-edged versions of "Dreams," "I Need To Know," "Sarah," "Stand Back" and "Gypsy." Her rendition of "Beauty And The Beast," backed by a full string orchestra conducted by Paul Buckmaster, was stunning. As she sang, "I never doubted your beauty," an eerie silence descended on the Arena, and for a moment the hall became as quiet as a church. It was the emotional high point of the evening.

LOU O'NEILL JR.

BERLIN

*Universal Amphitheatre, Los Angeles
Tickets: \$13.50, \$12, \$10.50*

It hasn't taken long for this clever little band to progress from a self-produced EP to two sold-out shows at the Universal Amphitheatre. Thanks to lead singer Terri Nunn's adorable face and the novelty hit "Sex (I'm A...)," the young group has made the big time with a vengeance.

All of which may explain why they appeared on July 2 as if the performance was of Ann-Margret backed by Duran Duran. Certainly the crowd gave them that sort of accolade; the ardent fans, dressed to the nines and aged about 15½, offered standing ovations from the moment the group hit the high-tech stage.

The 75-minute set started with Berlin's better-known songs: "Masquerade" and "Metro." Nunn stalked the stage like a kitten, spinning, falling, reaching out and at times literally bending over backwards to please. The light mixing was elaborate and brilliantly conceived, but the sound mix left Nunn's voice a little too far back and was plagued with recurring feedback. But this did not deter the audience, who ate up the show like cotton candy.

No less than three times the 6,000 fans were on their feet, roaring for what they thought was the opening of "Sex." Unfortunately, it turned

out to be three other songs with the same intro. But when they finally did get to the piece de resistance, it was presented like the Second Coming. Smoke, flashing lights and booming synth chords sent an earthquake through the hall. There were clips on the giant video screen of trains rushing through tunnels, and Nunn and John Crawford got into a little simulated foreplay while silhouetted behind the screen.

That video screen was used effectively, in fact, changing from foreground to backdrop as circumstances dictated. At one point, what turned out to be a double for Nunn was outlined behind the screen as the singer herself sneaked into the crowd, starting her next song from orchestra center.

It was theatrical to the point of histrionics, and a successful show both for the sextet (no pun intended) and for the crowd. The only negative word was heard after the second encore, when overzealous security guards were given a resounding "boo" for bodily flinging ardent fans off the stage.

ETHLIE ANN VARE

THE BLASTERS

*The Palace, Los Angeles
Admission: \$9.50*

Roots rockers the Blasters have been critical darlings for so long now that there's a backlash starting against them. It's become fashionable for music journalists to downgrade the Slash/Warner Bros. band from Downey as being too purist and derivative. But the purveyors of "American music" still profit from honor in their hometown, and their performance was the place to be in Hollywood on June 24.

The sold-out show saw dozens of locked-out fans hammering at the doors, and the lucky insiders featured both famous faces and obvious aspirants to that throne. Much of the audience was decked out in '50s finery; there were enough DAs and pompadours around to keep Brylcreem in business another decade.

The 75-minute set was the usual fast-paced, upbeat performance one expects from the Blasters. Lead singer Phil Alvin gave himself almost no breathing space between songs like "Border Radio," "Fool's Paradise," "Long White Cadillac" and "I'm Shakin." Drummer Bill Bateman, chewing gum and flipping sticks, kept the beat loud, insistent, and true. Pianist Gene Taylor, stoic as always, took over lead vocals for "Tag Along."

The best thing that's happened to the Blasters in a while, though, is the addition to the permanent line-up of saxophonists Steve Berlin and Lee Allen. They don't play every song, popping in and out like gremlins instead, but when Mr. Lee started wailing licks he had honed with Little Richard, the crowds' hands reached up for him in a passionate surge. The elder statesman of the tenor sax got such a charge from the reaction that his performance soared; it was a magical moment.

Another high point of the show was the frenetic, spontaneous jitterbug done to "Crazy Baby" by a big blonde in petticoats and a short Thai in suspenders. The reception for that dance was so positive that a couple of other hopefuls climbed the stage later for solo turns—to far less appreciation.

ETHLIE ANN VARE

Philly Nightclub Complex Prepares For July Debut

PHILADELPHIA—A lavish new restaurant/theatre/nightclub complex is nearing completion in suburban Glenn Mills, Pa., with opening slated for the end of July. The new 650-seat Encore theatre/restaurant is being built on the site of the former Longhorn Ranch, a steak house that specialized in entertaining children.

The new establishment is being built by Leon Altemose, who already operates the plush Lily Gantry's music hall/restaurant in suburban Valley Forge, Pa. Once Encore opens its doors, work will concentrate on the 900-seat Pulsations nightclub as part of the Encore complex, with a September opening planned.

The Encore/Pulsations complex

will feature state-of-the-art theatrical equipment. Mechanical and electrical equipment will include strobes, flashing lights and revolving stages. The central figure of the nightclub will be a custom-designed "starship" operated by computer. It will have a self-contained sound system and more than 2,000 flashing lights.

A neon monorail will circle the room. Eight giant speakers, each the size of a small car, will project the musical sounds. Fog and smoke will envelop the dancers on the floor, while snow and confetti will shower them from above.

Encore will offer regular dinner service along with dinner theatre. Instead of Broadway musical fare, Encore will feature variety productions with the emphasis on Americana.

MAURIE ORODENKER

Rock'n' Rolling

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about records in general that we agreed on.

"I like this record because we had fun making it and we didn't worry about it. We took some chances with the sound, I think it's a bit richer and fuller. The first record was a bit too slick-sounding for me, and it was not really what I had envisioned for us. I understand why it is the way it is, but it was made during a real confused time for us, trying to figure out what we were doing.

"I think it's a strange record, pulling in all kinds of different directions, because everyone who was involved with it was trying to make a different kind of record. This time we all worked trying to make the same kind of record, and it went smoothly," he says.

IMPORTS

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