

Talent In Action

BILLY JOEL

Forum, Inglewood, Calif.
Tickets: \$13.50

His series of hit singles from "An Innocent Man" has not only re-established Billy Joel at pop radio, but has also given his live show a vibrant, celebratory edge. While Joel continues to perform several darker songs from his previous album, "The Nylon Curtain," his focus April 29 was very much on uptempo music. In fact, so great was the emphasis on uptempo material that Joel omitted such long-standing set pieces as "She's Always a Woman," "Honesty" and "She's Got a Way"—all of which are soft, pretty ballads.

The two-hour set, performed without intermission, was exceptionally well-paced. Joel opened with a series of restrained, midtempo songs ("My Life," "Allentown") and closed with a flurry of hot rave-ups like "You May Be Right" and "Only the Good Die Young." Joel performed the '50s-shaded hits from "An Innocent Man" in the middle of the set, along with his 1980 smash "It's Still Rock 'N' Roll To Me," which foreshadowed his move to "dance and romance" on his latest album.

If anything, these songs were performed even more lovingly in concert than on record. Joel and his backup singers sang the a capella parts of the "The Longest Time" with special affection, and hinted at the inspiration for the song with some street corner doo-wop on a snatch of "What's Your Name?"

Another key to the show's success was Joel's looseness and sense of fun. Concluding a version of "An Innocent Man," Joel remarked: "I screwed up the words on that one, but I think I covered my ass pretty good." Joel also sprinkled his show with lots of what he called "New York humor," taking shots at Stevie Nicks, Phoebe Snow and most of the members of his band. When an especially sharp remark drew gasps from the audience, Joel adopted his best Joan Rivers voice and cracked "Can we talk?"

The show was also expertly staged, with simple yet effective lighting adding greatly to the impact of the songs. As was the case with David Bowie's shows at the Forum last summer, the production was spare, showing an awareness that less can be more. Though there were 13 musicians on stage, they were clustered in small groups, so it never seemed crowded.

The highlight of the show was "Tell Her About It," the exuberant hit that captures all of the heart and hopefulness of the last album. The song was performed as the first encore, and led to the show's nicest touch: the piping in

of the Beatles' lullaby "Goodnight" as Joel left the stage and the audience filtered out of the hall.
PAUL GREIN

HOWARD JONES

Ritz, New York
Tickets: \$11

It can't be too easy to be a one-man band. It might not be so difficult in the studio, where everything doesn't have to be done at once, but performing before an audience for 90 minutes is another matter. Howard Jones made it look easy, though, and he seemed exhilarated by his ability to excite the New York crowd.

The availability of synthesizers that can render almost any musician unnecessary was bound to lead to an act like Jones. But most other "techno" performers, like Eurythmics and Thomas Dolby, hire a band to travel with them, to live up the sound as well as the stage show. Jones used only a mime to augment his show, and relied on his own ability to carry the rest. Fortunately, he is a fine singer, his songs are mostly upbeat and hook-filled, and he kept them coming in rapid succession. There was little time to notice that one man was doing it all.

But the one-man-band gimmick ultimately made the show predictable. Jones would program some of his synthesizers for a few seconds before each song, but when the music began he had to be sure to stay with them, leaving no room for longer choruses or improvisation. Charming and cute as Jones may be, he works in a limited format that, while certainly different, is ultimately not much more exciting than singing to prerecorded tapes.

KATHY GILLIS

ADAM ANT MR. MISTER

Universal Amphitheatre, Los Angeles
Tickets: \$15, \$13.50

Adam Ant, the Harlequin paperback romance of rock 'n' roll, has a fan club that makes the Durannies of the world look calm and collected. His audience for the first of two shows at the Amphitheatre came decked out in buccaneer and highwayman finery; they squealed and screamed their way through a 75-minute set almost loud enough to drown out their hero. Almost, but not quite. Unfortunately.

With his trademark two drumkits and a horn section filling out the sound, Ant arrived in an Edwardian jacket, Tom Jones shirt, black leather pants and what appeared to be red dinner napkins at his wrists. He ran back and forth across the stage, ending each dash with a high

kick, and smirked at his adoring fans when they caterwauled at every twitch of the lip and hip. This would be great stuff if done as high camp; Ant, however, takes himself all too seriously.

The vocals were a bit too far down in the mix for the first few numbers, but Ant later gained control on such songs as "Strip" and "Play-boy." The latter featured a nice violin piece on the synthesizer, and also a good view of Ant's left nipple as he half-removed his shirt.

The audience (which boasted more males than expected) finally got what it wanted when Ant came back for his second encore. Wearing only swim trunks and leg warmers, he proceeded to dunk himself in a plexiglass water tank during the instrumental break. Dripping wet, he sat on the edge of the tank combing his hair, and then slowly rolled off his wet socks and tossed them into the crowd. It was the dumbest finale since Wendy O. Williams chain-sawed her Sony.

Opens Mr. Mister, a new RCA act, present a clean and sprightly set that showed little musical identity. The four-man group has Pablo Cruise-type pop material, a trendy new wave look, and a stage approach that borders on heavy metal. Their single, "Hunters Of The Night," came across nicely and was well-received by the Antpeople. **ETHLIE ANN VARE**

GEORGE CLINTON & THE P-FUNK ALL STARS

Ritz, New York
Tickets: \$16.50

Funkmaster Clinton and the P-Funk All Stars certainly know how to make their fans shake. All 16 of them contributed to the thundering, beat-crazy sound and the raucous, raunchy show, entertaining both themselves and the audience for close to two hours.

Taking the stage to the throaty "woofs" of the crowd, the P-Funkers laid down a bass-heavy groove for the entrance of Gary Shider, who was decked out in a long tasseled robe and a mohawk-modified Trojan helmet. Shider led the band through the first songs, handling lead vocals as well as playing guitar, keeping the band tight through the wild jam. With a horn section, two keyboard players, four guitarists, bass, drums, backup singers and percussionists, there's a lot to keep together.

By the time Clinton took the stage, dressed in a full-length feathered robe and water buffalo hat, the band and the crowd were pumped up. "Free your mind and your ass will follow," he said, and the show took off.

Clinton sang and rapped his way through "Nubian Nut" and "Quickie," then moved to a number of songs from P-Funk's "Urban Dancefloor Guerillas" album. But "Atomic Dog" was the whumping highlight of the night. The band and the crowd woofed through the song, and a Michael Jackson clone climbed onto the stage, popping and spinning just like the star. Shider, dressed now in just a rhinestone-studded diaper and silver cowboy boots, shared lead vocals with Clinton, and the band extended the song into an outrageous anthem, chanting and playing as if it really were that party in 1999.

But the P-Funk experience is the original funk, the one that has lasted through the '60s and '70s and is still going strong in the '80s. Praise to the man and the gang that are still "on the one" and so much fun. **KATHY GILLIS**



LOVE MATCH—Tennis star Bjorn Borg, left, and Loverboy's Doug Johnson, center, dispute a call while the group's Mike Reno plots his game strategy. The Columbia recording artists met the Swedish athlete during a charity game at Wendy's Corporate Challenge Match at the B.C. Place Stadium in Vancouver.

AMUSEMENT
BUSINESS

Survey for Week Ending 5/12/84

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **THE GRATEFUL DEAD**—\$441,699, 33,200, \$13.50 & \$11.50, Rufino-Vaughn/John Scher Presents, Nassau Coliseum, Uniondale, N.Y., two sellouts, April 29-30.
- **THE SCORPIONS, BON JOVI**—\$395,334, 29,000, \$15 & \$13.50, Bill Graham Presents, Cow Palace, San Francisco, Calif., two sellouts, April 29-30.
- **VAN HALEN, AUTOGRAPH**—\$320,733, 23,758, \$13.50, Cellar Door Concerts, Astro Arena, Detroit, Mich., two sellouts, April 5-6.
- **THE GRATEFUL DEAD**—\$269,681, 21,863, \$12.50 & \$11.50, Cross Country Concerts, New Haven Coliseum, New Haven, Conn., two sellouts, April 23-24.
- **YES**—\$243,430, 20,000, \$12.75, Silver Star Productions, Civic Center, Lakeland, Fla., two sellouts, April 18-19.
- **BILLY JOEL**—\$225,872, 15,219, \$15.40, \$14.30 & \$13.20, Feyline Productions, McNichols Sports Arena, Denver, Colorado, sellout, April 21.
- **BILLY JOEL**—\$191,395, 13,014, \$15 & \$12.50, Evening Star Productions, ASU Activity Center, Tempe, Ariz., sellout, April 26.
- **VAN HALEN**—\$179,106 (229,256 Canadian), 16,072, \$14.50 & \$13.50, Concert Productions International, Maple Leaf Gardens, Toronto, Ontario, sellout, April 17.
- **PETRA**—\$174,066, 13,400 (15,000), \$12.99, In-House, Six Flags Over Mid-America, St. Louis, Mo., April 20.
- **DURAN DURAN, THE PRESSURE BOYS**—\$156,506, 11,847, \$13.50, Pro-Motion Concerts, Greensboro Coliseum, Greensboro, N.C., sellout, March 30.
- **THE SCORPIONS, BEN JOVI**—\$150,000, 10,000, \$15, Bill Graham Presents, California Exposition Amphitheater, Sacramento, Calif., sellout, April 21.
- **VAN HALEN**—\$145,528 (186,277 Canadian), 13,971, \$13.50, Donald K. Donald, The Forum, Montreal, Quebec, sellout, April 17.
- **VAN HALEN**—\$130,598 (167,166 Canadian), 12,373, \$13.50, Donald K. Donald, The Colisse de Quebec, Quebec City, Quebec, sellout, April 21.
- **TED NUGENT, FLASH KAHAN**—\$127,136, 10,271 (12,191), \$12.50 & \$11.50, Brass Ring Productions, Cobo Arena, Detroit, Mich., April 27.
- **CULTURE CLUB, FOUR IN LEGION**—\$118,750, 9,600, \$12.50, Beach Club Booking, Civic Center, Lakeland, Fla., sellout, April 21.
- **ROBERTA CARLOS**—\$118,340, 7,423 (9,886), \$25, \$20, \$15, Concordi Productions, Knight Arena, Miami, Fla., April 13-14.
- **WILLIE NELSON, WAYLON JENNINGS**—\$115,619, 8,726 (9,010), \$13.25, Feyline Productions, Lloyd Noble Center, Norman, Okla., April 21.
- **YES**—\$104,384, 9,992 (10,000), \$11 & \$10, Miami University Concert Productions, Millett Hall, Oxford, Ohio, April 28.
- **THE PRETENDERS, THE ALARMS, WORK ICICLE**—\$104,287, 9,216, \$12.50, \$10.50 & \$8.50, Electric Factory, The Tower Theater, Philadelphia, Pa., three sellouts, April 16-18.
- **ALABAMA**—\$103,380 (132,327 Canadian), 9,802, Southern Concert/Keith Fowler, Metro Center, Halifax, Nova Scotia, sellout, April 26.
- **ALABAMA**—\$96,120, 7,240, \$13, Southern Concert/Keith Fowler, Civic Center, Augusta, Maine, sellout, April 29.
- **HUEY LEWIS & THE NEWS, DR. GONZO**—\$96,043, 8,918 (13,075), \$11 & \$10, United Concerts, Salt Palace, Salt Lake City, Utah, April 28.
- **ALABAMA**—\$86,526 (110,754 Canadian), 8,204, \$13.50, Southern Concert/Keith Fowler, Moncton Coliseum, New Brunswick, sellout, April 27.
- **BARBARA MANDRELL, LEE GREENWOOD**—\$80,503, 6,522 (9,813), \$12.50 & \$10.50, Lon Varnell, Dane County Coliseum, Madison, Wis., April 28.
- **JUDAS PRIEST, GREAT WHITE**—\$79,528, 7,085 (12,096), \$11.50 & \$9.50, In-House/Stone City Attractions, University of Texas at Austin, Frank Erwin Center, April 29.
- **TED NUGENT, FLASH KAHAN**—\$71,139, 6,186 (7,347), \$11.50, Brass Ring Productions, Wendler Arena, Saginaw, Mich., April 28.
- **LAURIE ANDERSON**—\$64,869, 5,060, \$15.75 & \$14.75, Bill Graham Presents/Don Law, The Opera House, Boston, Mass., two sellouts, April 25.
- **ALABAMA**—\$59,747 (76,477 Canadian), 5,562, \$13.75, Southern Comfort/Keith Fowler, Aiken Center, Fredrickton, New Brunswick, April 28.
- **THE CLASH, 14 CAR T GOLD**—\$59,285, 5,576 (12,571), \$12.50, \$10, Electric Factory Concerts, The Spectrum, Philadelphia, Pa., April 21.
- **ELVIS COSTELLO, T-BONE BURNETT**—\$58,310, 4,363, \$13.50 & \$12.50, Bill Graham Presents, Warfield Theater, San Francisco, Calif., two sellouts, April 28-29.
- **ADAM ANT, MR. MISTER**—\$57,892, 4,253 (6,000), \$15 & \$13.50, Bill Graham Presents, Civic Center, San Francisco, Calif., April 20.
- **JOHN COUGAR MELLENCAMP, DAN ROSS AND THE BRUNETTES**—\$54,618, 4,087, \$13.50 & \$12.50, Bill Graham Presents, Memorial Auditorium, Sacramento, Calif., April 17.
- **TED NUGENT, FLYTE**—\$53,532, 4,655 (7,112), \$11.50, Brass Ring, L.C. Walker Arena, Muskegon, Mich., April 26.
- **HUEY LEWIS & THE NEWS, DR. GONZO**—\$48,281, 10,000, \$10.50 & \$9.50, Feyline Presents, Civic Auditorium, Albuquerque, N.M., sellout, April 30.
- **AMY GRANT, MICHAEL W. SMITH**—\$46,793, 4,146 (4,564), \$11.50, Brallier Productions, Civic Center, Lakeland, Fla., two shows, one sellout, April 28.
- **MOTLEY CRUE, HEAVY PETTIN'**—\$43,996, 3,259, \$15 & \$13.50, Bill Graham Presents, Civic Auditorium, San Jose, Calif., sellout, April 26.
- **JOHN COUGAR MELLENCAMP, DAN ROSS AND THE BRUNETTES**—\$43,996, 3,259, \$13.50, Bill Graham Presents, Civic Auditorium, San Jose, Calif., April 16.

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