

Talent In Action

AMUSEMENT BUSINESS Boxscore

Survey for Week Ending 5/26/84

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).

- **VAN HALEN, THE VELCROS—\$587,250, 43,500, \$15 & \$13**, Bill Graham Presents, Cow Palace, San Francisco, Calif., three sellouts, May 9-11
- **AL JARREAU—\$355,590, 17,646, \$22.50, \$17.50 & \$12.50**, In-House, Radio City Music Hall, New York, N.Y., three sellouts, May 4-6
- **YES—\$259,924, 19,286 (20,528), \$14.50 & \$13.50**, Monarch Entertainment-Bureau/Spark-A-Matic Car Sound, Byrne Meadowlands Arena, East Rutherford, N.J., May 7
- **.38 SPECIAL, EDDIE MONEY—\$205,683, 16,884 (17,500), \$13.50 & \$11.50**, Monarch Entertainment Bureau/WAPP-FM/Michelob, Byrne Meadowlands Arena, East Rutherford, N.J., May 11
- **WILLIE NELSON, WAYLON JENNINGS—\$184,749, 12,354 (14,000), \$25, \$16.50 & \$15**, Fahn & Sliva Presents/Feyline Presents, Kern County Fairgrounds, Bakersfield, Calif., May 3
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHN—\$161,404, 15,532, \$14**, Little Wing Productions, Mohawk Park, Tulsa, Okla., sellout, May 13
- **JUDAS PRIEST, GREAT WHITE—\$160,393, 12,884 (13,000), \$13.50 & \$12.50**, Evening Star Productions, Phoenix (Ariz.) Coliseum, May 3
- **WILLIE NELSON, WAYLON JENNINGS—\$157,955, 11,777 (18,764), \$15 & \$10**, Feyline Productions, In-House/Nederlander Prods., Pacific Amphitheater, Costa Mesa, Calif., May 1
- **WILLIE NELSON, WAYLON JENNINGS—\$150,750, 9,091 (14,217), \$25, \$16 & \$14**, Fahn & Sliva Presents/Feyline Presents, San Diego (Calif.) Sports Arena, May 4
- **JUDAS PRIEST, GREAT WHITE—\$150,000, 10,000, \$15**, Bill Graham Presents, Cal Expo Amphitheater, Sacramento, Calif., sellout, May 12
- **VAN HALEN, THE VELCROS—\$144,102, 10,293, \$14**, Bill Graham Presents, Lawler Events Center, Reno, Nevada, sellout, May 7
- **DAN FOGELBERG—\$119,865, 7,979 (10,300), \$15 & \$12.50**, Bill Graham Presents, Cow Palace, San Francisco, Calif., May 12
- **DINO KARTSONAKIS PIANORAMA CONCERT—\$118,000, 3,200, \$100, \$75, \$50, \$25, \$15 & \$10**, Dino Media Ministries, Houston (Tex.) Music Hall, sellout, April 10
- **.38 SPECIAL, EDDIE MONEY—\$116,638, 10,200, \$12.50 & \$11.50**, Monarch Entertainment Bureau, Rochester (N.Y.) War Memorial, sellout, May 12
- **YES—\$111,372, 9,235, \$12.50 & \$11.50**, Monarch Entertainment Bureau/WCMF-FM, Rochester (N.Y.) War Memorial, sellout, May 10
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN—\$108,024, 9,002, \$12**, Little Wing Productions, Zoo Amphitheater, Oklahoma City, Okla., sellout, May 12
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$105,350, 9,051 (10,400)**, Brallier Productions, The Odeum, Chicago, Illinois, two shows, May 11
- **EURHYTHMICS—\$98,023, 7,261, \$13.50**, Nederlander Productions, The Wilshire, Beverly Hills, Calif., four sellouts, April 24-28
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$96,266, 8,371, \$11.50**, Stardate/Pace, Ector County Coliseum, Odessa, Tex., sellout, May 2
- **THE CLASH, MESSENAH—\$92,421 (118,300 Canadian), 8,450 (9,500), \$14.50**, Concert Productions International, Maple Leaf Gardens, Toronto, Canada, April 30
- **JUDAS PRIEST, GREAT WHITE—\$92,369, 7,257 (12,636), \$13.50 & \$12.50**, Evening Star Productions/Big River Concerts, Tingley Arena, Albuquerque, N.M., May 2
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$76,684, 8,631, \$9.50 & \$8.50**, Terry Garland Productions, Minneapolis (Minn.) Auditorium, sellout, May 10
- **.38 SPECIAL, EDDIE MONEY—\$75,032, 6,530 (7,500), \$12.50 & \$11.50**, Cross Country Concerts, Springfield (Mass.) Civic Center, May 10
- **PATTI LABELLE—\$68,230, 4,392, \$25 & \$15**, Bill Graham Presents, Warfield Theater, San Francisco, Calif., two sellouts, May 11
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$65,570, 2,486, \$13.50 & \$12.50**, Lu-Matt Productions, Majestic Theater, San Antonio, Tex., two sellouts, May 8
- **OZZY OSBOURNE, ACCEPT—\$62,975, 5,038 (12,900), \$12.50**, Beach Club Promotions, Charlotte (N.C.) Coliseum, May 11
- **BARBARA MANDRELL, LEE GREENWOOD—\$61,940, 4,965 (6,253), \$12.50**, Varnell Enterprises, Chaparral Center, Midland, Tex., May 13
- **MOTLEY CRUE, SAXON—\$58,389, 5,177, \$12.50 & \$11.50**, Brass Ring Productions, Fox Theater, Detroit, Mich., sellout, May 8
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$56,904, 6,192 (7,871), \$9.50 & \$8.50**, Morning Star Productions, The Myraid Convention Center, Oklahoma City, Okla., May 3
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$56,047, 4,804, \$12 & \$10**, Brallier Productions, Kansas City Music Hall, Kansas City, Mo., two sellouts, May 5
- **BILLY IDOL, A NEW PERSONALITY—\$53,728, 4,500, \$11.50**, Silver Star Productions, Tampa Jai-Alai Fronton, Tampa, Fla., sellout, May 13
- **KOOL & THE GANG—\$52,944, 4,496 (12,198), \$12.50 & \$10.50**, In-House, University of Texas, Frank Erwin Center, Austin, Tex., May 6
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$52,566, 4,761 (8,000), \$12 & \$11**, Stardate/Pace, El Paso (Tex.) County Coliseum, May 18
- **STYLE COUNCIL—\$49,221, 3,958, \$13.50**, Nederlander Productions, Wilshire Theater, Los Angeles, Calif., two sellouts, May 7-8
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$48,828, 4,364, \$12 & \$10**, Brallier Productions, Clowef Hall, Butler University, Indianapolis, Ind., two sellouts, May 12
- **HUEY LEWIS & THE NEWS—\$48,281, 5,002, \$10.50 & \$9.50**, Feyline Productions, Civic Center, Albuquerque, N.M., sellout, April 30
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$45,600, 3,800, \$12**, Lu-Matt Productions/IBM/Pace Concerts, City Coliseum, Austin, Tex., sellout, May 10

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VAN HALEN

*The Forum, Los Angeles
Tickets: \$15, \$13.50*

A Van Halen concert is half rock, half vaudeville, and half again as loud, raunchy, energetic, flashy and manic as it needs to be. And when these Pasadena-boys-made-good are doing it in their hometown, the excess is of gargantuan proportions.

David Lee Roth is the Mad Hatter of Ceremonies; his four-letter chats with the audience are his solos, just as Alex Van Halen has his solos on drums, Michael Anthony his on bass, and Eddie Van Halen his on guitar. Considering that the group's musical presentation was haphazard at best, these individual turns were the highlights of the evening.

Tickets to the show were, of course, sold out minutes after the date was announced; this was the first of four area gigs in Southern California. The crowd was standing (usually on their chairs) from the first note, and their deafening roars would have drowned out the music had not Van Halen come equipped with a bank of amps that looked like a manufacturer's warehouse. Everything they did, they overdid. The monumental motor-driven lighting trusses looked like a prop from "V: The Final Battle," and threw off enough wattage to illuminate three night ballgames.

Roth—with his costume changes and his split-jumps and his Jack Daniels and his macho remonstrations to the females in the front row—led the band through hoarse, off-key renditions of "Jamie's Cryin'," "Everybody Wants Some" and a cover of "You Really Got Me" that was the second worst thing to happen to Ray Davies this month. But who cares? It's the party that counts, not the harmonies.

Eddie Van Halen proved once again that he is the one original—even unique—rock guitarist on the scene. His notes, distorted and bent and wrapped around his fingers, showered the hall, lingering even as the next cascade burst forth. A duet with brother Alex even harkened back to the blues, a musical touchstone that many new metal bands forget to touch.

Anthony's bass solo featured him playing with his teeth, and then throwing his instrument on the floor and stomping on it. Well, it was different. Anthony switched to keyboards, as did Eddie Van Halen, for "1984" and "Jump." The pair finished both songs without ever going back to their guitars, which answered the question Van Halen fans asked when they first heard the song: "How's Eddie gonna play guitar and, ugh, synthesizer at the same time?"

Fourteen—count 'em—spotlights focused on Roth as he accepted his accolades from the audience. "It's f---ing good to be home, Los Angeles!" he screamed. And Los Angeles screamed back that it was very pleased to have him.

ETHLIE ANN VARE

PEABO BRYSON JENNIFER HOLLIDAY

*Tennessee Performing Arts Center,
Nashville
Tickets: \$12.75, \$11.75*

Veteran Bryson and touring novice Holliday trotted out their highest notes and flashiest moves to a 90% filled house May 13. And almost as impressive as the music was the close rapport these two artists were able to establish with the audience. The concert combined the best elements of show, sermon, pep rally and across-the-fence gossiping.

Backed by a 10-piece band, Bryson opened his 70-minute set with the frenetic theme from "D.C. Cab" and closed with his wistful current single, "If Ever You're In My Arms Again." Between these emotional polarities, he was thoroughly engaging in mixing such oldies as "Let The Feeling Flow," "Reaching For The Sky" and "Tonight I Celebrate My Love" with new entries from his Elektra debut album, "Straight From The Heart."

Much of Bryson's consistently energetic set seemed, in fact, to revolve around an old love and a new label, both of which he discussed with disarming ease. His band, dressed in Michael Jackson-style palace-guard uniforms, was versatile in meeting both the musical and theatrical demands of the show.

Besides "If Ever" and the title cut from his new album, Bryson bowed several other potential singles, among them "Slow Dancing," "No Getting Over You" and "Nervous." In-

stead of taking an almost certain encore, he came back on stage soon after exiting and—characteristically—passed out roses to the audience.

Holliday, who opened the concert with an hour of awesome strength and amiability, demonstrated that she has the qualities of which successful road tours are made—not just quick bursts of Broadway energy.

Clad in a shimmering white flapper's gown, Holliday continually drew shouts of praise and agreement from the crowd. While her metamorphic ode, "I Am Changing," brought the audience to its feet, it was her treatment of Kris Kristofferson's classic ballad, "Help Me Make It Through The Night," that best showed her vocal range. In her execution of this standard, Holliday was alternately little girl, lover, lost soul and—ultimately—the oddly encouraging symbol of frightened-but-striving humanity.

EDWARD MORRIS

PAUL YOUNG

*Ritz, New York
Tickets: \$11*

Paul Young's May 4 appearance was warmly received by a New York crowd of fans and industryites. It was perhaps a warmer and more familiar greeting than his cancelled March 23 show would have received. The chart success of the rockish "Come Back And Stay," following the unfortunate U.S. showing of the soulful British No. 1 "Wherever I Lay My Hat," has certainly helped the singer's pop visibility.

Young's band, the Royal Family, provided strong support for his vocals which still carry the friendly, small-town pub appeal he developed in his years as a crawler on that circuit. While the band focused on producing a bright, punchy backing, Young projected his broad, sometimes husky tenor. Two female backup singers, the Fabulous Wealthy Tarts (who may or may not be rich but were indeed fab and frisky), provided an extra kick with their strong singing, well-choreographed dancing and incidental percussion.

Young's repertoire is a very mixed bag of rock, soul, new wave and country. "Love Of The Common People," a Nashville classic and Young's next single, was notable for its reggae feel and pedal steel accompaniment, while "Wherever I Lay My Hat" benefited from a spare arrangement which sensibly left Young on his own. "Love Will Tear Us Apart," the Joy Division classic, was given a rousing treatment that may not have been appropriate to the material but worked nonetheless.

Two encores capped the hour-long show, and the audience seemed ready for more.

KATHY GILLIS

STEVE MORSE BAND

*The Chance, Poughkeepsie, N.Y.
Tickets: \$8*

Few guitarists have received the accolades awarded Steve Morse. Lead guitarist, principal songwriter and leader of the now-defunct Dregs, Morse has been voted best overall guitarist in Guitar Player magazine's reader poll for the past two years.

Still, Morse has never quite broken through to the general public. None of the Dregs' five albums ever received more than minimal airplay, though the band's cult following remains loyal to this day. It is to this grass roots collective Morse is reaching out with his latest group effort.

The Steve Morse band is a trio that manages to sound at times like a five-piece power ensemble, playing an eclectic, virtuosic brand of high-energy music that is best described as "true fusion," as opposed to the simple combination of rock and jazz the overused term usually denotes. Morse is fluent in an incredibly wide variety of styles and genres: He blends hard rock, country, classical, bluegrass, Irish and English traditional, and "acid jazz" into a captivating display of speed, taste and technique. Morse also performed a solo interlude that included a flawless rendition of Bach's "Jesu, Joy of Man's Desiring."

Drummer Rod Morgenstein (also of the late Dregs) and bassist Jerry Peek (formerly of Glass Moon) enjoy themselves so much on stage it's hard to believe they're working. Both are excellent soloists as well as ensemble players.

With a new label behind him (Elektra/Asylum) and a debut album in the offing (due in June), Morse may be on the road to the kind of exposure he and his band richly deserve.

STEVEN DUPLER

RUN-D.M.C. DAVY DMX

*Ritz, New York
Tickets: \$11*

Run-D.M.C. is at the head of the pack in obtaining some commercial success for rap records. Their sound, always underscored (or overblown) by dense, thumping beat box and distinguished by their tough lyrics and vocal assault, comes over the airwaves and through the records with force.

But rap started out as a "performance art," and live shows take it back to its main thrust: the ability of the rapper to maintain a steady stream of talk. Joseph Simmons and Darryl McDaniels, the rappers of Run-D.M.C., have developed that ability, and they work closely in their show, backing each other up or answering each other with quick, obviously well-rehearsed teamwork. Their DJ, Jay Mizell, spun the records and added scratch and dub effects as well as some of his own vocals without missing a beat, achieving the precision necessary to such an arrangement.

The group's hits, "It's Like That," "Hard Times," "Jam Master Jay" and "Sucker MCs," made up the first part of the show. "Rock Box," the adventurous single which fuses heavy metal guitar with hip-hop, was the closer, and seemed to be the most well-received by the racially mixed, mostly male crowd. Only the brevity of the set (which lasted barely half an hour) can be faulted.

Davy DMX, the opening act, also performed for 30 minutes. Most of his set consisted of his spinning and mixing records to interesting effect, as snippets of "Karma Chameleon" and "Billie Jean" emerged from the heap of sounds his two turntables produced. Two female backup singers, a bassist and a guitarist joined the DJ for his hit "Fresh", widening his sound and effectively enhancing his stage show.

KATHY GILLIS

Moody Blues In Concord Kickoff

CONCORD, Calif.—Concord Pavilion opens its 10th anniversary season this week with appearances by John Denver (23) and the Moody Blues (25,26).

The Moody Blues' performances, their first in the Bay Area in three years, provides the kickoff for the group's 32-date North American tour, which follows a successful Australian swing.

Denver's show—a solo outing—is part of his 50-city North American summer tour. Last summer Denver provided the Pavilion with the biggest two-day boxoffice in its history.

Chrysler Corp. is sponsoring the 1984 season in conjunction with San Francisco radio station KYUU, which will be associated with the Concord season for the fifth year.

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