

# Talent In Action

## 1984 JAZZ & HERITAGE FESTIVAL

New Orleans  
Tickets: \$5-\$17

Regional music and folk craft fairs flourish all over America, but few can ever hope to match the breadth and excitement of the annual New Orleans Jazz and Heritage Festival. Perhaps that's because there's no place on the mainland quite like the Crescent City. The streets ooze with Afro-Cuban culture, and like the weather, the music is always hot.

The Jazzfest used to be a well-kept secret. It started 15 years ago with more musicians than music lovers on the hallowed grounds of Congo Square. This year more than 3,000 musicians regaled nearly 250,000 listeners April 27-May 6, and while the venue has changed, the main ingredient that links the city's multifaceted musical personality—rhythm—is still very much the same.

For two consecutive weekends the Fair Grounds Race Track in the heart of the city bubbles with continuous performances; bands and solo artists unite virtually every style, modern and traditional, from noon until nightfall. Most of the artists live in New Orleans and its surroundings, or epitomize Louisiana's rich musical heritage, such as the national talent featured aboard the pulsating riverboat President, which luxuriously navigates the Mississippi at night. The difference, of course, is that the vast majority of the daytime entertainers are unsigned—a situation it behooves the industry's a&r executives to remedy.

The Neville Brothers, for example, demonstrated both at the Jazzfest before 40,000 people and during a week's worth of performances in New Orleans that they're as tight as any touring band in the business. Masterfully commanding the city's street and carnival rhythms, the legendary musical family (Art, Charles, Aaron and Cyril) maximized their distinct musical personalities with a sound aimed at a broad

popular audience. Bouyed by the addition of keyboardist Ivan Neville, their chugging r&b cookbook mixed an awesome rhythm section—drummer Willie Green and the extraordinary bassist Darryl Johnson—with two voices in peak form.

The first belongs to Aaron Neville, who's blessed with one of the most angelic voices anywhere, on alternate nights he sang the Nat "King" Cole classic "Mona Lisa," and his own "Ariane," with heart-stopping emotion. Why he isn't singing spirituals or pop duets for a major label is a major mystery. His son, Ivan, shepherds darker tones reminiscent of Michael McDonald. Responsible for the group's best unrecorded songs (a tuneful hybrid of Price and Hall & Oates), the younger Neville has been "woodshedding" in Los Angeles recently, so his maturation as a singer comes as a wonderful surprise.

An even bigger development was the new-found vocal strength shown by Cyril Neville. The former Meters member sang a rock-oriented original called "Saving My Love For You" with a lustful, sinister passion that proved captivating. A new live album featuring older material by the Nevilles is due shortly on Black Top Records (through Rounder), yet their best material is still in the can.

Leigh Harris is Li'l Queenie, and at the Fair Grounds with the reunited Percolators, she was older, wiser and better than ever. Sounding ready for the big time (again), the spunky singer captivated the crowd with a voice as marketable as a cool Janis or an excitable Aretha. In the mid-term of a pregnancy just one year ago, Harris never stopped moving in the mid-day breeze to the Percolators' effortless New Orleans soul twist. An extended "Chain Of Fools"—punctuated by a greasy trombone solo—was sustained with an unparalleled pop intensity.

Raymond Myles, performing in the striped Gospel Tent, is a dynamo tenor whose physically aggressive style is also very romantic. Cavorting with a lighthearted, innocent sexuality, the baby-faced singer pushed his massive vocal might onto higher ground with a Fair Grounds set of pop and spiritual songs. A selfless contingent of big-voiced soloists gave him the mobility to prowl and preen like Little Richard, or play the piano with a flowing, spontaneous intimacy.

Like Luther Vandross, Myles, whose mother is gospel great Christine Myles, exudes a personality, charm and charisma that never flags; his music smacks of tremendous commercial possibility.

LEO SACKS

### JAZZ HALL OF FAME BENEFIT

Avery Fisher Hall, New York  
Tickets: \$20, \$15.50, \$13.50

Just before intermission at this more or less all-star concert, two officials of the Harlem YMCA announced the first 10 inductees into the Jazz Hall of Fame that is going to be installed there, and for which the concert was intended to raise money. Except for a fleeting reference here and there, that was the only time all evening that the Hall was mentioned. At no time was it explained in any detail how those 10 inductees were chosen; at no time was it explained in any detail exactly what the Harlem YMCA Jazz Hall of Fame is.

That was one of the things wrong with the May 14 benefit concert, which drew considerably less than a full house to Avery Fisher Hall. Another was that, with the exception of headlin-

er Sarah Vaughan—who did a quick 30-minute set to end the evening, and whose name was unaccountably misspelled in both the program and the advertisements for the show—nobody who performed could be described as a shoo-in for this or any other Jazz Hall of Fame.

That's not to say that there wasn't quite a bit of good music. Hubert Laws, Ramsey Lewis and Ron Carter, who opened the show, played a lively "Straight, No Chaser." Herbie Mann, his working group augmented by Dave Valentin and Ray Barretto, offered a smoking "St. Thomas." The Widespread Jazz Orchestra performed a tasteful selection of Ellingtonia. Branford Marsalis, joined by unannounced guest flutist Kent Jordan (why were there so many flute players on the bill?), had one hot tenor sax solo in his excessively brief set. And Vaughan was her usual transcendent self—although, like the others, she seemed to be just warming up when it came time for her to leave the stage.

But this didn't quite add up to the kind of dazzling talent lineup that can fill an Avery Fisher Hall. It also didn't offer the kind of broad overview of the jazz tradition called for by a Hall of Fame show. Still, as such hodgepodge programs go, this one was well-paced and smoothly run. MC Bill Cosby helped keep things moving, although his jocular lone sometimes clashed with the dignity that was presumably intended to characterize the evening. And with the exception of a few dead spots, the music was pretty good, even if several notches removed from jazz heaven.

PETER KEEPNEWS

### CHEAP TRICK

The Palace, Los Angeles  
Tickets: \$13.50

Cheap Trick were among the prime purveyors of power pop for the '70s. But the '80s have seen their fortunes fall. So what does a bona fide arena band do when it can only sell a couple of thousand tickets? In this case, they bring their arena show indoors.

On May 17 at the 1,200-capacity Palace, Trick put on an hour and 20 minutes of hard rocking, energetic stadium-style music. And they did an excellent job of it, even though sound and lighting systems geared to a football field tend to cause insistent blindness/deafness when confined inside an art deco theatre.

The main reason Trick didn't have staying power as a superstar act is that the band wasn't able to come up with enough strong material to support its straightforward approach. Earlier songs, like the Beatlesque "Voices" and "If You Want My Love," still ring true with their chiming guitars and close harmonies. But recent offerings like the limp "Up The Creek" go nowhere fast.

Guitarist Rick Nielsen still looks like an escapee from the Bowery Boys; his stage antics were toned down somewhat for the small venue, but he did manage to change guitars six times (including one five-necked number for "Surrender"). Drummer Bun E. Carlos still looks like a chain-smoking accountant; his snappy rolls have lost none of their elan. Robin Zander was in fine scream, and relative newcomer Jon Brandt on bass played sturdily and smiled a lot.

The group encored with a heavy metal reading of "Gonna Raise Hell," complete with smoke effects and landing lights, rather than the expected "Ain't That A Shame."

ETHLIE ANN VARE

### THE CHESTERFIELD KINGS

Peppermint Lounge, New York  
Admission: \$10, \$6

The Michael Jackson and Romantics records faded out, the band took the stage, and suddenly it was no longer 1984 but 1966. The band sported post-Beatle-style long, straight hair, boots with mile-high Cuban heels, striped shirts, and black, skintight stovepipe pants. They played Rickenbacker guitars, and the singer snarled with the toughest growl this side of early Mick Jagger. The Chesterfield Kings from Rochester, N.Y., were back in town.

This quintet made no bones about its revivalist intentions. It played a screaming, raved-up recreation of '60s punk rock a la the Shadows Of Knight, Count Five and others long forgotten by the masses. But even those one-hit-wonder bands are too well known to contribute material

(Continued on opposite page)

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# AMUSEMENT BUSINESS Boxscore

Survey for Week Ending 6/2/84

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).

Among the top concert grosses through May 22.

- **THE SCORPIONS, BON JOVI—\$395,334, 29,000, \$15 & \$13**, Bill Graham Presents, Cow Palace, San Francisco, Calif., two sellouts, April 29-30.
- **THE SCORPIONS, BON JOVI—\$366,650, 27,070 (28,600), \$13.75 & \$11.75**, Avalon Attractions, The Forum, Los Angeles, Calif., April 24-25.
- **LIONEL RICHIE, TINA TURNER—\$256,992, 17,993, \$15 & \$13.50**, Pace Concerts/Barry Mendelson Presents, Reunion Arena, Dallas, Tex., sellout, May 19.
- **LIONEL RICHIE, TINA TURNER—\$245,743, 16,541, \$15.75 & \$14.75**, Pace Concerts, The Summit, Houston, Tex., sellout, May 20.
- **THE SCORPIONS, BON JOVI—\$233,526, 18,736 (18,765), \$13.50 & \$10**, Nederlander of California, Pacific Amphitheater, Costa Mesa, Calif., April 28.
- **VAN HALEN—\$210,384, 14,523, \$14.50**, Beaver Productions, Thomas & Mack Center, Las Vegas, Nevada, sellout, May 15.
- **THE SCORPIONS, BON JOVI—\$166,682, 13,617 (14,217), \$12.50 & \$10**, Avalon Attractions, Sports Arena, San Diego, Calif., April 26.
- **LIONEL RICHIE, TINA TURNER—\$165,495, 11,455, \$15 & \$12.50**, Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., sellout, May 16.
- **LIONEL RICHIE, TINA TURNER—\$160,663, 11,040, \$15 & \$13.50**, Pace Concerts/Contemporary Productions, The Maybee Center, Oral Roberts University, Tulsa, Okla., sellout, May 15.
- **LIONEL RICHIE, TINA TURNER—\$160,455, 11,035, \$15 & \$13.50**, Pace Concerts, Convention Center Arena, San Antonio, Tex., sellout, May 18.
- **JUDAS PRIEST, GREAT WHITE—\$159,936, 13,443, \$12**, Stone City Attractions, Reunion Arena, Dallas, Tex., sellout, April 30.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN & DOUBLE TROUBLE, JIM SWEENEY & THE JUMPSHOTS—\$151,932, 15,404, \$10.75**, Little Wing Productions, sellout, May 13.
- **YES—\$151,333, 12,507, \$12.50 & \$11.50**, Don Law Co., The Centrum, Worcester, Mass., sellout, May 12.
- **THE SCORPIONS, BON JOVI—\$150,000, 10,000, \$15**, Bill Graham Presents, California Exposition Center, Sacramento, Calif., sellout, April 21.
- **JUDAS PRIEST, GREAT WHITE—\$140,126, 11,898 (12,600), \$12.75 & \$11.75**, Stone City Attractions, The Summit, Houston, Tex., April 27.
- **CHARLIE DANIELS BAND, GREGG ALLMAN BAND, JONATHAN EDWARDS—\$137,580, 9,172, \$15**, Sherwood Concerts/Collins/Barrasso Inc., Sherwood Beach, Spencer, Mass., sellout, May 13.
- **JUDAS PRIEST, GREAT WHITE—\$137,169, 11,893, \$12.50, \$12 & \$11**, Stone City Attractions, Convention Center Arena, San Antonio, Tex., sellout, April 28.
- **THE GRATEFUL DEAD—\$126,450, 7,315, \$18**, Creamery Productions, Hult Center, Eugene, Ore., three sellouts, May 6-8.
- **.38 SPECIAL, EDDIE MONEY—\$123,237, 10,300 (11,900), \$12.50**, Sunshine Promotions, Market Square Arena, Indianapolis, Ind., May 18.
- **ALABAMA—\$118,558, 10,027 (12,046), \$13**, Keith Fowler Productions, BSU Pavillion, Boise, Idaho, May 18.
- **OZZY OSBOURNE, MOTLEY CRUE—\$111,367, 9,900, \$11.50 & \$10.50**, Sound Seventy Inc., Municipal Auditorium, Nash., Tenn., sellout, May 16.
- **RUSH, GARY MOORE—\$108,445, 8,033 (9,047), \$13.50**, Double Tee Promotions, Coliseum, Portland, Ore., May 17.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN & DOUBLE TROUBLE—\$108,024, 9,002, \$12**, Little Wing Productions, Oklahoma City (Okla.) Zoo Amphitheater, sellout, May 12.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN & DOUBLE TROUBLE—\$101,654, 8,341, \$12.50 & \$10.50**, Contemporary Productions, Starlight Amphitheater, Kansas City, Mo., sellout, May 19.
- **.38 SPECIAL, EDDIE MONEY—\$98,270, 8,713 (9,826), \$11.50 & \$10.50**, Frank J. Russo, Providence (R.I.) Civic Center, May 15.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$96,266, 8,500, \$11.50**, Pace Concerts/Randy Shelton's Stardate, Ector County Coliseum, Odessa, Tex., sellout, May 2.
- **OZZY OSBOURNE, MOTLEY CRUE—\$95,254, 8,283 (9,961), \$11.50**, Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., May 15.
- **JOE JACKSON, HOWARD JONES—\$94,887, 6,946 (7,500), \$15 & \$13.50**, Bill Graham Presents, Civic Center, San Francisco, Calif., May 18.
- **THE SCORPIONS—\$94,365, 8,055, \$12.50 & \$11.50**, Jam Productions, Five Seasons Center, Cedar Rapids, Iowa, sellout, May 16.
- **BARBARA MANDRELL—\$93,378, 7,730 (13,307), \$12.50 & \$10.50**, In-House, University of Texas at Austin Frank Erwin Center, May 11.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN & DOUBLE TROUBLE—\$92,220, 7,233, \$12.75**, Beaver Productions, Kansas Coliseum, Wichita, Kansas, sellout, May 20.
- **THE THOMPSON TWINS, RE-FLEX—\$87,924, 6,578, \$13.50 & \$12.50**, Bill Graham Presents, Warfield Theater, San Francisco, Calif., three sellouts, May 15-17.
- **THE SCORPIONS, BON JOVI—\$85,980, 7,319, \$12**, Contemporary Productions, Kansas Coliseum, Wichita, Kansas, sellout, May 12.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN & DOUBLE TROUBLE—\$84,881, 7,381 (10,025), \$11.50**, Mid-South Concerts, Barton Coliseum, Little Rock, Ark., May 15.
- **THE SCORPIONS, BON JOVI—\$83,989, 7,148 (7,200), \$10.75**, Avalon Attractions, Selland Arena, Fresno, Calif., April 22.
- **.38 SPECIAL, EDDIE MONEY—\$80,103, 6,916 (8,500), \$12.50 & \$11.50**, Mid-South Concerts, Mesker Theater, Evansville, Ind., May 19.

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