

AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LIBERACE	Radio City Music Hall New York	April 4-21	\$2,469,727 \$25-\$16.50	117,998 123,354 21 shows	Radio City Music Hall Productions Inc.
U2 LONE JUSTICE	The Centrum Worcester, Mass.	April 16, 18-19	\$482,391 \$13.50/\$12.50	37,416 three sellouts	Don Law Co.
KENNY ROGERS FRANKIE VALLI & THE FOUR SEASONS SAWYER BROWN	Riverfront Coliseum Cincinnati	April 21-22	\$402,614 \$17.50/\$15.50	23,705 28,108	North American Tours Inc.
DARYL HALL & JOHN OATES TIL TUESDAY	Reunion Arena Dallas	April 22	\$201,535 \$14.50	13,899 sellout	Beaver Prods.
FOREIGNER GIUFFRIA	Joe Louis Arena Detroit	April 19	\$174,375 \$15	11,625 13,600	Brass Ring Prods.
CHICAGO SAMSON	Thomas & Mack Center Las Vegas	April 21	\$153,160 \$17.50	8,752 10,960	Evening Star Prods.
REO SPEEDWAGON CHEAP TRICK	Minidome Auditorium Idaho State Univ. Pocatello	April 20	\$151,578 \$13.50	11,228 sellout	Schon Prods.
THE FIRM	The Omni Atlanta	April 18	\$145,678 \$13.50	10,791 17,037	Alex Cooley/Southern Promotions/ Concerts West
DARYL HALL & JOHN OATES	Hirsch Coliseum Shreveport, La.	April 20	\$135,000 \$13.50	10,000 sellout	Beaver Promotions
MADONNA	Open Air Theater San Diego State Univ.	April 19-20	\$124,773 \$17/\$15/\$14	8,696 two sellouts	Avalon Attractions
ERIC CLAPTON GRAHAM PARKER	Reunion Arena Dallas	April 9	\$117,524 \$14.50/\$12.50	8,698 9,800	Concerts West
EDDIE MURPHY	Auditorium Michigan State Univ. East Lansing	April 14	\$116,430 \$15	7,762 two sellouts	Cellar Door Prods./Pop Entertainment
DARYL HALL & JOHN OATES	Peoria (Ill.) Civic Center	April 19	\$112,981 \$13.50	8,705 11,429	Jam Prods.
SPANDAU BALLET	Irvine Meadows Amphitheatre Laguna Hills, Calif.	April 19	\$112,833 \$15/\$13	8,966 10,000	Avalon Attractions
HANK WILLIAMS JR. DAVID ALLAN COE	Murphy Center Middle Tennessee State Univ. Murfreesboro	April 22	\$112,644 \$13.50/\$11.50	8,850 9,000	Stellar Entertainment
TRIUMPH MOUNTAIN	The Centrum Worcester, Mass.	April 20	\$111,065 \$12.50/\$11.50	9,114 9,628	Frank J. Russo
THE FIRM	Jacksonville (Fla.) Coliseum	April 16	\$96,060 \$15	6,719 7,000	Fantasma Prods./Concerts West
ERIC CLAPTON GRAHAM PARKER	Lakeland (Fla.) Civic Center	April 15	\$91,308 \$14	6,846 10,000	Fantasma Prods./Concerts West
STATLERS HELEN CORNELIUS	Dane County (Wis.) Exposition Center	April 20	\$86,375 \$11.50/\$10	7,579 8,758	Varnell Enterprises
TRIUMPH MOUNTAIN	Cumberland County Civic Center Portland, Me.	April 19	\$84,071 \$13.50/\$12.50	6,899 9,500	Frank J. Russo
ERIC CLAPTON GRAHAM PARKER	Pensacola (Fla.) Civic Center	April 13	\$80,670 \$15	5,378 8,000	Alex Cooley/Southern Promotions
SAMMY HAGAR DOKKEN	Cumberland County Civic Center Portland, Me.	April 7	\$79,956 \$12.50	6,462 9,500	Don Law Co.
ERIC CLAPTON GRAHAM PARKER	James L. Knight Center Miami	April 16	\$74,923 \$15.75	4,896 sellout	Fantasma Prods.
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Orpheum Theatre Boston	April 12-13	\$71,045 \$13	5,600 two sellouts	Don Law Co.
DR. JAMES SHIRLEY DOBSON	Pavillon Boise (Idaho) State Univ.	April 12	\$64,604 \$7/\$5	11,983 12,529	Edify Treasure Valley
DAVID COPPERFIELD	Bushnell Memorial Auditorium Hartford, Conn.	April 17	\$61,072 \$17.50/\$15	3,740 5,638	Flash Group Concerts
DAVID COPPERFIELD	Proctor's Theater Schenectady, N.Y.	April 16	\$57,862 \$15/\$13/\$9	4,776 5,432	In-House
JOAN ARMATRADING	Wang Center Boston	April 5	\$56,987 \$14/\$13	4,200 sellout	Don Law Co.
DAVID COPPERFIELD	War Memorial Trenton, N.J.	April 18	\$55,000 \$18.50/\$16.50 \$12.50	3,700 4,000	Joel Orland
MIDNIGHT STAR SHALAMAR KLYMAXX	Carolina Coliseum Columbia, S.C.	April 21	\$49,400 \$12.50	3,952 9,500	Monroe Prods.
JULIAN LENNON	Orpheum Theatre Boston	April 21	\$43,461 \$15.85	2,800 sellout	Don Law Co.
VENOM SLAYER EXODUS	Hollywood Palladium	April 19	\$43,234 \$13.50/\$12	3,767 4,400	Avalon Attractions/ Golden Voice Concerts
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Shea's Buffalo (N.Y.) Theater	April 16	\$39,732 \$13/\$11	3,258 sellout	Festival East
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	RPI Fieldhouse Troy, N.Y.	April 17	\$39,710 \$12/\$10	3,567 5,000	J.B. Scott's Prods.
GEORGE CARLIN TRAVIS SHOOK	Celebrity Theater Phoenix	April 20	\$38,475 \$15/\$12.50	2,621 sellout	Evening Star Prods.
JOAN ARMATRADING	Portland (Me.) Exposition Building	April 6	\$34,600 \$12.50	2,852 3,350	Don Law Co.
JOAN ARMATRADING	Providence (R.I.) Performing Arts Center	April 21	\$31,282 \$12.50/\$11.50	2,710 3,198	Frank J. Russo
GALLAGHER	Gaillard Auditorium Charleston, S.C.	April 14	\$30,797 \$12.50/\$10.50	2,574 sellout	Creative Entertainment/ Wizard of Odd
GEORGE CARLIN TRAVIS SHOOK	Kiva Auditorium Albuquerque, N.M.	April 19	\$29,697 \$14.50/\$13.50/ \$12.50	2,193 2,500	Evening Star Prods.
SAMMY HAGAR DOKKEN	Orpheum Theatre Boston	April 9	\$28,938 \$14	2,154 2,800	Don Law Co.

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Talent

TALENT IN ACTION

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from displaying the kind of extroverted, flashy personality that fronts many similar English pop groups, Kershaw seemed to be just past convincing himself that the stage is not the edge of the earth, daring him to fall off into the void.

Kershaw sounded fine, his tenor ably covering all the notes in a 90-minute string of songs from last year's debut album and his current MCA release "The Riddle." And the craft he displayed with his songs, particularly the hummable "Wouldn't It Be Good" and "The Riddle," earned him the enthusiastic support of the young crowd. But his lackluster bearing—as he walked slowly around the stage in baggy polyester pants or stood woodenly when a guitar solo or serious vocal line came up—dragged the show down. The nadir came during "Save The Whale," a would-be ecological anthem with a slow tempo and droning chorus that nearly drowned out its own message with its sleepy pace.

the uptempo numbers, especially "Dancing Girls" and "Know How," were much more exciting, giving the band the chance to show its muscle. The two percussionists and three synthesizer players, who picked up guitar and bass on some of the songs, brought out the rhythmic base of the material, giving Kershaw the momentum he had trouble building up himself. "Wide Boy" was the climax here, its fat, bouncing bass line and peppy pop melody showing Kershaw to be more than capable of writing and delivering his own pleasing brand of top 40. With a bit more confidence and some work on livening up his stage presence, Kershaw could take his place on the scene next to Howard Jones and the Thompson Twins.

KATHY GILLIS

BEN VAUGHN COMBO

The Bottom Line, New York
Tickets: \$8

IN A SHOWCASE designed to introduce industry a&r executives to rising talent (a night in the Bottom Line's "Local Heroes" series), the Ben Vaughn Combo pulled a curious move in laying their weakest card on the table with their very

first song. While not lacking in musical impact, "I Got A Motor Vehicle" relies totally on the kind of bare-bones blues-rock purveyed by George Thorogood in his purist days with Rounder Records. As most of the combo's material can easily be traced to earlier rockers, the band at once tempts critics to pass them off as too derivative and poses the pertinent question, "What's a loyal rock'n'roll band (that eschews synthesizers) to do in the mid-'80s?"

In a roundabout answer to that burning baffler, the four-piece group ran through an energetic repertoire which tapped a body of genius ranging from Chuck Berry to Bruce Springsteen. No apologies were offered, and none were needed, as the Combo balanced influence with ingenuity for a highly entertaining performance.

Billed as "the second hardest-working man in show business," Ben Vaughn leads the Combo with a Venture-ish guitar style and a frivolous sense of humor. Donning dark glasses for the oh-so-boss "I Dig Your Wig," Vaughn's comic appeal played modest cover to his talents as a sturdy rock vocalist. As the antics continued, the Combo revealed itself as a group of true-blue rock'n'rollers with a fondness for nostalgic simplicity in their tight, melodic material. Highlights of the set came with two woody instrumentals, "Hawaiian Shirts" and "Desert Boots," both of which rested on spacious, swelling waves of rhythm. The brief interlude tunes exposed the Combo's unarguable talents as straight musicians.

KIM FREEMAN

CHRIS HILLMAN

Station Inn, Nashville
Tickets: \$6

AFTER SUCCESSIVE STINTS with the Byrds, the Flying Burrito Brothers, Manassas, the Souther-Hillman-Furay Band and McGuinn, Clark & Hillman, Chris Hillman has returned to his roots: bluegrass-oriented acoustic music. Appearing here March 8, Hillman pulled heavily from his two albums on independent Sugar Hill Records, "Morning Sky" and "Desert Rose," and demonstrated that his is a rich and pure voice that blends well with whatever material he chooses.

Aided by Herb Pederson, possibly the genre's finest backup harmony singer, Hillman tore into such bluegrass classics as "Sally Goodin," with Pederson leading off on "Dark Hollow" and Rodney Dillard contributing vocals on "Sittin' On Top Of The World." Hillman also presented such country standards as "Ashes Of Love" and the Louvin Brothers' "I Can't Keep You In Love With Me."

Though Hillman's emphasis today is on acoustic country music, he proved that it's compatible with the songs he wrote and made famous years ago. An appropriate encore was an audience sing-along on the Byrds' classic "Mr. Tambourine Man." If the flamboyant Flying Burrito Brothers were ahead of their time, Hillman is right on target with his music today. KATY BEE



It's Showtime. A brightly costumed Julian Lennon performs during one of three recent sold-out shows at New York's Beacon Theatre. (Photo: Chuck Pulin)