



BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
FRANK SINATRA, SAMMY DAVIS JR.	Radio City Music Hall New York, N.Y.	April 6-9	\$1,577,360 \$75/\$55/\$35	23,496 sellout	Radio City Music Hall Prods.
GRATEFUL DEAD	Meadowlands Arena East Rutherford, N.J.	March 30-April 1	\$1,071,148 \$18.50/\$17.50	61,662 sellout	Monarch Entertainment Bureau John Scher Presents
MICHAEL JACKSON	Hartford Civic Center Hartford, Conn.	March 30-April 1	\$1,016,730 \$22.50	45,188 sellout	T.T.C. Touring Corp.
BRUCE SPRINGSTEEN & THE E STREET BAND	Joe Louis Arena Detroit, Mich.	March 28-29	\$889,875 \$22.50	39,550 sellout	Belkin Prods.
GRATEFUL DEAD	Hartford Civic Center Hartford, Conn.	April 3-5	\$827,540 \$17.50	47,288 sellout	Cross Country Concerts Monarch Entertainment Bureau John Scher Presents
BRUCE SPRINGSTEEN & THE E STREET BAND	Capital Centre Landover, Md.	April 4-5	\$820,396 \$22.50	36,333 sellout	Cellar Door Prods.
FRANK SINATRA, SAMMY DAVIS JR.	Capital Centre Landover, Md.	March 31	\$685,370 \$40/\$30	18,146 sellout	Premier Artists Services
GRATEFUL DEAD	Centrum in Worcester Worcester, Mass.	April 7-9	\$644,245 \$17.50	37,538 sellout	Don Law Co. Monarch Entertainment Bureau
FRANK SINATRA, SAMMY DAVIS JR.	Providence Civic Center Providence, R.I.	April 2	\$641,225 \$45/\$35	14,573 sellout	Frank J. Russo
FRANK SINATRA, SAMMY DAVIS JR.	Cincinnati River Coliseum Cincinnati, Ohio	March 29	\$482,210 \$40/\$30	13,131 17,554	Premiere Artists
GEORGE MICHAEL	Arena, Neal S. Blaisdell Center Honolulu, Hawaii	April 5-6	\$320,108 \$22.50	14,799 sellout	Avalon Attractions Ken Rosene Presents
JOHN COUGAR MELLENCAMP	Coliseum, Edmonton Northlands Edmonton, Alberta	March 17	\$303,696 \$22.50	17,043 sellout	Media One
WHITESNAKE GREAT WHITE	Reunion Arena Dallas, Texas	March 16	\$292,196 \$17	17,699 sellout	PACE Concerts
AEROSMITH WHITE LION	Arena, The Omni Atlanta, Ga.	April 8	\$247,065 \$17.50	14,118 15,291	Concert Promotions/Southern Promotions
WHITESNAKE GREAT WHITE	The Forum Inglewood, Calif.	April 7	\$243,386 \$18.50	13,711 14,119	Avalon Attractions
INXS PIL	Reunion Arena Dallas, Texas	March 7	\$237,967 \$16.75	14,512 sellout	462
INXS PIL	Spectrum Philadelphia, Pa.	March 25	\$222,188 \$15.50/\$13.50	14,807 sellout	Electric Factory Concerts
STING	Memorial Coliseum Complex Portland, Ore.	March 29	\$190,648 \$17.50/\$16	10,957 sellout	Double Tee Promotions
STING	Reunion Arena Dallas, Texas	March 15	\$164,401 \$16.75	10,454 11,409	462
AEROSMITH WHITE LION	Nashville Municipal Auditorium Nashville, Tenn.	April 1	\$154,496 \$16	9,900 sellout	Star Systems Sound Seventy Prods.
RUSH RAINMAKERS	Met Center Bloomington, Minn.	April 4	\$151,620 \$17.50	8,664 10,500	Rose Prods.
WHITESNAKE GREAT WHITE	Arena, Tucson Community Center Tucson, Ariz.	April 5	\$146,751 \$16.50	9,111 sellout	Evening Star Prods.
AEROSMITH WHITE LION	Mid-South Coliseum Memphis, Tenn.	April 5	\$135,984 \$16	9,061 12,035	Mid-South Concerts
DAVID LEE ROTH FASTER PUSSYCAT	Hampton Coliseum Hampton, Va.	March 25	\$132,977 \$15.50/\$14.50	8,934 10,000	Cellar Door Prods.
DAVID LEE ROTH FASTER PUSSYCAT	Cumberland County Civic Center Portland, Maine	March 29	\$115,894 \$17.50/\$16.50	7,229 9,500	Don Law Co.
AEROSMITH WHITE LION	Civic Coliseum Knoxville, Tenn.	March 31	\$112,712 \$16.50	7,319 10,000	Future Entertainment
KINKS ORIGINAL SINS	Tower Theatre Philadelphia, Pa.	March 26-27	\$107,255 \$18.50	6,144 sellout	Electric Factory Concerts
KISS ANTHRAX	Arena, Salt Palace Center Salt Lake City, Utah	March 21	\$105,000 \$15	7,000 13,000	United Concerts
THE SUPERCONSCIOUS WORLD OF REVEEN	Saskatchewan Centre of the Arts Regina, Saskatchewan	March 22-25, 28-30	\$98,377 \$15.50/\$13/\$10.50	4,482 13,520 sellout	Al Johnson Presents
DAVID LEE ROTH FASTER PUSSYCAT	Glens Falls Civic Center Glens Falls, N.Y.	March 28	\$94,318 \$15.50	6,085 6,956	Creative Concerts
KISS ANTHRAX	McNichols Arena Denver, Colo.	March 23	\$91,410 \$17.05/\$15.95	5,575 10,137	Fey Concert Co.
GEORGE THOROGOOD & THE DESTROYERS	James A. Rhodes Arena Univ. of Akron Akron, Ohio	March 29	\$72,795 \$15	4,853 sellout	Belkin Prods.
DAVID LEE ROTH	Allen County War Memorial Coliseum Fort Wayne, Ind.	March 15	\$67,177 \$16.50/\$15.50	5,810 9,500	Cellar Door Prods.
REBA MCENTIRE STEVE WARINER	Arena, Cincinnati Gardens Cincinnati, Ohio	April 8	\$60,088 \$14.50	4,431 5,846	Stellar Entertainment North American Tours II
EARTH, WIND & FIRE	Queen Elizabeth Theatre Vancouver, British Columbia	April 5	\$57,997 \$28.50/\$27.50	2,594 2,937	Perryscope Concert Prods.
TERENCE TRENT D'ARBY LONNIE MACK	Roseland Ballroom New York, N.Y.	March 31	\$57,350 \$18.50	3,100 sellout	Radio City Music Hall Prods.
ZIGGY MARLEY & THE MELODY MAKERS MOJA NYA	Roseland Ballroom New York, N.Y.	April 8	\$55,548 \$20/\$17.50	3,100 sellout	Roseland City Music Hall Prods.
EARTH, WIND & FIRE	Civic Auditorium Portland Center for the Performing Arts Portland, Ore.	April 2	\$55,090 \$25/\$20/\$19	2,738 sellout	Double Tee Promotions
REBA MCENTIRE DAN SEALS	Knoxville Civic Auditorium/Coliseum Knoxville, Tenn.	April 10	\$53,650 \$14.50	4,004 5,434	Stellar Entertainment North American Tours II

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TALENT IN ACTION

THE CHURCH
The Roxy
Hollywood, Calif.



Here To Stay. During a March 30 concert at New York's Beacon Theatre, Terence Trent D'Arby delighted a sellout crowd with songs from his smash Columbia debut album, "The Hardline According To Terence Trent D'Arby." (Photo: Chuck Pulin)

bing heads in the crowd showed hearty fan approval.

ROY ORBISON
Beacon Theater, New York

THIS MARCH 12 performance by the legendary artist, now on Virgin's roster, was originally scheduled for two weeks earlier but had to be postponed after he contracted a throat infection. Maybe lingering larynx problems were to blame for the show's tentative start. The first number, "Only The Lonely," lacked the proper punch both in arrangement and in delivery.

But while Orbison seemed to approach the opening song's highest notes a bit timidly, he let it all out on "Leah," which followed. Still, the overall sound mix didn't do justice to his sobbing tenor.

Happily, everything finally fell into place with the third song, "Dream Baby," and there were no major problems during the rest of the show. The volume and brightness levels remained slightly higher than necessary for the soft-spoken, black-clad, tint-shaded great, but his singing settled into perfection.

Orbison's set ran just shy of an hour—there was no encore—but it was a satisfying performance. Included in the dozen or so gems were rockabilies like "Ooby Dooby," his first record, and "Down The Line," the first song he ever wrote. However, it was the ballads like "Crying," "It's Over," and especially the set-closing "Running Scared" that really delighted the audience.

Orbison's vocal power induced standing ovations several times, and he earned two of them in the finale. No doubt about it: The man can still deliver the goods in concert. One can only look forward with eager anticipation to his upcoming Virgin album.

JIM BESSMAN

WITH A NEW LABEL behind it—its third in the U.S.—not to mention its highest-charting album ever, Australian band the Church might just as easily have coasted here March 23 and played new material exclusively. Yet the Roxy, filled to the brim with fans and industry types alike, heard more than the best tracks from "Starfish," the group's Arista debut. What the audience heard was a broad sampling of music from every phase of the Church's career—and that career spans eight years.

While bassist/singer Steve Kilbey joked about the new album's name ("Anyone from Arista here? This is from our new album, 'Swordfish'"), tracks from Church albums still unreleased here were mixed with the current "Under The Milky Way" and "Reptile" to superb effect.

Though Kilbey has recently talked about a new sense of musical "discipline" acquired through working with producers Greg Ladanyi and Waddy Wachtel on "Starfish," an appealing excess pervaded the closing portion of the show, largely due to the frenzied playing of guitarist Marty Willson-Piper, who broke both guitar strings and a guitar during a series of encores.

Musically, Kilbey, Willson-Piper, guitarist Peter Koppes, and drummer Richard Plögg are getting better every second—but as longtime fans know, that's always been the case. Whether it takes more singles, more videos, or more albums on Arista or any other label to break the Church wide open, one can't help but conclude that the band will inevitably find the large U.S. audience it deserves if it can just keep the faith. It shouldn't take much longer.

DAVE DIMARTINO

THE WOODENTOPS
The Ritz, New York

BBRITISH ART ROCKERS the Woodentops whirled into The Ritz on a tour designed to (a) support their second Columbia album, "Wooden Foot Cops On The Highway," and (b) help them break out of the comfortable obscurity of college radio. The former goal seems attainable; the latter, less so. Perhaps the Woodentops' third album will be the charm, and—like label mate Midnight Oil—they will hone their offbeat, challenging material into something more likely to win airplay and commercial success.

Lead singer Rolo, displaying machine-gun guitar strumming and Marc Bolan-ish vocals, cut a powerful on-stage figure, confidently commanding a set of new songs like "Maybe It Won't Last," "What You Give Out," and "They Can Say What They Want." Benny Staples' thunderous drums and Anne Stephenson's seesawing violin provided rousing accompaniment.

The Woodentops' rapid-fire attack creates the impression of hardcore punk dressed up for an intellectual audience—a driving, unremitting beat at the expense of finely crafted melodies. Slower tempos serve them much better, with broad washes of feedback that give their tunes some room to breathe. Although their songwriting identity seems at times to be up for grabs, numerous bob-