

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|--|------------|---|-------------------------------|---|
| THE WHO | Alpine Valley Music Theatre East Troy, Wis. | July 21-23 | \$3,146,704 \$32.50/\$25.50 | 110,004 sellout | Joseph Entertainment Group |
| THE WHO | Philadelphia Veterans Stadium Philadelphia | July 9-10 | \$2,279,443 \$22.50 | 102,101 sellout | Electric Factory Concerts |
| GRATEFUL DEAD | Alpine Valley Music Theatre East Troy, Wis. | July 17-19 | \$1,904,071 \$21.50/\$17.50 | 105,671 111,000 sellout | Joseph Entertainment Group Metropolitan Entertainment |
| GRATEFUL DEAD BRUCE HORNSBY & THE RANGE | JFK Stadium Philadelphia | July 7 | \$1,527,666 \$21 | 73,347 75,000 | Electric Factory Concerts |
| THE WHO | Three Rivers Stadium Pittsburgh | July 16 | \$1,131,000 \$25 | 45,924 58,000 | DiCesare-Engler Prods. |
| NEIL DIAMOND | Met Center Bloomington, Minn. | July 15-17 | \$1,023,954 \$20/\$18 | 51,888 sellout | Ogden Allied Presents Eric Chandler Ltd. |
| NEIL DIAMOND | McNichols Sports Arena Denver | July 12-13 | \$698,097 \$20.35/\$19.25 | 36,400 sellout | Fey Concert Co. |
| METALLICA THE CULT | Meadowlands Arena East Rutherford, N.J. | July 21-22 | \$487,940 \$18.50/\$17.50 | 28,670 29,800 | Metropolitan Entertainment |
| NEW ORDER PUBLIC IMAGE LTD. SUGARCUBES | Poplar Creek Music Theatre Chicago | June 30 | \$449,017 \$20/\$16.50 | 25,751 sellout | Nederland Organization |
| THE DOOBIE BROTHERS THE FABULOUS THUNDERBIRDS | Jones Beach Theatre Wantagh, N.Y. | July 20-21 | \$432,248 \$22.50 | 19,211 20,000 sellout | Ron Delsener Enterprises |
| NEW ORDER PUBLIC IMAGE LTD. SUGARCUBES | Meadowlands Arena East Rutherford, N.J. | July 19 | \$341,252 \$20/\$18.50 | 18,646 sellout | Metropolitan Entertainment New Music Seminar |
| CHICAGO/THE BEACH BOYS | Civic Arena Pittsburgh | July 19 | \$301,315 \$26/\$23.50 | 13,525 14,500 | DiCesare-Engler Prods. in-house |
| JIMMY BUFFETT & THE CORAL REEFER BAND THE NEVILLE BROTHERS DAVE MASON DELBERT McCLINTON KEITH SYKES | Southfield, Mud Island Memphis, Tenn. | July 22 | \$300,740 \$20 | 15,037 sellout | Mid-South Concerts |
| NEW ORDER PUBLIC IMAGE LTD. SUGARCUBES | Pine Knob Music Theatre Clarkston, Mich. | July 17 | \$291,502 \$20/\$16.50 | 16,646 sellout | Nederland Organization |
| BON JOVI SKID ROW | Capital Centre Landover, Md. | July 11 | \$273,948 \$18.50 | 14,808 15,000 | Cellar Door Prods. |
| JIMMY BUFFETT & THE CORAL REEFER BAND THE NEVILLE BROTHERS | Starplex Amphitheatre Dallas | July 23 | \$264,850 \$22.50/\$17.50 | 14,080 18,000 | MCA Concerts PACE Concerts |
| CHICAGO/THE BEACH BOYS | Seashore Performing Arts Centre Old Orchard Beach, Maine | July 21 | \$256,061 \$21/\$20 | 12,645 15,000 | Frank J. Russo |
| METALLICA THE CULT | Nassau Veterans Memorial Coliseum Uniondale, N.Y. | July 23 | \$251,005 \$18.50/\$17.50 | 13,903 sellout | Metropolitan Entertainment Larry Vaughan Presents |
| AMERICAN MUSIC FESTIVAL: BONNIE RAITT COWBOY JUNKIES LYLE LOVETT T-BONE BURNETT SUBDUDES | Winter Park Ski Resort Winter Park, Colo. | July 8 | \$213,580 \$23/\$21 | 10,059 12,000 | Fey Concert Co. |
| ROD STEWART | Champs de Brionne Amphitheatre George, Wash. | July 15 | \$210,240 \$19/\$17.50 | 11,763 12,000 | Media One |
| BOB DYLAN STEVE EARLE & THE DUKES | Jones Beach Theatre Wantagh, N.Y. | July 23 | \$203,860 \$20 | 10,193 sellout | Ron Delsener Enterprises |
| JIMMY BUFFETT & THE CORAL REEFER BAND THE NEVILLE BROTHERS | Mann Music Center Philadelphia | July 16 | \$202,498 \$24.50/\$21.50/ \$16/\$13.50 | 11,560 13,243 | Electric Factory Concerts |
| BON JOVI BLUE MURDER | Kiefer UNO Lakeland Arena Univ. of New Orleans New Orleans | July 23 | \$193,362 \$18.50 | 10,601 sellout | Beaver Prods. |
| ROD STEWART | Amphitheatre, Cal-Expo Sacramento, Calif. | July 22 | \$182,596 \$19.50 | 9,343 10,000 | Bill Graham Presents |
| BON JOVI BLUE MURDER | Cajundome Lafayette, La. | July 22 | \$182,503 \$18.50 | 10,200 sellout | Beaver Prods. |
| ROD STEWART | Municipal Theatre St. Louis | June 27 | \$180,698 \$19.50/\$17.50/ \$15.50 | 9,915 sellout | Contemporary Prods. |
| HOWARD JONES MIDGE URE | Park West Amphitheatre Salt Lake City | July 15 | \$177,283 \$20/\$18/\$17/ \$15 | 11,004 sellout | United Concerts |
| STEVE MILLER | Red Rocks Amphitheatre Denver | July 11 | \$172,513 \$20.35/\$19.25 | 9,000 sellout | Fey Concert Co. |

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TALENT IN ACTION

ASHFORD & SIMPSON

MICA PARIS

Radio City Music Hall
New York, N.Y.

TOO BAD THEY CAN'T bottle Ashford & Simpson's love vibe for worldwide distribution. At least everyone at the show Nick Ashford and wife Valerie Simpson gave at Radio City Music Hall June 9 got lifted to the magic A&S plane of shared intimacy.

Ashford's first rap of the night, in which he talked about the couple's new baby daughter, Asia, and thanked fans for their caring cards and letters, essentially admitted the audience into the family. The crowd responded, during the duo's romp down the aisle for "Reach Out And Touch (Somebody's Hand)," by reaching out to them en masse.

The ecstasy of the audience was most evident during a mid-set Motown segment. Here Simpson took over band leader Ray Chew's piano and slyly backed Ashford's reminiscences about working for "Mr. Gordy" with ironic silent-movie-style accompaniment. Then she joined him in a rap version of "Ain't No Mountain High Enough" that was both hilarious and thrilling.

New songs—from the duo's latest Capitol release, "Love Or Physical"—included the singles "I'll Be There For You," "Cookies And Cake," and "Til We Get It Right," which featured spectacular lighting. But the closing "Solid" caused a meltdown when baby Asia was handed up to the surprised parents, who marveled lovingly when the toddler tentatively began to dance.

Poor Mica Paris did not get a soundcheck, and feedback and muffled vocals marred what should have been a big Radio City Music Hall debut by the young British R&B singer. But she showed poise to match her strikingly elegant looks. And the songs she sang from her Island debut, "So Good," were at least served by her wonderful expressive gestures.

JIM BESSMAN

10,000 MANIACS

TIM FINN

Radio City Music Hall
New York, N.Y.

NATALIE MERCHANT WAS SO mesmerizing at the 10,000 Maniacs' show June 28 at Radio City Music Hall that she could just as well have been performing to tracks. The crowd barely took notice of the band behind her.

The diminutive vocalist captivated the house with sometimes adorable, often frightening, moves, dancing and acting out almost all the songs from the band's new Elektra album, "Blind Man's Zoo," and other crowd faves from the group's two preceding albums.

The performance of "Eat For Two," the band's latest hit on the Modern Rock Tracks chart, was unforgettable, as Merchant dramatized this tragic tale of an unwanted pregnancy with motherly, caressing motions—and then angry elbow smashes against an imaginary restraint. She also avoided eye contact with the audi-

ence, always looking off to the side as if in her own world.

Yet she connected with the crowd. One male fan brought up a bouquet during "A Campfire Song," and Merchant let him sing Michael Stipes' duet part in that broadside against capitalist greed. The rest of the show was a nonstop showcase for Merchant, even though Robert Buck's slide guitar solo caused a hair-spinning frenzy. The show's visual highlight came during "You Happy Puppet," for which Merchant wore an oversized puppet head and sang beneath the costume.

In a touch of humor, she prefaced the encore of "My Sister Rose" with a slow, stuttering, a cappella verse from "My Generation," in honor of the Who's recent sold-out "Tommy" performance at Radio City.

Opener Tim Finn also tried a little humor to flavor the bittersweet vocals and dreamy melodies found on his Capitol debut. The one song he offered from his days with Split Enz, "Six Months In A Leaky Boat," featured a gargling solo from drummer Jerry Marotta. It was either clever or obnoxious, depending on your point of view. The same could be said for Finn's tendency to clip on bits of classic songs to his own tunes: a line from "You Send Me" on to "Rescendo," for example. Yet Finn's set was pleasant overall.

J.B.

DIANA ROSS

Radio City Music Hall
New York, N.Y.

DIANA ROSS DRIFTED through the center aisle of Radio City Music Hall June 18—the opening night of a four-night engagement—riding a cushion of frenzied adulation from her fans. She waved appreciatively and flashed wide, toothy smiles. It was a dazzling entrance.

This diva and pop icon, dressed in one of four glittering gowns she displayed that night, looked as if she had not aged in 15 years. During her set, she invited three or four male admirers on stage to dance and embrace. She recognized friends in the crowd. She fielded requests. Practically everything she did drove the audience wild.

Ross performed several cuts from "Workin' Overtime," the album that marks her return to Motown after an eight-year stint with RCA. But these new songs made no demands on her thin-but-sugary, single-gear voice. Neither did the classic material from her days with the Supremes or her bouncy solo material. A couple of jazz numbers from "Mahogany" and "Lady Sings The Blues" did, though her tones wandered at times.

Still, there was clamor for her glamour. For Ross' fans, visual presentation was king; and Ross will be forever queen.

The Radio City dates kicked off a tour for Ross in support of "Workin' Overtime" that will bring the singer to audiences nationwide through September.

HAVELOCK NELSON

JAZZ AND THE AMERICAN SONG
JVC Jazz Festival

Carnegie Hall
New York, N.Y.

BOBBOY SHORT SAID he and JVC Festival producer George Wein came up with their idea for "Jazz And The American Song" one afternoon last summer. Though Short—who produced, hosted, and performed at the concert—had a year to put the June 27 show together, the evening failed to live up to its title. The concert was a benefit for the Duke Ellington Memorial Fund and the Duke's work was over-represented—far from a bad thing, but not quite what was advertised. Among the 30 songs performed, there was none by the Gershwins, none by Cole Porter, and only two by Rodgers and Hart.

The Ruby Braff Trio, with guest trombonist Urbie Green, got the show started with thematic coherence. Though they did not sound very good, they played four Irving Berlin tunes. This held out the unfulfilled promise that the other acts might each tackle one of the great American songwriters.

Yet the show had its rewards. Pianist David Frishberg, who with his balding pate, glasses, and raspy, conversational singing seems a combination of Paul Shaffer and Dr. John, accompanied himself on "A Fine Romance" and "A Ship Without Sail." Dave Brubeck played a peppy set to close out the first act, and the Phil Woods Quintet performed four bop charts that did not fit in with the show's bill. Other artists included pianist Marian McPartland.

And thank heavens for the wonderful Rosemary Clooney. Her six-song set, which closed the show, was by far the high point of the evening. Clooney has spent the last few years mining the treasures of American popular songwriting on the Concord label, and her command and control of material is a joy. She is almost in a league with Sinatra as a phraser of classic lyrics. Rodgers and Hart's "I Wish I Were In Love Again," and Burton Lane and E.Y. Harburg's "How Are Things In Glocca Morra"—the latter with a rich, stunning trumpet solo by Warren Vache Jr.—were highlights of Clooney's set, along with her rendition of Ellington's "Sophisticated Ladies."

STEVEN LICHTMAN

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