

TALENT IN ACTION

DOOBIE BROTHERS

Red Rocks Amphitheater
Denver, Colo.

IT WAS THE FIRST TIME that any version of the Doobie Brothers had appeared in concert since 1987, when 12 alumni of the band reunited for an 11-city tour. Now, with the release of the new Capitol album "Cycles," an early lineup of the group has taken to the road for a 65-city North American tour which opened here June 9-10.

The infectious hit-laden sets performed at the Red Rocks Amphitheater were less a commercial for "Cycles," the band's first album in nearly a decade, than a well-intentioned tip of the hat to '70s rock Americana. More than 8,000 turned out for each of the two shows, produced by Fey Concerts.

The reunion two years ago was like a Las Vegas-styled oldies revue, but the new tour and album present a vital band comfortable with its past, present, and future.

The band is again led by Tom Johnston and includes many of the members who played on the "Toulouse Street" and "Captain and Me" albums in the early '70s. Because the sound of the "Cycles" material recalls that era in the band's career, the group inevitably seemed to cover more old ground than new. The absence of latter-day Doobie Michael McDonald further emphasized the show's nostalgic overtones.

Still, by performing plenty of new album cuts as well as the expected classics like "China Grove," the band avoided the trap of a predictable oldies repertoire.

Highlights of the show included "Rockin' Down the Highway," which opened the show; "The Doctor," currently climbing the Hot 100 Singles chart; and a spirited rendition of "Black Water" sung by Patrick Simmons. The only real surprise of the evening was the Cornelius Bumpus rendition of McDonald's "Takin' It To

the Streets."

As the Doobie Brothers come full circle to their album-rock roots, fans may see on this tour how the band would have evolved if Johnston had stayed aboard and if the Doobie Brothers had not become, under McDonald, an R&B/pop band in the late '70s.

PETER M. JONES

GUY CLARK
TOWNES VAN ZANDT
The Bottom Line
New York, N.Y.

"IT'S A SONG YOU WON'T hear anywhere else," said Townes Van Zandt during his opening half of a great Texas troubadour double bill with Guy Clark at the Bottom Line May 7. He was referring to his cover of "The Shrimp Song" from the old Elvis Presley movie "Girls, Girls, Girls." But he could just as well have meant any of his originals or Clark's. For nowhere else could you hear story songs of such caliber, sung with such heart.

Rugged individualists both, Van Zandt and Clark have drawn a new round of fans recently, thanks to tributes from singer/songwriters Michelle Shocked and Lyle Lovett. The two are touring together to promote their respective new releases on Sugar Hill Records—Clark's "Old Friends" and Van Zandt's "Live and Obscure."

The two spun tales of cowboys and drifters, gamblers and outcasts with the truth of personal experience. Van Zandt's country classics like "If I Needed You," "No Place to Fall," and the Willie Nelson/Merle Haggard duet "Pancho and Lefty" were sung with an eyes-closed intensity by the lanky balladeer.

In a weary Texas drawl, he sang a new song, "Marie," a sad story of homelessness which sounded like a Depression-era song but seemed more prophetic than nostalgic.

Clark bookended his set with

"Homegrown Tomatoes" and "Texas Cooking"—which you could almost smell as he sang. He conjured vivid memories of his father ("The Randall Knife"), broke into an "existential treatise on pushing dirt around" with an earth mover ("Heavy Metal"), and delivered big emotional guns like "Heartbroke" and "Desperados Waiting For A Train." These were real-life songs about real-life people which, to borrow the title from one song on Clark's new album, "come from the heart."

JIM BESSMAN

JULES SHEAR
The Knitting Factory
New York, N.Y.

JULES SHEAR ADMITTED to his Knitting Factory audience that he gets nervous accompanying himself on acoustic guitar. His last one-man show a dozen years before was enough of a failure, he said, to dissuade him from further attempts for a long time. But as the singer/songwriter's engaging May 5 set progressed, the crowd—and Shear himself—saw his anxiety was needless.

A recording artist for more than a decade with Columbia, EMI and currently I.R.S., Shear seemed genuinely surprised that even a compact venue like the Knitting Factory could be filled with fans. "That's it for tonight—a man and his open-tuned guitar," he explained, almost apologetically, as he began a set drawn principally from his upcoming acoustic solo album "The Third Party," due from I.R.S. July 24. Amusing anecdotes about his Pittsburgh background and experiences writing with such artists as Elliot Easton, Tommy Keene, and Maria McKee warmed an already affectionate atmosphere.

Shear, who penned such hits as "All Through The Night" for Cyndi Lauper and "If She Knew What She Wants" for the Bangles, considered this solo gig to be the best outlet for his newest and lesser-known material. The new songs, which Shear did not introduce by name, were intriguing and well-crafted—even in the solo arrangements.

The best-recognized songs of the set were "Following Every Finger" (Jules And The Polar Bears '78) and "Tried To Please Her" and "If We Never Meet Again" (Reckless Sleepers '88). Still, the evening was dedicated to the new material. And the Knitting Factory crowd, although biased, would attest that those songs are likely to become Jules Shear classics.

DREW WHEELER

PAGE, WEIN, PLAN FEST

(Continued from preceding page)

getting the income from ancillary products," he says. "The city might give you the site, but you have to have the rights to the concessions, the freedom to get money from those additional sources," such as festival merchandising.

The substantial investment by Pace and FPI demands income guarantees, says Wein. "But this is a long-term, multimillion-dollar investment, so the deal from the city has to be right for us to make the commitment. We're not looking at an instant return by any means."

In turn, each city will benefit from the tourists attracted to the event.

AB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DIANA ROSS	Radio City Music Hall New York, N.Y.	June 14-17	\$950,950 \$35/\$30/\$25	29,700 sellout	Radio City Music Hall Prods.
BUDWEISER SUPERFEST: PATTI LABELLE NEW EDITION BOBBY BROWN GUY E.L. M.C. HAMMER	RFK Stadium Washington, D.C.	June 17	\$869,775 \$26.75/\$24.75	35,937 44,686	Al Haymon Enterprises Dimensions Unlimited
BON JOVI SKID ROW	Civic Arena Pittsburgh, Pa.	June 13-14	\$592,209 \$19.75	30,828 32,000 sellout	DiCesare-Engler Prods.
GEORGE STRAIT KATHY MATTEA BAILLIE & THE BOYS	Starplex Amphitheatre Dallas, Texas	June 15-16	\$434,939 \$19.50/\$16.50	24,837 40,000	MCA Concerts PACE Concerts
BON JOVI SKID ROW	Hersheypark Stadium Hershey, Pa.	June 9	\$370,760 \$18.50	20,041 sellout	Electric Factory Concerts
NEIL DIAMOND	Cincinnati Riverfront Coliseum Cincinnati, Ohio	June 12	\$320,192 \$20/\$18	17,029 17,131	Ogden Allied Presents
ROD STEWART TOMMY CONWELL & THE YOUNG RUMBLERS	Hersheypark Stadium Hershey, Pa.	June 9	\$281,071 \$18.50	15,193 sellout	Electric Factory Concerts
BON JOVI SKID ROW	Providence Civic Center Providence, R.I.	June 7	\$255,596 \$18.50	13,816 sellout	Frank J. Russo
METALLICA THE CULT	Pacific Coliseum Vancouver, British Columbia	May 31	\$245,695 (\$275,227 Canadian) \$23.50/\$22.50	12,150 sellout	Perryscope Prods.
BON JOVI SKID ROW	Point Stadium Johnstown, Pa.	June 16	\$225,506 \$19.75	12,653 14,000	DiCesare-Engler Prods.
JACKSON BROWNE DAVID LINDLEY, EL RAYO X	Jones Beach Theatre Wantagh, N.Y.	June 16	\$203,540 \$20	10,177 sellout	Ron Delsener Enterprises
EAZY-E/N.W.A. KID 'N PLAY TOO SHORT KWAME J.J. FAD	UIC Pavilion, Univ. of Illinois-Chicago	June 14	\$188,520 \$20	9,426 sellout	G Street Express PACE Concerts Jam Prods.
NEIL YOUNG INDIGO GIRLS	Jones Beach Theatre Wantagh, N.Y.	June 14	\$182,040 \$20	9,102 10,100 sellout	Ron Delsener Enterprises
HOWARD JONES MIDGE URE	Jones Beach Theatre Wantagh, N.Y.	June 17	\$178,940 \$20	8,947 10,100	Ron Delsener Enterprises
METALLICA THE CULT	Olympic Saddledome, Calgary, Alberta	June 3	\$170,194 (\$203,776 Canadian) \$23.50/\$22.50	9,301 10,500	Concert Prods. International Donald K. Donald Prods. Perryscope Prods.
ALABAMA JO-EL SONNIER	Sandstone Amphitheatre Bonner Springs, Kan.	June 17	\$160,900 \$18.50	10,372 18,000	World Entertainment Services in-house
POISON TESLA	Jones Beach Theatre Wantagh, N.Y.	June 6	\$160,000 \$20	8,000 10,100	Ron Delsener Enterprises
EAZY-E/N.W.A. KID 'N PLAY TOO SHORT SIR MIX-A-LOT KWAME J.J. FAD, M.C. TWIST	Reunion Arena Dallas, Texas	June 10	\$156,981 \$16.50	9,514 12,000	G Street Express PACE Concerts
EAZY-E/N.W.A. KID 'N PLAY TOO SHORT KWAME J.J. FAD M.C. TWIST	The Summit Houston, Texas	June 11	\$147,383 \$16.75	9,816 12,000	G Street Express PACE Concerts
NEIL YOUNG INDIGO GIRLS	Darien Lake Lakeside Amphitheatre Darien Center, N.Y.	June 8	\$136,668 \$18.50/\$16.50	8,500 sellout	Monarch Entertainment Bureau John Scher Presents
METALLICA THE CULT	Northlands Coliseum Edmonton, Alberta	June 2	\$133,060 (\$149,027 Canadian) \$23.50/\$22.50	6,581 10,500	Concert Prods. International Donald K. Donald Prods. Perryscope Prods.
EAZY-E/N.W.A. KWAME TOO SHORT J.J. FAD KID 'N PLAY	Arena, MECCA Milwaukee, Wis.	June 16	\$129,465 \$17.50	7,398 11,649	Jam Prods. G Street Express
THE JUDDS T. GRAHAM BROWN	Wolf Trap Farm Park Vienna, Va.	June 1	\$124,925 \$25/\$20/\$15	7,106 sellout	in-house
METALLICA THE CULT	Omaha Civic Auditorium Omaha, Neb.	June 14	\$119,103 \$17.50/\$15.50	7,531 12,000	Jam Prods.
EAZY-E/N.W.A. TOO SHORT KWAME J.J. FAD	Louisville Gardens Louisville, Ky.	June 8	\$108,626 \$16.50/\$14.50	6,850 sellout	G Street Express PACE Concerts in-house
CINDERELLA WINGER BULLETTYOYS	Compton Terrace Phoenix, Ariz.	June 2	\$103,272 \$17.50/\$16.50/ \$15.50	7,028 22,000	Evening Star Prods.
EAZY-E/N.W.A. J.J. FAD KID 'N PLAY	Cincinnati Riverfront Coliseum Cincinnati, Ohio	June 18	\$101,745 \$17.50	6,410 16,336	G Street Express

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