

SPECIAL ISSUE

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# Record World

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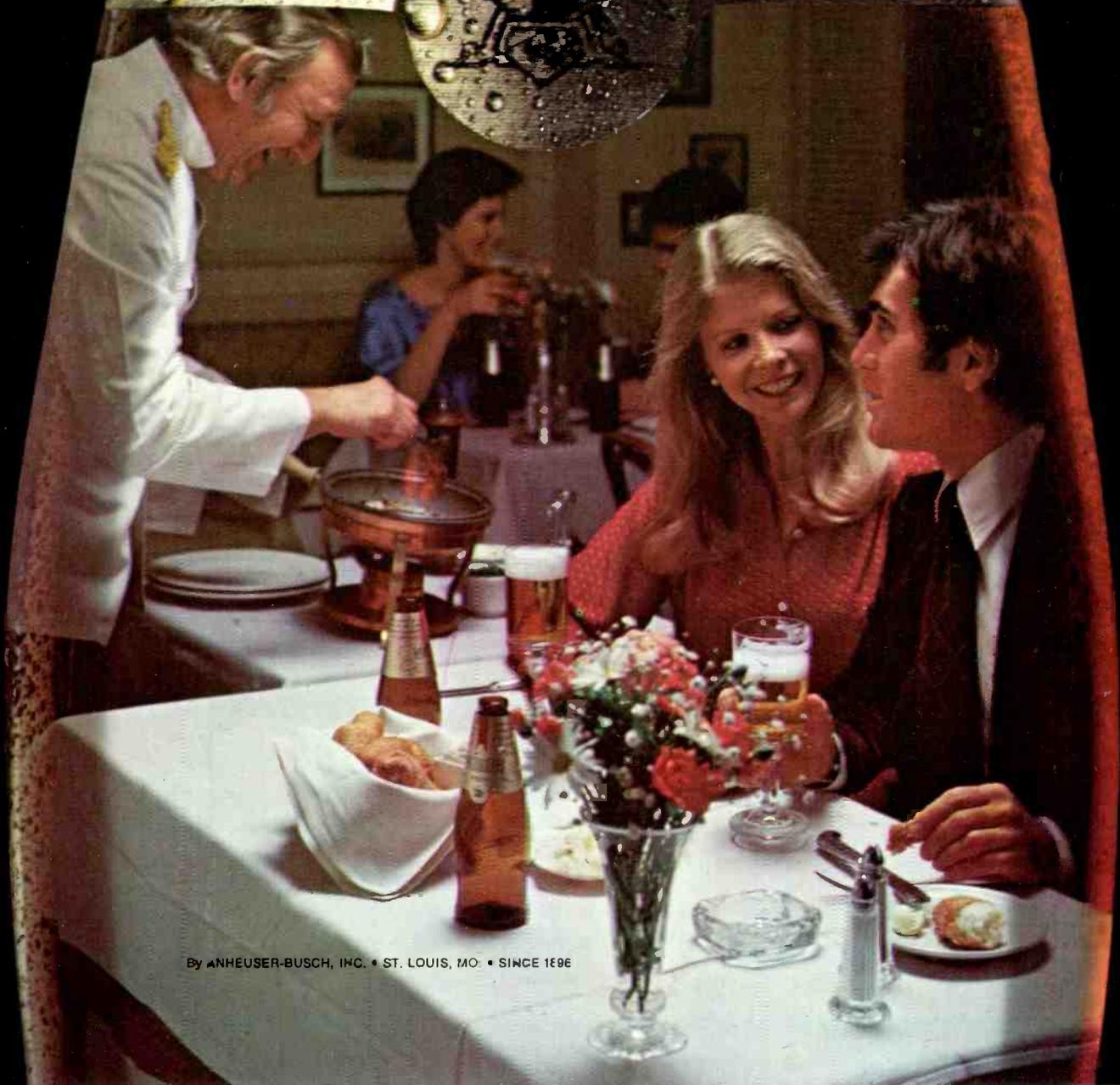




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Record World would like to extend special special thanks to: **John Annunziato** and the staff of Nunzi Productions; artist **Tony**

**Graham; Al Steckler** of the New York Music Task Force; **Lee Rolontz, Nora Silverman** and **Michele Sawyer; Kris DiLorenzo; Eric Schultz; Harry Krebs, Jeff Deutch, Andy Tilson, Carol Ross, Raleigh Pinsky, Candy Leigh** and **Leona Faber.**

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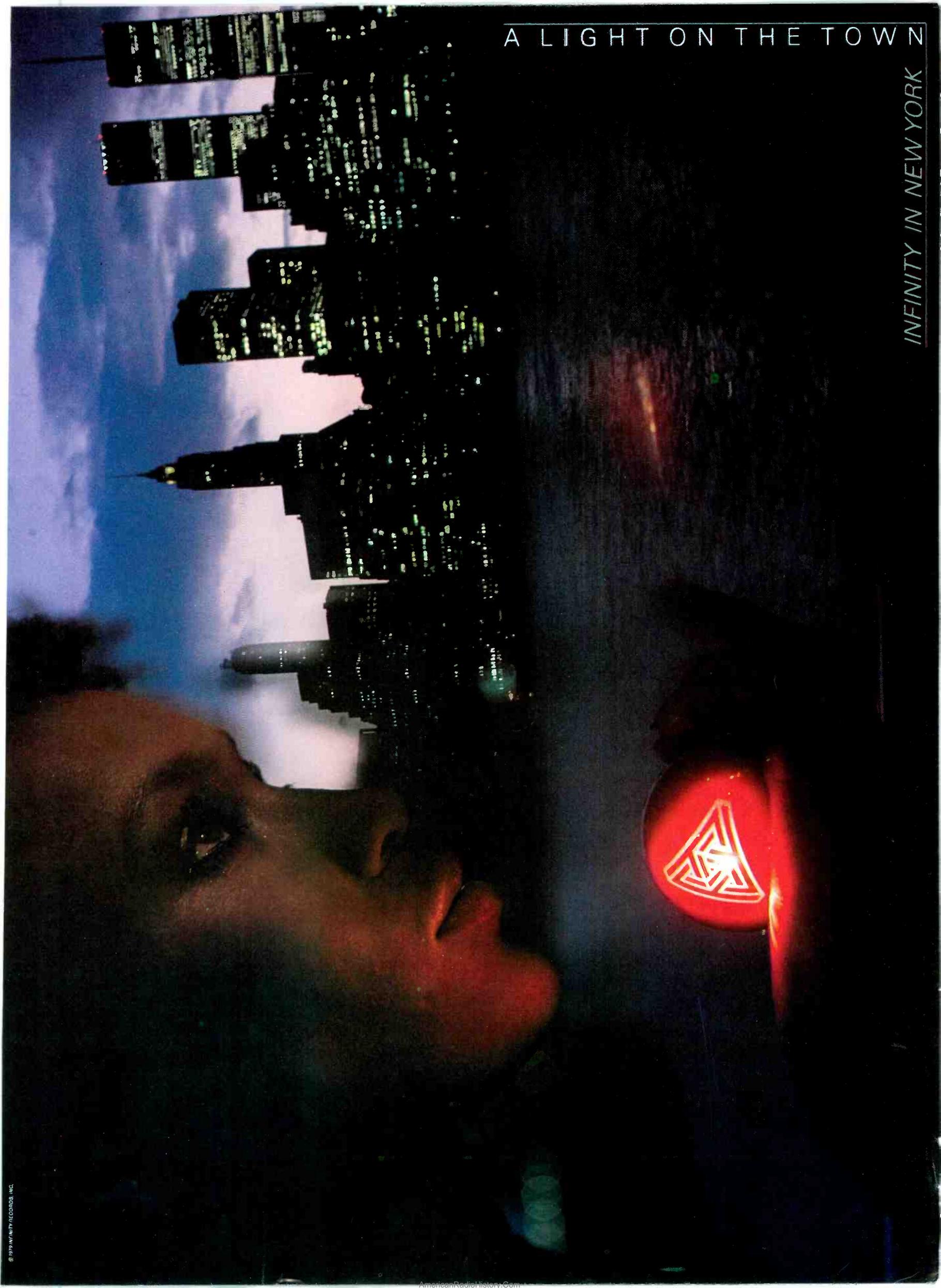
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A LIGHT ON THE TOWN

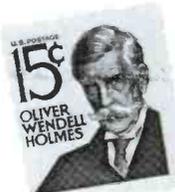
INFINITY IN NEW YORK



To get a sense of the teeming, wildly diverse world of New York music, all you have to do is stand on certain corners—say, 57th and 7th—and take in the sights and sounds: Classical musicians rushing to recitals and rehearsals; session cats heading for the studio; torchy nightclub chanteuses on their way to huddle with agents; guitar-toting kids from middle America hawking their songs to publishers and labels; even that gent drumming on the lids of trashcans.

New York City Music Week is about all these people, and thousands more who have contributed to the resurgence of the New York music industry. All this week, throughout the city, performers in styles ranging from jazz to opera, Latin to new wave, will be adding their voices to the celebration.

No one is certain just when the Big Apple began its musical comeback, but signs abound that the revival is now in full swing. This special issue of Record World, in cooperation with the New York Music Task Force and dozens of individuals, pays tribute to everyone, artist and artisan, who has made it happen.



RECORD WORLD  
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MUSIC

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# NEW YORK MUSIC WEEK **A** GENDA

## MONDAY – SEPTEMBER 24th

- Citicorp Building (54th & Third Avenue)**  
 Sunken Plaza—Melanie/ROC 12-1:30 pm  
 Sunken Plaza—Marian McPartland 5-6:30 pm  
 Indoor Atrium—Festival of SESAC Artists 7-8:30 pm  
 (Jasmine, Greg Alper Band, Joe Scelfo, Philippe Saisse)
- World Trade Center**  
 Outdoor Plaza—Tito Puente All Stars 12-1:30 pm
- St. Paul's Church (Fulton Street)**  
 Classical Recital—New York Music of the Seventies 12-1:00 pm  
 Cheryl Taylor, Soprano
- Trinity Church (Broadway & Wall Street)**  
 Classical Recital—Tequila Mockingbird 12:45-1:30 pm
- Hurrah (36 West 62 Street)**  
 New Wave Concert Featuring:  
 Cathy & the Escorts/Laughing Dogs/Jah Malla with Max Romeo/  
 Richard Lloyd/Stiv Bators/Suicide/The Revlons/Walter Stedding 8 pm—Dawn
- 7th Avenue South (217 7th Avenue South)**  
 Music Week Salute with Denise Delapenha  
 Special Guest—Randy Brecker 10-12:00 pm
- Lincoln Center (Fountain Plaza)**  
 Presented in collaboration with the WNCN Sidewalk Classic Series  
 Classical Recital—Manhattan School of Music Brass Ensemble 5-7 pm

**Songwriters Hall of Fame (1 Times Square)**  
 Exhibits of Songs & Sheet Music (Monday thru Friday)

**Jazzmobile (Columbus Circle & 59th Street)**  
 Johnny Griffin Quartet 12-2:00 pm

## TUESDAY – SEPTEMBER 25th

- Citicorp Building (54th & Third Avenue)**  
 Sunken Plaza—Jonathan Holtzman and Friends 1:30-2:30 pm  
 Sunken Plaza—Corky Hale 5-6:30 pm  
 Indoor Atrium—Festival of AGAC Artists 7-8:30 pm  
 (Ervin Drake, Bob Sour, George Weiss and others)
- World Trade Center**  
 Outdoor Plaza—Tito Puente All Stars 12-1:30 pm
- Trinity Church (Broadway & Wall Street)**  
 Classical Recital—The Mannes Trio 12:45-1:30 pm
- Lincoln Center (Fountain Plaza)**  
 Presented in collaboration with the WNCN Sidewalk Classic Series  
 Classical Recital—L'Eliaison Woodwind Octet 5-7 pm
- Bottom Line (15 West 4 Street)\***  
 Festival of New York Street Musicians 7:30-?
- Trax (100 West 72nd Street)\***  
 New York Session Musicians All Star Jam Midnight-?
- J.P.'s (1st Avenue & 77th Street)**  
 Timberlake 10-Midnight
- Reno Sweeney (126 West 13th Street)**  
 Karen Akers (also Wednesday) 9 & 11 pm
- Jazzmobile (Queens College/Student Union)**  
 Milt Jackson 12-2:00 pm

## WEDNESDAY – SEPTEMBER 26th

- Citicorp Building (54th & Third Avenue)**  
 Sunken Plaza—Billy Falcon/Machine 12-1:30 pm  
 Sunken Plaza—Eubie Blake/Cissy Houston/Ronnie Dyson 5-6:30 pm  
 Indoor Atrium—Michael Moriarty 7-8:30 pm
- St. Paul's Church (Fulton Street)**  
 Classical Recital—Concertino String Quartet 12-1:00 pm
- Trinity Church (Broadway & Wall Street)**  
 Classical Recital—Roger Press, Piano 12:45-1:30 pm
- Lincoln Center (Fountain Plaza)**  
 Presented in collaboration with the WNCN Sidewalk Classic Series  
 Classical Recital—Jasper Woodwind Quartet 5-7 pm

**Max's Kansas City (213 Park Avenue South)\***  
 Wayne County, Joy Rider 10 pm-Midnight

**Mikells (760 Columbus Avenue)**  
 Tom Brown 10:30-Midnight

**Jazzmobile (Washington Square Park)**  
 Art Blakey & His Jazz Messengers 12-2:00 pm

## THURSDAY – SEPTEMBER 27th

**Citicorp Building (54th & Third Avenue)**  
 Sunken Plaza—The Lord Butler Band/  
 Robert Kraft & His Ivory Orchestra 12-1:30 pm  
 Sunken Plaza—Dave Matthews/Tasha Thomas 5-6:30 pm  
 Indoor Atrium—Festival of ASCAP Artists 7-8:30 pm  
 (Stanley Adams, Yip Harburg, Sammy Cahn, Desmond Child and others)

**World Trade Center**  
 Outdoor Plaza—Tito Puente All Stars 12-1:30 pm

**Trinity Church (Broadway & Wall Street)**  
 Classical Recital—Polyhymnia 12:45-1:30 pm

**Lincoln Center (Fountain Plaza)**  
 Presented in collaboration with the WNCN Sidewalk Classic Series  
 Classical Recital—Sylvan Woodwind Quartet 5-7:00 pm

**Goodman House (129 West 67 Street)\***  
 Classical Recital—Philharmonia Virtuosi of New York  
 Conducted by Richard Kapp with Ted Joselson piano soloist

**Fat Tuesday's (17 Street & Third Avenue)\***  
 Joe Pass 9:30-?

**Shubert Alley**  
 Festival of Broadway Artists 12:30-6:00 pm

**Club Tomato (27 Street)**  
 Gary Puckett & The Union Gap 9:00 pm

**Reno Sweeney (126 West 13 Street)**  
 Barbara Cook (also Friday) 9 & 11:30 pm

## FRIDAY – SEPTEMBER 28th

**Citicorp Building (54th & Third Avenue)**  
 Sunken Plaza—Jimmy Frank & Trouble/The Ad Libs/J.R. Bailey Band 1:30-2:30 pm  
 Indoor Atrium—Festival of BMI Artists 7-8:30 pm  
 (Sheldon Harnick, Cryer & Ford, Oscar Brand and others)

**World Trade Center**  
 Outdoor Plaza—Tito Puente All Stars 12-1:30 pm

**St. Paul's Church (Fulton Street)**  
 Classical Recital—L'Eliaison Woodwind Quintet 12-1:00 pm

**Trinity Church (Broadway & Wall Street)**  
 Classical Recital—New York Grand Opera 12:45-1:30 pm

**St. Peters Church & The Common at the Intersection (54th & Lexington Avenue)**  
 Miracle on 54 Street—All Star Jazz—Theater—Art—Disco—  
 Dance (Donations) 7:30 pm-3:00 am

**Lincoln Center (Fountain Plaza)**  
 Presented in collaboration with the WNCN Sidewalk Classic Series  
 Metropolitan Brass Quartet 5-7:00 pm

**Pan Am Building (Lobby)**  
 Presented in collaboration with the WNCN Sidewalk Classic Series  
 Classical Recital—Riverside Brass Ensemble 12-2:00 pm

**Storytown (41 East 58 Street)**  
 Jazz at Noon 12-2:30 pm  
 Featuring: Joe Newman

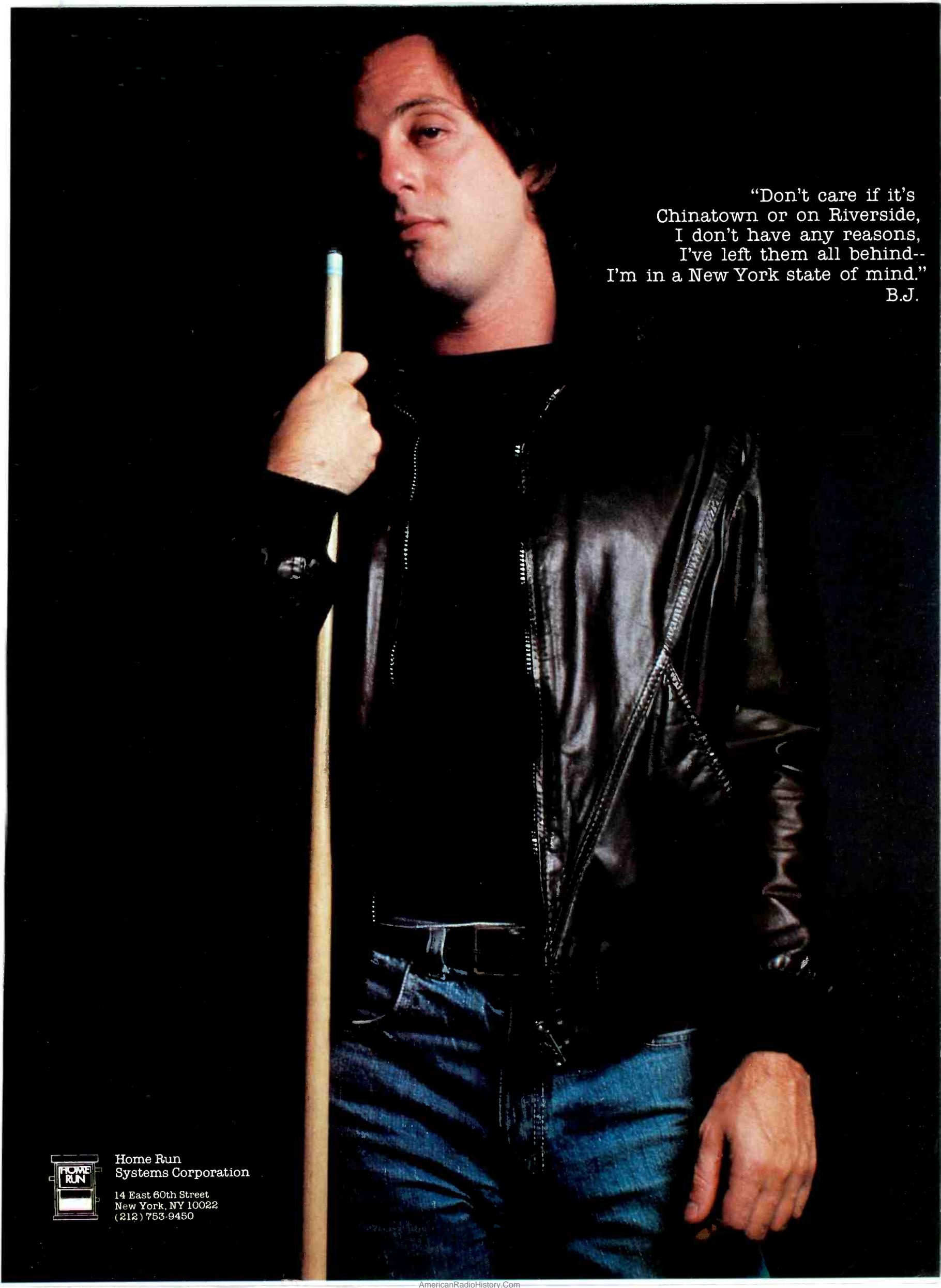
**The Other End (149 Bleeker Street)**  
 Chris Rush 9:00 pm

**Queens College (Outdoor Amphitheatre/Casino Blvd. & L.I. Expressway)**  
 Jesus Christ Superstar 8:00 pm

## SATURDAY – SEPTEMBER 29th

**CBGB (315 Bowery)**  
 Richard Hell 9:00 pm

**ALL CONCERTS FREE TO THE PUBLIC EXCEPT THOSE MARKED (\*), WHERE MINIMAL CHARGES COLLECTED WILL BE DONATED TO NON-PROFIT NEW YORK TASK FORCE APPROVED CHARITIES.**



“Don't care if it's  
Chinatown or on Riverside,  
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I've left them all behind--  
I'm in a New York state of mind.”  
B.J.



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PRESIDENT OF THE BOROUGH OF MANHATTAN  
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NEW YORK, N.Y. 10007



ANDREW STEIN  
PRESIDENT

September 17, 1979

Mike Sigman  
Record World  
1700 Broadway  
New York, N.Y. 10019

Dear Mike,

I am writing to thank you and the staff at Record World for the magnificent job you have done in making the first New York Music Week a reality.

From the music of the streets and parks, to Broadway and Carnegie Hall, to the Jazz Festivals, the Disco Palaces and the Rock Emporiums, New York is and always was the true music center of the world.

Your efforts on behalf of New York Music Week and the Music Task Force have helped to unite and strengthen the energy that now unifies the music industry.

Congratulations on the completion of this very worthwhile and successful undertaking.

Sincerely,

ANDREW STEIN

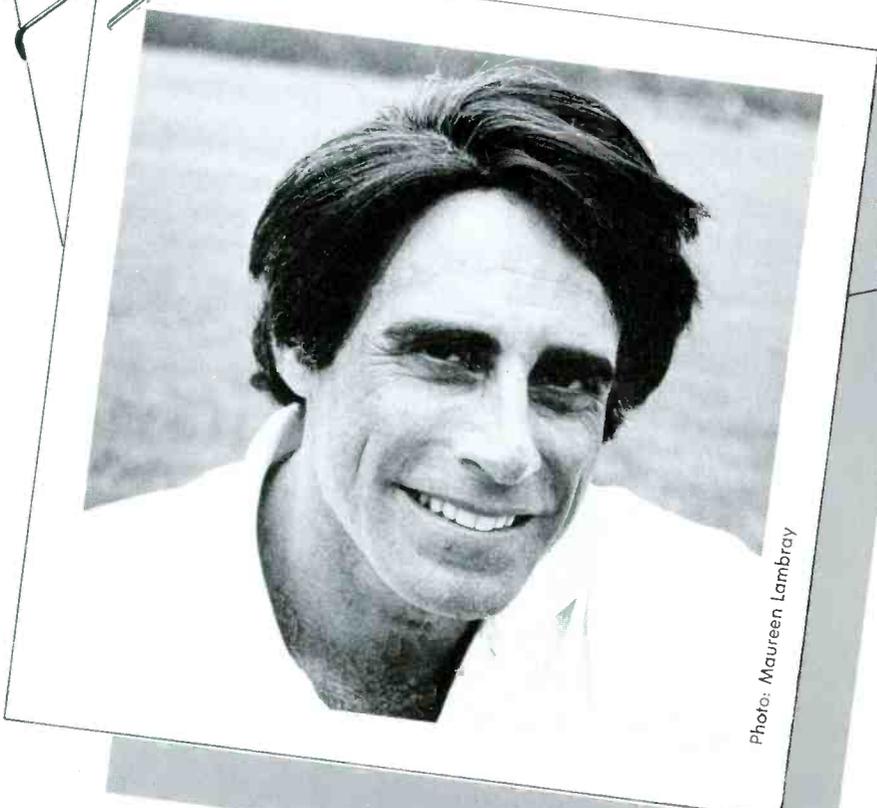


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# m&m

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# DED NEWS

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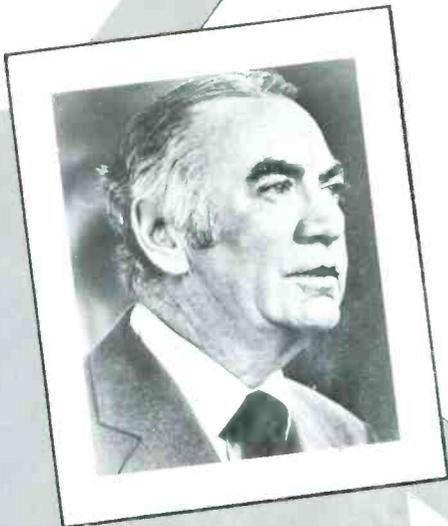
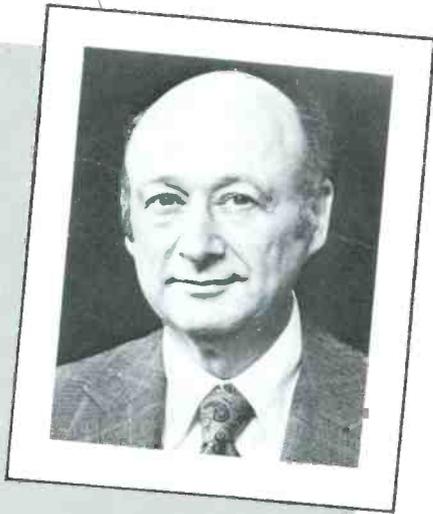
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CITY OF NEW YORK  
OFFICE OF ECONOMIC DEVELOPMENT  
225 BROADWAY, NEW YORK, N.Y. 10007

Peter J. Solomon  
Deputy Mayor for  
Economic Policy & Development

SPECIAL TO RECORD WORLD  
STATEMENT BY MAYOR EDWARD I. KOCH

"The music industry is a vital part of the economic growth of our great City. We applaud Record World Magazine for saluting the music and cultural capital of the world. This is a time of major economic revitalization for New York City, and the record and music industry is a major element in our growth."



## Memorandum

The music and record industry play a significant role in the economic and cultural well-being of New York State.

Record World magazine and the New York Task Force are to be commended for their efforts to pay tribute to New York's music industry.

IN-DEPTH, OVER-THE-EDGE INTERVIEW WITH NORMAN MAILER

# High Times

September '79

\$2.00



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\*Roger Seasonwein Demographic Survey, 1977

# High Times

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# Labels (Continued from page 18)

music. I think it's going to stay that way."

Commenting upon the emergence of the 12-inch single, Joe Cayre, president, Salsoul Records remarked, "The 12-inch was born and discovered in New York. We are exclusively a New York company, and heralded in the first commercial 12-inch single. New York is always ahead culturally."

Bob Siner, president of MCA Records remarked, "New York is exploding with energy. Once again it appears to be functioning as a trend-setting market with its latest innovation, the synthesis of disco and rock." Ray Caviano, president RFC Records said, "Our company simply couldn't exist anywhere else other than New York. It's a city with a lot of chutzpah and power. The power of its musical innovation is evident in the model New York radio has set for other stations throughout the country." Ira Derfler, New York district manager, Capitol added, "The city is undergoing a resurgence in its influence over national music trends. Four or five years ago, the focus was on the west, but now it's shifting." Jerry Wexler, Sr. VP, Warner Brothers, said, "While there is a plenitude of new rock all over the country, the matrix would seem to be here," asserts Wexler, "with CBGB's, the Mudd Club, and especially the proximity to England and Europe. I feel some satisfaction in knowing that something's going on in the east," he adds with a chuckle, "because that's what Mo [Ostin] asked me to do when I took the job, look out for what's happening."

**S**umming up New York's innovative market, Neil Bogart, president of Casablanca Record and FilmWorks, commented, "Almost every city, from Los Angeles to Nashville, Memphis and Miami, has its own sound. But the consistent new sounds and pauses come from New York. Everything seems to somehow touch New York, whether the style is originally from there or not. When an R&B record crosses over, it will cross over there first." Bud Katzel, general manager, assistant to the president, TK Records, also emphasized the weight of the New York market in terms of R&B product, stating "Clearly, without New York, there would be no disco, but New York is also crucial to the success of R&B product. You can start an R&B record here, and you can also prove it to the rest of the country." Julie Rifkind, president of Spring Records said, "We need New York to break our R&B acts, and then we expand into other marketplaces; without this city, it would be a much harder task."



Jerry Greenberg

Bob Reno, president of Mid-song International Records said, "There's no question about it; it's virtually impossible to successfully work an R&B record without New York; the city acts as a lifeline for this music, and so often introduces it to other markets."

**A**lthough many industry executives adamantly contend that New York has never lost its vigor, there are some who are of the opinion that the city is experiencing a renaissance. Tommy Mottola, president of New York International Records, said, "I think enough about this city to have named my company after it, and although New York has always been synonymous with music, I believe it was out of the limelight for a while because of the Eagles, the Doobie Brothers and other L.A. acts. There is a lot of regeneration and leadership in New York now. The city is a springboard and a terribly important place." Joe Smith, chairman of the board, Elektra/Asylum/None-such, also sees a resurgence of talent in New York. "About three years ago," said Smith, "young talent started rearing its head in the city. Artists who live there are staying there to record their albums, instead of going to Nashville and other recording centers. I think this resurgence is partially due to the fact that people have cast away their notion that New York is a city of hostility. Real estate has been revitalized, as well as many other things. The main thrust behind this revitalization, however, is the enormous up-cropping of talent."

Bruce Lundvall, president, CBS Records Division, also commented upon the magnetic attraction New York seems to have upon the talent scene today: "New York City is the source of a vast amount and variety of music. This is clearly demonstrated by the dynamic performing and recording activity which takes place here, as well as the number of top artists who call it their home. CBS



Robert Summer

Records is particularly proud of its long-standing affiliation with the city, being the largest U.S.-based record operation with its headquarters here since its inception."

Clive Davis attests to the city's current vitality, but also cites its vibrant legacies. "Certainly, the city's music scene is vital right now. Why should 'right now' be different from the way it's always been? The Copacabana, Paramount Theatre, Fillmore East, Birdland, Mercer Arts Center, The Bitter End and Peppermint Lounge have been replaced by The Bottom Line, Lincoln Center, Palladium, Public Theatre, The Other End, Trax, Hurrah and Studio 54, but the vitality is the same, the environment that encourages musical innovation is the same. Rodgers & Hart, Leiber & Stoller, Simon and Springsteen have all brought to life corners of New York City in different decades, none more or less vital than the other." Whether one chooses to believe that the city is experiencing a resurgence of vitality or not, the fact that New York is thriving is indisputable. When Ron Alexenburg decided to launch Infinity Records in Manhattan last year, he decidedly recognized New York as a thriving musical center. "The key reason that I chose New York as the site for my company," said Alexenburg, "is because it had been too long since a major record company started a company from scratch there. It was a moral decision. There are many record companies presently beefing up their New York offices; the city never sleeps, and record executives appreciate and understand that." Michael Pillot, VP, general manager, Bears-ville Records, said, "New York has never been more important for our company. In fact, we moved our headquarters back to New York as of July 1st."

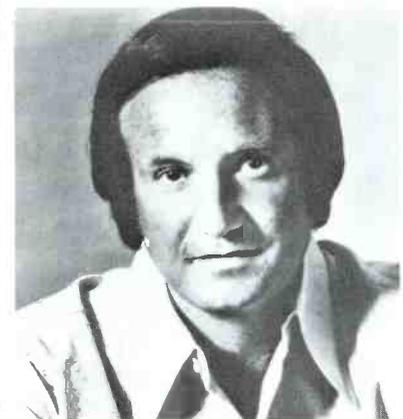
Jim Mazza, president EMI-America/United Artists Records, has also made a strong east coast profile a top priority of his company.

**A**lthough United Artists Records had maintained a New York office prior to its purchase by EMI, Ltd., Mazza notes current plans call for a much more active operation there. "We've incorporated our offices in the Capitol/EMI building in New York, and in the last two or three months since completion of the purchase, we've expanded our operation," he notes. "First, we added a press and artist relations department, and we're in the process of setting up an east coast A&R office that will be part of our activities."

Heading the record company who has had the longest affiliation with New York, Robert Summer, president of RCA Records, said, "I think of New York as the center of the entertainment world; an amalgam of theatre, live concerts, opera, ballet, supper clubs, rock and jazz bistros and discos. These are all sources of talent and inspiration to the recording industry. As the center, it draws its talent from all parts of the world, creating the exciting atmosphere that is unique to New York. RCA Records has been a part of the New York cultural environment longer than any other company in the industry. We are proud of this role and we have every confidence that the city's vitality will be maintained."

Although RSO Records has moved its headquarters to the west coast, Al Coury, president, RSO Records, continues to view his east coast operations as being essential to his company.

**"A**t one point," said Coury, "N.Y. was the headquarters for the entire Stigwood Organisation in the U.S. Right now, Bob Edson, who's senior VP and general manager, is based there, and Rich Fitzgerald, our senior vice president of A&R and promotion, will be visiting frequently not only to stay on top of existing projects, but to keep in touch with what's developing there. Just as Los Angeles is developing a strong local  
(Continued on page 88)



Don Kirshner



# Don Kirshner Entertainment Corporation Salutes New York

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**N**ew York and Broadway are intimately bound to each other, the latter as the undisputed theatrical center in the country, the former as the city that fostered it.

Broadway—to the world outside, the magical name instantly evokes the wonders of the theatre, the long-running dramas and comedies performed by a glittering array of superstars, and, mostly, the great musicals that have provided throughout the years some of the best popular tunes ever composed. The glorious history of Broadway is paved with those legendary productions, "My Fair Lady," "Fiddler On The Roof," "South Pacific," "Hello, Dolly!"

Dolly Gallagher Levy is one of the many New York characters that have graced the stage at one time or another. Flamboyant, sassy, with chutzpah enough for two, Dolly epitomizes a certain breed of New Yorkers, tough-as-nails, golden-hearted, and always resourceful.

In the show, however, little was made of the fact that she came from Yonkers, which, at the turn of the century, was like living in the middle of nowhere, and that, in her stage wanderings, she went from Grand Central Station to Fourteenth Street, to Fifth Avenue, and to the Battery, among other places.

Strangely enough, while many of Broadway's major composers and lyricists were born in New York, they often used the city as an occasional prop, but never really celebrated it itself. Never, that is, until "On The Town" exploded on the stage of the Adelphi Theatre, on December 28, 1944. Based on Leonard Bernstein's ballet idea, "Fancy Free," with music by Bernstein, book and lyrics by Betty Comden and Adolph Greene, and choreography by Jerome Robbins (who had also staged "Fancy Free"), the infectious musical followed three sailors on their one-day leave in New York.

With one of them falling in love with and fooking all over the place for his dream girl, a certain Ivy Smith, "Miss Turnstile for June," much of the action of the show took place in many familiar places such as Carnegie Hall, Central Park, the Museum of Natural History, and Coney Island.

What characterized the show more than anything else was the fact that, for possibly the first time, New York was no longer treated as a convenient backdrop as it so often had been in the past, but actually became one of its stars. Possibly because of this close identification with the city and its ever-changing aspects, the

# BROADWAY SHOWS

## Where Musical Theatre Comes Alive

By DIDIER C. DEUTSCH

show itself dated rapidly. This is particularly evident in one of the songs in which one of the sailors, riding in a cab driven by a lady (if you can call loud-mouthed Nancy Walker a lady . . .), enumerates all the places he has been told he should visit, the Woolworth Tower, Cleopatra's Needle, the Aquarium, "Tobacco Road," the Hippodrome ("Come over to my place," the lady cab driver retorts. "I don't got five thousand seats, but the one I have is a honey . . ."). The city has changed indeed . . .

From that moment on, many musicals have taken advantage of the locale to unfold their stories, using the city, its people, its political figures, its pulse. And while the results have not always been totally satisfying, the relationship between Broadway and New York has been, as we shall see, very fruitful nonetheless . . .

**G**eographically speaking, the city has been the stage for many shows that have used its ethnic colors and its people's vitality to try and make it big at the box office.

For many years, Harlem was a high center of musical activities, something which has not escaped the attention of Broadway creators. Some of this glory has been rekindled in recent years with productions that have drawn on the sounds and sights that made Harlem and established its repu-

tation in the '20s and '30s—"Ain't Misbehavin'," "Eubie!," "Blackbirds of 1928," "Bubbling Brown Sugar," and "Souvenirs of Hot Chocolates," among them.

More to the point, some shows have used Harlem and the Black experience as the crux on which their plots hinged, particularly "Hallelujah, Baby," "Mr. Wonderful," and "Golden Boy." Based on Clifford Odets' celebrated play about a boxer, "Golden Boy" gave its star, Sammy Davis, Jr., an occasion to return to Broadway in a show that included, among other highlights, a rousing show stopper titled "One Hundred and Twenty-Seventh Street."

Equally pungent in its lyrics was one of the great hits of the 1950s, "West Side Story," with book by Arthur Laurents, music by Leonard Bernstein, and lyrics by a brilliant newcomer named Stephen Sondheim. Actually, the show became "West Side Story" after its authors had dropped altogether the idea of setting it on the lower East Side, with their retelling of the Romeo and Juliet story involving a Jewish girl and an Italian Catholic boy. The project had been tentatively titled "East Side Story . . ."

Instead, its protagonists became Puerto Ricans, which enabled the authors to write a number celebrating the city and, by extension, what the country in the 1950s represented to many foreigners, "America."

The Barrio, incidentally, was prominently featured more recently in a Cy Coleman-Dorothy Fields musical, "Seesaw," that owed much of its success to another lively number set in that neighborhood ("Spanglish"), and to a much-publicized walk-on by Ken Howard look-alike, then-Mayor John V. Lindsay. Since "Seesaw" was set against the city skyline, and its receipts at the box office were severely flagging, it took a surprise appearance by the Mayor to rekindle business. At least, for a while . . .

Again, as we shall see in a while, some of our elected representatives have found that the way from City Hall to their constituents often could pass through Broadway, the center of the city.

Often, too, Broadway has turned upon itself to present its own complacent view of what the stage is all about. After all, if the world is a stage, Broadway is probably its most attractive setting, and its actors more than mere players. Not only that, but the glitter of the stage combined with the bitchiness of some of its characters gave rise to a string of shows like "Applause!," which brought to the legit theatre the very chic Lauren Bacall, in an otherwise lackluster musical by Charles Strouse (music), Lee Adams (lyrics), and the team of Comden and Green (book); or "A Chorus Line," which will probably stand for many years to come as the best musical ever written about Broadway.

**B**roadway's stars have also been upfront in shows that celebrated them, notably Fanny Brice, with "Funny Girl," by Bob Merrill and Jule Styne, the show that launched Streisand's career; and the Marx Bros. in "Minnie's Boys," a musical by Larry Grossman and Hal Hackady that had Shelley Winters in a ridiculous Easter bunny suit, but unfortunately not the real Marx Bros.

Sometimes, as in "Follies," by Stephen Sondheim, the trip to the past was nostalgic and bitter; sometimes, as in the Rodgers and Hart hit "On Your Toes," it gave rise to a famous ballet—in this case, the celebrated "Slaughter On Tenth Avenue," which survived the vehicle in which it was first performed.

But, more than any other place in the city, it is the Village (East or West, depending on the era and the work considered) that has attracted Broadway creators. The Village is a dig for poets, rebels, anarchists, people who, often out of necessity, wear long hair, soiled clothes, preferably a pair of jeans and a t-shirt, but whose

(Continued on page 93)



## **WE LOVE NEW YORK.**

*It's no coincidence that the world's largest, most creative and most diverse music company is located in the heart of New York.*

*We're a total record company, because we're based in a total city. Broadway. Classical. Jazz. Disco. Rock. They're all New York, and they're all CBS Records.*

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*most talented musicians, writers and singers in the world originate from, and gravitate to. These people, at the forefront of what is happening in music, have always kept us in the forefront of the music business.*

*We love New York. Because we love music.*

**CBS RECORDS.**

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**N**ew York has not turned out a large number of rock artists, but the musicians that have come from this area have been exceptional. They have led the way for the rest of the pop world, and their music reflects the importance, sophistication and intensity of its city of origin.

New York artists have become identifiable as a group based on their wide range of intellectual and emotional concerns, their commitment to exploring new forms and the consistent depth and skill of their writing.

"New York produces artists that are a little more conscious of what they are doing artistically—a little more in the forefront of progress," says Lenny Kaye of the Patti Smith Group, a long time observer of the city's rock scene. "You can put yourself in the vanguard of any art movement here, but one has to be truly progressive—have something original to say, in order to be successful."

The pressure that is an intrinsic part of New York's social and creative character encourages and challenges the rock artists. Musicians must compete with both their local peers and the most well-known national acts. New York artists have a wide range of information to draw on, but they in turn must distinguish themselves against one of the most interesting and active cultural backgrounds in the world.

"I came to New York," says David Byrne of Talking Heads, "because everything I was interested in had to pass through the city at some point: music, art and film. Not everything emanates from here, but sooner or later you will find all these things represented."

"New York is what I'm made of, and I'm always aware of the beehive of activity out there" says David Johansen, a solo artist and former member of the New York Dolls. Johansen reacts to the "drama of the streets." "Sometimes you see someone on the subway with the kind of problems that could make you cry for them."

Tom Verlaine, former leader of Television, has spent nearly a decade in the city. "There's a tendency in New Yorkers to cultivate self-respect and self-interest because so many people are trying to take advantage of you. There's a sense of danger and urgency about New York that makes other cities seem like big country towns. It's an insane way to live, but New York is the only place where you will find people who are open. The city is like a living metaphor, it seems to remind you of something . . ."

# NEW YORK NEW YORK ROCK

## Reflecting the Variety of City Life

By STEVEN BLAUNER

**V**erlaine recalls hearing the legendary New York band Velvet Underground while enrolled in high school in Delaware. "They were so great they made me laugh. They had such a no-bullshit attitude, they were so real!"

The ability to be convincing, to suggest real life concerns, grew out of the experience of surviving in the city. New York artists could move with force and determination, having learned first hand how to struggle, deal with indifference, alienation and hostility. The personalities and work of the New York artists were richly developed, and, having already weathered the sophisticated criticisms of hometown pundits, the musicians were better prepared to prove themselves to the world at large.

Theatres such as the Brooklyn Fox and Paramount, the Apollo, and clubs the Peppermint Lounge, the Electric Circus and CBGB's were the points of origin of many crucial rock movements. New York artists have always had a special comprehension of the music that has come before them.

New York was a mecca for young songwriters. Jerry Lieber and Mike Stoller penned massive hits for Elvis Presley, and directed operations for the Coasters and Drifters. Carole King, working with Gerry Goffin, turned out hits like Little Eva's "Do The Locomo-

tion." With an abundance of girl groups such as the Ronettes and the Crystals, composers and lyricists, including Greenwich-Barry were busy creating rock 'n' roll classics.

New York was the location of the talent, personalities and producers. It was also the home of record companies and contracts that spelled fame and fortune. New York held the intangible excitement and mystique. If you felt you had something to say, there was little avoiding the fact that one had to come to New York to be heard and to pull an act together.

Rock 'n' roll became the dominant music of America's youth: from the twisting rhythm and blues derived form popularized by Chubby Checker and Joey Dee and the Starlighters, the music began to grow under the influence of the cultural melting pot of New York street life. The voices that joined rock 'n' roll in New York could be cultured or primitive, but were consistently characterized by high emotion, whether in a shout or a croon. Things moved faster in New York and diverse elements come into contact with each other.

**B**lues and jazz crossed with rock in Al Kooper's Blues Project and Blood, Sweat and Tears. Bob Dylan, a young Woody Guthrie devotee from Hibbling, Minnesota,

had been a member of New York's folk community, along with Jim "Roger" McGuinn, when he became enamored with rock 'n' roll. Dylan's articulate lyrics and poetic sensibility found a forum in rock that could reach many. The city provided a background that acted as both a symbol and surreal image in Dylan's work.

While blues, folk and country artists traditionally wrote from personal experience and legend, Dylan made the role of self in the modern world a universal concern. Dylan's stance gave legitimacy to the conception of the urban rock 'n' roller as a poet. As New York became the most obvious symbol of the evolving modern world, it was natural that the artists who inhabited it would become the major spokesmen of the developing youth culture. Dylan brought the mantle of the "poet of the historical moment" to New York, where it remained, and might be seen to have been picked up in later years by Lou Reed and Patti Smith. The urban environment in holding the best and worst of everything began to stimulate the intellects of young rockers—there was much to be found in the teeming street scene.

The sixties also saw the development of a softer edged music that was also decidedly the product of New York City. Both Simon and Garfunkel and the Lovin Spoonful combined gentle folk-rock with simple, elegant lyrics, some which used the city for direct inspiration: "59th Street Bridge Song" and "Summer In The City" (respectively).

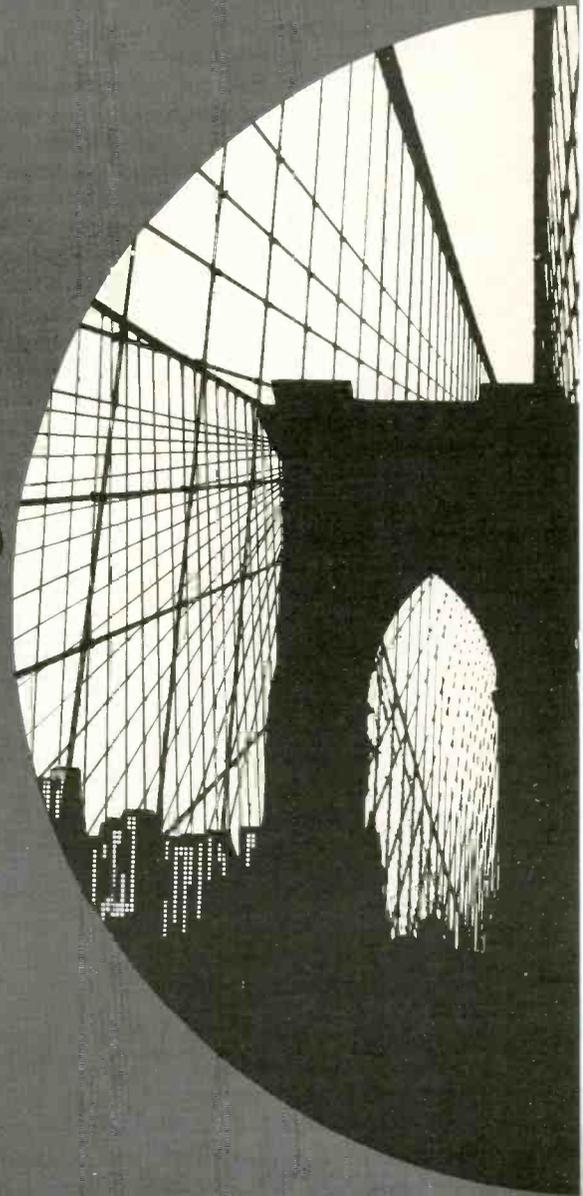
While making respectable contributions to the rock mainstream, New York was also fostering a most interesting "underground." From the Fugs—a group of Bohemian poets—to the early Velvet Underground, New York was developing a scene all its own.

**L**ou Reed and the Velvet Underground reflected an attitude and lifestyle that unmistakably grew out of the underside of New York life. "There was a lot of stuff that just hadn't been written about. It had been exposed in literature, but nobody had put it down in rock lyrics before," explains Lou Reed. Reed wrote powerfully and frighteningly about life on the edge: drug addiction, sadomasochism and the nightmare existence precariously balanced between the gutter and oblivion. Reed's descriptions had the cutting edge of truth: listening to his songs one could all too uncomfortably envision the anguish of the characters. Never had suffering been so accurately rendered, but in Reed's harrowing

(Continued on page 36)

We Are The Native New Yorkers

# New York International



**Cory Daye  
Ellen Shipley  
Susan  
Walter Murphy  
Dutch Robinson**



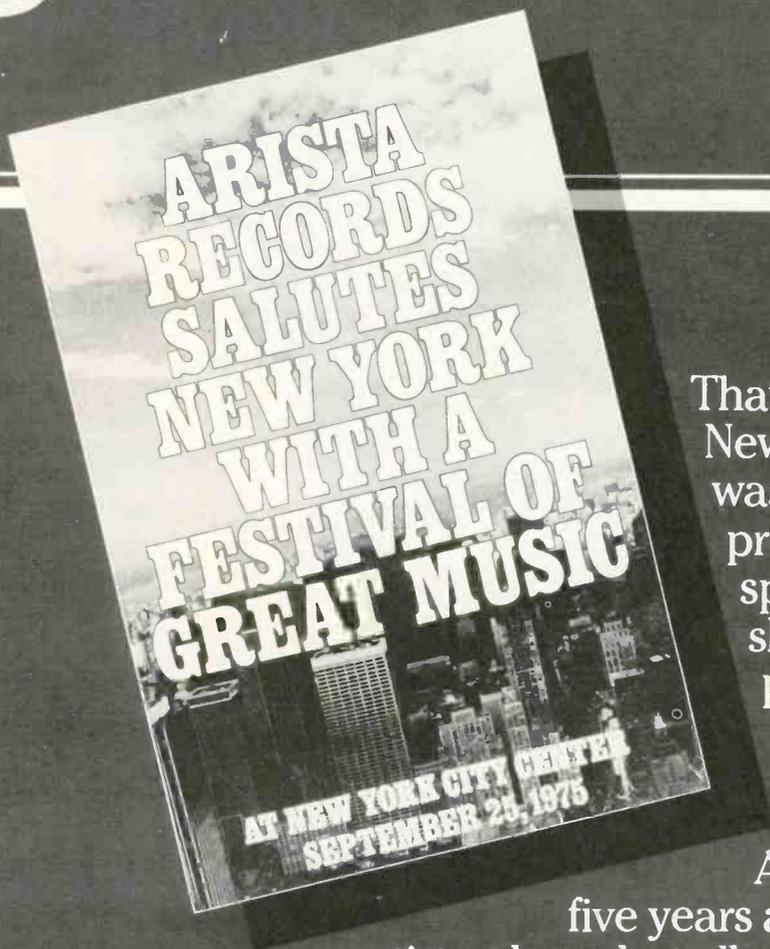
Management & Direction:  
Tommy Mottola

Special thanks to Producer Sandy Linzer

Manufactured and Distributed  
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And, the vitality's contagious. Less than five years after our birth here, we have twenty artists whose last album sold in excess of 250,000 units.

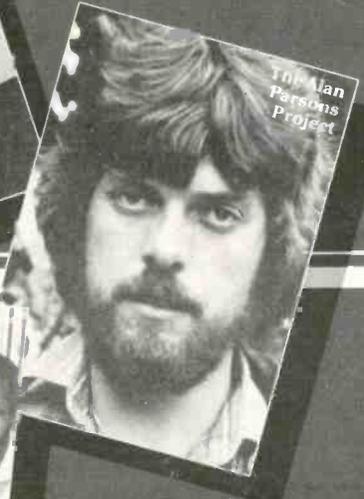
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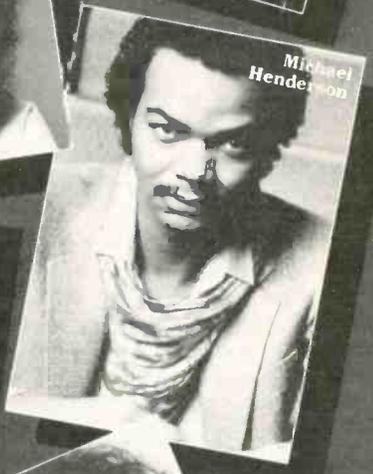
Patti Smith Group



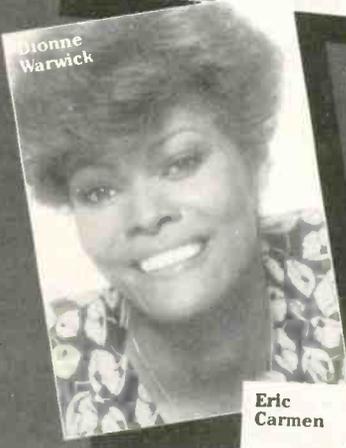
GQ



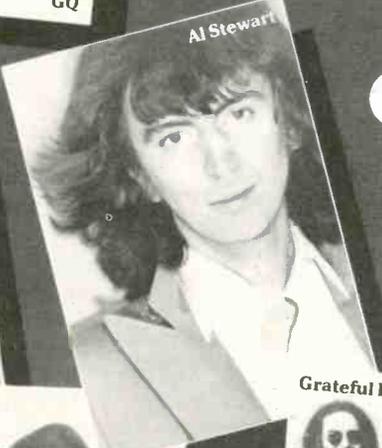
Phyllis Hyman



Michael Henderson



Dionne Warwick



Al Stewart

## Our Quarter-Million Club.



Melissa Manchester



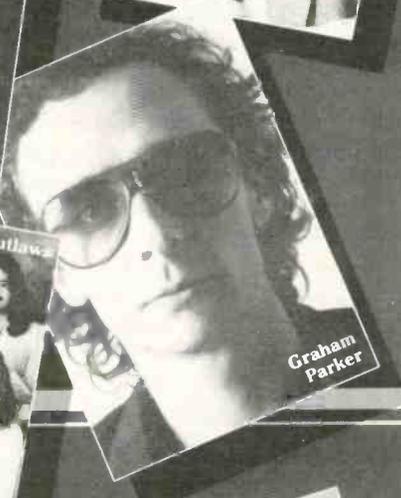
Eric Carmen



Grateful Dead



Outlaws



Graham Parker



Angela Bofill



Gil Scott-Heron



Tycoon



Norman Connors



Ohio Players

# New York: A Universe of Music

(Continued from page 16)

there are now in other major cities. After all, "Saturday Night Fever" was based on an article by Nik Cohn in New York magazine about going down to the disco on Saturday night. New York was the birthplace of today's disco, and has the most famous discos in the world. Studio 54, Zenon, New York, New York, Roseland, Flamingo are just a few.

The upsurge in recording in New York has taken place because of two developments, the influx of artists, new and established, into the city; the opening of a number of new recording studios in the city and the updating of older ones. Technologically speaking the major recording studios in New York today are equal to—or better than—recording studios in other major cities, in this country or overseas. One studio in New York are already equipped to handle digital recording; others are on their way to this level.

The 1970s saw a great advance in recording techniques in New York, when Columbia, RCA and Atlantic improved their studios, going from 16 to 24 track tape, as did established indie studios like Regent, A&R and Associated, and the opening of new studios like the Record Plant, Sound Mixers, Power Station and Electric Lady. These improvements brought a lot of recording back to the big city, recording that had previously taken place in Florida, California, Germany or Switzerland. Today there are close to 50 recording studios in New York City, Brooklyn, and Long Island. And the top studios are preparing for 32 track 3 inch tape, and/or two 24 track machines on synch, i.e. 48 track.

Foreigner recorded "Double Vision" in New York at the Atlantic studios on Columbus Circle. It sold over four million copies. Carly Simon recorded her last album in New York (also at Atlantic); Judy Collins has made her most recent albums in New York. Billy Joel and Bruce Springsteen both record in New York, as do Hall & Oates, Chic, Peter Frampton, Sister Sledge, David Johanson, Bob Dylan, Chaka Khan, Bette Midler and Roberta Flack.

It is not at all unusual for a recording session by a name artist to be attended by a gathering of his or her peers, fellow musicians or singers who form a cheering section for the artist. In many cases these friends will perform on a track or two on the album to lend support. This happens in New York because there is a large enough artist colony in the city to be tuned in to what is happening

musically throughout the town. And there is little doubt that this interaction at key recording sessions adds to the quality of music created at the studio.

**T**his fellowship is partly due to the ambiance of New York recording studios today. They have become a place to hang out at, a place where things are happening, a place to get news and information about records and artists. Studios post on their walls the latest chart listings, marking the records made at their studio, sometimes displaying the gold records turned out there. This warmth and friendliness used to be a prerogative of studios in California or London: today New York is the place where there are top quality, comfortable studios with first rate engineers.

## Producers

New York is the headquarters of many top record producers. Among them are Arif Mardin, Joel Dorn, Jerry Wexler, Bernard Edwards/Nile Rodgers, Jon Landau, Warren Schatz (now Ariola), Richard Perry, Phil Ramone, Gary Klein, Leiber & Stoller, Van McCoy, and Tom Dowd (part of the time); all make recording in the city very attractive.

Not since Alan Freed came to town 25 years ago has New York radio been as exciting as it is right now. Since WKTU switched from the mellow sound to disco the entire world of radio in New York has been turned upside down, and the biggest battle of the ratings is going on right now with no holds barred. This excitement has helped gain exposure for more new artists than ever before.

What WKTU's disco oriented programming accomplished was almost the story of David & Goliath, with WKTU as David and WABC-AM as Goliath. WKTU's disco format propelled it to No. 1 in the city last winter, and knocked off WABC, the leading music station in the city for almost 15 years. Since then—about a year ago—WABC has been struggling to get back on top. But that isn't all that has happened. WBLS, always a strong station on the market for black music, brought back Frankie Crocker and adopted the slogan "Disco and More," giving potent competition to WKTU and to WABC.

## Musical Variety

New York has long been a hot town for rock and black music, but the variety of music formats abounding include rock, soul,

gospel, disco, MOR, AOR, oldies, Latin, jazz, classical, "good" music, and even country. It has taken five years but today WHN has firmly established itself in the country field and the country music the station plays is the same as the country music played on any top Nashville station.

There have always been New York stations who scramble to be first to obtain a new LP by a top star, and that is still true. The most active in this regard is Scott Muni's WNEW-FM. Muni delights in securing an advance copy of a forthcoming LP by top name artists. How he obtains them remains a mystery, but Muni, a 25 year veteran of the business, has enough friends in high and low places to be able to get a hot record first. And he has enough savvy to know when to play it—of course before anyone else—so the record company can keep its sanity and WNEW-FM can keep its ratings.

## Agents

Nothing is more important (after recordings) to an artist than a booking agency, because without concerts, or a concert tour, an artist has a tough time staying alive. The most important music business agencies make their main offices in New York, including Premier Talent, Associated Booking, Universal Artists, Sutton Artists, and American Talent International. Even William Morris and ICM, with large offices in California, have offices in New York of equal importance.

**P**remier Talent, one of the most important and influential agencies involved in the contemporary music area, has started more new acts over the past 15 years than any other booking agency, and was almost single handedly responsible for the British invasion that followed the Beatles in the 1960s. The most important classical music agencies in the United States, Columbia Artists and Harold Shaw, run their main offices out of the Big Apple.

New York is the most musical city in the country today, not only because of its recording facilities, record companies, booking agencies, radio stations et al., but because of the welcome given to musical talent by the city itself. All over New York, from spring to fall, there are free concerts everywhere, in parks, in band shells, and on street corners. New York no longer chases groups of musicians off the street as they perform for coins in front of passers by; in fact it encourages them to

play at lunchtime at various open plazas. Corporations allow musical groups, both famous and unknown, to perform on their turf at the lunch hour. CBS sponsors a jazz day every year in front of its building on 52nd Street. The New York Philharmonic gives free concerts in the city's parks, playing at times to 100,000 people. Just recently James Taylor gave a free concert in Central Park in Manhattan to help raise money to improve the Sheep Meadow, and performed before a crowd estimated to be in the neighborhood of 300,000. And the Goldman Band gives concerts nightly in one of the city's five boroughs. Every evening in the summer, at Central Park's Wollman Skating Rink, Ron Delsener presents the new and the established names in rock, folk and blues. The concerts are subsidized by the Dr. Pepper soft drink company, enabling the price of tickets for the concerts to be pegged at under \$5, thus offering the best bargain in town. At Lincoln Center, throughout August, there are out-of-door concerts every day at lunch time featuring outstanding classical artists. The new Citicorp Center building holds free concerts every day in the Atrium with musicians of every persuasion.

## Musicals

For many years Broadway was the heartland of American popular music. Broadway operettas and musicals were brimful of melodies that captured the world, by such noted composers as Victor Herbert, Irving Berlin, Cole Porter, Jerome Kern, Rodgers & Hart, Rodgers & Hammerstein, and a host of others. Even Hollywood failed to dent the productivity of Broadway musicals, and up until the mid-1960s Broadway was a musical force to be reckoned with. Although that is no longer true, there is life in the old girl yet. Broadway still has hit musicals that run and run and spawn road companies that travel throughout the country. Currently "Annie", "Chorus Line", "Ain't Misbehavin'", "Eubie!", "Sweeney Todd", "They're Playing Our Song", "The Best Little Whorehouse in Texas" and "The Fantasticks" (now in its 20th year) are SRO every night on or around Broadway. And to prove Broadway can still produce hits, "Send In The Clowns" by Stephen Sondheim is from the recent Broadway musical, "A Little Night Music."

Truly New York today is the musical center of the USA, presenting the greatest diversity of music anywhere. And the city and its people are working very hard at keeping it that way.

# WHAT HAVE WE DONE FOR YOU LATELY?

6 MILLION ALBUMS AND  
2½ MILLION CONCERT TICKETS!

If you want immediate action, turn your ad campaign loose on New York's musical activists — the more than 350,000 music-hungry VOICE readers. They read, they hear, and they buy to the tune of 6 million albums and 2½ million concert tickets a year.\* The VOICE — at 1000+ pages a year of album reviews, concert reviews, and music industry ad linage — provides New York's most influential coverage of music. So turn up your volume. Turn to the VOICE.

**the village** **VOICE**

NEW YORK'S MOST INFLUENTIAL COVERAGE OF MUSIC.



*[A vertical column of extremely small, illegible text, likely bleed-through from the reverse side of the page.]*

\*1979 Simmons

While walking around New York City, one cannot help noticing the vast number of businesses springing up week after week. It would be impossible to give all their just due, particularly when it comes to retail record stores. With that in mind, Record World has selected four of Manhattan's oldest and most renowned record stores to represent the different types of shops from which a consumer can choose. King Karol and Sam Goody are the major forces in the city, deep in both hits and catalogue. Additionally, Sam Goody turns a large volume of business in audio merchandise; King Karol prides itself on being one of the country's largest—if not the largest—dealers of classical and mail-order merchandise. A block away from King Karol's superstore on 42nd Street is Record Hunter, one of the city's best-stocked and best-merchandised single store outlets. On 125th Street is Bobby's Record Shop, owned and operated by Bobby Robinson, one of the music industry's truly legendary movers and shakers. A cubbyhole of a store, Bobby's, now over 30 years old, is in many ways the heart of Harlem's music sensibility. It is not too far-fetched to say that what is being played in Bobby's today will be a hit tomorrow. Their stories—Ben Karol, Jay Sonin, Bobby Robinson and Sam Goody—are an accurate overview of the problems, pitfalls, challenges and joys of record retailing in this most competitive of markets.

One thing about talking to Ben Karol: you always know where you stand, and where he stands. Among New York City's record retailers, he may well be the most outspoken and the most aggressive when it comes to defending his policies. He's the model New York businessman: strong, arrogant, proud, combative, stubborn, pragmatic, opinionated to the hilt. A tough guy to be sure—that's why he's survived for 25 years in this business—but a square guy too. Arguments are always just a breath away, but he expects no more of you than he does of himself. Fair, eminently fair.

Karol and his partner Phil King opened their first record store in 1952 at 111 W. 42nd Street. Formerly restaurant entrepreneurs, King and Karol had had their eyes on the entertainment field for some time before moving into it. And when that day finally came, they were apprehensive, maybe for the first and last time in their careers. So instead of filling up the tiny store with records, they buttressed the inventory with greeting cards, souvenirs, toys,

# NEW YORK RETAIL

## Special Retailers in a Special Town

By DAVID MCGEE

sheet music, harmonicas, radios, blank reel-to-reel tape. After all, they were on the street of dreams, and the competition was fierce. Without thinking hard, Karol can name ten other record stores that were within a block of the original King Karol. Now only one, Record Hunter, remains.

How did King Karol do it?

Sitting in the executive office of his 10,000 square foot superstore, opened across the street from the original store in 1976, Karol ponders the question, but only for a moment. He has an elongated, meaty face, much like that of the late comedian Joe E. Brown. Like Brown, Ben Karol often talks out of the side of his mouth, but with such authority that anything and everything he says has the force of Holy Writ. "What you have to understand," he stresses, "is that retail competition never frightened me. I didn't look at those stores as competitors; I looked at them as legitimate dealers making it in a business I found very interesting and wanted to be a part of. Now, one of the reasons we're still here is that we're for real, we're legitimate. You can't buy records for four dollars and sell them for three ninety-nine. You can't buy records for four dollars and sell them for four ninety-nine. You might be able to make it if you buy records for four dollars and sell them for five ninety-nine. Anything less than that and you're

doomed. Of course, it's a two-way street: we want to sell records, and people on the street want to buy them. And most of the time the people who want to buy them, even though like all other consumers they're looking to get the best possible deal, they're fair. They get what they want, and they're happy for you to make a fair margin of profit so that you can exist and make a living.

"But we've had hard times," he admits. "It was tough in the early days, very tough. We were on the verge of quitting. Not going broke—we would never do that—but we were on the verge of throwing in the towel a few times. Then we noticed that everyone around us was going broke selling records at a big discount. We figured we were doing the right thing. And to this day we work the same way. You gotta make a goddam profit."

Just as King Karol outlasted the deep discounters of another era, so did it survive the price wars of the mid-'70s. In between those times, six more King Karol stores were opened, five in Manhattan and one in Queens. The second store was opened in 1964. By that time, the King Karol policy was well-established: everything you could want in records at a fair price. And when Karol says "everything," he means it. "We never look down on anything. We sell things like Steno Booster Records, Spoken Arts, Living Language, international records, we got 'em all. If anybody, anywhere has a record, we'll buy at least two."

At this point, classical sales account for what Karol estimates to be "well over 50 percent" of the chain's annual volume, and the variety of titles available is staggering. Karol's assertion that no one sells more classical titles than King Karol has the ring of truth. Mail order is another aspect of the King Karol business that is not obvious to the casual observer. The chain has an active mailing list of over 125,000 names, and "every one of those names got on our list because they bought records, not because they asked to be put on the list. They send us a check and an order, and we send them the record and put them on our list." In the old days, mail order was a big deal because full line record stores were few and far between in the western, midwestern and southern states. Once the retail explosion hit those areas, mail orders naturally fell off. Only to come back strong of late because, according to Karol, those same stores that once serviced their areas so well have deemphasized catalogue to a critical point. "They don't want to be bothered with a record they can sell ten or twenty copies of," he says matter-of-factly. "But we have hundreds of those, and they add up. Of course it's hard work to keep up with them. You gotta have enthusiasm, you gotta have love, you gotta have intelligence . . . we don't have many people in the record business." He laughs.

(Continued on page 86)



Bobby Robinson (second from left), owner of Bobby's Record Shop, is pictured with Gladys Knight and the Pips during the group's first recording session.

GREETINGS FROM N.Y.



*Nikes*

SOUTHSIDE JOHNNY AND THE ASBURY JUKES

*Carolyne Mas*



DeLite  
**UNIQUE**



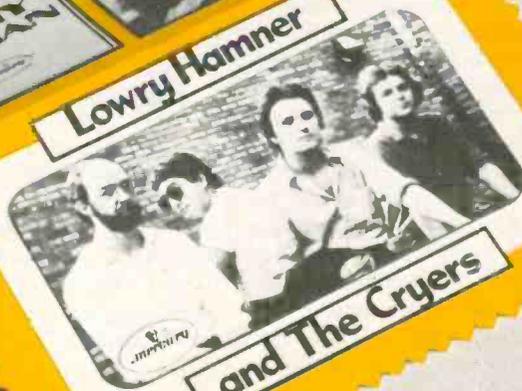
**Robin Beck**

*Crown Heights Affair*



**KENNY LETMAN**

**Lowry Hamner**



**and The Cryers**



*Phonogram/Mercury Records and great N.Y. talent - a perfect marriage.*



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**I**t would be impossible in the space provided here to relate the innumerable ways that black music and black musicians have contributed to the cultural, social and financial growth of New York as the music capital of the world. That story would fill volumes. But what would be appropriate for this *Record World* special is a look back at some of the lesser known people and events that contributed to the building of a billion dollar industry.

At the turn of the century, New York's black population was around 50,000. And just as blacks did not reside only in Harlem, uptown was not the only place black music could be heard. It was heard in what is now Greenwich Village and Soho, in the streets west of Sixth Avenue in the Twenties and Thirties, on West 53rd Street and in the San Juan Hill section of Manhattan. These were the neighborhoods that held New York's black citizens in the late 1800s and early 1900s, and they were the center of black cultural activities.

One such notable place was the Marshall Hotel, one of the most famous of those establishments on 53rd Street, and which was owned by Jimmie Marshall, a black man. There, in eloquent surroundings, music was played as dinner was served to its regular patrons of famous actors, musicians, vaudevillians and writers, both black and white.

In his book, "Black Manhattan," James Weldon Johnson recounts one of black music's milestones that originated at the hotel. "In the early 1900s there came to the Marshall two young fellows, Ford Dabney and James Reese Europe, both of them from Washington, who were to play an important part in the artistic development of the Negro in the field that was, in a sense, new. It was they who first formed the coloured New York entertainers who played instruments into trained, organized bands, and thereby became not only the daddies of the Negro jazz orchestras but the granddaddies of the unnumbered jazz orchestras that have followed."

Jim Europe later went on to establish an organization that would be considered as unique today as it was seventy years ago. It was called the Clef Club, and it had a business as well as an artistic purpose. Europe gathered all the black professional musicians into chartered groups and systematized the whole business of entertaining. The organization later purchased a house on West 53rd Street and built a night spot inside as well as offices for their booking operation. As it was described in "Black Manhattan," "bands of

# NEW YORK BLACK MUSIC

## Helping Build a Billion Dollar Industry

By KEN SMIKLE

three to thirty men could be furnished at any time, day or night. The Clef Club for quite a while held a monopoly on the business of 'entertaining' private parties and furnishing music for the dance craze, which was then beginning to sweep the country. One year the amount of business amounted to \$120,000." That was a huge sum of money in 1910.

1912 was the year that a new musical force came out of the south from black musicians to the north where it would have an everlasting effect on American popular music. It was the blues. Derived from the plantation songs and levee songs of the rural south, the blues replaced ragtime, another black musical form, as the dominant influence on popular music for the next four decades.

**T**hough the blues was a common folk music among blacks in the south long before 1912, the rest of the country did not latch on to it until W. C. Handy composed and published "Memphis Blues" and later, the even more famous "St. Louis Blues." Handy followed his songs from his home in Tennessee to Harlem where he took up permanent residence and was given the title of "Father of the Blues." It was from this music that all of what is called American music derived its major characteristics. And it was the blues that gave birth to

a new era in recorded music—"race records."

From the time that the Edison phonograph was introduced and manufactured in quantity in 1888 until the year 1920 there were few records by black performers available. Those that were issued were minstrels and spirituals recorded with orchestras and intended for a white audience. Blacks who owned phonographs—and there was an increasing number that did—bought recordings by white artists of the day. But thanks to the dream of Perry Bradford all that changed.

Perry Bradford was a composer who came from Chicago to New York in 1919 with the idea of recording a blues record that would be produced and marketed specifically for all those blacks who owned "talking machines." Peddling the concept to one record company after another without finding any takers, he was finally able to get Fred Hager of the General Phonograph Company to agree to record two of Bradford's tunes. However, Hager wanted Sophie Tucker to be the vocalist, but she was then under contract to the Vocalion label. Bradford recommended Mamie Smith who had performed in the stage show, "Made In Harlem." Though Hager had been threatened with a boycott of the company's records and phonographs if he re-

corded any black artists, he decided to take the gamble.

So on the second Saturday in February, 1920, Mamie Smith recorded "That Thing Called Love," using the all-white studio band. The record was released in July on the company's Okeh label, but no special attention was given to the historic recording in Okeh's catalogue. The black newspapers, however, made the public aware that the first black woman soloist had finally been waxed and, subsequently, sales soared unexpectedly.

Mamie Smith went back into the studio in August to record Bradford's "Crazy Blues" and "It's Right Here For You." This time Bradford assembled an all-black band using members of the Clef Club (which he dubbed the Jazz Hounds) and supervised the session himself. Instead of performing the accompaniment with a soft style, they played it hot, the way they played when performing in black clubs.

**W**hen Mamie's record was issued in November of 1920, Okeh advertised it widely in the black communities and it was an instant hit, selling

from the outset tens of thousands of copies at \$1 each.

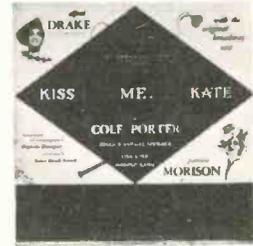
Immediately every other record company jumped on the band wagon, recording any black female singer they could find. One of the more successful singers to follow was Lucille Hegamin, who recorded "The Jazz Me Blues" and "Arkansas Blues." The latter was so popular, it was licensed to eleven other labels and was also covered by Mamie Smith for Okeh.

In May of 1921, Harry Pace, formerly with the Pace and Handy Music Company, formed the Black Swan label in New York, which was created to feature the works of only black performers. Its stockholders and employees were also all black, and Fletcher Henderson was brought in as musical director and recording manager. Though Pace announced a policy that said the label would record all types of black music, the company was forced to rely heavily on its blues product. Ethel Waters was paid \$100 to record "Down Home Blues." Her record, along with Alberta Hunter's "How Long, Sweet Daddy, How Long," was said to have pulled Black Swan out of the red by the fall of 1921. Eventually the label moved to larger quarters at 2299 Seventh in Harlem, employing a sizeable staff of 15 and was represented by 1000 dealers and agents across the country. They shipped as

(Continued on page 58)

# ASCAP & TONY

Broadway's  
longest-running  
love affair



1949



1950



1951



1952



1953



1954



1955



1956



1957



1958



1959



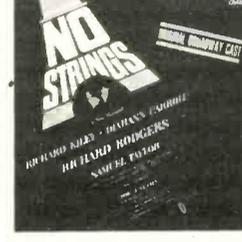
1960



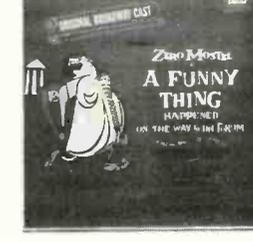
1961



1962



1962



1963



1964



1966



1968



1969



1970



1971



1972



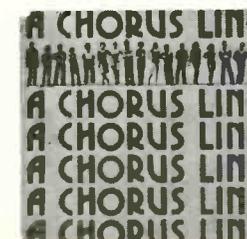
1972



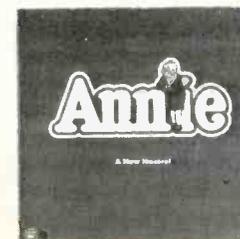
1973



1974



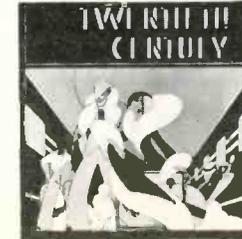
1976



1977



1978



1978



1979

**T**hat New York City is the live entertainment capital of the world is a claim widely held. For the last century New York has set a standard for other cities to follow with its comprehensive smorgasbord of entertainment. As New York developed into the performing arts center that it is today, nightclubs and theatres sprung up to present the performers. The city has as wide a variety of venues as it does music.

New York City venues have presented hundreds of historic musical events over the years: in 1891 P. Tchaikovsky made his American conducting debut on the stage of Carnegie Hall; in 1961 Bob Dylan made his first N.Y.C. appearance at Folk City; in the mid '60s guitarists Jimi Hendrix and Johnny Winter jammed frequently at Steve Paul's Scene.

Avant-garde minimalist composers perform in New York City museums regularly; classical violinists and jazz saxophonists support themselves by performing at the city's most popular venues—the sidewalks.

Not only does New York offer a mind-boggling array of entertainment, but the entertainment is presented in settings that are often unique and one-of-a-kind structures.

Pianist/singer Bobby Short, who tours each summer in theatres and auditoriums, can be seen during the year in New York in the 100-seat Cafe Carlyle—for no cover charge! Jazz greats such as Dexter Gordon and Sonny Rollins, whose appearances outside Manhattan are high-priced concerts, play in small clubs throughout the city. Stadium-status rock stars often make impromptu appearances at New York City nightclubs: Keith Richard recently played with Rockpile at the Bottom Line; The Patti Smith Group made an appearance at the 300-seat CBGB after a concert at a 5000-seat Central Park show; Deborah Harry of Blondie plays regularly (trumpet and drums) in Manhattan rock clubs with avant-garde violinist Walter Steding.

For musicians of all types, playing—successfully—on a New York City stage is tantamount to international recognition. New York City audiences are renowned as the toughest to crack; but acceptance by a New York audience is the most satisfying reward. For as many reasons as there are performers, playing a New York City stage is a special occasion.

"New York is a tough nut to crack, but if you can survive here you can play anywhere," says Bill Graham, who owned and ran the Fillmore East.

"Every artistic performing or-

# NEW YORK VENUES

## From Sidewalks to Stadiums

By JEFFREY PEISCH

ganization that means anything is going to come to New York City at one point or another," says Stewart Warkow, executive director of Carnegie Hall.

"This is definitely a hard city, but it is the most vital city in the world—it just is," says Hilly Krystal, owner of CBGB.

**H**ow did New York develop into the live entertainment capital of the world? How did it come to pass that in the 23 square mile area known as Manhattan, there are over 500 venues that present some sort of live entertainment on a regular basis?

Over a century ago, when 57th Street was considered way uptown, New York, along with Philadelphia and Boston, was developing a healthy network of saloons. In the European tradition, these saloons served drinks and featured a performer, often a pianist.

At the turn of the century Boston was actually ahead of New York as far as having an organized symphony and theatre space. The two greatest events in the chronology of New York venues in the 19th century are the construction of the Metropolitan Opera House in 1883 and, in 1891, Carnegie Hall.

At 39th and Broadway—where an office building now stands—the old Met was originally a German opera house. The first work performed there was "Faust." It

and all the operas for several years were done in German. Although the opera house was comfortable and acoustically sound, it had stage problems. As productions became more complicated and props became bigger, a warehouse had to be built—several blocks away—to store props in. Word has it that on a rainy night, one could walk by the Met and see thousands of dollars of material outside getting wet, waiting to be trucked to the warehouse.

Carnegie Hall was built with a \$2 million gift from Andrew Carnegie. As Stewart Warkow says, "There was obviously a need for a major concert hall. At the time there were a few theatres and the Met. Several performing arts organizations—New York Symphony, Philharmonic Orchestra

and the New York Oratorical Society—had to run around to impromptu houses. They needed a permanent home."

Designed by William Burnet Tuthill, the theatre was first called "Music Hall founded by Andrew Carnegie," then "Carnegie's Hall," and finally "Carnegie Hall." Although it was modeled after the great European theatres of the time, Carnegie's construction was a bold move in that it had 3000 seats, nearly twice as many as most of its European counterparts.

**S**oon to celebrate its 90th anniversary, Carnegie Hall has presented every great classical performer of this century; it has also hosted jazz greats from Benny Goodman to Paul Whiteman, speakers Mark Twain and Teddy Roosevelt, and meetings concerning suffrage and prohibition. As Warkow says, "There's a certain warmth and ambience that performers and audience alike feel at Carnegie Hall; it is very much a New York City institution, but it has a broader, international parameter also."

From the turn of the century through the '30s and '40s, New York City quickly developed into a commercial center, and concurrently, into the arts center it is today. "In this century New York became the finance, jewelry, garment and media capital of the world," says Bill Graham. "It's the capital of the world. Period."

"New York City became the commercial center and everything developed from that," said Leonard de Paur, director, community relations for Lincoln Center. "The business brought people here with money and other people began to make money; they began to look for things to do to better themselves; they became conscious of cultural things."

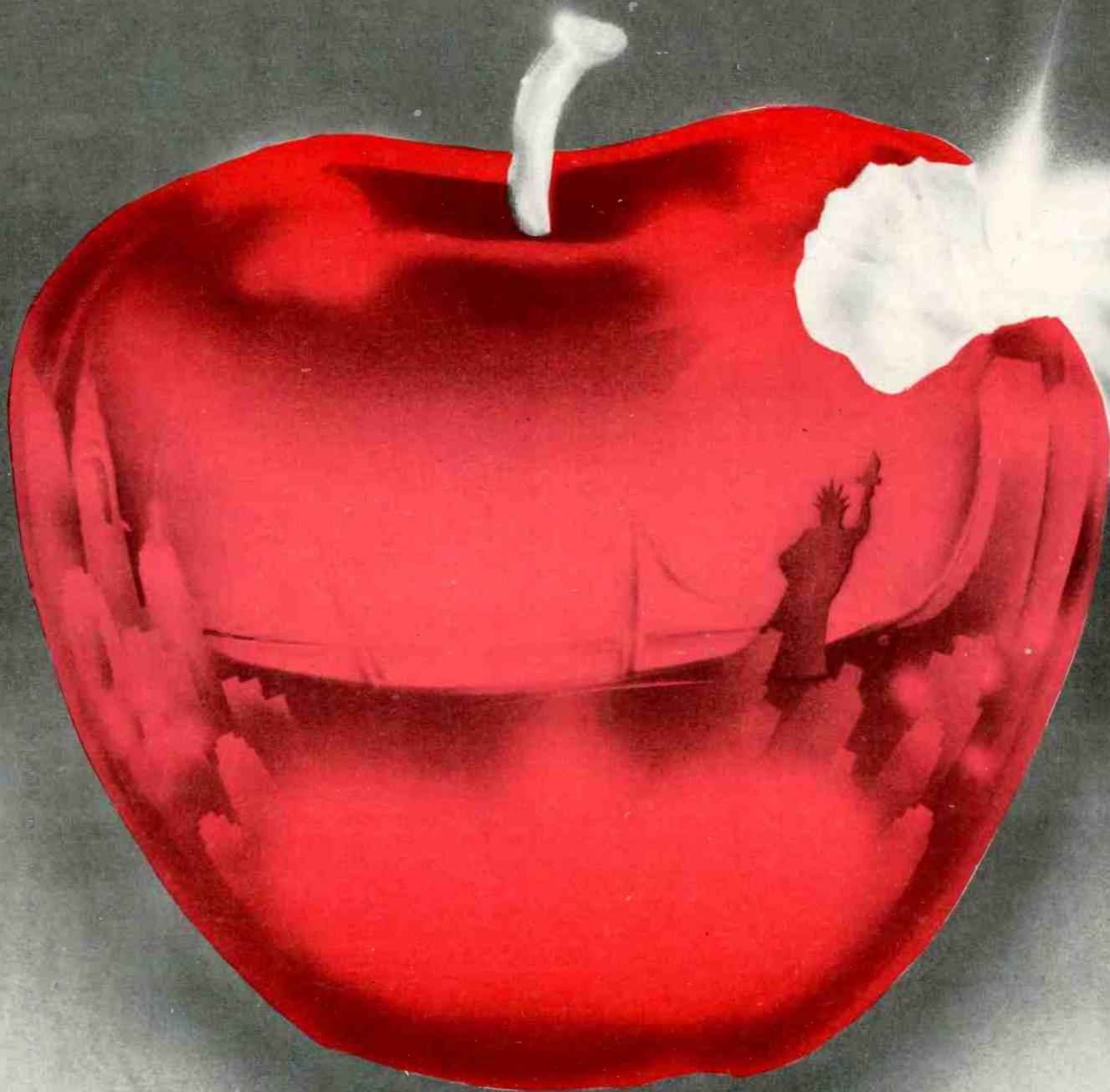
Although it is tempting to cite the concentration of business in New York City as the sole reason for the city's artistic growth, there were other, less tangible factors  
(Continued on page 44)



Radio City Music Hall

# NYC

## It sure tastes good to us!



**chappell**

INTERSONG



polygram companies

LOS ANGELES

NASHVILLE

NEW YORK

# USA

vision one could find a new aesthetic: these were real people feeling pain that could not be faked. With shocking images thrust upon the innocent listener, Reed created a language that in its simplicity and directness could convey the intensity of real life experience.

The message of the Velvet Underground was obviously not for everyone. They remained a cult band until 1969 when the song "Rock and Roll" became an FM staple. The band broke up shortly afterward, but it had succeeded in making the activities of New York's underground seem interesting and worthy of attention. Even discounting the theory of direct line evolution, that the music in New York's underground after 1969 was inevitably inspired by the Velvet Underground, the group did break ground that made the acceptance of later "new" groups easier. Reed's flat sing/talk vocal technique broke every rule of phrasing, tempo and breath control and made way for other vocalists who would depart from the rock tradition, such as David Johansen, Iggy Pop, Talking Heads' David Byrne, Patti Smith and Mark Knopfler of Dire Straits.

**M**ainstream music did not vanish from New York after 1969. Barry Manilow and Bette Midler, Carly Simon and Carole King can certainly be noted, but the underground ran slightly ahead of the pack.

After the Rascals, who were one of the most successful blue-eyed soul bands, both artistically and commercially, the mainstream failed to produce significant acts until the advent of Billy Joel, Bruce Springsteen and Kiss.

Growing up on Long Island, Billy Joel became involved with music while still in high school. The early years provided a plethora of material for Joel's songwriting: many of the characters and their stories seem plucked out of the "old neighborhood." A sense of sentimentality and cynicism pervades Joel's work—the subtle melancholy of "New York State Of Mind," "52nd Street" and the critical eye of "Captain Jack," "Scenes From An Italian Restaurant" and "Big Shot." Even with platinum success, Joel continues to refer to his roots as a New York "hitter."

But there was another artist who took the urban/suburban street life and elevated it to heroic proportions: Bruce Springsteen.

Springsteen identified the losers and winners in the real world of the city and suburbs. Fighting against boredom and

the assembly line repression of the job, Springsteen found rebels grasping for fading dreams in the motion of the street and the ecstatic, if fleeting, moment of white-hot romance. With middle class dreams seeming hopelessly vacuous, Springsteen's new myths and fantasies combined Kerouac and "West Side Story."

The gap between reality and the world promised by parents began to stretch painfully, and New York artists reflected the discontent of youth with defiance, outrage and a controversial, new set of values.

With persistence and dedication, Kiss took an act that began completely on the "outside" and created a hugely successful career. It was in no way a contradiction that the voices emanating from below the kabuki-type make-up had decidedly New York accents. Flash, trash and glamour first came to the rock world with the New York Dolls.

The Dolls were the ultimate garageland fantasy of rock 'n' roll. They paid tribute while parodying that music's greatest excesses. "Wild and wreckless" found new meaning in the Doll's music and lifestyle. The Dolls were the bacchanalian vision of the Rolling Stones given flesh and mass by the teenage madness of New York street kids.

"I've always thought of my bands as gangs," says David Johansen, from the perspective of an ex-Doll and solo artist. "There was a certain lack of understanding in certain parts of the country. When we'd play it was sort of like, 'uh-oh the delegates from Sodom and Gomorrah are here . . .'"

Lenny Kaye views the Dolls as having had a significant impact. "The Dolls brought a hip consciousness to rock 'n' roll. They showed that rock 'n' roll could work within the bounds of an avant-garde sensibility. It reflected the radical theater of Cafe La-Mama, the trash aesthetic that the Warhol crew celebrated, plus a high rock 'n' roll consciousness—knowing about earlier music."

**T**he awareness of "style" was a breakthrough. For the first time in several years, New York had groups it could call its own. The new bands projected distinct personalities and a sense of sophistication.

CBGB's, a small club on New York's Bowery, spawned a number of groups in the early seventies "united," says Kaye, "by their cool, sharp references," but rich in diversity. Many of the early groups are coming into national prominence now. Blondie, who connected with the disco single "Heart of Glass," combined a

glitter/trash mod appearance with affectionately rendered surf, pop and girl group sounds. The Ramones were the first group to wear black leather jackets and with their primitive songs, buzzsaw guitar and wall of noise approach, possessed a sense of humor that put them above the raft of English punk bands they inspired on their first European tour.

The city by the mid-seventies had become a deteriorating environment held together by the tense interaction of its inhabitants. But the new New York artists took pride in the city much as their predecessors had honored their elegant metropolis.

"I don't feel I could write in the country, record an album there," says David Byrne of Talking Heads. "When I've been away for a long time and come back into New York, it's sort of refreshing to see all the dirt, everything falling to pieces. Things are going on here, you can't clean it all up. You get the feeling of people struggling."

Lou Reed made New York's netherworld seem fascinating and at times romantic. "Some people like dirt. 'Lady Chatterly's Lover' is about someone who likes dirt. People like dirt 'cause they're clean, because they're dirty, because they're attracted and repulsed by it. They're curious, obsessed with it. There's a special thrill in doing things that are dangerous—things you know you shouldn't be doing."

Tom Verlaine muses, "There's this tension in the city, an electricity that comes off the buildings. That's not just being poetic; sometimes you'll notice a 50 cycle hum that seems to be always in the background. It has to have an effect on the nervous system. But that urgency—maybe that's how a city should be . . ."

Verlaine and Byrne, through their vocal and instrumental approach, have been spectacular in their ability to translate and represent emotion—particularly anguish and the frantic quality of the city. Both have shown that when emotional and musical forms combine (style reflective of message/content) the result can be a transfixing evocation of true, human states of mind.

Verlaine's guitar playing was (as a member of Television) and is a radical departure from rock tradition. The sound of his instrument, with his angst-ridden voice, could suggest nerves stretching to the breaking point. Starting with jagged, moody shards of sound, Verlaine's solos would move towards intense moments of emotional denouement. Lyrics were modern day extensions of romantic and symbolist writing. Patti

Smith, an early Verlaine booster, gained literary fans of her own as a disciple of the precocious, prescient poet Rimbaud.

Byrne and Talking Heads, in contrast, stayed with current concerns, but were no less effective in conveying anxiety and extreme tension. These were not pleasant pictures, but the attitude spoke from and to the heart of the urban dweller. Ugly as they might be, these were the contemporary facts of life.

Patti Smith emerged from the hard-time factories of New Jersey and became a premier member of New York's post-beat poetry community. Smith had a mesmerizing chant-like declarative style and could create rich language and images from her own harsh experience and what she had learned from writers such as William Burroughs. Smith's work revealed a hallucinatory vision and passion. Her performances establish the connection between madness and brilliance. When Lenny Kaye joined Smith's poetry readings on guitar, a new exciting synthesis began to take shape. Drawing in a large part on New York references and art movements—avant-garde poetry and Velvet Underground rhythms—Smith was taking rock in a new direction.

**N**ew York continues to lead the way for the rest of the world. The founding members of the New York scene and most important innovators in rock music are still producing the most exciting sounds. With a title song concerning a "happy suicide" on his latest album, "The Bells," Lou Reed has not ceased breaking new ground. David Johansen has traded in his rock 'n' roll werewolf growl for a style that is closer to his idol, the Four Tops' Levi Stubbs, and is currently one of rock's most commanding and charismatic performers. Tom Verlaine has returned from a brief creative hiatus with a brilliant self-titled album that sees the artist broadening his scope but retaining a singular, passionate vision of the modern world. Talking Heads' "Fear Of Music" is one of the most encouraging and fun estimations of the sounds of the eighties, mixing the most appealing elements of avant-garde and funk. The Patti Smith Group promises to remain true to the principles of revolutionary rock 'n' roll in the next decade.

The intense nature of New York's good and bad qualities show no sign of diminishing as the city prepares to enter the eighties. The pressures that have driven artists in the past can only increase and further stimulate innovation and growth.

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TALKING  
'BOUT**



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ON SIRE RECORDS**

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...at The Crossroads of The  
Music World.

One Times Square  
New York City

# THE BIG PICTURE

**T**he picture you are about to see is a one time only photograph as well as a one time only experience for the more than 150 artists and record company presidents or their representatives who gathered at The Plaza Hotel's Grand Ballroom Friday, Sept. 14 to show their visible support of New York Music week and the New York music business.

Done in coordination among the New York Music Task Force, Record World, Michelob Beer and the Office of Manhattan Borough President Andrew Stein, and thanks to the generous donation of their Grand Ballroom by the Plaza, the photo was several months in the planning.

The task of gathering such a large number of music celebrities in one place at one time was hardly an easy one. There were artists and executives who confirmed their attendance immediately and later were forced to cancel due to other commitments; there were those who volunteered to be included; there were those celebrities who wished to take part but tour schedules made it impossible; there were those who changed already difficult schedules.

Under the direction of photographer John Annunziato and thanks in great part to the total cooperation of those pictured here, the entire session took little more than an hour.

Record World is proud to publish this photograph as part of the Special issue "New York: A Universe of Music." The picture is the property of the New York Music Task Force. Any revenues realized by the future use or sale of this picture will be distributed by the Task Force to New York based charities, primarily Father Bruce Ritter's "Under 21" home for runaway teenagers, located in the heart of Times Square.

Director/cameraman John Annunziato is a native New Yorker who has been working in still photography and cinematography for the past ten years. After a four-year stint in the U.S. Navy and a tour throughout Mexico, South America and the Caribbean as a rock drummer, Annunziato moved to Europe and became a commercial photographer for such international advertising agencies as McAnn-Erickson, Leo Burnett and Lintas International. While living in England he was enlisted by Pete Townshend of the Who to help in the design of Townshend's Eel Pie Recording Productions film division at Shepperton Studios. During his tenure at Eel Pie, Annunziato worked on numerous film projects, directing and shooting, documentaries, commercials and music promotionals. He returned to N.Y. one year ago and formed Nunzi Productions, Inc. with partner Pete Tapinis. The company has since worked on a variety of projects including rock promotion films and Broadway

commercials for "Knockout" and "Manny" and recently merged with Steve Binder Productions of Los Angeles, headed by Emmy winner producer/director Steve Binder. A promotional film of A&M's Pablo Cruise, currently in production, is their first collaborative effort.





Danny Aiello ("Knockout")	Billy Falcon	Bob McDowell (Michelob)	Marvin Schlachter
Billy Alessi	Sandy Farina	Bob McGrowitz	(Prelude Rec.)
Bobby Alessi	Billy Fields	Steve Maas (Mudd Club)	Eric Schultz
Jeff Allen (Watermark)	Jose Flores	Gary Mankoff	(N.Y. Music Task Force)
Dee Anthony	Ellen Foley	(Infinity Rec.)	Ellen Shipley
Bill Aucoin	Morton Gould	Herbie Mann	Carl Sigman
Bob Austin (Record World)	Elizabeth Granville (BMI)	Joseph Martino (Michelob)	Mike Sigman
Pat Baird (Record World)	Bernie Gurtman	Marilyn Mason	(Record World)
Martin Bandier	Corky Hale	Carolyn Mas	Leonard Sillman
(Entertainment	Daryl Hall	Jerry Masucci (Fania Rec.)	George Simon
Company)	Colleen Heather	Meco	Jimmy Simpson
Jay Beckenstein	Georganne Heller	Melanie	Stanley Snadowsky
(Spyro Gyra)	(N.Y. Music Task Force)	Steve Metz (Midsong)	(Bottom Line)
Beatlemania	Hillary	Bob Meyrowitz (DIR)	Phoebe Snow
Howard Beldock	Cissy Houston	Carol Miller (WPLJ-FM)	Jeffrey Solow
(N.Y. Music Task Force)	Bobbi Humphrey	Tommy Mottola	Allan Steckler
Pat Benatar	Phyllis Hyman	(N.Y. Intl. Rec.)	(N.Y. Music Task Force)
Ken Berry (Virgin Rec.)	Janis Ian	Tom Moulton (T.J.M. Rec.)	Alison Steele
Eubie Blake	Jimmy Ienner	Scott Muni (WNEW-FM)	Andrew Stein
Marshall Blonstein	(Millennium Rec.)	Musique	(Manhattan Borough
(Island Rec.)	Bob James	Elliot Murphy	President)
Randy Brecker	Tommy James	John Oates	Seymour Stein (Sire Rec.)
Dave Brubeck	Garland Jeffreys	Michael O'Donoghue	Irwin Steinberg
Ron Carter	Richard Kapp (Conductor)	(Sat. Nite Live)	(Polygram)
Ray Caviano (RFC Rec.)	Mel Karmazin	Ursulla Oppens	Mike Stoller
Mel Cheren	(WNEW-FM)	Marty Ostrow	Pat St. John (WPLJ-FM)
(West End Rec.)	Peter Kauff (DIR)	(Rolling Stone)	Ken Sunshine
Paul Colby (Other End)	Sammy Kaye	Charlie Palmieri	(N.Y. Music Task Force)
Carole Conrad	Jim Kerr (WPLJ-FM)	Alan Pepper (Bottom Line)	Billy Taylor
(N.Y. Music Task Force)	Charlie Koppelman	Sam Ramey Phillips	Jack Tessler
Barbara Cook	(Entertainment Co.)	Raleigh Pinskey	(Aucoin Mgmt.)
Sarah Dash	Harry Krebs	(Press Office)	Tasha Thomas
Clive Davis (Arista Rec.)	(N.Y. Music Task Force)	Doc Pomus	Toby Beau
Cory Daye	The Laughing Dogs	Bud Prager	Peter Tosh
Ron Delsener	Jerry Leiber	Tito Puente	Mary Travers
Denise Delapenha	Michael Leon (A&M)	Oscar Ravina	Pat Travers
Jeff Deutch	Jerome Leventhal	Julie Rifkin (Spring Rec.)	Van Turini
(N.Y. Music Task Force)	Sandy Linzer	Fr. Bruce Ritter	Steve Tyler
Joel Diamond	Ian Lloyd	(Covenant House)	Vince Tyrell
Carole Douglas	Josh Logan	Richie Rivera	Jerry Wexler
Ervin Drake (AGAC)	Jerry Love	Paula Robison	Lenny White
Ronnie Dyson	Bruce Lundvall (CBS Rec.)	Carol Ross (Press Office)	Carol Williams
Bob Eberle	Cheryl Lynn	Rouge	Michael Zager
Bob Edson (RSO Rec.)	Ian McDonald (Foreigner)	Norman Sachs	

NEW YORK :



A UNIVERSE  
OF MUSIC

## Venues *(Continued from page 34)*

involved. "New York City was the point of entry for most immigrants," says Barney Josephson, owner of the Cookery. "The people came to the city for jobs and they brought their heritage with them from wherever they came."

"New York City is the original melting pot," says Hilly Krystal. "There are people from Europe, Africa, Japan, China, everywhere. The city is made up of so many segments of the world; it has a great vitality."

**W**ith the influx of immigrants to the country came, in rapid succession, ethnic theatres, vaudeville, and the erecting of the great Broadway theatres, many of which still stand today. Some of the first Broadway theatres built, that still remain are: the Lyceum, built in 1903; the Astor, 1906; the Belasco, 1907, and the Booth, 1913. Throughout the teens and twenties literally dozens of theatres were built in the small five block area that has become known throughout the world as "Broadway."

1932 is an historic year because of the opening of Radio City Music Hall, the largest indoor motion picture theatre in the world. With 6000 seats and the world's largest stage, Radio City Music Hall has become famous throughout the world for its concerts, conventions, movies, and, perhaps most of all, for the Rockettes, the group of dancing girls who open up every feature film at the theatre.

The tale of entertainment and venues in New York City in the '30s and '40s cannot be told without mentioning the racial situation at the time. Jazz was the most popular night club music at the time. Although many of the most popular performers were black, black patrons often weren't allowed in the clubs where black performers played. As Barney Josephson tells it, "Duke Ellington's mother couldn't see her son play in some clubs."

Two venues were instrumental in breaking down the black/white barriers in entertainment. The Apollo Theatre, on 125th Street, opened (by whites) for live entertainment in 1932 because, according to general manager David McCarthy, "black entertainers didn't have any place to play." At that time blacks played in some downtown white clubs and in Harlem black clubs, but there were no theatres where blacks could play. Throughout the '30s and '40s both black and white people enjoyed performances at the Apollo.



Photo: Chuck Pulin

Bruce Springsteen and The E Street Band at The Bottom Line

The roster of those who played at the Apollo in this period reads like a hall of fame of American music: Bessie Smith, Billie Holiday, Ella Fitzgerald, Sarah Vaughn, Count Basie, Duke Ellington. During the '60s the Apollo presented what were then known as soul performers: James Brown, Wilson Pickett, Sam Cooke, Al Green and others.

The Apollo closed for two years in the middle '70s and opened up again in 1978, owned by blacks, for the first time in its 45-year history. Although the theatre doesn't produce as much music as it once did (currently the play "Miss Truth" is running), it remains a New York City institution. "We get letters from all over the world, even from behind the iron curtain," says McCarthy, "and all they say is 'Apollo U.S.A.' Everyone knows who we are."

**A** few years after the Apollo opened in 1938, a white jazz lover named Barney Josephson opened up the Cafe Society at Sheridan Square. The Cafe Society (the name was a mock of the exclusive clubs of that era), was opened, because, according to Josephson, "I didn't like what I saw in the way of discrimination against black people. I wanted a club that was integrated, performers and audience alike." Josephson was called "crazy" at the time for his bold move, but his Cafe Society became an overnight success. Not only did he prove that an integrated club could work, but, in 1940, he opened a second Cafe Society on Park Ave. (the heart of affluent white Manhattan) and was successful there also.

Like the Apollo, the Cafe Society presented nearly every jazz star of the forties: Billie Holiday played there often and Hazel Scott played the club for seven years. Josephson's booking was advised closely by John Hammond, the record executive who recorded so many of the great

jazz artists of the era.

In 1971 Josephson began presenting jazz again in his University Ave. restaurant, the Cookery. (Throughout the '50s and '60s, Josephson had run several restaurants.) "[Pianist] Mary Lou Williams walked into the Cookery one day," says Josephson, "saying there was no work for jazz people. She asked me if she could play in my restaurant. I said 'yes,' and I started all over again." Since that time, the Cookery has hosted a variety of solo, duo and trio performers. Two years ago, Josephson brought the 82-year-old blues singer Alberta Hunter out of retirement and into the Cookery, to immediate critical and popular acclaim. Except for occasional touring, Hunter has been playing the Cookery ever since.

During the war years and into the '50s, jazz was king in New York City. The great names of the era played in a network of clubs concentrated in a five block area in midtown. The most famous street was 52nd between Fifth and Sixth Avenues, where clubs like the Three Deuces and the Onyx thrived. In close proximity were Basin Street, the Five Spot and, of course, Birdland on Broadway.

**D**eveloping concurrently with the jazz clubs throughout the '40s and the '50s were the swanky supper clubs with tuxedoed entertainers. Many of the most fashionable hotels in Manhattan had lavish nightclubs in their lobbies catering to both tourists and locals. (The Hotel Pierre and Hotel Carlyle on the east side still have very active clubs in their lobbies.) Perhaps the most legendary of this sort of night club was the Copacabana, on East 60th Street.

Opening in 1929 as Villa Valle (owned by Rudy Valle), the Copa (it was called the Copa beginning in 1941) has presented the pop stars of several generations: Bing Crosby, Frank Sinatra, Bette Mid-

ler and, most recently, Graham Parker. Ironically, Barry Manilow, who won a Grammy for his song "Copa," has never played the club.

As tastes changed, the type of music popular to the younger audiences was no longer presented in clubs like the Copa. The era of the fancy supper club has all but ended. "Sad, but true: we just can't afford it," said John Juliano, manager of the Copa. "The people that play in places like the Copa are too expensive now." Although the Copa presents entertainment occasionally, they are a disco most of the time.

That another major theatre for the classical performing arts was needed, was realized in the 1950s. The Met Opera, with its space limitation on 39th Street, needed a new home; the New York Philharmonic which had been performing at Carnegie Hall, needed its own home. The solution to these problems was the creation of Lincoln Center, which was officially opened in 1962. "At the time it was felt," said Leonard de Paur, "that a site, centrally located, accessible by as many means of transportation as possible, was the ideal solution to the problems of finding homes for artistic entities in New York City. We built a citadel: a complex devoted to the performing arts companies that would serve each other."

Besides the Metropolitan Opera House and Avery Fisher Hall, where the Philharmonic plays, Lincoln Center includes four other theatres: the New York State Theatre, Alice Tully Hall, Vivian Beaumont Theatre and the smaller, Mitzi Newhouse Theatre. The Lincoln Center complex also houses Juilliard School of Music, the Lincoln Center Film Society and the Lincoln Center branch of the New York public library system.

Throughout the last fifty years, whenever a new genre of music has developed, New York City has been the center of experimentation, growth and new discoveries. As bebop became the jazz of the fifties, it happened in New York. When Coltrane and Coleman turned jazz into dissonant, thinking music, in the sixties, it too happened on New York City stages.

Dylan, Peter, Paul and Mary, and Simon & Garfunkel all made national headlines and spearheaded the folk era, from the small coffee houses of Greenwich Village. Folk City along with the Bitter End (now the Other End), the Gaslight Club, Cafe A Go Go, and the Night Owl, were all part

*(Continued on page 104)*

## *Question:*

What do these talented people have in common?

Alessi Brothers  
Lynn Anderson  
Paul Anka  
Shirley Bassey  
Glen Campbell  
Cher  
Judy Collins  
Mac Davis  
Max Demian  
Sandy Farina  
Billy Falcon  
Henry Gaffney  
Alan Gordon  
Thelma Houston  
Tom Jones  
Gladys Knight  
Cheryl Ladd  
Michalski & Oosterveen  
Roger Miller  
Dolly Parton  
Helen Reddy  
Samantha Sang  
Savannah Band  
Barbra Streisand  
Livingston Taylor  
B.J. Thomas

## *Answer:*

**The Entertainment Company**   
**New York's Finest**

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**M**ost music industry veterans already know that the first million-sellers weren't shellac discs or even wax cylinders, but musical sheets: the international pop music industry first crossed the million-mark during the final decade of the nineteenth century, when music publishers with hit songs learned they could translate the public's love for music into massive sales for songs and folios.

#### Song Pluggers

Then, as now, New York was a focal point for music publishing. Major publishing houses competed for scores from top musicals and operettas, while combing their songwriting staffs for the next potential ballad or novelty smash. And in an age before radio or records had spread as national media, the task of promotion fell to a hardy breed of performing salesmen known as song pluggers, who helped lay the groundwork for the tradition of tenacious promotion by performing their wares from the back of horse-drawn wagons.

#### Broadway

Such images convey the early days of Tin Pan Alley, later romanticized by Hollywood as an idyllic age of straw boaters, swooning ingenues and high-powered impresarios. Behind the romance, though, was a burgeoning industry that tapped New York's bustling theatrical scene to make Broadway at least as important in the geography of the music business. Even after phonograph records, radio and the shifting population carried more distant cities to a new significance in American music, publishing has continued to thrive in New York, where the industry remains centered despite the migration of some record labels to the west coast.

#### Brill Building

And while rhythm & blues and country music both helped launch music publishers in Nashville, Memphis and other cities, music publishing in New York has continued to set national trends: no history of rock'n'roll would be complete without tracing the growth of the Brill Building community of publishers and songwriters, and the role played by those rock pioneers in shaping the form. From Lieber and Stoller or Doc Pomus to Neil Sedaka, Carole King and Gerry Goffin, Jeff Barry and Ellie Greenwich, Barry Mann and Cynthia Weil, and other hitmakers, New York's music community helped create a body of material that has already outlived the once short life expectancy predicted for demon rock.

# NEW YORK MUSIC PUBLISHERS

## Setting the Trends is Just Part of Their Job

By SAM SUTHERLAND

**W**ith the '70s, many record companies turned their sights to the west, where the emergence of a new generation of artists, coupled with the growth of independent studios and producers, had resulted in a broad shift in power from the earlier east coast base. Music publishing has likewise focused greater attention on Los Angeles and San Francisco, but unlike record production and marketing, publishing has sustained its New York base. With the city's overall music scene arguing for a new period of creative growth, its music publishers are thus certain to be at the center of the action—just as they have been for over a century.

Among music publishers, one of the oldest is Chappell, where chief executive Irwin Robinson heads the company's U. S. operations. Like many publishers seeking close coordination of publishing ventures spread around the globe, Robinson stresses New York's location as ideal.

"It's more convenient to speak with our European contacts from New York, whereas the nine-hour time difference from Los Angeles makes it difficult. Also, a lot of large record companies have major offices in New York, and additionally there are many businesses and creative contacts.

"In terms of the creative area of publishing, Los Angeles is now as important as New York. But there is a lot of recording activity in New York, and we have more than enough contacts to keep a full professional staff based here."

CBS' April-Blackwood publishing division likewise maximizes its global reach from its 52nd Street base. According to Rick Smith, vice president, "April-Blackwood has been revitalized in just the last three years. We have put an emphasis on growth, with the acquisition of Frank Music a key point in this new growth."

April-Blackwood has offices in Nashville and Los Angeles as well, but, as Smith notes, "The big advantage of New York to April-Blackwood is that this is where CBS itself is. It's also the headquarters of CBS International.

"As a result, it makes doing business a lot easier. We can take advantage of a lot of the support services of CBS, Inc., and in that we have also actively increased our publishing involvement with CBS Records acts, being here makes those negotiations easier as well."

**L**eeds Levy, vice president at MCA Music, is another Big Apple booster, and while anticipating commuter status between the coasts during the coming months, also stresses New York's proximity to MCA's over-

seas contacts. "If you're dealing on an international level, New York is the place to be," says Levy. "We originally began as Leeds Music in the '40s, and while we had offices in Chicago and Los Angeles, we were always based in New York. It's far easier to work internationally from New York simply because of the time difference."

Levy's own plans to spend more time in Los Angeles are, he says, an outgrowth of MCA's own corporate base there. "Fifteen years ago, Leeds Music Publishing was sold to MCA Music, so we have to realize that we're as much a part of the MCA family, based in Los Angeles. So, beginning in the fall, I'll be working in both cities, to get a better feel for the total operation. That's where we need more of an involvement, in order to develop better relationships internally."

Even so, Levy can point to continued east coast creative growth by noting that MCA now has five staff writers based there, as compared to just one writer a year ago.

By contrast to MCA's venerable history, the Entertainment Company is clearly a newcomer, having been founded in the '70s as a production-oriented firm that has since extended its operation into publishing and label operations. Says Charles Koppelman, who founded the company in New York in 1975, "I've always found that New York draws people from all over the world. This is simply a great place to find writers."

Koppelman is among those successful executives who also see a renewed vitality to New York's musical community, despite earlier assertions the business was moving elsewhere. "There has been a major resurgence here," asserts Koppelman. "I've always based myself in New York, and I always plan to."

That loyalty extends to what he describes as the company's "civic-minded" concern for its hometown. Most recent of the Entertainment Company's efforts in this area was a Manhattan songwriting competition co-sponsored by the firm.

**I**n addition to traditional east coast firms and conglomerates based in the west, European companies have also picked New York as the site for their American operations. Notes Arthur Braun, vice president, Dick James Music, "Our organization is based in London, and we're the only American operation for the company, here in New York. We feel that we can service the west coast effectively from the New York office, and we can certainly reach

(Continued on page 100)



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**SENSATIONAL  
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GRAHAM NASH • JACKSON  
BROWNE • JAMES TAYLOR  
JESSE COLIN  
YOUNG**

**\$5,000,000**

**JOHN HALL  
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PALMIERI • CELIA CRUZ • JOHNNY  
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N O F E D E N

THE **BIG APPLE**

**R**eminiscing a few years ago, the Swedish dramatic soprano Birgit Nilsson said, "Oh, yes, I was a star before I came to the Met, but my real career began there. After I made my debut the ovations and the story on the front page of the Times made me internationally what I am today." And just last year in a lecture course at the Metropolitan Museum of Art, Dame Janet Baker said, "New York changed the course of my life."

Many of us who live and work in New York believe that what these two singers said is true generally. Indeed most New York music lovers are sure that success in New York is qualitatively different from that in the rest of the country and that until success is achieved here the artist has not really made it. Knowing full well that this point of view is distinctly unpopular across the Hudson and particularly among our friends in Chicago and San Francisco, I think a solid case can be made for it for a variety of reasons.

Population no longer sets New York apart, because we frequently read that the city is losing people and that Los Angeles, for instance, is growing. But population is a raw figure. What is crucial is that New York unquestionably has the largest musically eager audience in the country. This has to do a lot with geographical luck. Our community, wildly polyglot as it is, has an enormous number of the ethnic groups most attuned to classical music. We have more Jews than probably any city in the world, and any classical musician knows that Jews are the lifeblood of the serious audience. Added to them are a huge Italian community and an almost equally large German one. And the musical tradition of Anglo-Saxon support of the orchestra (the Philharmonic) and the opera (the Metropolitan) goes back further in New York than in most other American communities.

**B**usiness also backs classical music in New York. Before 1959, very little case could be made that serious music did anything monetary except run up deficits. Not so today. Thanks in part to the continuing vision of the Rockefellers, Lincoln Center was created, and it has proved an enormous financial asset to New York City. Statistics indicate that almost twice as many people came to New York last year to attend Lincoln Center performances than came here for the New York Yankees, Mets and Jets. And what is spent nightly by those who come to Lincoln Center is

# NEW YORK CLASSICAL

By SPEIGHT JENKINS

unbelievably more than what baseball or football fans spend. This money has meant that the institutions of Lincoln Center can demand and get the kind of commercial support necessary to stay alive. Additionally, the tremendous improvement in the neighborhood in the twenty-block area north of the Center has largely come about because of the desire of artists and public to live close to the musical action. As the neighborhood goes up, others move in for other than musical reasons and some of these are drawn by proximity into the Center and even to Carnegie Hall which is also nearby. Those who ten years ago were fleeing to the suburbs have come back and they and their children form the core of an increasingly younger and vital audience at the ballet, at opera and at concerts and recitals.

With tourists flocking into New York from all over the world (the decline of the dollar has actually helped New York as a music center; now foreigners can afford to come here for music) and more and more New Yorkers living in close proximity to the performances, the major musical organizations have in the last decade steadily improved. The Metropolitan Opera stands as the major opera producing organization in America. Seating 4000 people, it performs for 31 weeks in New York at 98 percent of capacity,

seven performances every week. The figures are virtually unique. The Met's European competitors with the exception of the Vienna State Opera, split their year between opera and ballet and perform irregularly through the week. The sheer size of the Met's auditorium is dazzling to most European singers, and the ability to set 4000 people into hysterical adulation does a great deal for them here and at home.

**T**he Met has other factors working for it, too. First of all, tradition. Any opera lover in Helsinki or Trieste or Johannesburg, not to mention Salt Lake City or Presque Isle, Maine, knows that in the first twenty years of this century the Met was the greatest opera house in the world, with Toscanini, Caruso and an associated series of great singers that formed the golden age. The twenties, though not as well known, were about as strong with Gigli, Ponselle, Jeritza and Galli-Curci leading in popularity. Though there were other decades less noteworthy, the Met has meant classy international opera for almost 100 years.

The reality of today has kept New York an opera center. Though Sir Rudolf Bing raised the Metropolitan to great international fame and financial security in the fifties and part of the sixties, after the move to Lincoln

Center troubles began to set in. His administration was full of a feeling of *deja vu*, and the unions were extremely difficult. The seventies began in disaster and got worse. By 1975, three years after Sir Rudolf left, the stock of the Metropolitan reached its nadir and many observers thought it was finished. Foreign singers were not eager to come here; the dollar was worth little; musical standards were not high; and things looked dismal for opera. But the company has come back. The reason has largely been music director James Levine, a 36-year-old American, who had the youth and genius to pump vitality into the institution and then attract the stars back.

**B**ecause of his artistic success, the financial leadership of the Met's executive director Anthony A. Bliss has been able to raise the money to make Met deficits no less big but less forbidding. Levine's conducting, while brilliant, is only the tip of the iceberg. What has mattered most has been his willingness to devote seven or eight months a year and all of his best thought to making the Met a better place artistically. While in New York he conducts as many as four performances a week and takes on about one third of the repertory of 25 operas. This counts not just because Levine is a thrilling conductor but because the orchestra and chorus (the latter reborn under the leadership of David Stivender) have higher standards because they are so often held to the quality of Levine's leadership.

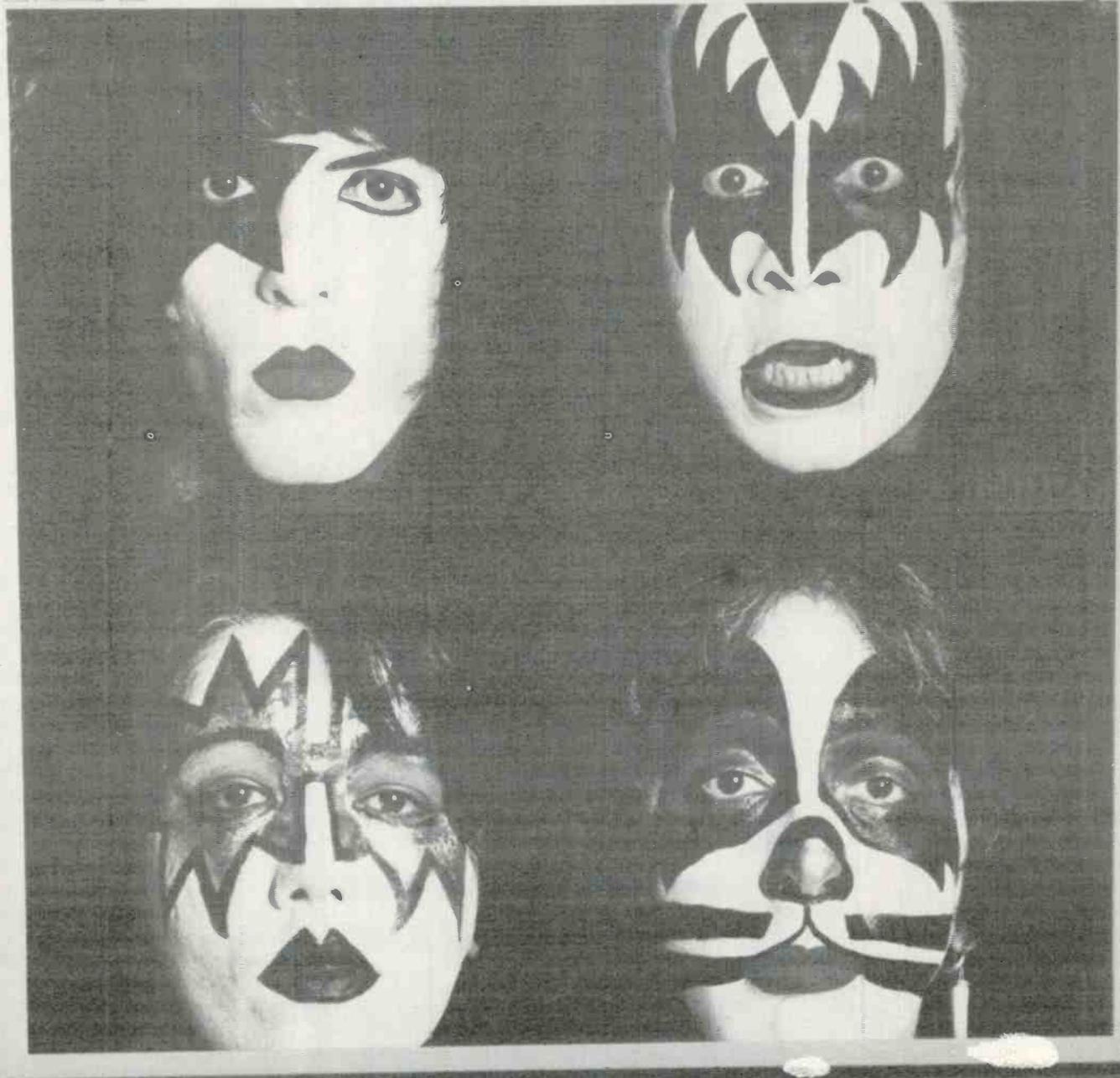
If all this has made the Met again a mecca for the international singer, it has always been so for the American. And since 1940 the major reason has been Texaco. The oil companies are pilloried these days as we wait in gas lines, but no opera lover could (or at least should) ever even raise a frown at Texaco, whose sponsorship of the live Saturday afternoon performances of the Metropolitan has been more responsible for the opera explosion that has taken place in the United States since World War II than any other factor. Other major companies—San Francisco, the New York City Opera, Chicago, Houston—now have broadcasts, but the steady availability of live, untinkered-with performances on Saturday afternoon has made the country see the Metropolitan as the national opera company and New York as the center of all things operatic.

An additional reason for New York's musical importance comes from the Metropolitan's neighbor at Lincoln Center, the New York  
(Continued on page 76)

# ANOTHER NEW YORK SMASH!

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**Casablanca**  
Records and Filmworks

**T**here's no escaping this city's radio stations: music, news, sports and talk seem to come out of the cracks in the sidewalks. A big box carried by a teenager in sneakers, a battered set perched above the steam table in a kitchen, a pocket-sized transistor model anchoring one corner of a beach blanket, a crackling push-button receiver in the dash of a taxi cab, an expensive tuner producing flawless stereo sound in an executive's midtown office — radio in New York just has a way of making its presence felt.

With an average radio you can pick up close to 50 signals in Manhattan. You can listen to the same ball game in English and Spanish. You can hear several of New York's clear-channel stations at night up and down the east coast.

The city that is associated with making it to the top of most professions has an even higher respect in the field of radio entertainment. New York is the greatest challenge possible for the radio programmer and performer, as they try to keep pace with the people of a city that is constantly on the move. The radio dial is crowded with competitors all looking to rise above their current popularity by being something special in the minds and ears of the audience.

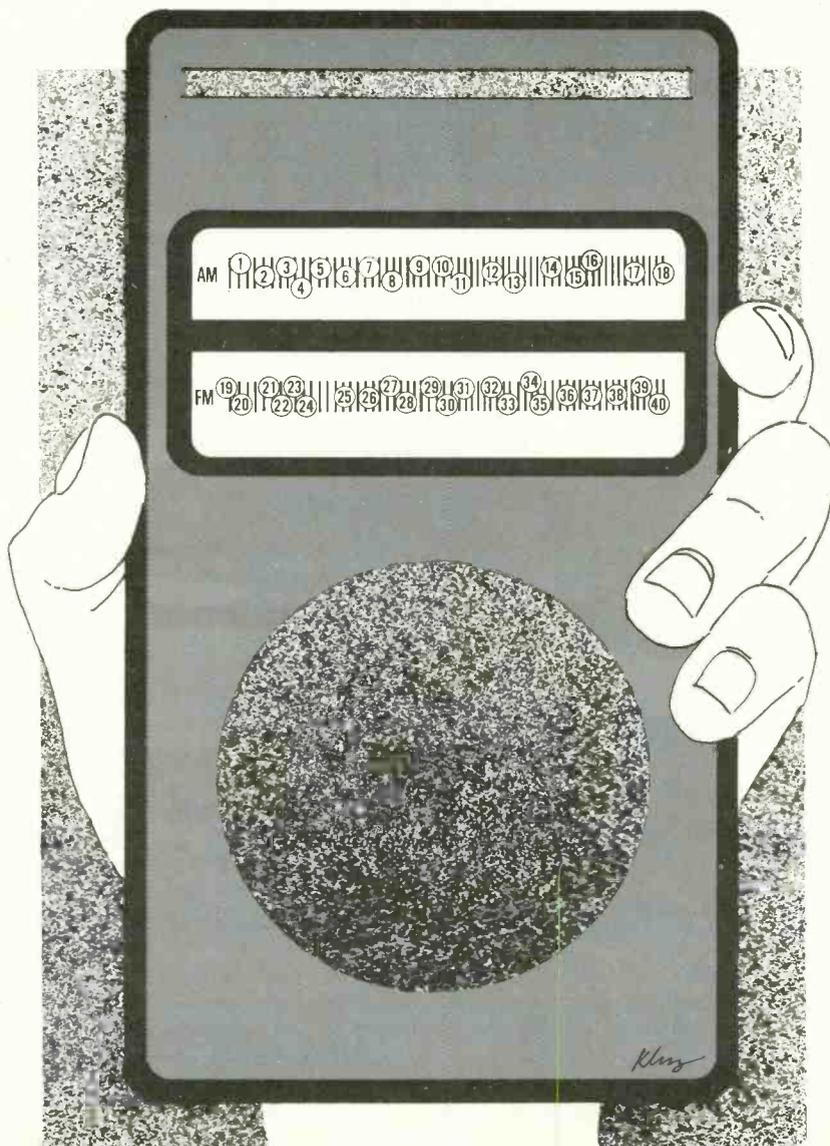
To be on the air in New York as a radio personality or to hear your music played if you are a singer, musician or songwriter is more than an honor, it is an opportunity to reach through the radio and touch over 14 million people.

Some of those air talents have won national acclaim through their programs here: John Gambling (father, son and now grandson) of WOR; Gene Klavan, formerly of WNEW-AM and now with WOR; Dan Ingram of WABC; Don Imus, back for his second stint with

# NEW YORK RADIO

## The Big Apple's Still the Biggest Challenge

by Neil McIntyre and Marc Kirkeby



WNBC; Frankie Crocker of WBL, also back for a second go-round; Scott Muni of WNEW-FM — these are only some of the most familiar names and voices New Yorkers listen for each day.

Fractions of a rating point represent thousands of people here, and programmers' fates often hang on the smallest of numbers. Win and you win bigger than you can anywhere else in radio; lose, and you still may have more listeners than you could in any other market.

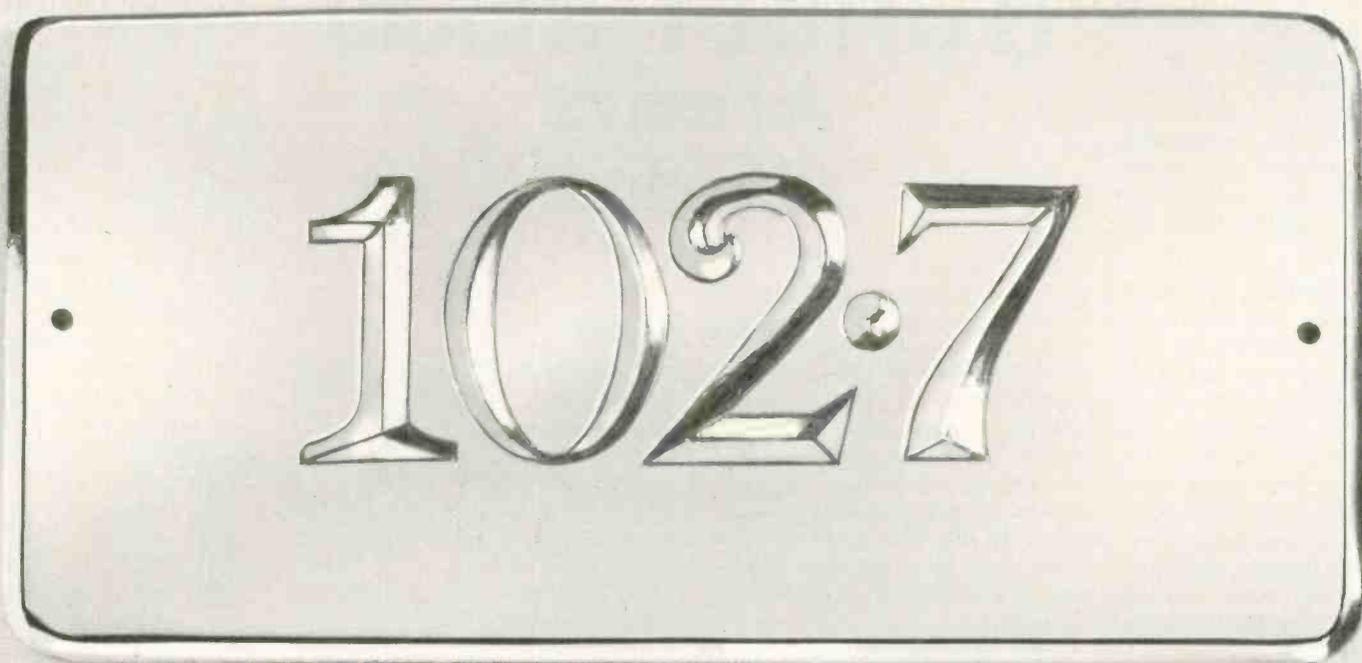
Thoreau said it best for the New York City radio broadcaster: "There are no great poets without great audiences." New York provides the biggest variety of listeners in the world, and you've got to be good to entertain them.

(Continued on page 80)

### AM

- |  |   |
|--|---|
| 1. WMCA 570<br>Talk                                      | 21. WKTU 92.3<br>Disco                              |
| 2. WVNJ 620<br>Beautiful Music                           | 22. WLIR 92.7<br>Progressive rock                   |
| 3. WNBC 660<br>Contemporary                              | 23. WPAT 93.1<br>Adult Contemporary                 |
| 4. WDR 710<br>Personality, Talk                          | 24. WNYC 93.9<br>Talk, Classical                    |
| 5. WABC 770<br>Contemporary pop music                    | 25. WPLJ 95.5<br>Album-oriented rock                |
| 6. WNYC 830<br>Diversified                               | 26. WQXR 96.3<br>Classical                          |
| 7. WCBS 880<br>News                                      | 27. WYNY 97.1<br>Soft rock                          |
| 8. WPAT 930<br>Beautiful Music                           | 28. WEVD 97.9<br>Diversified                        |
| 9. WINS 1010<br>News                                     | 29. WXLO (99FM) 98.7<br>Adult Contemporary          |
| 10. WHN 1050<br>Modern Country                           | 30. WBAI 99.5<br>Listener-sponsored,<br>diversified |
| 11. WNEW 1130<br>Adult Contemporary                      | 31. WVNJ 100.3<br>Beautiful music                   |
| 12. WLIR 1190<br>Community-oriented                      | 32. WCBS 101.1<br>Solid Gold                        |
| 13. WADD 1280<br>Spanish                                 | 33. WPIX 101.9<br>"Rock 'n' Roll"                   |
| 14. WEVD 1330<br>Diversified                             | 34. WBAB 102.3<br>Progressive rock                  |
| 15. WBNY 1380<br>Spanish                                 | 35. WNEW 102.7<br>Progressive rock                  |
| 16. WJIT 1480<br>Spanish                                 | 36. WTFM 103.5<br>Adult Contemporary                |
| 17. WQXR 1560<br>Classical                               | 37. WNCN 104.3<br>Classical                         |
| 18. WWRL 1600<br>Progressive Black Music                 | 38. WFRM 105.1<br>Beautiful Music                   |
|  | 39. WRVR 106.7<br>Jazz                              |
| 19. WFUV 90.7<br>Fordham U., varied<br>music programming | 40. WBL 107.5<br>"Disco and more"                   |
| 20. WFMU 91.1<br>Progressive rock,<br>Upsala College     |   |

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It's because they know that rock lives at 102.7 in New York.

## WNEW-FM 102.7

Where Rock Lives!

METROMEDIA STEREO

**S**treet music is people music. There is a flowing network of street and ethnic musicians who make N.Y.'s streets and avenues a year-round festival. Joe

Scufle, a French horn player with the Waldo Park Brass Band Quintet, says, "Playing on the streets is psychically reactivating. It gets the mind and body working together and you start thinking like a working musician. Musicians who've been on the road with Ray Charles, Chuck Mangione, and the Jerry Mulligan Band come back and play on the streets. We play the greatest hits from the last 600 years, everything from Bach and Mozart to Scott Joplin, the Beatles, and music from "Star Wars."

"Playing on the streets is a challenge whether a musician is coming off the road or finishing a season with a ballet or opera company. The legitimate musician experiences the endurance of playing commercial music and the popular musician refines and gauges his playing. Everyone gains from the experience. The audience likes it and we play the music we enjoy."

This group consists of more than 30 musicians who take turns playing with the quintet on the hill at Sailboat Park on East 76th Street. Graduates of N.Y.'s music schools, session musicians, and freelancers like Jim Daniels, the bass trombonist who plays with Chuck Mangione, and Steve Guttman, the tuba player who is on tour with Gloria Gaynor, return to New York to flex their musical muscles with the quintet on the hill.

"A street musician must be spontaneous," says Richard Goldfarb of Mozart of 5th, a trio with two clarinets and a bassoon. "We started out playing Mozart on Fifth Avenue, but when another group of musicians took our spot we moved to other parts of the city. Now we play Mozart, Scott Joplin, The Beatles, and Glen Miller on the Staten Island Ferry, the Upper West Side, the Upper East Side, in Greenwich Village and Soho. We also tour college campuses. We've played at Mardi Gras in New Orleans six times."

"Improvisation is the real genius of the street musician," says Victor Brady, a 12-year veteran of New York street music. "In this society street music is tolerated, not accepted. What I do is an art form. I give a different image to the steel piano (originally called the steel drum) and bring professionalism to street music. You have to cultivate an area. When people like your music they want to know where you're going to be. Twelve years ago I played in

# NEW YORK ETHNIC & STREET MUSIC

## A Festival of Sounds

By PEARL DUNCAN

Central Park; now I play in Washington Square Park and on Fifth Avenue at 52nd Street. I think of my spot as a free rehearsal space with professional time. My music entices people and they contribute. I do not pass a hat." Victor Brady has recorded on Polydor and played indoors in Japan and Germany.

"Playing on the streets is lucrative," says Brian Slawson, a marimba player whose spot is in front of the Metropolitan Museum or under the arch in Washington Square Park. "It pays my way and I learn to play. I like the audience participation. It's a good way to make contact with other musicians and with people who offer me jobs. It generates work."

**E**ach musician has his or her own reason for playing on the streets, but one thing is clear, their number is growing. They are professionals. Some are students of New York's most renowned music schools. Others discover that they can attract an audience and earn an income while doing what they want to do—perform outdoors. And some, like Cliff Townsend, are freelancers who are attracted to the pulse of the streets and the challenge of pleasing such a diverse audience. "People tell you if they like your music, if they don't they just walk away," he says. "The audience we get is there because they enjoy our mu-

sic. Originally we were a mixed quartet, Sweet Harmony. We sang on the streets in Greenwich Village. Now we are an all male quartet, Steamboat Gothic; we sing in the theatre district. George Washington, a member of our group, just got a job with a Miami opera company. We're auditioning for someone to replace him. We get many jobs from people who stop and listen."

Record producers and club owners are beginning to recognize the talents of New York street performers. This summer, Ed Sultan and Symphony Space, a community arts theatre, organized "A Celebration of Street Musicians" that featured half a dozen groups. In the summer of 1977, Eric DuFaure produced an album of New York street musicians, by using a mobile unit to record Victor Brady, Mozart on 5th, Steamboat Gothic, Brian Slawson, the Fly By Night Band, Steel Masters, a jazz group; Eve Moon, a singer/songwriter and electric guitarist who has been signed by Capitol Records; Gene Palmer, a drummer; Tequila Mockingbird, a classical group; Astracarnival, Latin percussionists; Rod Hyronen, a French horn player; and Sugar Blue, a blues artist who plays the harmonica. Sugar Blue is now touring with the Rolling Stones. The album was released by Barclay Records in Paris and will be released this month in the U.S. on Gem Records.

Club owners Allan Pepper and Stanley Snadowsky of the Bottom Line have organized a festival of street performers for Tuesday, September 25th during New York Music Week. There will be other albums and other festivals because New York's streets and parks are bursting at the seams with talented performers. Richard Wexler is a street violinist who has been interviewed by the N.Y. Times, Time magazine and television reporters. Jeffrey Gottaf plays two recorders simultaneously. Lisa Rothstein plays the recorder and performs as the human jukebox. The Riverside Brass Quintet plays classical music and Los Pleneros De La 110th play Latin music.

Street and ethnic musicians provide more than entertainment, they foster a sense of community and make New York an exciting place to live and work. There are no formal ties between the two groups, just a close artistic link. Both convert different kinds of popular music into a style that is unique to their group. Richard Shulberg of the Wretched Refuse String Band, a bluegrass, 'old-timey' band that plays traditional Appalachian music, says, "We convert rock n' roll, jazz, T.V. commercials, Italian and Jewish music into bluegrass. The form and instruments are definitely bluegrass but the songs are whatever people want to hear."

**T**here are ethnic musicians who create their own sound within one of the popular styles such as rock or disco. Whether it's reggae from Jamaica, salsa from Puerto Rico and Cuba or the exotic sounds of the Middle East, the sound is universal and many musicians find a way to blend the rhythms of their roots with popular styles. Al Owens, a guitarist and writer for F.A.C.E.S., a 6-piece disco band, says, "Three of us are West Indian and three are American and the band's reggae roots give it a unique sound. We've played in the parks, on boat rides, and at the gay festival and people say they like the sound. There's a calypso-reggae beat in the disco-funk sound." Sudan Baronian plays the saxophone and clarinet and writes the music for Taksim, a Near Eastern jazz-rock band. "The band's sound is based on Near Eastern music played with a jazz attitude and a strong rock influence," explains Steve Knight, the bass player. "The Near Eastern elements (Armenian, Turkish, Arabic) are translated into rhythmic jazz. The players improvise and the band is recreated each time we play. Shamura Azad, the female vocalist sings scat; there are few lyrics. Her hornlike, (Continued on page 104)

# SHAKE IT, BABY!

## With All of New York.

### DOUBLE EXPOSURE LOCKER ROOM

Includes: I GOT THE HOTS (FOR YA)  
(WHERE HAVE YOU BEEN) AL... MY LIFE  
ICE COLD LOVE / CAN WE BE IN LOVE



### DOUBLE EXPOSURE

is that winning team of four jocks who brought the music world to olympic heights with the now classic "Ten Percent" and "My Love is Free." LOCKER ROOM is currently being cheered as a powerhouse of an album featuring their latest hit "I'VE GOT THE HOTS (FOR YA)". IS 7 2091; SG 304 Bases are loaded with "All My Life," "Ice Cold Love" and "Can We Be In Love." Produced by Ron Baker, Bruce Hawes, Ron Kersey and Bunny Sigler and mixed by Bobby "DJ" Guttadaro, this album is an easy home run. SA 8523

### LOLEATTA

Includes: THE GREATEST PERFORMANCE OF MY LIFE  
ALL ABOUT THE PAPER / THAT'S WHAT YOU SAID  
BABY IT'S YOU / SWEET MOTHER OF MINE



### LOLEATTA HOLLOWAY

who has triumphed with "Hit and Run," "Run Away" and "I May Not Be There When You Want Me," now brings her sensational talents to a new album featuring "THAT'S WHAT YOU SAID," and "The Greatest Performance of My Life." (GG 5C3) According to Record World, "Holloway has a voice that could topple buildings," and never has this been more true than on her third album for Gold Mind. Produced by Bobby Womack and Patrick Moten, Floyd Smith and Bunny Sigler and mixed by Bobby "DJ" Guttadaro and Rick Gianatos, this is the hottest LOLEATTA yet. GA 9504

### B-H-Y

Includes: COME AS YOU ARE / HANDLE ME WITH LOVE AND CARE  
WE FUNK THE BEST / TAKE MY BODY NOW / MARATHON DANCER



B-H-Y, aka BAKER-HARRIS-YOUNG, songwriters, arrangers and producers, together and individually have worked with every major performing act on the scene today and have garnered innumerable gold records and Grammys for their achievements. This talented trio, performing together for the first time, have a debut album which catapults their performing abilities to the same orbit as their creative talents. The album and their new single "COME AS YOU ARE," (S 7 2099; SG 307) were produced by BAKER-HARRIS-YOUNG. SA 8524



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**T**he emergence of disco as an unexpectedly influential trend is closely tied to New York City. New York has always found itself on the leading edge of its evolution, whether in the invention of the endless, seamless flow of music that creates the shifting mood of the party, the discovery that disco could sell enormous amounts of records without radio play or that disco was a mass appeal entertainment which was ultimately rooted in an American style of dance as an important leisure time activity. Raised to a form that crosses art and science, and proven as an economic factor in the entertainment and record industries, the current state and future of disco is much on the minds of New Yorkers in the disco business as they look for signs in the city that has always been first to indicate trends.

Many of the prime movers of the New York disco scene can remember dancing to the sounds of the late sixties in spots like the Cheetah and the old Electric Circus: Judy Weinstein, president of what is often acknowledged as the country's most influential record pool, New York's For the Record, recalls, "We were dancing to the Temptations, the Rolling Stones, old Motown. They weren't mixing the music beat by beat . . . it was a jet-set sort of thing, (but) the point was dancing as far as I was concerned. The day of the junkie was over. A lot of people had friends who died because of drugs. There had to be something else to do. The most social and natural thing was to get together in a club, drink, talk, dance and have fun." By the period 1971 to 1973, an authentic underground had formed, with a style of presenting music, providing atmosphere and selling records. These discotheques ranged from dances staged by the New York Gay Activists Alliance in their Soho headquarters, a refurbished firehouse, where DJ Richie Rivera and sound designer Barry Lederer began playing music, to private membership clubs like David Mancuso's Loft, still operating, and Nicky Siano's Gallery, in the process of reopening at press time, to more elaborate "business" establishments like the Tenth Floor, the Sanctuary and Le Jardin. Michael Gomes, publisher of *MixMaster*, a five-year-old DJ newsletter combining freewheeling music news and commentary, describes the strong atmosphere and often flamboyant style of the Gallery: "I had been to clubs before, but never had I seen anything like that. It was so intense and raw. The people who went there were a very hip group. They knew what

# NEW YORK DISCO

## The Sounds That Set the Nation Dancing

By BRIAN CHIN

the new records were; they were really into partying." Fondly reminiscing about the "drama and flair" DJs brought to the scene: one Labor Day, Siano appeared onstage as the Statue of Liberty and declared the Gallery an independent country. At the time, Loft fan, former *Record World* discotheque editor, and now Warner/RFC VP for A&R, Vince Aletti found a club like the Tenth Floor fashionable and elegant, but "the Loft seemed more like a real party because I knew the people there. It was like a little family, and it still is a clique in many ways, but it's not private anymore. I think a lot of people are nostalgic for that. The period when people were making the connections that led to 'disco,' making the fusion happen, was exciting."

By 1973, the scene had progressed to a point where an identifiable style of music and marketing was beginning to emerge. The clubs depended more on atmosphere than on the array of sound and light hardware now available. Bobby "DJ" Guttadaro, whose 10-year career as a DJ has now led into free-lance A&R work for Salsoul Records and a national itinerary of guest spots, noticed strong audience commitment as a sign of the scene's crystallization. "They weren't only coming on weekends. They'd come to the booth and ask what the songs were; you could tell something

was going on by the interest." In his first DJ gig at the Zodiac, Guttadaro worked with few technical frills. "The lights ran in a set pattern, no one was working them (and) I had no cue-phone. I leaned down and listened to the vibration of the needle and tried to pick up a beat . . . it worked."

**A**nd in this relatively modest setting, danceable pop and R&B records were being discovered and promoted through club play by DJs to consumers. Manhattan outlets like Downstairs Records (in itself a major contributor to New York's dominance in the import market) and Colony Records compiled the first disco charts, lists of ten singles or album cuts, in association with studio mixer-turned-producer Tom Moulton's Disco Mix column. Although trade coverage (like Vince Aletti's Disco File column) lent more legitimacy than ever to the discotheque scene, record companies beginning to sell quantities of otherwise obscure records in New York were caught unaware and often uninterested. Roy B., an independent promoter and president of New York's Emergency Records, was delighted as a Roulette staff member at the inventiveness of the DJs: "They were playing different music (white) usually they were playing WABC pop stuff. I asked, 'where in the

world did you get this?' They told me, 'These are rejects. The companies don't do anything with them.' I thought it was the most fantastic thing I could discover, but when I went to Roulette to tell them, they laughed at me." Tom Moulton adds that even the producers of the period's disco "were just becoming aware of what was happening. The Trammps were very popular in New York in the beginning and they didn't know why." Their singles, "Love Epidemic," "Where Do We Go From Here" and the classic "Zing! Went the Strings of My Heart" were major New York sellers. "It wasn't really a trend then. In 1974, it started getting bigger because other clubs started to open, like Hollywood and Le Jardin."

This germinating network was supported by an avid crowd of disco-goers whose progressive orientation, in constant sync with adventurous DJs, kept the underground vital and fresh. Frank Reardan, a disco critic for New York's *Michael's Thing* Magazine and Emergency Records publicist, on the New York gay disco audience: "They're very avant-garde. Because of the repression they go through, they have to feel that they have something. With disco, they can change it and make it theirs. This is the only entertainment that they found. Gay people like to move. Someone is up there saying, 'create, be energetic, do your own thing.' We're not competing." Tom Moulton reflects on the New York style of disco: "I always referred to the New York sound as very slick, with a lot of horns. They were very up, very energetic. That, to me, describes the pulse of the city. It's like traffic, fast with sudden jerks, and the lights changing quickly. You could walk down the street to those records. But anywhere else you'd have to run." The cosmopolitan nature of the city, the mix of racial, ethnic and preferential categories also made an outstanding impression on regular club goers. "New York is culturally and socially more advanced," notes DJ Jim Burgess, who relocated to New York two years ago from Atlanta. "We're used to better things, more intense experiences."

**T**he concentration of business, culture and attention in the city creates what is often described as a shared crisis resulting in a need for active release. Toraino "Tee" Scott, DJ for eight years, the last seven at Better Days, one of the city's discotheque landmarks, calls the experience a relaxant: "By relaxing, I don't mean sitting down

(Continued on page 72)

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# Black Music (Continued from page 32)

many as 2500 records a day from their plant to places as far away as the Philippines and the West Indies.

In 1923 Columbia, already one of the big three record companies, made its entry into the race records major leagues when it signed Bessie Smith. She recorded for the first time in New York in February of that year a tune called "Down Hearted Blues," which was already a popular seller by Alberta Hunter (the same Alberta Hunter, by the way who is alive and well today at 80 and performing nightly in Greenwich Village). Of the 36 race records Columbia issued that year, almost half were by Bessie.

The recent success of black musicals on Broadway is not unique to the '70s. In 1921 four black men came together to write and produce one of the most successful musicals ever presented in New York. The men were F. E. Miller, Aubrey Lyles, Noble Sissle and Eubie Blake and the show was "Shuffle Along." Following a brief run out-of-town, the show was presented at the 63rd Street Theatre. "Shuffle Along" played New York for over a year and went on the road for more than two years. Included in the cast were Miller and Lyles, the co-producers who ironically played a pair of black-face comedians acting out the role of two ignorant blacks going into "big business." Also in the show was an actress making her debut who was to become known around the world named Florence Mills.

**T**here were few musicals of that day that had as many hit tunes as did "Shuffle Along." Many of them remained popular for decades, especially "I'm Just Wild About Harry," which President Truman used as his campaign theme song.

By the end of 1923 black night life had left midtown Manhattan and moved uptown to the new bustling black community known as Harlem. White patrons of the black establishments downtown also headed north at night to partake in what seemed like the most exciting social activity in the city.

Successful clubs were springing up everywhere in Harlem. Unlike many of the downtown social spots that catered to blacks these new businesses were white owned. Among the more popular were Smalls' Paradise, which opened around 1925 and was owned by Ed Smalls, a black man. There was Connie's Inn, the Nest Club, the Roosevelt, the Savoy ballroom and perhaps the most well known, the Cotton Club.

The Cotton Club gained its reputation for a number of reasons, not the least of which was its "whites only" policy. From the time it opened its doors in the fall of 1923 until its closing in June of 1940, it featured literally every popular black entertainer of the period. Duke Ellington, Count Basie, and Jimmy Lunceford and their orchestras all had tenure there. Dancers like Bill Robinson, John Bubbles and the Nicholas Brothers stepped in high style there. Cab Calloway, Louis Armstrong, Billie Holiday, Josephine Baker, Ethel Waters, Dorothy Dandridge, Lena Horne (who started her show business career there as a member of the house chorus line) and hundreds more passed through the Cotton Club's doors.

Though blacks were not allowed to participate as patrons in the excitement that the Cotton Club housed, there was little regret. There were a number of theatres in Harlem that featured these same performers on their stages, performing essentially the same production numbers.

In 1925, Leo Brecher and Frank Schiffman acquired the Lafayette Theatre on 132nd Street and Seventh Avenue, in the heart of Harlem's "black blocks." The theatre, which previously had presented vaudeville shows for the neighborhood's white residents, was renovated and opened in May featuring a line of black chorus girls, a variety show backed by a small orchestra. The organist for that ensemble was Thomas "Fats" Waller.

Before long, the Lafayette was presenting the black stars of the day: Noble Sissle and Eubie Blake, Cab Calloway, the Mills Brothers, Miller & Myles and countless others. But after running successfully for a few years, the Depression and a shift in the black population further south to 125th Street dictated a move. The Schiffman-Brecher operation switched, for a short time to the Harlem Opera House on 125th Street, where it competed with a volatile competitor, Sidney Cohen's Apollo Theatre.

**W**ith similar policies, the two houses were literally killing each other off. Finally a pooling of interests was arranged and when Cohen died the entire operation was moved to the Apollo. In those days, the Apollo's audience was mixed, as were its shows. In addition to presenting artists such as the Ink Spots, Billy Eckstine, Bessie Smith and Chick Webb, one could also catch Louis Prima, Charlie Barnet and Benny Goodman there.

By the late thirties, the blues was giving way to the sound of the big bands and swing, and the record companies were slowly beginning to make records on these kinds or artists. New York was the center of jazz activity (later to be dubbed the Big Apple by jazz musicians), and most of the recording took place here. Though there are earlier records that could be considered big band or swing releases (such as Louis Armstrong's dates with Sidney Betchet in the twenties), the trend did not really catch on until the thirties. This was the period when Duke Ellington recorded "Sophisticated Lady" for Brunswick Records in New York in 1933. Jimmie Lunceford recorded his first side, "Swanee River," for Decca in New York in 1935. Innumerable other artists who were in New York were also waxed.

One of the phenomena that led to New York being recognized as the jazz capital of the world was 52nd Street and its thirty-plus jazz clubs, as well as other night spots around the city. There was Charlie Parker's namesake, Birdland, on Broadway and 52nd Street, and a dozen or so clubs in the Village.

As the forties came, the sound again began another evolution.

Big bands were giving way to smaller quintets and quartets, and the "bop" style was in vogue. Vocalists were in their heyday with stars like Carmen McRae, Betty Carter, Sarah Vaughn, Ella Fitzgerald and Dinah Washington being among the most popular. Groups such as the Mills Brothers, the Ink Spots and others were to give rise to what became the style of the fifties—rhythm & blues.

What became the standard R&B group sound was first introduced by a male quartet in Harlem in the mid-forties. The group was the Ravens, and they performed their smooth vocal melodie with a profound, punching bass and tenor parts in bars around the Harlem community. Their first recording of "Honey" and "Lullabye" for the Hub label, gave rise to a new era in black music. They were followed by the Orioles, the Flamingos, the Coasters, the Dominoes, and other street corner doo-wop groups that influenced the entire music industry right up until today.

*(I would like to acknowledge a very special thanks to David Jackson, information manager of the General Organization Development. Without his assistance this piece would not have been possible.)*



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# NEW YORK MUSIC INDUSTRY

## A Historical Perspective

By SEYMOUR STEIN

**E**ven as Thomas Edison experimented with the phonograph in Menlo Park, New Jersey, not far away in New York, there existed a thriving music publishing industry. Harry Von Tilzer, Charles K. Harris and others through the popularity of their songs had established on West 28th Street, the original "tin pan alley."

As the phonograph took hold and record sales eclipsed sheet music, New York had earned undisputed right to the title "Music Capital of the World."

In the 1930s, the three major record companies, RCA Victor, Columbia, and Decca, with virtual control of the industry, were all based in New York. ASCAP, then the sole performing rights society, was controlled by the "tin pan alley" writers, with almost 50 percent of the popular songs coming from Broadway shows and revues. The vast majority of national radio shows featured music emanating from New York as well.

With the advent of sound in motion pictures, many songwriters were lured to California to work on films. Among them was Johnny Mercer, who along with record retailer Glenn Wallichs, founded Capitol, L.A.'s first major record company, in the early 1940s.

### Tin Pan Alley

Another tin pan alley writer, Fred Rose, was among those intrigued by country music and settled in Nashville where together with singer Roy Acuff he built the Acuff-Rose Music publishing dynasty. Perhaps their greatest accomplishment was the discovery of country music's greatest talent, Hank Williams.

The formation of BMI in 1941, although it was based in New York, did much to open doors to writers around the rest of the United States, particularly those in the country and western and rhythm and blues fields. It was the popularity of these fields of

music and the eventual birth of the hybrid rock 'n' roll that was to give New York one of its most colorful periods during the mid '50s through the early 1960s.

The emergence of rock 'n' roll and rhythm and blues was paralleled by the growth of independent record companies. This was a national trend with indie companies lining the areas around South Michigan Avenue in Chicago, North Broad Street in Philadelphia, throughout Hollywood and with pockets in San Francisco, Detroit, Cincinnati and Houston. Nowhere, however, was this movement stronger than in New York.

Atlantic, as their old slogan read, "led the field in rhythm & blues," with companies like Apollo, Old Town, Savoy (across the Hudson in Newark), Herald/Ember, Scepter, Sue, Fire/Fury, Gone/End all in hot pursuit. On the more "pop" side of rock were companies like Roulette, Laurie, Kapp, Cadence, Red Bird, Bong, Musicor, Carlton, Coed, Warwick and Bell, forerunner to the present Arista label. The roots of folk rock trace the development to New York based indies Elektra and Vanguard, while the first jazz label BlueNote was also New York born and based during its first 25 years of operation.

### Brill Building

During this period, the area around the Brill Building and 1650 Broadway were teeming with excitement. Much of the business was done on street corners or in the restaurant hangouts like the Turf at 49th & Broadway. This was a favorite watering hole for many struggling songwriters, and one could spend many hours at the counter nursing one drink or sipping a cold cup of coffee. Next door was Jack Dempsey's and further up Broadway were Lindy's and Al & Dicks. Those with a slightly more exotic palate could satisfy that urge at Ruby Foos or the House of Chan, the only survivor of this era. Almost any Thursday afternoon at Gus and Andy's bistro on West 47th Street you could find Billboard's crusading music editor Paul Ackerman prying a story out of Steve Sholes or Goddard Lieberson or getting the latest ASCAP lowdown from songwriter Edgar Leslie.

**T**hey're all gone, as are legends like Alan Freed, rock's pioneering disc-jockey, Martin Block, whose "Make Believe Ballroom" revolutionized pre-rock radio, George Goldner, certainly early rock's most colorful executive and the driving force behind classics like "Gee" by the Crows and "Why Do Fools Fall In Love" by the

Teenagers; songwriter-producer Bert Berns, who founded the Bang label, indie distributing pioneer Jerry Blaine and Dave Kapp, an early believer in the future of country music and the first to foresee the dark days of "profitless prosperity" that could lie ahead for our industry.

Many others from that period remain very active today including Ahmet and Nesuhi Ertegun, Jerry Wexler, Jerry Lieber, Mike Stoller, John Hammond, Morris Levy, Don Kirshner, Maynard Solomon, Jac Holzman, Hymie and Sam Weiss, Henry Glover, Herb Abramson, Bobby Robinson, George Pincus, Mitch Miller, Florence Greenberg, Freddy Bienstock, Gene Goodman, Hal Fine, Sal Chiantia, Al Gallico, Lou Levy, Morty Craft, Phil Kahl, Archie Bleyer, Harry Aposteleris and Marv Schlachter to name but a few.

The late sixties right on through much of the 1970s saw New York diminish somewhat with the growth of creative music centers in Nashville, Memphis, Detroit, San Francisco and Los Angeles. In Los Angeles A&M and Warner Brothers, helmed by New York expatriates Jerry Moss and Mo Ostin, joined Capitol as major west coast forces.

Elektra, with the appointment of David Geffen as chairman and MCA when Mike Maitland was brought in both pulled roots and resettled in Los Angeles. Bringing the mountain to Mohammed did not always bring favorable results. MGM, ABC and UA also abandoned New York when west coast presidents were chosen to run these companies. Two of these companies—MGM and ABC—have ceased to exist.

With the rebirth of rock 'n' roll, the tide is once again turning

back toward New York. Gotham over the past three years has once again become a major spawning ground for talent with clubs like Hurrah, the Mudd Club, and Club 57 taking up where pioneer showcases like CBGB's and Max's left off.

Disco has also put the dance spotlight back on New York as it last did during the twist craze of the early 1960s.

Much of the new rock coming from the U.K. is on independent labels. Stiff and Virgin, two of the prime movers, have recently established U.S. offices in New York, as has Hansa, the Berlin-based leader in Euro-disco.

**R**ecent amalgamations in the industry best illustrate New York's re-emergence as the music capital of the world. The Ariola acquisition of Arista will give this newest of the multinational majors an important east coast base. EMI's scuttled merger with New York-based conglomerate Gulf & Western may still mean more of a New York presence for its American subsidiary Capitol. RCA, CBS, Polygram and Atlantic are already based here as is WCI, parent company of the Warner-Elektra-Atlantic group.

Not since the early days of rock has New York been so dominant domestically. With three of the seven majors based in Europe and a continuing flow of great music across the Atlantic, the travel will serve to strengthen New York's position internationally.

Music and the music business both have deeply rooted ties to New York. We as New Yorkers can feel justifiably proud of the role this city has played in the growth of our industry, and the future looks bright ahead.



The Lafayette Theatre, abandoned in 1948.

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**O**f all the elements of this complex industry/art form known as "the music business," the only one that, at one point, truly seemed to be leaving New York City was the record recording industry.

During the late '60s and early '70s the lure of live-in studios, sauna baths and hot and cold running mineral water seemed to outweigh the pulse of the city and the beat of the concrete pavements. Recording artists chose by the dozens to record on the west coast or the remote studio ranches scattered throughout the country.

Over the past several years, however, two major changes took place: disco and new wave rock 'n' roll. Suddenly those urban elements artists chose previously to escape were the very things they touted as being the inspiration for the "new music." The sounds of the city were once again back in the grooves.

The first to notice these changes were the recording studios here.

One studio owner estimated that there are approximately 100 recording studios, from multi-track to the loft demo operations, in New York. That same studio owner also remarked: "A studio must spend \$100 thousand on a console or they're not in the music business."

To the uninitiated \$100 thousand seems an astronomical sum. Consider then that just a handful of N.Y. studios have invested nearly \$8 million in equipment, acoustics and accoutrements over just the past two years. Not only is that an investment in the continuing health of the recording business, it is a profound show of faith in the City of New York.

It is impossible to discuss the development of the record recording industry in New York without looking back to the pioneer days of its sister medium, radio.

When radio was the entertainment outlet in this country, New York City was the center of its presentation. Senior citizens (and some not so senior citizens) may nostalgically recall evenings spent around the living room radio listening to the music and continuing serials of those times, and regretting that they are no doubt lost forever to the younger television-transfixed generations.

Fortunately, the adventures of such characters as "Sam Spade," "Lum & Abner," "Fibber McGee & Molly," "Superman" and dozens of others, as well as the early performances of such 20th century legends as Jack Benny, Edgar Bergen, Burns & Allen and more, were not lost at all but recorded onto shellac configurations in the same kind of process

# NEW YORK RECORDING STUDIOS

## Steeped in a Tradition of Excellence

By PAT BAIRD

modern technicians now refer to as "direct-to-disc." (This process, by the way, survived in commercial recording until well into the '40s and the widespread use of magnetic tape.) While this recording process was as unsophisticated as television's early kinescopes, the shows are nonetheless preserved as they were broadcast in libraries and archives around the country.

At about the same time, newly vested "audio engineers" were putting the classic arias of such opera stars as Enrico Caruso and the performances of great symphony orchestras from around the world onto wax cylinders or shellac discs, rendering them immortal. (Many of these recordings can still be found in the archives of the New York Library and Museum of the Performing Arts at Lincoln Center, Amsterdam Avenue at 65th St.)

Thus it is obvious that New York City was at the epi-center of the fledgling recording business, just as it was for the film industry.

By the time rock 'n' roll became the dominant force in contemporary music, publishers and record companies had opened their own recording facilities and, on the most primitive equipment imaginable, managed to produce some of the most energetic music ever released (Columbia, Atlantic and RCA Records still have successful studio operations in the city and, while they are used

primarily to record four and eight-track demos, a number of New York publishers still have on-premises studios).

The first thrust of rock 'n' roll and R&B recording in the city can be traced to the emergence of several extraordinary producers: George Goldner, Jerry Wexler, Ahmet Ertegun, Leiber & Stoller and Phil Spector. (Since the histories of all mentioned above are somewhat intertwined, we refer you to the books "Out of His Head: The Sound of Phil Spector" by Richard Williams, Outerbridge Lazard, and "Making Tracks" by Charles Gillett, Dutton, to sort it all out for yourself.)

It was Spector primarily who created the star system for those seated behind the console and his innovative recording techniques that made the public aware of the technology and, in all deference to the other producers of that time, revolutionized the music business.

**T**wo studios in New York dominated the charts in the early '60s, Bell Sound and A&R Recording. This year A&R celebrates its 20th year here. Founded by Jack Arnold and Phil Ramone, the original facility was housed at 112 W. 48th St. and saw the likes of Tom Dowd, Quincy Jones, Bacharach & David and practically every other well known producer and artist of the time pass through the studios.

Through the expertise of founder Phil Ramone as both engineer and producer, A&R has maintained a reputation as a superb training ground for engineers now working in studios around the country. Among the alumni are Roy Cicala, Shelly Yakus, Jay Messina, Brooks Arthur, Roy Hallee and many more. And, like most of the major studios in N.Y.C., A&R has gone through a major renovation over the past several years, spending close to \$3 million on state of the art equipment at their current 322 W. 48th St. location.

While studios such as A&R and Bell continued to do well in N.Y., both in the music and jingle recording fields, by the late '60s and early '70s a number of studios were forced to close their doors. Just after the Woodstock Gathering, musical taste shifted towards the "mellow rock" sound and artists seemed to determine that studios in L.A. and elsewhere were more sympathetic with their melodies. Folks such as Crosby, Stills, Nash & Young, Joni Mitchell, the Eagles, Poco and a host of others created a colony of somewhat interchangeable studio musicians who seemed to appear on just about every album.

The change in music may have decreased the amount of recording business on the east coast but the studios in New York were hardly sleeping. It was during that same time that major rock studios such as Media Sound, the Record Plant, the Hit Factory and Electric Lady were opening and producer/artists who wanted to record albums with special presence in the rhythm tracks (and record the whole album quickly) turned to N.Y. studios. N.Y. engineers and the justifiably legendary N.Y. studio musicians.

**E**lectric Lady Studios (52 W. 8th St.) was built and designed by Jimi Hendrix and producer/engineer Eddie Kramer in 1969. The design of the studio was considered radical at the time and, according to new general manager Steve Bramberg, the guitar sound achieved in their Studio "A" is immediately identifiable on any record produced there.

After Hendrix' death, and the death of his manager Michael Jeffries in 1972, the studio was in the hands of the courts until Hal and Alan Selby became Electric Lady's first private owners since Hendrix, just two years ago. Since then the new owners have taken on a renovation program costing more than \$1 million. The four-floor building now contains a third recording studio and all new equipment has been installed. The facility now houses three

(Continued on page 66)

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## The Legend Lives On.....

**R**ecord producers have based themselves in New York for a variety of practical, esthetic, emotional and sometimes mystical reasons. The most practical reason, of course, is that many artists want to record here too; and producers in general report that there are more than enough projects available in town today to fill their schedules. Jimmy Iovine, known for his engineering work with Bruce Springsteen, and now a full-time producer who's worked with Patti Smith, Tom Petty (in Los Angeles) and the Motors, says that his biggest problem as a beginning producer was "learning when to turn offers down."

The offers haven't always been quite so plentiful, according to Phil Ramone, producer of Billy Joel, Paul Simon and Chicago (to name a few of the artists he's worked with), and co-founder of New York's 20-year-old A&R Studios. "When I started out in the recording business, New York was at its height," Ramone recounts. "Television had left for the coast, but the record business was doing well." Then, in the late sixties, Ramone saw a dramatic drop in recording activity. "It was bleak," he recalls. "Record dates here were simply not in league with what was happening out on the coast. As I started to grow as a producer, many of the groups that I was offered were adamant about not being in New York."

Ramone thinks that the "drought" in New York record dates in the late sixties was brought on by overconfidence and a failure to adapt to many of the new things that were happening in rock music at the time. Tony Bongiovi, who's produced a diverse group of artists that includes Gloria Gaynor, Carol Douglas, the Ramones and Talking Heads, feels that the technical facilities in New York's studios were also to blame. "Studios basically started in the east and as they were built they tended to stay the same," states Bongiovi. "Most facilities in New York now have the latest in equipment, but for a while there, producers and artists were going to California because they felt they could get newer equipment and a better sound."

Bongiovi is the co-founder of one of New York's newest studios, the Power Station, where he works with his partner Lance Quinn. Both Bongiovi and Quinn report that California artists are now booking recording time in the city, as are many British groups and European producers. As Phil Ramone states, "How long could the drought have lasted? Even in a drought, tremendous cultural exchange took

# NEW YORK INDEPENDENT PRODUCERS

## Finding A Haven in the City

By PHIL DiMAURO

place here. New York is a mecca . . . it feeds upon different combinations of people from all over."

If New York is a "cultural mecca," each pilgrim who's journeyed here has a different tale to tell. Gregg Diamond left Bryn Mawr (outside Philadelphia), Pennsylvania for New York in 1967. He joined a glitter hard rock band called Five Dollar Shoes, and took to double bass drums, stretch sequined tights and high heels. He vividly recalls the comments of one satirical trade writer: "Gregg Diamond: definitely a Gotham City Act. Not to be sprung on an unsuspecting throng."

Three members of the band—Diamond on drums, bassist Jim Gregory, and guitarist Steve Love—were recruited as the rhythm section for Jobriath, one of those acts that still survives in music business legend because the hype that surrounded it so far outweighed the number of records sold. "When Jobriath folded," Diamond says, "I was so poor that I had to do something."

**H**e had learned enough about the studio to cut some instrumental tracks for a nominal cost of \$200. A friend who was involved in X-rated films suggested a woman named Andrea True as the vocalist, and she was so enticed by the idea that she flew Dia-

mond down to Jamaica where she was filming. Diamond bartered with Federal Studios (of reggae fame) for time, and put Andrea's voice on tape right in Kingston. "Then," Diamond grins, "I sent up the kites and hoped for the best."

Miraculously, the best came. "More More More" by the Andrea True Connection not only went gold, but it helped usher in a musical movement that the public was just beginning to call "disco." Diamond had found a home as a producer. He had also held on to his rhythm players, who, with the addition of drummer Richard Crooks and Diamond himself on keyboards, make up the basic band heard on Diamond's Bionic Boogie albums. Diamond plans to record a solo album, then a band album with the group, dubbed the World Radio Band.

**Bob James**

Bob James says that he "didn't know what a producer was" when he first came to New York with a degree in composition from the University of Michigan in the early sixties. "It was absolutely the only place I considered," says James. "Essentially all of what was then the jazz world was in New York." James describes himself as "a bit stary-eyed about being a jazz pianist." While the sixties were great creative years for jazz, James describes it as a "terrible period for

jazz, economically speaking."

It wasn't till the early seventies, explains James, that "things began to turn around with the development of new, hybrid forms of music, about which critics are still arguing if it's legitimate to call it jazz. Whether or not that's important I don't know." James achieved success as a recording artist, and later was offered the opportunity to direct the jazz department at Columbia, while producing artists on his own Tappan Zee label. While most of these artists fall into the aforementioned "hybrid" category, James has tried to broaden his experience as a producer with Joanne Brackeen, a new artist who recently cut a piano trio album. James also plans a keyboard concert where Brackeen, pianist Richard Tee (of the Stuff rhythm section) and James himself would all play their own style of acoustic piano in a trio setting.

Producers and future producers come to New York for the variety of opportunity and experience that it offers, and they often seem to stay here for the very same reasons. Those who work with artists who don't have self-contained bands are in nearly unanimous agreement on the number one reason to record in Manhattan: studio musicians. Ron Dante, co-producer of Barry Manilow, president of his own company, 311 Productions, and leader and producer of Dante's Inferno, praises the "incredible wealth of talent" found among New York's session men. "Los Angeles and other cities have great musicians," Dante explains, "but the depth in New York is unmatched. Here you could make six phone calls to six top-line drummers who could all come up with their own styles and really make a creative contribution to a project. Anywhere else, the quality level would drop off considerably after your second or third call."

Dante also observed that New York's session men "seem to have a bit more enthusiasm for what they're working on. New York is the only place where I've seen musicians finish a late night session, and then run off to Eric's or Trax to play a gig just for fun."

**A**ccording to Dave Grusin, who, along with his partner Larry Rosen, has produced records by popular jazz artists like Noel Pointer and Earl Klugh, in addition to the new artists on their GRP label, New York's musical atmosphere has a lot to do with the sort of records that are made here. "The kind of music that we're involved in has a real base

(Continued on page 102)

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# Studios

(Continued from page 62)

Neve consoles, 3M and Studor tape machines and a new Westlake four-way monitor system in each room.

According to Bramburg, Electric Lady encourages rock bookings "to take the studio back to what Hendrix originally intended it for." Over the years such artists as The Rolling Stones, David Bowie, Blondie, Stanley Clarke, Rod Stewart, Humble Pie, Ian Hunter, Kiss, Carly Simon, and more have recorded their albums there.

A contemporary of Electric Lady and a studio that also has a reputation of being the right place for hard rock recording is the Record Plant (321 W. 44th St.). While Electric Lady is located in the somewhat friendly environment of Greenwich Village, the Record Plant resides in the heart of midtown near Times Square.

It is exactly that element that gave the studio its reputation as being the archetypal hard-core New York recording facility and, over the years, heavy metal rockers like Aerosmith and Blue Oyster Cult have taken advantage of that environment but so have the likes of David Bowie, Wet Willie, the Raspberries, John Lennon, Bruce Springsteen, etc.

The real boom for the Record Plant started when Roy Cicala and Shelly Yakus were enticed away from A&R and brought their reputations as rock engineers with them. Through the years both men have turned to producing as well as engineering and the Record Plant in general seems to turn out a high number of producers from their engineer ranks: Jimmy Iovine, Jack Douglas, Jay Messina, Dennis Ferrante and Corky Stasiak, to name a few.

The facility now houses four recording studios and a mix room appropriately called "The Dome." The room, designed by Cicala, was added a year ago at a cost of more than \$1 million and includes some distinctive acoustic designs as well as a domed control room. According to Record Plant general manager Paul Sloman, expenditures of this kind are common in New York. "The recording facilities here have done nothing but improve," he said. "We've kept up with the technology. New York has always represented the nitty-gritty. The technology here is fabulous even though we might not have the opulence of L.A."

Like many studio owners/manager Sloman was quick to point out that it is also the studio musicians who are re-generating recording business in New York. "New York has the best musicians in the world," Sloman



Soundmixers Studio

stated. "We have the best rhythm sections, the best soloists because this is the cultural center of the U.S. Producers know you can't find better players."

Another contemporary rock-oriented studio in New York is the Hit Factory (353 W. 48th St.), founded by writer/producer Jerry Ragavoy and now owned by Eddie Germano. Germano took over the facility in 1975 and has since added a third room as well as installing all new equipment. The facility now houses two recording studios and one mix/overdub room. The two rooms are fully automated and Germano recently added a new Neve console and Westlake monitor systems. The staff of the Hit Factory has grown from seven people to 39 since 1975 and there are now eight full-time engineers on staff.

Among the artists who have recorded at the studio in the past few years are Edgar and Johnny Winter, Stevie Wonder, Rex Smith, Jane Olivor (produced by Marvin Hamlisch), Talking Heads (produced by Brian Eno), Robert Fripp, the Roches and Dr. John.

Germano is absolutely certain that his investment in the city was a wise one. "During 1975 I looked into California," he said, "but I'm from New York and if I had to build another studio tomorrow I'd build it here. A few years ago N.Y. had about 25 percent of the business. Now, with the trend coming back, we have a lot of good years to look forward to. I've done very well over the past five years and I'm looking forward to the next 10."

Another New York studio that seems to be fertile ground for not only developing engineers and producers but other studio owners as well is Media Sound (311 W. 57th St.). The current owners of two of the newest New York studios (Soundmixers and the Power Station) were all part of the Media staff at one time or

another.

Media Sound's building was originally a church and the high ceiling structure gives the acoustics an extra edge. The facility now holds four 24-track studios, two of which are fully automated.

"We operate seven days a week, almost around the clock," explained VP and general manager Susan Planer, "mainly because the record business is coming back to New York."

According to Planer, Media opened some 10 years ago primarily as a jingle house and now counts their business as "85 percent records and 15 percent jingles." Like many of the other studios in the city, Media has carefully developed a number of engineers over the years, working them through the studio from shipping department clerks to assistant to full engineers, and in some cases to producers who now book Media for their recording projects.

Planer credits not only the change in music but the professionalism of the music community for the shift back to New York studios. "The feeling in New York now was not here 10 or 15 years ago," she said. "It's more professional here. It always was, really, but more so now. If a producer books a session to start here at 10 he damn well knows it will start at 10."

While the early '70s saw the closing of such studios as Fine, Gotham and Omstead, the late '70s have seen the opening of several extraordinary new facilities: Soundmixers, Power Station, and Sigma Sound. Sigma (1697 Broadway), affiliated with Joe Tarasia's legendary Philadelphia studio, opened 2½ years ago and was a success practically the moment it opened its doors. The Power Station (441 W. 53rd St.) was opened by Media Sound

alumni Tony Bongiovi, Lance Quinn and Bob Walters in January of last year and their first two projects were the mega-selling albums by Chic and Meco.

Harry Hirsch, owner of Soundmixers, is another Media Sound alumnus and, not only did he determine to open a recording facility in New York, he took the somewhat heroic step of building it in the Brill Building (1619 Broadway). The building had seen better days during its history as home to much of business but Hirsch spent close to \$2 million to renovate the entire second floor and now plans to break through to the third floor as well.

"New York is more in tune with real life situations than any other place in the world," Hirsch stated.

When Soundmixers first opened it was primarily advertising clients that came through the doors (Eastern Airlines, Kentucky Fried Chicken, Coca-Cola, Pepsi) but in the short time it's been open, albums by Peter Tosh, Herbie Mann, Kenny Loggins, Peter Brown, Television, John McLaughlin and many more have been recorded there.

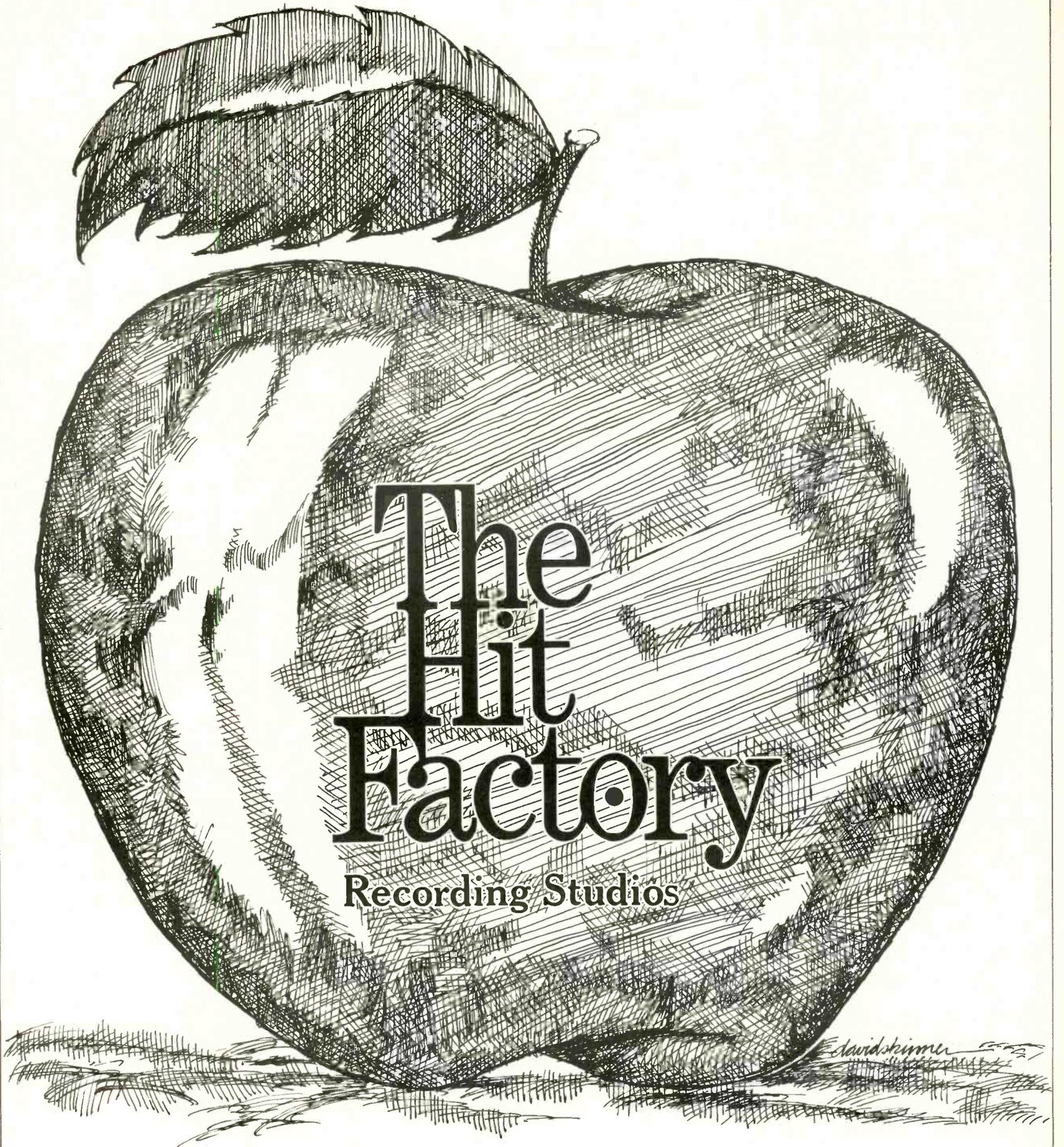
Hirsch admits that he designed the studio specifically for the musicians who must work there and never considered building it anywhere but New York. "I couldn't do it anyplace else," he said, "I'm a native New Yorker and an accepted member of the creative community here. I wanted to build a place worthy of my friends to use."

One of the newest studios in New York (and the first 48-track to be built here) is Eras Sound (226 E. 54th St.), the brainchild of Russian emigre Boris Midney. Midney was a member of the Russian State Orchestra and now has a recording contract with RFC Records. His latest album "Caress" was released last month.

His reasons for building in New York? "I like to be in the best place at the right time. And New York is the best place for music. There's a concentration of great musicians, artists and producers in New York. It's fast-paced and there's a constant exchange of ideas. It's not a good place to sleep—it's too noisy."

One of the most vociferous spokesman for the N.Y. recording business was Howard Schwartz, owner of the newly opened Howard Schwartz Recording Studios (421 Lexington Ave.). Schwartz, who had dealt primarily in the advertising business, recently added two new rooms, designed by Sugarloaf View, and costing approximately \$1.5 million, to ac-

(Continued on page 100)



# The Hit Factory

Recording Studios

# Recording Studios

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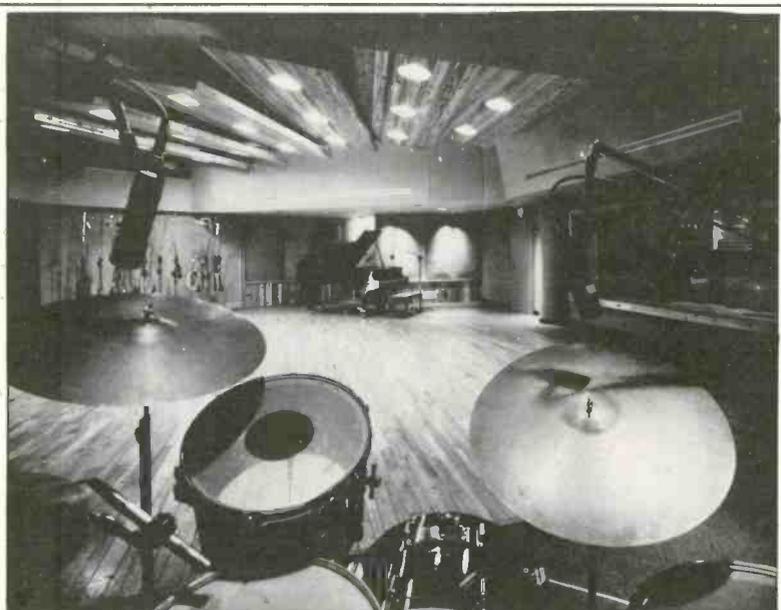


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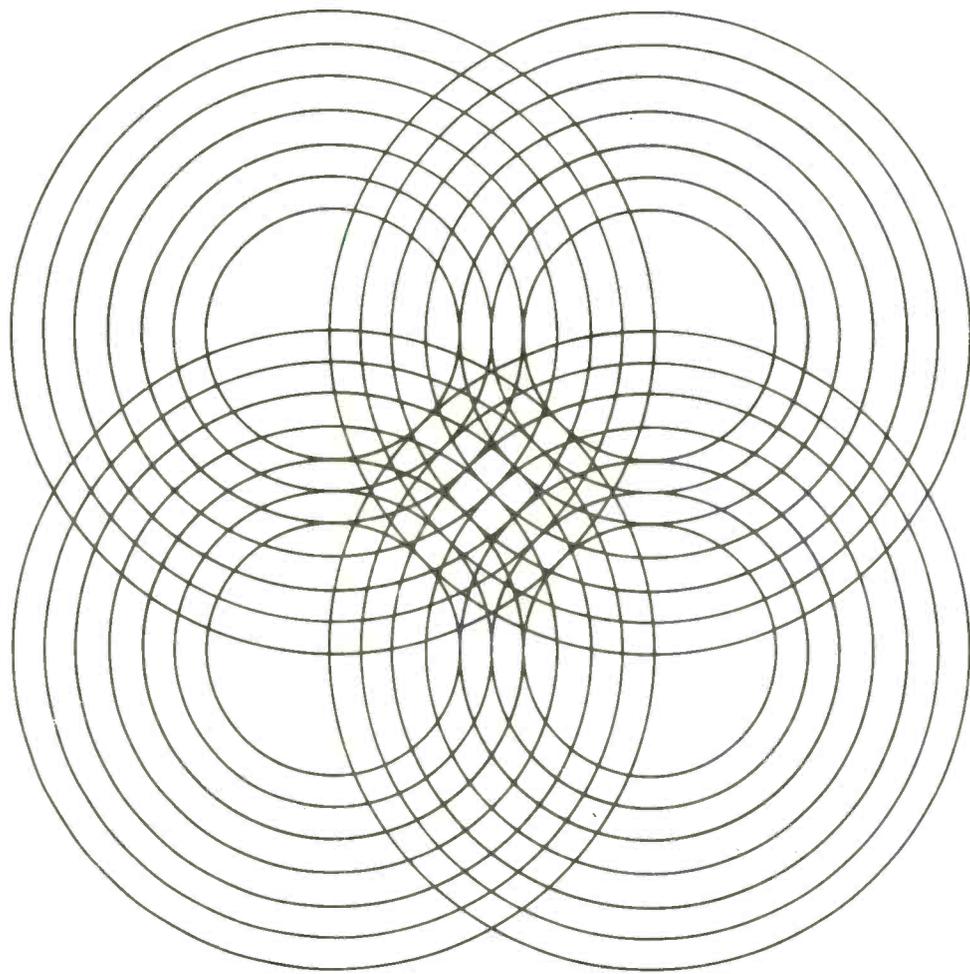
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# NEW YORK MUSIC SCHOOLS

By JERROLD ROSS and  
RICHARD BRODERICK

(Jerrold Ross is head, Division of Arts and Education, New York University; Richard Broderick is director, Music and Business Program, New York University).

**W**hen reporters write about the arts some of the most frequently overlooked treasures of New York City are to be found in its institutions of higher education. The history of schools and departments of music reads like a "Who did it first?" book of world records.

The first conservatory of music chartered by Congress was called the National Conservatory of Music, and hosted Antonin Dvorak. It was during the period of his residence there that the "New World" Symphony was begun. The first chair of music in a University was established at Columbia, and was occupied by America's own Edward MacDowell. The first School of Education was created at Columbia, too, followed shortly by the School of Pedagogy (now School of Education, Health, Nursing, and Arts Professions) at New York University. And the introduction of applied music to the American University was made by these two institutions as each established a department of music education including courses in piano, voice, and instruments.

Today, from the sprawling public City University of New York with its seven four-year colleges and six community colleges, to the major private Universities (Columbia, N.Y.U., Long Island, Pace) and the nationally respected conservatories (Juilliard, Manhattan), New York leads the way among all cities of the United States in both scope and size of offerings for music students who number more than 5,000 young musicians enrolled annually.

The Juilliard School now ranks first among the distinguished conservatories in the world—which is also its campus since the finest young artists from abroad come there to complete baccalaureate and master's degrees in performance. Similarly, N.Y.U. and

Columbia have long been nationally and internationally regarded for the preparation and lifelong education of teachers. N.Y.U., too, boasts the largest number of foreign students of any institution of higher education in the U.S. About 4,000 such young people study there each year. N.Y.U.'s Department of Music and Music Education offers overseas programs in locations as far ranging as Puerto Rico and Israel. In the latter case a full scholarship program exists for selected professional musicians and educators.

**E**ach of the major schools and departments of music in New York owes a great deal to its forebears. Juilliard was fashioned out of the Institute of Musical Art in 1926. Manhattan grew from a settlement school in 1917 to one of the largest schools of music in the world. New York University's incorporation of the city's oldest conservatory—the New York College of Music—in 1968, resulted in a vigorous combination of professional musical programs. The Mannes College of Music, New York's third conservatory, was begun by David Mannes, himself a student of the faculty of the New York College of Music at the turn of the century.

In 1979, continuing their traditions of musical education by means of free or inexpensive concerts, recitals, lectures, symposia and courses in their Schools of Continuing Education, the colleges and universities of New York provide the citizens of the city and surrounding suburbs virtually limitless educational possibilities. Thousands of adults avail themselves of these opportunities, including instruction in theory, music literature, history, and introduction to the broadly based fields of the music business. The New School for Social Research, N.Y.U.'s School of Continuing Education, and the Extension Divisions of Juilliard and Manhattan enroll hundreds of adults each term in courses such as The Opera, Basic Musicianship, The Symphony Orchestra, and Conversations in Music. Public performances of opera at Juilliard and Manhattan, and contemporary music at N.Y.U., for example, are regularly reviewed to high critical acclaim in the major news media.

Over the past decade the innovative efforts of the colleges and universities have resulted in fully accredited programs for the training of music therapists—a relatively new profession whose aim is to aid the amelioration of handicapping conditions in such areas as physical disability and mental disorder. N.Y.U. pioneered with the first such program;

Teacher's College at Columbia and Hunter College of the public City University now also have curricula in this field.

The most recent entrance of higher education into the service of music has been the establishment of training programs for administrators of the arts in the non-profit sector (concert and cultural center management) and for prospective businessmen and women in the profit-making arena. Both these training curricula are found at universities since arrangements are generally made with university Schools of Business for major parts of the education of young people. Three years ago N.Y.U. established an undergraduate program for recording engineers, as well, in cooperation with the Institute of Audio Research, a highly regarded school for prospective professionals near the University campus. This program builds onto the Institute's Recording Technology Certificate, which since 1974 has provided a formalized technical training program for the recording industry, ranging from basic courses to the latest digital techniques. Higher education faculties have often taken the position that the future of the music industries—whether they be large, non-profit ventures such as Lincoln Center or large corporations such as RCA—rests largely on the ability of their executives to make artistic decisions commensurate with their responsibilities as business persons. For this reason, while programs heavily concentrate on business and business-related courses, they usually require that a student be well versed in music as an art form.

**A**t present only N.Y.U. has a program in music/business. This is at the undergraduate level, and offers students the possibility of two tracks: the first, a hands-on training program as recording engineer; the second, a large component of course work in accounting, marketing, and financial management at the University's College of Business and Public Affairs. The music/business program touches on not only the normal music business out-

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"New York City remains a major hub of the music industry and that's why BMI has maintained its national headquarters here. We have faith in the future of the city and clearly recognize that service to nearly 60,000 writer and publisher affiliates and countless music users nationwide would be difficult, if not impossible, without our main office at the Manhattan pulse."

**Edward M. Cramer**  
President  
BMI

lets, such as the recording industry and music publishing, but also the wide range of peripheral businesses that utilize music, including advertising, jingle houses, and promotion firms.

Practical business projects geared to music industry needs are undertaken by students to give them "first hand" training in the day-to-day workings of various phases of the business. Student interns within this program are now based at recording studios and corporate offices all over New York as the program hopes to produce the leaders of the industry into the 21st century.

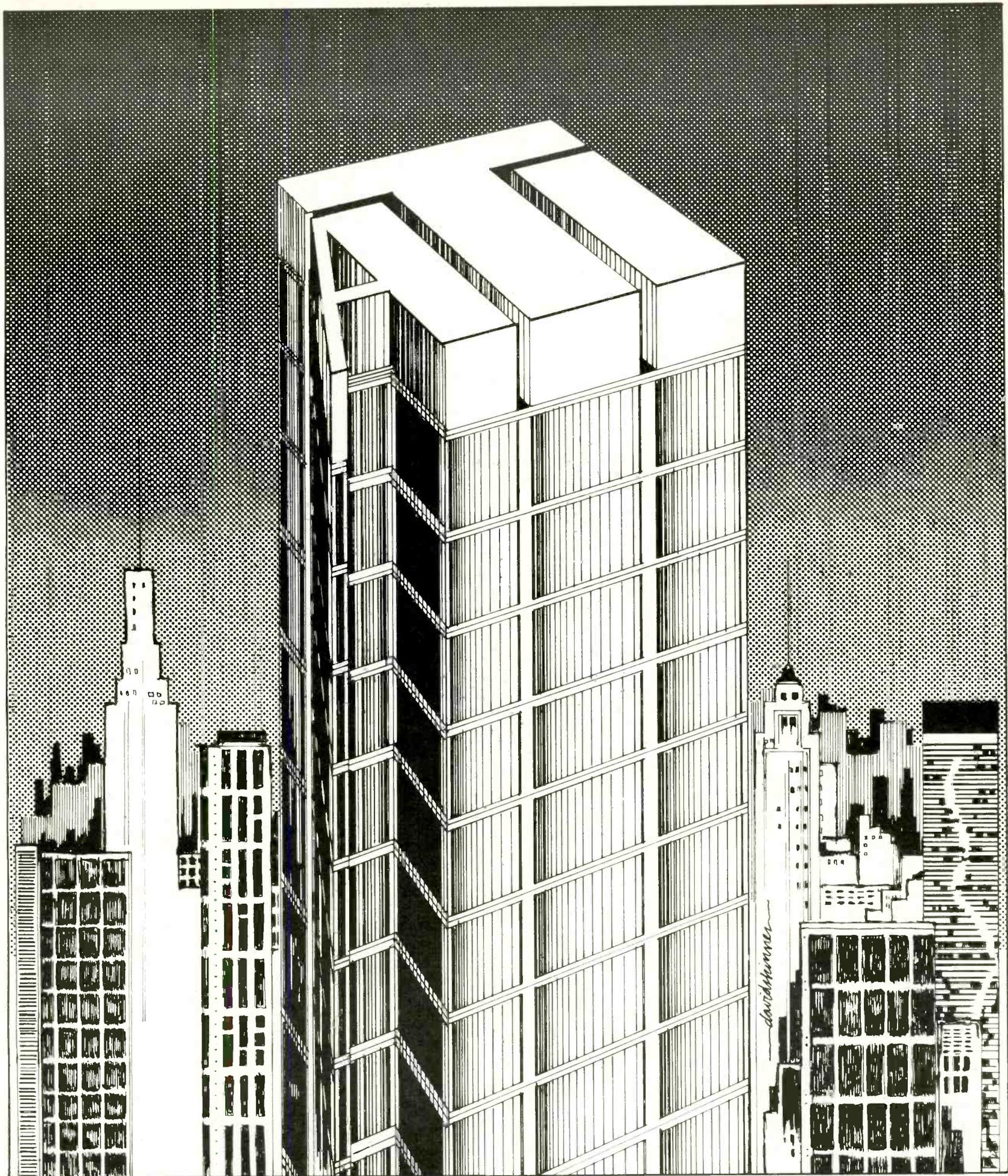
As New York ranks with Nashville and Los Angeles in the variety of music businesses headquartered here, so at least one of the major collegiate institutions is responding to a need for qualified musical people who can eventually become chief officers of some of the nation's largest industries. Distinguished business leaders, including Bob Austin, Sal Chiantia, Irwin Robinson, Elizabeth Granville, Cy Leslie, Martin Bookspan, Leonard Feist and Edward Cramer advise and teach within the program in order that students not lose touch with the realities of the business world.

Since the establishment of programs in music performance, music education, music therapy, and in the '70s music and business degrees, the higher education community of New York has trained and sent into the national and international scene tens of thousands of well educated young professionals. The impact of their training, visibility felt in the symphony orchestras, cultural centers, educational systems at all levels, and the business community-at-large has been enormous. They are testimony to the vibrancy and currency of musical training in New York, and a resounding tribute to the successful efforts of New York's educational institutions.

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"There are more songs about New York than any other city—and it has more nicknames. Just as New York has always inspired song, it was the breeding ground of the song business. Here is where it all started and even though there are now major music centers around the country, they are all derived from the Tin Pan Alley idea—where songwriters and performers and songpublishers congregate, there is an explosion of creativity and commerce. New York is where it began—New York is where it is still happening."

**Leonard Feist**  
President  
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# Disco (Continued from page 56)

at a table, having a drink and casual discussion. I mean allowing all the week's tensions and frustrations to be shaken out of your body by getting on the dance floor and working it off. In doing so you actually relax. If you come to the club on a crowded night, your hair could stand on end from the static electricity . . . it rises off their bodies and the hum is in the air." Jim Burgess names 12 West as his favorite location: "They are the most appreciative crowd . . . they come for a party with a very intense peak between 2 and 4 a.m. When it really works, something happens in that room that you rarely see elsewhere. There's a unity and cohesiveness to the party (occurring when) everyone knows the record and the mood of it and you know they know." "People are going through a particular experience, especially if they go on a regular basis," says Scott. "The music, the people and everything fits together."

This extraordinary moment of communality and communication is at the core of an industry that is rapidly diversifying and thinking, in careerist and stylistic terms, to the future of disco and disco music. To independent labels like Prelude and West End, former independents like Salsoul and even major distributed labels like Pavillion (CBS) and RFC (Warner Bros.), New York is the only location to keep ahead of the trends.

"You had to be in New York to really feel and see it and to believe that disco was more than a New York type of music," declares Marvin Schlachter, president of Prelude Records. "We got in when it was a lot easier for a small company to make their presence felt. The hesitancy of the majors to recognize the trend was a big reason for us being where we are now. We were in the door before they even knew it was open." Similarly, Mel Cheren found that proximity to and familiarity with the marketing and promotional requirements of disco, gained while working in production at Scepter Records, were useful in the formation of West End Records in 1976, in partnership with Ed Kushins. "I had been involved with the first record pool (the New York Record Pool, housed at the Loft); I knew the DJs. One thing I liked about disco was the instant feedback. If you try it in a few clubs, you can tell if you have a record right away, by the response."

John Luongo, the Boston DJ whose involvement with mixing and post-production has resulted in numerous disco hits and a label, Pavillion Records, found

himself an unexpected, though not totally unwilling immigrant to New York. "It's where you have to be if you want to succeed because it has the pulse and the energy. I thought I could spend much of the time in Boston, but I found myself coming down (to New York) for five days and spending two at home. Now that I have a label, it's mandatory. This is where you can really get things going." Ray Caviano, whose RFC label is distributed by Burbank-based Warner Bros. Records, insists, "RFC is a New York operation, period—from execution to perspective to mentality. We couldn't do it anywhere else. It's important for me to do a New York-California shuffle and bring the energy I get from the city and instill it in the headquarters." Salsoul Records was among the first to use DJs as mixing consultants, the first to issue a commercial 12-inch disco disc and among the first supporters of the record pools. Their bonus occurred earlier this year, as Instant Funk's "I Got My Mind Made Up (You Can Get It, Girl)" struck gold. 400,000 discs had been sold in the city alone.

**F**or the artist, being in New York often provides not only a variety of work opportunities, but also a setting for experiences that are artistically enriching. Venus Dodson, a Warner/RFC artist whose first album crested in the disco top 20 recently, arrived in New York from Washington in 1973, and, by the time two years had passed, worked as a staff writer for New Jersey's All-Platinum Records; sang, danced, played percussion and booked college dates for African percussion star Michael Olatunji and, through her work in the competitive session-singing field, met her future producer, Patrick Adams. In fact, while recording her own album, she was performing "serious 'Ain't Misbehavin'" jazz with a three-piece group at the Americana hotel. Grace Jones, one of disco's premier vocalists and live performers, recalls dancing for the first time in New York at the Limelight and being impressed by the excitement of Le Jardin and the Tenth Floor. As a singer and writer currently based in New York, she finds that "every part of life exists here. It gives you more to say. In a sense I'm a foreigner: I think I can look at New York and use it in every way. Things that people are used to and take for granted are often actually quite beautiful and interesting." The New York audiences that packed her initial live appearances were "crazy

from beginning to end. If they didn't understand it all, it didn't matter because it was still new and exciting to them—they understood that." For this sophisticated and responsive crowd, "the idea is to create something. There's a lot of strong stuff (in the city) and people will understand it because they're so close to it. But it takes someone to make it obvious and beautiful."

Future prospects for the disco industry seem less than obvious at the moment; in a general industry slump that looks for relief this fall, disco has just passed what may be the biggest of its several peaks. The initial euphoria of the disco radio boom has cooled; at the same time, a slight lull in pop chart activity (excepting, of course, Donna Summer's run of hits) and a very real backlash has put much of the disco industry on its guard and has made it take a (prudent and much-needed, actually) long-term perspective on disco clubs, radio and music. Paradoxically, while the New York City scene flourishes without pause (several new openings were scheduled for the fall, including the mega-sized Bond's complex on Times Square; disco radio continues to dominate the airwaves between WKTU and WBLS, and disco records continue to sell strongly in New York) the New York-based industry tenor remains cautious and expectant, devoting special attention to the standing of disco nationally.

For the DJs themselves, the track is crowded and hotter than ever; there are many more deejays than clubs, as always, and in a city accustomed to the best (and, Bobby Guttadaro warns, "real picky and just rude enough to show it"), Tee Scott advises, "you've got to come in with something on the ball, if you want to get a good job and hold it. When I started DJing at the Candy Store, I was able to grow with the job then." Scott was inexperienced upon accepting his first job, as was Jonathan Fearing when he began playing at 12 West, eventually stepping in for the late Jimmy Stuard (a DJ of legendary talent). "Jimmy taught me a lot about the technical aspect, but as for disco concept and the business end of it, I knew nothing. From there, it was like starting from the bottom—it was a struggle—it takes a lot of ambition."

Therefore, the day of the mediocre DJ seems past, although disco records have increasingly been mixed with the DJ's conveniences in mind. Tom Moulton, the pioneer of the disco remix, berates the excessive use

of the clichéd mix-able percussion intro and outro, because of their lack of challenge and detriment to the imagination of DJs. At the same time, the top-notch deejay has seen his professional horizons grow considerably as opportunities in mixing and even production occur.

**T**he disco music of summer 1979 made a noticeable turn toward R&B, with names like Jackie Moore, Diana Ross, Ashford & Simpson and Deniece Williams dominating the charts. At the same time, those who would undoubtedly help shape the next trends in disco looked toward a diversification of sound and tempo, incorporating rock influences and, possibly, enhancing crossover possibilities. Producer Tom Moulton cautions against "combining them to the point where they're just wishy-washy (or) commercializing them until they're not good rock, R&B or disco." Still, given highly successful fusions such as Rod Stewart's "Da Ya Think I'm Sexy?," Donna Summer's "Hot Stuff/Bad Girls" and the current "Pop Muzik" by M (the most daring and surprising fusion yet), the potential looks enormous. "When it's really hot, it gets a cross-section of listeners," says Warner/RFC's Aletti. "Whenever a record does that, it's just so big because it's not sold on the force of just one group of people."

In a way, the apparent viability of disco crossover significantly determines the current concern for its future. The resistance to disco by rock and pop-oriented programmers (not to mention critics and fans) has been highly vocal lately, and the categorization that accompanies it is causing some frustration to everyone in the disco business. For the Record's Weinstein reports that opposition to disco was expressed stridently and often at the recent R&R convention: although forecasting its ebb from the forefront, "they're spending a lot of time thinking about it. And where were they at night? At the Butterfly suite, dancing. They can forget about killing disco. There are just too many people supporting it. I wish people would just relax. . . . There are different markets for different music." Ultimately, she feels, disco will, in its time, become "pop music" by virtue of its crossover, just as rock and R&B did. Prelude's Marvin Schlachter foresees a pop "movement" in disco, stimulated by radio exposure, which is likely to result in greater concern for artist development, and more sophisticated melody

*(Continued on page 92)*

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# The Klein Times

Budweiser  
BREWERY

Vol. I, No. 1/September 1979

The Klein Times is published by DIR Broadcasting Corp./445 Park Avenue, NYC

## "BUDWEISER PRESENTS ROBERT KLEIN HOUR"

## TAKES COUNTRY BY STORM



**JUST PLAIN FOLKS:** "Budweiser Presents the Robert Klein Hour" recently brought together a veritable menagerie of guests. Pictured left to right are KISS' Geese Simmonds, host Robert Klein (the normal one), Robin Williams of "Mork & Mindy", and KISS' Ace Frehley. Klein asked Simmonds if his infamous tongue could reach the bridge of his nose. Quipped Simmonds: "It can reach the 59th Street Bridge."

### VOX POPULI: From Listeners to "Budweiser Presents the Robert Klein Hour"

"It is a good show, sponsored by a great beer!" —Sharon E. Yost, York, PA  
"Hello to all you wonderful people responsible for "Budweiser Presents the Robert Klein Hour". I had seen Robert Klein perform at Rutgers University, and fell off my chair from laughing so hard."

—Nadine Liez, Philadelphia, PA.

"It's a very enjoyable hour of comedy, music and interviews."

—Theresa O'Dea, N. Y. C.

"I find the show quite entertaining and informative. Keep up the good times."

—Jim Pannafino, Syracuse, NY

"I even drink Bud now...they've been cool."

—Tricia Coughlin, Interlaken, NJ

"I enjoy Robert Klein immensely and his show is fantastic! I love it!...Keep up all your terrific radio efforts!!!"

—Tony Curtiss Farmer, Cincinnati, Ohio

"I love ROBERT KLEIN! I've enjoyed listening to all "Budweiser Presents the Robert Klein Hour" interviews on radio. I would really love to be part of the fun."

—Mike Weinstein, Jericho, NY

### Quote of the Month

Carly Simon told Klein about the controversial cover of her album "Playing Possum" in which she wore just a camisole and black boots:

I was wearing an item which my daughter stole from Bloomingdale's. She was 4 months old and in my backpack, and I was browsing through the lingerie section at Bloomingdale's, and I came home and found this sexy black camisole and it seemed to me appropriate that I should wear it, because it gained some innocence since it had been pilfered by a four month old...it caused controversy, I knew it would.



### Hailed by Program Directors and Listeners as Exciting New Format

A few short months after its debut, "Budweiser Presents the Robert Klein Hour" has already changed the face of contemporary radio. Produced by DIR Broadcasting, "The Robert Klein Hour" provides youth-oriented stations nationally with a mixture of comedy and music that has never been heard before on rock & roll stations.

"Budweiser Presents the Robert Klein Hour" as compared to other contemporary radio shows, is not composed just of playing records. Bud brings to the listener a special radio format that is modeled on "The Tonight Show" featuring major media stars in informal and revealing interviews with host

Robert Klein. The show is sponsored exclusively by Budweiser; in fact, the studio where it is recorded has a definite Budweiser feeling about it—with Budweiser Beer being the drink of choice, and a large Budweiser neon sign marking the location of the Bud barrel.

### Audience Present at Tapings

Hosted by Tony-nominee Robert Klein, star of TV, movies and currently the Broadway hit "They're Playing Our Song", the show also boasts a studio audience present at all tapings—something that hasn't been done in a generation, since the Golden Age of Radio.



"THAT CLYDESDALE WAS THE BIGGEST HORSE I ever saw; why his head alone..." says Gilda Radner (center) of "Saturday Night Live" to host Robert Klein (right) and fellow guest Howard Hesseman of TV's hit comedy "WKRP in Cincinnati" during recent taping of "Budweiser Presents The Robert Klein Hour". Radner and Hesseman, who had never met before the taping, also announced their "engagement" during the course of the show. Yet another first for "Budweiser Presents The Robert Klein Hour".

### Program Directors Rave

Program directors of stations throughout the country have hailed it. Among the comments:

"We first tried the program on an experimental basis, but the audience response was so great that we immediately added the Klein Hour to our line-up." —David Ross, Program Director, WWQM-FM, Madison, WI

"The show is not like anything else we have on the air, and that's the beauty of it." —Dave Brown, Program Director, WWDC-FM, Washington, DC

"The Klein Hour is breaking new ground in radio...we think it's very exciting." —Bob Baile, Program Director, KIOG, Phoenix, AZ

If you would like a complete copy of **The Klein Times** write:

**The Klein Times**, c/o DIR Broadcasting Corp., 445 Park Avenue, New York, N.Y. 10022

**N**ew York, the busiest and most "urban" city in America, at first glance hardly seems like a favorable environment for country music. By definition the city and art form appear to be at opposite ends of a spectrum, but a closer look at factors like the success and notoriety of the Lone Star Cafe and the progress made by WHN reveal the significance of country music among the wide variety of sounds that make up the music of New York.

Dolly Parton caused quite a stir in Nashville when she looked to the west coast for the next step in her career several years ago, but the first place she got an apartment outside of Middle Tennessee was in New York. It was also New York where she drew thousands of people to the steps of City Hall during lunch hour one day last year when she gave a free concert.

After Willie Nelson's legendary Fourth of July picnic in Austin for the seventh consecutive year and a resounding success run at Caesar's Palace in Las Vegas the following week this summer, Texas' favorite son is looking to New York for his next triumph playing in Madison Square Garden this month. Carnegie Hall is also frequently the scene of performances by top country talent including Chet Atkins, Kenny Rogers, Tammy Wynette, the Oak Ridge Boys, Dottie West, Johnny Rodriguez, and Michael Murphey.

New York's premiere club venue for country music, the Lone Star Cafe, is now known as one of the hottest clubs in town and lately (along with Gilley's in Houston) is one of the most talked about clubs in the country, with shows there by artists like Willie, Bobby Bare, Carl Perkins and Delbert McClinton. The enduring success of other clubs like O'Lunney's as well as the opening of new clubs like Lorelei also attest to the fact that even country music is alive and well among the many sounds in the Big Apple.

"WHN, the city's only country format radio station, has consistently held its own in the crowded and highly competitive ratings race in the market, with approximately a million and a half regular listeners. Since the end of 1975 the station has been among the top three stations for its target audience of listeners 25 to 49 years old, equally divided between male and female.

"There has always been a fringe element of country music fans in New York," said Doc Pomus, a New York songwriter who most recently hit the country charts three times with "Save The Last Dance For Me," recorded by Jerry Lee Lewis, Ron Shaw, and

# NEW YORK COUNTRY

## Enlivening the Urban Environment

By WALTER CAMPBELL

Emmylou Harris. "Lately though, it's getting bigger here. The style, in living as well as music, is not that foreign here anymore. Even clothes designers have started entire lines of western clothes. WHN has played a large part in creating more awareness of the quality of the music, and the success of the Lone Star speaks for itself."

**T**he Lone Star has been in business since February 1977 and features a variety of performers from hard country to blues to flat out rock 'n' roll, but "I'd say that we predominantly play country artists," says owner Mort Cooperman. "When we decided to do this kind of venture and established the Lone Star, it was based on the fact that both myself and my partner Bill Dick are fans of the music. We also wanted to develop something that would have a broad base appeal rather than just come in and be sort of a flyby flash in the pan," he explained. "So we started the thing with occasional headliners and built it up to the point where we could support name acts on a normal basis. We play a great deal of country acts, and we play non-country acts, but you find that people who dig country also dig other types of music. I look at it as a thematic Southern room, in a sense, playing what I call authentic music."

A nationally syndicated radio show is scheduled to begin live from the Lone Star in mid-October. Sponsored by Anheuser-Busch, "Live From The Lone Star Cafe" will reach at its peak 80 percent of the United States on 100 top-rated or number two rated major market stations. The show will air twice a week, at mid-week with a repeat scheduled for the weekend, and will be hosted by top country artists.

The club, like the music it offers, attracts a variety of people, reflective of New York, according to Cooperman. "You can also find notables of all kinds of directions here. Maybe it's because we run the place in a rather informal way for New York." The approach works well in the midst of the city's fast pace for both the audience and the performers. Since the Lone Star has been in existence, there has been only one act who hasn't asked to come back and play again.

"Willie Nelson came in here to play after he played on Saturday Night Live, and I just remember everybody standing up," said Cooperman. "He played right after the show, from 1:30 to about 5 in the morning. Nobody left, and everybody was just glowing."

The secret of the music's success in the club is the approach and environment presented, Cooperman says. "Just like WHN established itself, we took

a Fifth Avenue address, which has always stood for a certain degree of elegance, and we took country from, in a sense, the back streets and put it on Fifth Avenue. It didn't happen overnight like Studio 54, but at this point we have some pretty heavy duty crowds every night of the week. And I don't find people sneering at country music anymore. I think it's an acceptable form of urban music now."

**E**qually essential in the progress of country music in New York is WHN, the only spot on the radio dial in New York where one can tune in country music. "Being the only outlet on the air for country music here sort of gives the station an influence beyond the number of people we reach because of all the media headquarters here," explained program director Ed Salamon. "So a lot of the point of view that those people in the media get about country music is from WHN. A lot of booking agents have their main offices here, too, and artists have been signed after agents heard them on WHN."

### Hunley Signing

"Davy John McGlochlin, who works for APA which represents Johnny Cash and Larry Gatlin, among other people, decided to sign Con Hunley after hearing him on WHN," he said. "Con Hunley was up here as a guest disc jockey on WHN when Davy John came out of the Lincoln Tunnel and heard Con's first hit record being played on WHN. He liked it, and he signed him."

The station's format is not quite a typical country format, Salamon says, but then New York is not a typical city. "Country music in New York is what's played on WHN, whether it's a more traditional artist like Moe Bandy, or a local artist like Robert Gordon, who is probably not considered country in many parts of the country, but when he gets played on WHN, in this market he gets considered country."

Like most country stations, WHN's audience is generally between the ages of 25 and 49, but those listeners come from just about every walk of life and ethnic group in New York.

"The stereotypical country music listener, which is a very Anglo-Saxon guy with cowboy boots and hat driving a truck with a shotgun rack in the back just doesn't exist in this market," notes Salamon, "so the audience is really a microcosm of the market itself. It's very hard to pigeonhole it because country music today is pretty much the only kind of music that's being made for adults, and therefore we get a lot of adults listening to the radio station to hear it."

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For more information on the Music Poll, call Joe Moore at 949-3546.

Together, we can break a few records.



# Classical (Continued from page 50)

City Opera. Founded in 1943 by Mayor Fiorello H. LaGuardia as a place where opera lovers of whatever means could enjoy the art they loved, the City Opera like the Met has passed through many ups and downs. Its major focus from the beginning however has been on the American singer and many of our very greatest have begun there. The City Opera has also given variety to the whole of U.S. music in a steady succession of world and U.S. opera premieres. Now under the leadership of Beverly Sills—clearly the biggest star ever to have been nurtured by the City Opera—the future for the company may be as adventurous as Miss Sills predicts. Its focus is now as it should be—on a repertory different and varied from the Metropolitan. This gives visitors to New York and New Yorkers themselves the opportunity to have the widest possible variety in opera. But the continued presence of the City Opera, for the last 22 years under the often inspired and frequently galvanic leadership of Julius Rudel, means that New York can support a second company in a 3000 seat house performing opera over 22 weeks of the year, at least seven and sometimes eight times a week. These audience figures cannot be equalled anywhere. Berlin has three opera companies, but the size of the halls comes nowhere near ours; both opera houses in Vienna are miniscule by comparison to New York's; even London, with two major companies, has smaller auditoriums with the largest, Covent Garden, giving over much of its schedule to ballet.

**A** musical capital is meaningful only insofar as everyone knows it is a music capital, and New York's claim is vastly bolstered by the location of the national media within a few blocks of every musical organization. The New York Times is culturally the newspaper of record in the United States, with the Arts and Leisure Section the most powerful "magazine" on things musical in the country. It is distributed internationally and, unfortunately, is without competition. Its location in New York means that if an artist connected to music in this city—singer, instrumentalist, director, conductor, designer, costumer—makes enough stir to have either a "think" piece or an interview, everyone in that person's field worldwide will read it. This cannot be said about any other similar publication, and certainly for no other newspaper or magazine in the United States.

Such other important U.S. publications, such as Time and Newsweek are far more apt to pick up a major performance here than anywhere else, thus again giving it international attention. Television has so far paid too little attention to classical music because of small size of the overall audience, but if anything really major happens here, the networks with their headquarters here will carry it all over the country.

Another factor crucial in establishing a city's musical credentials are its teachers. And many of the great music teachers—vocal and instrumental—are here. Some are drawn by the Philharmonic, the Metropolitan and City Operas and the artists the institutions have; many come here to play or to sing and stay to teach; and some are the outcasts of political persecution in Europe who feel at home ethnically and artistically in this city. By teachers and coaches, incidentally, I am not referring only to the able members of the profession who work at Julliard, Manhattan and Mannes, our three music conservatories, but to many of equal merit and success who teach privately with no music school accreditation.

**T**o speak first of opera is not to diminish the importance of New York as a symphonic and recital center. Success here for a conductor or an orchestra can mean far more internationally and locally than anywhere else. Leonard Bernstein once told me, "Don't forget when you write about the Philharmonic that they have the hardest job of any musicians in the world. They have three rehearsals, then play four concerts of difficult music every week. This is like every orchestra at home, but every other orchestra comes to New York with a program honed and rehearsed just for the New York concert. The visitors always play their best here; the Philharmonic almost invariably has less preparation." It's a true and wise statement. Under the orchestra's new music director Zubin Mehta, however, the Philharmonic has in the season just past sounded as though it were a new and revitalized orchestra. Its concerts have been enthusiastically applauded, and the slack days at the end of Pierre Boulez' tenure and in the awful season of guest conductors seem long gone.

The appearance here of every major orchestra in the world can be equalled probably by London, but because we have so many fine orchestras in the United States, New York is uniquely blessed by a subscription season

of several concerts over the whole year from the Philharmonic's four top competitors among U.S. orchestras: the Philadelphia, the Chicago, the Boston and the Cleveland.

Recitals in New York have a tradition even older than the opera. Since the opening of Carnegie Hall in 1891, success here has been the sine qua non of the solo instrumentalists' and singers' art. Garnished in our time by frequent appearances of Vladimir Horowitz, Arthur Rubinstein, Jascha Heifetz, Alicia de Larrocha (a musician whose international career and superstardom dates from her New York success), Montserrat Caballé (likewise made a star here) and Dame Janet Baker, the recital scene in New York demands and receives attention from the world's most important musicians. They all love the sound of Carnegie Hall, whose 2800 seats may seem large for chamber music but whose acoustics are so extraordinary that the intimate sounds of Andres Segovia's guitar can be heard in the topmost balcony. And the New York audience is sufficiently large to pack the same kind of recital in three of its major concert halls at the same time, an important factor in scheduling.

**R**ecitalists more than any other kind of musical performer need the success of New York audiences and critics for the other element of New York's power as a musical capital: the record business. New Yorkers are avid record buyers—some 25 percent of the classical records sold in the U.S. are sold in the metropolitan area—and traditionally those who perform in New York have the most records sold. This statement oddly enough is true not only for records sold in New York but elsewhere. And the answer is explained above—the power of the media. When a performer plays

in New York and has an enormous success a standing ovation is ideal—the circulation of that news over the whole country is easy considering the media interest in whatever happens here. And this circulation causes the immediate sale of records everywhere. Record companies therefore put pressure on all major artists to perform here and most yield to the request whether they want to or not. Some like Dame Janet Baker truly love to appear in New York, others such as Carlo Bergonzi begin a recital career here late in life but find that it is a boost to their record sales.

An underground boost to New York's national and international significance in music is the location here of almost all the public relations organizations that have a major representation in music. Public relations in music indeed began in New York in the 30s with Constance Hope who created the business to publicize the considerable assets of the soprano Lotte Lehmann. It has since proved a very important business because, in the welter of names and personalities in music, public relations information acts as a helpful nudge to the press to remember a particular artist. Those who have no such representation get their day—sometimes—but not as often. And the fact that the public relations people are largely located here and work principally with New York journalists on putting out copy which can then be sent all over the U.S., makes it easier for them to do their job if their artists are performing here.

All in all, then, the city may be shrinking a little in population but not in cultural impact. France has Paris, England has London and America has New York. For the foreseeable future, there are more ingredients in this city than in any other here or abroad to make a successful musician known and appreciated.



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to mention here.

*Stanley Schnier*

Stanley Schnier - Managing Director - (212) 582-9315

**T**he choice of a manager may be the most important career decision a recording artist ever makes; for the manager and the booking agency are the two forces that guide an artist's career on a day to day basis. A vast majority of the most successful acts in the business are managed and booked by New York City-based organizations.

The reasons given for working out of New York are many. Cited over and over again were New York's unlimited and incomparable natural resources: its venues, convenient logistical layout and geographical location, industries, and its media. And, among these numerous advantages listed by the industry giants, there emerged a recurring theme of a special pace, excitement and energy that creates an attitude or aura which is found only in New York.

"When you step off a plane at Kennedy or LaGuardia you get whacked right in the face; you know you're in New York," exclaimed Dee Anthony, chairman of the board of directors of the Dee Anthony Organization (Peter Frampton, Peter Allen, Gary Wright), one of New York's oldest and most successful management firms, having started working pop stars like Jerry Vale, Tony Bennett and Buddy Greco and then becoming a forerunner in directing the careers of Joe Cocker, Humble Pie, Ten Years After and other groups comprising the British invasion of the mid-sixties. "New York has a tempo, a feel, a heartbeat that challenges you every day with the greatest intensity."

Tommy Mottola, president of Champion Entertainment (Hall & Oates, Ellen Shipley, Cory Daye), exemplifies the newer breed of managers yet echoes Anthony's sentiments. "When you walk outside your door every day," he says, "you're taking a chance, and just that attitude, that environment, puts something inside of you that follows through to your style and taste of music and how you deal with record companies and booking agents; how you deal with life in general. It very much affects my style. The urgency; everyone looks to New York for leadership."

While Anthony and Mottola represent two generations of native New Yorkers, Peter Rudge, who's headed Sir Productions (The Who, Rolling Stones, Lynyrd Skynyrd, Lazy Racer) since 1974, is a native of England but views New York as "the only place I could live in America. I can spend eight weeks on the road—both physically and mentally drained—and get back to

# NEW YORK BOOKING AGENTS & MANAGERS

## Making the Most of the City's Energy

By JOSEPH IANELLO

New York and feel something; an adrenalin." Another outside observer of and participant in the New York music scene is John Scher, the whiz kid president of the West Orange, New Jersey-based Monarch Entertainment (Renaissance, Stanky Brown Group, Grateful Dead), who describes New York as "the greatest city in the world where the energy level is light years ahead of anywhere else."

The unanimous feeling among New York managers and booking agents is that this special current of energy is especially important for accomplishing a workload in one day that would take three days anywhere else. As important as this pace is, the convenience and proximity of industry-related businesses in New York is also considered to be a crucial factor in conducting quick and effective management and booking. Within the tiny island of Manhattan is a walking distance area that houses most or all of the music business.

"I got a call from ABC-TV's '20/20' show saying they'd like to do the Allman Brothers for the following weekend's program," said Steve Massarsky, who heads the seven-month-old Guiding Light Management (Allman Brothers, Dicky Betts). "In twenty minutes they were over here, we had a meeting and it all came together quickly. In New York, you can do it because everything's so close."

**J**eff Franklin, president of the ten-year-old American Talent International (over 65 clients including Cheap Trick, Kiss, Joni Mitchell, Bob Seger, Rod Stewart, Village People, and Neil Young) feels that, "Because of the proximity of all the record companies, media outlets and management firms, we have a greater opportunity to service our artists on a comprehensive basis."

Bill Aucoin, president of Aucoin Management (Kiss, New England, Toby Beau) since its inception in 1973, has his own unique angle. "It's the weather and the change of seasons that work for an artist," he says. "The natural change works like a clock and forces you to achieve more creatively: record in the summer, an album in the fall, winter rehearsals and preparations for a spring tour."

Since an artist's future is almost totally in the hands of the manager and booking agency, a direct personal relationship with the record company, media and other career-related ventures is essential. These relationships are most effectively carried out on a face to face basis and only in New York can that be accomplished. "You cannot form relationships with people who do all their work on the phone," said Jeff Schock, director of marketing and promotion for Home Run Management (Billy Joel, Phoebe Snow, the

Sports). "It's very important for the management to be close to the record company. We were at Columbia coordinating things with the product manager every day when Billy and Phoebe had albums released. The label must be involved with management."

Bud Prager, head of B.S.P. Management (Foreigner, Ian Lloyd, Sniff 'N' The Tears) and considered by many to be the embodiment of a New York hard-edged manager, is especially adamant about his acts being close to their record company and the record company having a strong rapport with his office. "The artist must be in the same town as the record company. I wanted Foreigner with Atlantic because Atlantic is definitely the personification of a New York record company in its aggressiveness, technique and overall attitude. I felt we could be most effective with them. It's that serious New York attitude where survival is a basic instinct."

In a business where timing is of primary importance, New York's uniquely compact set-up goes hand and hand with its ideal geographic location half way between Europe and Los Angeles. Not only does this give New York an extra three hour jump on the west coast, it also puts it in the center of a burgeoning international market. And, with 80 percent of the concert market east of the Rockies, New York as an industry base and a managerial/booking stronghold makes even more practical sense.

"Being centrally located between Europe and the coast allows you to be more effective," said Bob Schwaid, president of Sight & Sound Management (Orleans, Evelyn "Champagne" King). "The marketplace is still in the east whether it be concerts or record purchases."

Frank Barsalona, president of Premier Talent and an innovator in the booking of contemporary music acts in America when in the mid-sixties he went against tradition and began booking bands before they hit the charts, sees New York's location as essential because "almost 20 percent of my business is international and the vast majority of booking opportunities are in the east."

"This is the number one market in the country," said Scher. "With the density of population and the unlimited number of venues between New York and New Jersey, you can break an act on a street level."

**A**nd, as Scher points out, the number and types of venues in New York play an important role in management's strategy when working this number one market. (Continued on page 90)



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## WABC-AM

No station has a more convincing claim to the title Most Listened-To Radio Station in America than clear-channel WABC, which reaches a combined weekly audience that numbers in the millions. In more than 17 years of programming its current contemporary format, WABC has knocked off any number of top 40 challengers, and consistently ranks near the top of each New York Arbitron rating book. ABC Radio programming VP Rick Sklar recently resumed the day-to-day direction of the station which still boasts such established personalities as Dan Ingram, Ron Lundy, Harry Harrison, Chuck Leonard and George Michael.

## WPLJ-FM

Back when it was WABC-FM, this station helped introduce the album-rock format to New York, and under its current call letters (for "White Port and Lemon Juice," an old R&B song, suggested by Dave Herman when he was with the station) WPLJ has consistently held the highest ratings of the city's AOR outlets. Program director Larry Berger has helmed the station for years; morning man Jim Kerr recently returned after two years at WPIX; other on-air veterans include Jim Fink, Pat St. John and Carol Miller.

## WBLS-FM/WLIB-AM

The flagship station in the growing Inner City Broadcasting chain, WBLS was acquired as a throw-in in the company's purchase of WLIB-AM in the early seventies, but has since grown into one of New York's top-rated radio properties. New York radio veteran Frankie Crocker returned as program director earlier this year, and the station's ratings rebounded strongly in the spring Arbitron. Now billing itself as "disco and more," WBLS programs a variety of musical styles by black artists (and more than a few whites as well) for an audience that covers a broad racial and demographic range. Sister station WLIB has tried a variety of community-oriented and "Third World" formats in recent years, and now programs Caribbean disco. 'BLS air regulars include Ken Webb, Vaughan Harper, LaMarr Renee, Billy Kerington Kirkland and Crocker.

## WCBS-FM

The city's Solid Gold station has taken steps in recent months to position itself closer to an adult contemporary sound without significantly altering its playlist of oldies, adding information features and softer contemporary

hits. Bob VanDerheyden took over as program director from morning man Jack Miller several months ago; other air personalities include Bill Brown, Dick Heatherton and Don K. Reed. Reed's Sunday night "Doo Wop Shop" has long been the station's top-rated show, offering a blend of doo-wop favorites and rarities.

## WHN-AM

WHN has long since silenced those who believed a modern country format could never take hold in New York. It has consistently earned strong ratings since going country five years ago, and has often ranked among New York's top stations with adult audiences. Program director Ed Salamon still guides the WHN air sound, with an air staff that has also remained relatively stable, including regulars Del De Montreux, Lee Arnold, Jessie, Mike Fitzgerald and Ed Baer.

## WJIT-AM

WJIT has, with competitor WADO-AM, held much of New York's Spanish-speaking audience for years, programming a blend of contemporary Spanish hits and news. Luis Rodriguez' Sunday oldies show, "Mi Terra y Mi Corazon," is a longtime favorite; other station regulars include Ismael Diaz Tirada and Miguel Angel Torres, the morning team, Rafael Pineda, Manolito Ramos, Enrique Girona, Jose Cotti and Juan Rodriguez Diaz. Music director Mike Casino oversees the programming.

## WKTU-FM

WJIT's sister station was a soft-rocker until its change to disco in mid-1978; the rest has been ratings history. 'KTU has been New York's top-rated station for the past year, at times recording unprecedented double-digit ratings. The first station to be programmed by Wanda Ramos in the Burkhart-Abrams disco format, 'KTU has picked up quickly on hits from New York clubs, and has also broken hits of its own. Air staffers include Paco, G. Keith Alexander, David Mallow, Mary Thomas, Paul Robinson, Joe Causi, Joe Gurisco and Randy Place.

## WNBC-AM

WNBC has been one of New York's most-discussed radio stations ever since program director Bob Pittman took charge two years ago, and with the return of Don Imus to the morning drive show from which he was fired in 1977, the discussion is bound to continue. WNBC also has a new general manager, Robert Sherman. The station's sound remains contemporary pop with lots of

news and information. On-air regulars include Johnny Dark, Michael Sarzynski, Scott Bingham, Buzz Brindle, Allen Beebe, Lee Spiegel and Frank Reed.

## WYNY-FM

Under program director David Klahr, NBC's FM station has moved from soft-rock into what Klahr calls an "FM full-service" adult contemporary sound. With the addition of Larry Kenney from WHN in morning drive, the station's emphasis on personality has gone up as well. Other regulars include Al Bernstein, Steve O'Brien and Dick Summer.

## WNEW-AM

With a new vice president and general manager, Jack Thayer, and a new program director, Russ Knight, this long-established adult contemporary station has recently undergone substantial changes. Most significant of these has been a shift of emphasis to standards from contemporary pop hits. The station has long relied on a blend of personality and music, and veterans William B. Williams and Jim Lowe are among the most familiar radio voices in the city. Other regulars on the air include Ted Brown, Jonathan Schwartz, Bob Jones, Stan Martin and Bill St. James.

## WNEW-FM

Metromedia's progressive-rock pioneer came up a full point in the most recent ARB, reflecting a format retuning by program director/afternoon drive personality Scott Muni. Much of the station's free-form tradition remains, however, carried on by veteran staffers including Dave Herman, Pete Fornatale, Dennis Elsas, Richard Neer, Vin Scelsa and Tom Morera. Neer now doubles as Muni's second-in-command, with Mary Anne McIntyre handling music duties. Frequent live broadcast and other special shows highlight WNEW-FM's programming.

## WNCN-FM

Three years after it won back its classical format in a celebrated FCC case, 'NCN has built a youth-oriented audience for programming that includes chamber and baroque music along with more traditional classical favorites. On-air regulars include Matt Edwards, Gordon Spencer, Oscar Buhler and Fleetwood. Program director Matt Biberfeld and music director David Dubal have also put together an extensive line-up of special programs, including Channel 13 simulcasts, New York City Opera broadcasts, and live remotes from Lincoln Center.

## WOR-AM

Once "The Talk of New York," now "The Heart of New York," WOR has long been a radio tradition in this city. The addition of Gene Klavan in afternoon drive last year was a significant programming change in a lineup that also includes John Gambling's "Rambling with Gambling" (his son, John R., does weekends on the station), Sherrye Henry, Arlene Francis, Joan Hamburg, Jack O'Brian, Patricia McCann and Bernard Meltzer; the WOR/Daily News Bulldog Edition, featuring News columnists and stories each weeknight, is another of program director Bob Bruno's additions.

## WXLO-FM ("99X")

New program director Don Kelly planned to make significant changes, "everything from call letters to format," in this station in mid-September. There were hints that WOR's sister station might be abandoning its contemporary-top 40 sound in favor of a more adult-contemporary format.

## WPIX-FM

"New York's Rock 'n' Roll" is how 'PIX now bills itself, a format that interprets "rock 'n' roll" fairly strictly and plays a blend of old and new records. Since modifying its sound several months ago under program director Joe (from Chicago) Piasek, 'PIX has focused on a number of new rock artists with a variety of special programs, including spotlights on unsigned performers. It is also New York's Dr. Demento outlet. 'PIX's personalities include music director Meg Griffin, Mark Simone, Dennis Quinn, Alfredo Santos, Jane Hamburger and Dan Neer.

## WQXR-AM-FM

The radio stations of the New York Times have played classical music to a loyal audience for almost 43 years. Under program director Robert Sherman and music director George Jellinek, 'QXR has added to its lineup of special programs, which features live broadcasts from the Metropolitan Opera and the New York Philharmonic. Regular air personalities include George Edwards, Karl Haas and Duncan Pirnie, along with Sherman and Jellinek.

## WRVR-FM

New York's all-jazz station also appeared due for some changes in September with the arrival of program director John Platt, who formerly programmed progressive-rock pioneer WXRT-FM in Chicago.

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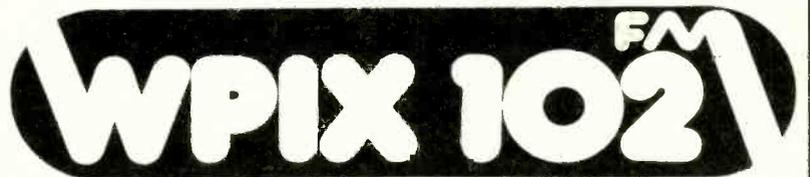
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Larry Berger  
Program Director

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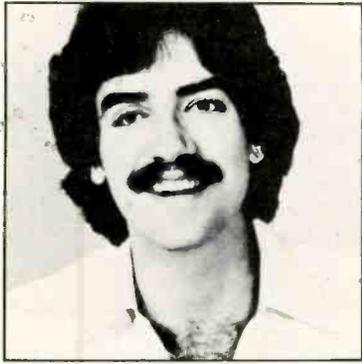
I've lived in New York all my life, so I know how chauvinistic New Yorkers are about their city. They're also the toughest people to impress, maybe because, living in New York we've "seen it all". That's why I'm so happy Record World has seen fit to support and salute NEW YORK MUSIC. That's one thing we've never seen. All of us at WPLJ applaud your effort.

A handwritten signature in black ink that reads 'Larry Berger'.

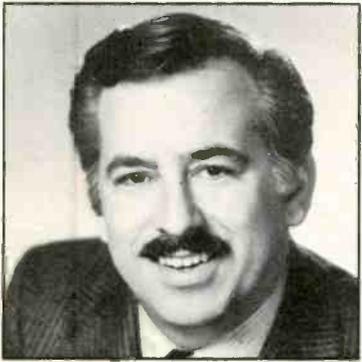


# NEW YORK RADIO

## What Makes New York Music Distinctive?



**Bob Pittman, program director, WNBC-AM** "It has to do with the cultures here in New York. It's the stepping-off point for people immigrating to the United States. It tends to be a city where the people retain their ethnic culture. A sizeable percentage of the population are not assimilated into the mass American culture. Therefore they react differently to music, react differently to radio stations."



**Robert VanDerheyden, program director, WCBS-FM** "Rock 'n' roll really had it's roots in New York. The old time '50s rock 'n' roll came off the streets of New York. What makes the music of New York unique is, it's the music of the people, the common person, it's deeply rooted on the streets, it's not particularly slick, it's not the big band type of thing, it's street corner singing. New York rock 'n' roll is very exciting and alive and forceful, because that's the way New York is."



**Ed Salamon, program director, WHN-AM** "The people are used to having the best of all types of music at their fingertips because this happens to be the creative hub of America. New Yorkers choose from the best of the best, because it is the number one market, and everybody is trying to make it in New York. That makes New Yorkers more critical and more discerning than anyone else in the country about their entertainment preferences. In order for an act or a radio station to be popular and do well among New Yorkers, it really has to be high quality."



**Larry Berger, program director, WPLJ-FM** "I don't know how I can describe it, but more often than not people who program radio stations who are not native New Yorkers run into trouble in this market. In most cases the people who program successfully in this market are born and raised in this city. There is something distinctive about it but I don't exactly know what it is."



**Joe (from Chicago) Piasek, program director, WPIX-FM** "There's so much concrete that it bounces a lot, and creates a lot more beats than in other parts of the country. It's definitely a quicker paced society. People are constantly moving, whether it's getting to the parking

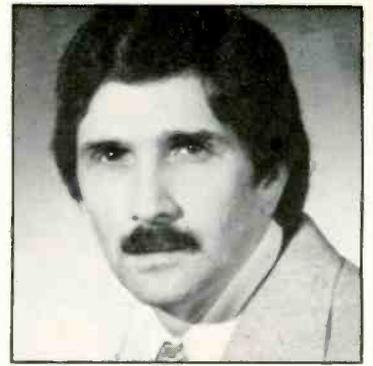
lots so they don't have to pay twice as much, or getting to a local sale before the prices go up. There are a lot of beats in this town, it's the music that moves people that is really popular. New York is definitely one of the largest echo chambers for the music that has been brought to the city."



**Erica Farber, general manager, WXLO-FM** "I can't think of any other place that is as ethnically balanced as New York. Not only do you have a large population of white males and females, but a strong influence of blacks and Hispanics, as well as every possible nationality living here. In New York anything goes, because there's everything in New York. The exposure of the people who live here to the things around them is just so much greater than any other city. Because there's so many different lifestyles, people are more conscious of time, people become a product of the city, and some of the music reflects that pace."



**Frankie Crocker, program director, WBSL-FM** "There's more input in the city because of the proximity of the different ethnic groups. It all overflows, because a New Yorker will come into closer contact with another New Yorker, the values and the trends cross. We meet each other on the subways, we meet each other walking on the streets, shopping, we listen to the same radio stations together, most of us have the same drive as the others. You can find a lot of things that are indigenous about a New Yorker: we're all in the same traffic jams, whether we're in a bus or a limousine, we're subject to the same cab drivers whether we're millionaires or whether we're poor. It's a much faster pace here, with a greater cross of the cultures."



**David Klahr, program director, WYNY-FM** "It's just good, popular, comfortable music, no matter what the format. I don't think there's anything that's not available in this town—whatever people want to hear, it's there. In our case, it's personal, comfortable pop music—that's 'YNY.'"



**Wanda Ramos, Burkhardt-Abrams and Associates, music consultant to WKTU-FM** "There's such a variety of people, it's not just one thing that everybody likes, all rock, or all mellow, or all disco, it's a conglomerate of different tastes. That's what makes it special, because you're trying to cater to different cultures, and different ways of life, and different standards of living, trying to put it under one umbrella as entertainment."



**Scott Muni, program director, WNEW-FM** "The huge melting pot that New York has, contributes so many sounds and influences to New York music. The music contributes to the harmony, that the people can work together in New York City in spite of all the pressures. This town influences every band that comes here, and helps create a unique urban sound. The best session people in the world probably are around New York, all these great musicians are available to make records right here."

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# NEW YORK NARAS

## Diversity, Originality Key N.Y.'s Chapter

By GEORGE T. SIMON

**E**ver since it was formed back in 1958, the New York chapter of the Recording Academy has reflected the cultural creativity of the city's widely diverse and stimulating recording scene. Like New York itself, it has been both benefitted and buffeted by the whirlpool of activity within its famed melting pot, as it has attempted to blend the sometimes competing, yet oftentimes cooperating contingents of the world of recording into one satisfactory and satisfied whole.

For years, New York had prided itself on being the vortex of the recording world, only to later share its fame and fortune with Los Angeles, Nashville and other emerging recording centers, some of which could offer more relaxed but just as often less stimulating working conditions for performers, producers, writers and record company personnel.

And yet no other recording centers have ever—even today—offered such a wide diversity of talent and tastes and interests. New York has remained the major domain for classical music. Though other regional styles evolved, very much of jazz's creativity has centered in New York. Of course the American musical theater has always remained a cultural part of the city, and recordings from this unique art form as well as from the spoken word, documentary, Latin and children's fields have been spawned principally in New York. And the general over-all pop recording scene, including rock and rhythm and blues, though now shared by other cities, has never left New York—in fact, more and more of the activity appears to be returning to this metropolis as producers and performers continue to recognize and reach for its stimulating vibes.

Such diversity is reflected in the chapter's membership which includes the Bee Gees, Benny Goodman and Leonard Bernstein; Alice Cooper, Stan Getz and Leontyne Price; Kiss, Zubin Mehta

and Richard Rodgers; Don Kirshner, Paul Simon and Count Basie, plus close to 1500 more of the recording field's creative contributors.

In addition to diversity, the New York chapter has reflected another of the city's many outstanding qualities: originality. It was the first of the academy's seven chapters to offer a course in recording; the first to promote a Talent Showcase for new artists; the first to establish a Most Valuable Players' Award for studio musicians and singers, and the first to elect a 29-year-old rock bassist-turned-producer / engineer as its chapter president.

**T**his youngest of all Recording Academy chapter presidents, Alfred G. Vanderbilt, son of the famed sportsman member of the illustrious family, was elected a few weeks ago by the chapter's board of governors, partially in recognition of his yeoman-like efforts for having turned this year's New York Grammy Awards presentation into the most financially successful in the chapter's history. The day after he was elected, he went into immediate action "to make," as he puts it, "the New York chapter the most active, exciting and truly representative chapter in the academy." Concerned that not enough of his contemporary record participants have enrolled as members, Vanderbilt plans a potent campaign "to impress them how important their presence is not only to the chapter itself but also to the entire academy. The only way to bring the academy and its awards as up-to-date as some of our critics want them to be, is for them to contribute by joining forces with us. Ignoring a problem is never going to make it go away. The Grammys are recording's most prestigious awards. They are here to stay, and any changes in their character are going to require time and effort from those who want such change."

The chapter itself has changed remarkably since it was formed in March of 1958 and elected Guy Lombardo as its first president. A few months later the first of many record producers, the indefatigable John Hammond, took over as head honcho, and chapter activity began to increase. Eight more distinguished record producers followed as chapter presidents: George Avakian, Nesuhi Ertegun, Jce Csida, Milt Okun, Phil Ramone, Brooks Arthur and Allan Steckler, plus Father Norman O'Connor, and, most recently engineer Ray Moore and then producer/engineer Vanderbilt.

Under the aegis of such top industry leaders, the New York

chapter began its innovative programs. In 1962 it inaugurated the first academy-sponsored course in recording in conjunction with New York University. In this and subsequent years the series covered a myriad of important topics relating to the arts and sciences of recording, and presented such top experts as Goddard Lieberson, Bob Dylan, Mitch Miller, George Marek, Morton Gould, Woody Herman, Gunther Schuller, Gerry Mulligan, and several dozen more.

In 1968 the chapter inaugurated another event that also was later utilized by other chapters, a Talent Showcase, in which deserving performers, who had been screened, were displayed to chapter members including, of course, some of the industry's top producers. Then in 1972 came another innovation, the first of the Most Valuable Players' Awards to recognize recording's unsung back-up musicians and singers.

The chapter has also accorded recognition at special gatherings to several of the New York recording scene's most deserving members, including the late Steve Sholes and Goddard Lieberson, as well as to John Hammond (twice), Dizzy Gillespie, Robert Moog, Lionel Hampton and Zubin Mehta, and is currently planning to honor The Who during its 15th anniversary as well as noted conductor Eugene Ormandy.

**T**hroughout its 21-year existence, the New York chapter has presented some mighty interesting membership meetings. In its early days, these covered topics like "The Artist Versus the A&R Man," "The Artists Meet the Critics," "Is Stereo Necessary?" and "What Makes a Flop, or Who Did What To Whom?" during which numerous recording stars, producers, engineers and critics aired their often disparate points of view.

Naturally, the New York chapter has involved itself actively in

matters relating to the academy as a whole and has served as the east coast base of national operations. And in the early 1960s, it succeeded in having a premium record produced that created enough income to keep the academy running through some very troubled financial times. Some of its members also initiated the NARAS Awards Guide program, through which all active members have been able to purchase albums at huge discounts, thereby enabling members to become better-informed voters for the Grammys. And New York during the last 17 years has produced all of the academy's national newsletters.

With its shift to its new office two and a half years ago, the chapter has been able to operate more efficiently. Recently it hired Laurie Goldstein as its new executive director, and her efficiency and ability to deal with people has inspired even more chapter activity.

**N**ewly-elected president Vanderbilt feels very strongly about the need for constant and ever-growing activity. Just one day after he was elected, he appointed governors to serve on several new committees that he had created, including a calendar committee to establish a series of meetings throughout the year; an editorial committee; a public response committee that would utilize the expertise of the Board of Governors and other members on matters concerning the relationship between the public and the recording industry, and a membership committee to increase the chapter's rolls. He is asking each of these committees to meet at least once a month so that "we will be assured of a constant flow of activity within our chapter and so that we can continue on the good course that out-going president Ray Moore has charted for us."



At the New York Grammy Awards presentations held on March 1, 1975 at the Uris Theater (from left): David Bowie, Art Garfunkel, Paul Simon, Yoko Ono, John Lennon, Roberta Flack.

# *The Sky's The Limit.*



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## Retail (Continued from page 30)

"Honest, we really don't. People do a lot of talking, a lot of beating their own drums, but really they don't wanna work, they don't get into things. They'll tell you all about the Beatles and the Rolling Stones. To me that's an important part of the business, but it's not the record business itself. No way."

On March 1, 1976, King Karol opened its superstore and Ben Karol is justifiably proud of it. It is, beyond doubt, the quintessential retail store (a tremendous variety and number of records, attractively displayed; lots of room for browsing) and a commitment to the city as well. Says Karol: "I love this area. This is home to me. We started here, and we never left. And we've maintained our image. We're very proud of the fact that we have this respectability, that people trust us. If you like records, we're for you."

"I like being in this business, it's my life. I can't wait for the next day to see what happens. People call up, new records come out, new records take off, old records take off, deals are made. It's fantastic, moves like an express train, and it's for me. My personality goes with this business."

Study that last comment. It might be the only understatement Ben Karol's ever made.

**A**s so often happens in the music industry, lives intertwine, and one's fate is often decided by another's roll of the dice. So it is with Jay Sonin, owner of one of city's most venerable retail outlets, Record Hunter, located at Fifth Avenue and 42nd Street. In Sonin's case, it is Ben Karol who plays a key part.

Record Hunter was founded in 1945 by George Seamon, who in addition to building its retail business also developed a strong institutional business servicing libraries, museums, schools, jails, etc., and a brisk mail order business as well. When Seamon died in 1972, Record Hunter was taken over by his family. In 1973 the store was going bankrupt, and its creditors sought a new owner. Karol was one of the creditors and had made a strong bid for the store. But also making a strong bid was Jay Sonin, a virtual unknown in the record business who ran one small store, World of Music, on Lexington Avenue. Karol met Sonin's bid, but Sonin came back with a straight cash offer, and Karol bowed out.

"When I took over Record Hunter," Sonin says today, "there were 28 months left on the lease. I bought the name and whatever good will was left after 20-some-

odd years. When I bought the store it had no merchandise. It had the name, a dynamite location and a history of being a supplier of hard-to-get records. Anybody could walk into Woolworth's and buy the number one or number five record. What I did was start out with small stock, and build it over the years. As a matter of fact, the first few months I didn't even turn on the lights in the back of the store. There was no reason to."

The Brooklyn-born Sonin got his start in the record business while in college. As a student he worked part-time in the record department of S. Klein's. After graduation he went work in Herman's record department—"50 a week for 48 hours"—and was soon offered a job as department manager for Mays' Glen Oaks store. From Glen Oaks he was transferred to Mays' flagship store in Brooklyn, where he was also responsible for coordinating the department's advertising and merchandising. While at Mays', however, Sonin received an offer from another department store. Although he turned down the offer (too much travel for a new father), Mays' executives heard about it and fired him, apparently for being so disloyal as to even think of bettering himself. Sonin immediately found work at Record Shack, where, he says, "I ran the whole operation." He also saved enough money to buy a store in 1964, and World of Music was born. Sonin closed it in 1977 in order to devote his time exclusively to Record Hunter.

**I**t was not an easy job, taking over Record Hunter, for despite its name, the previous owners had left behind a legacy of disgruntled creditors. Even with a new owner, the very mention of Record Hunter caused vendors to cringe. So when Sonin had difficulty buying records, he bought from himself, through World of Music. Finally, PolyGram relented and sold to him; Capitol followed suit, then MCA, then RCA, then Columbia, and, finally, WEA. In all, it took three years to clear the store's besmirched name. Sonin's problem was exacerbated by the manufacturers' decision to consider the store's institutional business as retail sales and to therefore refuse his request for subdistributor prices. Sonin retaliated. "I didn't buy their records," he states. "You know, when you're a small dealer you look at record companies differently than you do when you're a big dealer. When you're small you feel they're out to hurt you. When you move a lot of product, you know they can't afford to

hurt you. What I did was set my efforts toward developing a customer base through small mama and papa stores all over the country via mail orders." The strategy worked, too, since there simply weren't enough records available in other parts of the country to satisfy the demand. As the mail orders grew, so did the institutional orders; then, little by little, customers returned to shop at the Fifth Avenue store.

Record Hunter survived solely on the strength of Sonin's willpower, and today it is an essential part of the New York City music scene. To Sonin, it's no secret why this is so. He's learned how far you can travel on price and selection. "We have thrived—I don't like the word 'survived'—because we compete. I may take all the hits and sell them for a penny less than Disc-O-Mat, but I have thousands and thousands of other records to sell at regular markup. Besides that we've built the wholesale business to the point where it's an entire business by itself."

"Competition? I'm the competition. That's the way I look at it. If I'm going to be successful I can't keep looking over my shoulder. If you look in the Sunday paper you'll see that our ad doesn't feature the lowest price in town. But if you come into our store on Monday you'll see we have the customers, because we have the selection, we have the service. We could be the lowest-priced, but the lowest-priced guy has the worst selection of records. He doesn't have time to maintain the inventory. You can't be all things to all people, so we've tried to merchandise the store in such a way that it's appealing."

Does Sonin ever think about expanding his successful one-store business? "I always think about it," he admits. "But I've been very fortunate. Every time it comes up, something always comes along to prevent me from doing it."

**S**ociety, wrote author Ed Linn, beats down the man of muscle and sweat. But Bobby Robinson is different. Closing in on 60, he is one of Harlem's best-known businessmen via Bobby's Record Shop, which itself is closing in on anniversary number 35. The proprietor has had a long and distinguished career in the music industry as a retailer, songwriter, manufacturer, manager, booking agent and one-stop owner. He has seen the best of times, and there's no question that he's seen the worst of times. A lot of hard times have visited the self-edu-

cated boy from Union, South Carolina who came to New York virtually penniless in 1938, seeking fame and fortune and achieving a measure of both in the intervening years. But when you look into the eyes of this slight, sturdy man you see fire and determination, a living repudiation of Linn's axiom.

After holding a number of odd jobs during his first years in the city, Robinson joined the war effort. Upon his return to Harlem, he bought out the owners of a custom-made hat shop at 301 W. 125th Street, tossed out the hats and brought in records. Nestled near Eighth Avenue between the Appollo Theatre and Frank's Restaurant (an artists' hangout), Bobby's Record Shop quickly became a required between-shows stopover for performers in the area. From day one, Robinson says, "things started popping."

"Twice a day," he recalls, "all of the entertainers stopped by to see how their records were doing. As a consequence, they would tell other entertainers, 'When you're in New York, stop in and see Bobby. He knows what's happening.' So I found myself nationally known just by word of mouth. I got to meet all of the top entertainers of the day. I found myself in the middle of show business without knowing how the hell I got there. All I knew when I spent my last \$5000 on this venture was that I'd gotten a nice, neat store in a very desirable location. Then, by accident, I was an expert on black music. A&R men from various companies started coming around; people flew in from Los Angeles to sit down and spend the day playing their records for me. So many people came in with tapes and discs that I found myself spending a great deal of time just advising guys on what to do with their product. I said, Hell, if I'm such an expert I'm going into the business myself."

Over the years Robinson has recorded some of the most exciting and important doo-wop, rock and rhythm and blues artists for his Red Robin, Whirlin' Disc and  
(Continued on page 88)

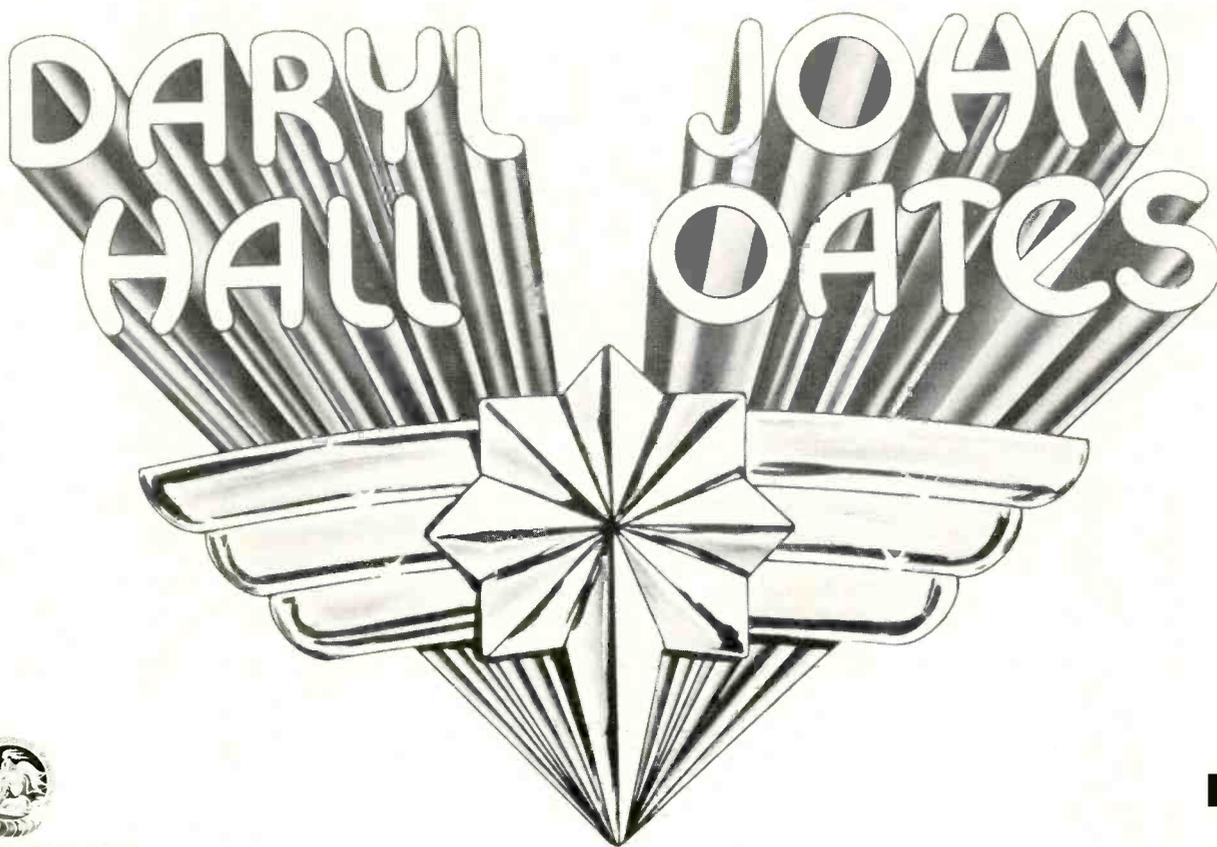
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Johnny Hallyday.
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- THE WOMAN I'M SUPPOSED TO BE  
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# Retail (Continued from page 86)

Fury labels. Records by the Scarletlets (who later became the Five Satins), Champion Jack Dupree, Red Prysock, Earl Lewis and the Channels, the Vocaleers, the Velvets, Wilbert Harrison ("Kansas City" was on Fury), Gladys Knight and the Pips (who were first recorded, managed and booked by Robinson), Sonny Terry and Brownie McGhee, the Rainbows, Louie Lymon and the Teen Chords.

**A**nd then there are the records that could have been his. Frankie Lymon and the Teenagers, for instance, rehearsed in Bobby's Record Shop. On the day they were to sign a contract with Robinson, he was a half-hour late for the appointment and returned to find that the group had gone downtown and signed with George Goldner. "Why Do Fools Fall In

## Labels

(Continued from page 20) community, New York has always had that."

Finally the strategic location of New York was cited by most industry spokesmen as being a prime advantage to having headquarters or offices in New York. Bruce Lundvall said, "The city is uniquely pivotal in the international music scene in that it is positioned strategically between three other major markets, namely London, L.A. and Nashville." Ken Kushnick, VP/artist development, Sire Records: "When our acts come over from Europe, New York is the place they want to go; it's certainly far more convenient than making the long flight, let's say from London to L.A. Although the location of New York may seem to be a secondary asset, I believe it's extremely important; accessibility should never be underestimated." According to Ron Alexenburg, "The key benefit of New York is that it affords a tremendous facility and flexibility in terms of international travel." Joe Smith said, "When New York moves, it sits on the shoulder of Philadelphia, Boston, Baltimore and a slew of other cities." Freddie Haayen said, "I couldn't think of a better place to have a record company; where else can you enjoy such world-wide communication? You can speak to someone in L.A. the same day that you speak to someone in Germany." Marshall Blonstein added, "As the industry continues to become more international, New York will become increasingly more important as a key location. At this point, it's almost a necessity to have at least a New York Office in the city."

Love" was their first record. Robinson lost out because he'd gone to Newark to pick up an order of records and got stuck in a traffic jam in the Lincoln Tunnel on the return trip.

On another occasion, Robinson, bed-ridden with the flu, listened as a group sent over by a friend gathered in his room and sang a driving, irresistible new R&B tune. He liked the group, and assured them a recording contract would be forthcoming. Go home and sit tight, he told the singers. They returned to their tenement in the Bronx, where only the landlady had a telephone. Much later Robinson learned that she had never delivered his messages, including the critical one that he was well and on his way over with the promised contract. Seemingly in a void, the Chords decided to accept an offer from Atlantic Records and promptly recorded "Sh-boom." No one sold more R&B records in 1954 than the Chords.

In late '61, Robinson received a tape in the mail from the lead singer of a Birmingham R&B group called the Pinetoppers. Robinson thought it was okay, but too much in the style of Little Richard, who was no longer popular. Robinson passed. A few months later he heard the singer's first solo release and wondered why Otis Redding hadn't sung a slow blues comparable to "These Arms of Mine" on his demo. "I would've walked to Alabama to sign him," Robinson says wistfully.

**B**ut Bobby's Record Shop remained, if not the hub, certainly an important part of the Harlem business community, even when the area went downhill. Dope traffic moved in and scared off both whites and blacks. The advent of television spelled doom for the community's theatres and nightlife. Deteriorating old buildings were torn down instead of

being remodeled. Or else they were burned down. Harlem took on the appearance of Dresden after the bombing, but Robinson hung tough. "That little store was like a bridge that I took across many rough waters. I wasn't about to give it up."

### Optimistic

Now, Robinson is optimistic about Harlem's future. "Thank goodness the street is coming back to life slowly. It's much better than it was four or five years ago. At one time there were about 25 empty stores from river to river on 125th. Maybe more, maybe 40. Today I don't believe there are any. Houses are going up, a lot of people are coming back. From a retail standpoint, Harlem is not what it used to be, but it holds its own and hopefully it'll continue getting better."

### Fascinating City

And how about the city? Is it still as fascinating today as it was in 1938? "Let me answer you this way," Robinson says deliberately. "Not as fascinating as it was when I first came, because then I felt like I was stepping on the moon. But it is still a vibrant, throbbing city, even with all its faults. I never fail to get excited about observing life here. Just the other night I walked 75 blocks, took my radio and just strolled all over Harlem, stopping and talking to friends along the way. It was great, the variety of life I saw in this city. I've been here years and have never ceased to be amazed by it."

---

"I'm from Los Angeles. But whether New York City or Los Angeles is the front yard or the back yard of the record industry depends only on which way one is facing at any moment. I love the view both ways."

**Stan Gortikov**  
President  
RIAA

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The New York Grammy Awards presentations have always attracted the industry's stars. Attending these 1964 ceremonies were (from left) Steve Lawrence, Barbra Streisand holding her first Grammy, Eydie Gorme, and Tony Bennett, who entertained the audience.

**F**rom the time he opened his first store in 1940 up to the day in 1978 when he sold his outlets to American Can, Sam Goody was one of the most potent forces in New York City's music industry. An entire issue could be devoted to Goody's achievements — indeed, *Record World* did just that in 1974 — but one stands out above the rest. And although Goody is no longer involved in the day-to-day operation of the stores bearing his name, there is no question that all of the retailers profiled here owe Goody a continuing debt of gratitude for a bold promotion he undertook in 1949.

### A Brainstorm

At that time, Columbia had perfected the LP, but RCA, the other major company, was sticking with the 45, which featured the hit song for less money and thus prevailed in sales over the new 12-inch disc. "The main advantage of the LP was in classical music," Goody explains, "because you could get whole movements on a side. But sound quality wasn't even a factor then because nobody had sophisticated equipment."

However, Goody felt the long-playing record's tremendous potential would be realized once consumers had record players designed to accommodate LPs. A brainstorm: "I remembered that Gillette used to give away a razor when you bought the blades," Goody says, "so I decided to give away a record player with the purchase of LPs."

He made a deal with Columbia to buy large numbers of record turntables that could be plugged into radios and would utilize the radio's speakers and amplification equipment. "I knew that if I got people to use the LP turntable, I would be creating a market for the records I sold. I got a record player that retailed for \$25 and gave one away free with every purchase of \$25 worth of list-priced albums." Despite warnings that the idea was ticketed for failure, Goody persevered and had the last laugh. He gave away between 20,000 and 25,000 record players, "and those 25,000 people became record album buyers and influenced plenty of other people."

The album promotion established the Goody stores as the city's primary outlet for long-playing records, and gave the owner a well-deserved reputation for innovative merchandising. Today in the record industry he is still revered as "the father of LP retailing."

# NEW YORK MUSIC TASK FORCE

Bringing It All Together

By ALLEN STECKLER and  
KATHLEEN GREEN

**A** different image forms in the mind of each person who has known this city. For some, it may be the lights and theatres of Broadway. For others, it may be the coffee houses of Greenwich Village, a Sunday afternoon game at Yankee Stadium or a walk through Central Park. Five boroughs and literally thousands of sights, sounds, textures and moods make up this remarkable town. New York is energetic, diversified and creatively stimulating. The same is true of its music. The best of almost every musical style can be found here. It is, in fact, impossible to think of New York without music. From the sax man playing blues for spare change on the street corner to the virtuoso violinist playing a solo recital at Carnegie Hall, the city is a magnet for musicians of every ilk.

Not long ago, there were those who thought both New York City and the music industry that flourishes here were on a hasty trip to oblivion. The industry buzzed with talk of the music scene booms in Los Angeles, in Nashville and in Europe. Some said New York was dead. But the detractors soon witnessed a renaissance

here that would have astonished anyone but a true New Yorker, who knows that with a little perseverance and determination, anything can happen.

Music is alive in this city, and music is part of what keeps New York alive. A symbiotic relationship between a city and the arts makes sense. New Yorkers, who are among the most knowledgeable and enthusiastic patrons in the world, have created an atmosphere in which the business of making music thrives artistically and financially.

It was in this belief that the New York Music Task Force, Inc. was formed more than a year ago. The aim of the task force is simply to promote, support and reinforce the city's commitment to our music industry. Originally conceived by Manhattan Borough President Andrew Stein, the task force now enjoys the status of a totally autonomous, non-profit organization. We have no political obligations or special interest affiliations. The task force, however, does still benefit from an ongoing, close relationship with the borough president and his staff.

The members of the task force represent virtually every aspect of the music industry. Our strongest bond is our dedication to New York, and of course, its music. Prior to New York City Music Week, the New York Music Task Force, Inc. cosponsored two major projects, both of which were designed to promote local talent. The first, the Manhattan Music Playoffs, included more than 150 participating bands from the metropolitan area. The winning group received a recording contract with Infinity Records. Our second project, the Songwriters Contest, carried a cash prize and a music publishing contract with The Entertainment Company.

Encouraged by the success of these two contests, we began plans for one gigantic undertaking

that would involve all of New York's diverse musical styles. We wanted something that would bring into focus the fact that it's all happening here in New York. That's how New York City Music Week came about.

Throughout the long preparation for this week, the task force received the full cooperation of the office of Borough President Stein, *Record World* magazine and the City of New York. New York City Music Week has turned out to be extraordinary, even in a town famous for its extraordinary festivals.

**B**oth Governor Hugh Carey and Mayor Ed Koch are giving their wholehearted approval to this week-long celebration, once again stressing their awareness of the importance of the music industry to New York's culture and economy. We have received countless offers of help from every quarter. The spontaneity and zeal with which all parties have joined in has made this experience exceptionally gratifying. The city's music community has been especially generous in its contributions.

We have scheduled ceremonies, street performances and concerts by major artists in all fields of the New York music scene. Events are taking place everywhere in the city in areas of easy public access, such as the World Trade Center, Shubert Alley, the Citicorp Center and Saint Paul's Church. Of course, since it is New York's party, the public is invited to attend free of charge.

Due to the enormous response from both the public and the industry, it appears that this year's New York City Music Week is only the beginning.

However, although the task force is optimistic and excited about our music week endeavors, we by no means intend to limit ourselves to just this function. We have already set into motion plans

for other, less public-oriented services to the music community. Ultimately, the task force will act as a communications device, a liaison between the various facets of the industry. We are multi-purpose, designed to provide a unifying element to our unique music scene. The New York Music Task Force and those we have worked with so far agree that we are strong today, but given the possibilities of the future, we will be even stronger tomorrow.

(Allen Steckler is VP of the New York Music Task Force, Kathleen Green is a journalist)

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# NEW YORK SMALLER LABELS

## Helping Build a Billion Dollar Industry

By JAN PAVLOSKI

**“W**hen Stiff Records decided to open an American office, the only logical location

was New York City. Despite what anyone might say, New York City is still the hub of the music business and being based in any other city would be unthinkable.” Barry Taylor, general manager of Stiff Records, was talking about why the British-based company decided to open its American offices in New York. Stiff is one of several record companies to have opened offices in the city within the past few years. And even though the music may vary in each company, they all agree that New York is the focal point of the industry with excellent opportunities for both record companies and artists.

Eddie O’Loughlin, co-president of Plateau Records, was enthusiastic about the city and its advantages. “It’s the hub of the industry. Within the past few years everything came to life in the city. There are so many rock clubs and cabarets and you can walk to all of them. There is every kind of talent and just so many places to go. It’s exciting, fun, a great place to be. Listen to me, I sound like I’m from the mayor’s office. I think it’s really wonderful.”

West End’s president Mel Cheren expressed his views about the city—how its diversity and energy create new trends that spread across the nation. His company was one of the first to be involved in disco, which was born in New York.

“It’s so obvious to me that New York is the only place to be. Music has always been in New York and it hasn’t changed. The excitement, the whole influence of music is here. The top records you’ll find coming out of here. We’re very much into the disco and R&B market. I was the first one who started involving the record companies in disco. I saw it happening way back in 1973, 1974. The music and excitement was all

emanating from New York.

“I’m very high on New York. Lots of companies moved to California because they like the lifestyle but I always believed New York to be the focal point of the music industry. Most of the excitement is still created here. Trend-setting music starts here and spreads across the country. Disco started here. It all emanates from the Big Apple—there is such a diversification of people and energies. My co-partner is from the west coast and has mentioned many times, ‘How about relocating?’ but I couldn’t entertain the thought of it. Our concentration is on finding product and knowing what’s going on in the disco market and there is no comparison with the different feedbacks you get here in New York from the different clubs, from the different areas, as opposed to any other part of the country. When we started our offices I had no thoughts of moving anywhere but New York. Put me down on the plus side. I’m high on the town.”

**A**nother company heavily involved in disco is Prelude Records, and the company’s president, Marv Schlachter, explained why he chose New York for his office.

“When we started two years ago we were trying to get a direction for the company and the music we wanted to be involved in,” he said. “We wanted to have a particular area to focus since we aren’t financed by a large corporation. We chose disco since it was very new and very exciting and as a new label we didn’t need to spend great amounts of money for promotion and advertising. New York is the capital of the disco world; if it doesn’t happen in New York, it won’t happen anywhere else on a national level. We saw New York as the hotbed of the area we’re involved in. There was no thought of establishing anywhere else but in New York. We would make it here or nowhere.”

Another area of music with strong roots in the city is new wave. Ken Berry, president of Virgin Records, found that the new wave market was an added plus for his company whose headquarters are in London. “I like New York. When we made the decision to move, the choice was between L.A. or New York, as we didn’t know who was going to be distributing our records. It is practical to be in New York because the time difference between New York and London is only five hours. We’re into new wave music and the market for this music is more solid in New York. New York has a high-energy atmosphere.

Everyone is enthusiastic and hardworking, and they really get into things. Plus our offices are in a townhouse on Perry Street and it’s a bit like Europe in atmosphere.”

Practicality and a high energy level were also cited by Charisma’s president Tony Stratton-Smith as major benefits for his company. “For the special situation of a British company the time difference between England and New York is important. Otherwise, if I were in L.A. I would have to call during drinking hours, which is absolutely unthinkable. There seems to be a greater sense of order and energy, a more businesslike approach. And being from England, California seems to be more of a foreign country than New York.”

**T**his same atmosphere has a lot to offer performers as well. Fred Fioto of De-Lite Records pointed out how New York is the focus for many artists.

“It’s the hub of the industry. You must be in contact with everybody to make the

company function. This is where all producers, songwriters and artists flock to get their big break. The availability of studios is tremendous and every day recording is getting more sophisticated with digital and computerized systems. Artists come from all over the world to New York.

“It’s the hub of all the acts. Once they have appeared in New York, it’s great on their dossier, it enhances their popularity. People say, ‘hey, this band has played New York, they must be pretty good.’ We must produce the best we can because competition is so great.”

To produce the best, you go to the best. A birthplace for trends, a mecca for artists, the finest talent and studios to be had—New York is indeed the hub of the music industry. But in addition to its excitement, energy and diversity, it has something more, a certain magic as best described by Fred Fioto, “New York is the greatest town in the world. No city can replace it. It has a magnetism that no city in the world has.”

## Disco *(Continued from page 72)*

and lyric line. As France Joli came over the radio, Schlachter admitted that there may well be a saturation point for the sort of “dance-dance-dance-and-a-good-break” disco record of the past, but that “by sheer weight of numbers, the more sophisticated records will be chosen and will break out of the disco marketplace.” The attention given disco by major pop artists means, to Schlachter, more exposure for a still-unfamiliar form, and a stepping stone for more genuinely disco-oriented records to cross over. “Disco is influencing so many other kinds of records that it’s spreading out,” observes Vince Aletti. As disco radio finds its level of success nationwide, “there are more people who have opened their ears and heard disco

than ever before, and they’re hearing better disco than they heard on the radio three years ago.” To Aletti and West End’s Mel Cheren, the categorization of disco serves to stigmatize it. “A certain type of mechanical, repetitive record was what was thought of as disco. Things like ‘I Will Survive’ just weren’t included, or (were) thought of as R&B.” “Almost all of the important early disco records were R&B,” maintains Cheren. “I always get upset when people separate disco as a new kind of music. The radio stations that have become disco stations,” he believes, “will end up going back to more of a universal format. Look what WBLS has done.” Prelude’s Schlachter adds, “Was there a saturation of rock or R&B?”



Recording the Broadway musical “Hello, Dolly!” in the historic Webster Hall on East Eleventh St. by RCA Records. RCA used this hall for many years for Broadway shows and other big ensembles.

# Broadway Shows

(Continued from page 22)

I.Q. and creativity are well above the norm.

One of the shows that took advantage of the locale and its denizens is "The Nervous Set," a 1959 work by Tom Wolf and Fran Landesman. One song in that show, appropriately titled "New York," opposes Jan, a girl from uptown (she is from uptown because she wears a skirt rather than pants), Brad, the editor of a wildly avant-garde magazine called "Nerves," and Danny, the poet, with both men expressing dismay and disapproval at Jan's love for the city.

It was in "Hair" that we heard the plaintive saga of Crissy, in love with Frank Mills whom she has met "in front of the Waverly," and whose address she has lost. All she knows about him is that "he lives in Brooklyn, somewhere . . ."

Of all the Village musicals, probably the best known and certainly most infectious is "Wonderful Town," with music by Leonard Bernstein, book by Jerome Chodorov, and lyrics by Betty Comden and Adolph Green. Using a wide panoply of familiar characters, the authors came up with a delightful show, cocky and sassy, which is a natural companion to their previous "On The Town."

Essentially, "Wonderful Town" is the story of two Ohio girls, Eileen and Ruth, who have come to New York to seek fortune, probably because that's what Ohio girls are told they should do from the crib. Of course, they do succeed, thanks to a great deal of close circumstances and the fertile imagination of the authors.

Other familiar spots are dealt with in similar fashion, among them Waverly Place ("bit of Patee in Greenwich Village . . ."), Christopher Street, MacDougal Alley, Patchen Place, Minetta Lane, John Street and Jane . . .

**N**eedless to say, all's well that ends well in this best of all possible worlds, and after many merry moments Ruth and Eileen eventually find what they came to New York to seek.

Meanwhile, further down the way, there is Little Italy, where the protagonists of "Bravo, Giovanni" came alive, if ever so briefly, while the city gypsies got their day, too, in another short-lived musical titled "Bajour," which only proves that Broadway creators are never short of ideas when it comes to writing a show set in New York.

And when Manhattan is not enough, there is always Brooklyn, where Cissy has been growing a

tree forever, and Coney Island, which was the setting for no less than three musicals, "By The Beautiful Sea," "On The Town," and, in 1963, "I Had A Ball," starring Richard Kiley and Buddy Hackett, the latter as an unlikely swami whose predictions (obtained from gazing intently into a crystal ball) all turned out to be wrong . . .

In a city like New York, where there are so many different people, so many philosophical attitudes, so many political factions, Broadway authors feel confident that they can find the right idea, the unique topic that will be turned into a long-running show, even though the idea or the topic might sometimes prove not to be such a great one after all.

One idea that worked was to take a very popular elected official, LaGuardia, and make him the hero of a musical comedy, "Fiorello!," conceived by Jerry Bock and Sheldon Harnick (they later on did "Fiddler On The Roof") with Jerome Weidman and George Abbott contributing the book. The show, which opened with little fanfare at the Broadhurst Theatre, on November 24, 1959, went on to win the Pulitzer Prize, and ran for a healthy 795 performances.

Very specifically, "Fiorello!" dealt with the mayor's colorful and exciting life, from his early days as a lawyer handling helpless cases in the Village, all the way to the eve of his election, with one number in the show finding LaGuardia in a whirlwind campaign through the various ethnic neighborhoods in the city, culminating in an infectious hora that stopped the show every night and had the audience on its feet.

Much less successful was "Jimmy," which tried to emulate the success of its predecessor by presenting a rather glossy image of Mayor Jimmy Walker, a celebrated playboy who was, in the words of a critic, an "ex-songwriter, ex-state senator. Extravagant . . ." Based on the novel "Beau James," the show largely failed because its authors, Bill and Patti Jacob, both newcomers to the stage, stuck closely to the novel without trying to flesh it out with the wealth of information available elsewhere. That, plus the fact that Frank Gorshin, despite his talent to effectively mimic others, seemed much too raffish as the former mayor to elicit anything but sympathy or even interest in the character he portrayed.

When politics failed to inspire them, Broadway creators have turned to big business as a way

to ignite their imagination. Such was the case with Frank Loesser's "How To Succeed In Business Without Really Trying," which, besides having the longest title on a marquee up to that time, took a satirical look at the Wall Street scene, and how a disarmingly opportunistic window-washer, portrayed by the impish-looking Robert Morse, becomes chairman of the board of World Wide Wickets, Inc.

**A**nother show, "How Now Dow Jones," revolved around a young stock broker and the promise he had made to marry his girl when the Dow Jones average hit 1000, which it did of course, right on cue, promptly before the final curtain, much to the relief of the actors and the audience. Devised by Carolyn Leigh and Max Shulman, the musical marked film composer Elmer Bernstein's first and, up to now, last attempt at writing for Broadway.

Business was also behind the scenes in other productions, such as Harold Rome's "Pins and Needles" and "I Can Get It For You Wholesale," with the latter having had the distinction of introducing to New York audiences the husband and wife team of Elliot Gould and Barbra Streisand.

Often, all it took for Broadway creators to come up with a show was just a gimmick, like Macy's Thanksgiving Parade, which became the lure and main ballet attraction in Meredith Willson's third and last show to hit Broadway, "Here's Love;" or like, of all things, our rapid transit system which, once again, provided a perfect backdrop for a love story set in New York ("Subways Are For Sleeping").

The story of "Subways . . ." deserves to be told, if only because it is reflective of a certain kind of ingenuity that is typical of New York and the theatre. The show had received singularly bad reviews, and seemed doomed when producer David Merrick came up with the plot that saved it, at least for a while—he looked for, and found people whose names matched that of the regular legit critics who had panned the show in the seven dailies that were then published in the city. He invited those people to a performance of "Subways . . .," and, after the show, asked each one to write down his impressions.

Key sentences (all praising the production, of course!) were then extracted from the "reviews," and featured in a full page ad in "The New York Times," which identi-

fied the seven (very) familiar names with the pictures of their homonyms. Among others, the Walter Kerr was black, which caused quite a few chuckles on Broadway . . .

Quite innocently, the Transit Authority also added fuel to the show's run when it felt compelled to remind its riders that "despite what the posters might say, subways are not for sleeping . . ."

Since there is a very thin line between the real world and fantasy, once the real world has reached the Broadway stage, at last two shows could safely involve characters that were hardly the ordinary types, and still pretend that it all was happening in New York. One of them was Kurt Weill's untypical essay outside of realism, "A Touch Of Venus," a fantasy about the Goddess of Love awakened from her eternity as a statue, only to find herself transported in modern day Manhattan.

Another show that also delved in a parallel world, similar to yet very different from the one we know, was "Guys and Dolls," Frank Loesser's brilliant musical recreation of the stories of Broadway invented by Damon Runyon. Often mentioned with "My Fair Lady" as the most distinguished American musical drama, "Guys and Dolls," with a book by Abe Burrows, had all the sass and liveliness usually associated with the people who live in the city.

New York audiences recognized this quality instantly, and kept the show running for 1200 performances on its first time out (a recent revival did not fare as well, though it offered a black-faced version that, strangely enough, was not out of place or out of context, proving, if anything, the universality of the story and the characters).

Ultimately, this is what qualifies the American musical theatre—this abundance of talent, undaunted, creative, incredibly chauvinistic about the city and what it represents—there may be one New York, but there's only one Broadway: And both have almost become synonymous . . .

Indeed, it's a city of strangers, with would-be actors, actresses, directors, playwrights, composers all coming here, because if anything is going to happen in their life, it will happen in the city.

"You know why I came to New York?" asks one of the characters in "Company," summing up what the city and Broadway mean to each other and to the rest of the world. "I came because New York is the center of the world, and that's where I want to be . . ."

If you are looking for the latest "Latino" recording, chances are you may find this and several thousand others while walking in Manhattan along 10th Avenue. In a rundown neighborhood fighting for survival and with scarce police protection, many U.S. Latin Distributors have opted to make their business, thriving on the fraternal competition among them and looking optimistically at what the future may hold for them. With no exception, they have contributed to the musical pulse of the diverse ethnic groups living in the Big City, carrying recordings by Spanish-speaking superstars of song as well as others by less known ones hoping to make it big.

Along this path stands the first of these companies, A&G Records, a firm that moved to this new location in 1978 after a brief stint elsewhere on 10th Avenue, where they settled after years of knocking on every retail store's doorsteps throughout the Tri-State area. The new location has become, within a short period of time, too small for its tremendous success in the operation of the business. This includes the distribution of many prestigious labels including the whole catalogue of Fania/Vaya Records while boasting two independently owned labels, Neon and Star, as well as many other recordings by American artists, mostly from Casablanca Records. Along with Sergio Boffill and their respective wives helping on the operation, Adriano Garcia heads a company known to many as the favorite one-stop of the area. One of its strong business points is the strong sales figures of these recordings in areas such as Africa and Japan, where "Latino" music is a long-standing favorite.

Cayre Distributors boasts the most impressive locale in the area, a two-stories high warehouse filled to utmost capacity with recordings of several prestigious labels and music personalities. Roberto Torres and a dynamic and boyish looking Fernando Iglesias are at the head of the always courteous, amiable and knowledgeable personnel. Its executive offices, however, are located at 240 Madison Avenue where Joe Cayre operates as president of this firm. Rinel Sousa and Lee Schapiro are its vice presidents, César Ortíz heads the promotion and publicity department and American-born maestro Joe Cain its production department. They were previously located elsewhere on 10th Avenue, where they started operating in 1972. Among its independently owned labels, count Salsoul which, created in 1975, started with the ever popular "salsa" art-

# NEW YORK LATIN

## Latinos on Tenth Avenue ...and Elsewhere

By IVAN GUTIEREZ

ists of the Latin world of music, later incorporating American artists and producing various best-selling albums, including those of the Salsoul Orchestra, a group known worldwide. Until 1973 they distributed all the product marketed by RCA and CBS. Years later, this same product was made available to customers under its own labels: Arcano (RCA licensee) and Caytronics (CBS licensee). There are many well-known artists and different labels in their extensive catalogues, among them, such favorites as Leo Dan, singer himself of Latin rhythms, Libertad Lamarque, Jorge Negrete, Los Panchos, Javier Solís and Pedro Vargas. Caytronics has been hailed as the No. 1 Latino music company. By looking at it, there is no reason to deny it.

Under the expert guidance of Pedro Alvarez Cepero stands Casino Records which, just recently, opened a new locale in the northwest section of Miami, thus extending its operations as distributors of Alhambra, Borinquen, Musart, Peerless, Al and several other labels in recordings by such well known artists as Julio Iglesias, Iris Chacón, Oscar Solo, Tony Aguilar, Beatriz Adriana, Emilio José and others.

Besides boasting under one roof various recordings of several labels and extremely popular artists, Audiorama also offers buyers the opportunity of talking to the experienced Rafael Díaz Gutié-

rez and of being greeted by the ever cordial smile of his wife, Hilda, who helps to run the operation they both started in 1973. At the time, they were the only licensees for the United States and Puerto Rico of Suramericana del Disco (Venezuela), Fonica (Guatemala) and Audio Latino (United States). In time, they put out in the market three independently owned labels: Audiorama, Taurus and Melody. Today, they are sole distributors of labels such as Velvet, Top Hit, Lad, Color, Atlas, Mercurio, DiscoSur, Duro, Virtuoso (for both the United States and Puerto Rico), Quisqueya (United States and Puerto Rico), Ramy, Acción, Coro and its three owned labels previously mentioned. Their stock indicates an ample supply of recordings catering to the folkloric roots of Puerto Ricans and Dominicans living in the city. The states they cover on their distribution deals include New York, Connecticut, New Jersey, Pennsylvania and Massachusetts.

On a smaller scale, but still standing and making its daily business contribution, you will find A-1 Records and Remo Records in a block that, until recently, also housed the operations of Taurus Sound Distributors, operations now concentrated in the neighboring Garden State where they always stood, not really far

from this strip.

Among its many virtues, Antilla Records boasts the ample, fraternal smile of José Hernández at the head of its operations, distributing such important labels as Antilla, Aro, Gema, Performance, Maype, Modiner and Rumba. Its executive offices are, also, located elsewhere, this time in Puerto Rico where Cuban-born comedian, first-rate actor and businessman Guillermo Alvarez Guedes has headed operations since its founding at the beginning of the sixties. The company is strongly supported by many famous recordings of no less famous artists and even nine comedy albums by Alvarez Guedes catered to the Spanish-speaking community, using strong language without being offensive in the way of his American counterparts Myron Cohen, Bill Cosby, Flip Wilson and Richard Pryor.

Colombian and Argentinian-born Oscar García and Irene Rozenblat, respectively, are powerful, key figures in the successful operations of Orfeon Records, a company that has met the highest of standards. Whatever its newly gained popularity, its main label in the United States market dates back to 1969 when it was distributed by Casino Records. In 1972, they started to distribute it by themselves along with the Dimsa recordings. For a short span of time, they were just another branch of its California offices. In 1978, however, things picked up and three different corporations were formed (Los Angeles-New York-Puerto Rico), all of them being advised from their matrix house in Mexico while, at the same time, all three operated individually as far as production, promotion and accounting departments are concerned. On a strict artistic level, they are still advised by Mexico, but they have already started to produce successful New York recordings by La Sonora Matancera, Carmín, Miguelito Poventud and Mike Guagenti. Under Oscar's and Irene's hands, they both have contributed to the popular demand of recordings listened to quite frequently over the New York Latino radio air waves by such performers as Fernando Allende, Lupita D'Alessio, Jorge Vargas, Palito Ortega and, more recently, Jaime Morey, hailing from Spain and first place winner in the song portion of the VI International Festival of the Song and the Voice of Puerto Rico which took place in San Juan last July.

West Side Sound Distributors have remained in this same location since 1974 when they started operating a corporation then headed by Arturo Saíz and Fred

(Continued on page 96)

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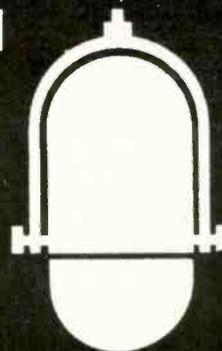
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# Latin (Continued on page 94)

Reiter as distribution center for all of the catalogue of UA Latino. Arturo Saíz, himself a general manager of other recording companies as well as commercial liaison for UA Latino (whose catalogue he later acquired), tried to expand its ratio of operations in the distribution and promotion areas starting the WS Latino label in whose catalogue you can find several best-selling albums by Brazilian-born superstar Nelson Ned. Along with Arturo, Hector Varona and Arturo J. Saíz share executive duties of a company that, among its many accomplishments, boasts the representation in the U.S. market of foreign companies such as Copacabana (Brazil), Gama (Mexico) and El Palacio (Venezuela).

**R**itmo Records took a chance and decided to market and distribute the (until now) only solo recording by Luis "Perico" Ortiz, first trumpet of the famous Fania All-Stars. The popularity of the album and its strong sales gave the company a much needed boost under the careful guidance of Tony Pabón, an artist himself and a man who knows his business. The recording went on

to win every major recording award of prestigious Latin N.Y. magazine. They are, at the moment, sole distributors in the area for such labels as Liznel, Artomax, Ritmo, Tizor and New Generation, all of them originating in Puerto Rico and featuring such well known artists as Blanca Rosa Gil, Gilberto Monroig, Conjunto Quisqueya and many others.

### TR Records

TR Records was born "out of a dream" conceived by internationally renowned and ever popular Puerto Rican vocalist Tito Rodríguez who, regretfully, died after recording only four albums for his own label. The dream was to pursue and give a chance to the new talent, the one kid in the street that could do something with his life other than go into the gang and drug scene. Cindi Rodríguez, the singer's daughter, heads the company along with American businessman Stanley Cohen. A woman who thrives on competition and seeks to make a reality of her father's dream, Cindi took the reigns of the company after her father's death, until then the only recording artist of the company. Today, they have an impressive array of superstars such as Charanga '76, Rafael So-

lano, Linda Leyda, Angel Canales, Ralph Santi, and many other well known Latino superstars, as well as a few recordings by her father taken from private collections he owned after his extensive traveling throughout the world. Both Cindi and Stanley Cohen candidly confess they have not met the standards dreamed of by Tito Rodríguez. Many in the business, however, feel differently.

Ralph Cartagena is the name of the man behind the success of Rico Records. Founded in 1969 as a distribution center, in 1972 Rico started to record under its own independent label, Rico, while becoming partner of Neliz Records, its whole stock acquired in 1973. Under a new label, Combo, they started recordings by artists of great appeal such as Johnny Ventura, Los Hijos del Rey, El Tipico Criollo and others. They will soon market and distribute a new album by popular Puerto Rican musical group El Gran Combo, which, until now, produced its own recordings. Cartagena Enterprises is a sort of sister to Rico Records taking care of worldwide bookings by the already mentioned artists as well as one of Puerto Rico's most in demand singers ever, Felito Félix.

As stated previously, Caytronic operates on executive levels from offices located at Madison Avenue. Much the same happens with Fania/Vaya Records, whose whole line of recordings is distributed along 10th Avenue by A&G Records. After a stint in the Korean War as a Navy officer, then policeman, later graduate of law school and assistant director of public relations for the Havana department of tourism, Brooklyn-born Jerry Masucci met Dominican musician Johnny Pacheco in 1960. Together, they joined forces to create this company, the strongest foothold of the "salsa" superworld musical movement of New York City incorporating innovative, technological sounds to

its pure beating of Afro-Cuban music and its Caribbean counterparts. The rest is history. Together, they are responsible for more than 200 albums in different labels they either own or operate, one of which, International, has become a permanent mainstay of the company signing up talent from elsewhere under the production aegis of Argentinian-born Fabian Ross, a key figure in the successful operation of this label. As in the case of Caytronics, the diverse labels are far too many to mention them all. It needs to be added, however, that the company boasts the most impressive array of superstars of the salsa world as well as many outstanding performers, among them the always popular Celia Cruz (hailed by the N.Y. Times as the Ella Fitzgerald of the Latino world of music), Puerto Rican-born Ismael Miranda, Dominican Fausto Rey and Panamanian Ruben Blades whose album, "Siembra," has been the first salsa album to feature a social commentary.

### Away From 10th Avenue

Also away from 10th Avenue, but located in the heart of Broadway, stands the "Latino" world's favorite recording facilities: Latin Sound Recording Studios, with the latest technological equipment available that every major recording company in New York has used for its productions. It is said that 95 percent of the recorded music of the N.Y. Latino world is recorded there in their 6, 12 and 24 track studios, presided over by Raúl Alarcón and his son, Raulito. Immensely popular personalities of the recording industry have used their studios. In fact, during our brief stay at the studios seeking this information, I said hello to Ralph Itier, head of the musical group El Gran Combo. At the time, Itier was in the process of mixing the latest album recorded by his famous group.

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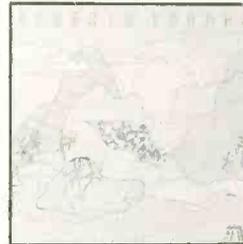
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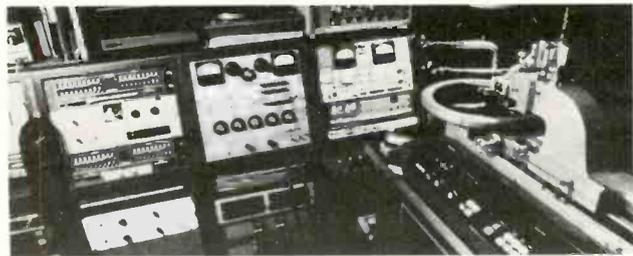
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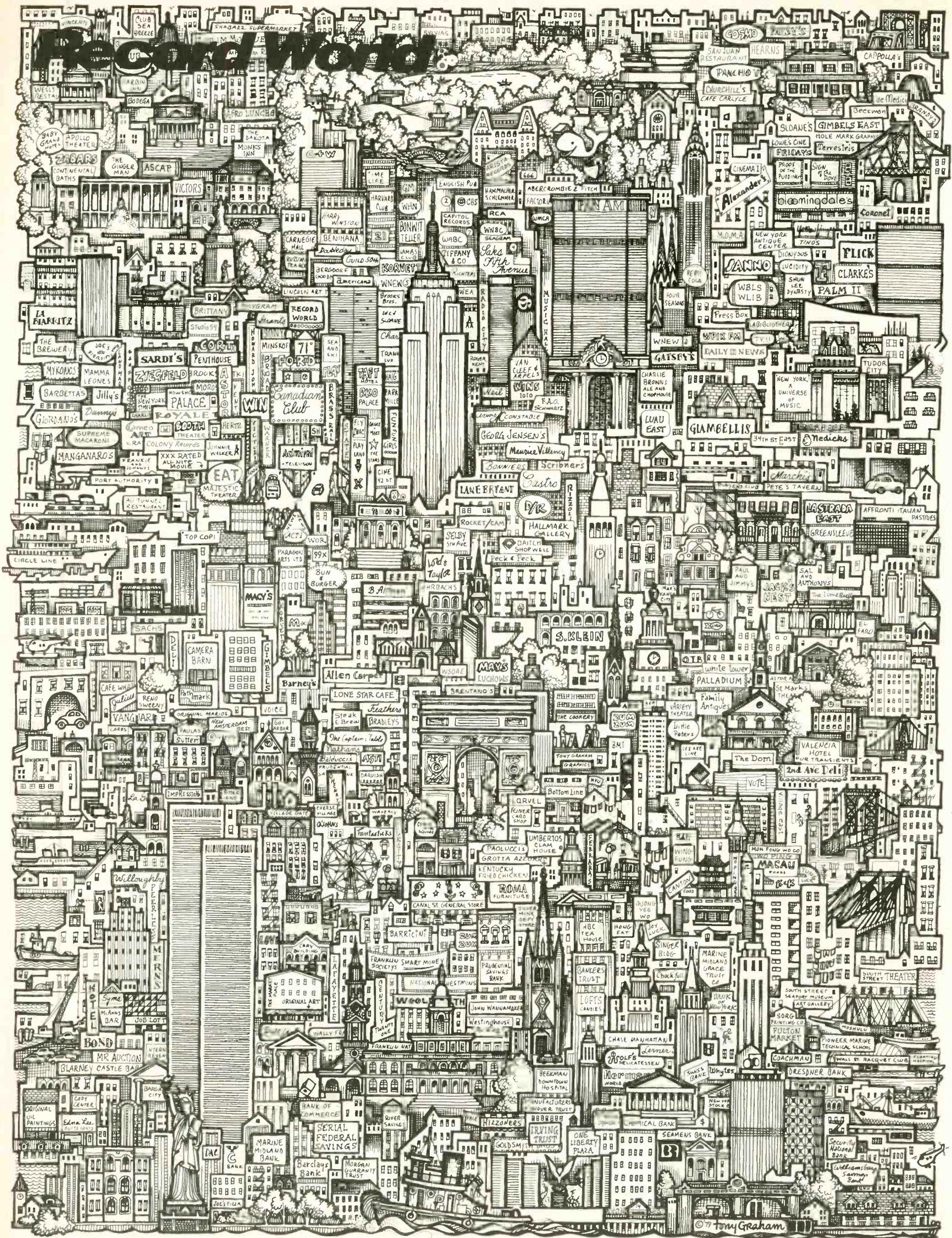


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# NEW YORK Is a Song

By DAVID FINKLE

**G**uarantee: You won't be able to finish this article without breaking into song, because it will be a medley—a medley of New York songs. You see, New York City is not only a place where music is made; it's triumphantly a place about which music is made.

It is tempting to say that more songs have been inspired by New York City than any other metropolis (perhaps Paris or London have prompted more tributes), but who would want to amass a comprehensive compilation as proof when a new song about New York is likely written every day? Actually Frankie MacCormick of the Songwriters' Hall of Fame has taken on the Sisyphean task of making such a list, and so far has 220; a mere surface scratch, no end in sight. To go at it another way: the ASCAP index of performed compositions includes 120 songs starting with the words "New York" and 116 starting with the word "Manhattan"—and that's just the ASCAP run-down.

The following songs made me (and possibly you) want to leave home and move to New York: "The Sidewalks of New York" (Charles Lawton, Joseph Blake); "Autumn in New York" (Vernon Duke); "I Happen to Like New York" (Cole Porter); "Manhattan" (Lorenz Hart, Richard Rodgers); "New York, New York" (Betty Comden, Adolph Green, Leonard Bernstein); "Penthouse Serenade" (Will Jason, Val Burton); "Forty-Second Street" (Al Dubin, Harry Warren); "Lullaby of Broadway" (again Dubin, Warren); "Give My Regards to Broadway" (George M. Cohan); "Every Street's a Boulevard in Old New York" (Bob Hilliard, Jule Styne); "Slaughter on Tenth Avenue" (Rodgers); "Easter Parade" (Irving Berlin); "Manhattan Tower" (Gordon Jenkins); and, perhaps more than any other, Alfred Newman's "Street Scene," the theme used in just about every MGM movie of the '40s

placed in Gotham—you only *think* you don't know it; if I hummed it, you'd recognize it immediately.

But these are all standards, you say; they don't write them like they used to. Oh, no? The following is a list of songs that made me stay in New York—and all of them written in the past couple of years: "New York State of Mind" (Billy Joel); "Mona Lisas and Mad Hatters" (Bernie Taupin, Elton John); "Another Hundred People" (Stephen Sondheim); "New York City Serenade" (Bruce Springsteen); "Feelin' Groovy (The 59th Street Bridge Song)" (Paul Simon); "I Love New York" (Steve Karmen); "New York, New York" (Fred Ebb, John Kander); "Up On the Roof" (Gerry Goffin, Carole King); "NYC" (Martin Charnin, Charles Strouse); "Native New Yorker" (Sandy Linzer, Denny Randell); "A Rose in Spanish Harlem" (Mike Stoller, Jerry Leiber); "New York Groove" (Ace Frehley).

And songwriters don't want to write just about New York—you know, Brooklyn, Manhattan, the Bronx—they want to pinpoint specific streets and neighborhoods, such as "Rose of Washington Square," Springsteen's "Tenth Avenue Freeze-out," Euday Bowman's "Twelfth Street Rag," Irving Berlin's "Slumming on Park Avenue," Randy Edelman's "Second Avenue," Porter's "Down in the Depths on the Ninetieth Floor" and "When Love Beckoned on Fifty-Second Street," Joel's "Fifty-Second Street," "Lullaby of Birdland," the Strouse and Lee Adams "Don't Forget 127th Street," Billy Strayhorn's "Take the 'A' Train," the Benny Goodman-Chick Webb-Edgar Sampson "Stompin' at the Savoy," the Victor Herbert-Dorothy Fields "Up in Central Park" or the Rodgers and Hart "A Tree in the Park," Bob Dylan's "Positively Fourth Street," the Charles Hoyt-Percy Gaunt "The Bowery," "Chinatown, My Chinatown," the Comden-Green-Bernstein "Christopher Street," the Bob Merrill-Jule Styne "Henry Street," W. C. Handy's "Harlem Blues," Berlin's "Harlem on My Mind," Gladys Shelley's "Meet Me at Times Square;" not to mention the long forgotten "In a Little Jernt in Green Pernt by the Gowanus Canal." Or oldies like "The A-1 Belle of Madison Square," "The Belle of Avenue A," "The Belle of Avenue B," "The Belle of 14th Street," "The Belle of Murray Hill," "Belle of the Great White Way," "Broadway Belle," "Broadway Belles," and "When You're Out With the Belle of New York."

Somehow it seems as if songs about New York must have always been around, and exactly what the first was may never be known; although one of the earliest, dated 1848 by English Burton,

is "A Glance at New York." What is known is that the first songwriters who specialized in New York as a topic were Edward Harrigan and David Braham. Harrigan was the Harrigan of the renowned musical comedy team, Harrigan and (Tony) Hart; Braham was Harrigan's father-in-law and a composer who directed all the Harrigan-Hart shows—of which there were sometimes as many as half a dozen a season during the 1860s, '70s and '80s. Great at characterizations, Harrigan and Hart depicted and satirized all sorts of typical New Yorkers and needed song after song with which to go about their chosen tasks. Also devoted to New York settings, Harrigan and Braham called a few of their numerous songs, "Baxter Street," "She Lives on Murray Hill" and "The Sunny Side of Thompson Street."

Why are all these people writing songs about New York? Because it's what they know? Because it's *all* they know? Because it sells sheet music and records? Because they can't stop themselves? Because they need something to pick up the second act? Because they want to get back to or get out of the place? I can only speak for myself when I say that all of the above applied in one way or another when Bill Weedon and I wrote "(How Could I Leave) Bloomingdale's or You?"

Not all New York songs work out however, as musical comedy historian - moralist Ben Bagley,

who has commemorated New York on many of his "Revisited" series (Painted Smiles), maintains, noting that Rodgers and Hart took a sour bite out of the big apple in "Manhattan Melodrama," which likened the city to a steel canyon where it's tough to find even one *companion*; but when the response was lukewarm, they scrapped the first set of lyrics and substituted "Blue Moon."

What's my favorite New York song now? It's not a song at all, but a station promo DJ Pat St. John of WPLJ-FM in New York has put together—the words "New York" spliced end-to-end from record cuts like the Rolling Stones' "Honky-Tonk Woman" and Stevie Wonder's "Living for the City." Want to know what the city feels and sounds like in the late '70s? This montage says it more than any piece of music I can think of.



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# JP's RESTAURANT

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# TRAX

Celebrates Music In New York

# Publishers (Continued from page 46)

London a greater amount of the time."

Dick James Music was formed in the early '60s, beginning with early Beatles copyrights as well as works by other mid-decade British invaders like the Hollies and Gerry and The Pacemakers. With the '70s, Elton John emerged as a key songwriting resource, with Dick James Music developing such blockbusters as "Goodbye, Yellow Brick Road" for John while scoring with other copyrights such as "Can't Smile Without You," as recorded by Barry Manilow, and "Say You'll Stay Until Tomorrow," cut by Tom Jones.

Concludes Braun, "We do consider ourselves old-time publishers. For example, the company is getting ready to be involved with the upcoming Broadway production of 'Dear Anyone.'"

Arista Music vice president and general manager Billy Meshel elected to base his company's operations on the west coast, but Meshel himself is first to stress New York's equally vital role in music. "I really believe that New York is probably the creative brain of the music business," says Meshel, "with Los Angeles like the arms and legs of a fine musical body."

For Meshel, a New York operation is thus a necessity. "Arista Music is in New York because we have to create a greater presence for our base in Los Angeles. You just can't be in music publishing in America and not be represented in New York. It may sound crazy to think of it as a source of success, but in New York you can feel that success."

Summarizes Meshel, "I love New York, and it is far too important to ignore. But Los Angeles isn't any less important. New York and Los Angeles are each half of the pie for pop and R&B."

**A**t Famous Music, top executive Marvin Cane agrees that both coasts are vital creative centers, but notes as well that earlier forecasts of New York's demise in the industry have been hearteningly off target. Of Famous' activities there he notes, "Famous was founded in New York 50 years ago, and our main office has always been here. There is no single distinct advantage to being located in New York, although our corporate parent, Gulf and Western, is located here, too.

"Traditionally music publishing firms have been located in New York, but today Los Angeles and New York are equally important. But I really thought it was goodbye for New York for quite a while. Now I see it creeping back.

With the airplane, we can get anywhere we have to anyway, and we go back and forth between New York and Los Angeles constantly; if the body can take the wear and tear, then it's feasible.

"At one time, everybody exited to the coast. But Bruce Lundvall and Clive Davis run their business out of here, and I see the city coming back into full swing. New York is swinging again."

Another New York native is Jay Morgenstern, vice president and chief executive of Infinity Music. Prior to helming the newly-formed company, Morgenstern had relocated to the west, heading up ABC Music's publishing activities there. In his new post, though, he's back in the Big Apple and glad to be there.

"We are the newest of the major publishing companies in New York," says Morgenstern, "where we have a full-line publishing company. New York has been revitalized, and is a more important segment of the music business now."

As for Infinity, "We are very active. We've signed five writers in New York already, and are also representing some English and foreign firms through New York. It's management's view that this is the place to be, and it is easier to see people in New York. It might very well prove to be an asset."

At Pincus Music, chief executive George Pincus is more openly pro-New York, enthusing, "We're in New York because New York is the greatest place in the world: It's the number one city, as far as I'm concerned. Everybody stops here on their way to California, and California is already very well covered. But New York still has some of the majors."

**I**f Pincus is a bona fide city booster, he, too, feels that contemporary music publishing is now a global business. "It wouldn't make any difference if we were in California or anyplace else, because we know that you're only as good as your catalogue," he explains. "We have a fine catalogue of standard hits." That includes early Lennon-McCartney copyrights like "I Saw Her Standing There" and "Misery."

With offices in Europe and Australia as well, Pincus has been active in publishing for the past 26 years.

By contrast, Sumac Music is a young company rooted in the disco explosion—another musical trend that has drawn much of its momentum from New York. Says vice president Susie McCuster, "We've been in the business for about five years. There is a certain

type of music that comes from New York, and five years ago, it was disco music, and the young writers who could hear it were here in New York. I understand the feel of these writers, so we began our publishing with disco, but have since expanded into all kinds of music.

"At the moment we have about 17 staff writers, and we're expanding our offices to include three more writers rooms to handle the activity."

Carlin Music's John Beinstock, vice president, notes, "We're in New York because we still feel it to be the center of the music industry. The advantages of being based there are not only felt because it's the center of the international market, but also because all the major record companies are still in New York, plus many great writers.

"It's also the financial center of the world. It makes sense to be in New York."

Carlin currently has five staff writers based in its New York office. And as a catalogue deeply tied to the city's musical styles, the company has retained the same basic structure for over a decade.

At C.A.M. Music, president Victor Benedetto says of his home base, "I have spent years in Rome, Paris, London, Madrid and Milan, but none of them has that certain kind of atmosphere, that fever that I get in New York City. New York is a faster city."

**A**nd, in publishing terms, he adds, it's "the money city. Business-wise, our climate is less relaxing—we don't play tennis during our lunch breaks."

Benedetto, while allowing that both New York and Los Angeles are strong publishing centers, believes other cities should reinforce their profile in that area. But while he gives the nod to Los Angeles for clout in films and TV, New York is still "far more important for record production and publishing."

That he should speak of that pairing of activities is fitting, given his own view that C.A.M. is among the few publishers to "function like a label" by producing masters and then placing them with labels. "When we find the right artist," says Benedetto, "we produce him. It can be r&b, pop anything that makes sense."

Estimating 95 percent of masters produced by C.A.M. are placed, he notes, "You need to have guts, but it's really not so much gambling as it is a knowledge of music."

*(Continued on page 103)*

"New York has an exuberance that bubbles forth from the variety of people and cultures inhabiting it. Its music pulsates with every possible taste and trend of yesterday, today...and tomorrow. For those structuring a career in the arts, New York City is a place to begin, grow and blossom with opportunities as multiple as the skyscrapers that decorate its horizon."

**Stanley Adams  
President  
ASCAP**

## Studios

*(Continued from page 66)*  
commodate the rock & roll trade. Prior to their Sept. 4 opening, the new studios had already picked up some exceptional bookings.

The all-new MCI equipment is the biggest and perhaps the most complex in the city. For a full technical description of this major new facility, we refer you to the upcoming Oct. issue of "The Mix" magazine which will include a special section on N.Y. studios.

"I've worked in L.A.," Schwartz said, "and I didn't particularly like it. The reason, I think, that the recording business is coming back is because the players are here. In New York you can find 15 great rhythm sections and 10 great string sections. You just can't do that in L.A."

**W**hile this article has primarily discussed the larger studios in the city, there are literally dozens of one and two room facilities here that are in constant use.

One of the most successful is Blue Rock Recording Studio (29 Greene St.). Owner Eddie Corvin feels that having one studio (plus a large echo room complete with audio and video hook-ups) has its advantages in that the artist is assured of complete privacy during recording. Blue Rock opened some nine years ago and completely re-equipped a year and a half ago, expanding from 16 tracks to 24-tracks.

Corvin is another New York native and chauvinist who stated: "I was born in New York and went to elementary and high school here. I've always liked New York and never considered living anywhere else. New York, Los Angeles and Nashville are the major music centers in this country but New York has a special vitality about its music. Music is part of the nature of this city. This is a good place as far as business is concerned. If your facility is good, you'll get the business."

*(Continued on page 103)*

**E**ver since the day the movie industry took its garb and moved to Hollywood, filmmakers have consistently returned to dear old New York, if only because, one must admit it, it has one of the most spectacular skylines in the world—fierce and elegant in the daytime, mysterious and fascinating at night, in other words the ideal backdrop for any contemporary story. Indeed, the number of films set and shot in New York is truthfully amazing, proving that movie people can still appreciate a concrete jungle when they see one.

Yet, no less consistently, those same movie people have almost invariably given a vision of the city that was, at best, often rather distorted. Through their lenses, anamorphic or not, New York has appeared in turn ominously lugubrious not to say downright dangerous ("Taxi Driver"), wildly zany ("The Hot Rock"), chic ("At Long Last Love"), theatrical ("Enter Laughing"), lily-white ("Love Story"), ethnic ("The Education Of Sonny Carson"), even psychedelic ("The Wiz"). And that's only in recent years...

That it is all of those, and much more, attests to the fact that New York is truly a cosmopolitan city, and that looking at only one of its many aspects is like looking at one facet hoping to appreciate the whole diamond.

My first vision of New York in the movies was communicated through "The Tender Trap," a delightful little comedy of the 1950s that starred Frank Sinatra and Debbie Reynolds. I won't go into too many details about it, except to say that Sinatra's penthouse pad had a fantastic view over what seemed to be Wall Street seen from a bird's eye angle. And in CinemaScope, no less!

#### Unattainable View

It just looked gorgeous, and to me, a foreigner who aspired to see such magnificent architectural beauty in person, a goal that seemed quite unattainable. I envied Sinatra that pad from which he could see what looked, to my inexperienced eyes, like the real Wall Street. When I finally arrived in New York, and looked for a pad like that, not only couldn't I afford one—I couldn't even find one! Though I'm still looking, in case you know of one...

(First pause: every so often, in the course of this article, and with your kind approval, I will interrupt myself for some appropriate comments. I realize that the verbiage we have just gone through is rather tedious. No one cares about Sinatra's pad, least of all me... Yet, in some way, I have to introduce this piece *Record World* has asked me to con-

# NEW YORK FILM

## Hollywood Comes East

By DIDIER DEUTSCH

coct, dealing with "New York and how it relates to the soundtrack albums." I'm getting there, so please follow me...)

Surprisingly, few motion pictures have captured the true essence of the city itself, this strange mixture of grandiose majesty, filled with incredible visual poetry, and the petty ugliness that pervades some of its streets. A recent film that did, of course, is Woody Allen's masterful tribute, "Manhattan." With its atmospheric, almost pristine look, it is as much a celebration of the city as it is a glance at some of the people who live in it, a rare case when a filmmaker sees every facet of New York and decides to use them all in order to reflect reality.

Far more numerous, however, are the films that have just used the city (or "angles" of it) as a mere backdrop of almost inconsequential nature to the development of the plot. The most memorable, of course, is "King Kong" (bet you immediately saw him on top of the Empire State Building, fighting those midjet pre-WWII planes...) For reasons that should be quite obvious, I won't even bother to mention any further than this that other hairy ape who straddled ever so briefly the twin towers of the World Trade Center (not memorable, and tacky! Besides, it already had been done...)

**O**ften, it seems, filmmakers have gone to great lengths to show us in their films the seedy side of the city, its unglamorous arteries, its disheveled, rat-infested neighborhoods. This was particularly the case in the late 1960s and early 1970s, when every other film gave the impression it had been shot in the same corners of the ghettos, often with the same actors. In the cinéma-vérité style that prevailed then, we were not spared much, and films like "Across 110th Street," "Hell Up In Harlem," "The Education of Sonny Carson," "The Pawnbroker," "Shaft," "Uptight," "Superfly," and, on a more humorous note, "Cotton Comes To Harlem," "Come Back, Charleston Blue," "Claudine," or "Let's Do It Again," displayed in full technicolor the dreary sights of some of our more miserable streets.

(Second pause: incidentally, for those uninitiated, each title of a film mentioned in this article relates to its soundtrack album. Actually, each title but one! Can you guess which? One hint: it's not "The Tender Trap," even though the film did not yield an album, only a single recording of the title track by... well, you know!)

Mostly, though, it is the big-city lifestyle that attracts movie

makers to New York, from "its steamiest spots to the poshest of night places" ("Sweet Smell Of Success"). Many are the films that have explored the city's nightlife—the smoke-filled Village joints ("A Man Called Adam," "New York, New York"), the crowded Times Square streets ("Taxi Driver"), the flashy discotheques ("Saturday Night Fever"), the East Side singles' bars ("Looking For Mr. Goodbar", "An Unmarried Woman"), even a now-defunct and dying-then rock emporium ("Fillmore: The Final Days").

Behind the various settings used, there are people, a multitude of characters with varied emotional problems, a fact that has obviously not escaped the attention of moviemakers. Here, the diversity is enormous! And I am not even talking about the various ethnic groups that constitute the city's population—the whites, the blacks, the Chinese, the Puerto Ricans, the Italians, the Germans, the Cubans, we all know about them: we're part of that great melting pot!

The real pulse of the city is there, in its people, and in the films that focus on them. We saw them there on the screen—the elevator operator ("The Apartment"), the Greenwich Village librarian ("Funny Face"), the cartoonist ("How To Murder Your Wife"), even the comic book hero ("Superman"), though in the latter's case the city was renamed Metropolis for reasons that are too many to mention here. Not that it was a first either—some directors have seen fit to disguise New York to fit their own concept of what it should be like, the latest such transmogrification having turned New York into a slightly kaleidoscopic fantasyland in Sidney Lumet's "The Wiz."

(Third pause: in the event that you guess—or know—the title of the film that didn't have a soundtrack album, please send the solution to me, c/o *Record World*, 1700 Broadway, New York, N.Y. 10019. There's nothing to win—I just like to receive mail...)

In the streets of New York, against its skyline, many scenes of action have been filmed that have rivaled in intensity (and gore sometimes!) what we, New Yorkers, can see almost every day. Yet, we always get suckered in by films like "Serpico" or "They Call Me Mr. Tibbs" and every time a scene in any these films happens to have been shot somewhere in the many streets or New York, you can bet there's someone in the audience who instantly recognizes the spot. I still fondly remember "The Hot Rock," starring George Segal and Zero Mostel, because it was shot

(Continued on page 103)

# Independent Producers (Continued from page 64)

here," explains Rosen, "jazz, R&B and Latin, all the fusion elements we're working with."

Grusin added that New York's jazz clubs support music of all periods, from swing to be-bop to contemporary, creating a scene "that tunes young musicians in to something more in tradition than the last Eagles album! Jazz is like folk music . . . nobody is into it for purely commercial reasons, yet it has its effect upon other art forms that are more trendy. It's a quality that couldn't exist anywhere else."

Session men and the jazz and Latin atmosphere usually don't concern producers who work exclusively with rock bands, but there are other factors which influence rock records made in New York. Jimmy Iovine feels that "the tone of the city comes from the radio. The New York rock stations play a very different kind of music from Los Angeles radio. I turn on the radio every morning, and it stimulates me a certain way. It's hard to prove, but for me personally, the radio makes a big difference in the type of record I would make in New York or Los Angeles."

Richard Gotterher's list of New York production credits extends from the Angels' "My Boyfriend's Back" and the McCoys' "Hang On Sloopy" in the early sixties, right up to contemporary artists like Blondie and Robert Gordon. To Gotterher, New York is more than a place to make records; it's a source of new rock talent. "New York rock 'n' rollers have got style," he explains. "I try to find people to work with in the city, and I try not to pick the most obvious people."

To Gregg Diamond, the people he's met in New York are as important as the city's recording studios. "There seems to be a lot more interesting people in the record business here, and they complement each other, absolutely," he muses. "You can pig out on certain people in New York. I find all my inspiration in this city, I really do. It's easy to write here, and it's hard to go anywhere else and record."

New York's producers may never be at a loss for good reasons to work here, but most are realistic enough to admit that New York is not a panacea. Tony Bongiovi and Lance Quinn of the Power Station are self-styled talent scouts who don't feel that the city is the ideal place to find unsigned artists. "By the time they get here," states Bongiovi, "the record companies have all been exposed to them already." Both producers have solved the problem by buying airplanes for clubhopping within a six hundred mile radius of Manhattan.

**T**ommy West, the partner with Terry Cashman in Cashwest Productions, has also recently been working outside Manhattan for purely musical reasons. West is interested in country music, and though he had been in New York for over ten years as a backup singer and producer, he felt that Nashville was the ideal place for making the records that please him most. He's also learned the pitfalls of spending all one's time in Manhattan. "New York is more an international city than an American city," states West. "It's easy to get caught up in things here and forget that there are records to be made for every part of the country."

Even the producer working in a form of music as "New York oriented" as disco can be hurt by isolation in the city, according to Joe Long, who has done New York production on disco projects such as Midnight Rhythm, Liquid Gold and Seventh Wonder. "New York is not representative of the rest of the country," warns Long. "In fact, neither of the coasts are. The lifetime of records is longer in other cities, and radio affects what is played in the clubs to a great extent, while in New York the clubs affect what is played on the stations."

Long has visited discotheques in cities around the country on three promotional trips, and he says his observations have affected the way he makes records. "I've concentrated on recording shorter songs," he explains, "and

I've gotten away from really slow builds and tried to make the peaks in records come quicker." These opinions aside, Long still feels that New York is the ideal place to work.

Looking at record production from a different angle, one might easily ask the question: With all its cross-pollination of musicians and musical influences, is there any possibility of a true "New York Sound?" That's the major problem under attack by Mtume and Reggie Lucas, who form the core of Mtume/Lucas Productions, a company that has worked with Stephanie Mills and Phyllis Hyman, and is negotiating with Gary Bartz, Marilyn McCoo & Billy Davis and a yet unnamed English rock singer.

Mtume, a percussionist, and Lucas, a guitarist, both former sideman of Miles Davis, operate on the philosophy that the only way to achieve an unmistakable style in their records, while maintaining the flexibility to work in diverse musical idioms, is the concept of a solid "family of musicians."

**"T**here hasn't been a New York sound since the days when Aretha recorded with King Curtis and Bernard Purdie," says Mtume. "New York session men today play five or six sessions in one day . . . the fact of the matter is, I wouldn't dare use anyone who is a session player in New York, because the kind of creative sensitivity required to make hit records has to come from a group

of people dedicated to creating a certain sound. The people who worked at Motown were not studio musicians, in the sense of running all over the city doing five gigs a day; nor were the people in the early days of Philadelphia. The Gamble-Huff sound was the logical extension of the the Gamble/Huff phenomenon." And Mtume and Lucas intend to do it in New York.

New York's producers offer enough diversity to please any artist, and it's evident that they're all popping with ideas. There are still problems, however, in attracting artists to town. "It's not the easiest city to survive in," reminds Phil Ramone. "There's ignorant crime in the streets, the studios are not in the most wonderful neighborhoods, and the housing is terrible. When Andrew Stein started his campaign last year, I suggested that one of the greatest things New York could ever do would be to build a rock 'n' roll apartment complex/hotel. You have to create integrity for people by giving them an environment that has some sort of cleanliness and reasonable safety."

There's much room for improvement and a need for self-criticism, and it will continue to pour in, according to Ramone, because that's the nature of New York City. "You see it in sports and you definitely see it in music," observes Ramone. "A guy can get two hits, but if he doesn't get two more, he's a bum. You can't paper the house here more than once before the people start to get on your case."

# Booking Agents and Managers (Continued from page 90)

agents will have to be very much aware of new trends in media because we won't just be managing a record career, it will be more of a multi-media career."

Bob Schwaid also placed emphasis on New York's media facilities and the importance they'll play in management's future role with artistic development. "The most successful managers in the next few years will be aware of sight and sound—be it on TV, satellite or disc," he noted. In the next five years, we'll be entering into different forms of communications which will pose new problems contractually and logistically so we'll have to be right on top of that."

"The mass media has matured to a point where managers must become much more aware of what media is available and how they can best utilize it to advance their artist's career," said Passick. "Managers used to function mostly in a touring capacity. Now

we're getting involved in more areas because these areas are more definable. I'd like to represent record producers in the future—getting them the right acts to work with."

Miles Lourie works primarily on the business/creative level and his management association with Barry Manilow helped make him a superstar. He offered his own approach, "I stopped being Barry's attorney when I became his manager," said Lourie, who heads Miles Lourie Personal Management (Barry Manilow) and is also a partner in Lourie-Miller Management (Carmen Appice). "That required two different points of view. I am profoundly against one person being an artist's attorney, manager, publisher and producer."

Tommy Mottola best captured the essence of most managers' thoughts about their role and how it's changed when he said, "Ten years ago it was usually one per-

son trying to put together everything. The business is 100 times more sophisticated than that so the manager must have an in-depth awareness of all the facets of the business in order to provide effective service to the artist."

While this idea that the manager today must be a jack of all trades in knowledge if not in practice, is a common one, there is widespread disagreement as to how much each organization should do on an in-house basis, to provide artists with legal, financial, creative, media and any number of essential services.

"A manager's role is like a manager of a baseball team and New York has the best players," said Scher. "You can surround yourself with the best lawyers, agencies, promotional people and publicists. Unquestionably, they're all here."

"It's not so much the bricks and mortar or phone numbers," said Rudge, it's the N.Y. people."

# Film Music

(Continued from page 101)

in part in front and inside the very bank where I once had my account. After I saw the film, and how easily Segal and his bunch of hoods came and robbed the bank, I immediately closed my account and went to another bank . . .

One of the most poignant images that occasionally comes back to haunt my dreams is that of New York and its streets totally deserted following a nuclear holocaust in "On The Beach," with the wind rippling through empty avenue after empty avenue.

## Real Thing

And I don't know anyone living in New York who could remain totally impassive while watching the floral display in "Easter Parade," to the strains of Irving Berlin's famous melody. The first reaction the picture elicits is not "New York never looked like this," rather "That's St. Patrick's Cathedral . . ." even though it looks like a Hollywood backlot, not like the real thing!

## Sophistication

To many filmmakers, however, New York is Broadway and the lights of the legit theatre. There, they often find something extra—sophistication, "life upon the wicked stage," and those sure-fire backstage dramas that always end up being acted out in front of the audience, preferably with songs and dances to spruce up the proceedings. There, the list is endless, from Fred Astaire strolling down a glittery 42nd

Street in "The Bandwagon," to Gene Kelly glorifying a thousand-light parody of New York in the "Broadway Melody" number in "Singing In The Rain."

## All You Need Is Money

One "theatre" picture that seems to stick with those who have seen it is Mel Brooks' "The Producers," and particularly the whole outdoor sequence during which a penniless (and hopelessly crooked) Broadway producer (Zero Mostel) tries to convince a meek (and hopelessly honest) accountant (Gene Wilder) to work for him. "There it is, Bloom," he gestures emphatically from atop the Empire State Building, after a lunch al fresco (actually a Sabrett's hot dog stand in the Park), "the most exciting city in the world. Thrills, adventure, romance, everything you ever dreamed of is down there . . . All you need is money . . ."

**Y**es, to live in New York, you need money! You also need a solid constitution, and a special frame of mind which allows you to adopt a resilient attitude when things go wrong, as they often do here! After a while, though, you become immune, and you start accepting everything as it happens—the grime of the docks ("On The Waterfront"), or two lovers cavorting in the snow in Central Park ("Love Story"); suddenly, a penthouse flat in a building without elevator becomes paradise ("Barefoot In The Park"),

and even the most expensive jewelry store in the world becomes accessible to an innocent young New Yorker ("Breakfast at Tiffany's").

(Fourth pause: in setting the images on the screen to their own musical vision of the city, composers have sometimes come up with scores that are challenging as much as they are memorable, as the list of films mentioned so far can attest. Interestingly, and because of the attraction exerted by the city on several generations of filmmakers, among the composers who have tackled the project of underscoring what is essentially a background role, we find a wide variety of "schools"—the classics, Max Steiner, Franz Waxman, Bernard Herrmann, and the rock stars like Al Kooper; the moderns, Neal Hefti, Bill Conti, Dominic Frontiere, and the jazz exegetes like Elmer Bernstein or Quincy Jones; the Broadway composers, Cole Porter, Irving Berlin, George Gershwin, and a couple of foreigners like Francis Lai and Mikis Theodorakis. And Henry Mancini . . .)

## No Theme?

Surprisingly, for a city celebrated and feted as much as New York has been in hundreds of films, no soundtrack has yielded a real theme song. To be sure, there have been many tunes celebrating it (many of them composed for the theatre rather than movies, and exquisitely "plucked" by Hollywood the moment they became hits!), but nothing that elicits the immediate sense of recognition one gets when hearing Sinatra (again!) singing "My Kind Of Town" in "Robin and

the Seven Hoods" (a brilliant soundtrack album Warner should consider reissuing!).

## Skyline

The only theme song to have made a big splash ("I Love New York") is barely hummable (can you whistle the first chorus of it?). Besides, it was composed in one of Madison Avenue's most creative shops, and does not qualify since it was not written for a film.

It may be that New York does not really need a theme song. Once you have mentioned the wind, what else is there to say about Chicago? But New York has those elegant avenues and seedy ghettos, those recognizable landmarks and above all that incredible skyline, and as long as it does it will attract filmmakers the world over who will hire reputable composers to write impressive scores which, hopefully, will be recorded and remembered.

## Advertising Industry

(Continued from page 89)

before-making it big as solo artists. The jingle roster of stars includes such personalities as Barry Manilow, Bette Midler, Joe Brooks, Melissa Manchester, Lou Rawls, Valerie Simpson, Patti Austin, Tasha Thomas and John Tropea. Such a list makes one wonder whether or not the jingle business hasn't surpassed the recording industry in terms of royalties paid out to recording artists. What a way to go to the top!

## Universal Language

Apparently, for the advertising industry music is more than a universal language, more than a common tool of communication bridging the generation gap; it has become the dominant constituent in the industry's success story. As long as the music industry thrives the advertising industry will also continue to thrive making New York, in all respects, a universe of music.

(Stephanie F. Simmons is an independent promoter and president of her production company, S.F.S. Productions, Inc.)

## Publishing (Continued from page 100)

Martin Bandier, executive vice president and general manager of the Entertainment Company, added: "New York has always been the home of the music industry and it's great to see it get recognition as such. We in the recording industry salute New York and are proud to express our appreciation to the greatest city in the world for the invaluable momentum and vitality it provides."

## Cross Section

According to Eileen Rothschild VP RSO Publishing, "We feel that New York is a great center for entertainment—New York has a great cross section of talent, in recording projects, to Broadway musicals, to being a major television market. New York is central in terms of time zones, and when working in the international world, New York has been a good place for us to be."

"Our contributions to New York's musical heritage cover quite a bit of everything. We've made quite an impact in films

with the Robert Stigwood production of "Saturday Night Fever," and we have more film projects in the works and in television. We've definitely been present as far as music publishing is concerned, but because we're in New York we have the access to all new types of music . . . for example no city has as great a club situation as New York City. "Most of us at RSO (execs) are native New Yorkers, brought up here and have an intangible feeling that is not found anywhere else."

## Publisher's Dream

And Janis Ian, representing Mine Music said: "New York is pulsating, alive and a continually innovative force in music. This town is a publisher's dream come true. For inspiration, we have Broadway, as well as, approximately 40,000 card-carrying, working musicians. The Village Voice alone, each week, has about four pages of live music listings, virtually all of it original material. And New York is only 12 miles long and 3 miles wide."

## Studios

(Continued from page 100)

The CBS Recording Studios in New York, located on the East Side's 52nd Street and 30th Street, continue to be involved in some of the city's most exciting recording projects. Recent releases by such top artists as Wings, Bob Dylan, Ashford Simpson, Diana Ross and G.Q. have been mastered on the CBS Discomputer (TM) lathe, while digital recordings have already been completed at the CBS Studios by a number of Columbia Masterworks and jazz artists. Al DiMeola is currently recording an album utilizing Studio E's automated console, and Frank Sinatra recorded at CBS' 30th Street studios last month. Throughout recent months artists the likes of Meat Loaf, Bob James, Blue Oyster Cult, Pink Floyd, Steve Forbert, The Spinners, Cissy Houston, Noel Pointer and Bill Evans have all recorded at CBS' New York Recording Studios.

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## Venues *(Continued from page 44)*

of the coffee house scene that thrived in the village throughout the '60s. Joni Mitchell, Neil Young, Randy Newman, Carly Simon, Kris Kristofferson and countless others got their start in these clubs, where the only thing served was coffee and ice cream.

**I**n the sixties, as R&B turned pop, and rock moved from the soft teen idol phase to the electric group phase, a whole new set of clubs arose to support the music. Once again, the center was New York City.

The Peppermint Lounge, in midtown Manhattan, was the home of the twist. Joey Dee & the Starlighters were the house band; Chubby Checker played there often. Further downtown rock clubs developed that housed the acid and psychedelic rock that was growing at the time. The Electric Circus, at St. Marks Place, presented the Velvet Underground and the Fugs; the Cheatah presented groups such as Alice Cooper. The Scene, owned by Steve Paul (now president of Blue Sky Records), presented Hendrix, the Doors and others.

In 1967 Bill Graham opened the Fillmore East on Second Ave. and 6th St. Graham, a New Yorker who had had success with the Fillmore West in San Francisco, opened the east coast theatre because of "the challenge of the Big Apple." In the four years of its existence, the Fillmore presented literally every rock act that existed at the time. Late night jam sessions were the rule at the Fillmore. Dozens of bands from the era recorded live albums at the theatre because of its prestigious aura. According to Graham, "[the Fillmore] was a socio-religious kind of place kids went to; it was much more than just the music."

Soon after the Fillmore closed in 1971, the Academy of Music, on 14th St., became the major theatre for rock groups to play in the city. A few years ago, the Academy became the Palladium as Ron Delsener bought the hall from Howard Stein. Supergroups that visit N.Y.C. usually perform at Madison Square Garden or for special occasions, Shea Stadium. In the summer, concerts are put on in Central Park and Forest Hills Stadium in Queens.

After a lull in the early '70s, the night club and theatre scene in New York City is now as lively as ever. Jazz club owners say there is a rebirth of jazz; folk club owners say there is a rebirth of folk; spurred by new wave rock, a network of rock-discos—where people dance to live music—has arisen in Manhattan.

While the Other End was strug-

gling for survival in 1975, it is now thriving again. New artists such as Steve Forbert and Carlyne Mas played there regularly before they both garnered record deals. Two years ago, a new folk and rock club, Kenny's Castaways, opened down the street from the Other End. The club has presented Forbert, the Roches, and singer George Gerdes among others. "Bleeker Street has definitely become alive again," says Paul Colby, owner of the Other End. "It's vibrant now; it's alive."

Bridging the gap between folk clubs, jazz and rock clubs, Reno Sweeny, an informal cabaret, was opened seven years ago. The club often presents Broadway performers — gone solo — in late-night shows.

In recent years two country music clubs, the Lone Star Cafe and O'Luinne's, have opened and are growing in popularity each year.

**A**s new folk and country nightclubs have opened up steadily, so too have new jazz clubs. In the last few years jazz clubs Seventh Ave. South, Sweet Basil, Storyville (now Storytowne), the Tin Palace, the Jazz Emporium and the Cabaret at the Public Theatre, have all opened. Long-time jazz clubs the Village Vanguard and the Village

Gate (which presents all types of music) are thriving also. "Jazz clubs are back again," says Josephson. "Young people are discovering jazz and they're going out and seeing it . . . jazz will never die again!"

In 1974 Alan Pepper and Stanley Snadowsky, two jazz lovers, opened the Bottom Line, on Fourth Street in the Village. Within a year, the club became the most important and prestigious club for new acts or acts with new LPs to play. "Our concept," says Pepper, "was to create a contemporary music room that would present rock, jazz, folk, anything that was contemporary. At the time we felt there was no place in New York City that filled the needs of having high standards in terms of sound and presentation."

Just as the Bottom Line fulfills the needs of "showcasing" new acts for the press and public, a club on the east side, JP's, developed to fulfill the needs of music industry people when they weren't working. Referred to as an industry watering hole, JP's has become popular among record label executives, managers, agents and others in the industry.

In the mid-seventies, punk and new wave (labels that have proven to be unnecessary) grew in this country; at the same time a new wave of rock clubs devel-

oped. "Actually it's a question of which came first, the chicken or the egg," says Bob Boykin, co-owner of Hurrah. Rock groups that played in clubs such as CBGB and Max's depended on the clubs as an outlet; likewise, the clubs depended on the bands for talent.

CBGB, a nondescript club on the Bowery, was opened in 1973, ostensibly for country music. Soon after, club co-owner Hilly Krystal was approached by new wave bands such as the Ramones and Television, who "had no place to play. They came around an coerced me into letting them play. Every time I said 'never again,' but they kept coming back." Almost overnight, the groups that played CBGB and Max's (Max's was popular in the late '60s and early '70s, had closed, and reopened in 1976) became part of a large scene in the city, heavily supported by the local press. Once again, New York City venues hosted the birth of a new style of music.

As many of the new wave groups drew from the '60s and '50s for inspiration, the concept of dancing to rock—a long forgotten tradition—caught on again. Clubs such as Hurrah, the Mudd Club and very recently Heat and the Tomato Club, have opened with dance floors and disc jockeys to spin records.

## Ethnic and Street Music *(Continued from page 54)*

rhythmic vocals blend with the bass, sax, clarinet, dumbek, oud and drums."

Groups such as F.A.C.E.S. and Taksim move into the musical mainstream with their sound. Others such as the Wretched Refuse String Band and Gothic Steamboat remain in the community playing for local and college audiences. Ethnic musicians entertain at parties and events such as the South Street Seaport Festivals, and festivals organized by the City's Cultural Affairs and Parks Departments. Whether a group creates its own sound or plays what the people want to hear, its music is recognizable as a treat from south of the border, across the ocean or homegrown in North America.

Monyaka, Mojanaya and New Breed are three well-known reggae bands. Jazz Desjeunes, Miriam Dorisme and Louis Celesten are Haitian performers. Machito and His Afro-Cubans, Loremil Machado, and Marco Rizo and His Latin American Percussion Ensemble are Latin and South American entertainers who stir their audiences with salsa, meringue, samba, cumbia and joropa. Irish music sung by the Clancy

Brothers and others is heard in pubs and bars and at the Irish Arts Center, An Clandheamh Soluis. The Chinese Music Ensemble plays classical and Chinese music. Traditional European immigrant music is featured at the Balkan Arts Center where musicians such as the Greek Halkais Family Orchestra, the Rumanian Orchestra Banatul, and Dave Tarras, the Jewish klezmerist give concerts. Avram Grobat and Ron Eliran perform Middle Eastern and Israeli music in clubs and restaurants. Olatunji, the well-known African drummer and his dancers perform at concerts and community festivals. Late Night Garage, a blue grass band; Light Horse Harry, folk artists; Moose Head Review, Canadian folk artists; Stout, sea chanty singers; the Jazz Heritage Society Musicians, Griot, and the Abdula Group feature North American styles.

**S**treet and ethnic musicians are dedicated to their music and the audience that supports them. They agree with Victor Brady who says, "Playing in the streets of New York adds a special quality to my music. It's an art form."

Musicians who've been attracting and holding audiences in the parks and on the streets are beginning to fill concert halls, interest record producers and sell out citywide festivals.

Street and ethnic musicians are a vital force in the life of the city and the business of music. They develop new forms, attract new audiences and create new sources of income. Certain spots where street musicians gather are as well known as the addresses of clubs and discos. Several weeks ago, New Yorkers flocked to Madison Square Garden to celebrate one of the largest concerts of Latin artists ever held. Salsa! The rhythms flow. New York is a street festival.

*(Pearl Duncan is a vice president of the New York Music Task Force and co-owner of Mighty Twinns Music Publishing Company.)*

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"The music beat keeps changing but up beat, down beat or off beat, AGAC's beat is always New York."  
**Ervin Drake**  
**President**  
**AGAC**

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New York, N.Y. 10023

**Enrica Records, Inc.**  
1697 Broadway, Ste. 702  
New York, N.Y. 10019  
(212) 586-9406

**Enterprise**  
51 W. 52nd St.  
New York, N.Y. 10019

**Epic Records**  
51 W. 52nd St.  
New York, N.Y.  
(212) 975-5154

**Eubie Blake Music Rec.**  
284-A Stuyvesant Ave.  
Brooklyn, N.Y. 11221  
(212) 477-2372, 574-8511

**Event Records**  
161 W. 54th St.  
New York, N.Y. 10019

**F.F.O. Communications, Inc.**  
Box 313 Kingsbridge Sta.  
Bronx, N.Y. 10463  
(212) 543-7770

**Fairyland Records**  
240 W. 55th St.  
New York, N.Y. 10019  
(Educational & Children's  
Records & Tapes)

**Famous Door Records**  
P.O. Box 92  
Station A  
Flushing, N.Y. 11358  
(212) 463-6281

(Continued on page 107)

# Record Manufacturers

(Continued from page 106)

**Fania Records, Inc.**  
888 7th Ave.  
New York, N.Y. 10019  
(212) 397-6730  
Gerald Masucci, Pres.

**Felsted Music Corp.**  
539 W. 25th St.  
New York, N.Y. 10001

**Tex (T n' T) Fenster Prod.**  
170-30 130th Ave.  
New York, N.Y. 11434  
(212) 723-9727  
Tex Fenster, Pres.

**Fiesta Records**  
1619 Broadway  
New York, N.Y. 10019  
(212) 757-7760

**Fist-O-Funk, Ltd.**  
293 Richmond Court  
Pomona, N.Y. 10970  
(914) 354-7157

**Folkways**  
43 W. 61st St.  
New York, N.Y. 10023  
(212) 586-7260

**Frankford/Wayne**  
1697 Broadway, 14th Floor  
New York, N.Y. 10019  
(212) 582-5473

**The Franson Corp.**  
681 Fifth Ave.  
New York, N.Y. 10022  
(212) 759-5001

**Fulton**  
1637 Utica Ave.  
Brooklyn, N.Y. 11234  
Cable: SEECODISC-N.Y.

**Futuro Records Corp.**  
272 Broadway  
Brooklyn, N.Y. 11211

**GWP Records, Inc.**  
133 Fifth Avenue  
New York, N.Y. 10003

**Gala Records**  
1700 Broadway  
New York, N.Y. 10019  
(212) 582-6886

**Gee**  
17 W. 60th St.  
New York, N.Y. 10023

**Golden Boy Records, Inc.**  
34 W. 87th St.  
New York, N.Y. 10024

**Gospel Records, Inc.**  
P.O. Box 90, Rugby Station  
Brooklyn, N.Y. 11203  
(212) 773-5910

**Graffiti Records, Inc.**  
1700 Broadway  
New York, N.Y. 10019

**Green Menu Music  
Factory, Inc.**  
50 W. 57th St.  
New York, N.Y. 10019  
(212) 489-0859

**Groove Merchant Int'l.**  
515 Madison Ave.  
New York, N.Y. 10022  
(212) 688-1224

**Groove Sound Records**  
870 Seventh Ave.  
New York, N.Y. 10019

**Gryphon Records & Tapes**  
345 W. 58th St.  
New York, N.Y. 10019

**Hit-Makers Music Corp.**  
330 West 58th St.  
New York, N.Y. 10019

**Honor & Trophy Records**  
7322 19th Ave.  
Brooklyn, N.Y. 11204

**IAI Records**  
(Div. of Improvising  
Artists, Inc.)  
26 Jane St.  
New York, N.Y. 10014  
(212) 243-2018  
Telex: 237166  
Cable: IMPROVART NYC  
Carol Goss, Pres.

**Improvising Artists, Inc.**  
26 Jane St.  
New York, N.Y. 10014  
(212) 243-2018  
Cable: IMPROVART NYC  
Telex: 237166

**Inca Records**  
888 Seventh Ave.  
New York, N.Y. 10019  
(212) 397-6730  
Gerald Masucci, Pres.

**Infinity Records**  
10 E. 53rd St.  
New York, N.Y. 10022  
(212) 888-9700

**Inner City Records**  
43 West 61st St.  
New York, N.Y. 10023

**International Records**  
888 7th Ave.  
New York, N.Y. 10019  
(212) 397-6730  
Gerald Masucci, Pres.

**International Record  
Industries**  
(Tikva-Jewish & Israeli  
Records)  
(Unesco, Ocora, Afrotone, &  
Eurotone Records)  
P.O. Box 593  
Radio City Station  
New York, N.Y. 10019

**Island Records, Inc.**  
444 Madison Ave.  
New York, N.Y. 10022  
(212) 355-6550

**Jazzdance Records**  
P.O. Box 5118  
FDR Station  
New York, N.Y. 10022

**Jody Records**  
2226 McDonald Ave.  
Brooklyn, N.Y. 11223  
(212) 373-4468

**Johnson Record Co.**  
1619 Broadway  
New York, N.Y. 10019  
(212) 757-2696

**Karen Records, Inc.**  
888 7th Ave.  
New York, N.Y. 10019  
(212) 397-6730  
G. Masucci, Pres.

**Kelitt-Aurora Record Corp.**  
241 W. 18th St.  
New York, N.Y. 10011

**Keylocks Records**  
250 W. 57th St.  
New York, N.Y. 10019  
(212) 247-3805

**Kid Cuz'n Record Co.**  
P.O. Box 182  
Midwood Station  
Brooklyn, N.Y. 11230  
(212) 339-3536

**Kirshner Entertainment Corp.**  
1370 Ave of the Americas  
New York, N.Y. 10019  
(212) 489-0440

**Kitten Records**  
221 W. 57th St.  
New York, N.Y. 10019

**LJO Records Co.**  
1466 Broadway  
Ste. 406  
New York, N.Y. 10036  
(212) 840-3670  
Lonnie Johnson, Pres.

**LPA Records**  
50 W. 67th St.  
New York, N.Y. 10023  
(212) 799-0092  
Gary Pini  
Jim Corbett

**Lamar-Zeida-Laflor-Sonolux**  
720-18 10th Ave.  
New York, N.Y. 10019

**Len-Mat Sound Music**  
24 Louis Place  
Brooklyn, N.Y. 11233  
(212) 467-2246

**Leonard Lewis Entertainment  
Corp.**  
345 W. 58th St.  
New York, N.Y. 10019

**Licette Music Corp.**  
240 W. 55th St.  
New York, N.Y. 10019

**Lifesong Records, Inc.**  
488 Madison Ave.  
New York, N.Y. 10022  
(212) 752-3033

**Lirs Classics**  
72 Orange St.  
Brooklyn, N.Y. 11201  
(212) 875-6193

**Living Language**  
681 5th Ave.  
New York, N.Y. 10022  
(212) 759-5001

**London Records and Tapes**  
539 W. 25th St.  
New York, N.Y. 10001  
(212) 675-6060  
Telex: 224945 FULL RANGE

**Lyrichord Discs**  
141 Perry St.  
New York, N.Y. 10014  
(212) 929-8234

**MBA Music, Inc.**  
8 East 48th St.  
New York, N.Y. 10017

**MCA Records**  
445 Park Ave.  
New York, N.Y.  
(212) 759-7500

**MMO Music Group, Inc.**  
43 W. 61st St.  
New York, N.Y. 10023  
(212) 245-4861

**Mach**  
539 W. 25th St.  
New York, N.Y. 10001

**Made in U.S.A. Records &  
Tapes**  
185 West End Ave.  
New York, N.Y. 10023  
(212) 580-0255  
Cable: DAMSOUND, NY

**Maria Records**  
P.O. Box 3770  
Grand Central Station  
New York, N.Y. 10017  
(212) 549-0502

**Mary Lou Records, Inc.**  
859 Prospect Ave.  
Bronx, N.Y. 10459  
(212) 328-3575/6

**Mastersession Records**  
(Div. of Enterprising  
Artists, Inc.)  
26 Jane St.  
New York, N.Y. 10014  
(212) 243-2018

**Media Records**  
370 7th Ave.  
New York, N.Y. 10001  
(212) 736-7490

**Menorah Records**  
36 Eldridge St.  
New York, N.Y. 10002  
(212) 925-4980

**Mercury Records**  
810 7th Ave.  
New York, N.Y. 10019  
(212) 399-7485

**Met Richmond Latin Records**  
1637 Utica Ave.  
Brooklyn, N.Y. 11234  
Cable: SEECODISC-N.Y.

**Michelle**  
220 E. 26th St.  
New York, N.Y. 10010

**Midsong Int'l Records, Inc.**  
1650 Broadway  
New York, N.Y. 10019  
(212) 541-5100

**Migration Records**  
1780 Broadway  
Ste. 1200  
New York, N.Y. 10019

**Millennium Records**  
3 W. 57th St.  
New York, N.Y. 10019  
(212) 759-3901

**Miller-Brady Productions,  
Inc.**  
342 Madison Ave.  
New York, N.Y. 10017  
(212) 661-7166

**Monitor**  
156 5th Ave.  
New York, N.Y. 10010

**Monmouth Evergreen Records**  
1697 Broadway  
New York, N.Y. 10019  
(212) 757-5105  
Bill Borden, Pres.  
Claire Olivier, Sales Mgr.

**Montuno Records**  
1470 Broadway  
BMT Mezz.  
New York, N.Y. 10036  
(212) 254-4024  
Bob Stock  
Al Santiago

**The Moss Music Group, Inc.**  
211 E. 43rd St.  
New York, N.Y. 10017  
(212) 867-9360

**Murbo Records**  
1212 Ave. of the Americas  
New York, N.Y. 10036

**Muse Records**  
(Div. of Blanchris, Inc.)  
160 W. 71st St.  
New York, N.Y. 10023  
(212) 873-2020

**Music Minus One**  
43 W. 61st St.  
New York, N.Y. 10023

**Musicor Records, Inc.**  
970 7th Ave., Ste. 348  
New York, N.Y. 10019

**New York International  
Records**  
130 W. 57th St.  
New York, N.Y. 10019

**Nonesuch Records**  
(Div. of Warner  
Communications Inc.)  
(Mfg. by Elektra/Asylum  
Records)  
665 5th Ave.  
New York, N.Y. 10022

**Noodle Records Corp.**  
39 W. 55th St.  
Penthouse N.  
New York, N.Y. 10019  
(212) 249-4604  
Telex: 426942MSG  
Cable: VERSATILE, N.Y.

**Notable Productions, Inc.**  
161 W. 54th St.  
New York, N.Y. 10019  
(212) 757-9547  
Cy Coleman, Pres.  
Eric Colodne, V.P.

**Octave Records, Inc.**  
521 Fifth Ave.  
New York, N.Y. 10017

**Olympic Records Corp.**  
200 W. 57th St.  
New York, N.Y. 10019  
(212) 541-9360

**Onyx Records, Inc.**  
160 W. 71 St.  
New York, N.Y. 10023  
(212) 873-2020

**Orfeon Records**  
689 Tenth Ave.  
New York, N.Y. 10036

**Otaao**  
214 W. 96th St.  
New York, N.Y. 10025

**Overseas Wax**  
1650 Broadway  
New York, N.Y. 10019  
Telex: ATTN: MORTWAX  
42001

**Palma Record Co.**  
272 Broadway  
Brooklyn, N.Y. 11211

**Pap Records, Ltd.**  
142 West End Ave.  
Ste. 1-N  
New York, N.Y. 10023  
(212) 873-9481

**Paredon Records**  
Box 889  
Brooklyn, N.Y. 11202  
(212) 834-0808

**Patmak**  
320 W. 55th St.  
New York, N.Y. 10019  
**Les Paul - Artie Records**  
50 E. 42nd St.  
New York, N.Y. 10017  
(212) 687-3939

**Pearlstone**  
512 Columbus Ave.  
New York, N.Y. 10024

**Peter's International Inc.**  
619 W. 54th St.  
New York, N.Y. 10019  
(212) 246-2400  
Telex: 666-262  
Cable: PETERSRECS

**Phantom Records, Inc.**  
1790 Broadway  
New York, N.Y. 10019

**Phase Four**  
539 W. 25th St.  
New York, N.Y. 10001

**Pilot Records**  
65 W. 55th St.  
New York, N.Y. 10019  
(212) 765-2600

**Polydor Records**  
810 7th Ave.  
New York, N.Y. 10019

**Polygram Corporation**  
450 Park Ave.  
New York, N.Y. 10022  
(212) 371-3000

**Prelude Records**  
200 W. 57th St.  
New York, N.Y. 10019

**Prism Records**  
1700 Broadway  
New York, N.Y. 10019  
(212) 526-3375

**Project 3**  
The Total Sound, Inc.  
1133 Ave. of the Americas  
New York, N.Y. 10036

**Proscenium**  
43 W. 61st St.  
New York, N.Y. 10023

**Pyramid Recording Co., Inc.**  
17 West 60th St.  
New York, N.Y. 10023

**Quienborin**  
534 Sutter Ave.  
New York, N.Y. 11207

(Continued on page 108)

# Record Manufacturers

(Continued from page 107)

## RCA, A&M and Associated Labels

1133 Ave. of the Americas  
New York, N.Y. 10036  
(212) 598-5900

## RSO Records

1775 Broadway  
New York, N.Y. 10019  
(212) 975-0700  
Bob Edson, Senior V.P.  
Eileen Rothschild  
Barbara Ledes

## RX

143 W. 51st St.  
New York, N.Y. 10019

## Rae-Cox Records, Inc.

1697 Broadway  
Rm. 702  
New York, N.Y. 10019  
(212) 586-9406

## Ram Records

213 Park Ave. South  
New York, N.Y. 10003

## Real Records, Inc.

34 Greene St.  
New York, N.Y. 10013

## Rego Irish Records & Tapes Inc.

84-48 62nd Dr.  
Middle Village, N.Y. 11379  
(212) 476-1847

## Richmand

539 W. 25th St.  
New York, N.Y. 10001

## Rico Records

748 10th Ave.  
New York, N.Y. 10019  
(212) 247-6330

## Right On! Records USA

408 W. 115th St.  
New York, N.Y. 10025  
(212) 222-8715  
Bill Downs, owner

## Roadshow Records Corp. (East)

850 7th Ave., Ste. 503  
New York, N.Y. 10019  
(212) 765-8840

## Richard H. Roffman Assoc.

697 West End Ave.  
New York, N.Y. 10025  
(212) 749-3647

## Ronze Productions

P.O. Box 19  
Elmhurst "A" Station  
Elmhurst, N.Y. 11380  
(212) 271-4414  
Zeke Carey, Pres.

## Roulette

1790 Broadway  
New York, N.Y. 10019

## Salsoul Records

240 Madison Ave.  
New York, N.Y. 10016  
(212) 889-7340

## Sam Productions Co.

(Dist. by Columbia Records)  
41-43 39th St.  
Long Island City, N.Y. 11104  
(212) 786-7667

## Sanduary Records, Inc.

320 W. 46th St.  
New York, N.Y. 10036  
(212) 541-7893

## Sandcastle Records

157 W. 57th St.  
New York, N.Y. 10019  
(212) 582-6135

## Satellite Records

1700 Broadway  
New York, N.Y. 10019

## Scholastic Audio Visual

50 W. 44th St.  
New York, N.Y. 10036

## A. Schroeder Intl. Ltd.

25 W. 56th St.  
New York, N.Y. 10019  
(212) 582-8995  
Cable: SCHROMUS N.Y.

## Sesame Street Records

1 Lincoln Plaza  
New York, N.Y. 10023  
(212) 874-2700

## Shipp Record Corp.

P.O. Box 552  
Far Rockaway, N.Y. 11691  
(212) 857-9328

## Silver Cloud Records

65 W. 55th St.  
New York, N.Y. 10019  
(212) 765-4410

## Sire Records, Inc.

165 W. 74th St.  
New York, N.Y. 10023  
(212) 595-5500

## Solid State

729 7th Ave.  
New York, N.Y. 10019

## Sound of Soul Records

1608 Broadway  
New York, N.Y. 10019

## Sounds of the City Records

820 Ritter Place  
New York, N.Y. 10459  
(212) 542-6422  
Mario E. Sprouse

## Spark Records

c/o Peer-Southern  
Productions, Inc.  
1740 Broadway  
New York, N.Y. 10019  
(212) 265-3910  
Telex: 424361

## Cable: SOUTHMUSIC

Monique I. Peer, Pres.  
Ralph Peer, II, V.P.  
Provi Garcia, Dir.  
Lat. Amer. Div.:  
Roy Kohn, L.A.  
Roy Horton, Mgr.  
Country & Blues,  
Omar Marchant, Miami  
Ron Bledsoe, Nashville

## Speed

345 W. 58th St.  
New York, N.Y. 10019

## Spiral Record Co.

17 W. 60th St., Ste. 423  
New York, N.Y. 10023  
Harry Finfer, V.P.

## Spring Records

161 W. 54th St.  
New York, N.Y. 10019

## Spy Records Ltd.

250 W. 57th St.  
New York, N.Y. 10019  
(212) 245-5587

## Stallman Records, Inc.

333 E. 70th St.  
New York, N.Y. 10021

## Star Record Co.

521 5th Ave., Ste. 1700  
New York, N.Y. 10017  
(212) 682-5844

## Steady Records

846 7th Ave.  
New York, N.Y. 10019

## Stet Records, Ltd.

200 W. 57th St.  
New York, N.Y. 10019  
(212) 582-3040  
Hugh Fordin, Pres.

## Stiff Records

157 W. 57th St.  
Room 203  
New York, N.Y. 10019

## Robert Stigwood Organization, Inc.

1775 Broadway  
New York, N.Y. 10019  
(212) 975-0700

## Strata-East Records, Inc.

156 Fifth Ave., Ste. 612  
New York, N.Y. 10010  
(212) 691-9294

## Surprise Records

167-24 Foch Blvd.  
Jamaica, N.Y. 11434

## Syntonic Research, Inc.

175 5th Ave.  
New York, N.Y. 10010  
(212) 243-5434

## T.C.B. Records

345 W. 58th St.  
New York, N.Y. 10019

## TR Records, Inc.

747 10th Ave.  
New York, N.Y. 10019

## Tallyco Int'l., Inc.

25 West 43rd St.  
New York, N.Y. 10036

## Talpro Productions, Inc.

870 7th Ave.  
New York, N.Y. 10019  
(212) 581-4680

## Thimble

(Div. of Audio Fidelity  
Enterprises, Inc.)  
221 W. 57th St.  
New York, N.Y. 10019  
(212) 757-7111  
Herman Gimbel, Chrmn.  
of Board  
Bill Gallagher, Pres.  
Bill Singer, Nat'l Sales Mgr.

## Tico-Alegre-Mardi Gras

17 West 60th St.  
New York, N.Y. 10023

## Tico-Alegre Records

888 7th Ave.  
New York, N.Y. 10019  
(212) 397-6730

## Tiger Tail

221 W. 57th St.  
New York, N.Y. 10019

## Tikva—Jewish & Israeli Records

P.O. Box 593  
Radio City Sta.  
New York, N.Y. 10019

## Timeless Entertainment Corp.

160 E. 56th St.  
New York, N.Y. 10022  
(212) 233-5949  
(804) 625-0534

## Titan United Corp.

25 W. 43rd St., Ste. 222  
New York, N.Y. 10036  
(212) 354-5005

## Tojo Records, Inc.

221 W. 57th St.  
New York, N.Y. 10019

## Tomato Music Co. Ltd.

611 Broadway  
New York, N.Y. 10012  
(212) 477-2800

## Tropicana Records

700 Tenth Ave.  
New York, N.Y. 10019

## Try

723 7th Ave.  
New York, N.Y. 10019

## Tuxedo-Mint Records

132 Nassau St.  
New York, N.Y. 10038

## United Research Lab. Corp.

16 E. 52nd St.  
New York, N.Y. 10022  
(212) 751-4663

## Urania Classical Records

240 W. 55th St.  
New York, N.Y. 10019  
(212) 247-3690

## Vanguard Records

71 W. 23rd St.  
New York, N.Y. 10010

## Varon Record Co.

272 Broadway  
Brooklyn, N.Y. 11211

## Vaya Records, Inc.

888 7th Ave.  
New York, N.Y. 10019  
(212) 397-6730  
Gerald Masucci, Pres.

## Veevo Record Co.

54 W. 74th St., Ste. 402  
New York, N.Y. 10023  
(212) 362-2259

## Versatile Records Ltd.

39 W. 55th St., Ste. 505  
New York, N.Y. 10019  
(212) 582-5784  
Telex: 426942MSG  
Cable: VERSATILE NY

## Vigor Records

200 W. 57th St.  
New York, N.Y. 10019  
(212) 757-6770

## WVSI FM

715 Ocean Terr.  
Staten Island, N.Y. 10301  
(212) 720-6207

## Wand

254 W. 54th St.  
New York, N.Y. 10019

## Warner/Elektra/Atlantic Corp.

75 Rockefeller Plaza  
New York, N.Y. 10019  
(212) 484-6000

## West End Music Industries, Inc.

250 W. 57th St.  
Ste. 1925  
New York, N.Y. 10019  
(212) 757-0695  
(800) 223-0363

## West Side Latino Record Corp.

693 10th Ave.  
New York, N.Y. 10036  
(212) 586-2710

## Wing And A Prayer Record Co.

3 Patchin Pl.  
New York, N.Y. 10011  
(212) 691-6796

## Wonderland Records

251 W. 57th St.  
New York, N.Y. 10019

## Worlds Records

210 W. 89th St.  
New York, N.Y. 10024

## Yazoo Records

245 Waverly Place  
New York, N.Y. 10014  
(212) 255-3698

## Young People's Records

681 5th Ave.  
New York, N.Y. 10022  
(212) 759-5001

## Zafiro Records

1700 Broadway  
New York, N.Y. 10019

## Ze Records

1133 Broadway  
Room 1520  
New York, N.Y. 10010  
(212) 929-6229  
Michael Zilkna, Pres.  
Jeffrey Vogel

## Zebra Records

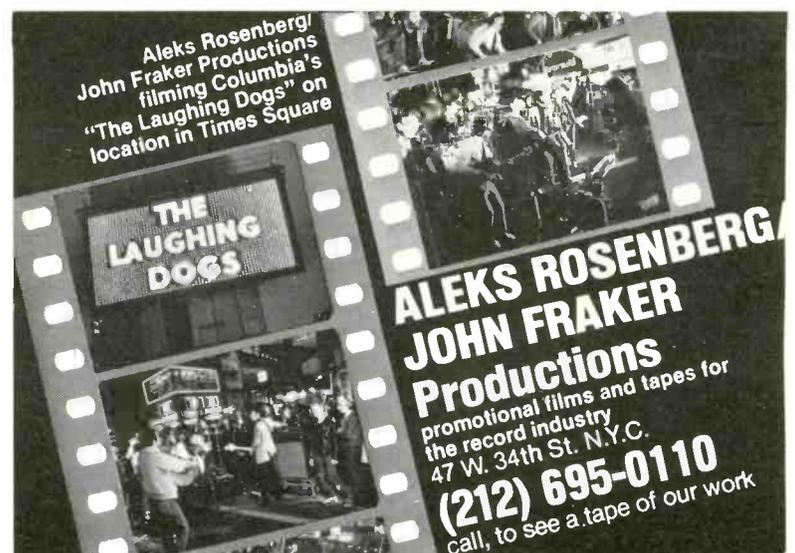
39 West 55th St.  
New York, N.Y. 10019  
(212) 586-8677

## Zerott

114-17 145th St.  
Jamaica, N.Y. 11436



**secret sound studio, inc.**  
147 West 24th Street, New York, N.Y. 10011 (212) 691-7674



Aleks Rosenberg/  
John Fraker Productions  
filming Columbia's  
"The Laughing Dogs" on  
location in Times Square

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promotional films and tapes for  
the record industry  
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**(212) 695-0110**  
call, to see a tape of our work



# Booking Agents

**A.P.A. (Agency of the Performing Arts)**  
120 W. 57th St.  
New York, N.Y. 10019  
(212) 582-1500

**A.T.I.**  
888 7th Ave.  
New York, N.Y. 10019  
(212) 977-2300

**Acropole Corp. of America**  
Bruno Records & Tapes  
1410 York Ave., Ste. 2D  
New York, N.Y. 10021  
(212) 628-6315

**Willard Alexander Agency**  
660 Madison Ave.  
New York, N.Y. 10021  
(212) 751-7070

**Associated Booking Corp.**  
445 Park Ave.  
New York, N.Y. 10022  
(212) 421-5200  
Oscar Cohen, Pres.

**Herbert Barrett Management**  
1860 Broadway  
New York, N.Y. 10023  
(212) 245-3530  
Cable: HERBARRETT

**Harry Beall Mgt. Inc.**  
119 W. 57th St.  
New York, N.Y. 10019

**Herb Bernstein Enterprises**  
170 West End Ave., 11-D  
New York, N.Y. 10023  
(212) 873-1323

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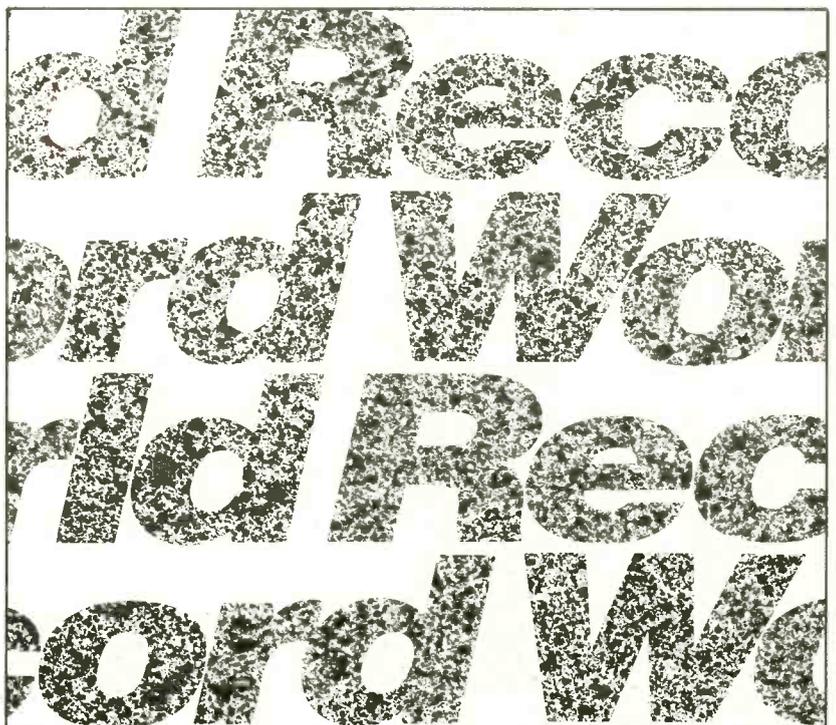
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1995 Broadway  
New York, N.Y. 10023

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New York, N.Y. 10022

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(212) 688-8788

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232 Madison Ave.  
New York, N.Y. 10016  
(212) 689-0940  
Aldwyn Hewitt

**Lady Doberman Productions**  
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Staten Island, N.Y. 10301  
(212) 442-5657  
Rita Alan, Pers.

**Steve Leeds Promotions**  
130 W. 57th St.  
Suite 12B  
New York, N.Y.  
(212) 768-8553  
Steve Leeds, Dir.

**Levinson Associates, Inc.**  
10 W. 66th St., Ste. 12B  
New York, N.Y. 10023  
(212) 595-3336  
Cable: PR-EXPOSURE

**Noel Love**  
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New York, N.Y. 10019  
(212) 765-2600

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New York, N.Y. 10022  
(212) 751-2060

**Jim McCarthy Publicity**  
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New York, N.Y. 10019  
(212) 757-2695

**Allan McMillan & Associates**  
Room 1208  
1697 Broadway  
New York, N.Y. 10019  
(212) 582-2807

**Dick Miller**  
1560 Broadway  
New York, N.Y. 10036  
(212) 575-1000

**Miracle-Superstar Promotions**  
170-30 130th Ave.  
New York, N.Y. 11434  
(212) 723-9727  
"Tex" Fenster

**Morninglight Productions**  
c/o Spencer Drate  
Old Chelsea Station  
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New York, N.Y. 10011  
(212) 751-2031

**Music Makers Promotion Network**  
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New York, N.Y. 10019  
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New York, N.Y. 10019  
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(212) 245 6090  
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**Pelton Publishing Co.**  
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Brooklyn, N.Y. 11230  
(212) 339-3536

**Perelandra Productions, Inc.**  
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(212) 242-6644

**The Press Office Ltd.**  
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New York, N.Y. 10022  
(212) 935-9041

**Julie Rader**  
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New York, N.Y. 10019  
(212) 765-2600

**Rainbow Advertising**  
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New York, N.Y. 10019  
(212) 582-6900

**Record Mailers Associates, Inc.**  
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(212) 489-9330  
Paul Rosen, Pres.  
Marvin Goodman, V.P.

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(212) 977-9680

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(212) 749-3647/48

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New York, N.Y. 10022  
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**Ronze Productions**  
P.O. Box 19  
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Elmhurst, N.Y. 11380  
(212) 271-4414  
Zeke Carey

**SF Public Relations**  
312 E. 81st St.  
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(212) 628-0331  
Steve Feld, Pres.

**Santasha Int'l & Assoc.**  
211 West 56th St.  
Suite 9K  
New York, N.Y. 10019  
(212) 247-1537  
874-4220  
Sonia C. Roberts, Pres.

**Sidney A. Seidenberg, Inc.**  
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New York, N.Y. 10019  
(212) 421-2021

**Howard Sherman Public Relations**  
682 Broadway  
New York, N.Y. 10012  
(212) 777-471

**Eve Siegel Assoc.**  
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New York, N.Y. 10022  
(212) 688-4598

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New York, N.Y. 10024  
(212) 787-8711

**Billy Smith Public Relations, Inc.**  
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New York, N.Y. 10024  
(212) 787-8711

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62 W. 45th St.  
New York, N.Y. 10036  
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**John Springer Assoc.**  
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New York, N.Y. 10021  
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**Gary Stevens**  
42 E. 52nd St.  
New York, N.Y. 10022

**Herb Striesfield**  
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New York, N.Y. 10019  
(212) 541-9810

**Fred Stuart Associates**  
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New York, N.Y. 10021

**Art Treff Prod.**  
846 Seventh Ave.  
New York, N.Y. 10019

(Continued on page 112)

**Music Resources International Corp.**  
161 W. 54th St., Ste. 601  
New York, N.Y. 10019  
(212) 265-6420  
Andy Hussakowsky, Pres.  
Steve Brodie, Dir.  
Gene O'Brien, Dir.

**Musica Latina Records/ Total Bliss**  
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New York, N.Y. 10005  
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Rick F. Manzi, Pres.  
Paul Miller, V.P.

**New Breed Enterprises**  
330 West 58th St.  
New York, N.Y. 10019  
(212) 765-7596  
David Simons, Cathy Lynn

**Marian O'Hara**  
127 East 59th St.  
New York, N.Y. 10022

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New York, N.Y. 10019

**PPX Enterprises, Inc.**  
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New York, N.Y. 10019  
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Ed Chalpin, Pres.

**Russ Payne**  
711 West End Ave.  
New York, N.Y. 10025

**Pilgrim Management Prod., Inc.**  
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New York, N.Y. 10019  
(212) 787-2618

**Gerard W. Purcell Associates, Ltd.**  
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New York, N.Y. 10003  
(212) 475-7100

**RLR Associates Ltd.**  
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New York, N.Y. 10019

**Rainbow Collection**  
101 W. 57th St., Ste. 2A  
New York, N.Y. 10019  
(212) 765-8160  
Herbert Gart, Pres.

**Joseph Rapp**  
1650 Broadway  
New York, N.Y. 10019  
(212) 581-6162

**Rappmetz Management, Inc.**  
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New York, N.Y. 10019  
(212) 581-6162

**Rein & Rein Mgmt., Inc.**  
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**Rock Steady Music, Inc.**  
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New York, N.Y. 10022  
(212) 752-7455

**Richard H. Roffman Assoc.**  
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New York, N.Y. 10025  
(212) 749-3647

**Rollins, Jaffe, Morra & Brezner**  
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New York, N.Y. 10019  
(212) 582-1940

**Ronze Productions**  
P.O. Box 19 Elmhurst "A"  
Station  
Elmhurst, N.Y. 11380  
(212) 271-4414

**Charles R. Rothschild Productions, Inc.**  
330 East 48th St.  
New York, N.Y. 10017  
(212) 421-0592  
Charles R. Rothschild

**Vince Rottkamp Management, Inc.**  
405 Park Ave.  
New York, N.Y. 10022  
(212) 749-3647/48

**Roulette Records, Inc.**  
17 W. 60th St.  
New York, N.Y. 10023  
(212) 757-9880

**Dick Rubin Ltd.**  
60 W. 57th St., #107  
New York, N.Y. 10019  
(212) 751-0445

**Rush Entertainment**  
61-45 98th St.  
Ste. 12B  
Rego Park, N.Y. 11374  
(212) 271-2006

**SMF Productions**  
41 Union Sq. W.  
New York, N.Y. 10003  
(212) 675-3298  
Shel Freund, Pres.

**Santasha Int'l & Assoc., Inc.**  
211 W. 56th St.  
Ste. 9K  
New York, N.Y. 10019  
(212) 247-1537/874-4220  
Sonia C. Roberts, Pres.

**Sassy Entertainment, Inc.**  
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Sal Vasi

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**George Scheck Enterprises**  
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(212) 586-6767

**Jack Segal Enterprises, Inc.**  
850 7th Ave.  
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(212) 265-7489

**Sidney A. Seidenberg, Inc.**  
1414 Ave. of the Americas  
New York, N.Y. 10019  
(212) 421-2021  
Sidney A. Seidenberg, Pres.

**Sheral Mgmt.**  
132 E. 35th St.  
New York, N.Y. 10009

**The Shukat Company Ltd.**  
25 Central Park West  
New York, N.Y. 10023

**Irving Siders**  
250 East 63rd St.  
New York, N.Y. 10021  
(212) 751-2680

**Sight & Sound Management Ltd.**  
119 W. 57th St., Rm. 901  
New York, N.Y. 10019  
(212) 541-5580  
Bob Schwaid

**Sirus Productions, Inc.**  
347 E. 2nd Ave.  
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(212) 777-1981, 273-7247

**Billy Smith Management, Inc.**  
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(212) 787-8111  
Billy Smith, Pres.

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Riverdale, N.Y. 10471  
(212) 548-9323  
Ruth K. Solomon, Director

**Sound & Vision**  
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(800) 854-6005  
(800) 422-4241 (Ca.)  
Jimmy Zison

**Laura Springer**  
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New York, N.Y. 10023  
(212) 580-8779

**Starflight Management, Inc.**  
2 W. 45th St.  
New York, N.Y. 10036  
(212) 575-5036  
Mathew Mark  
Roy Ericson

**Take Out Productions**  
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New York, N.Y. 10023  
(212) 765-0540  
Vicki Wickham, Pres.

**Talent Management**  
1501 Broadway, Ste. 1803  
New York, N.Y. 10036

**Serch Telian Management Corp.**  
72-22 Manse St.  
Forest Hills, N.Y. 11375  
(212) 263-0344  
Serch Telian

**Thom/Tay Productions**  
8 E. 48th St.  
New York, N.Y. 10017  
(212) 753-2673  
Victor Salupo, Pres.

**Thruppence Ltd.**  
119 W. 57th St.  
New York, N.Y. 10019  
(212) 541-5580  
Robert Schwaid

**Thunder Management**  
7927 New Utrecht Ave.  
Brooklyn, N.Y. 11214  
(212) 837-8877, 8

**Tiara Productions**  
48-65 37 St.  
Sunnyside, Queens, N.Y.  
11101  
(212) 247-2800  
Gene Varona, Vernon Gibbs

**Tin-Bar Amusement Corp.**  
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New York, N.Y. 10023  
(212) 586-1015  
Tino Barzie

**Charles Tishman**  
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New York, N.Y. 10024  
(212) 873-8213

**Tunick Management, Inc.**  
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New York, N.Y. 10021  
(212) 861-7840  
David Tunick, Budd Tunick

**Paul Tush Management**  
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New York, N.Y. 10019  
(212) 757-8414

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William Ruiz, Pres.

**Norby Walters Associates**  
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Ste. 264  
New York, N.Y. 10019  
(212) 245-3939

**Wartoke Management**  
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New York, N.Y. 10019

**Norman Waxman Associates**  
241 East 76th St.  
New York, N.Y. 10021  
(212) 628-8590

**Whitelaw-Bergen Management**  
159 West 53rd St.  
New York, N.Y. 10019  
(212) 541-7761  
Reid Whitelaw, Norman Bergen

**David Wilkes**  
919 3rd Ave.  
New York, N.Y. 10022  
(212) 758-0522  
Telex: 710 581-5911  
Cable: MARTFILM  
NEW YORK

**Zomba Enterprises, Inc.**  
330 W. 58th St., Ste. 7J  
New York, N.Y. 10019

## Promotion and Publicity

(Continued from page 111)

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New York, N.Y. 10017  
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**Truth**  
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Brooklyn, N.Y. 11221  
(212) 496-4371, 485-6673

**Two Pennies Unlimited, Ltd.**  
1619 Third Ave.  
9D East  
New York, N.Y. 10028  
(212) 860-5698

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Woodside, Queens, N.Y.  
11377  
(212) 729-2587  
William Ruiz, Pres.

**WVSI**  
715 Ocean Terrace  
Staten Island, N.Y. 10301  
(212) 720-6207

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Ste. 603  
New York, N.Y. 10019  
(212) 245-5587

**Harriet Wasser**  
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Ste. 1527  
New York, N.Y. 10019  
(212) 582-1960

**Morton D. Wax Advertising**  
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New York, N.Y. 10019  
(212) 247-2159  
Telex: MORTWAX 42001

**Morty Wax Promotions**  
1650 Broadway  
200 W. 51st St.  
New York, N.Y. 10019  
Cable: MORTY WAX N.Y.  
Telex: MORTWAX 42001  
Morty Wax

**Norman Waxman**  
241 E. 76th Street  
New York, N.Y. 10021  
(212) 628-8590

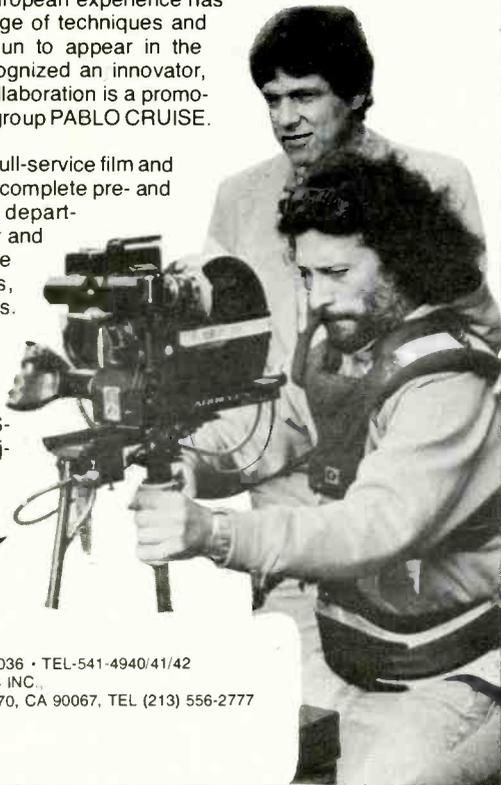
**Worldwide Publicity & Promotion, Inc.**  
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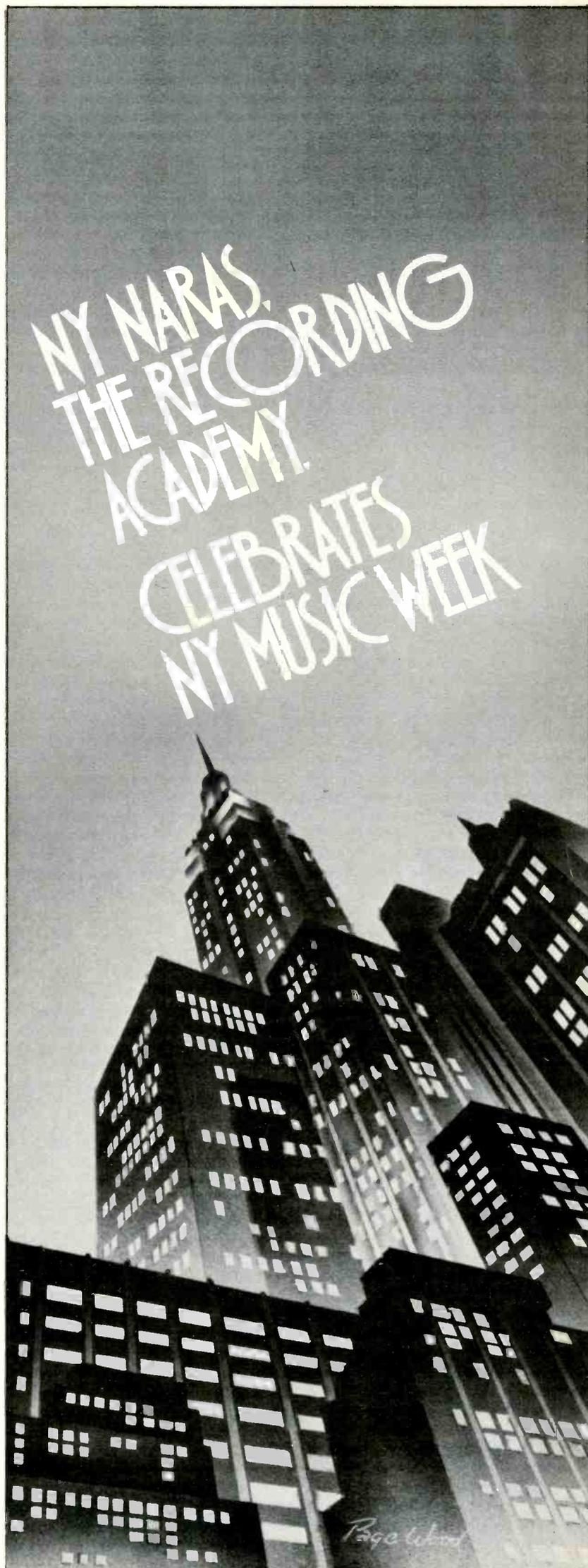
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