

Jack Daley Points Out The Importance Of Artist Support

by Paul Simmons

LOS ANGELES — In these days when concert promoters are experiencing big deficits, nobody wants to get involved with a losing act. Jack Daley, manager for Pure Prairie League and Shawn Phillips, stated, "Once a group gets reviewed as having played a half-filled hall, they find it's very difficult to get booked for future dates. Record companies should support their acts on tour, whether or not there is new product available."

Concert Promotion

As for pre-concert promotion, Daley has received varied responses from the record companies he deals with. There have been occasions when Daley asked for support and the record company replied, "We're not in the touring business, you can get your promotion from your concert promoter." Daley feels that this attitude is irresponsible and in the long run detrimental to the company itself. He expounded further on the situation: "Record companies must realize that tours are important. They should concentrate on selling the group, instead of a certain piece of merchandise. Too often record companies and concert promoters work against each other. After a time, concert promoters became too greedy and demanded too much from record companies. Everyone should basically be doing the same thing, helping to sell the act."

First Clients

Daley has been managing since '56. Two of his first clients were Odette and Randy Sparks. He was also the first to manage John Denver. Daley feels that managers should limit themselves to a small number of acts. "Managing is quite time-consuming. You shouldn't try to overreach yourself. The investments are very expensive before you see any results."

Real Expenses

Daley admitted that the real expenses of the rock industry don't begin until the group becomes a major act. At that point the more sophisticated equipment becomes necessary for stage effects and advanced sound systems. However there is a considerable distance a group has to travel before becoming a major act. Daley pointed out that major tours are not the only answer to a group's growth. "After a long tour it's often difficult for a group to get enthusiastic about going back into the studio. For a new LP, you have to record about 30 songs and pick out the best ones. When you choose the single, you have to try and decide what the radio programmers will like."

Pure Prairie League

After Pure Prairie League recorded the LPs "Two Lane Highway" and "If The Shoe Fits," a new direction was deemed necessary. They were considered good records but not as dynamic as they should have been. Daley arranged for the group to change producers — from John Boylan to Alan Abrahams. The switch almost caused the group and manager Daley to go their separate ways. "The change brought back all the group's enthusiasm. They were loyal to their old producer. That natural loyalty did cause some problems. The group felt comfortable with Boylan. As a friend they didn't want to insult him."

Variety Artists

Pure Prairie League grossed nearly a million in concerts last year. They're doing better financially than similar groups like Arista's Outlaws. One of the pluses for Pure Prairie League is their booking agency — Variety Artists. Variety operates out of Min-

neapolis, primarily booking college concerts. PPL's tours consist of 60% college dates. Daley commented, "The college audience is quite influential and should not be overlooked. PPL was Variety's first act. Variety is an aggressive organization; they're constantly keeping tabs on all operations. Each week they service a new group's itineraries to all their record companies. It's important to keep a group together financially. PPL grosses about \$5,000-\$7,500 a concert. PPL members still make about \$350 a week. Someone in the group once remarked that their bus driver makes more than they do. But they wouldn't care to trade places with their driver, their future looks much more rewarding. PPL doesn't tour with just one major act. They're currently on a nine-week tour; some dates with the Eagles, some with Leon Russell. This method of hopping from one major tour to another has proved to be successful."

Clive Davis

Daley also manages a new act on Arista called Volunteers. Monterey Artists handles Volunteers' bookings. Daley mentioned that Arista's president Clive Davis has been constructively active with the group. Recently Davis phoned one of the Volunteer members to suggest a new ending for a song. Daley is quite pleased that Davis can take the time to be personally involved. Daley discussed record company cooperation: "A&M goes out of their way to work properly with managers. Everyone there works very enthusiastically for A&M head people like Jerry Moss. At RCA the product managers do a consistently good job. Each product manager takes care of all the press and radio advertising spots for three or four groups."

Television

In the past, Daley worked in television, as a music director for Tom Smothers and Arthur Godfrey. He also helped Bill Boyd get his TV deal for the "Hopalong Cassidy" films. All of these jobs have proved to be beneficial for Daley as a manager. Daley only has one major complaint — against the commercial airlines. "The cost of a group traveling on tour is phenomenal. It costs \$1,800 to fly 2 tons of equipment." As a final comment, Daley stated what his essential needs are as a manager: "Agency and record company support for tours, and getting the airlines to cut their fares in half, changing the FCC rules."

Al Bunetta Acts As Manager-Publisher For His Clients

by Paul Simmons

LOS ANGELES — Al Bunetta wears two hats, one as a personal manager, the other as a publisher. He handles the publishing for his two singer-songwriter clients, Steve Goodman and John Prine. Bunetta operates two companies: Big Ears Music for ASCAP and Grandma Annie Music for BMI. Bunetta says, "Publishing is a very lucrative security to have for the later years. We have a research person who is constantly listening to tapes and looking for songs which might be good for a particular artist. When the right songs are found, a demo record is made, which is then sent to the producer. We try and send one or two songs that might be appropriate for the artist, which is opposed to the usual procedure of sending 10 or 15 songs to one producer."

As a publisher, Bunetta has the advantage of being a manager. As a manager he's aware of everything that happens in the business. It's very easy for him to find out which artists are going into the studio to record. ASCAP and BMI monitor song performance activity for both radio and concerts. Bunetta commented, "With those two companies we can be sure that no one is playing our artists' songs without giving them credit as the author. You have to make sure that the songs in your catalogue are available and accounted for."

Record Labels

Bunetta feels that the major record labels help the concert promoter a great deal. He doesn't really see a conflict between the two groups. He explained: "You really can't expect a major push from the record company without new product. Of course, your rapport with the record companies will be a major factor. Everyone involved — the manager, the artist, the agent and the record company — has to coordinate all of his activities very carefully. I'm on the road, usually 3 days a week. I take the time to see many of the regional record company representatives. It gives me an opportunity to see how my artist is doing on tour, and also how our product is selling in that particular area. It's better for me, as a manager, to know these things first hand."

For Bunetta the essential promotion needed for new product release depends on the artist's support in a given market. For John Prine there is a higher concentration of popularity in Chicago than in San Diego. Therefore, there would be a higher level of promotion activity in the larger market of Chicago. Bunetta pointed out, "It sometimes happens that a group will get booked into a large hall because they had one successful LP, or even just one successful single. There is usually some difficulty in selling that type of concert. Artists, without

a strong foundation, can quickly get into trouble by trying to overextend themselves. You have to build a foundation gradually. Otherwise, without doing good business, groups will find that they have trouble getting future bookings."

The personal relationship and commitment between manager and client is most important for Bunetta. He elaborated on the relationship that he has with his clients: "Both Steve Goodman and John Prine often call me about song and album concepts. Communication is very open. An artist and his manager should share all of their highs and lows. Both Steve and John need a lot of personal attention in order to develop their style for a larger audience. Developing an artist takes a lot of time and work. Without achieving record sales success, both Prine and Goodman are headline artists in most cases."

Self-contained

Bunetta believes in having his office self-contained. Sy Miller is in the in-house attorney. The management firm even owns a bus for national tours. (Recently Bob Dylan borrowed the bus for his famous Rolling Thunder Revue). Tom King has been Bunetta's administrative assistant for three years. Bunetta Management has been in California for two years now; before then, they were in New York. Bunetta's background includes being the Young Rascals' road manager and also an agent for CMA. In '76 he formed a management company with Paul Anka.

Bunetta also manages the Warner Brothers recording act Crackin'. Their new LP is set for a January release. They're very different from his other two clients, Prine and Goodman; the group's style is similar to that of AWB. When asked if he sees any problem in handling a different type of act, Bunetta replied, "We will be dealing with basically the same promoters. Most promoters handle a variety of acts. The staging will be very different for a seven-member band. There will be a larger road crew for Crackin'. And there will be a lot more to oversee. I will be along for most of their tour."

Bunetta seems very enthusiastic about his new clients. Crackin' had been on the Polydor label, but there was no commitment for a followup after the first LP. Bunetta is pleased to be dealing with WEA, a corporation whose reputation he feels comfortable with. He has big plans for Crackin'; their LP was produced by Steve Cropper. Bunetta hopes that they will be the band for '77.

Confrontation

Bunetta has a daily confrontation with his artists. He stated that he doesn't face the same problems that other managers have. He feels that his artists have a good outlook on record companies. Bunetta remarked "Jerry Sharell is terrific at Elektra/Asylum. Their company is very family oriented. I don't get weird phone calls at 2 in the morning. My new clients, Crackin' are 7 people who have very business-like attitudes. That gives us more time for projects, instead of ego trips. All members of the Crackin' group live in a 28-room house that has its own recording studio."

Professionalism

Tom King commented on Bunetta's professionalism. "Al has an endless amount of energy. He doesn't let any of his people get hurt. He's involved in all activities. His commitment is not just lip service. He keeps tabs on everything in order to control unknown factors. Some managers are not even familiar with outstanding tour dates for their artists."

Managers' Notes

Pete Rudge, manager for the Rolling Stones and Lynyrd Skynyrd, reports that he has been meeting with the American TV networks to discuss plans for a Stones TV concert special, which was filmed at the Knebworth Music Festival this past summer. The program will probably be an hour and it will be ready for broadcast around February. **Mick Jagger** has also been in on the network discussions. The Stones' live LP is planned for an early spring release. The LP tracks will be from three years of live tape, which cover 100 concerts. **Lynyrd Skynyrd** will go into Criteria studio in Dec. to record their next LP, to be produced by **Tom Dowd**. . . **Jane Friedman**, manager for **Patti Smith**, reports that Smith will do a special evening of poetry readings with special guests at the Roxy on Nov. 15. Smith will also make a special guest appearance at the Blue Oyster Cult concert at the Forum. . . **Butch Stone**, manager for the A&M group **Target**, was extremely delighted when the group stole the show at San Bernardino's Swing Auditorium last Sunday. Also on the bill were **Bob Seeger** and **Black Sabbath**. . . **Connie De Nave**, manager for **Robert Palmer**, reports that Palmer will perform two songs on the **Mike Douglas** show Nov. 15. Lately Palmer has had many TV requests and also requests to do a European tour. It has been decided however, that he will extend his American tour (after an Xmas break) from Jan. into Mar. . . **David Gersherson**, manager for the **Keane Brothers**, announces that the brothers will be on the **Dinah Shore** show Dec. 7. . . **Fred Piro**, manager for **Ambrosia**, reports that his clients will play the Santa Monica Civic Dec. 13.

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