

# Anka Remains In Limelight Despite Record Slowdown

By ED HARRISON

LOS ANGELES—Although Paul Anka's recording career is in a state of limbo, the writer/performer is staying in the limelight with a series of upcoming film scores, writing collaborations and a hectic concert schedule.

Anka's most immediate film project is his long overdue collaboration with Burt Bacharach on the film "Together?" starring Jackie Bisset and Maximilian Schell. Anka supplied the lyrics to Bacharach's music on eight songs to be released on RCA.

Doobie Brother Michael McDonald performs the title track and Jackie De Shannon sings two songs.

Anka's other film commitments include Louis Maille's "The Bamboo" and Howard Koch Jr./Gene Kirkwood's "The Idol Maker." Anka states that these film projects are the most he's done and also marks his return to film composing since "The Longest Day."

Among Anka's forthcoming writing projects are collaborations with Michael McDonald, Pablo Cruise and Jackie De Shannon, in addition to maintaining his partnership with Bacharach. There is even the possibility that Anka and Bacharach will do a "structured concert" with a live album and television show also on the burner.

Anka has also recently completed producing and writing all songs for French singer Mireille Mathieu's debut American release "Mireille

Mathieu Sings Paul Anka" on Ariola.

Meanwhile, Anka is taking a wait-and-see attitude with his own recording career. He admits to being in a quandary because of the state of the record business as well as internal reorganizations at his label RCA. "I don't want to deliver product if I'm not going to get promotion and airplay," states Anka.

"For acts not getting exposed and played, there's no reason to get into a competitive situation now."

Despite a soft live performance market, Anka calls 1979 his "most successful year." He just completed a 25-week tour of major cities playing to a cross section of people ranging in age from 15-50. Anka has played for a similar tour next year.

Anka, who played Las Vegas earlier this year, says a lot of acts are afraid of Vegas. "Young pop acts might have trouble playing there because of the sellout factor," he states. "But if you can work it and still do other things you can maintain a mainstream balance."

"What I'm doing isn't the norm right now. I'm not into the heavy rock scene where I must be careful of where I play. It hasn't hurt me here or internationally."

Anka makes a yearly tour of Japan where he plays to soldout audiences who pay high ticket prices to see him. He is still popular in Italy and France where he has sold a reported 15 million records during his 20-year career.

## Talent Talk

Fleetwood Mac may record more and tour less and Billy Joel's next LP will contain "a lot of rock n'roll songs." This was disclosed by Mick Fleetwood and Joel in separate interviews with NBC/TV's Source network show, "The News That Rocked '79," scheduled for broadcast New Year's weekend.

"I would think the band would tend to become more of a recording entity," Fleetwood said. "We will go on the road, but there comes a time when there are other things important to one's own private life. I have a feeling that an LP will come out a lot sooner than even we think. There won't be a three-year gap."

Joel said, "I have always wanted to make a lot of rock n'roll songs on an album. That's the direction I'm going."

Chicago-based rock group Cartune is demanding air time from WLUP-FM to rebut statements allegedly made by morning deejay Steve Dahl. Dahl is charged with making false on-air statements that may have jeopardized the group's right to work. The complaint is detailed

in a 10-page letter to the station from band managers Lee Graziano and Nick Schmitz, filed with the FCC and handed out to reporters in mid-December. Cartune—under the name Teenage Radiation—backed up Dahl on recordings including "Do You Think I'm Disco," and supported him in concert and on the air before the two forces split in early October.

Linda Ronstadt dedicated "My Boyfriend's Back" to California governor Jerry Brown at a benefit concert for the presidential candidate in Las Vegas. Also performing at the concert were the Eagles, Chicago and J.D. Souther. The Las Vegas concert was the second of two. The first was in San Diego.

Screaming Jay Hawkins got a little help on the overdubs from Keith Richards when he was rerecording his '50s hit, "I Put A Spell On You," at Blue Rock studio in New York. ... Bart Dorse, disk jockey at the rock dance club, Heat, is now doing double time as guest DJ at Studio 54. ... Ovation artists Tantrum played a free in-store concert at the Sounds Good store in Chicago.

## Talent In Action

STYX  
APRIL WINE

Forum, Ingelwood, Calif.

To the total satisfaction of the capacity crowd, Styx toiled for a full hour and three-quarters and, with minimum spoken word, performed 17 songs Dec. 19. Bursting through a simulated onstage smoke-screen effect, Styx prudently kicked off the proceedings with some of its tried and tested hits of the past like "Borrowed Time," "Great White Hope," "Fooling Yourself" and the title tune from its 1977 A&M LP, "Grand Illusion."

Styx wisely waited till the last third of the (Continued on page 28)

## Signings

Jackson Browne to the Howard Rose Agency for personal appearances after seven years with the William Morris Agency. Rose's other clients include Browne's Elektra/Asylum labelmates the Eagles and Queen. ... L.A. deejay Rick Dees to Mushroom Records. The KHJ-AM morning personality has completed the recording of his debut LP, "Read Me My Rights," slated for release in January.

Memphis band Kwik to EMI-Records. ... L.A. based new wavers Dana Ferris & Hubba Hubba to Back Street Management for representation and Variety Artists for booking. ... Elektra/Asylum's Susie Allanson to American Management. ... Bluegrass singer Wilma Lee Cooper to Featherstone Talent Organization for booking.

The Lonely Boys, a quintet of London-based rockers, to EMI Records in London. Debuting stateside in mid-January, the band's first LP, "The Lonely Boys," will be released in the U.S. by Harvest Records. ... Singer/writer William Oz and soul songstress Donna Washington to Capitol Records. ... Tommy James to Millenium Records, distributed by RCA. First single is "Three Times In Love." ... Clarinetist Richard Stoltzman to RCA Red Seal Records. ... Steve Marriott to LeberKrebs' Contemporary Communications Corp. for management. Marriott is reforming Humble Pie. ... Greenville, S.C. act Aldos to Platinum City Records. Single is "Some things" with LP to follow.

## BOOK REVIEW

# Stein's 188 Pages Present Rock Concert Do's, Don'ts

"Promoting Rock Concerts" by Howard Stein with Ronald Zalkind. Published by Schirmer Books, 188 pages, \$10.95.

Perhaps the greatest value of "Promoting Rock Concerts" is not the insight it gives to the ins and outs of the concert promotion business, so much as it may serve as fair warning to the aspiring promoter that the rock n'roll concert promotion business can be a hard, complicated and thankless job indeed.

"In presenting, for the first time in book form, the totality of production costs and possible costs overruns, I wonder whether I have begun to discourage any readers about the likelihood of building a career as a concert promoter," writes Stein.

His book is credible, and for that reason valuable, because he actually has been there as a promoter. Now one of the managing partners of the Xenon disco in New York, Stein once promoted 250 concerts a year. Then he went bust, because, he says, he overextended himself, he didn't always keep his eye on the bottom line, and, he claims, because he was frozen out by the top booking agencies after he refused to go along with a system that gives the bulk of power and profits to the superstar agents and artists.

This is not, however, a crying-in-my-beer book, but rather a step-by-step guide written for the prospective promoter with chapters on such subjects as: "How Promoters Make Their Money," "Getting Talent," "Costing Out The Show," "The Facility," "How To Get Into The Business," "Putting Together Capital," and "Contracts And Riders."

According to Stein, concert promotion is a service industry whose clients are the booking agents, of which there are only six who control the artists who really matter. Moreover, even if a prospective promoter has the capital and wherewithal to start a promotion business, these agents will always deal with the promoters they know, since they are not about to endanger their relationships with their top acts by entrusting them to some unknown promoter who may be a "flake" or unprofessional.

But even an established promoter has no guarantees. Once an act is contracted for a show its fee is guaranteed by the promoter, whether he sells any tickets or not. The booking agency gets its 15% of that and more. But a promoter can lose money even if a show goes clean. How this can happen is evident from the "production cost analysis form" Stein includes in the appendix. It shows that a promoter has only one source of revenue, ticket sales, though a record company may help with some co-op ads or production costs. The promoter has meanwhile to pay out money for as many as 120 different expenses ranging from the headliner's guarantee to ticket printing, sewage costs, stamps and envelopes for the boxoffice, repairs, cables, stage managers, cranes, stick-up insurance, performance royalties, signs, nurses, overtime, and more.

Some of these costs are fixed, some can be negotiated, and on some the rule should be to add 15% to any estimate. Knowing what falls into which category is something (Continued on page 28)

## ANNOUNCING



The International Music Industry Conference will be held for the first time in the Continental United States.

APRIL 23-26, 1980  
THE HYATT REGENCY  
WASHINGTON, D.C.

### Registration Information

	Rate	Multiple Registration & Corporate Rate*
Regular	\$550.00	Regular \$450.00
Early Bird	\$450.00	Early Bird \$380.00
Spouse	\$225.00	

\*Eligibility: Second and subsequent registrations from same company

For Registration Information, Contact:

USA/Other  
DIANE KIRKLAND/NANCY FALK  
Billboard  
9000 Sunset Boulevard  
Los Angeles, California  
90069 USA (213) 273-7040  
Telex: 69-8669

Europe  
HELEN BOYD  
Billboard  
7 Carnaby Street  
London, W1, England  
(01) 439-9411  
Telex: 262100

Billboard®