



AROUND TOWN

DINING and ENTERTAINMENT GUIDE



Stations copy success 'lists'

By WILSON LINDSEY

There may well be a ton of records released every week by competent rock and roll bands, along with the products turned out by less-than-competent musicians.

Because it is the nature of radio to expose the latest records by established talents first, due to an assumed built-in audience, there is rough competition by record companies to expose new talent to the masses.

It boils down to the fact that there are hundreds of established

names built up over the years and a play list that is only so large, often less than 40 discs in regular rotation. So new artists have an extremely rough time trying to secure air play from primary stations.

I HAVE OFTEN heard people complain that most everything they hear on the radio sounds alike, AM or FM. This is due to the imitative effect.

If a producer's formula for success is proven several times, there are usually spinoffs emulating this producer's philosophy, technique and perhaps the production company itself.

This leads more and more people to adopt the same techniques in production and style. So commercial music as a whole begins to adapt a singular personality.

MOST RADIO STATIONS in a constant battle for ratings will imitate the success of the most successful station at the time, thus furthering the polarization develop-

oping in rock music at this point in time.

Some people may wonder why this is happening, but the answer really isn't so complex. Music in general is polarizing because the overwhelming majority of listeners apparently want it that way.

Many stations specializing in a particular sound feel that their audience wants to hear the same music redundantly.

THEY GAUGE this by requests and survey samples, so they tighten up their play list to a select few artists.

I think that many loyal listeners to a particular station will stay tuned in even if the band they are hearing is unfamiliar as long as that particular unit is playing the type of sound that radio station has come to represent.

I doubt that the limited play list is a valid idea. Its overall affect

constructs the very music that sustains the station in the first place.

IF READERS happen to be the people complaining about the dimensionality of rock radio, the solution is simply to write and/or call and express that opinion.

This is particularly important if the listener is more than 17 or 18 years old. Most of the feedback that radio stations receive is from listeners high school age or under and they program for this.

One of the finest live albums I've ever heard is "Live Rhyming," Paul Simon's latest LP. He does everything right.

The live versions of some of his most elaborately produced tracks like the "Boxer" and "Duncan" are performed in concert with a sensitivity and feel that surpasses his studio tracks.

Simon's side men, Urubamba and the Jessy Dixon Singers, were well chosen; they interpret his music beautifully, adding just enough of their own style to regenerate Simon's most familiar songs with even more depth and feeling.

Paul Simon, as always, emerges again as one of the finest talents in music today. In many respects, he is in a class by himself.

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2 **STARTS FRIDAY**
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3 **"AMERICAN GRAFFITI" (PG)**
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"NEPTUNE FACTOR"

FAIRLANE

Ford Rd. at Telegraph LO 1-1700

6th BIG WEEK

Jack Nicholson Randy Quaid
"THE LAST DETAIL" (R)

Wed. Mat. 1 show 1 p.m.

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Woodward at Square Lake
338-7111

Academy Award Program
Ryan O'Neal Faye Dunaway
"PAPER MOON"

Jack Lemmon
"SAVE THE TIGER" (R)

Starts Friday
Goldie Hawn Ben Johnson
"SUGARLAND EXPRESS" (PG)

NORTHLAND

J. L. Hudson Drive Northland Center
335-0100

"THE GREAT GATSBY" (PG)

7 Nights a Week
7:00 & 9:40

Mat. Wed., Sat. & Sun.

OLD ORCHARD

#1 & #2

on Orchard Lake Rd. N. of 12 Mile
477-0019

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Goldie Hawn Ben Johnson
"SUGARLAND EXPRESS" (PG)

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Ron Voight
"CONRACK" (G)

Mat. Wed., Sat. & Sun.

RADIO CITY

Woodward at 9 Mile
LA 5-1000

Al Pacino
"SERPICO" (R)

Fri., Sat., Sun. Mat.

Call theatre for schedule time

Sat. & Sun. Mat.

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