

Survey For Week Ending 7/12/81

# Billboard<sup>®</sup> Top Boxoffice<sup>™</sup>

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> —Monarch Entertainment, Byrne Meadowlands Arena, E. Rutherford, N.J., July 7-9 (6)	125,922	\$10.50-\$12.50	\$1,500,345*
<b>Arenas (6,000 To 20,000)</b>				
1	<b>ALICE COOPER/JOE PERRY/SPIDER</b> —Brass Ring Productions, Arena, Detroit, Mich., July 10 & 11 (2)	26,490	\$9-\$11	\$274,888*
2	<b>GRATEFUL DEAD</b> —Alpine Valley Music Theatre/Monarch Entertainment, Alpine Valley Music Theatre, E. Troy, Wisc., July 11	20,000	\$9-\$12.50	\$222,529*
3	<b>REO SPEEDWAGON/ROCKETS</b> —Cedric Kushner Productions, Madison Sq. Garden, N.Y.C., N.Y., July 10	19,962	\$10.50-\$11.50	\$215,195*
4	<b>REO SPEEDWAGON/ROCKETS</b> —Cedric Kushner Productions, Civic Center, Hartford, Ct., July 11	16,254	\$10.50-\$11.50	\$179,067*
5	<b>JACKSONS/STACY LATTISAW</b> —Concerts West/Imperial Productions/Jam Productions, Arena, Dallas, Tx., July 11	15,602	\$9.50-\$10.50	\$153,252
6	<b>GRATEFUL DEAD</b> —Schon Productions/Monarch Entertainment, Civic Center, St. Paul, Minn., July 10	13,249	\$8.50-\$9.50	\$124,657
7	<b>TED NUGENT/BLACKFOOT/KROKUS</b> —Monarch Entertainment, Byrne Meadowlands Arena, E. Rutherford, N.J., July 12	12,242	\$8.50-\$10.50	\$120,020
8	<b>JACKSONS/STACY LATTISAW</b> —Fred Jones/Dick Griffey Productions, Colis., Memphis, Tenn., July 8	11,999	\$9.50-\$10	\$118,528*
9	<b>JOE WALSH/COLD CHISEL</b> —Feyline Presents, Red Rocks Amp., Denver, Co., July 12	8,500	\$12.50-\$13.50	\$116,206*
10	<b>DOOBIE BROTHERS/CARL WILSON</b> —Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., July 10	11,919	\$7-\$12.50	\$109,298
11	<b>JOE WALSH/COLD CHISEL</b> —Feyline Presents/JAM Productions, Summit, Houston, Tx., July 9	9,204	\$11	\$101,244
12	<b>DOOBIE BROTHERS/CARL WILSON</b> —Cross Country Concerts, Civic Center, Hartford, Ct., July 12	9,837	\$8.50-\$10.50	\$100,751
13	<b>RICK JAMES/CAMEO</b> —Alan Hayman Presents/Sun Song Productions, Arena, Raleigh, N.C., July 12	9,500	\$9-\$10	\$93,500*
14	<b>MARSHALL TUCKER BAND/FRANKE &amp; THE KNOCKOUTS</b> —Feyline Presents, Red Rocks Amp., Denver, Co., July 8	8,500	\$11	\$93,500*
15	<b>JOE WALSH/COLD CHISEL</b> —Jam Productions/Feyline Presents, Arena, Dallas, Tx., July 10	9,800	\$9.50-\$10.50	\$92,220
16	<b>DOOBIE BROTHERS/BUSKIN BATTEAU</b> —Monarch Entertainment, S. Mtn. Music Fair, W. Orange, N.J., July 9	8,235	\$9.50-\$10	\$79,255
17	<b>RICK JAMES/CHANGE/FRANKIE SMITH</b> —Sun Song Productions/Alan Hayman Presents, Civic Center, Augusta, Ga., July 11	8,500	\$8.50-\$9.50	\$77,159*
18	<b>GRATEFUL DEAD</b> —Contemporary Productions/Monarch Entertainment, Kiel Aud., St. Louis, Mo., July 8	8,056	\$8.50-\$9.50	\$75,165
19	<b>VAN HALEN/FOOLS</b> —Star Date Productions, Colis., Madison, Wisc., July 12	8,346	\$8.50-\$9.50	\$71,886
20	<b>TED NUGENT/KROKUS</b> —Cedric Kushner Productions, Civic Center, Glens Falls, N.Y., July 12	6,072	\$10	\$60,720
<b>Auditoriums (Under 6,000)</b>				
1	<b>BLUE OYSTER CULT/PAT TRAVERS/JOHNNY VAN ZANDT</b> —Di Cesare-Engler Productions/Sunrise Entertainment, Aladdin Theatre, Las Vegas, Nev., July 13	5,803	\$12	\$69,636
2	<b>WHISPERS/SHALAMAR/CARRIE LUCAS/LAKESIDE</b> —Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., July 11 (2)	5,898	\$10.75	\$60,431
3	<b>CLARKE DUKE PROJECT</b> —Brass Ring Productions, Masonic Aud., Detroit, Mich., July 10	4,450	\$10-\$11.50	\$50,229*
4	<b>ALICE COOPER/JOE PERRY/SPIDER</b> —Brass Ring Productions, Civic Center, Lansing, Mich., July 12	4,981	\$9.50	\$47,320*
5	<b>JUDAS PRIEST/IRON MAIDEN</b> —Entam Presents, Freedom Hall, Johnson City, Tenn., July 11	4,982	\$8-\$9	\$41,887
6	<b>THREE DOG NIGHT/TRUC OF AMERICA</b> —Fantasma Productions, Sunrise Theatre, Ft. Lauderdale, Fla., July 10	3,919	\$10	\$39,190*
7	<b>GAP BAND/YARBROUGH &amp; PEOPLES</b> —Fantasma Productions, Aud., W. Palm Beach, Fla., July 12	4,127	\$8.50-\$9.50	\$36,153
8	<b>THREE DOG NIGHT/TRUC OF AMERICA</b> —Fantasma Productions, Jai Alai, Tampa, Fla., July 11	3,367	\$9	\$33,303
9	<b>JUDAS PRIEST/WHITESNAKE/IRON MAIDEN</b> —Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., July 7	3,347	\$9.75	\$32,634
10	<b>WHISPERS/SHALAMAR/CARRIE LUCAS/LAKESIDE</b> —Di Cesare-Engler Productions/Entertainment Services, Inc., Sports Arena, Toledo, Ohio, July 11	3,560	\$8.50-\$9.50	\$31,312
11	<b>JUDAS PRIEST/WHITESNAKE/IRON MAIDEN</b> —Mid-South Concerts, Aud. N. Hall, Memphis, Tenn., July 12	3,722	\$8.50	\$30,804
12	<b>THREE DOG NIGHT</b> —Barry Mendelson Presents, Saenger P.A.C., New Orleans, La., July 7	3,000	\$9-\$11	\$30,800*
13	<b>TODD RUNDGREN/UTOPIA</b> —Schon Productions, Northrop Aud., Minneapolis, Minn., July 12	3,173	\$8-\$9.50	\$29,983
14	<b>OZZY OSBOURNE/MOTORHEAD</b> —Double Tee Promotions/Albatross Productions, Paramount, Portland, Oreg., July 11	2,840	\$9-\$10	\$26,305*
15	<b>PAT METHENY</b> —Feyline Presents, Rainbow Music Hall, Denver, Co., July 9 & 10 (2)	2,417	\$10-\$11	\$25,067

## Dumont's Musictime To Expand Print Base

By IRV LIGHTMAN

NEW YORK—Attempting to bring more mass merchandisers into the sales picture of music print, Charles Dumont & Son Inc., a leading jobber, has initiated a Musictime rack system.

According to vice president George Bielo, Jr., the program, the first of its kind for the 36-year-old Cherry Hill, N.J.-based company, involves 12 titles to be offered along with a special display rack.

"The problem in the past," explains Bielo, "is that mass merchandisers have shown interest in music print, but have been reluctant to get into it because of limited display space and a lack of inexperienced people to handle it. We think Musictime takes advantage of the potential of music print at the mass merchandiser level."

Bielo adds that the rack will contain strong titles that can turn at least 12 times a year, culled from many print company sources. For inventory control, the rack may be operated on a ticket-system basis or a physical inventory. The continuing program will debut at the end of July or early August.

Reporting on the state of business, Bielo says a recent "lull" has been replaced by a strong business turn, largely as a result of an expanding territory that now includes 1,500-2,000 active accounts. He cites closer ties with West Coast retailers, for instance, as a result of mass mailings. "Many of them seem willing to go to a jobber on the East Coast for fill," adds Bielo.

Despite a rosy business climate, Bielo indicates it could even be stronger if print firms addressed themselves to the need for greater promotional efforts on their parts.

"There's no point-of-purchase materials or anything like that," chides Bielo, who claims he's been "saying this for years."

When he confronts his product sources with the seriousness of the matter, Bielo says the standard reply has been that "we don't have the points." That is, the price of print does not have such promotional factors built into the pricing structure. Though somewhat cynical about this response, Bielo admits, "I'm not a publisher, so I can't be sure they're wrong."

## G.G. Music Adds 4 New Writers

NEW YORK — G.G. Music (ASCAP), the publishing division of American Worldwide Sounds & Music Inc., has brought in four staff writers.

They include Norbert Sloley, who has penned material for such groups as Main Ingredient, Inner Life, Revelation, Ecstasy, Passion & Pain; Carlos Alomar, who has done work for the David Bowie Band; and George Flame and Bob Ferguson, writers for Gloria Gaynor who also join G.G. in administrative positions.

G.G., as the initials imply, also has Gaynor as a writer. She is managed by American Worldwide Sounds & Music. Her next Polydor album, "I Kinda Like Me," contains five songs she wrote herself.



**SONGWRITING DOCTOR**—ASCAP songwriter Gerald Marks, left, renowned for penning "All Of Me" among others, receives a Doctor of Humane Letters honorary degree from Dr. Thomas G. Voss, president of the University of Charleston, W. Va. ASCAP president Hal David presided over the ceremonies that took place at ASCAP's New York office.

## SAYS U.K. PUBLISHER

# Blanket Licensing No Photocopying Answer

By MIKE HENNESSEY

LONDON—Photocopying of printed music is now so widespread that it threatens the survival of writer and publishers.

That is the contention of Jonson Dyer, managing director of Peters Edition Ltd. and a former president of the Music Publishers Association.

Writing in the May issue of the European Intellectual Property Review, Dyer says: "Recent surveys have indicated that printed music forms a very large proportion—perhaps as much as 60% of copies made in educational institutions and it is generally accepted that most photocopying of printed material is done without permission and involves infringement of copyright."

Acknowledging that some means should be found to compensate copyright owners for the increasing use of photocopying, Dyer nevertheless rejects as "undesirable" the suggestion that there should be a flexible system of blanket licensing to cater for music users wanting facsimile copies.

This proposal was made in the Whitford Committee Report on Copyright and Designs Law published in 1977 which admitted that finding a practical solution to the problem of photocopying was one of the biggest difficulties it faced.

Dyer advances the following reasons for rejecting the blanket license proposal:

- Blanket licensing could lead to cessation of publication. Says Dyer, quoting an observation in the Whitford Report:

"We can envisage a vicious circle: the increase in library and other copying means smaller circulations; which means higher costs; which in its turn means more copying. In the end, the publication ceases."

- Such licenses would conflict with the provision in the Berne Convention which allows reproduction of works in certain special cases "provided that the reproduction does not conflict with normal exploitation of the work and does not unreasonably prejudice the legitimate interests of the author."

- Licensing would effectively

eliminate the hiring of music and with it the control over performance and remuneration implicit in the hiring system. Says Dyer: "Hiring is often the only way in which the rights owner can ensure that proper (or any) remunerations is made for the performance, and that the performance conditions conform to the creator's wishes."

On purely practical grounds, Dyer points out the difficulties of collecting and distributing revenue resulting from the granting of blanket licenses. Dyer says that the best estimate is that blanket licensing in the U.K. might produce revenue in respect of 100-150 million copies annually. Bearing in mind that education authorities are thinking in terms of two cents per copy, the maximum revenue to be distributed would be \$3 million. After deduction of administration costs, he says, there would be little to pass on to rights owners. Not only would the revenue be relatively small but the unit value per use would be insignificant. Duplicating a work for use in a school class would involve an average of 40 copies and a payment of 80 cents and such small payments could not be dealt with viably.

Says Dyer: "The Mechanical Copyright Protection Society finds it totally uneconomic to analyze and distribute any transaction below one pound in value, and is obliged to treat such small items as 'undistributable'."

Dyer adds that most countries that have a degree of blanket licensing for photocopying encounter "perplexing" difficulties in distributing the collected sums.

Summing up, Dyer points to what he considers a serious flaw in the reasoning of the Whitford Report when he says:

"To deplore the effect of copying on publication and insist that 'some way must be found to reverse the trend' and then to recommend that the only remedy is to legitimize that which is destroying publishing might be thought to be a non sequitur."

JULY 25, 1981, BILLBOARD