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## Dealers' Early Reaction To \$1 LP Increase Favorable

LOS ANGELES—Though sporadic protests are being mounted against the first \$7.98 release by Queen on Elektra, big users are generally specializing the LP and tape at \$4.99 and reporting only minor consumer resistance.

And a national survey of volume accounts also indicates that the \$8.98 "Star Is Born" Columbia soundtrack LP/tape acted as a significant icebreaker for the first of a continuous trickle of established act albums at \$7.98 in the first 60 days of 1977.

The added dollar will cut down on unit volume and may eventually slash into the number of visits annually made to a record/tape outlet by the average fan, says Ben Bartel, executive vice president of Wherehouse, the 74-store California chain.

But Bartel, like many of his contemporaries, sees dollar volume overall increasing. He's worried about continuing inflation and what it does to the important discretionary dollars which buy luxury items like recorded product.

"Will we get the same amount of dollars if our good customer visits the store only nine

times yearly instead of his previous 12 times?" Bartel asks.

Allen Rosen of the 10-store Recordland chain out of Lubbock, Tex., points out that unless prerecorded wholesale prices are lowered

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## RCA Lifts Classical Album Price To \$7.98

By IS HOROWITZ

NEW YORK—RCA Records last week became the first major domestic label to raise the suggested list price of its flagship classical line to \$7.98, heightening industry speculation that other companies will follow suit as the year advances.

While no other majors admit to firm plans for an imminent price rise on classics, it is known that mounting costs pressures have all manufacturers reviewing pricing policies on an almost continuing basis.

The RCA increase affects the entire Red Seal catalog, including original cast albums and brings their list into parity with the tape

## More \$7.98 LPs Imminent; Higher Costs Forcing Rise

By JOHN SIPPEL

LOS ANGELES—Escalating costs are forcing a mounting influx of \$7.98 suggested list albums, a check of U.S. label brass indicates. Diskery executives either affirm imminent

\$7.98 albums or admit they are seriously studying the trend.

The concurrent trend toward one-price policy for LPs and tape was greatly solidified last week when Joel Friedman, president of Warner/Elektra/Atlantic Corp., announced that on all \$7.98 albums forthcoming, tape and record price would be the same.

Friedman explains that Warner Communication labels had effected economies in tape duplication, which "were being passed along to our customers."

Friedman, attending the WB Records conclave in Acapulco, could not be reached, but a WEA spokesman says exact wholesale pricing for \$7.98 prerecorded tape is not yet available.

Bruce Lundvall, CBS Records president, points out that the \$1 album price hike on selected key acts was predicted by him at the 1976 NARM convention. Both he and Fried-

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## CES Attendees Pondering Home Electronics Growth

By STEPHEN TRAIMAN

NEW YORK—Only the tip of the iceberg of change ahead for consumer electronics will be seen at the Winter CES which opens its fifth stand this weekend (13-16) at Chicago's Conrad Hilton.

With dealers, distributors, reps and manufacturers all in a generally more hopeful mood this year there are still several big "ifs" to hurdle before the industry breathes easy.

Not the least of which is the economy itself. There is uncertainty over the new Administration's moves to solve the unemployment versus inflation paradox and get consumer confidence in the mood for buying the full range of home electronics products. (Continued on page 58)

## Country Sales Soaring In 45 Jukebox Market

By GERRY WOOD

NASHVILLE—Country artists—long-time favorites on jukeboxes across the nation—report a record breaking percentage of single sales going to jukebox operators.

Record labels verify the figures that show a dramatic 70%-90% sales proportion to jukeboxes as opposed to retail outlets.

"About 90% of my singles go to jukeboxes," confirms Conway Twitty. "It's a huge and important part of the singles business," adds

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Behind the shades, a man of magic and mystery. A man whose artistry and album sales in 1976 made him the topic of conversation coast-to-coast. LEON REDBONE's back with a stepped-up timetable for world conquest, Double Time. Featured cuts: "Sheik of Araby," "Nobody's Sweetheart." On Warner Bros. Records and tapes. BS 2971. (Advertisement)



OLIVIA NEWTON-JOHN, she's got a new single and it's from her "gold" album "Don't Stop Believin'." Millions saw Olivia sing "SAM" on her ABC-TV Special. She just sounds so great on this single produced and arranged by John Farrar. MCA is proud of Olivia and her newest single "SAM." (MCA-40670) (Advertisement)

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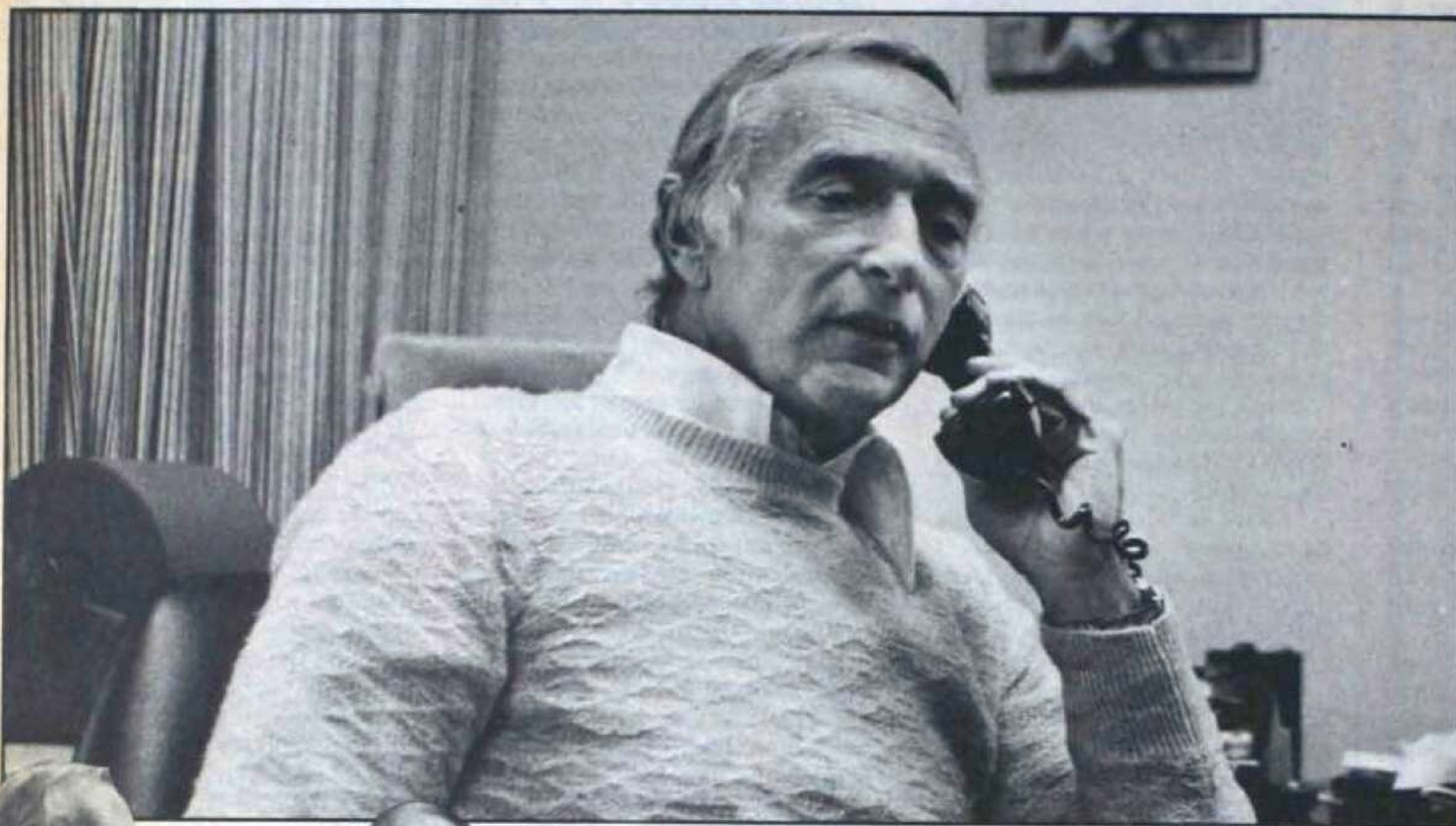


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# A Day In the Life Of MARVIN CANE

## Famous Music President's Life Is Tied To Movies, Gorillas & C'rights



Marvin Cane, as the president of Famous Music, keeps in touch with trends in the music business. He also has to keep in touch with corporate executives of the parent Gulf + Western company, which includes Paramount Pictures. Billboard's Roman Kozak went people hopping with Cane on a typical day. This is his report:

The sun has not yet appeared when Marvin Cane, president of Famous Music, arises at 5:40 a.m. He is the first one awake at his suburban home at Bronxville, Westchester, outside New York City.

Early morning means exercise for Cane, but since he is recovering from a cold, his normal six-mile run through area back roads is cut down to three this morning.

Then it's back home for an early breakfast of raw bran and rye bread with his 16-year-old sons, Mike and Ed, both of whom play varsity football at Bronxville High School.

After breakfast it's on to the city, but not yet to work. Cane drives a 1973 Pontiac and it takes him a half-hour to get into the city, then he heads to the West Side YMCA for more exercises and yoga. By now it is 7:45.

A shower and shave follows and Cane, dressed in sweater and slacks, is ready for his day at the office on the 24th floor of the Gulf + Western Building, on the edge of Central Park.

His office faces south but there is not much sunshine when he arrives this rainy morning, preceding his secretary, Claire Casey. The office, in contrast to the weather, is a cheerful and informal place, with flowers on the table, books and records on the floor, and the desk not too tidy. But two walls are lined with plaques commemorating Famous' publishing successes.

Monday brings the Monday morning mail, but it is not too heavy and contains no bad news.

"I always look first for those envelopes with a lot of long names. Then I know it's from lawyers and it's some sort of lawsuit," he comments wryly.

Sidney Herman, his administrative vice president, is out of the office this day. He is in court testifying in a suit arising from the defunct Paramount Records.

There is little time to glance at his mail before his scheduled meeting with Barry Diller, chairman of the board of Paramount Pictures, the Famous parent company owned by Gulf + Western on the 33rd floor.

Marvin Cane keeps in touch with the myriad of executives in the Gulf + Western operation. He discusses a project (above) with Barry Diller, chairman of the board of Paramount Pictures and with Gordon Weaver, Paramount Pictures marketing vice president (left) screens a promotional King Kong statuette.

"We are pretty informal here, but when I go upstairs, I like to put on a jacket and tie," comments Cane, changing out of his sweater.

Where the color motif at Famous Music is blue, at Paramount it is gold and the word is "King Kong," the giant De Laurentiis ape that topples off the World Trade Center.

Diller is on the phone when Cane arrives, but while waiting, Gordon Weaver, Paramount vice president of marketing, approaches Cane with a request that he brief some of his branch managers on radio promotion for "King Kong."

"Star Trek" also comes up, with Cane asking how is the movie shaping up. Cane says that the theme from the television series is one of the most recorded songs in the Famous catalog.

Weaver says all systems are go on the movie version of the science fiction series and that Paramount is moving to establish better guidelines on "Star Trek" promotions since some of the conventions held for "Trekies" have been of dubious legitimacy.

Finally it's into Diller's office for a brief chat with the motion picture board chairman. Monday is the day the week's promotion is set up, and, of course topic A is "King Kong" and how to make him even bigger.

They set plans for the branch managers' meeting where the final national "King Kong" campaign will be mapped out.

Then it's down to the 30th floor and the appointment with Weaver. Jeff Katzenberg, executive director of marketing administration for Paramount, joins the assembly. A promotional statue of "King Kong" is displayed and radio ads for the ape are played, promoting the project as the "Eighth Wonder Of The World."

After the ape's roar shakes the room, Cane compliments Weaver on his sound system, and suggests to him that since Barry White's Love Unlimited Orchestra will be recording an

instrumental version of the "King Kong" theme, it may be a good idea to use some of the music as part of the radio ads.

Another idea that is toyed with, is putting "King Kong" ads on FM radio in stereo with "King" booming out of one speaker and "Kong" the other.

Back in his own office, Cane pauses briefly to look at the letters on his secretary's desk, and then removes jacket and tie, and puts on his sweater again. Publicist Morty Wax joins the group in his office.

Richard Milfred, director of the standards-premiums department at Famous Music, comes in with a book of oversized matches and a square box radio. The matches are to remind radio stations of the "Silver Bells" Christmas standard and the radio is covered by titles of Famous songs.

Ann Gardner, director of contemporary music at Famous, enters the office as Milfred leaves, with correspondence from June Gatlin, a songwriter who is negotiating a contract. Cane refers her to vice president Herman to draft a reply.

The phone rings and Hans Voigt, chief operational officer for Polygram publishing overseas, is on the line from Ham-



Cane's one-on-one meetings involve (from the top) Larry Uttal, president of Private Stock Records; Michael Eisner, Paramount Pictures president (middle); and David Judelson, president of Gulf + Western, who clowns with Cane about not wearing a tie for his meeting.

burg. Famous Music is associated with Chappell Music overseas and the contract is up for renewal. Cane assures Voigt that he finds the contract language provisions satisfactory, and "now I am going to take them up with the board of directors of Paramount for final approval."

He calls in his secretary to get him some water, since "the cold medicine makes me dry," and dictates a letter to Martha Glazer, manager of Erroll Garner, that there is no activity as yet on a score Garner wrote for a Paramount film starring Paul Newman, but he reaffirms his commitment to the pianist. He also dictates a note to Dominic Frontieri, Paramount music coordinator, that progress is continuing on securing song rights from another publisher for use on a future tv series.

Dictation done, he leans back to read the lyrics of the "King



Kong" theme song, "Are You In There." He comments that he prefers an instrumental version of a movie theme first, to be followed by a vocal version. He also reveals that Andy Williams is planning to do the vocal version of the theme.

"It is not good to have too many versions of the same song out. I tried that on the 'Love Story' theme, and I lost some very good friends because of that," he comments.

He discusses with Wax a possible promotional campaign with Williams, who recorded "Love Story" to read "Andy Williams And Famous Continue Their Love Story With King Kong." Cane suggests that Wax check with the West Coast on that since it may not work out.

In relation to the "Silver Bells" promotion he mentions to Wax that it "is important to keep that copyright alive since nobody is writing new Christmas songs anymore."

Putting his feet on the table he muses about the current state of musical affairs, much of which he does not find to his liking.

"The music industry is as tough now as it has ever been," he says. "Nobody is writing songs any more for stand-up boy

recorder are for," comments Cane as he attempts to cue up the song he likes out of the three on the tape.

It is nearing noon and the phone rings often. He receives a call from Danielle Mauroy, a producer, and assures her that action is proceeding to place a master she produced of a song from the film "Emmanuelle II."

And he calls his Nashville representative, Bill Ficks Jr., with a brief chat about the weather—it is snowing in both New York and Nashville—and an admonition: "Don't give up on the 'Gentle On My Mind' song, it is very important."

Ann Gardner returns and Cane resumes his discourse on music. "More young men want to be producers now," he says, "not contact men, whom we used to call song pluggers. Subsequently they are not always that good. They don't work out, and then if they try to get back into music (publishing) it may be too late for them."

"No music men are coming up any more. Nobody wants to be a publisher. But there is more of a golden future in publishing than the record industry."

"Meanwhile more acts are going into publishing themselves, which leaves less of the pie for the bona fide publishers. Publishers have to get into a frame of mind that young artists want to become partners."

"The publishers must learn to share, because 50% of something is better than nothing. What really matters are the figures at the end of the year. Profits are of prime importance. Therefore Gulf + Western has learned that working composer/artists partners are an everyday practice in the publishing business."

Soon it is time to go see Larry Uttal, president of Private Stock, and as people begin to hunt for their coats, producer/songwriter Lionel Job enters saying that his song will be the theme of the new "Disco 77" syndicated tv show set for early 1977 and that he is ready for a deal with Private Stock.

He asks Cane if he wants to hear it. But time is short for the appointment. "I just want to sell the song, not hear it," replies Cane.

The delegation from Famous, including Cane and Ann Gardner is ready for the trip to 57th St. for the meeting with Uttal, but it takes a while to get out of the building.

Through a mixup the troupe gets on different elevators,

sistant. There is not much delay in seeing Zavin.

The group is ushered into her office. Cane is there to ask about a letter BMI sent to its members informing them of a new rate structure.

Zavin explains to Cane that a new earnings plateau system has been worked out, with the numbers not yet fixed, but \$25,000 is the first level. As any song reaches a certain level it begins to accrue the benefits of the new level.

What is new, Zavin explains, is a better computerized accounting system allows a song to move from level to level within a quarterly accounting period, as opposed to the old system where it only changed with the quarters.

This will mean that writers and publishers of fast-breaking songs will be able to sooner realize the profits of their endeavors.

The meeting is also a social call, with Cane complimenting Zavin on a recent speech at a dinner honoring her, and generally discussing the publishing business.

"An active professional publisher keeps an old song alive. It may not do anything the second time, but we are the ones who provide a spark for a song to catch fire again," comments Cane.

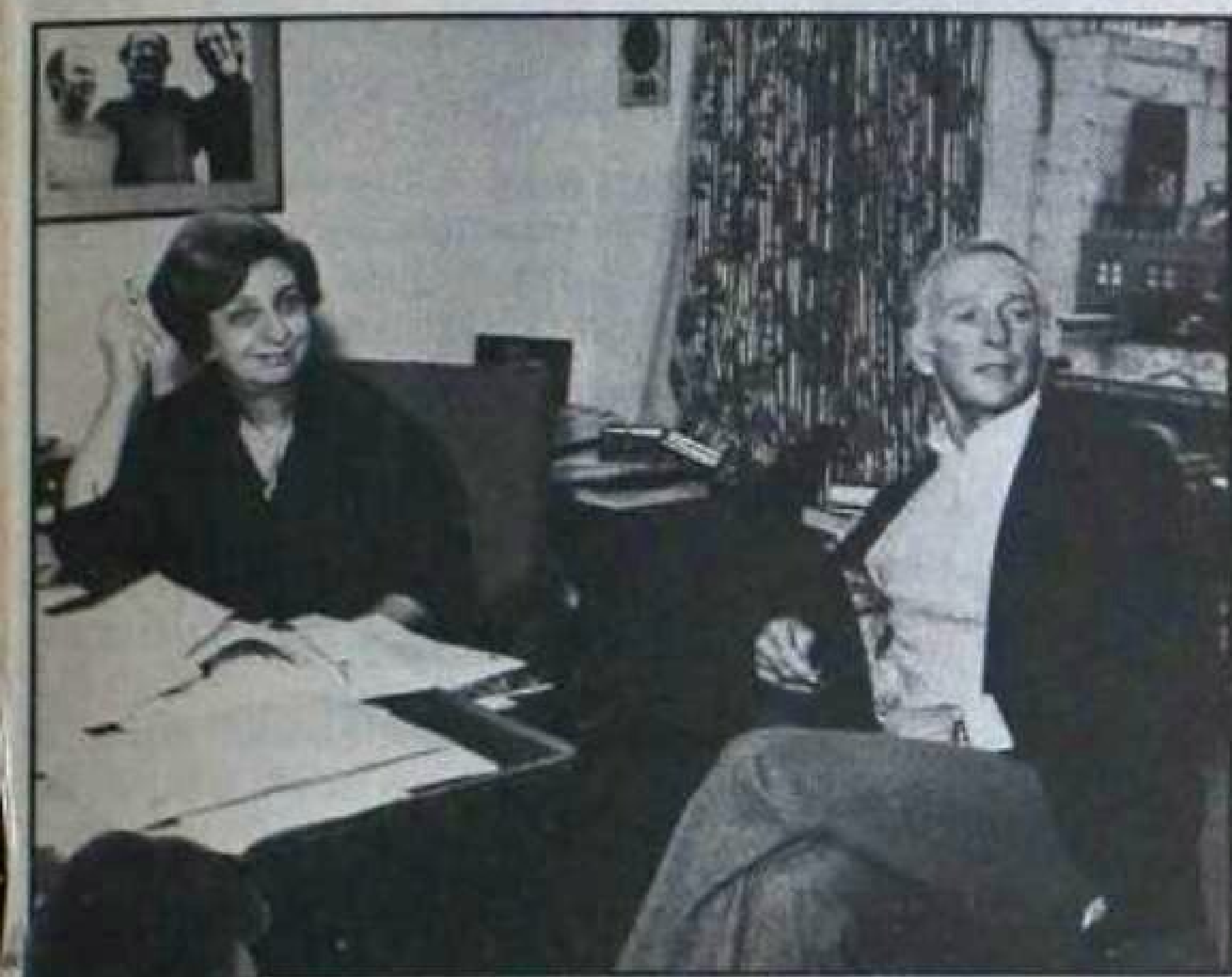
After the meeting Cane pauses to say hello to his daughter. Then it's back to the Gulf + Western Building and Cane's slightly chilly office. A health buff, Cane does not like an overheated environment.

Waiting at the office is Larry Kusik, who wrote the music for "Romeo And Juliet" and "Godfather I and II," who is waiting for the lead sheets from the "Moneychangers" score. Cane assures him that they are on their way.

Then it is time for a meeting with David N. Judelson, president of Gulf + Western, and, Cane says, "a music buff" with whom he has gone to see a number of performers including the then unknown John Denver.

"He kids me sometimes about why didn't I bring him a John Denver," says Cane on the way up to the executive suite on the 42nd floor. There the halls are an expanse of white carpet, but Judelson's office is small but elegant with a full-length mirror reflecting the New York skyline.

The purpose of the meeting is to give Judelson a copy of Polygram's 1975 annual report which Cane picked up in Germany in his negotiations with Chappell. Judelson kids Cane



Songwriter Larry Kusik and Cane probe music for the "Moneychangers" television series (above). The publisher discusses artists' contracts with Ann Gardner, his director of contemporary music (right).



Cane and BMI's Thea Zavin (top) discuss the score from "King Kong"; Cane maps a theme song with writer Lionel Job for a new television show (middle); and meets with Famous' Dick Milfred over promotional mailing pieces.

and when everybody gets down, Gardner is not there. Cane goes back up to get her. As he goes up, she comes down. She waits for him, and finally everybody is reunited.

It is cold, raining and snowing in Manhattan, but a taxi is not hard to find and everybody piles in for the short trip to Private Stock's offices.

Uttal is in a hurry for another appointment, and this meeting is short and to the point.

Cane tells him about the "Disco 77" project and the possibility of a soundtrack album by Henry Mancini of the tv special "Moneychangers" series.

Uttal is interested in both projects, but makes no commitments. He expresses an interest in releasing the theme song from "Moneychangers" as a single. Cane promises to study the possibility.

The meeting is soon over, and Cane and his entourage leave, though Uttal is not far behind and joins the group at the elevator for the ride down.

Since the next meeting is at the BMI offices, in a building across the mall an hour hence, there is not much point in returning to the Famous offices. So the group retires to a nearby restaurant for lunch.

Cane orders a hamburger and a Coke and jokes about some of the more esoteric choices of the group. Lunch is a relaxed event with the conversation beginning about football and of course, music.

Cane again notes the dearth of stand-up singers on the charts as opposed to groups and artist composers, and says that such a policy may work out eventually to the detriment of the record companies since the publishing houses are the generators and storehouse of musical material. A weakening of the publishers would weaken the quality of available material.

Lunch soon ends, with Cane picking up the tab, and the group heads out to BMI and a meeting with Thea Zavin, executive vice president.

At BMI Cane is known to the receptionist as "Barbara's father" since his daughter works there as an administrative as-

about not wearing a tie when coming up to see the president of a multinational billion-dollar conglomerate.

Back in his own office, Cane receives a call from Julie Chester, his West Coast representative in Los Angeles. Chester confirms that Andy Williams will be recording the "King Kong" theme, and says that Roger Williams may also be doing "King Kong" for MCA.

For the first time in the day Cane loses his temper on the phone (or pretends to) when Chester apparently disparages work being done in New York.

Chester tells him that Paramount has arranged private screenings of "King Kong" for Motown executives who are interested in one song, "Nightwall Theme" to be recorded by their artists Rare Earth.

Conversation over, Cane sits back, massages his gums and notes that, "There is no accounting for musical tastes. You throw enough against the wall and some will stick. Black music is now the most exciting and genuine. Bunny Sigler, from Huff and Gamble, is a genius. He can take seven guys who have never seen sheet music before and he can turn the session into something great."

A meeting with Michael Eisner, president and chief operating officer of Paramount Pictures Corp., follows. Eisner is newly appointed to his position and it is his first trip to New York as president. The meeting is basically a hello and welcome from one division president to another. Cane now reports directly to Eisner.

There are no more appointments on the agenda and Cane talks about future projects, specifically trying to get black writers and producers into Famous and in effect serving as agent for independent producers.

But before he can leave there is a call and he has to go back up to the 33rd floor for a meeting with Dino and Federico Di Laurentis, to coordinate promotion of all the "King Kong" music coming out with the release of the film.

After the meeting there is dinner with Sidney Herman at the San Marco Restaurant, where the events of the day are reviewed.

Then finally it is time to go home for a fast shower, a chance to read the papers, and talk about basketball with his boys. Bedtime is 11:15.

Art director: Bernie Rollins