

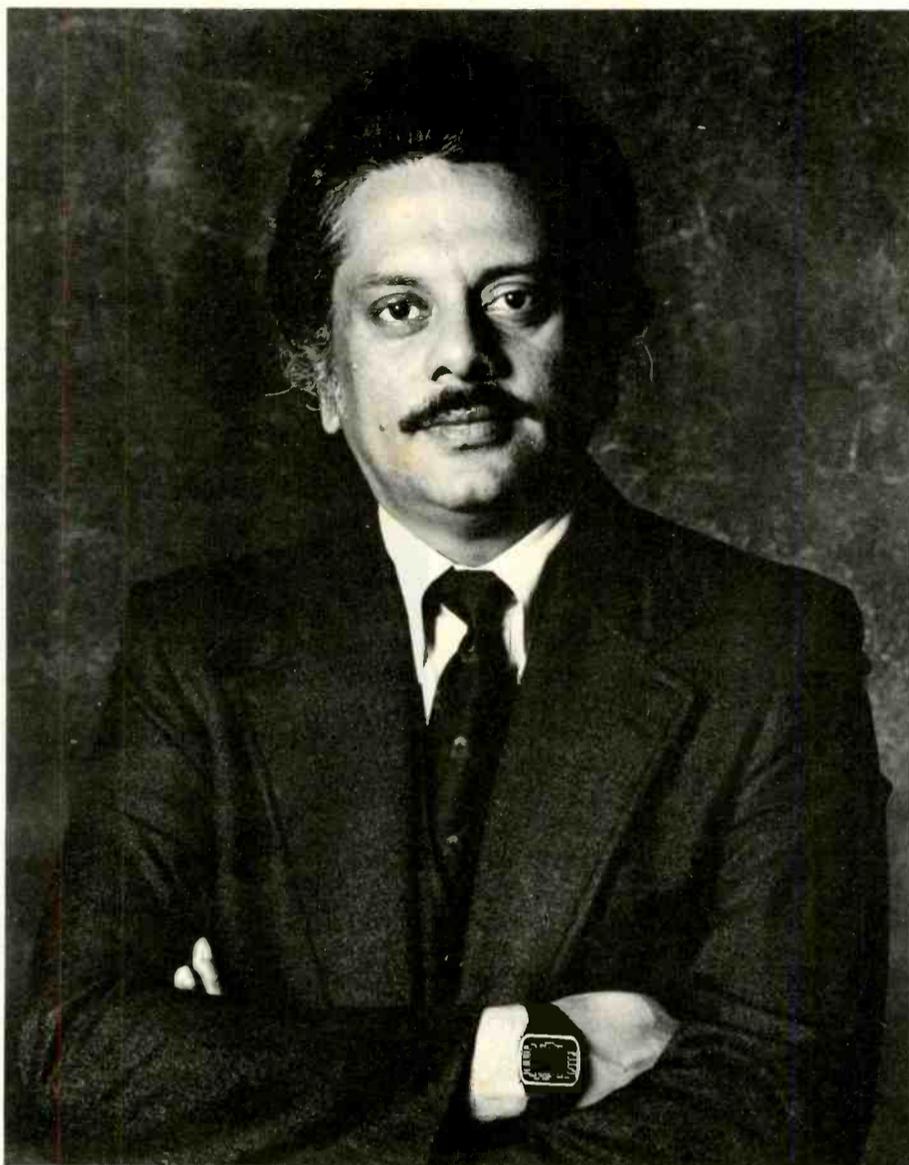
EXPLORING  
THE  
WORLD  
OF  
EMI MUSIC

Billboard®

An Advertising Supplement  
June 16, 1979 • Section 2

# Contents

Bhaskar Menon, Chairman and Chief Executive			
EMI Music — Worldwide Operations	3		
EMI Music — Worldwide Management Board	4		
EMI Music — Worldwide Regions	6		
Argentina	10		
Australia	14		
Austria	18		
Belgium	20		
Brazil	22		
Canada	26		
Chile	34		
Denmark	42		
Finland	44		
France	46		
Greece	50		
Holland	54		
India	58		
Ireland	60		
Italy	62		
Japan	66		
Mexico	72		
New Zealand	74		
Nigeria	90		
Norway		92	
Pakistan		94	
South Africa		96	
S.E. Asia		100	
Spain		106	
Sweden		108	
Switzerland		110	
ICD		112	
United Kingdom		114	
United States		132	
West Germany		154	
Licensees		164	
Publishing		166	



“ As an international network of music companies, EMI has established an eminent presence in every major market in the free world. Industry leaders for over 80 years, EMI Music achieves an effective collaboration between the superlative talent of our many distinguished artists and the superior technical and professional skills of our music companies throughout the world. Today, in more than 30 countries, inspired teams of EMI Music people bring the joy of recorded music to millions, and EMI recording studios, disk and tape manufacturing plants and distribution systems support our own complex of sales, promotional and marketing capabilities on five continents.

Substantial creative resources and international facilities enable EMI Music to recognize the increasing abolition of frontiers in consumer taste and marketplaces whilst maintaining a profound involvement with the distinctive cultures and sensibilities of the various world communities to which we belong. The continuing commitment of EMI Music is to retain industry leadership without ever compromising the highest standards of artistic, human and corporate values in the conduct of our businesses.

All of us at EMI Music are proud of our past and of our unique traditions in a great industry. As the pages of this supplement illustrate, we are equipped today with greater strength and determination than ever before to participate with style, flair and integrity in the exciting future of this business of music. ”

**Bhaskar Menon**

Chairman and Chief Executive

EMI Music—Worldwide Operations

Capitol/EMI America/United Artists Records Group

# EMI MUSIC-WORLDWIDE



“ In the last few decades, Capitol Records has undergone tremendous change and growth in virtually every area of our operations. As a leading company in the world’s largest

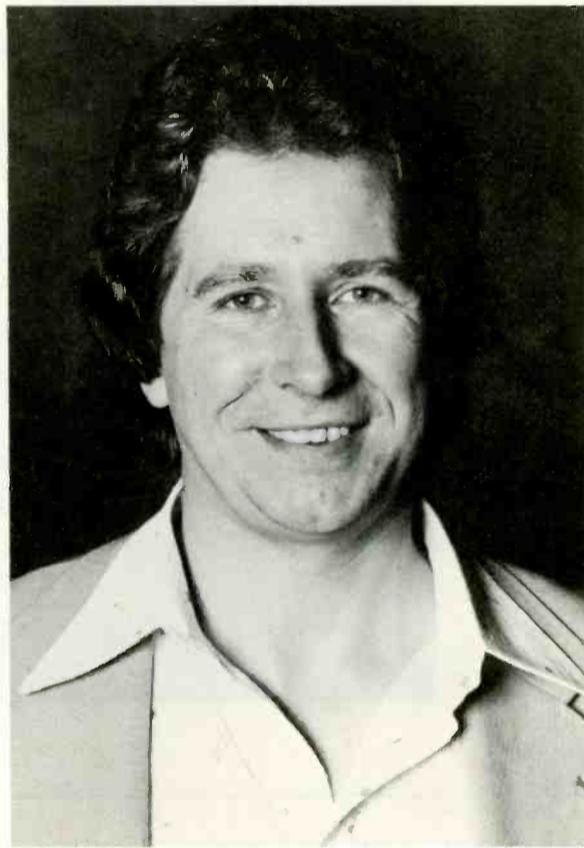
music marketplace, Capitol has developed a strong tradition of innovation and exceptional performance.

Working together as a team, we have always met challenges head on, and recently we have seen the birth and fantastic growth of EMI America and have welcomed United Artists Records into the Capitol family.

As a member of the worldwide group of EMI Music companies, we take pride in the high standards we have set and maintained throughout our history. We take very seriously our responsibility as the EMI Music operation centered in the world’s most vital and productive source of popular repertoire. And we endeavor to meet, with an attitude of determined internationalism, the great challenge of supplying American repertoire to the most comprehensive network of music companies in the world. We look forward to the challenge of continued growth in our position as music industry leaders. ”

## **Don Zimmermann**

President  
EMI Music —  
North American Records Operations



“ EMI Music’s traditional strength is its dominant position in the British market. For Britain has produced, largely through EMI Music, more than its fair share of the superstars who

dominate popular music throughout the world.

EMI’s unique position in the British market ensures that we will continue to discover, and to launch, the superstars of tomorrow. British writers, producers and musicians have long been the key innovators of the music business, and I believe they will continue to set the pace.

In Europe, where EMI Music has been established since the beginning of this century, there are many artists whose record sales rank with those of American superstars. EMI continues to lead in discovering and developing these artists with its major A&R presence throughout Europe.

EMI Music has achieved a pre-eminent position in bringing the music of the world to the audiences of the world. And our long history, deep experience and great expertise, together with a total commitment as a unified worldwide force, will ensure that in the decade to come we shall scale new heights of success and achievement. ”

## **Leslie Hill**

Joint Managing Director  
EMI Music Operations

# MANAGEMENT BOARD.



“ The aims and objectives of EMI Music are simple enough. We intend to make our companies market leaders in every territory of the world.

In most places, EMI Music companies are already on top. And it is in those places that our people are faced with their most difficult task. It's rather gratifying being number one, but it's also like being fastest gun—there is always somebody out there who is anxious to knock you off your perch!

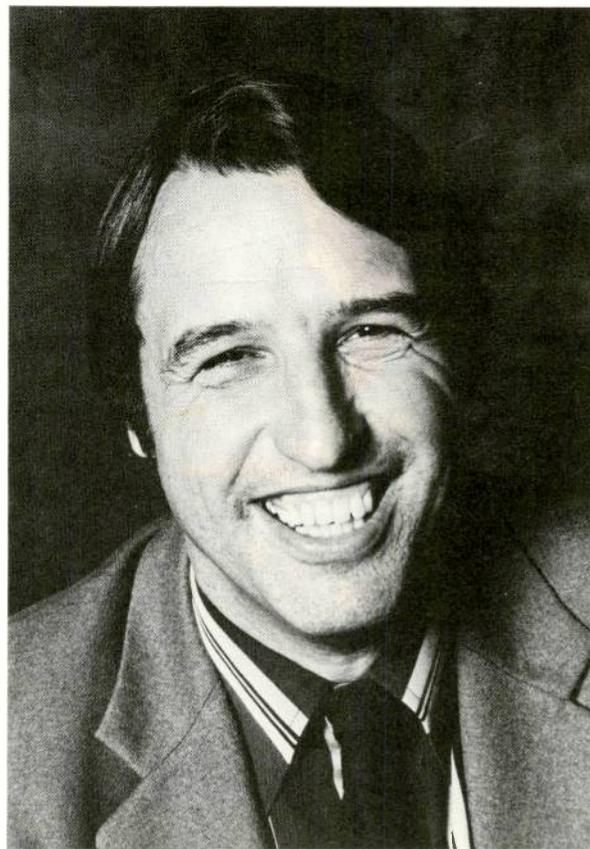
But then, EMI Music people are familiar with that technique. Because it is exactly what we set out to do in any territory in which we find we are not number one. There is no future in being second best.

Our industry runs on human resources. I believe that EMI Music has the very best people in the music business, and we demand a lot from them. We demand energy and enthusiasm. Ability and ambition. And we rely on their flexibility and experience to make the very best of all situations.

We in EMI Music do not simply claim that our worldwide network is made up of the greatest music companies in the world. We insist on it! ”

## Ken East

Joint Managing Director  
EMI Music Operations



“ EMI Music has tremendous organizational strengths and priceless resources—human, geographical, technical and financial. It is on these that we are able to build our unequalled delivery

power to artists. And through them that we provide an unmatched service to our customers throughout the world.

Our industry deals with a high volume product which ranges through almost infinite variety. And thus the controls, systems and information available at all times are essential to effective management. The provision of these is largely the responsibility of the finance man.

The most important aspect of the finance man's involvement in the music business lies in achieving constructive relationships with all participants in this multi-faceted industry. He must work in complete harmony with marketing and talent men, and be aware of the special problems related to that area. Just as the operators must, in turn, be aware of the support and advice that the accountant is able to provide.

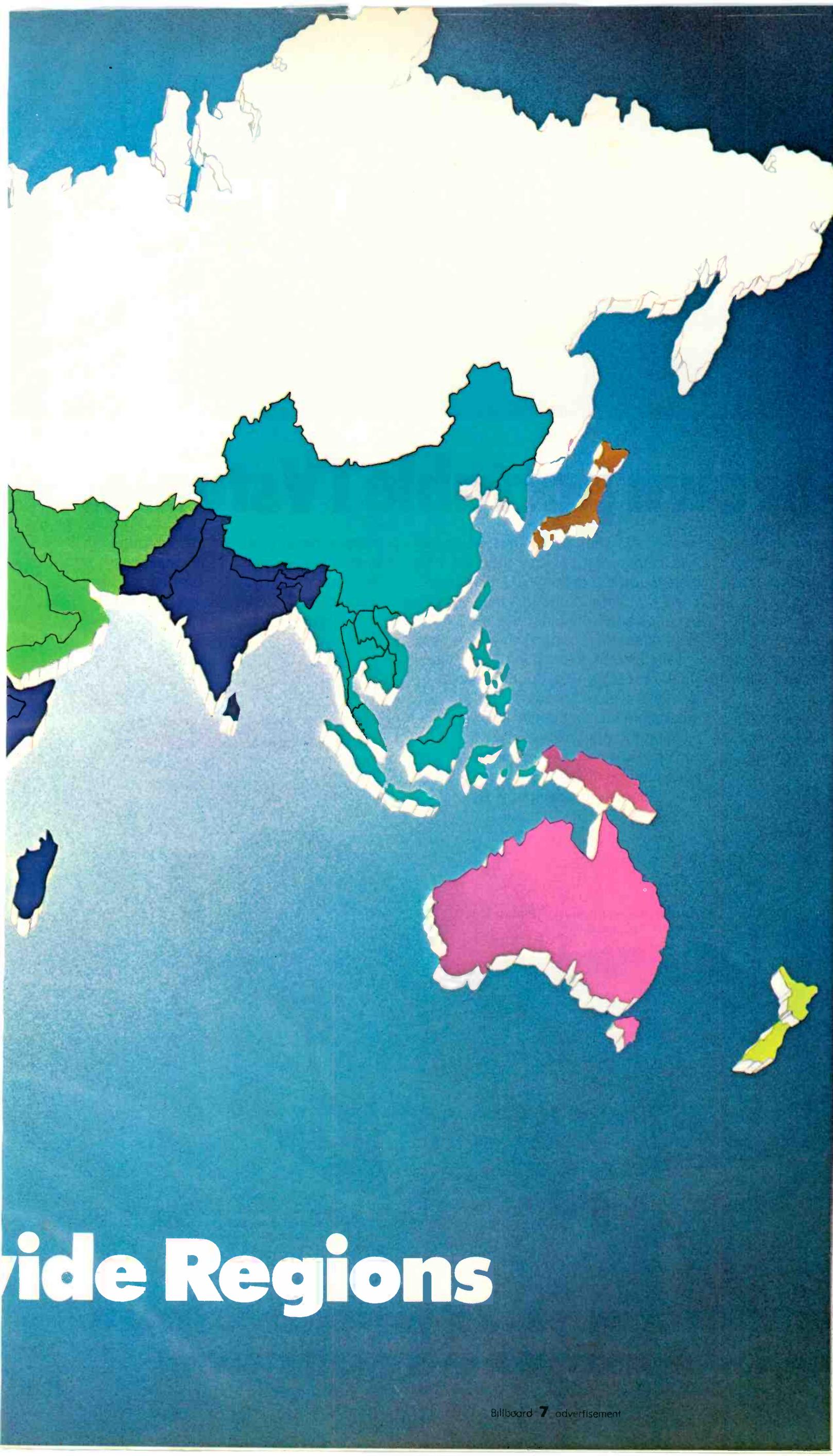
He has a vital role to fill in the music business, which I believe, can only be filled effectively through understanding and excellence of performance. ”

## Tony Todman

Finance Director  
EMI Music Operations

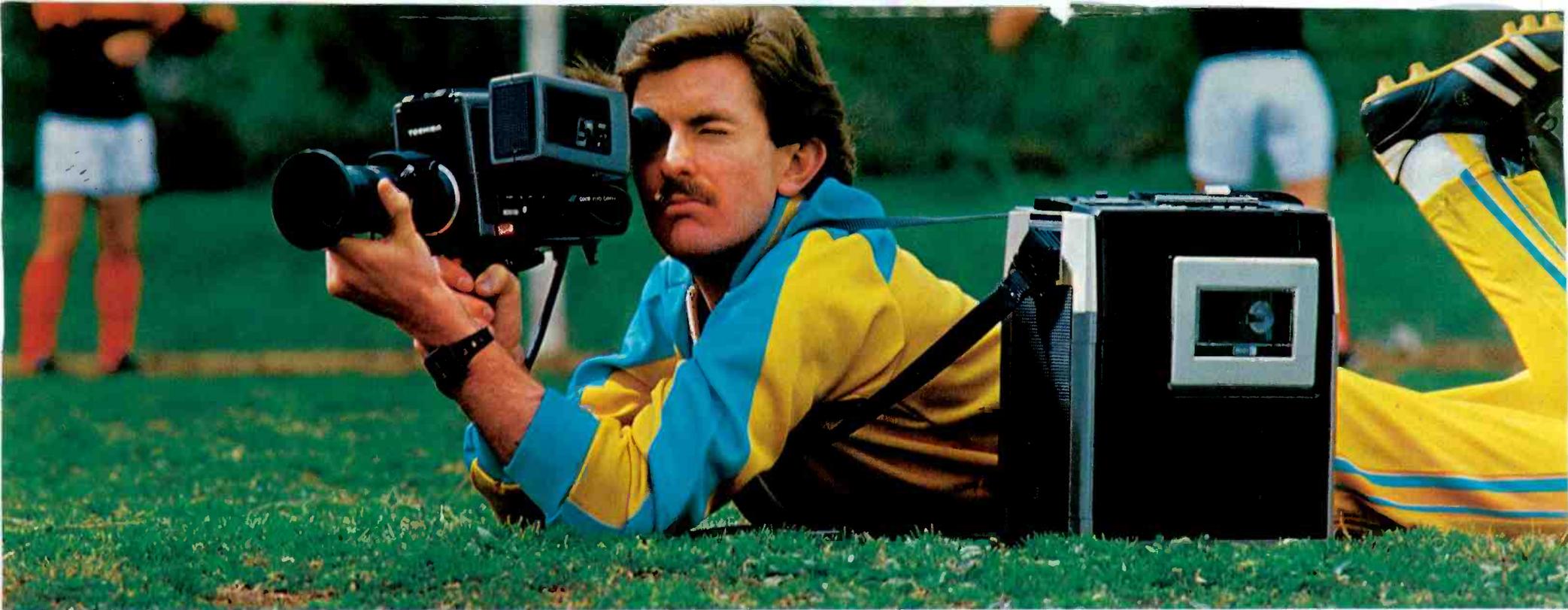


# EMI Music-Worldw



# World Regions

- **Hans Beugger**  
Latin America  
& The Caribbean
- **Malcolm Brown**  
S.E. Asia
- **Alan Boxer**  
Greece, Middle East  
& North Africa
- **Nicholas Bingham**  
Japan
- **Anders Holmstedt**  
Scandinavia
- **Peter Jamieson**  
New Zealand
- **Wilfred Jung**  
Central Europe
- **Clive Kelly**  
South Africa
- **Ramon Lopez**  
United Kingdom  
& Ireland
- **Francois Minchin**  
Southern Europe
- **Stephen Shrimpton**  
Australia
- **Mike Wells**  
West, Central  
& East Africa  
and West Asia
- **Don Zimmermann**  
North America



# Own your own portable TV studio.

Now you don't have to imagine all the fun and flexibility of color TV recording—you can actually own it yourself. Toshiba's advanced technology has made possible a truly portable video system of demonstrable quality.

Here are the facts. The video cassette recorder (V-5530) weighs under 20 lbs. including battery. The color video camera is under 5 lbs. And it's easy to operate. With the electronic viewfinder, you can immediately see what you have recorded after rewinding.

For home video recording, use the

PA-530 AC adapter which is included. And for recording any TV program merely add the optional TU-530 tuner. The AC adapter recharges the recorder's batteries while the tuner has a built-in clock/timer for recording when you're out.

Discover the exceptional versatility of video recording—for sports, special events, travel and a wide range of entertainment. It's the newest, most exciting fun option for everyone.

Toshiba's portable video system isn't your average system. But then, Toshiba isn't your average company. Now in its

second century of "progress through innovation", Toshiba today makes thousands of products—from advanced video systems to innovative geothermal power generators.

## TOSHIBA

Toshiba America, Inc. Head Office: 280 Park Ave., New York N.Y. 10017 Tel: 212-557-0200  
Toshiba Hawaii, Inc. 327 Kamakee St., Honolulu, Hawaii 96814 Tel: 808-6521-5377



Portable, compact, lightweight V-5530 recorder. Easy operation.

Toshiba Betaformat Video Cassettes.

Video Camera IK-1650. With wide-range zoom lens (wide-angle to telephoto). Electronic viewfinder. Handy-pistol grip. Built-in condenser microphone.

## Toshiba's portable VCR system. Not your average system. But then, Toshiba isn't your average company.

# music with taste



## Capitol Records Canadian Artists

**Arista**  
Rick Danko

**Chrysalis**  
Nick Gilder

**United Artists**  
Ronnie Hawkins  
Joanne Mackell

**EMI America**  
\* Walter Zwoil

### Capitol

- \* Aerial (on Anthem Records in Canada only)
- \* Long John Baldry
- \* Hughie Leggat & Thunder Road
- \* Klaatu
- \* Anne Murray
- \* Colleen Peterson
- \* Surrender
- \* Teaze (on Aquarius Records in Canada only)
- \* Troiano
- \* Max Webster (on Anthem Records in Canada only)
- \* April Wine (on Aquarius Records in Canada only)

### Capitol Quebec

Julie Arel  
Beau Dommage  
Raoul Duguay  
Jeromè Lemay  
Paul et Paul  
Michel Rivard

\* World Wide Capitol Release



**A**rgentina was on top of the world in the summer of 1978. The best footballers from all over the globe had flown in for the World Cup, and the swift and swarthy soccer stars of the host nation had beaten them all to take the trophy amid showers of ticker tape. The streets of every city were alive all night with the singing and dancing of excited revellers.

Excitement and music go hand in hand in the land that gave the world the tango. And EMI-Odeon SAIC is one of the nation's leading music companies, with exciting plans for the future and a long track record of past success.

It was 1919 when EMI, which had sold imported disks through a local distributor since the turn of the century, became the first recording company in the country. Its first modest record factory and studio were in leased property at San Fernando, a village on the outskirts of federal capital Buenos Aires, then a city of one million people. Six years later EMI built a new manufacturing plant in the suburbs, and installed the latest equipment in a new studio in the city.

### Artist label loyalty makes EMI-Odeon's recording empire a family affair

The move was marked in a special way when the new studio opened on Nov. 8, 1926. Idol of the day CARLOS GARDEL recorded the song "Punadito de Sal" twice, first at the old San Fernando studios as Acoustic Recording No. 4588, then at the new studio as Electric Disk No. 1, the first of its kind in the country.

Since then the company has continued to grow steadily, signing all the most outstanding artists of each decade, helping to shape Argentina's musical development, and making Argentine music known internationally through records, tours and concerts.



**Beto Orlando**

Over the years there has been almost a family feeling about EMI-Odeon, with artist label loyalty a significant factor in the company's consistent success.

ROBERTO FIRPO, who made Argentina's first acoustic recording in 1916, also made the first 45 r.p.m. disk released in the country, by EMI in October 1952. He was on the Odeon roster for 33 years until 1959, making 1,500 recordings.

Carlos Gardel made more than 900 recordings between 1917 and 1935, when he died in Colombia. He remains the country's undisputed tango idol, still very much alive in the hearts of his people, and the demand for reissues of his records is still tremendous.

FRANCISCO CANARO was a top EMI artist for 42 years, 1922 through 1964. Among his 7,000 recordings was Argentina's first LP, in October 1953.

MIGUEL CALO was an Odeon artist from 1934 to 1972, solo singer IGNA-CIO CORSINI remained with the company from 1920 until he retired in 1946, ENRIQUE RODRIGUEZ stayed with the label more than 34 years from 1937, and folk star TARRAGO ROS was on the roster for 24 successful years, 1954 through 1978.

Still on the EMI-Odeon books is RAFAEL ROSSI, who made his first recording on May 2, 1927.

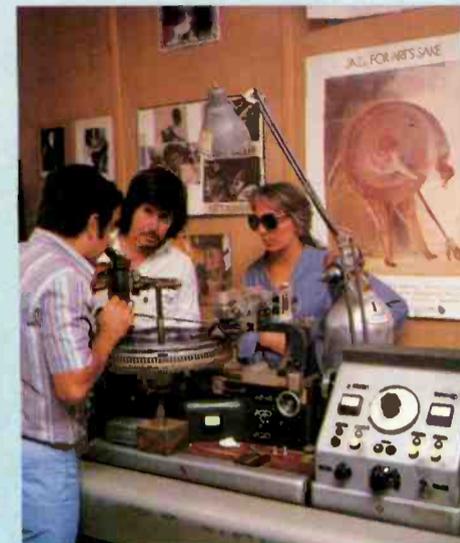
Stars such as these have helped EMI-Odeon keep ahead of the field in the search for artistic and technical advances. Today it is one of only three companies in the country which does not need third party services for any part of its production cycle.

As Buenos Aires grew — the population had reached seven million by 1968 — the almost uninhabited suburb housing EMI's first factory had become part of the bustling city itself. There was just room to buy land next door, and centralize operations by transferring the administrative offices there, and building a new studio.

But by 1975 the city had almost nine million people, and the company's site was surrounded by the

high-rise buildings of what had become a fashionable residential area. So, with future expansion in mind, EMI-Odeon bought a 108,000 sq. yards plot of land in General Pacheco, a town 23 miles from Buenos Aires, in the industrial belt off the Pan-American highway. In 1976 the distribution center moved to a building there, and a new record factory and tape duplication plant are being added.

EMI-Odeon has two studios in Buenos Aires. The major one, 49.2 ft.



**The cutting room at the EMI-Odeon Studio**

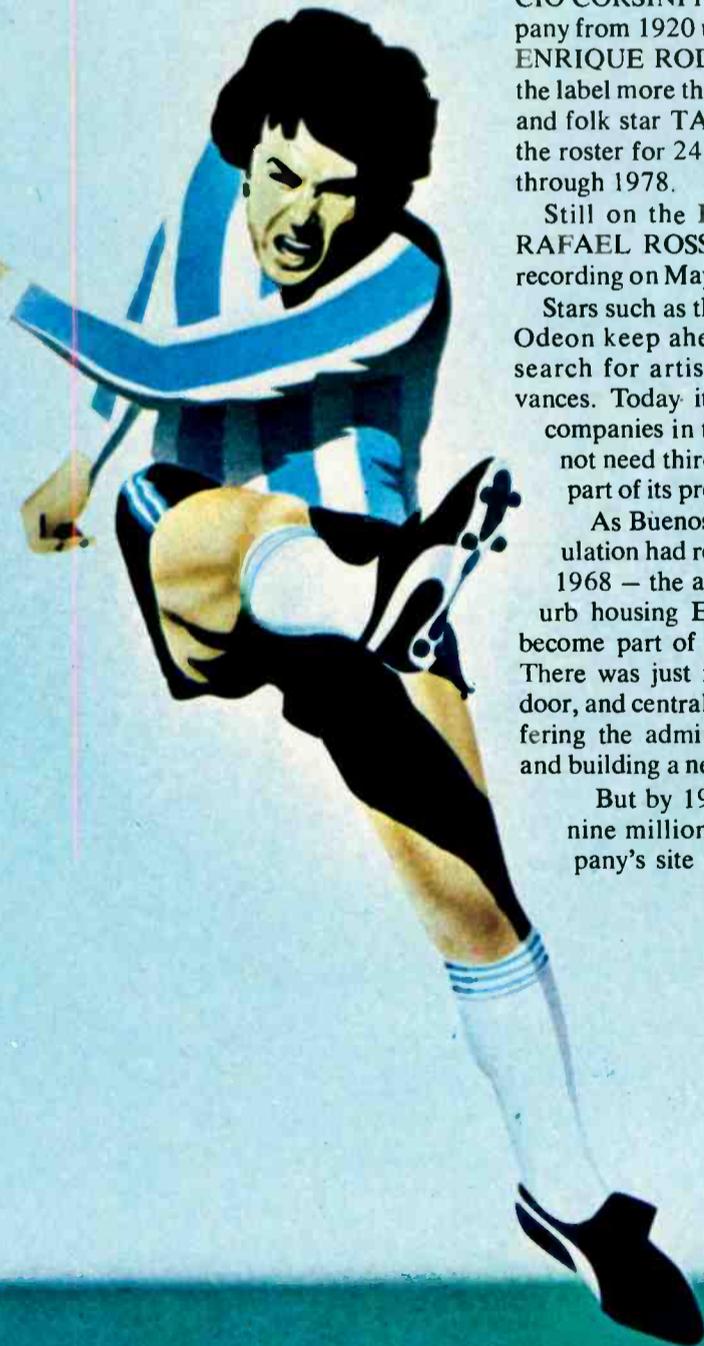
x 39.4 ft. x 16.4 ft., has 16-track facilities, the other eight, but there are plans for conversion to 24 channels. Both use EMI consoles. Acetate cutting here has the reputation of being the country's best.

Among the star names who record in the studios today are:



**Folk artists Tarrago Ros and Ramona Galarza during a recording session.**

RAMONA GALARZA, famed singer of folk songs from the shore regions, has sold successfully for 20 years. ALFREDO DE ANGELIS and





Artists Nacha Roldan and Beto Orlando during a recording session.

OSVALDO PUGLIESE head the two most important tango groups in Buenos Aires both with devoted audiences.

MARIO ECHEVERRIA is a priority artist throughout Latin America, whose disk "Dama Del Amanecer" sold 100,000 copies, exceptional for the Argentine market. He has been awarded the Globo de Oro (Golden Globe) in Los Angeles and the Chin de Plata (Silver Chin) in Miami.

BETO ORLANDO, a great ballad singer, has sold 300,000 albums in Argentina since joining EMI-Odeon in



New computer center.

1971. He won a gold disk for more than 200,000 sales of "Dios Del Olvido."

LOS WAWANCO are the darlings of

tropical music fans. In 20 years they have made 36 albums and sold 700,000 copies. Their disk "El Cuartetazo" has been a bestseller outside Argentina.

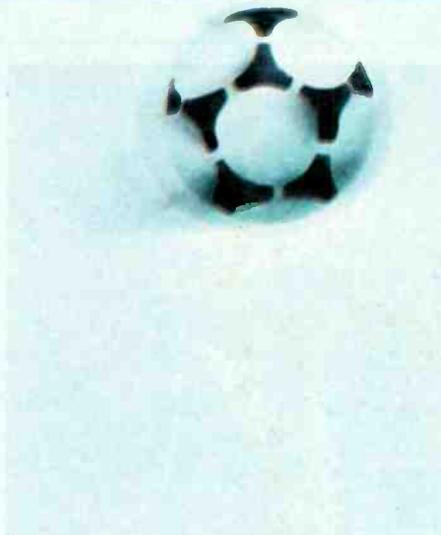
ATAHUALPA YUPANQUI is a charismatic folk singer who has won international awards, including a recent distinction from the Venezuela President. He made his first recording for EMI-Odeon in 1941.

LOS JAIVAS, an astonishingly talented assortment of South American

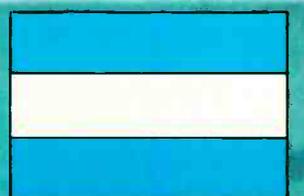


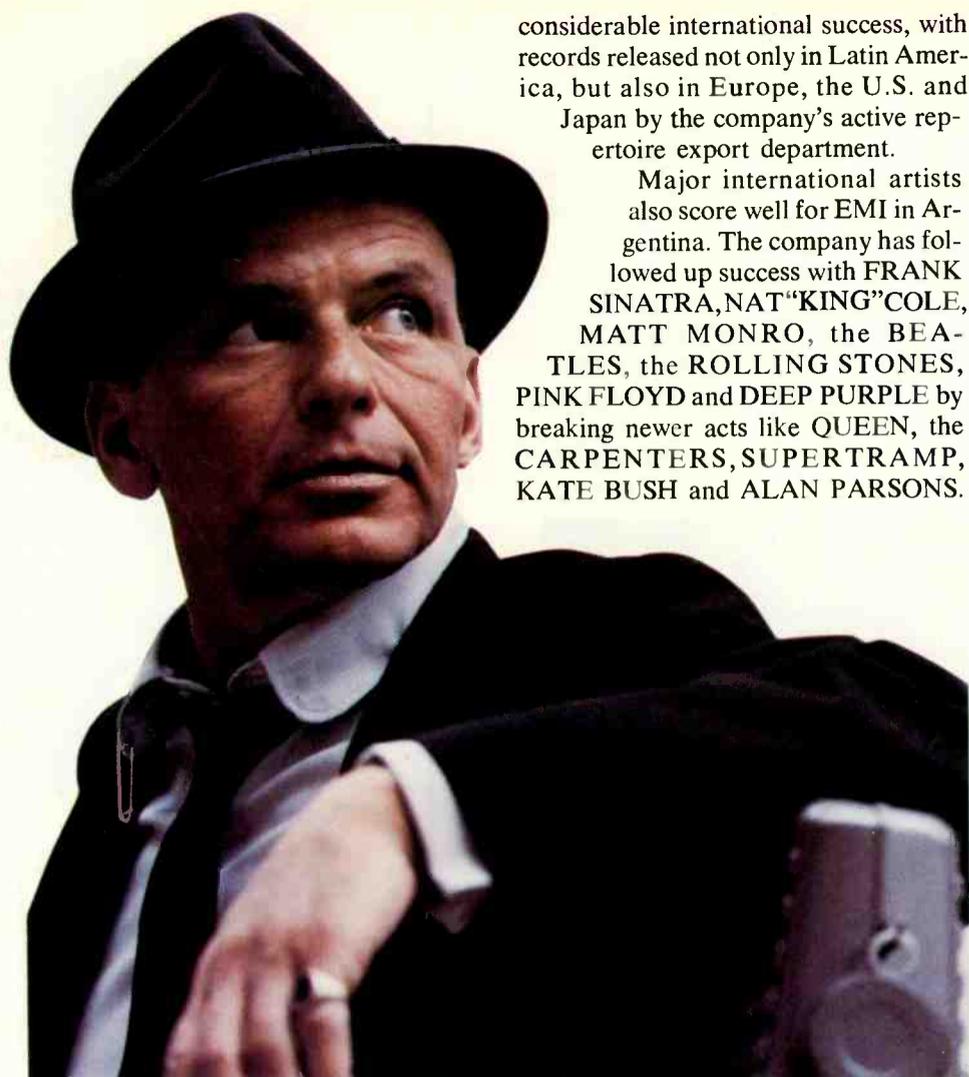
Nat "King" Cole

musicians, have built their highly distinctive musical approach on a foundation of pre-Colombian rhythms, European classical themes and rock influences. Los Jaivas are now based in Paris, and have embarked upon a grueling European tour schedule which will



# ARGENTINA





Frank Sinatra

considerable international success, with records released not only in Latin America, but also in Europe, the U.S. and Japan by the company's active repertoire export department.

Major international artists also score well for EMI in Argentina. The company has followed up success with FRANK SINATRA, NAT "KING" COLE, MATT MONRO, the BEATLES, the ROLLING STONES, PINK FLOYD and DEEP PURPLE by breaking newer acts like QUEEN, the CARPENTERS, SUPERTRAMP, KATE BUSH and ALAN PARSONS.

department, the most up-to-date in the industry, has vertical baths, automatic plating and electronic centering and cutting. EMI-Odeon also has the only machines in Argentina capable of matrix playback and correction. The tape plant is also equipped with the most advanced technology available.

In charge of the factory is electro-

### Argentina will increase market penetration in local and international music

mechanical engineer *Jorge Cellerino*.

EMI-Odeon has its own music publishing outfit, called MAI (Musica Argentina e Internacional) Sociedad Anonima Editorial.

As well as their local repertoire and EMI music's international repertoire, Odeon is licensee for, among others, Decca London, Arista and A&M.

Since last August, it has furthered its local and international repertoire market penetration thanks to a new parallel company, Capitol Argentina. At present this is an EMI-Odeon division, devoted solely to creative production, promotion and development, with sales and distribution in the hands of the parent company. But full independence is planned for the future.



Kate Bush

*Maria del Carmen Hajdenwurcel* is manager of music publishing MAI, while *Roberto Ruiz* heads the new Capitol division.

Argentina has a highly developed economy, built on its earnings as a beef and hides exporter, and the record and tape market is strong, with more than 10 million sold every year in a country of 25 million people. EMI-Odeon's efficient staff, experienced management and loyal artists keep the company well placed to maintain and increase its share of the \$70 million market.



Pink Floyd

keep them on the road for most of this year. Before moving to Europe, they ended a series of South American farewell concerts with a triumphant performance before 10,000 Argentine fans in Buenos Aires.

Other big names on the EMI-Odeon roster are EL CHANARCITO (Marcos Tames), awarded a gold medal in 1974 for his services to Argentine folk music, VICTOR VELASQUEZ, ARGENTINO LUNA, NACHA ROLDAN, RUBEN JUAREZ, famed for tangos, ROBERTO VICARIO, songwriter MARCO, LOS BRIOS, LOS CUATRO SOLES, soloists CHRIS MANZANO, LUCIANA and ANTONIO LATINO, tango group SEXTETO MAYOR, and MARCELO TOVAR, voted most successful male singer of 1978.

All of these acts help to keep EMI-Odeon among the local market leaders, with a market share of between 19 and 24 percent. And many of them enjoy



Matt Monro

Distribution and sales operations cover all of Argentina and Paraguay. Deliveries are made within 24 hours, even to remote places like Usuahia in the extreme South.

Supplies come from the factory's 22 semi-automatic presses. The galvano

Heading EMI's Argentine operations is managing director *Luis S. Aguado*, 46, with 17 years experience in the industry. He joined the company as commercial director in March 1973, and was promoted to his present post 13 months later. He is secretary of the Argentine Chamber of Phonographic Record Producers (CAPIF), president of the Neighboring Rights Committee of the Latin American Phonographic Producers Federation (FLAPF) and a member of the FLAPF ethics committee.

Helping him run a company of 244 staff are *Robert Altuna* (production director), *Carlos Benveniste* (director, administration and finance), *Noberto Tejero* (commercial director), *Patricio Vega Lopez* (artistic director) and *Jorge Spinosa* (manager, personnel and industrial relations).

All have spent at least 10 years in the recording industry. Studio manager *Martin Grahl* spent 14 years working his way through different jobs at the studio.



## JUST FOR THE RECORD

### OFFICE:

EMI-Odeon SAIC, Mendoza  
1660 (1428), Buenos Aires.  
Tel: 781 4061/59.  
Telex: 2-2796.

Cables: TURNTABLE.  
Buenos Aires.

Capitol Argentina S.A.  
Estomba 1771,  
(1430) Buenos Aires.  
Tel: 784 5134.

Telex and cables: as above.

### STUDIO:

Montaneses 2175, Buenos Aires.  
Tel: 781 9732.

### MANUFACTURING:

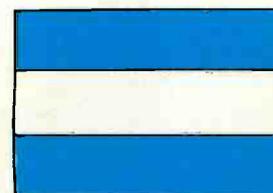
Montaneses 2150, Buenos Aires.  
Tel: 781 8809 and  
783 9944/8800.

### DISTRIBUTION:

Ruta Panamericana y  
Constituyentes, (1663) San  
Miguel-Ptdo., GraP. Sarmiento,  
Prov. Buenos Aires.  
Tel: 0327 310.

### PUBLISHING:

MAI (Musica Argentina e  
Internacional) S.A., Talcahuano  
68, tercer piso 3 (1013),  
Buenos Aires.  
Tel: 37 9441. Telex: 2-2796.  
Cables: EDIMAI Buenos Aires.





7608 TM Garrod & Lofthouse Ltd

AND ARTWORK  
REAM

PRODUCED BY THE SHADOWS

EMI Records Ltd.

7709 TM Garrod & Lofthouse Ltd



7902 Garrod & Lofthouse Ltd

in Great Britain

7711 GL Garrod & Lofthouse Ltd.

All rights reserved. Unauthorised copying, public performance, broadcasting of this record forbidden. Manufactured and Distributed by EMI RECORDS LTD

PRODUCED BY STEVIE WONDER FOR  
TADROS PRODUCTIONS, INC.

7310 TPS Printed and made by Garrod & Lofthouse Ltd STMA 8011

Printed and made by Garrod & Lofthouse Ltd. PMC 7009 PCS 7009

Printed by Garrod & Lofthouse Ltd.

# THERE'S A GOOD CHANCE OUR NAME WILL CROP UP ON YOUR ALBUM COVER.

Garrod and Lofthouse have been producing record sleeves for well over 25 years. During this period we have been proud of our association with all our friends at EMI.

As record sales have increased, so has our capacity to supply the quality that today's designs demand. So much so that we are now the largest producer of the music industry's record and tape packaging in Europe.

Next time you're thinking about record packaging, think about us.

## **GARROD & LOFTHOUSE LTD.**

Hyde House, Langley Street, London WC2H 9JA.  
Telephone: 01-240 3322 (10 lines) Telex: 262554

London Caterham Crawley Redhill Merstham Bedford St.Ives Paris Doullens

**F**or too long, Australia's image abroad has been of a rough and ready land peopled by husky he-men. But in recent years, there has been increasing evidence of a progression from raw pioneering to sophistication and greater intellectual depth in Australian movies, tv shows and literature.

The days of Skippy, The Bush Kangaroo are over and today Aussie offerings compare favorably with artistic productions anywhere in the world.

This is as true of Australian music as it is of any other of the arts. Sydney not only has a new opera house, it has superb recording studios. And the artists recording in them are making more and more impact on the international pop scene.

EMI has been the major presence in music Down Under since 1926, when operations began as the Columbia

### Little River Band hit the big time as a switch of policy pays off for the wizards of Oz

Graphophone Company. Later it merged with Parlophone before becoming EMI (Australia) in 1957.

The last four years have seen big changes in the aims and policies of the company, which employs 438 people. Music managing director *Stephen Shrimpton* has injected younger blood into the organization, and this in turn has brought more innovative thinking. Now, as well as successfully marketing international repertoire, EMI is heavily involved in promoting Australian talent. And international successes for artists like the LITTLE RIVER BAND prove the wisdom of the switch.



**Little River Band**

The group — Beeb Birtles, Graham Goble, Derek Pellecci, Glenn Shorrock and David Briggs — started on the Melbourne pub circuit in 1975, and the following year started to build on their success in their home country by moving in on the U.S. market. Encouraged by the success of its debut single, "It's A Long Way There," plus an album simply called "Little River Band," it followed up with the "Help Is On Its Way" single which made the top five in the Billboard chart.

The single was taken from its second U.S. album, "Diamantina Cocktail," which shot into the Hot 100 album listings, and went on to earn a gold disk for 500,000 sales. It also went platinum in Canada (100,000 sales), and triple platinum in Australia (150,000). Little River Band is now a U.S. tour headliner having gone on the road with big names like the Doobie Brothers, Jimmy Buffett, Little Feat and Heart. Last July the band made its third major American tour, promoting its fourth album, "Sleeper Catcher," which went platinum on Australian advance orders before it was even released.

Apart from the U.S. and U.K., Little

River Band disks are released in Holland, Japan, Germany, Belgium, Canada, France, Spain, Sweden, New Zealand, South Africa, Singapore, Ireland, Brazil, Italy, Norway, Thailand, Denmark, Hong Kong, Finland, Argentina, Malaysia and the Philippines.

Another Australian with international appeal is JOHN PAUL YOUNG, con-



**Slim Dusty**

tracted to J. Albert and Son, with a long-standing EMI lease agreement in Australia. His hit single "Love Is In The Air" made the top 10 in the U.S., U.K.,

South Africa, France and Germany.

But even his massive sales cannot compare with those of SLIM DUSTY, who, in 30 years of singing his country music, has picked up more than 50 gold records, and been awarded the MBE (Member of the Order of the British Empire) by the Queen of England for services to entertainment. Slim, an EMI artist who is never happier than when he is taking his travelling show deep into the thinly-populated Australian Bush, also has the distinction of winning the first gold record ever awarded in Australia — for a 78 rpm disk.

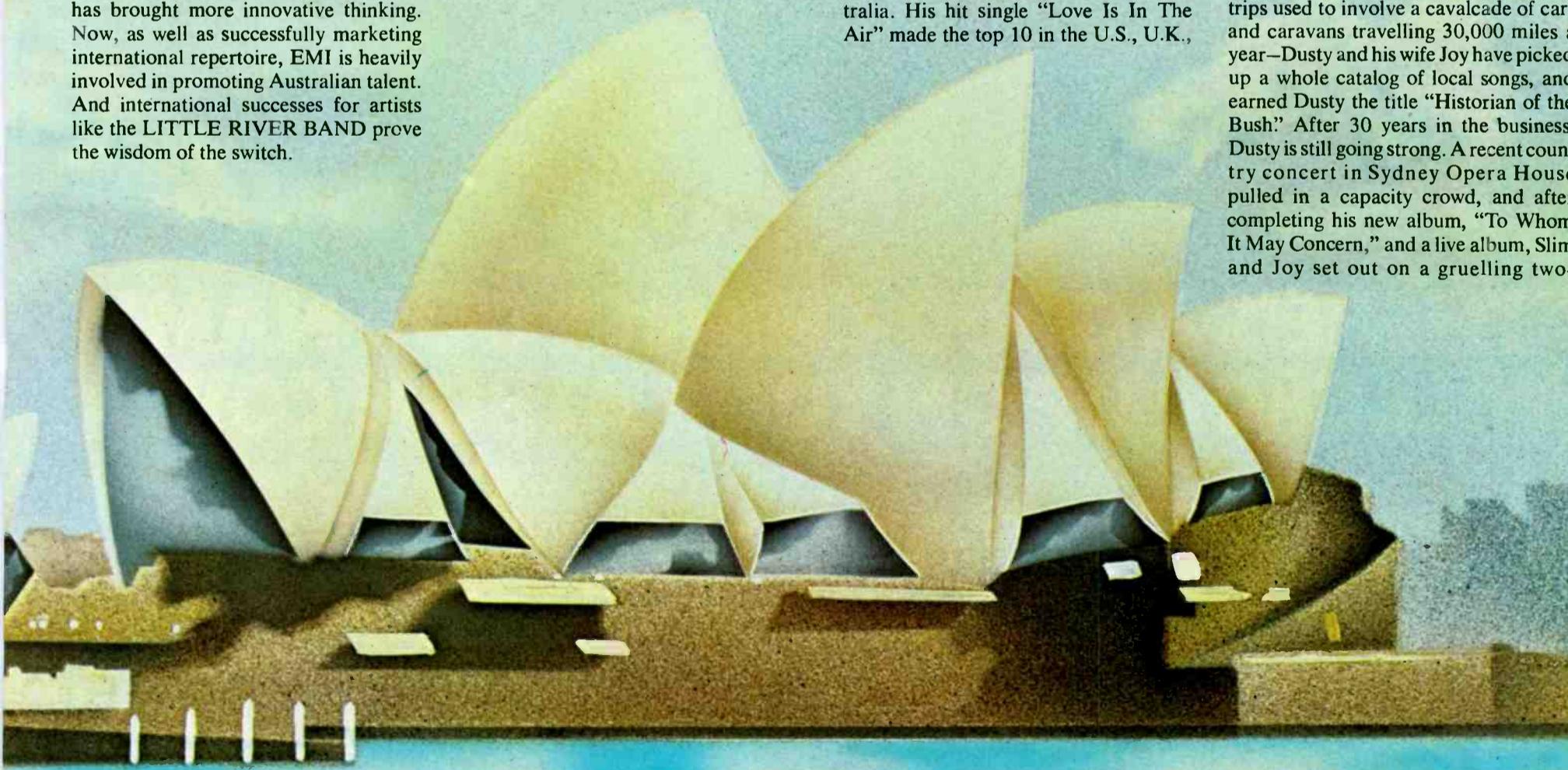
That was for his 1957 smash hit "Pub With No Beer." This woeful lament tugged so hard at the heartstrings of



**Studio 301**

thirsty Australians that it stayed in the national hit parades for six months. It also sold in 11 other countries, topping the Irish chart for 10 weeks, and narrowly missing the silver disk sales target in England.

During his tours of small halls and theaters in the outback — his 10-month trips used to involve a cavalcade of cars and caravans travelling 30,000 miles a year—Dusty and his wife Joy have picked up a whole catalog of local songs, and earned Dusty the title "Historian of the Bush." After 30 years in the business, Dusty is still going strong. A recent country concert in Sydney Opera House pulled in a capacity crowd, and after completing his new album, "To Whom It May Concern," and a live album, Slim and Joy set out on a gruelling two-





**Stylus**

month, 28-town tour of Queensland and his native New South Wales.

**DARRYL COTTON** is another EMI artist with a lot of experience. After early success with Zoot, one of Australia's most popular pop groups of the late '60s and early '70s, he followed the trail blazed by Frank Ifield and the Bee Gees, among others, and headed for London. In 1973 he moved on to America, and carved himself a niche as a songwriter and session musician, writing hits for Engelbert Humperdinck and The New Seekers, and recording with Andy Williams, the Osmonds and Olivia Newton-John.

In 1975, he found international success when teamed with Michael Lloyd and Chris Christian for an album and two successful singles. He also toured for two months as back-up singer and guitarist on Olivia Newton-John's 40 city U.S. tour. Now he is back in Australia, heading for fame in his own right as a solo singer.

**CHEETAH** are two beautiful English-born sisters, blonde Lyndsay and brunette Chrissie Hammond, who teamed up only last year after being studio backing voices on several hits. Their debut single, a powerful rock version of "Walking In The Rain," backed by the beautiful country-rock ballad "Desperado," established them as one of EMI's brightest hopes.

Other aces in the EMI pack are **MONDO ROCK**, whose intelligent lyrics and tough, raw edged sounds hit hard without bruising, and **STYLUS**, a talented six-man combo who last year signed a lucrative long-term contract with Motown for distribution in the U.S., U.K., Canada, Japan and South-east Asia.

EMI's Oz label is the first all-Australian label to gain distribution overseas, which proves



**Darryl Cotton**

the strength of the artists recording for it, the technical quality of the studios where they record, and the wisdom of bringing in top producers like John Boylan and John Wood to improve the standard of Australian recordings.

The main studios are on the seventh floor of EMI's Sydney headquarters and include the most expensive room (in terms of usable floor area) in Australia — the mixdown room.

Studios 301 are the best in Australia, offering unequalled modern recording facilities. Twelve months renovation at over \$2.35 million insure that they are among the most advanced in the world.

Studio general manager *Nigel Wake* was the driving force behind them. After a world tour in 1977, Wake imported a specialist from the Acoustics Research Laboratories in Hayes, England, to help with the design. Unique acoustical aspects and advanced electronics mean that the sound from the speakers is unaffected by the structure of the room,

giving a sound as precise as it is on the master tape.

The updated studios have four computers, 24- or 32-track recording (with facilities for 45-track) and include computer mixing. EMI's engineers underwent many months of intensive training with the new technology.

The studio staff of 23 operate three studios, two for main music work (one 47.6 ft. x 44.3 ft. x 18 ft. with NEVE consoles; one 41 ft. x 16.4 ft. x 12.1 ft. with NECAM mixdown) and one for remix and overdub.

There are also the three-year-old EMISOUND 8-track studios at 231 Miller Street, North Sydney, producing voice and music tracks for radio com-



**Cheetah**

mercials, and video tapes for training films, screen tests, and in-house productions. (Tel. 02922 7866)

Domestic recordings take a 20 percent share of EMI's total turnover. But overseas labels help give EMI (Australia) the largest catalog of recorded music in the country, and 28 percent market domination.

EMI's international bestsellers include ANNE MURRAY, WINGS, KATE BUSH, DR. HOOK, BOB SEGER, GLEN CAMPBELL and HELEN REDDY.

In addition to EMI Music repertoire, EMI (Australia) distributes labels including Ace of Clubs, Ace of Diamonds, Albert Productions, Argo, Arista, Axis, Beltona, Big Sound, Carrere, Challenge, Crossover, Cube-Fly Electric, Decca, Eclipse, Hanna Barbera, L'Oiseau Lyre, London, Magnet, MAM, Passport, Purple, RAK, Republic, Richmond, Rolling Stones, Seraphim, Sesame Street, Stateside, Threshold, Voix de L'Orient and Waverly.

# AUSTRALIA



EMIDISC is Australia's major cassette manufacturing complex. In addition to producing disks and tapes for EMI owned and licensed labels, it handles custom manufacturing work for the industry.

Sophisticated production control methods insure that stock shortages are eliminated. Full information on market activity is passed to the production control team, so they can plan their priorities accordingly.

A capital expenditure program is now underway to completely automate record pressing. Introduction of automatic presses began two years ago, and should be completed over the next two.

insuring that disks and tapes arrive in first class condition.

EMI owns 24 retail outlets across the country. They are the well-respected Palings Music Centers which cover Queensland, New South Wales and the Australian Capital territory. Annual turnover is now in excess of \$20 million, and rapid growth is anticipated.

The retail operation is the responsibility of Music Houses of Australia managing director *Ron Caves*, an experienced EMI executive, formerly director of the EMI Australia records division who subsequently spent several years with EMI Music's international repertoire acquisition department in London.



**Little River Band**

EMI's tape manufacturing process is world standard, adopting the U.S. Capitol method using LSM 100 winders. Here again, to insure full utilization of the Homebush facilities, EMI actively pursues custom work and services other companies.

The factory has capacity for 25,000 albums, 7,000 7-inch singles and 12,000 cassettes a day. Albums outsell cassettes on a two to one ratio. Singles claim five percent of EMI's business.

EMI has the largest distribution network in a country which is the same size

**"To be best is better than being biggest... Our aim is to develop Australia's top talents!"**

as the United States, but has only 13.5 million people, about a fifteenth of the American population.

Three years ago, EMI centralized distribution operations in all states, except Western Australia, at the national warehouse and distribution center in a Sydney suburb. The new set-up, making extensive use of computers, means better availability of stock, and improved speed and flexibility in handling an average 600 orders each day from 3,500 dealers.

The size of Australia, with vast distances between state capitals, means that distribution has to be efficient and well-managed. EMI is proud of its 24-hour maximum delivery time. The average distance per consignment is 286 miles, and only eight percent travels by road.

On the long distribution hauls, factors such as heat, dust, moisture and handling have to be taken into account, so close attention is paid to packaging,

EMI's Australian music operations also include Castle Music, a major publisher of both international and local music, representing EMI recordings and third party contracts, and the World Record Club.

Based in Melbourne, this is the largest record club in Australia, with a mailing list of more than 100,000 homes, offering both EMI and third party material.

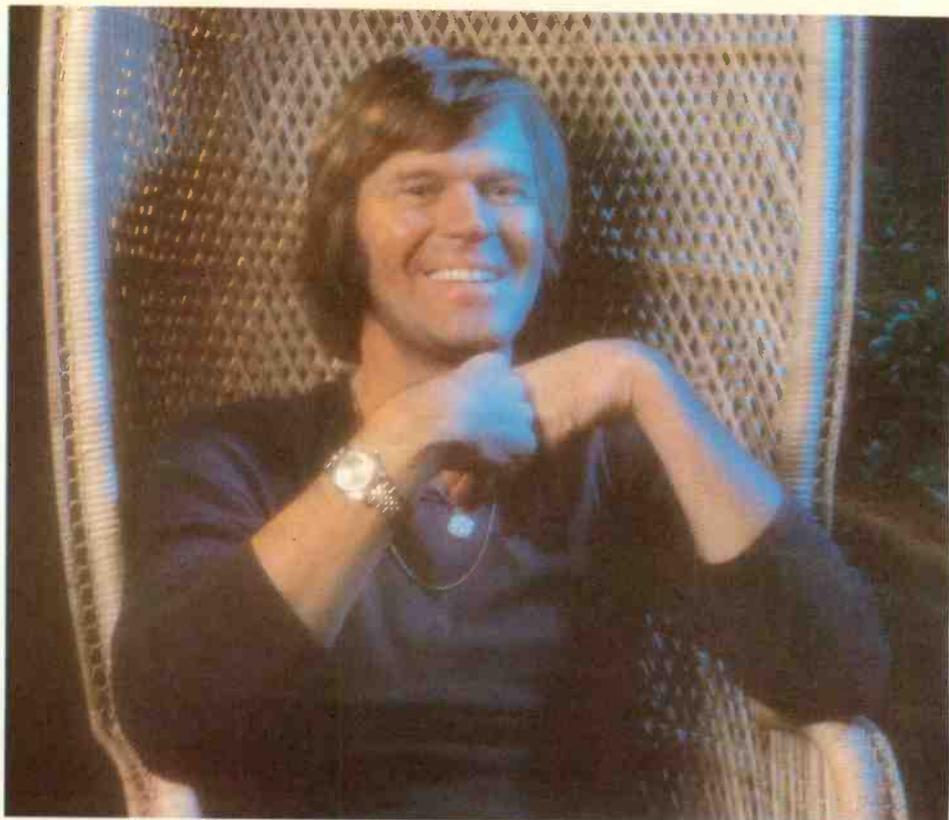
EMI Australia also has its own printing company, H. Clark, which offers customized and commercial printing to the recording industry. The firm prints labels, record covers, cassette inserts, and a wide range of point-of-sale material.

*Stephen Shrimpton*, managing director, music operations for four years, is in charge of all eight EMI operations — EMI Records, EMIDISC, EMISOUND, EMI Musical Instrument Division, Studios 301, Castle Music, World Record Club and H. Clark Printing.

Marketing manager *Brian Harris* has been with the company for seven years. He now controls all sales, advertising and promotions activities for EMI Records (Australia).

*Bob Every* is general manager of EMIDISC, the marketing and distribution wing of the group. He joined EMI three years ago, bringing with him extensive managerial experience in the metals and automotive industries. As well as looking after the centralized manufacturing and distributing complex in Sydney, he handles the H. Clark printing operation.

National product and promotions manager *Rob Walker* joined the Sydney headquarters from EMI's sister company in New Zealand. He coordinates and directs all promotional activity nationwide, as well as being responsible



**Glen Campbell**

for the development and release of records by individual product managers.

The new emphasis on creative Australian recording has led to a separate unit being set up to take care of local A&R selection, release patterns, promotional operations, etc. Australian A&R manager is *John Kerr*, a man with 12 years experience in the music industry, who has played a big part in establishing the Oz label now being released throughout Europe.

*Nigel Wake*, general manager of studios, started his career in the recording



**Anne Murray**

field 15 years ago with the BBC in his native England. Since joining EMI in 1977, he has been the driving force behind the upgrading of the Sydney studios.

National advertising manager is *Les Smith*, who has put together some outstanding radio, press and tv campaigns since joining EMI from the printing industry eight years ago.

They make a young, aggressive team determined to live up to the aims set out by managing director Shrimpton, who says: "To be best is better than being biggest. We want to be the best at representing our overseas licensees and the best in the marketplace at producing and marketing the talent that abounds in Australia."



## JUST FOR THE RECORD

OFFICE, STUDIOS:  
EMI (Australia) Limited,  
301 Castlereagh Street,  
Sydney, NSW 2000.

P.O. Box 352, Haymarket,  
Sydney, NSW 2000.  
Tel: Sydney 20912.  
Telex: AA24182.

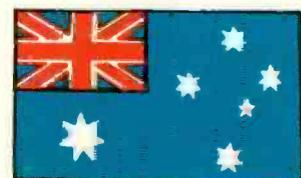
Cables: EMITRON Sydney.

MANUFACTURING,  
DISTRIBUTION:  
2-18 Parramatta Road,  
Homebush, NSW 2140.  
P.O. Box 32, Homebush,  
NSW 2140.  
Te: 027640044.  
Telex: AA 25435.

BRANCH OFFICES:  
Adelaide Tel: 08427771.  
Brisbane Tel: 07525271.  
Canberra Tel: 062951512.  
Melbourne Tel: 032180211.  
Newcastle Tel: 049692099.  
Perth Tel: 0922775433.

MAIL ORDER:  
World Record Club,  
605 Camberwell Street,  
Hartwell, Victoria 3124.  
Tel: 03293636 Telex: 33359.

PUBLISHING:  
Castle Music,  
120 Christie Street,  
St. Leonards, NSW 2065.  
Tel: 024396688 Telex: 22872.



IN 8 GREAT YEARS WE HAVE  
FOUND THAT EMI STANDS FOR...



**E**NERGY **M**MUSIC **I**MAGINATION

NICKY CHINN  
MIKE CHAPMAN

**A**ustria, the picturesque land of mountains and valleys tucked into the heart of Europe, has one of the world's richest musical heritages.

Today the country of the Tyrol, bordered by Germany, Switzerland, Italy, Yugoslavia, Hungary and Czechoslovakia, and once a center of the Hapsburg Holy Roman Empire, remains an historic cultural center, revered by music lovers who thrill to the Vienna Opera and Philharmonic, and visit the famous Salzburg music festival.

Helping maintain the long tradition of top quality Austrian music today is

**Rare records and humor from the land that gave us Strauss and Mozart**

EMI Columbia Austria GmbH, one of the oldest recording companies in the country. It began providing music in 1905, when an agency of the Columbia Graphophon Company was founded in Vienna. In 1909 the Oesterreichische Grammophon Gesellschaft, then representing His Master's Voice, was set up



The EMI team presents British band, Smokie, with one of the many awards their Austrian popularity has earned them.

as a rival, and the two companies were competitive pioneers until 1931, when they merged as the Oesterreichische Columbia Graphophon Gesellschaft.

A&R activities started in 1937, in addition to distribution of EMI's worldwide catalog. The company survived the Second World War, although towards the end it was operating out of ruins,

and Russian Armed Forces were using its Vienna retail store as a stable for their horses.

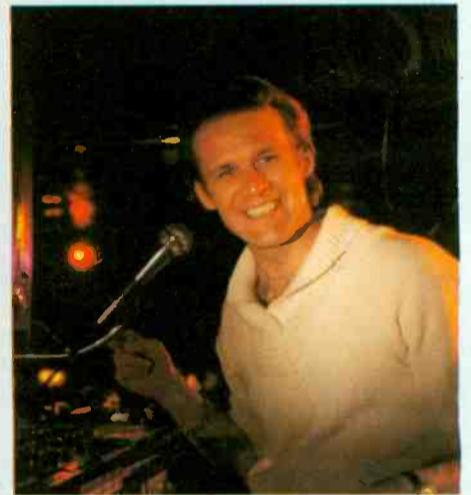
Things were back to normal by 1948, and two years later EMI started producing its own recordings again. An outstanding seller of the '50s was "Buona Sera Signorina" by LOUIS PRIMA, which sold 75,000 copies in a country of just over 7.5 million people. In 1975 the company became EMI Columbia Austria GmbH, to underline its membership of the worldwide EMI family, and two years later it left the headquarters it had used in the heart of Vienna since 1929, and set up home on Webgasse. Its publishing arm, Columbia Music, was founded at the same time.



Today EMI Columbia has an 18 percent share of the Austrian market, distributing local and international EMI material through retailers, wholesalers, rackjobbers, its own stores and record clubs. It includes a special import department offering catalog rarities from EMI companies all over the world, and has a reputation for releasing rarities of its own.

One of these was "Tango Argentina," a comedy album issued to mark the 1978 World Cup soccer finals. On it, Dr. Hans Pusch, a publicity secretary in the government, mimicked Austrian Chancellor Dr. Bruno Kreisky having a controversial discussion with a Vienna resident about football and problems of everyday life. The first copy was presented to the Chancellor by EMI Columbia's managing director Frank Beh.

Other rarities on offer in the EMI cat-



Wilfried

alog are recordings by famous tenor JOSEPH SCHMIDT; some 1962 tracks from local MOR group THE BAMBIS which, when re-released in 1976, sold 35,000 album units; a 1976 boogie-woogie live album by young pianists AXEL ZWINGENBERGER, HANS-GEORG MOELLER and MARTIN PYRKER, also a big hit, and a follow-up called "It's Whoopie," when Pyrker met British singer JO-ANN KELLY.

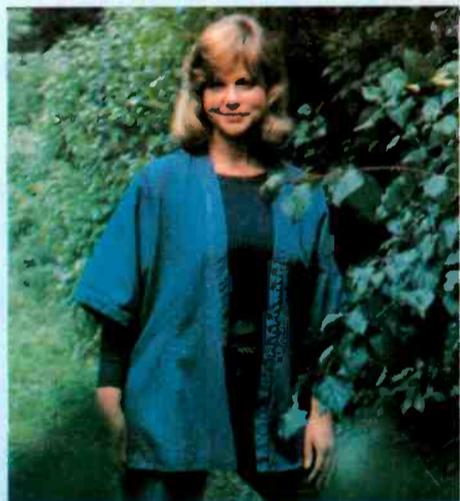
Local repertoire accounts for 12 percent of EMI Columbia's turnover. Over the years the company has followed a determined policy of discovering and developing local talent, from folk music to pop of international standard.



**Grenzlandchor Arnoldstein**

Top-selling female artist is MARIANNE MENDT, who released her first EMI album in 1970, and became the first artist to record modern pop in the Viennese dialect. Now she is also popular in neighboring Germany and Switzerland, and she had a smash hit in all three countries with "Wia A Glockn." Mendt has her own tv show, called "Mendt + Band," and is also a respected movie and stage actress, her career ranging from a star role in "Funny Girl" to a part in a Brendan Behan play.

Top male artist is WILFRIED, a dialect singer who has recently switched from folk material to pop, making the



**Marianne Mendt**

charts with two singles, one of which, "Johnny's Discothek," was a huge local hit. His third single, "Nights In The City," was released simultaneously in Germany, Switzerland and Austria last January, along with a 12 inch disco version of the number, the first to be released by an Austrian artist.

KARL HODINA uses the style of old Viennese songs sung at the Heurigen (small restaurants in the vineyards surrounding Vienna), giving them modern arrangements and lyrics about the people of Vienna and their life today.

Other popular EMI Columbia stars include DOLLY SCHMIDINGER, a singer and actress with a special kind of humor; THE HUBBUBS, an MOR group with a long track record of success; FRANCO ANDOLFO, an Italo-Austrian singer; GRENZLANDCHOR ARNOLDSTEIN, one of the most popular Austrian folk music choirs, and the WOLFGANG LINDNER BAND, who specialize in romantic MOR songs. Most local artists record at the independent Austrophon Studio in Vienna.

International acts who sell well for EMI Columbia include PINK FLOYD, SMOKIE, QUEEN and KATE BUSH.



**Vienna Retail Shop**

German comedy star OTTO is an enormous hit with the Austrians, and to mark his 125,000 album sales in the country, he was presented last June with a unique award, the Golden Elephant, named after his label Ruessl Raekords. EMI decided this would make a more memorable award than the five gold disks his sales entitled him to. The award was presented by Frank Beh at the West German embassy in Vienna, during a

cocktail reception at which German ambassador Horst Grabert thanked Otto for contributing to understanding between countries.

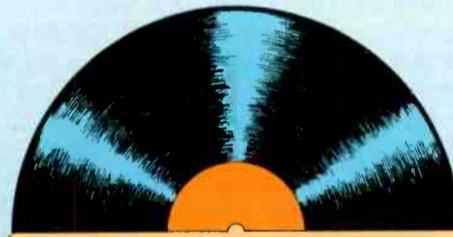
As well as distributing disks and tapes through dealers, EMI Columbia has two retail stores of its own. The one in the famous Vienna shopping street of Kaerntnerstrasse is Austria's largest. The other is in the most beautiful part of old Salzburg, next door to Mozart's birthplace.

Classical music is very important in Austria, and EMI presented a gold album to the country's largest record club, Donauland, for selling 25,000 copies of "Golden Johann Strauss."

Frank Beh, who is in charge of 70 staff as managing director, began his EMI career in 1953, when he joined Electrola in West Germany as an area sales representative. He later became their sales and depot manager in the south before switching countries to his present job in 1965.

Wilfried Hawlik worked as an accountant for a department store and a textile company before he joined EMI Columbia as chief accountant in 1968. He became finance and administration director in 1976.

Sales manager Roland Beck joined the company in 1960 after studying piano and organ at the Academy of Music, and learning about piano building. He has been sales manager since 1973. Christine Hruska, international label manager, and Joe Artner, promotion manager, share A&R duties.



## JUST FOR THE RECORD

OFFICE DISTRIBUTION:  
EMI Columbia Austria GmbH,  
A-1060 Vienna, Webgasse 43,  
P.O. Box 83.  
Tel: 573676-0.

Telex: 1-3386 EMICO A.  
Cables: EMICO Wien.

MUSIC PUBLISHING:  
Columbia Music (Austria)  
Verlags Ges. mbH,  
A-1060 Vienna, Webgasse 43.  
Tel: 57 36 76/232.

Telex: 1-13386 EMICO A.  
Cables: EMICO Wien.

# AUSTRIA



**T**he Belgian capital of Brussels is a natural center of Europe, within easy reach of neighboring seats of government in London, Paris, Bonn and Amsterdam. And its ideal location as an equidistant crossroads has been recognized by the European Economic Community and NATO, both of which have established headquarters here.

Brussels is also the melting pot for the different cultures of the country's two communities, a bilingual meeting place for the Dutch-speaking Flemish people of the North and the French-speaking Walloons from the South. Both communities are influenced by the countries whose languages they share, a factor which plays a big part in the thinking of EMI Belgium S.A., one of the nation's leading recorded music companies for nearly 80 years.

As most Belgian families can receive up to 10 foreign tv stations in addition to the four state-owned domestic channels, plus radio transmissions from Holland, France, Germany, the U.K. and

### EMI proves it is more than equal to the international challenge

Luxemburg, the country's music buyers are very open to new sounds, and heavily influenced by the charts of neighboring nations. Such an influx of international repertoire means sharp competition for companies such as EMI Belgium. But it has proved over the years that it is more than equal to the challenge, and quite capable of developing star artists and international hits of its own, in both French and Flemish.

Belgium, one of Europe's most densely populated states with 9.8 million people living in 11,800 sq. miles, has a highly industrialized economy built on iron and steel, coal, textiles and lace and chemicals. This has provided a good standard of living, with a correspondingly high growth potential for the music business.

Today EMI Belgium led by managing director *Ted de Klerk*, has cornered a 23 percent share of that growing market with three separate divisions each focussing on a different section of it. These are EMI Records (Belgium), which concentrates on international EMI Music repertoire and third party labels, International Bestseller Company, which handles local repertoire, productions from Bovema-Negram in Holland and a few third party labels, especially in the reggae field, and Music For Pleasure, the budget line.



Queen

EMI Records (Belgium) is the major division, having a 14.5 percent market share. Its successes last year included gold disks for sales of 100,000 singles for the MICHAEL ZAGER BAND, WINGS and OLIVIA NEWTON-JOHN, plus gold albums for QUEEN, GERRY RAFFERTY and MARC ARYAN (25,000 copies). EMI Records (Belgium) also struck gold with an album from SALVATORE ADAMO, an artist it discovered.

*Emile Garin*, manager of EMI Records (Belgium) for 15 years, has gathered round him a talented and experienced team which includes sales manager *Henri Hendrickx*, classical expert *Jose Langlois* and A&R and marketing manager *Luigi Calabrese*. The latter heads a team of four label managers, *Jo Govaerts* (EMI U.K. and Capitol), *Babs Robert* (EMI French repertoire and MCA), *Luc Arys* (United Artists and Motown), and *Luc O* (Arista and Magnet).

But in addition to its international repertoire, EMI Records (Belgium) is proving that it can also find and develop Belgian hit material. An exciting signing in recent years has been five-man band MACHIAVEL, who were discovered playing in cafe back rooms in Brussels.

When their album "Jester" was released in March 1977, it caused quite a stir among Belgian record buyers, many of whom could not believe it was the work of a local group. Huge sales led to success in the annual poll of the magazine *Telemoustique*, with its 200,000 readers voting the group "most promising international hope." Those hopes are likely to be realized this year when Machiavel's successful follow-up album, "Mechanical Moonbeams," which quickly went gold in Belgium, is released in France, Germany and Holland. Late last year the band toured their home country, and attracted the biggest audiences ever for a Belgian group.

Also on the EMI Records (Belgium) roster are ALAN DAVID, a producer

and singer who has written songs for stars such as Demis Roussos, and MARIJN DEVALCK, an actor and singer of Flemish chanson and cabaret, who is attracting attention in Holland and Germany.

The International Bestseller Company was launched four years ago to work alongside the long-established EMI Records (Belgium) as a generator of local repertoire. And in just a short time it has become one of the most important Belgian production companies, producing its own

hits and handling releases of independent Belgian producers, the Dutch company Bovema-Negram, and important reggae labels.

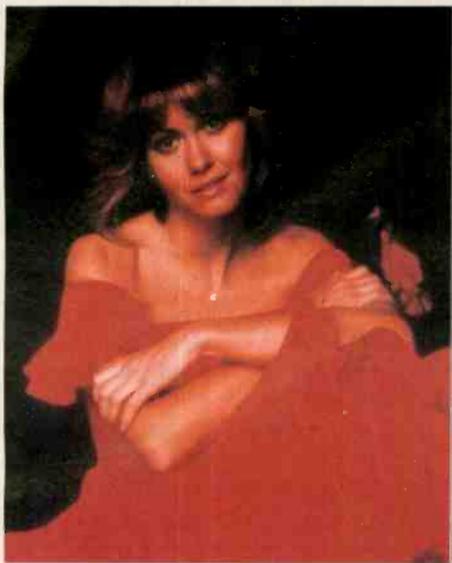
Last year saw IBC play a big part in breaking internationally PLASTIC BERTRAND. Released on an IBC licensed label in Belgium, his single "Ca Plane Pour Moi" went platinum for sales of more than 200,000, and his album went gold. So did an album by one of IBC's talented line-up of directly-signed artists, RAYMOND VAN HET GROENEWOUD, who has established himself as the country's top Flemish performer.

Last year his single "Vlaanderen Boven" stayed on the charts for an amazing seven months, and a live album, "Kamiel In Belgie," sold 10,000 copies in a week, going gold in less than two months. Plans for 1979 included tours of both Belgium and Holland, the release of a single in Germany, and a trip to London to record a new album, due out in September.

Another star with international potential on the IBC roster is ANDRE BIALEK, whose records have been released in France, Switzerland, and Canada as well as Belgium. His first album, "Rue De L'Arbre Benit," was French chanson at its best.

TJENS-COUTER AND THE TC BAND, a group who weave heavy rock, reggae and even tango rhythms round their r&b roots, are another top Belgian attraction to break abroad. Ten years of touring at home are being followed this year





**Olivia Newton-John**

by appearances in Paris and London, and single releases in the U.K., Australia and South Africa. Contracts have also been signed for distribution in the U.S.

ONCE MORE, winners of the 1978 Rock Rallye in Belgium, are IBC's new wave hope. Both their singles, "Blondie" and "Zig Zag," have been big local hits backed by plenty of tv exposure.

Apart from its own-roster successes, IBC has had hits with Bovema-Negram artists including PUSSYCAT and JACK JERSEY. And since acquiring the rights to the Trojan catalog three years ago, it has established itself as Belgium's reggae specialist at a time when reggae music is breaking all over Europe. Now it handles several reggae catalogs, notching particular success with JOE GIBBS and GREENSLEEVES.

In charge of IBC is manager *Henri Heymans*, who moved in to launch the new company four years ago after success in marketing for both the French and Belgian Music For Pleasure companies. A&R manager is producer *Jacques Albin*, sales manager is *Willy Wolff* and head of promotion is *Ugo De Clerck*.

EMI Belgium artists record in excellent independent 24-track studios in either Brussels or the North, and can also use the EMI studios in Holland.

In the past disks and tapes have been imported from sister companies in France, Holland, Britain and Germany, but now most of EMI Belgium's production needs are met by the giant new EMI factory at Uden, Holland.

Both EMI Records (Belgium) and IBC have sales teams visiting 400 major record dealers all over the country. Wholesalers service other points of sale. EMI Belgium also has a retail store of its own in Brussels.

Providing EMI material for supermarkets and hypermarkets is Music For Pleasure, created in 1970 and now dubbed "Music For Profit" by envious rivals. Under the electrifying management of *Andre Sarboer*, who concentrated on non-conventional outlets with products conceived especially for im-



**Wings**

pulse buying, MFP rapidly became undisputed No. 1 in the budget market, and today sells over a million albums a year to take a 50 percent share of total sales. Last year saw gold disks awarded to GEOFF LOVE, GUY BARBIER and BURT BLANCA for sales of more than 25,000 albums each.

Andre Sarboer later moved from MFP to become general manager of IBC, and



**Plastic Bertrand**

was last year appointed deputy managing director of EMI Belgium. *Jean Bruneel* manages MFP, and Marketing manager is *Marcel Heymans*, younger brother of IBC chief Henri.

EMI Belgium also has its own publishing company, Ardmore And Beechwood (Belgium) S.A. It is managed by *Jeff de Boeck*, who joined EMI as A&R manager in 1959, and later discovered Salvatore Adamo for the company. A top musician himself, he won the Grand Prix De L'Academie Charles Cros for one of his recordings on the Limonaire organ.

Overseeing all the EMI Belgium operations is de Klerk, managing director since May 1978. After an impressive international career as a record company marketing manager in both the Benelux countries and the Middle East, he joined EMI in Holland in 1972, and soon took over as managing director of the then Negram company, leading it to international success with acts like the George Baker Selection.

Now he heads EMI Belgium's bid to emulate that success, and prove that Belgium can produce songs and singers to compare with the best in Europe.

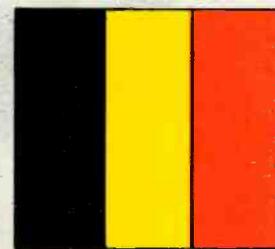


## JUST FOR THE RECORD

OFFICE,  
DISTRIBUTION:  
EMI Belgium S.A.,  
International Bestseller  
Company S.A. and  
Music For Pleasure  
(Belgium) N.V.,  
all 65 Rue de la Clinique,  
1070 Brussels.  
Tel: 524 0090.  
Telex: 24769 EMIBEL-B.  
Cables: EMI Belgium.

PUBLISHING:  
Ardmore And Beechwood  
(Belgium) S.A.  
65 Rue de la Clinique,  
1070 Brussels.  
Tel: 524 0090.  
Telex: 24769 EMIBEL-B.  
Cables: EMI Belgium.

# BELGIUM



**T**hink of Brazil and you think of coffee, the mighty Amazon with the world's largest evergreen tropical rain forest, coffee, the romance of Rio de Janeiro, coffee, the color of the Carnival, coffee, the silky soccer skills of Pele, coffee, and the ultra-modern new capital city of Brasilia.

Brazil, a Portuguese-speaking nation of 108 million people, is a country of ancient rocks rich in mineral resources. It has some of the purest iron ore in the world, and quartz crystals vital to the new micro-electronic technology of digital clocks and watches. It also provides more than half our coffee, and in 1929 had stockpiled enough to supply the world's needs for five years.

But if, as Frank Sinatra sang, there's an awful lot of coffee in Brazil, there is also an awful lot of good music. It's the country that gave us the samba, the bossa-nova and CARMEN MIRANDA. And EMI-Odeon Fono-

**A Pioneer in recording, EMI leads in sound quality and in discovering and developing Brazilian music**

grafica, Industrial e Eletronica S.A. can claim a lot of the credit for that.

Since 1913, when its first factory opened in Tijuca, it has been a pioneer in recording, leading the way both in sound quality and the discovery and development of Brazilian music and artists. It released the first samba recorded in Brazil — "Pelo Telefone" by BAHIANO—and the first bossa-nova, "Chega de Saudade" by JOAO GILBERTO. And in the '30s it launched Latin beauty Miranda on the road that led to Hollywood superstardom. All three achievements are milestones in the illustrious career of Brazil's oldest and best known label, Odeon.



**All smiles...the staff of Capital do Brazil.**

Records were first issued under that name in 1902. They were "Bolim Bolacho" by BAHIANO, and "Amor Perdido" by flautist PATTAPIO SILVA. Both were recorded in Brazil by Fred Figner's Casa Edison company, and sent to Carl Lindstrom in Germany for pressing. In 1913, the first Odeon factory made this trans-Atlantic process unnecessary, and at the end of the '20s EMI's first Brazilian recording studio was opened at Mem de Sa Avenue in downtown Rio de Janeiro.

Today EMI-Odeon has an annual turnover of more than \$25 million in a market which is steadily expanding. Sales and profits have more than doubled in the last five years, with profits for 1978 pushing \$3 million. The company employs 450 people, spread through a brand new head office and studios complex in Rio de Janeiro, a factory in Sao Bernardo do Campo, Sao Paulo, and regional offices throughout Brazil.

Local repertoire accounts for 60 percent of total sales, and the new multi-track studios — opened last year by Britain's Prince of Wales — help continue the long tradition of finding and promoting national artists.

Studio One (36 ft. x 42.6 ft. x 11.5 ft.) and Studio Two (26.5 ft. x 11.5 ft. x 11.5 ft.) both offer the very latest recording facilities including 16-track Neve mixers.

Top stars who record there include: CLARA NUNES, whose reputation as the greatest interpreter of authentic Brazilian music is based on simple, sincere songs about the people, sung in a beautiful voice. Regularly chosen in



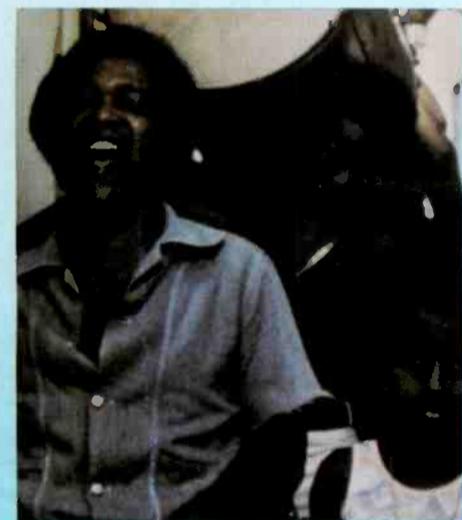
**Simone**

polls of critics and fans as the country's top female singer, she is also the only singer in Brazil's history to have a theater named after her — the Teatro Clara Nunes in Rio's Gavea shopping center. Her career began at 18, and really took off in 1974 with an album which in-

cluded the super-seller "Conto de Areia." Now her sensational samba songs outsell foreign language rock releases, and she tops all the female best-seller lists.

SIMONE was in the national basketball team when she netted a chance to make music. She met an EMI-Odeon executive at a Sao Paulo party, and their talk led to a recording test and an album. In 1973 she toured Europe and the U.S. with the "Viva Brazil" show while, at home, her albums and movie songs boosted her growing army of fans. In 1977 she really established herself with the "Face to Face" album, which sold more than 100,000 copies, and earned her the "Best New Female Artist" Villa-Lobos award, presented by the Brazilian Association of Record Producers.

ROBERTO RIBEIRO is considered Brazil's top male samba singer. Born in Campos, he moved to Rio to continue his career, and began recording for EMI-Odeon, first with Elza Soares, then solo. He too toured Europe and America with "Viva Brazil," and in 1975 reached No. 1 in the Rio charts with his "Molejo" album. His next, "Arrasto Povo" did even better, selling 100,000 nationwide, and his 1977 offering,



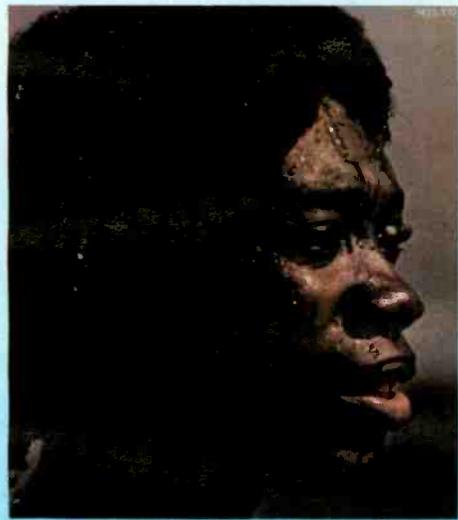
**Roberto Ribeiro**

"Poeira Pura" rang up sales of 150,000 as it topped all local hit charts. Last year's album sold 100,000 in its first month, and reached 200,000 in December, making it the best-selling samba album.

**LUIZ AYRAO**, a singer-songwriter who switched from sambas to romantic love songs, is a hit with all ages. Last year was his best yet. His album and single of the song "Os Amantes" ("The Lovers") sold 600,000 copies in Brazil. An earlier song, "Nossa Cancao," was sung worldwide by Roberto Carlos.

Other artists established by EMI-Odeon during the last few years include **MILTON NASCIMENTO**, voted best male artist in the Villa-Lobos awards, **JOAO NOGUEIRA** voted best new male artist, and **EGBERTO GISMONTI**, voted best instrumental artist (EMI took six of the 13 titles).

In less than 10 years, Milton Nascimento has become one of the superstars of Brazilian popular music. His concerts attract audiences averaging 30,000 per show, and his public appearances can only take place in stadiums or large music halls. Milton is a brilliant guitarist, and a superb jazz singer. He has won international recognition through an appearance in the Montreux Jazz Festival in Switzerland, through U.S. recordings with musicians including American saxophone player Wayne Shorter, and through awards in the jazz magazine



**Milton Nascimento**

Down Beat.

In the last two years, Milton has recorded only two albums — the first for A&M Records in the U.S. and the latest — "Clube da Esquina 2" — for EMI-Odeon in Brazil. Both have reaffirmed



**Fernando Mendes**

the unshakeable popularity he enjoys in Brazil, and in many other countries of the world.

Egberto Gismonti's "Danca Das Cabeças" album won worldwide acclaim last year. It was awarded Grammys in America and Germany, and won honors from magazines such as Stereo Review, Down Beat and Melody Maker. The latter included it among the top 10 best instrumental works of the year in the U.K. Both "Danca Das Cabeças" and his previous album, "Carmo," have been turned into ballets in Brazil. Among the instruments Gismonti uses in his concerts is the soft drink bottle!

**FERNANDO MENDES**, **ZE RODRIGUEZ**, **IVANLINS** and singer-songwriter **JOSE AUGUSTO**, also a big hit in Mexico and Chile, are other aces in the Odeon pack, and complement a line-up of traditional best sellers who include:

**THE FEVERS**, the only Brazilian group to have appeared in the charts for 14 consecutive years. Known as the Kings Of The Dance Halls, their annual albums since 1970 have all logged up sales of more than 200,000.

**AGNALDO TIMOTEO**, described as "a Caruso of modern popular music,

a romantic interpreter of the sufferings of mankind." Born in Caratinga, Minas Gerais, he worked as a mechanic and chauffeur in Rio before getting the chance to record for EMI-Odeon. At first he specialized in Portuguese versions of great international hits, selling around 200,000 copies of every album. Then, from 1974, he turned to self-penned realistic songs of the heart, with even greater success. His first "Amor Proibido," sold more than 250,000, and his 1975 album "Galeria Do Amor" stayed in the charts for more than a year. His 1978 album included a tribute to Portugal after five successful tours.

**PAULINHO DA VIOLA**, 36, is a Jack of all trades — singer, composer, craftsman, soccer and chess player, qualified accountant. At first songs and sambas were just a hobby while he worked in a bank. But in 1968 he signed with EMI-Odeon and recorded his first album. The following year he hit No. 1 with "Foi Um Rio Que Passou Em Minha Vida" ("A River Running Through My Life") and has stayed in the best-seller charts ever since. His hit "A Danca Da Solidao" ("Dance Of Loneliness") was released in Europe by

# BRAZIL



Pathé Marconi-EMI. Last year, EMI-Odeon released a 10th anniversary hit compilation, and top reviewer Nelson Motta wrote: "The LP musically tells everything — an example of true talent, dignity and simplicity. Paulinho's contribution to Brazilian popular music is indeed of great value."

Such a strong local artist roster gives EMI-Odeon's operations an extremely solid foundation. Many of the stars are released throughout Latin America. And last year EMI's market presence was further strengthened by the creation of Capitol do Brasil, an aggressive A&R and marketing subsidiary which has already had chart successes with its local stars.

These include HERMES AQUINO, whose recording of the tv theme "Nuvem Passageira" reached No. 1 in Portugal;



**Olivia Newton-John**

samba star MARCIA MARIA; MICHAEL SULLIVAN, whose disks are released in Spanish throughout Latin America since he made an impression at the Latin American Label Managers meeting in Acapulco, and who last year toured Japan; TOBIAS; ARNAUD RODRIGUES, and RAUL DE SOUZA.

Capitol has also successfully released a jazz classics series featuring all-time greats like BOBBY HACKETT, JACK TEAGARDEN, DUKE ELLINGTON, BENNY GOODMAN, WOODY HERMAN, the NAT KING COLE TRIO and STAN KENTON.

And it has added its share of international repertoire hits to the achieve-

### Last year saw the release of a 10 album set celebrating Brazil's music heritage

ments of EMI-Odeon. Best sellers from abroad from the two companies last year included A TASTE OF HONEY, EXILE, FRANCK POURCEL, GILBERT BECAUD, HARPO, KRAFTWERK, KATE BUSH, LUCIFER, NATALIE COLE, OLIVIA NEWTON-JOHN, QUEEN, SUN, SUZI QUATRO, TAVARES, THE ROLLING STONES, WINGS, BOB WELCH, HAGOOD HARDY, JET BLACK and BOB SEGER.

EMI-Odeon last year released two special series of albums. One was "Brilhantissimo," a series of 16 LPs containing popular classics by maestros such as Verdi, Offenbach, Mendelssohn, Liszt,



**The EMI-Odeon factory.**

Strauss and Rimsky-Korsakov. Highlight of the collection was Brazil's first edition of Franz Lehar's "The Merry Widow."

The other release was a 10-album set called "Monumento Da Musica Popular Brasileira." Six of the LPs highlighted the first musicians to have records released in Brazil — people like Pattapio Silva, Bahiano, MARIO PINHEIRO and EDUARDO das NEVES — and were headlined "Os Pioneiros" ("The Pioneers"). The other four celebrated 50 years of Carnival hits, and featured musicians, composers and singers such as NOEL ROSA, Miranda, ARY BARROSO, CHICO ALVES and DALVA DE OLIVEIRA. The four were titled "Meio Secula de Carnaval Carioca."

Like all other EMI-Odeon and Capitol disks, they were manufactured at the company's Sao Paulo factory, which has a modern plating department and 25 semi-automatic presses capable of turning out 15 million records a year. Production and distribution areas are being expanded to meet future requirements. New high-speed duplicating equipment has been recently installed in the Sao Bernardo do Campo com-



**Tavares**

plex to cope with increasing demand for cassettes.

EMI-Odeon also has four subsidiary music publishing companies, Itaipu, Tapajos, Marajoara and Templo. They are managed by Romeo Nunes.

Rolf Dihlmann, 43, is managing director of the whole EMI-Odeon empire. A Brazilian himself, he began his EMI career in 1963 as factory manager, and, apart from three years from August 1970 as managing director of EMI-Odeon Chilena, has stayed with the

company ever since, taking over the top job in July 1974. His period at the top has seen the purchase of the new Rio company complex, building of new recording studios, upgrading of studio equipment, and strengthening of EMI-Odeon's position as one of Brazil's music market leaders.

Yukiharu Eto, 31, from Japan, has been general manager, EMI-Odeon, since August. He joined EMI as business planning manager in 1973 after graduating in business administration at the University of Sao Paulo.

Technical director Zoltan Merky is an Austrian recognized as one of Latin America's top experts in recording studio operations. With EMI since 1954, he helped plan and build new studios for EMI companies in Mexico and Chile before making sure that EMI-Odeon now has two of the most modern and fashionable studios in Brazil.

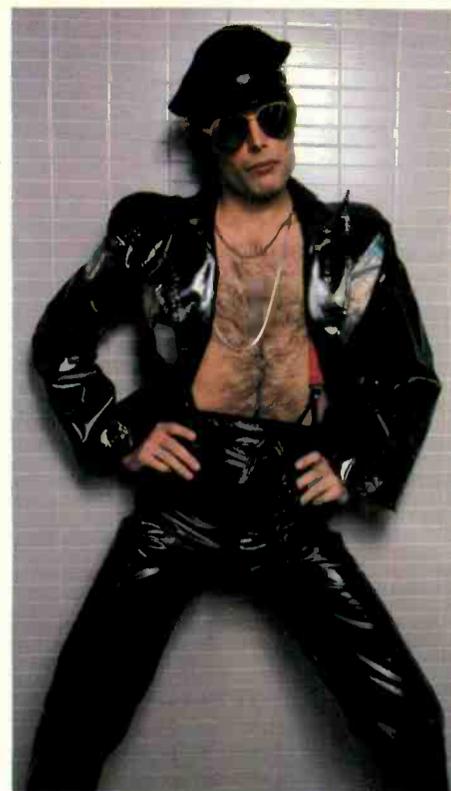
A&R supervisor Jose Ribamar A Serra joined EMI in 1963. Today his task involves him with international and classical repertoires, international promotion and contracts and copyrights.

Artist relations manager Milton Miranda is one of the most respected artis-

tic directors in Brazil. He discovered and established many of EMI-Odeon's best-selling stars before taking over his present responsibilities last July.

Roberto Augusto, 28, has been marketing manager since 1974, Agostinho Almeida, a 48-year-old accountant, joined the company in 1950 as a clerk and became finance manager in 1974, and chemical engineer Hamilton dos Santos, 33, is factory manager.

Stephen Patrick, a 31-year-old Briton, has been general manager of



**Freddie Mercury of Queen**

Capitol do Brasil since it started operations in January 1978. He joined EMI-Odeon in March 1976, and soon became assistant to the managing director.

Now he heads the creatively oriented newest branch of the business, helping to push EMI-Odeon to yet more pioneering heights in the years to come.



## JUST FOR THE RECORD

OFFICE, STUDIOS,  
DISTRIBUTION:  
EMI-Odeon Fonografica  
Industrial e Eletronica S.A. and  
Capitol do Brasil Producoes  
Fonograficas Ltda.

Both: Rua Mena Barreto 151,  
Botafogo, Caixa Postal 2752,  
ZC-00, 20000 Rio de Janeiro.

Tel: 286 1212  
Telex: 3678.

Cables: TURNTAELE  
Dio de Janeiro

MANUFACTURING:  
Caixa Postal 203,  
09700 Sao Bernardo do Campo,  
Sao Paulo.

Tel: 448 3355.  
Tel. 114075.

ODEO BR-Sao Bernardo  
do Campo-SP.

Cables: TURNTAELE  
Sao Bernardo do Campo-SP.

PUBLISHING:  
Itaipu Edicoes Musicais Ltda.  
Address and tel as office.



---

---

*Thanks to EMI,  
we've got friends all over  
the world.*

---

---

**ARISTA™**

**S**econd only to the U.S.S.R. in land size, Canada is so large that air-mapping continues to reveal new northern reaches. It's the home of the world famous Royal Canadian Mounted Police, the Hockey Hall of Fame and the annual Calgary Exhibition and Stampede. Voltaire once described it as "a few acres of snow," but Canada has given the world such noted writers as Mordecai Richler, Leonard Cohen, Claude Pelouquin and Pierre Vallieres and such recording artists as Hank Snow, Anne Murray, Joni Mitchell, The Guess Who, The Band and Neil Young.

It's also the home of Capitol of Canada-EMI, Limited, a label celebrating its Silver Jubilee this year. Since 1954, when Capitol set up its own Canadian operations in Toronto, Capitol of Canada has developed into a label of international stature and an important link in EMI's worldwide music community.

In the past few decades, Canada has witnessed tremendous economic and cultural change and the history of Capitol of Canada reflects this growth.

Within two years of opening its doors for business, Capitol Canada's rapid expansion forced the label into new and larger quarters on Toronto's Queen Street. By 1967 the label's main offices

and warehousing facility needed still more space and the result was a move to Capitol Canada's present Mississauga location.

**Of all the albums it released in 1978, Capitol Canada achieved gold status on seventeen, platinum on thirteen and double platinum on four...**

Since its beginning in 1960, Capitol of Canada's Artist and Repertoire Department has played a relatively limited role in the development of the label's roster, but last year things began to change. In 1978 Capitol Canada's A&R staff brought to Capitol 12 Canadian acts signed directly to its American roster for international distribution. Among those signed are AERIAL, APRIL WINE, KLAATU, LONG JOHN BALDRY, MAX WEBSTER, THE RED RYDER BAND and TEAZE. In addition, ANNE MURRAY and DOMENIC TROIANO, who were previously on the Canadian roster, and WALTER ZWOL, who was signed to the new EMI

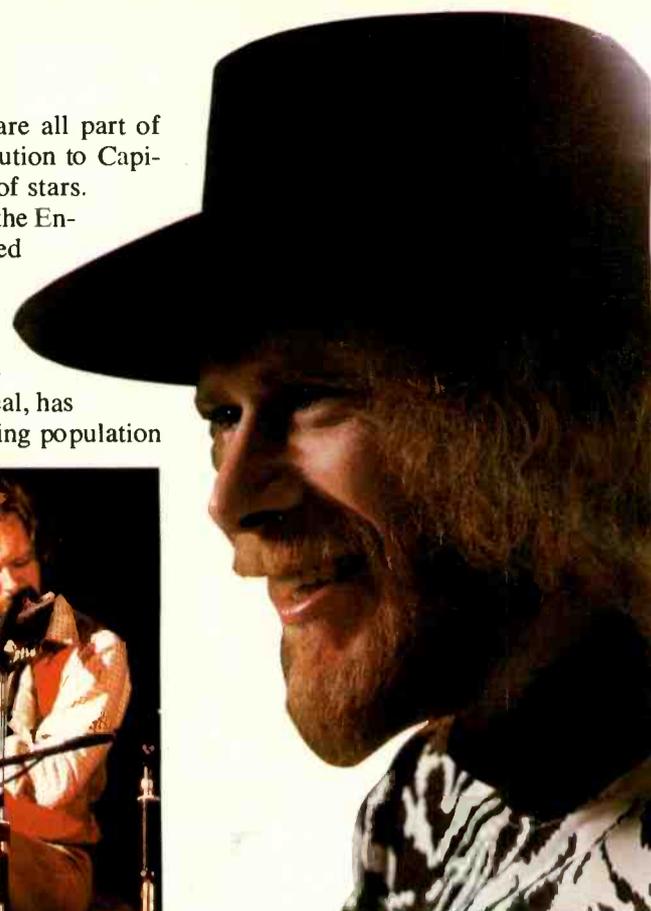
America label in 1978, are all part of Canada's healthy contribution to Capitol's international roster of stars.

Canada was settled by the English, but it was pioneered by the French and today it boasts a large number of French-speaking people. In fact, one of its major urban centers, Montreal, has the largest French-speaking population



**Ian Anderson of Jethro Tull.**

of any city aside from Paris. As a result, a substantial audience exists for French Canadian artists and Capitol Canada maintains a French Canadian A&R operation in Montreal to meet the demand. Among the French Canadian artists signed to its roster are JEROME LEVY, BEAU DOMAGE, L'ORIENT D'O and MICHEL RIVARD. Distributed throughout



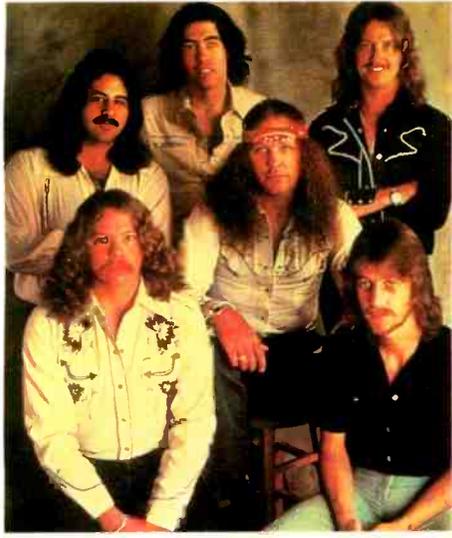
**Legendary British bluesman Long John Baldry recently signed to Capitol.**



**Troiano: one of Canada's most popular groups led by guitar whiz Domenic Troiano.**

Canada and in French-speaking parts of Europe, the records of these artists are an important addition to the label's repertoire.





**Outlaws:** Southern rock's guitar army claims bountiful success above the border.



**Nick Gilder** hit the top of the charts with "Hot Child In The City."



**A** five-member group based in Montreal, April Wine plays raw, high-energy rock 'n' roll. It's the kind of music that's been filling concert halls with record breaking audiences and turning gold albums platinum since the group first signed to Canada's Aquarius Records and burst into the music spotlight in the early seventies.

Their fourth LP, "Stand Back," made rock music history when it became the first Canadian English language record to go platinum in Canada and their next effort, "The Whole World's Going Crazy," was the first Canadian LP ever to ship platinum in that country. They've also proved that theirs is a popularity that spans borders, having been enthusiastically received by Stateside audiences on several U.S. tours, "First Glance," their label debut on Capitol in the U.S., was released in fall '78 and, receiving widespread airplay, hit the nation's pop charts and yielded a hit single in "Roller."



**Poet and composer Raoul Duguay:** his "La Bitt A Tibi" is something of a classic in Quebec.

Capitol Canada's marketing team takes special pride in the roster's recent growth. During 1979, the label will average at least one Canadian artist release each month. This in addition to releases from other international music centers whose artists are on Capitol-EMI labels or on the labels nationally distributed by Capitol of Canada—

Arista, Chrysalis, Anthem, Aquarius, Daffodil and United Artists.

In 1978 Capitol Canada released albums by the newly-signed ANTHEM rock acts RUSH and Max Webster and the label's success speaks for itself. Working closely with the Anthem staff, Capitol Canada received a platinum award for Rush's "Hemispheres" within

a month of that album's release. Last year was good to Webster too, a group whose rapidly growing popularity earned gold status for their "Mutiny Up My Sleeve" album.

Success in Canada, however, is not limited to Canadian artists. October of 1978 saw the highest sales month in the entire history of the company, followed

# CANADA

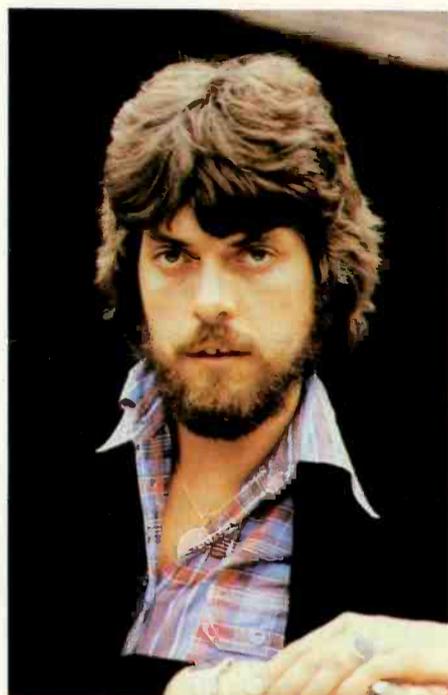


by an exceptionally heavy November, aided by releases by such major acts as Wings "Wings Greatest," The Steve Miller Band "Greatest Hits 1974-78" and Barry Manilow "Greatest Hits."

Of all the albums it released in 1978, Capitol Canada achieved gold status on 17, platinum on 13 and double platinum on four, while previously released albums by the STEVE MILLER BAND "Book Of Dreams" and BOB SEGER "Live Bullet" attained triple platinum and platinum respectively.



**English singer/songwriter Al Stewart.**



**Alan Parsons: master of the concept album and the man behind "I Robot."**

If gold and platinum LPs are becoming a tradition at Capitol of Canada, so are gold and platinum singles. Murray's internationally popular "You Needed Me," BARRY MANILOW's "Copacabana," WINGS' "With A Little Luck" and NICK GILDER's "Hot Child In



**Premier French-Canadian vocalist Julie Arel.**



**Blondie's Debbie Harry.**



**Beau Dommage: the first group ever to have an LP ship platinum in Quebec.**



**Pop rocker and ballader Eric Carmen.**

The City" all attained gold status, while A TASTE OF HONEY's show-stopper, "Boogie Oogie Oogie," went platinum.

When Capitol of Canada moved to larger quarters in 1967, it knew what it was doing: new avenues of growth were right around the corner. In 1970, the special products area was created to develop new outlets for the sales of records and tapes. During that same year the tape plant began production in a leased building with a staff of 12. The following year the operation moved to the Mississauga site. Today the facility employs a staff of 52 on three eight-hour shifts, and boasts an annual production capacity of 5,000,000 8-track and cassette units.

In addition to the duplication of pre-recorded tapes, Capitol is the only record company in Canada capable of producing its own 8-track injection

**IT'S  
GREAT  
TO BE  
WITH A  
WINNER**



**Capitol  
Records**

**AQUARIUS  
RECORDS**

**APRIL WINE  
LEWIS FUREY  
TEAZE  
THE GUESS WHO  
WALTER ROSSI**

marketed by

**Capitol Records-EMI  
of Canada Limited**

YORKVILLE ADVERTISING INC.  
Canada's Exclusive Entertainment Agency



Salutes  
A WORLD-WIDE ENTERTAINER  
CAPITOL-EMI CANADA!

YORKVILLE ADVERTISING INC., 99 YORKVILLE AVE., TORONTO 1-416-922-3647 TELEX 06-23553

*Congratulations*



We're proud to be part

of EMI's World

**Bramalea**printing  
LIMITED

&

**MIP**  
Meadowdale Instant Printing

Prepared to grow

with a growth company

anthem

RECORDS AND TAPES

DISTRIBUTED BY OUR FRIENDS IN CANADA



*Rush*

*Max Webster*

*Aerial*

**WIRELESS**

★ Worldwide excluding Canada

MANAGEMENT: RAY DANNIELS/VIC WILSON

c/o Oak Manor, 12261 Yonge Street,

P. O. Box 1000, Oakridges, Ontario LOG 1P0



---

# Congratulations

---

A contribution has been made  
to the  
City of Hope

Color Service Inc.

# MUSIC

The Universal Language



Pickwick Salutes  
The CAPITOL-EMI Universe.

 **PICKWICK**  
INTERNATIONAL, INC.

It's the people that make a company happen!  
 We sincerely thank  
 Peter Cadera, Deane Cameron, Martyn Cox,  
 John Dixon, Lois Graff, Heinz Henn, Bob Mercer,  
 David Munns, and all involved at    
 for making Max Webster happen  
 in the U.K. and Europe.

# Max Webster



## A MILLION VACATIONS

### EUROPEAN TOUR

April 23 & 24	NEWCASTLE, England	May 18	BOBERINGER,
25 & 26	GLASGOW, Scotland		N. R. KORTRECHT, Belgium
28	EDINBURGH, Scotland	22	OSLO, Norway
May 1 & 2	MANCHESTER, England	23	GOTHENBERG, Sweden
4 - 7	LONDON, England	27	NUERNBERG, Germany
9	COVENTRY, England	28	FRANKFURT, Germany
10 & 11	BIRMINGHAM, England	29	HAMBURG, Germany
13	SOUTHAMPTON, England	31	MANNHEIM, Germany
14 & 15	BRISTOL, England	June 1	ZURICH, Switzerland
17	PARIS, France	2	MUNICH, Germany
		7 & 8	LONDON, England

WORLDWIDE  CANADA *anthem*



Ray Danniels/Vic Wilson, c/o Oak Manor, 12261 Yonge St., P.O. Box 1000,  
 Oak Ridges, Ontario, Canada LOG 1P0





**Internationally popular, Barry Manilow captured a Grammy for his "Copacabana!"**



**England's youthful The Babys.**



**Identified and soaring, Britain's U.F.O.**



**Blues/rock guitarist Rory Gallagher.**

moulding kits. With its custom servicing agreements with Motown and World Records, Capitol Canada is now duplicating cassette tapes on a 64-1 ratio (twice the normal speed), maintaining the highest international standards of quality.



**Michel Rivard: his album, "Mefiez Vous Du Grand Amour," hit big in Canada, France and Belgium.**

In 1975 the company announced plans to build a record disk manufacturing plant. By June of the next year, Capitol Canada's pressing plant was in full operation. Today, with 17 12-inch presses, seven 7-inch presses and a staff numbering more than 100 working three eight-hour shifts, the facility has an annual capacity for over 11 million units.

Capitol of Canada-EMI of Canada, Limited employs approximately 500 people throughout the country. In addition to its main offices in Toronto, the label maintains branch offices in Vancouver, Calgary and Montreal and warehousing facilities in Calgary, Montreal and, of course, Toronto.

In its brief life, Capitol has undergone remarkable growth. Today, with a roster full of stars and the tremendous resources of its worldwide associates, Capitol of Canada's future has never looked brighter.



## **JUST FOR THE RECORD**

### **OFFICE, MANUFACTURING, DISTRIBUTION:**

Capitol Records - EMI of Canada Limited,  
3109 American Drive,  
Mississauga (Malton), Ontario.  
Tel: (416) 677-5050.  
Telex: 06-968619.  
Cables: CAPITOLRECO  
Malton, Ontario.

### **BRANCH OFFICE** (Sales and distribution):

519 Maritou Road SE, Calgary,  
Alberta T2G 4C2.  
Tel (wholesale): (403) 287-0823,  
(retail): (403) 243-6133.  
Telex: 05-821862.

**C**hile, a 2,650 mile narrow strip of land nestling to the west of the Andes, balances its import-export books by giving the world copper, nitrates, fruit and wine. Soon, it could be earning even more foreign exchange from music.

For EMI-Odeon Chilena S.A., by far the country's biggest recording company, aims to set feet tapping to new Latin American rhythms.

Last August's EMI label managers conference in Acapulco designated three of EMI-Odeon's top local talents as priority artists, which means their disks will be released in all Latin American countries and Spain. And if their popularity in Chile counts for anything, those disks should be big sellers.

EMI-Odeon, founded in 1927, is the only recording company in Chile with its own studio and manufacturing plant. And this has helped it build a 40 percent dominating share of the market in a country of 10 million people.

For its first five years, the company only made pressings from imported masters. But it was the first in the field, and with the Argentine tango then all the rage, disks by artists such as CARLOS GARDEL caused a sensation.

### EMI Chile plans to heat up the pace as a runaway leader in Latin American rhythm

The first studio, opened in the '30s, saw the start of a local artists roster, and with the advent of the LP in the '50s, stars such as folklorist VIOLETA PARRA, RAUL SHAW MORENO and LUCHO GATICA made a name for themselves in several Spanish speaking countries.

Through the '60s, Chilean recordings by LOS ANGELES NEGROS, LOS GOLPES and LOS HERMANOS ARRIAGADA sold more copies than the world's top pop stars in Chile and Latin America.

Today the company's Santiago studio is introducing a new kind of folk music,



**Illapu**



**Zalo Reyes**

influenced by the traditional culture of the Andes indians. Native instruments such as the quena (a kind of flute) and the charango (a five-string bandore or guitar) are providing interesting new sounds from groups such as QUILAPAYUN, INTI-ILLIMANI, KOLLAHUARA and ILLAPU.

Current top money-makers for EMI-Odeon are ZALO REYES and his group ESPIRAL. In the few months since their first single, "Una Lagrima y un Recuerdo," was released, this Latin American pop band have outsold every other local and international artist.

They were made priority artists at Acapulco, as were ballad singers JOSE ALFREDO FUENTES and MARCELO.

Another hot EMI-Odeon property are CONGRESO, who play progressive music with folk, rock and classical elements. They recently combined with other artists, choirs and orchestras to produce "Misa de los Andes," an ambitious mixture of text and liturgy of the Roman Catholic Church, and music composed by Congreso's Fernando Gonzalez.

Music-loving Chileans also have a taste for international hits, and EMI-Odeon are happy to oblige. Recent chart successes have included OLIVIA NEWTON-JOHN, WINGS and QUEEN from England, WAWANCO and MARIO ECHEVERRIA from Argentina, FRANCK POURCEL from France, GIL VENTURA from Italy, JOSE AUGUSTO from Brazil, RICARDO CERATTO and QUICO from Mexico, DYANGO and MIGUEL GALLARDO from Spain, and TAVARES, BOB SEGER and NATALIE COLE from the U.S.

The company's position as runaway market

leader has been strengthened in the last two years by investment in new equipment. In 1977 a cassette duplicating plant started production. Using a German Asona system, it is now producing 35,000 cassettes a month. It complements a record manufacturing plant with six semi-automatic 7 inch and seven 12 inch presses.

Last year new 16-track recording studios opened in Santiago. The main one, unrivalled in Chile, measures 42.6 ft. x 29.5 ft. x 14.8 ft., and has an MCI console and MCI audio recorders of 24 inputs and 16 channels. The system includes an AKG reverb chamber, UREI



**Operator working on the master for cassettes in our recently inaugurated cassettes duplicating plant.**

compressors, Crown amps, JBL monitors, and Neumann, AKG and Beyer microphones.

The second studio, used for copying and promotional work, has two-track recorders. The cutting room has a Neumann lathe, Crown amps and JBL monitors.

EMI's competitors in Chile have to struggle along without such assets. Philips has neither a studio nor a factory, and IRT, formerly RCA, has only a factory.

Emi has a team of 10 salesmen serving 350 dealers and supermarkets, and a five-strong promotions department liaising with the press, four tv networks and 110 radio stations.

In charge of all operations is managing director *David Stockley*, 30, from London, England. After reading economics and philosophy at Christs Col-



lege, Cambridge, England, he joined Brandts merchant bank in 1970, and worked as its Latin American manager before joining EMI three years ago.

Until he took over in Santiago last November, he has been co-ordinator for marketing and A&R for the Latin American regional director in Sao Paulo, Brazil, and later executive assistant to the managing director of EMI Capitol de Mexico. He is married with one child.

*Manuel Munoz Salcedo* has been sales manager since 1976. He's 48, and has served in the factory, administration and accounts departments since joining the company in 1962.

*Jorge Onate Saavedra*, 41, and an EMI staffer since 1956, has been A&R national manager for four years. A former producer and head of promotion, it was he who discovered the top-selling Los Angeles Negros.

*Victor Vidal Navarro* has been technical and recording manager since 1964. He's 44 and has been with EMI since 1962.

*Sady Carrasco Groetaers*, 32, has been operations manager since joining the company two years ago. *Werner von Bischoffshausen Werkmeister*, 36, joined in 1971 as internal auditor, and is now administration manager.



**Congreso**



**ANALYA is a young and pretty singer whose sexy ballads with breathy suggestive vocals enjoy great success in Chile.**

*Alfredo Acuna Rivera*, 51, has been A&R international manager for eight years. He joined the company in 1955, and has been assistant to the regional supervisor in charge of licensees and repertoires.

Factory manager *Sergio Moreno Carrasco* is the longest serving of the executive team. He started work as a matrix operator in April 1947, and has held his present post for 10 years.



## JUST FOR THE RECORD

### OFFICE:

EMI-Odeon Chilena S.A.,  
Casilla 186-D, Santiago.  
Tel: 287118 & 284063.  
Cables: TURNTABLE, Santiago.

### STUDIO:

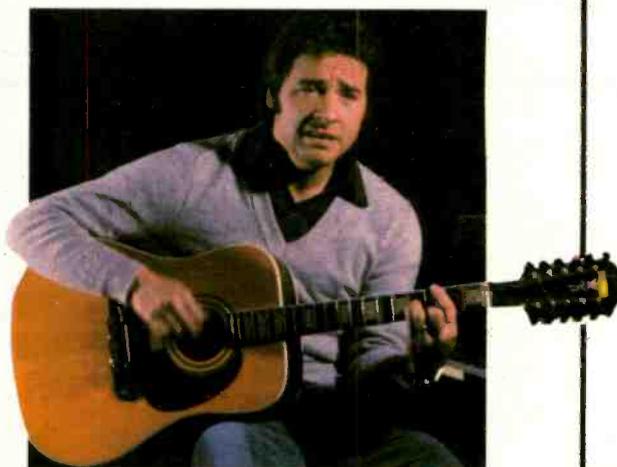
San Antonio 553, Santiago.  
Tel: 395512.  
Cables: TURNTABLE, Santiago.

### MANUFACTURING:

Libertad 1227, Santiago.  
Tel: 737069 & 733440.  
Cables: TURNTABLE, Santiago.

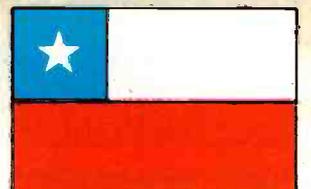
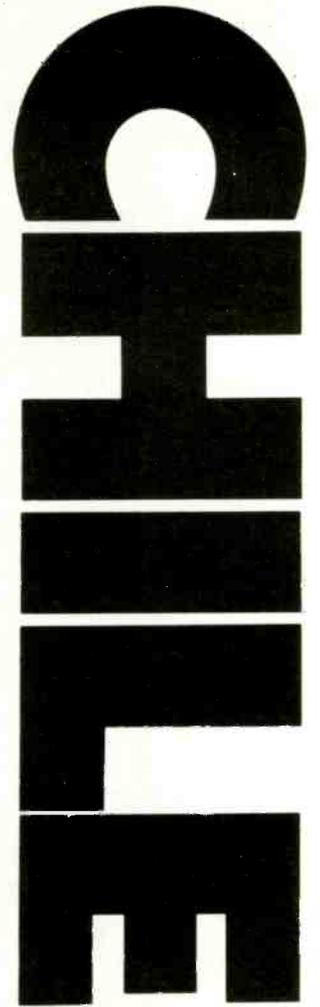
### MUSIC PUBLISHING:

Sochem (Sociedad Chilena de Ediciones Musicales) Ltda.,  
Avienda Vitacura 2899,  
Casilla 1861-1D, Santiago.  
Tel: 287118.  
Cables: TURNTABLE, Santiago.

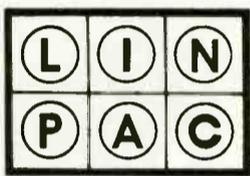


**Jose Alfredo Fuentes ballad singer.**

Together, they are confident that, in a land rich in mineral wealth, they can dig up more gold records, and keep Chile on the musical map as a major Latin American influence.



**On Record**



**LIN PAC**  
**CORRUGATED CASES LTD.**  
SUPPLIERS TO  
**EMI RECORDS LTD.**

DEVIZES WILTS SN10 3DZ • TEL DEVIZES 2406

OTHER FACTORIES AT: LOUTH LINGS FEATHERSTONE YORKS RAWCLIFFE (GOOLE) YORKS ERITH KENT

We are proud to be  
associated with EMI.

**Rogers  
&  
Cowan,  
Inc.** Public Relations

**Congratulations, EMI...**  
**We're proud to go on record**  
**as part of your team!**

*Jack  
Clement*

**RECORDING STUDIOS**

PHONE: (615) 383-1982

3102 BELMONT BLVD. •

NASHVILLE, TENNESSEE 37212

Best wishes from



Plastics Division



Suppliers to EMI for over a quarter of a century

**D**ENMARK would figure prominently in any good food guide of the world. Famed for exports of bacon, ham, butter and lager beer, it has also lent the name Danish to varieties of pastry and open sandwiches. And its people have a reputation as gourmets, particularly where cold board buffet delicacies are concerned.

The Danes also have a taste for good music. And helping serve up a varied menu to satisfy every appetite is EMI (Dansk-Engelsk) A/S, the country's oldest recorded music company, which has a finger in every musical pie.

For a small nation — there are only just over 5 million Danes — Denmark has a big reputation in many musical fields. It is strongly associated with outstanding ballet and symphonic performances, has a strong jazz tradition, and produces pop music to compare with the best in Europe. EMI has played a significant part in developing and popularizing all three genres.

EMI Denmark was founded in 1903 as the Scandinavian Gramophone

### The Danes have a taste for good food and great music

Company. Today it has a quarter share of a market worth \$80 million. It is responsible for an average 10 of the top 30 disks in the country in any week, and a fifth of its output is recorded locally.

The company complements 76 years experience with a young, aggressive outlook. The average age of the 80 staff at its bustling redstone headquarters in the Copenhagen suburb of Valby is only 34. And they have an impressive record of success in a difficult market.



Daniel Barenboim collects a silver disk from EMI's Ole Jersee (left) and Kurt Mikkelsen.

Records sold in Denmark carry a luxury tax of 30 percent, plus a Value Added Tax of 20¼ percent. But cassettes are tax-exempt, which has increased their share of annual sales to 4.5 million compared to 5 million albums and a million singles.

Another problem is promotion, which is severely limited by the fact that there is only one tv station, and only one of the three radio channels plays pop music. Neither tv nor radio carry advertising, and the state network monopoly is so anxious to avoid allegations of dealing with the record industry that, two years ago, it axed favorite shows like The Danish Top Ten Of The Week, The Top Ten Foreign Language Records, and The Top Twenty Best-Selling Chart.

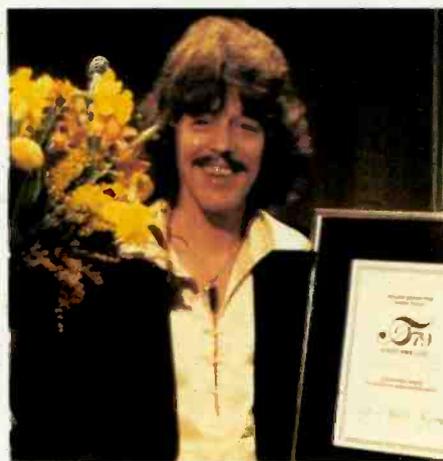
Yet despite the difficulties, and despite the small population of its home country, EMI Denmark often rings up sales of 25,000 (silver disk), 50,000 (gold) and even 100,000 (platinum). Local artists account for many of those awards.

TOMMY SEEBACH, 29-year-old singer and keyboard player, who represented Denmark in this year's Eurovision Song Contest which was held in Jerusalem on March 31, is also a record producer for the company. Tommy won the Danish Song Contest in February with "Disco Tango," his own composition. His most recent album, "Tommy Gum," went silver with sales of 40,000, and his disco version of "Apache" has been released in half the countries of the world.

KELD HEICK's debut disk turned into one of the biggest Danish sellers for 20 years. The song, "Ved Landsbyens Gadekaer," sold more than 100,000 copies. Since then the singer-songwriter

has been awarded three silver singles and two silver albums.

SIR HENRY are one of Denmark's most popular groups. They hit the charts all over Europe, and as far afield as South Africa and Australia, with their self-penned song "Camp" Worldwide



Tommy Seebach

sales now total over a million. They released their seventh album at the end of last year.

LECIA AND LUCIENNE have switched from recording in Danish to using English lyrics since signing for EMI, and being produced by Tommy Seebach. Their first album quickly clocked up sales of 10,000.

EDDIE SKOLLER is a singer-songwriter who laces his disks and one-man-shows with humor. His latest live album sold 35,000 copies. His career began with leading roles in Danish stage versions of "Hair" and "Jesus Christ Superstar."

SANNE SALOMONSEN, a gifted blonde rock-jazz singer, recently signed a long-term contract with EMI Den-

mark. Her international solo career is well underway with the album "Precious Moments," backed up by tv appearances abroad.

Other big names on the EMI roster in Copenhagen include BJOERN TIDMAND, a golden oldie hitmaker for 15 years; GITTE HAENNING, also a big hit in West Germany; JOERGEN RYG, the country's top comedian, whose first EMI album went silver; GRETHE MOGENSEN, and POUL BUNDGAARD.

EMI Denmark has also had big successes breaking international acts. And no international act is bigger in Denmark than Sweden's ABBA. They have sold over a million records in the country. They have earned a string of platinum disks.

Other big-selling international acts include WINGS, QUEEN, SMOKIE, SUZI QUATRO, STEVIE WONDER, the ROLLING STONES and DONNA SUMMER. DR. HOOK have always been firm favorites with the Danes, and their tours never fail to sell out. CLIFF RICHARD means automatic standing-room-only when he gives concerts in

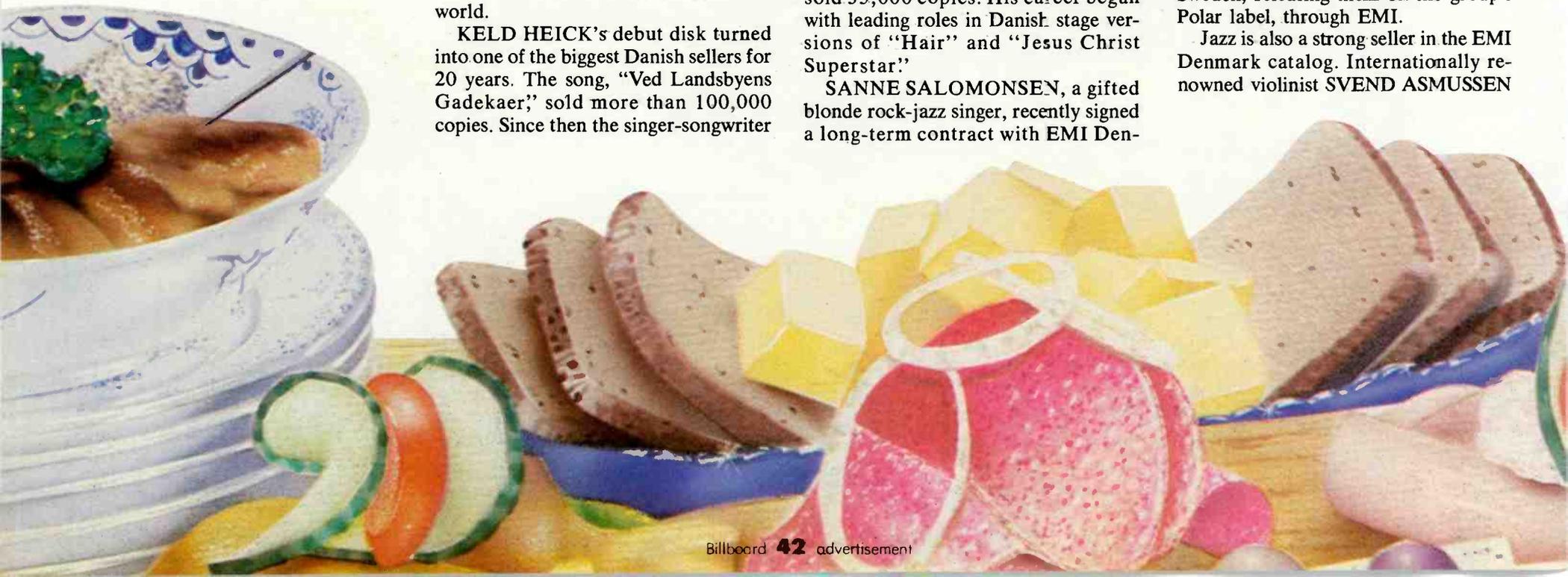


Kate Bush

Denmark every other year, while KATE BUSH was the amazing superhit of 1978, the first new artist to make it since top pop radio shows were banned.

SVENNE AND LOTTA, a duo based in Sweden, specialize in updating hits of the '50s. Lotta left her home town of Philadelphia, Pa., for Sweden in the early '60s, and joined a group called the Hep Stars, which included Svenne and Abba's Benny Andersson. Now Andersson helps produce the duo's disks in Sweden, releasing them on the group's Polar label, through EMI.

Jazz is also a strong seller in the EMI Denmark catalog. Internationally renowned violinist SVEND ASMUSSEN





**ABBA collects awards from the EMI Denmark team.**

has just released a double album featuring an all-star cast of musicians, and a reissue compilation called "The Golden Age Of Danish Jazz," featuring Asmusen and LEO MATHISEN among others, has sold steadily.

EMI classical records are promoted and marketed in much the same way as pop, with good results. The company recently issued an album of British composer Peter Maxwell Davies' original score for Flemming Flindt's controversial Royal Ballet production of "Salome," with JANOS FURST conducting the DANISH RADIO SYMPHONY ORCHESTRA. Another noteworthy release by the same orchestra, this time under MOGENS WOLDIKE, was the first-ever recording of "Hymnus Amoris" and "The Sleep" by Carl Nielsen, while one of the big classic successes has been a version of Mozart's 21st Piano Concerto, "The Elvira Madigan" which earned a silver disk for DANIEL BARENBOIM.

EMI artists record at local independent studios, produced by A&R mana-

ger *Per Soerensen*, who started his career as Denmark's first chart publisher, and singer-producer *Tommy Seebach*. Their master tapes are pressed into disks at Sweden's Skandinaviska Grammophon plant, then sent back for distribution. The company's sales and distribution center has been thoroughly modernized, with an advanced EDP system which insures that today's orders reach stores in the remotest parts of the country by tomorrow. Dealers in Greenland and the Faroe Islands are also serviced from Copenhagen.

In addition to distributing local and international EMI Music repertoire, EMI Denmark handles labels such as Arista, Barclay, Carrere, Casablanca, Fantasy, Magnet, MAM, Motown, Polar, Pickwick, RAK and Red Bus.

Label managers are *Alan Dessau*, *Cai Leitner*, *Kenneth Valét* and *Ann-Christin Hallander*. *Jerry Ritz*, an ex-concert promoter, is international repertoire manager, and sales manager *Ole Jersee*, who spent a couple of years in a U.S. music store before joining EMI 20 years

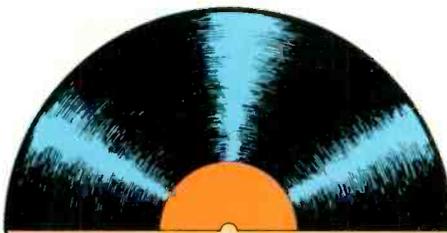
ago, also handles the jazz catalog.

Because of the country's tv and radio limitations as a vehicle for music, particularly pop and rock, promotion and advertising depends heavily on in-store displays and newspapers, plus alert public relations efforts. Concert tours and personal appearances are important for sales, and airplay by disco deejays can boost a single bubbling under the charts.

The Fona chain of 50 record and tape stores, the largest music retailing chain in the country, is owned by EMI Limited, and is therefore a sister company of EMI (Dansk-Engelsk) A/S. The Fona store in Copenhagen's famed Stroeg pedestrian mall is the largest record shop in the land. *Holger Bjarnt* runs the chain from headquarters in Herlev, outside Copenhagen.

Giving the company added strength is its publishing house, EMI Music, previously known as Imudico. *Johs Joergensen* is in charge of its offices in midtown Copenhagen.

Managing director of the whole EMI Dansk-Engelsk family is *Kurt Hviid Mikkelsen* who has been with the company for 20 years. He is also chairman of the local IFPI, chairman of Music Rack, an organization looking after disk sales through supermarkets, and chairman of Gramex, a society for collecting performance fees for artists and producers. And he is confident that, despite promotional problems, his young managerial team and talented local artists can keep EMI leading the way in every kind of Danish music.



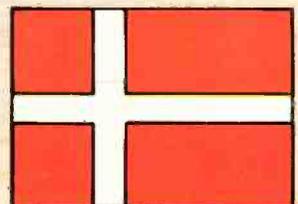
## JUST FOR THE RECORD

OFFICE,  
DISTRIBUTION:  
Electric and Musical Industries  
(Dansk-Engelsk) A/S,  
Hoffdingsvej 18,  
Copenhagen - Valby 2500.  
Tel: (01) 306711.  
Telex: 16631.  
Cables: GRAMMOPHON  
Copenhagen.

SALES:  
Fona Radio A/S,  
Marielundvej 28-30,  
Copenhagen-Herlev 2730.  
Tel: (01) 917000.  
Cables: FONARADIO  
Copenhagen.

PUBLISHING:  
EMI Music Publishing  
(Denmark) A/S,  
10 Ny Østergade,  
DK-1101 Copenhagen K.  
Tel: 115626.  
Telex: 16631.

# DENMARK



**F**or years, Finland contributed more to the packaging of music than to the notes. But these days the land of a thousand lakes has a lot more to offer the recording industry than pulp and paper from the forests that cover 60 percent of its surface.

In the last two decades, the Finns have tuned in to pop. International hits are suddenly in demand, and Finnish performers are becoming familiar to outsiders who once only thought of Finland as a snowy home for bears, wolves and reindeer.

Playing a full part in satisfying the demand for music among the five million Finns is Oy EMI Finland AB, the smallest EMI company in mainland Europe, and also the baby of the family, celebrating only its seventh birthday this year.

Until 1972, Finland was served by the Suomen department of EMI Sweden. But now there are EMI offices and a distribution center in the capital, Helsinki, plus a growing roster of local

### Country music hits the big time in the land of the reindeer

talent that is stealing more and more thunder from the imported international stars.

Top of the best-seller list is beautiful blonde singer MARION. Six of her albums have earned gold disks, and one won her a diamond record. Her latest, "Love Is . . . Marion," was recorded in London, England, and is available throughout Europe on the EMI EAR label.

Off the record, Marion is in great demand for concerts and tv appearances. She has represented Finland twice in the Eurovision Song Contest, won first prize at the Golden Orpheus Festival in Bulgaria, and was awarded the Grand Prix



Marion

De Disque at the Sopot Festival in Poland.

Marion can sing in English, German, Swedish and Hebrew as well as Finnish, and has done so in television appearances in places as far afield as Holland, Belgium, West Germany, Poland, the Soviet Union, Portugal, Greece and even Thailand.

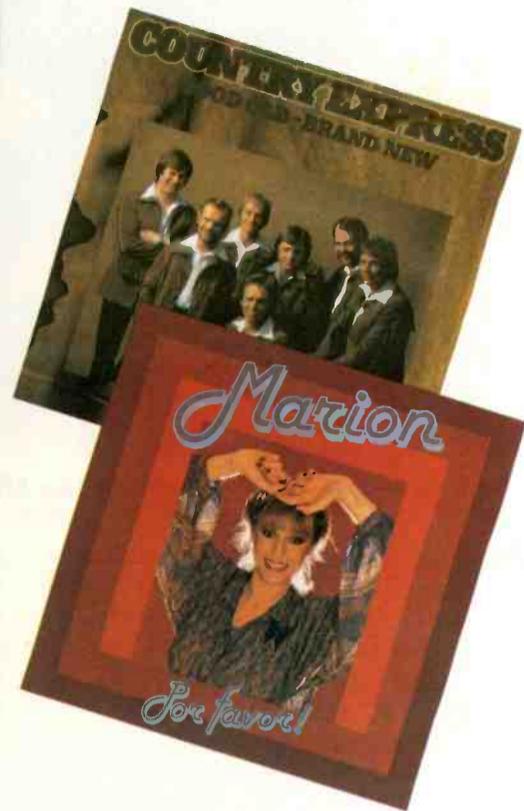
Other star EMI Finland attractions

who have entered festivals in Eastern European countries include male vocalist GREGER, and BONBON, two young girls with a sophisticated singing style who also dance classical ballet.

The girls, Outi Lindgren and Nina Keres, both 19 years old, had never recorded before EMI signed them in April 1978. But they made such an impact on their debut disk that they were invited to represent Finland in the 1978 Sopot

Festival, the Eastern Europe equivalent of Eurovision.

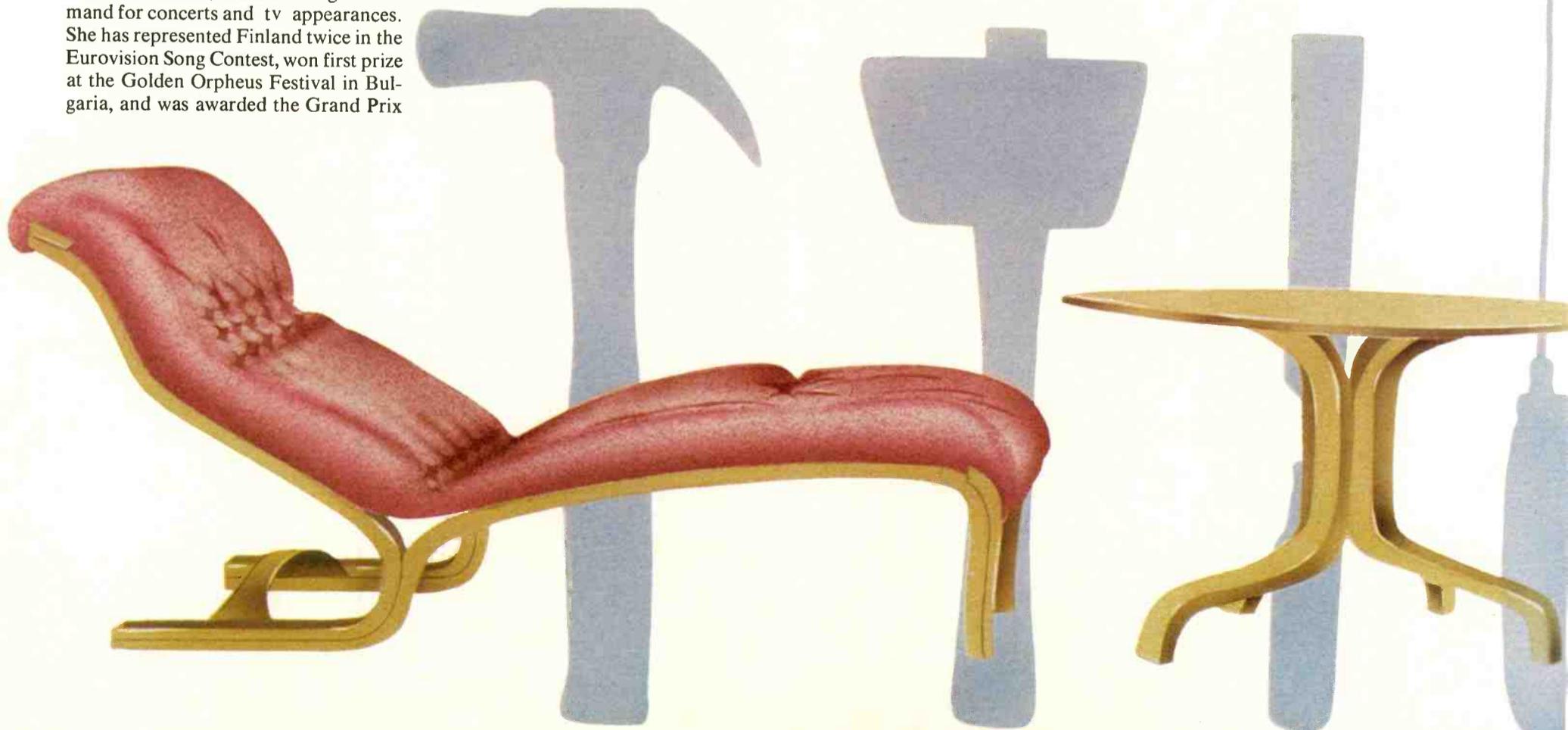
EMI Finland even has its own country group, a band of seven called COUNTRY EXPRESS. Since



winning the Scandinavian C&W Championship in Gothenburg, Sweden, they have played the Country Music Festival at Wembley, England, and were invited last year to the Grand Ol' Opry in Nashville, Tennessee.

Their first album, called just "Country Express," became the first country album to go gold in Finland, and they have since found further success with the follow-up, "Relax With Country Express," and three singles, one of which, their version of Merle Haggard's "Daddy Frank," topped the local charts for weeks.

The group, who all have other jobs or trades, are: lead singer Benny Torn-



roos, a 27-year-old editor; singer-guitarist Rolf "Roppe" Lofberg, 29, a store supervisor; guitarist Guy Laine, 23, an electrician; bass guitarist Ingmar Gronqvist, 28, a surveyor; Goran Gronqvist, a 34-year-old store worker who writes the tunes and plays pedal steel

them cut disks in A&R manager *Raimo Henriksson*. He joined the staff from Finnish Radio, where he was a producer, and has since produced a string of EMI hits, as well as looking after the company's publishing interests.

Records are pressed at the Skandina-

regional director, in 1976, and took over in Helsinki the following year.

Marketing manager *Rolf Kronqvist* was once a professional musician himself, and for six years from 1963 ran his own record company. He joined EMI Finland when it began in November 1972.

Promotion manager *Leena Stark* joined the company from one of Finland's largest pop magazines in 1975. She handles press and public relations, advertising and artist liaison.

International repertoire — which at the last count accounted for nearly 60 percent of sales in Finland — is in the hands of manager *John Wood*, who joined EMI Finland in 1974 after retail work in England's HMV stores, and label manager *Heikki "Hobo" Puhakka*. He worked his way up from the stockroom after joining the company in 1972.

Together, they add up to a compact, but highly enthusiastic team which is making a big impact on a rapidly growing music market.



### Country Express

guitar; Borje Bjorkqvist, a 28-year-old chemistry graduate, who writes the words, sings and plays guitar; and Jan Bjorklund, a 30-year-old electrical technician, who plays drums.

As yet, EMI's Finnish stars do not have a studio of their own, though the company does have preferential access to studios in Finland, and can use EMI studios in neighboring countries.

But they do have an expert to help

viska Gramophone factory in Sweden, then distributed, sold and promoted from EMI's Helsinki offices.

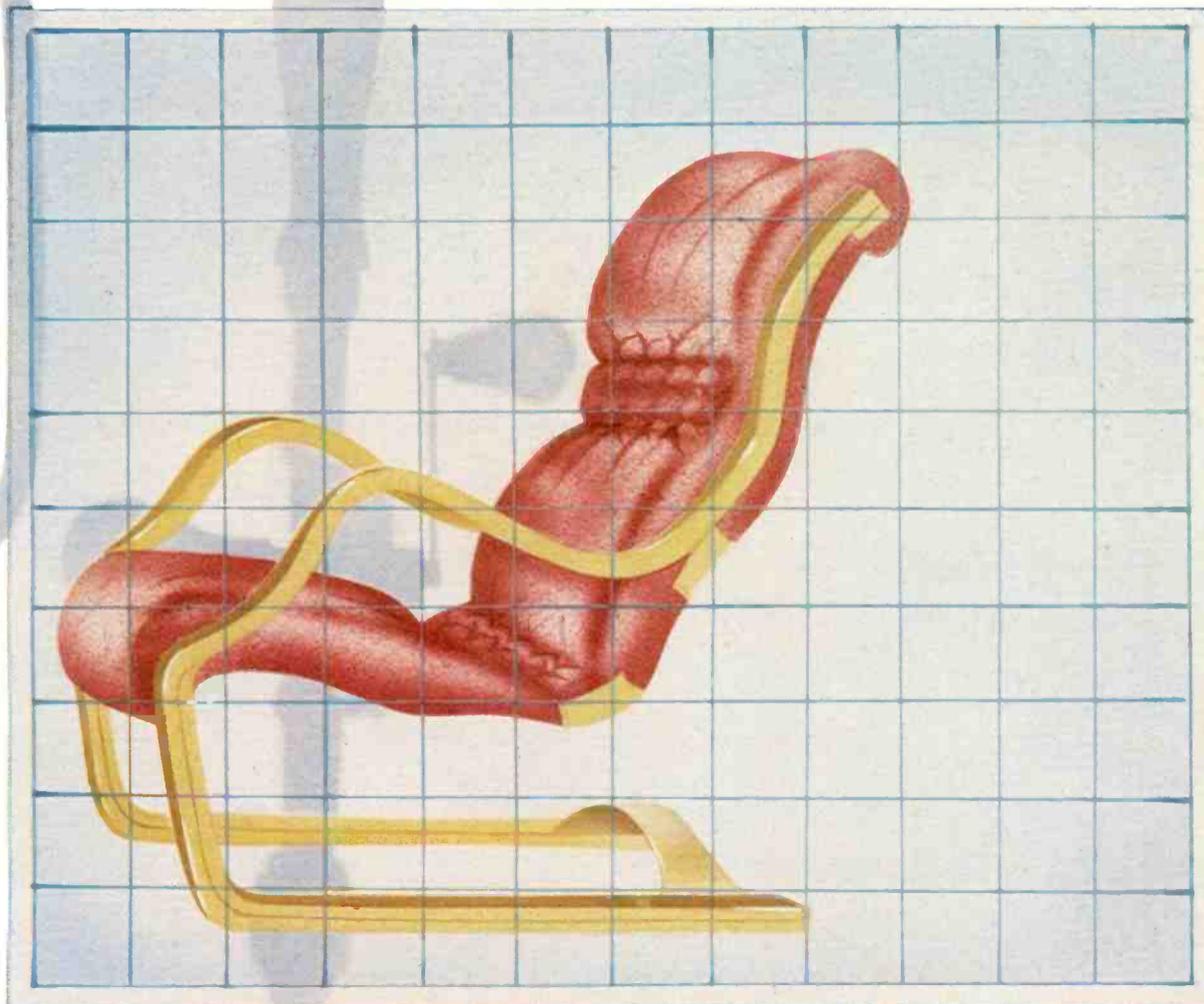
In charge of a staff of 34 here is managing director *Richard Lyttelton*, an Englishman. He first joined EMI in 1966, but left after two years to launch his own company. When he returned in 1974, it was as manager of new projects with EMI Leisure Enterprises in London, England.

He became executive assistant to Anders Holmstedt, EMI's Scandinavian

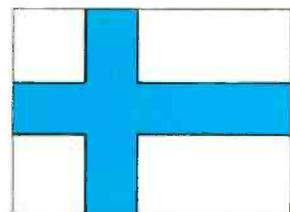


**JUST FOR THE RECORD**

OFFICE, DISTRIBUTION:  
Oy EMI Finland AB, Arinatie 6E,  
SF-00370,  
Helsinki 37.  
Tel: 55 84 21.  
Telex: 122482 EMISF  
Cables:  
GRAMMOPHON Helsinki.



# EMI FINLAND



**P**avement cafes brimming with animated conversation, beret-clad onion sellers peddling their wares on bicycles, daunting Gothic chateaux surrounded by luxurious vineyards, bearded artists on the Left Bank, topless beauties at St. Tropez ... France is a land of color and romance, and Paris a magnet for all romantics.

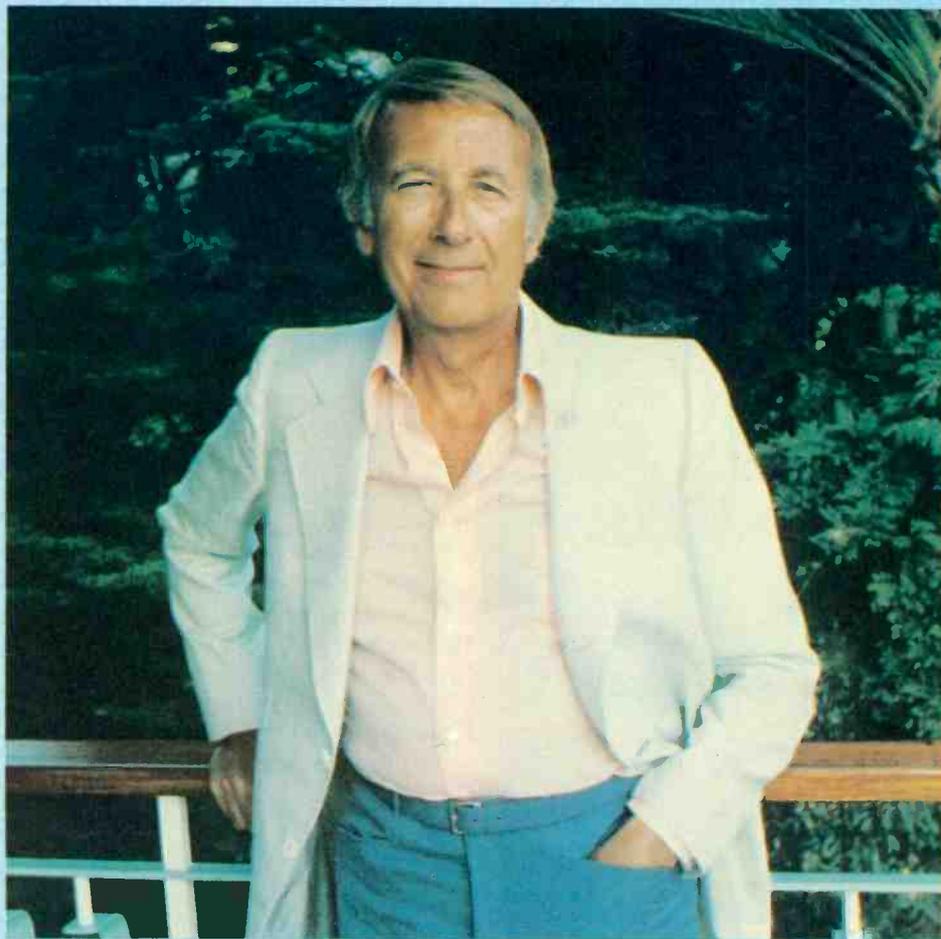
At home and abroad, the 53 million French have a reputation for setting high standards of good taste and sophistication. Their cuisine is world renowned. Fashion everywhere follows the Paris line. French men are famed for their charm, French women for their cool, calm beauty. And French wines

**If all the records sold by Franck Pourcel were piled on top of each other, the stack would be 20 times higher than the Eiffel Tower**

and cognacs are unequalled anywhere.

France also has a tradition for intoxicating romantic music. Carrying on that tradition today is Pathé Marconi-EMI, a recording company living up to the standards set by the two pioneers of recorded sound honored in its title.

EMI's domination of the French market grew out of the early phonograph



**Franck Pourcel**

and cylinder production of Charles and Emile Pathé. They began business in a bistro near the Place Pigalle, installing a listening room with unique coin-operated machines on the Boulevard des Italiens, Paris. For many years, this site was Pathé Marconi-EMI's headquarters.

In 1894 the brothers opened a small factory in the western suburb of Chatou, and soon had a catalog of 1,500 titles under the famous cockerel logo. By the

turn of the century the factory was turning out 5,000 cylinders a day and employing 800 people. In 1908 the Pathés released their first disks. At the same time, the England-based Gramophone Company created its French sister, the Compagnie Francaise du Gramophone, with the HMV Columbia logo.

In 1936 the two companies merged, along with the Marconi radio company, to form Industries Musicales et Electriques Pathé Marconi. The new giant adopted its present shorter name in 1972. Three years later, Sonopresse, a local record company with artists such as Danyel Gerard and Nicole Croisille, joined the EMI family.

Today that family employs 1,355 people in its five branches, the parallel disk-tape operations of Pathé Marconi and Sonopresse, the budget line Music For Pleasure, their distributive network Sodip and a three-part publishing group. And besides topping the sales ratings in France, the company is finding an increasing market for its offerings in countries all over the world.

**PATHE MARCONI**

Among Pathé Marconi's glittering array of stars, orchestra leader FRANCK POURCEL always seems to strike the right note internationally. If all the records he has sold since laying down his first track in 1952 were piled on top of each other, they would form a black

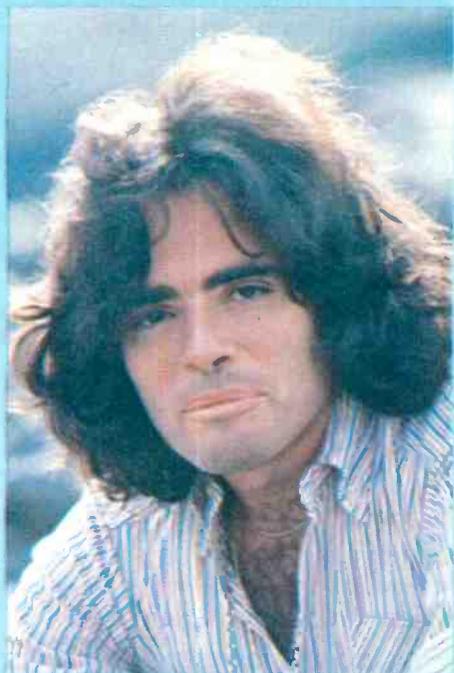


**Julien Clerc**

column 20 times higher than the Eiffel Tower.

The Marseille-born maestro, who specializes in giving chart sounds new life in his own inimitable style, has logged up sales of 20 million disks and tapes in a total of 48 countries. In the course of his career, he has . . .

- Become the first European orchestra leader to sell more than a million copies of a record — "Only You" — in the United States.



**Nicolas Peyrac**

- Won gold album awards in Japan (twice), Mexico and Venezuela.
- Been awarded the Grand Prix Du Disque in France and Brazil.
- And received the Edison Prize, the equivalent of a film Oscar, in Amsterdam for his arrangements and orchestrations.

Top international orchestras on both sides of the Atlantic have performed under his baton. His latest albums are a compilation of movie hits like "Saturday Night Fever" and "Grease," and one entitled "Pourcel Meets Abba."

**TINO ROSSI** has an even longer track record as a hitmaker. The Corsican born heart-throb of the '30s (and '40s and '50s) is still going strong after 45 years in show business. He regularly appears on tv and tours, still records new numbers, and clocks up sales of 300,000 every Christmas for his classic "Petit Papa Noel."

A champagne star of more recent vintage is **JULIEN CLERC**, a handsome hero with wild black curls who mixes the energy and aggression of Anglo-

American rock with the poetry of the traditional French song. Discovered while appearing in "Hair" in 1969, he quickly built a big fan following, going gold with his first seven albums.

He has since toured Holland, Japan, Belgium, Lebanon, Vietnam and Canada. He appears regularly on German tv, and his singles top the charts there and in Holland. Recently, a three-week stint at the 4,000-seater Palais des Congres was a sellout every night. He escapes the pressures of superstardom by raising sheep and riding ponies on his secluded farm.

Petula Clark, Frank Sinatra, Bobby Darin, Sammy Davis Jr. and Andy Williams. Last year he teamed up to co-write with Neil Diamond. His successes have been crowned in the '70s by the award of the Legion of Honour in France, and by an appearance at the British Royal Command Performance.

**NICOLAS PEYRAC** is another prolific EMI songwriter who has toured extensively in France and Canada, and starred on Dutch tv. His biggest hit so far, "Et Mon Pere," went gold for over 500,000 French sales in 1976, and has already become a favorite standard in



**Café Creme**

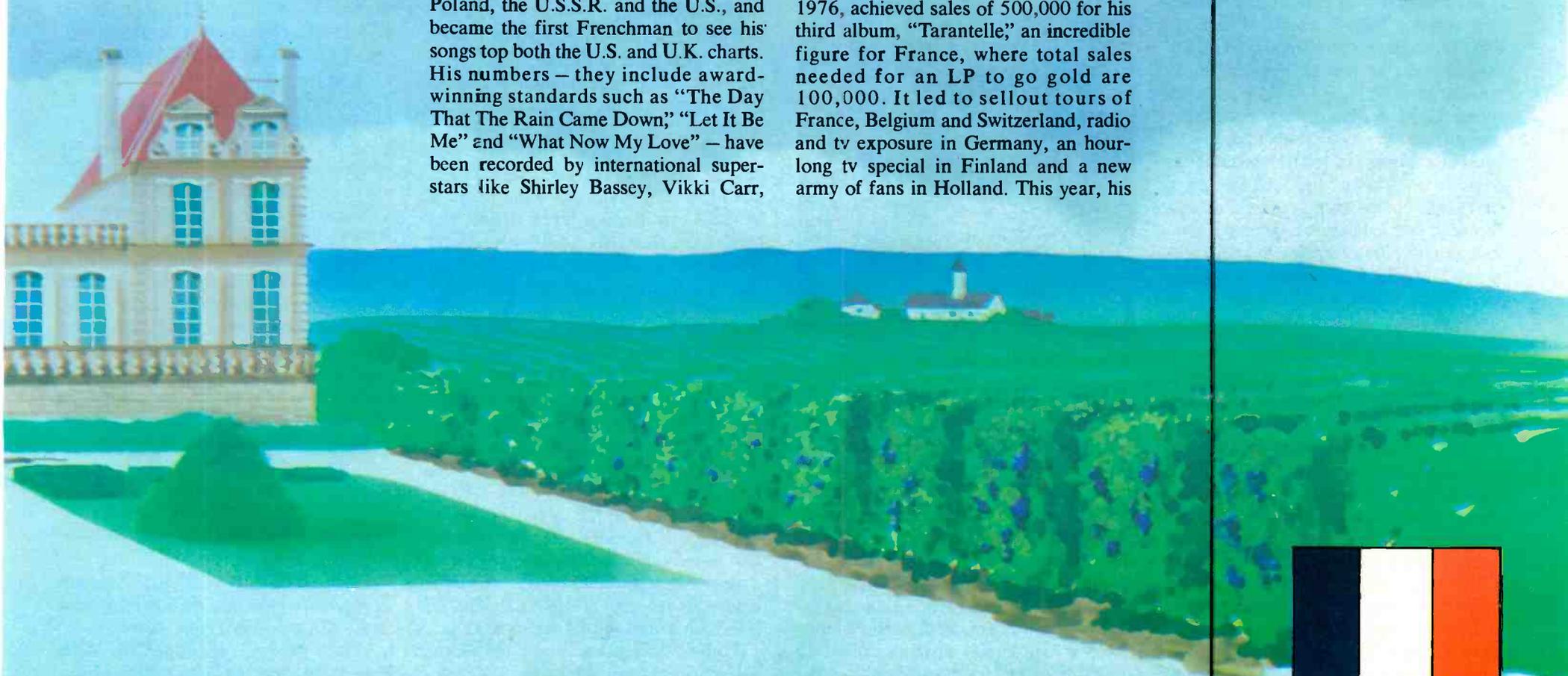
**GILBERT BECAUD**, another Pathé Marconi artist, has become a legend in his own lifetime as a singer/songwriter. Way back in 1954, fans rioted, smashing windows and seats, when they could not get into his concert at the Paris Olympia. In 20 seasons there since, Becaud has avoided trouble only by staying for six to ten weeks, thus making sure everyone gets a chance to see him.

In the '60s he toured Japan, Germany, Poland, the U.S.S.R. and the U.S., and became the first Frenchman to see his songs top both the U.S. and U.K. charts. His numbers — they include award-winning standards such as "The Day That The Rain Came Down," "Let It Be Me" and "What Now My Love" — have been recorded by international superstars like Shirley Bassey, Vikki Carr,

France, played by dance bands, orchestras, and even the violinists who entertain for diners at Maxim's. Last November, his song, "Et Les Hommes" was selected for the Yamaha Festival in Tokyo. This year he is being launched in Spain and Latin America.

**YVES DUTEIL** was the success of 1979 for Pathé Marconi. The 29-year-old romantic chanson performer, voted best young French singer/songwriter of 1976, achieved sales of 500,000 for his third album, "Tarantelle," an incredible figure for France, where total sales needed for an LP to go gold are 100,000. It led to sellout tours of France, Belgium and Switzerland, radio and tv exposure in Germany, an hour-long tv special in Finland and a new army of fans in Holland. This year, his

# FRANCE



sights are firmly set on South America.

CHARLES DUMONT is another melodic star in EMI's stable of talent. It was he who penned "No Regrets" for Edith Piaf and he has also written hits for Sacha Distel and Juliette Greco, plus movie themes for Jacques Tati. Now he has found fame in his own right, singing his superb songs for entranced audiences in France and Canada.

JACQUES HIGELIN's gravel voice and aggressive funky music earned him the title France's "top rocker" when he switched from a busy film career to music in the mid '70s. His downbeat amusing and meaningful lyrics earmark him for a great future. His new album,

GEORGES JOUVIN, dubbed the man with the golden trumpet, is another French million-seller around the world, mixing pop, jazz and classical selections on his hit albums, and touring thousands of miles each year, as far afield as Japan and the U.S.

French record buyers are traditionally more nationalistic than those in most other major music countries, but recently international repertoire has been taking a larger share of the market, even though radio and tv airtime for foreign recordings is limited by the French government.

On the international side, apart from EMI Music artists including PINK

ant to the chairman—then Joseph Lockwood — later opened up EMI (Far East) in 1961, and acted as managing director for EMI in Argentina from 1963 to 1967, and in Spain up to 1969.

He then headed EMI's overseas division outside Europe and North America until appointed managing director of EMI Records U.K. in 1970.

In 1972 he became managing director, EMI (Europa), Cologne, and in 1974 returned to London as director, policy and planning—records and music.

Since February 1978, he has been president and managing director, Pathé Marconi-EMI S.A.

Michel P. Bonnet, his number two, joined the company in 1963. Six years later he became managing director of EMI Italiana and Voce del Padrone, returning to Pathe Marconi-EMI in 1972 as deputy managing director.

Yves Crevoisier is commercial director. Home and international A&R and

GLERS and DR. FEELGOOD, while GERRY RAFFERTY went gold both for his "Baker Street" single and "City To City" album. Apart from Darts, Magnet Records artists breaking in France were CHRIS REA and GUYS AND DOLLS, the latter backed by intensive tv campaigns.

Acquisition of the MPS jazz catalog by EMI, distributed in France by Sonopresse, prompted creation of a profitable jazz department handling Blue Note, MPS, Pacific Jazz, Aladin, Liberty and Candid Artists. It is earning a growing reputation with world exclusive reissues of albums by TAL FARLOW, ERROL GARNER and GERRY MULLIGAN, plus previously unreleased music from GEORGE DUKE, AL MOUZON and MONTY ALEXANDER. Home and export sales are already climbing, and are expected to get another boost with the planned release of the complete SYDNEY



Once Upon A Time

due out soon, was recorded at Bogalusa Studios, Louisiana, with American musicians.

Other big rock hopes are CORINNE SINCLAIR, a frail five-footer with a huge personality, powerful raunchy voice and enormous explosive talent, and TELEPHONE, an exciting three-man, one girl new wave band whose first album, "Metro," recorded in London, England, rapidly went gold to establish them as one of France's most popular groups. IL ETAIT UNE FOIS (Once Upon A Time) are a four-man, one girl group whose fairy tale rise to success at home has led to international exposure. Their No. 1 French hit "Pomme" was released in Canada recently, pressed in green vinyl and promoted with gifts of apples to radio stations. German and Italian recordings are due to follow, and the band's next single will be recorded in London. Their singles regularly go gold in France.

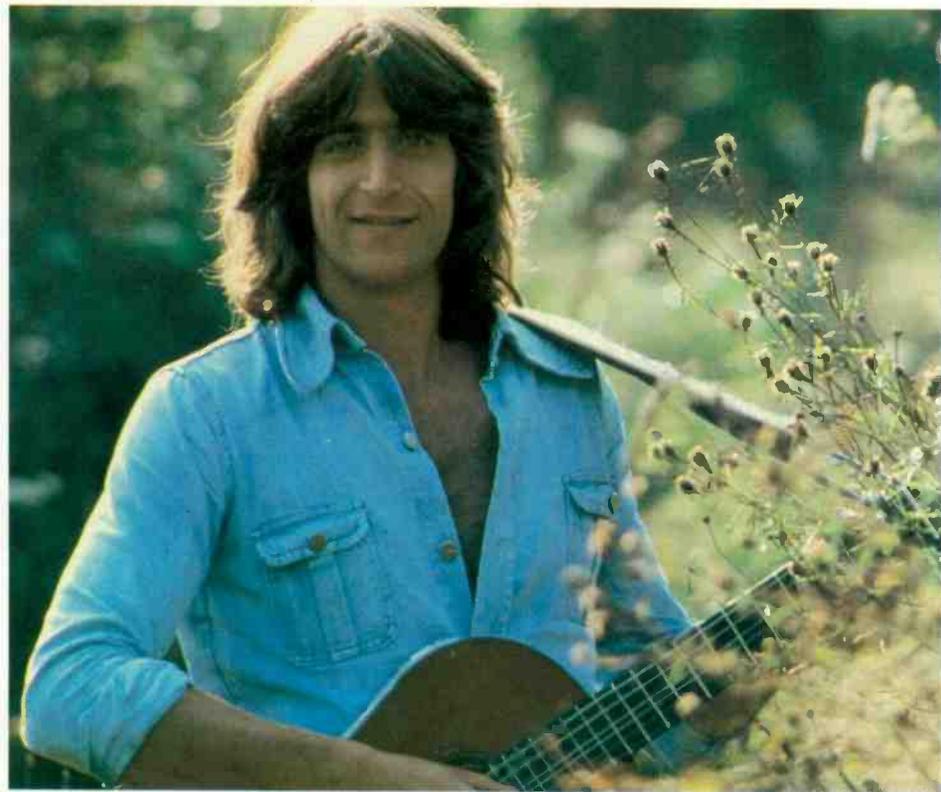
FRANCOISE HARDY is EMI's top French girl singer, with chart successes all over the world. But curiously the 35-year-old songstress is at odds with her fans. She rates her best record a 1969 album which flopped everywhere but Brazil. "Tout Les Garçons Et Les Filles," the single which launched her to stardom in 1962, she describes as "my first and worst record, produced in three hours with second-rate musicians instructed to do a second-rate arrangement." It sold more than two million copies internationally.



Francoise Hardy

FLOYD, QUEEN and PAUL McCARTNEY, Pathé Marconi-EMI also distributes U.K. and U.S. labels such as Arista, Butterfly, Purple, RAK, Motown and Sire, and has had successes with their stars, including BARRY MANILOW, DIANAROSS, PATTI SMITH and STEVIE WONDER.

Philip N. Brodie, head of Pathé Marconi-EMI is an Englishman who for three years was a member of the famous Oxford University rowing crew. He joined EMI in 1959 as personal assist-



Yves Duteil

promotion are headed by Michel Poulain on the pop side and Alain Lanceron on the classics front.

#### SONOPRESSE

The other full-price wing of EMI's music operations in France, Sonopresse has notched up some notable successes in the last two years with singles from abroad.

DARTS winged their way to four successive best sellers, CRYSTAL GAYLE went to the top with "Don't It Make Your Brown Eyes Blue," the MICHAEL ZAGER BAND struck gold with both the single and the album of "Let's All Chant," and KATE BUSH soared with "Wuthering Heights." MARSHALL HAIN and OLIVIA NEWTON-JOHN have also captured spectacular sales for the label.

Sonopresse recently opened an independent Capitol promotions office within its international A&R structure. As well as breaking new acts like KRAFTWERK, TAVARES, BOB SEGER, MINK DE VILLE and A TASTE OF HONEY, it is re-releasing and re-packaging back catalog oldies in a new "Music In Gold" series which includes ELLA FITZGERALD, GENE VINCENT and the BEACH BOYS.

United Artists successes via Sonopresse last year were the STRAN-

BECHET Blue Note collection.

Sonopresse also has an active domestic A&R department. Established artists such as DANYEL GERARD, DICK RIVERS, NICOLE CROISILLE, CARLOS and MARCEL DADI have all had highly successful recent releases, and careers have been launched for PATRICK ABRIAL, CLAUDE JACQUIN and KERNOA. Three big new hopes are female pop star STONE, top radio personality JACQUES MARTIN and bandleader PIERRE PORTE. Almost 90 percent of repertoire is directly signed or channelled via EMI.

Last October the sales force was already 50 percent over its target figure, proof of Sonopresse's A&R, sales and promotion efficiency. A 12-town travelling audio visual show helped to show dealers and the media the company's confident, aggressive business outlook.

Gerard Delorme, 32, is Sonopresse managing director. Born in Lyon, he joined EMI in London, England in 1973 after graduating in business administration at Manchester Business School.

Two months later he became assistant to Francois Minchin, then president of Pathé Marconi-EMI, and moved on to become general manager of MFP France. In April 1978 he took his pres-



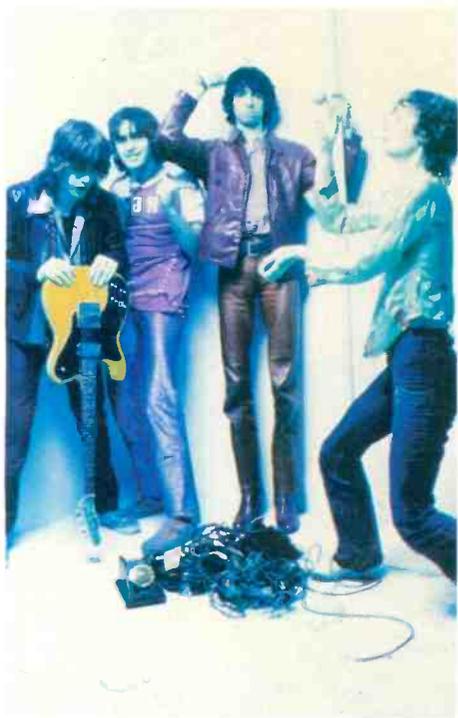
**Paul McCartney and Wings**

ent position and became a board member of Champs Elysées Publishing.

His back-up team is *Bernard Amblard-Ladurantie*, marketing manager, *J. Ravier*, sales manager, and *Bob Otvic*, promotion manager.

Sonopresse's Paris headquarters employs a staff of 90 and concentrates on marketing and A&R. It uses the studio and factory of Pathé Marconi, whose offices are only five minutes across town.

The four 24-track studios are on the outskirts of Paris, close to the famous Bois de Boulogne, and offer 12 to 16 sessions of recording or remix a day. In 1977 they were in use for 10,500 hours. Approximately \$2.5 million have been invested over the last six years on upgrading equipment, including the introduction of Neve automatic remixers, and apart from EMI French artists, the studios have been used by such international giants as Emerson, Lake and



**Telephone**

Palmer, the Rolling Stones and Cliff Richard. The four-story complex includes a library of 60,000 tapes and a transfer studio with cutting, master cassette, tape copies and editing rooms. There is also special equipment to transfer 78 rpm recordings to tape.

Classical recording is done partly at the city-owned Salle Wagram, near the Place de l'Etoile. The historic wooden building offers exceptional acoustics. Classical recordings by artists such as ALEXIS WEISSENBERG, GEORGES CZIFFRA, LIONEL ROGG, MAURICE ANDRE, MADY MESPLE,

MICHEL BEROFF, JEAN-PHILIPPE COLLARD, ALDO CICCOLINI and MICHEL PLASSON are also made in Monte Carlo and Toulouse, while concerts have been taped in Belgium, Switzerland, Denmark and Austria. Studio manager is *Claude Lamy*, who joined EMI in 1954.

The Pathé Marconi factory stands on the Chatou site in West Paris where the Pathé brothers set up France's first record plant. More than 50 fully automatic presses give it a monthly capacity of 2.3 million 12 inch records, 1.2 million 7 inch disks and 500,000 cassettes. Ultra-modern nickel baths produce matrices for pressing in 20 minutes, and the pressfeeding process is all managed by



**Gilbert Becaud**

mini-computer. The factory has just begun pressing colored records. One of the first was a 50,000 edition of gold vinyl Michael Zager albums, "Life's A Party." Production manager is *Daniel Berard*, 52, with the company since 1955.

#### MUSIC FOR PLEASURE

Also based at Chatou, Music For Pleasure is the third front of EMI's three-pronged attack on the French music market.

Launched in 1970, it expects to sell 3 million disks this year to add to the 12 million already logged. Nearly 30

gold records have been awarded by MFP to its top sellers, French and foreign. They included JO PRIVAT, GEOFF LOVE, THE SHADOWS, TINO ROSSI, GEORGES JOUVIN, EDITH PIAF, SERGE LAMA, RICHARD ANTHONY, BURT BLANCA, LUIS MARIANO, MIKE BRANT, MICHEL SARDOU, EDDY MITCHELL, RAYMOND BOIS-SERIE and FRANCK POURCEL.

Budget records sell in France for about \$3.15, less than half the full price range. MFP's young team of 48 — average age 32 — is a specialized marketing unit, headed by sales manager *Gerard Durampart* and three regional sales managers, each with their own regional depot. Streamlined decision taking and communication channels that are as short as possible help create the flexible, quick approach vital for the hyper market sales which now total 70 percent of MFP's turnover. MFP also deals through department stores and the FNAC chain of discount records shops. *Andre Peier*, born in Switzerland in 1946 is managing director of MFP.

All disks and tapes for the three record groups are stocked and distributed by Sodip, the Societe de Distribution de Phonogrammes, based at Saint Ouen l'Aumone in the new satellite town of Cergy Pontoise, 40 minutes drive northwest of Paris. The brand new distribution center is linked by computers and video terminals to the Pathé Marconi stock files at Chatou. It dealt with more than 30 million records, cassettes and record accessories last year. *Michel Berson*, 49, a man with nearly 30 years experience in the business, is Sodip president and managing director.

#### EMI MUSIC PUBLISHING

Based in the rue Lauriston, Paris EMI Music Publishing activities consist of three music publishing companies with individual management, creative services and promotion. Total staff is 40.

Editions Pathé Marconi/Eco Music, headed by *Jean-Yves Leroy* was created in April 1956, and is now one of the largest publishing companies in France. It handles many of the Pathé Marconi recording artists plus major U.S. publishers like Screen Gems, Rondor and Jobete Music. The company is presently active in progressive French music, with groups like Starshooter, Telephone and Ganafoul, and also operates the KP Music Library.

Editions Francis-Day/France/Melodie, headed by *Andre Hackiere* has the

great standard catalog of the famous English publisher, bought and represented by EMI since 1972. In addition, the company represents foreign artists like the Rolling Stones, Elton John and Queen, plus a number of French writers. Recently it took over representation of Tree Music and Paul McCartney.

Editions Champs-Elysses/Editions Sonopresse, creative head *Sacha Reins*, has standard local and foreign catalogs, and represents chart artists like Eric Charden and Carlos as well as U.S. repertoires like Interworld.

Overall group manager is *Alain de Ricou*, 35. Copyright manager is *Françoise Puybasset*, while *Pierre Henry* handles administration and finance.



## JUST FOR THE RECORD

#### OFFICES:

Pathé Marconi-EMI S.A.  
19 rue Lord Byron, 75008  
Paris

Tel: 561 9500.

Telex: 280 161.

Cables: GRAMOPHON, Paris  
Sonopresse S.A.

26 rue de Berri, 75008

Paris

Tel: 359 05 89.

Telex: 641872.

Music For Pleasure (France) S.A.  
57 Boulevard de la Republique,

78400 Chatou

Tel: 071 30 79.

Telex: 696768.

#### STUDIOS:

62 rue de Sevres,

92100 Boulogne

Paris

Tel: 603 17 11.

#### MANUFACTURING:

2 rue Emile Pathé

78400 Chatou

Tel: 071 92 00.

Telex: 696768.

#### DISTRIBUTION:

Sodip

22 rue de l'Equerre,

95310 Saint-Ouen l'Aumone

Tel: 0379227.

Telex: 696768.

#### PUBLISHING:

94-96 rue Lauriston

75116 Paris

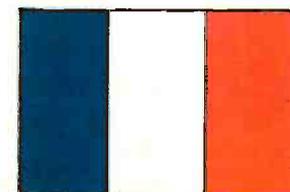
Tel: 505 9102.

Telex: 612738.

Cables: EDIMARCO Paris

(For Francis Day:

ARPEGGIO, Paris).



**T**he Western world owes an enormous debt to the Greeks. Their ancient empires brought enlightenment and civilization to primitive peoples, and great thinkers like Aristotle, Homer, Plato and Plutarch laid the foundations for future achievements in democracy, constitutional rights, intellectual philosophy, literature, science and the fine arts.

Now Greece is again the word for achievement in one of the fine arts — music. And in Greece, the word is EMI-Columbia.

For the company, far and away the biggest in this sun-drenched land of an-

**EMI has built on the valuable "Arab connection" first forged in 1939**

cient temples, olive groves and ouzo, not only brought recorded music to the Greeks, but also introduced Greek music to the world. And it is in the unique position of being the world's largest producer of Arabic music.

In four years, EMI's 400 staff in Greece has doubled turnover, and the unprecedented investment over the last 18 months of \$4 million promises to make this a long-playing record of success. But it is a success earned the hard way over many years.

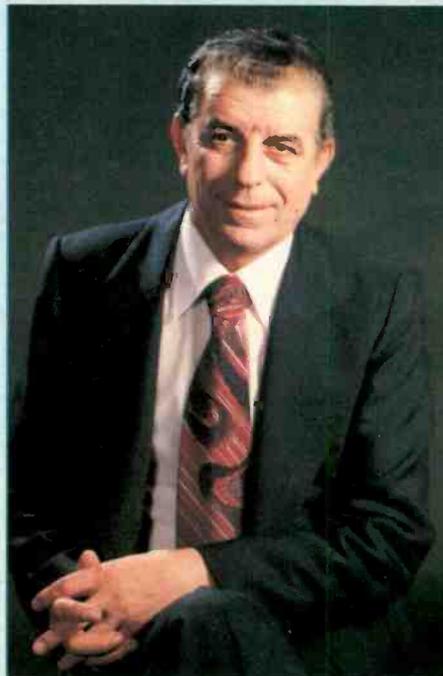
EMI-Columbia was born in 1929, when work started on its Athens factory, and in December 1930 it produced the first 78 rpm record pressed in Greece. *Themistocles Lambropoulos*, the first chairman of the board, has occupied that position ever since.

The company's program was ambitious, but the limited size of the market made rapid growth difficult. So for 10 years, 10 percent of all records pressed in Athens were exported to Europe. Recordings were made in the halls of local hotels until 1936, when technical mana-



**Yannis Markopoulos (left) at work in EMI's Studio I in Athens.**

ger *Evangelos Aretaeos* returned from London, England, and used the knowledge he had picked up there to mastermind the creation of Greece's first purpose-built studio.



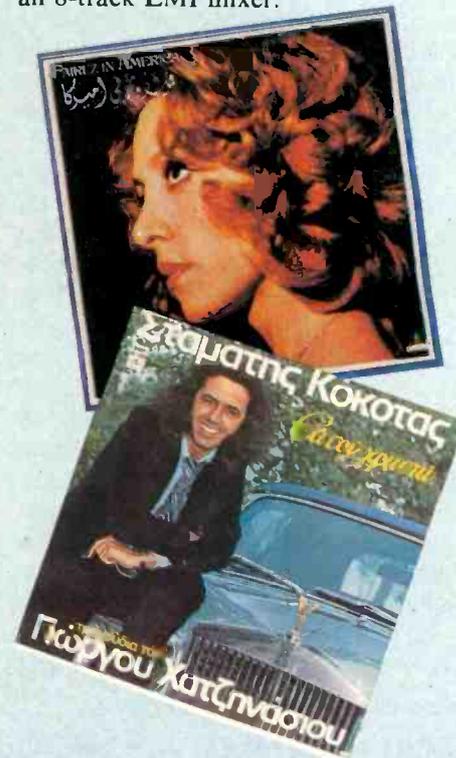
**Grigoris Bithikotis**

The Nazi occupation of Greece in 1940 brought progress to a sudden halt. Several staff, along with the technical manager and star singer SOPHIA VEMBO, were jailed. But although there was little work to do, the company continued to pay staff salaries largely thanks to the sale of tons of paper stockpiled before the war.

Once the country was liberated, EMI was quickly back in business. And it was then that the Arab connection, first forged in 1939 by orders from Lebanon, began to expand rapidly. In 1977, exports of tapes and disks to the Middle East by EMI-Columbia earned Greece \$10 million in foreign exchange.

The Athens studios and pressing plant kept pace with all the developments in recording. In 1955 came the first 45 rpm EP, in 1958 the first 45 rpm single — "Gherakina," by B. TSITSANIS, and "Nisiotica Syrta" ("Island Folk Dances") by IOANNA GEORGOPOULOU. The first album, a collection of demotika songs called "Elata Kai Thymari" ("Fir Trees and Thyme") was issued in 1961.

Stereo recording began in May 1964, three months before two new ultra-modern studios, equipped for recordings of international standard, were opened. Both are 49.2 ft. x 32.8 ft. x 17 ft., with 16-track facilities and EMI consoles. The old Athens studio, still in use, measures 59 ft. x 32.8 ft. x 19.7 ft. and has an 8-track EMI mixer.





Thus caught in the middle is Greek singing star Stamatis Kototas, a gold disk-winning EMI artist.

In 1970 came the first Greek music cassette, a year later the first eight-track cartridge. The cassette plant now has the capacity for producing seven million a year.

In 1971, too, the company opened a large offset printing works to make and print multi-color sleeves for tapes and albums, and the three studios began multi-track recording.

The record factory has 17 album presses and six for singles. It has a complete galvanic facility for matrices and is capable of producing four million albums a year.

Latest jewel in the company's crown is a unique million-dollar 28,000 sq. ft. distribution center, the only one of its

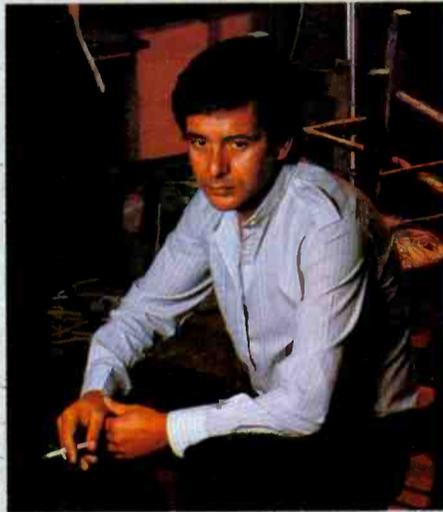
kind in the Eastern Mediterranean. It was opened last November, and can adequately handle the growing quantity of tapes and disks demanded by home and international markets.

Today, EMI is one of Greece's 100 largest companies. It is 75th in the biggest exporters chart, and climbing rapidly. Films, television and tourism have made Greek music popular throughout the world, and Athens exports ethnic records to 35 countries. The EMI artist roster includes some of the greatest names in Greek music, topped by MIKIS "ZORBA THE GREEK" THEODORAKIS.

In addition, geographic position and excellent communications make Greece

ideal for serving the Arab world, and Athens is now the headquarters of EMI's Middle East marketing operation. All major Arab artists and labels are distributed from here.

Musicians come from every Arab state, particularly Egypt, Lebanon and Syria, and major buyers include Libya, Saudi Arabia, Kuwait, the United Arab Emirates, Tunisia and Morocco. Arab disks sell well also in the U.S., U.K. and France. Last May EMI's top Arab artist, Lebanese beauty FAIRUZ, appeared for two nights at the London Palladium and was a big hit. Her album "Fairuz In London" followed.



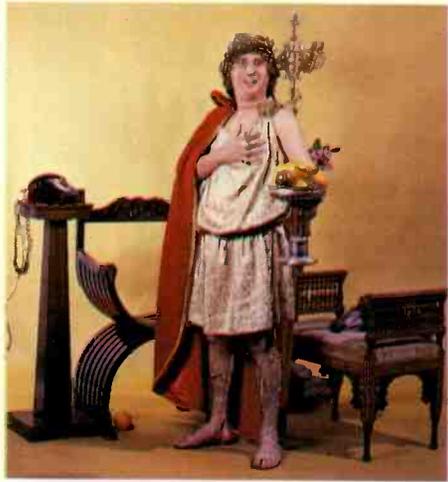
Manolis Mitsias

The belly dance craze in America has spread Arab music to non-Arab audiences, and EMI recently released two albums to cater for this new market, "Belly Dance Fever" and "Belly Dance Disco."

Nearer home, EMI-Columbia is improving its record as the dominant music company in the area. It is the biggest of Greece's 60 record companies, with the nation's only major recording studios, the largest record pressing and

# GREECE





Harry Klinn

History was made last September when an EMI album, "Tha Sou Chrosto" ("Grateful Forever") by STAMATIS KOKOTAS, went gold (50,000 sales in a country of nine million people) on the day of its release. Kokotas, STRATOS DIONYSSIOU and MANOLIS MITSIAS are three of the top Greek popular singers on a strong EMI artists roster.

Top-seller, though, is GRIGORIS BITHIKOTIS. An important composer in his own right — he has won several solo gold disks — he is also regarded as the best performer of the songs of Mikis Theodorakis. The two have just teamed up again after several years working apart, and the company is excited about



Internationally famous Greek composer Mikis Theodorakis is working in close cooperation with EMI-Greece and with singing star Gregoris Bithikotsis.

cassette-cartridge plants, and a 25 percent share of the growing Greek music market.

Sales of albums in Greece doubled in five years in the early '70s. They now outsell singles. Cassettes and cartridges have also captured a large slice of the action. The continuing love of the Greeks for their own music provides healthy sales, but international pop disks are selling more and more, particularly in big cities like Athens and Salonica, and the demand for classical records, though small, is growing.

the prospects of the resultant album, "October 1978."

Another EMI stalwart is NICOS XYLOURIS, a dominant figure in the field of progressive Greek and traditional Cretan songs.

Surprise success of last year was humorist, mimic and singer HARRY KLYNN. His first album, "Ya Dessimo" ("Crazy") won a gold disk, and but for cassette piracy, might have gone diamond (150,000 copies).

Other singers in the EMI stable of whom greater things are expected are

ELIAS KLONARIDIS, an impressive popular singer, and NICOS NOMICOS, who first recorded when he was only 12.

International stars with a big following in Greece include PINK FLOYD, DEEP PURPLE, THE BEATLES, TOM ROBINSON BAND, KATE BUSH, KRAFTWERK, THE ROLLING STONES and CLIFF RICHARD.

EMI's Greek operations are controlled by two companies. Music production and exports are handled by EMI-Columbia Greece S.A., at Rizopolis, four miles from the center of Athens. Marketing is in the hands of EMIAL Record Company of Greece, of 26 Praxitelous Street, Athens.

island of Crete, he studied accountancy and administration during nine years with the Greek Air Force. Since 1976, he has been finance and administration director for EMI Greece and was recently elected general secretary of the Greek IFPI.

Costas Kyriakos, 43, won a degree in electrical engineering (communications) at the Imperial College of Science and Technology in London, and worked for several companies in his native Greece before joining EMI Greece in 1976 as manufacturing manager. Since last July he has been company technical director, with overall responsibility for the three studios and all manufacturing activities.



Marco Bignotti, general manager of EMIAL, with Cliff Richard at EMI's Abbey Road Studios in London.

Managing director of both companies is Alan Boxer, a 36-year-old Englishman. He came to Athens in 1973 after three years in London as project manager for the creation of EMI's new manufacturing, distribution, sales and administrative set-up.

When he attended the Directing International Operations course at the Administrative Staff College, Henley, England in 1973, he was the youngest man ever to attend such a senior course. Last year he was elected co-president of the British-Hellenic Chamber of Commerce.

Marco Bignotti, 34, has been general manager of EMIAL and of EMI Music Publishing (Greece) since last July. Born in Milan, he joined EMI at 20, and while with EMI Italiana served as promotion manager and assistant to the managing director and marketing manager. He now has overall responsibility for EMI marketing in Greece.

George Petsilas, 42, has been A&R manager for two and a half years. Born in Salonica, he has all the credentials needed by a top record producer. For many years he performed with his wife NANA MOUSKOURI and THE ATHENIANS, and has produced many disks for top international stars like Mouskouri, Demis Roussos and Petula Clark.

Hector Terzis, 45, is tailor-made for his job as general manager of export marketing, particularly in the Arab world. Educated in Egypt and England, he worked for textile concerns in Egypt, South Africa and Greece before joining EMI, and, in the course of his travels, became a fluent speaker of Arabic, English, French, Italian and German as well as his native Greek.

Demetrios Gaetanakis, 45, has been with EMI since 1963. Born on the

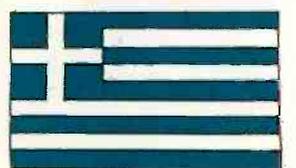
**JUST FOR THE RECORD**

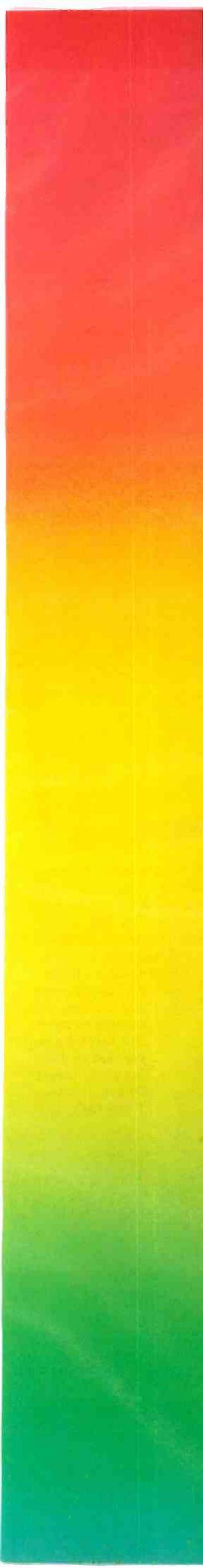
OFFICE, STUDIOS:  
EMI-Columbia Greece S.A.,  
P.O. Box 287 Central, Athens.  
127 Heracliou Street,  
Rizopolis T904, Athens.  
Tel: 2516429.  
Telex: 214192 EMIGR  
Cables: EMIDISC Athens.

MANUFACTURING:  
Tel: 256 571.

SALES:  
Tel: 251 810.

MARKETING:  
EMIAL Record Company  
of Greece S.A.,  
26 Praxitelous Street,  
Athens.  
Tel: 3231 402.  
Telex: 214071 EMIG GR.  
Cables: EMILAMBRO Athens.





# angel Photo

***Congratulations EMI-Capitol—  
From Charles Evans, Harold Edyburn and  
all your good friends at Angel Photo.***

Angel Photo Color Service, Inc.  
13451 Sherman Way  
North Hollywood  
CA 91605  
Tel: 213,  
765-3200  
875-3700

***Makers of fine color separations  
for the graphic arts industry.***

**H**olland is a small nation which has wielded immense influence on the development of the world. It had settlements all over the globe during its heyday as a colonial and maritime power competing with the English and Spanish crowns. Its crafts and lifestyles were brought to Britain and America by refugees fleeing the Netherlands in less happy times, and have had a bearing on the history of both nations.

Dutch culture also spreads abroad in the form of music. For EMI Holland B.V. has recently restructured its organization with international sales in mind. And it aims to make Dutch tunes as famous worldwide as tulips from Amsterdam.

The Dutch have always been internationally minded, and the geographical position of their country, lying low between Belgium and Germany, gives them a lot of influence on the tastes and trends in both neighboring nations. In many ways, Holland is a gateway to

### **Bovema-Negram puts quality before quantity in the search for international hits**

Europe, and that is certainly true with music. A hit in Holland can mean a hit on the rest of the Continent.

Holland's ideal position has also been recognized in the way EMI's European operations are run. The group has invested millions of guilders in a giant manufacturing and distribution center at Uden, in the south of the country, which serves not only Holland but sister companies in Germany and Belgium too.



**Pussycat**

The unique character of the Dutch market is what prompted the restructuring of EMI Holland last year. Operations were divided between EMI Records Holland, which handles popular repertoire of foreign origin, and Bovema-Negram, devoted mainly to finding and developing Dutch talent, and marketing it not only to the 16.5 million home population but all over the world.

The Bovema-Negram aim is quality not quantity. Freed of the need to split its efforts between domestic and international material, it has become a concentrated streamlined operation based on a cut-back roster of 35 talented artists.

The idea is to guide them in a workshop atmosphere, making sure every act has the right image and presentation, the best songs and lyrics, the perfect sound. The company likes to concentrate on no more than two or three single releases every two weeks. To promote those few singles over a longer period. And to back only records and artists with the potential to make an international impact.

This commitment to top talent has already been tremendously successful. In the first four months of the new policy, eight singles made the charts. And Bovema-Negram artists featured in 10 tv specials.

Top of the local roster in terms of international sales so far are PUSSYCAT, the seven-strong group who had a monster smash worldwide with "Mississippi." Their albums "Souvenirs" and "First Of All" went gold (50,000 copies) and platinum (100,000), and their 1978 single and album, both titled "Wet Day In September," scored well in the charts.

DEE DEE is Bovema-Negram's disco discovery. When her single "I Put A Spell On You" was released, it caused feverish reactions among the deejays at Holland's radio city, Hilversum, and quickly became a chart hit. So did the album from which it came, "Loving You," released last October. Amsterdam-born Dee Dee, a frail brunette beauty with a tremendous voice, was chosen as one of the 24 finalists from an entry of 1,700 at the 1978 World Popular Song Festival in Tokyo, and sang in the 12,000-capacity Budokan Hall last November. Now she looks set to challenge Donna Summer in the world disco stakes.

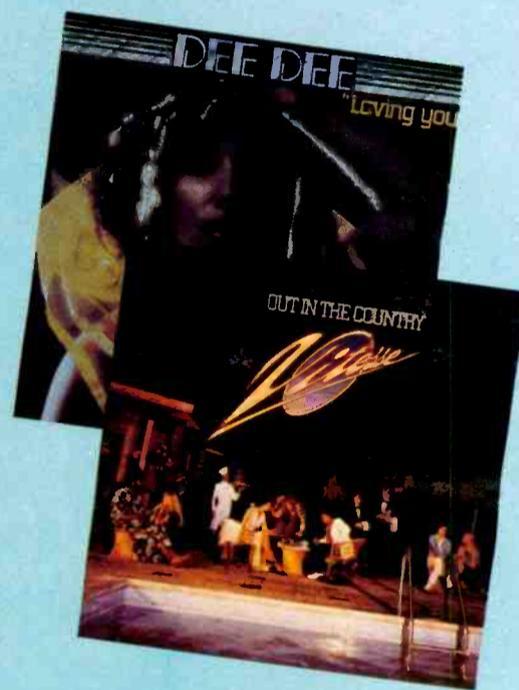
VITESSE are another Dutch act tipped for the international big time. The four-man rock band whip up so much energy during their gigs that drummer Herman van Boeyen has to have a ventilator pumping fresh air into his face on stage. They produced and financed two albums on their own before



**Rainbow**

Bovema-Negram signed them long-term, and released the LP "Out In The Country."

BOLLAND AND BOLLAND, brothers Rob and Ferdi Bolland, had their first chart success when they were still schoolboys in The Hague. It was called "Summer of '71," and also re-



leased then. Now they are in Bovema-Negram's class of '79 as potential world successes. Their smash hit Dutch single "UFO" was released last year in Germany, France, Mexico, South Africa and Belgium, backed by an EMI-made sci-fi film-clip. And just to prove that they can ring the changes on styles the boys have switched to disco for their latest Dutch release, "Hold On."





**Vitesse**

RAINBOW TRAIN features Hans Vermeulen and Anita Meyer and is a recent EMI signing. Hans and Anita have already had a No. 1 hit in Holland with "The Alternative Way" and with this exciting band they look set for international honors.

GEORGE BAKER has had a string of hits including one of Europe's best-selling singles ever, "Paloma Blanca." And this year he is determined to at least match the success of that amazing song.

JACK JERSEY switched to singing after running a production company and writing songs for others. His first singles established him as a rockabilly star, and drew comparisons between his voice and that of Elvis Presley. He even went to Nashville to record an album with the Jordanares, Presley's backing group. That went gold, as did the albums "Viva Mexico" and "Asian Dreams" — about his youth in Indonesia.

THE METEORS are a new, exciting rock band who look certain to carry on the distinguished international tradition of fine Dutch rock outfits. Their live performances are sensational.

The Bovema-Negram roster also includes PROMISES, two brothers and their sister from Los Angeles whose first



**The Meteors meet the Bovema-Negram team.**

single and album were instant hits in Holland, the sensational disco act HOT LIPS which consists of four stunning girls determined to make their mark internationally, DELUGE, a trio who made a clean sweep of the charts with their debut single "Broom," and top cabaret act HAUSER ORKATER, a 12-man band who have toured France, England and Italy. Cabaret has always been popular in Holland, and Bovema-Negram released 10 albums of cabaret stars last autumn.

The company headquarters is a Swiss chalet-type building in Heemstede, the famous Gramophone House. It is popular with artists who appreciate its cozy atmosphere.

Based there, the records division — headed by Nico Geusebroek — controls the two companies EMI Records Holland and Bovema-Negram. Reporting to Geusebroek are Jan Gaasterland (sales), Karel Hendrikse (international repertoire), Cees Baas (national repertoire) and Richard Denekamp.

The Dutch have a big appetite for recorded music, with spending per head of population being among the highest in the world. More than 75 percent of homes have record playing equipment. In the last seven years, total market volume of disks and tapes has risen from \$65 million in 1971 to \$305 million last year, an annual growth rate of 22 percent. EMI Holland takes a 25 percent share of that market, making it the biggest, most important company in

Dutch music. And EMI Records Holland, which handles popular repertoire of foreign origin, claims the credit for 72 percent of EMI's total share.

As well as representing all EMI Music labels, the company distributes such important third party labels as Intercord and MPS from Germany, Hispavox from Spain, the U.K. labels RAK, MAM, Trojan, Sunburst, Rolling Stones, Purple Records, Magnet, Logo Transatlantic, Red Bus and Splash, and U.S. material from MCA, Motown, Stax,



# EMI HOLLAND



GRT Janus, Prestige, Fantasy, Arista, Savoy, Passport, Milestone and Artists House.

About 57 percent of total sales in Holland are of international repertoire, with U.K. offerings still the most popular. In recent years, EMI Records Holland has broken QUEEN (their last four albums went platinum), KATE BUSH, GERRY RAFFERTY from Britain, BOB SEGER, BARRY MANILOW and THE SHIRTS from the U.S. Still popular after several years exposure in

## EMI Holland has the right formula to continue its rapid growth into the '80s

Holland are JULIEN CLERC and GILBERT BECAUD from France and West Germany's HEINO.

Holland has only one radio transmitter broadcasting pop music — and the 24-hour airtime is shared by eight separate stations. It takes a lot of effort to get a new release on the playlists of all eight, but once that has been achieved, the whole country has been covered, and the disk has a good chance of charting.

Local artists can record at two studios in Heemstede. The major one measures 49 ft. x 29.5 ft. x 21.3 ft., and has a 24-track Neve console. The second, 36 ft. x 26.2 ft. x 9.8 ft., has an 8-track EMI console.



The girls of Hot Lips with EMI's Nico Geusebroek (left) and Cees Baas.

Distribution uses a semi-automatic conveyor system developed in Switzerland to make sure that the operation is fast, efficient and cost-conscious.

Uden also has a printing plant which specializes in four-color sleeves, labels and inlays, plus a quality control team of 30. Director of all the Uden operations is Ben van den Berg.

As well as serving retailers and wholesalers, EMI Holland has its own retail company, Gramophonehouse

two merged last January to form the new company, which is based in the radio city of Hilversum, has a staff of 15, and uses an ultra-modern direct input computer system to administer and account over 250,000 songs.

Its executive lineup is: Peter Schoonhoven, director, Pieter van Bodegraven, general manager, Boy Luhulima, general administrative manager, and Chris van Houten, copyright manager.

In charge of the whole EMI Holland operation is managing director Bert Verhelst, 36. An economics graduate and qualified chartered accountant, he joined EMI Holland in 1975 as finance director and became managing director last July.

He and his staff of 570 are confident that, with the exciting new ideas of Bo-



Kate Bush

Manufacture and distribution are controlled by EMI Holland Produktie B.V. at the new 229,600 sq. ft. Uden plant, which also serves sister companies in Germany and Holland — Brussels and Cologne are about as close as Amsterdam — and has room to double its output capacity. At present it has 32 album presses capable of turning out 16 million copies a year, eight 7 inch presses with an annual capacity of six million, and 20 cassette winders capable of producing 2.5 million tapes a year.

B.V., which runs three record shops in Amsterdam's busiest shopping street. They also serve to provide the recording companies with vital feedback about current trends.

The fifth weapon in EMI's Dutch armory is the group's publishing company, EMI Music Publishing Holland B.V. This includes the large Anagon catalog of Dutch, U.S. and U.K. copyrights, taken over by EMI in 1972, and formerly based at Haarlem, and Veronica Music Editions, bought in 1976. The



Bob Seger

vema-Negram allied to the strength of EMI Records' hold on the international repertoire market, the company has the right formula to continue its rapid growth into the '80s.



## JUST FOR THE RECORD

### OFFICES:

EMI Holland B.V.,  
Tulpenkade 1, P.O. Box 6106,  
Haarlem.  
Tel: 023 319380.  
Telex: 41257.

### RECORDS DIVISION:

Bovema-Negram B.V.,  
EMI-Records B.V.,  
Bronsteeweg 49,  
2101 AB Heemstede.  
P.O. Box 139, 2100 AC,  
Heemstede.  
Tel: 023 280750.  
Telex: 41625, 41257.

### STUDIOS:

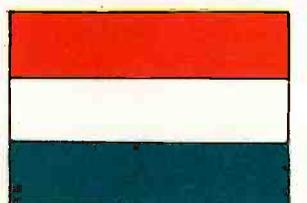
Overboslaan 6,  
P.O. Box 6110,  
Heemstede.  
Tel: 023 285144.  
Telex: 41257, 41625.  
Cables: BOVEMA Holland.

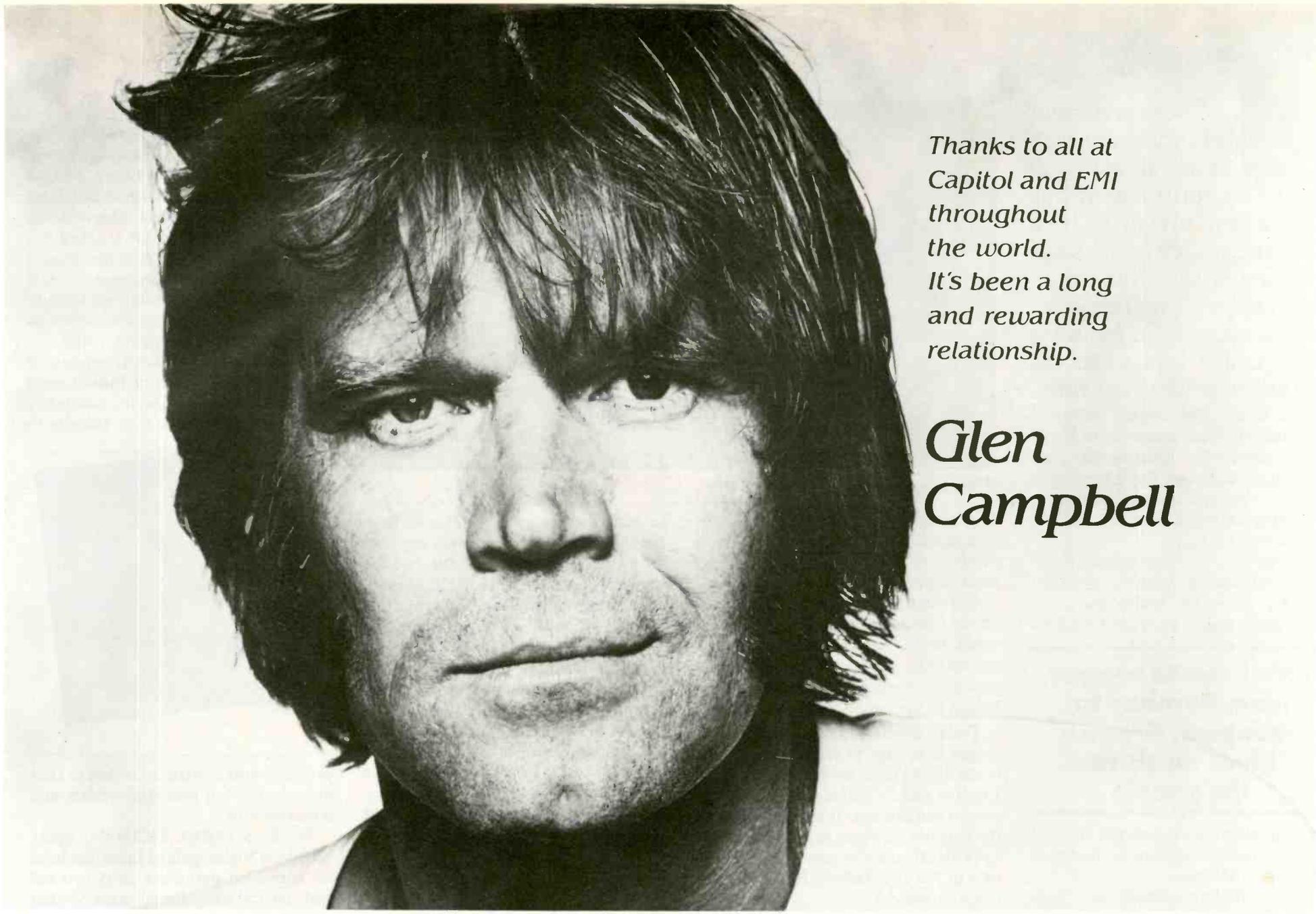
### MANUFACTURING, DISTRIBUTION:

EMI Holland Produktie B.V.,  
Industreilaan 24,  
5406 XC Uden,  
P.O. Box 333, 5400 AH, Uden.  
Tel: 04132 68155.  
Telex: 50477 EMI HP NL.

### MUSIC PUBLISHING:

EMI Music Publishing  
Holland B.V.,  
Coehoorn Straat 71,  
P.O. Box 300, Hilversum.  
Tel: 035 831804.  
Telex: 73117.





*Thanks to all at  
Capitol and EMI  
throughout  
the world.  
It's been a long  
and rewarding  
relationship.*

*Glen  
Campbell*

|| V Y H || L L

**New York Terre Haute Los Angeles**

**T**he vast continent of India has a rich musical heritage. Over the centuries it has produced virtuosi like Tansen, singer at Akbar's court, whose voice made unlit lamps glow. The great traditional ragas. Musical concerts that kept audiences entranced for days at a time.

Here in the 19th century, maestros performed to select audiences of kings, princes and leading lights in the upper echelons of the British Raj. Listening to music for pleasure was the prerogative of the elite — the educated, affluent and aristocratic.

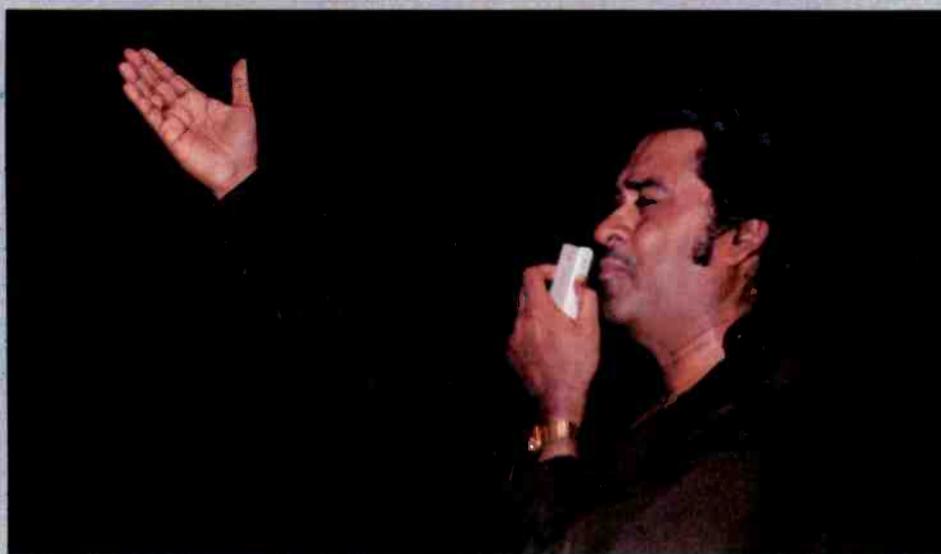
But in 1901, the Gramophone Company of India was born, the second EMI branch to be set up. And a new era in Indian music began, an era of brass horn

**From raga to reggae,  
from Bombay to  
Budapest, Gramco  
gives music to  
the people**

gramophones which took the classics out of the palaces and into the homes of clerks and tradesmen.

First as a trading company, then, from 1907, as a manufacturing unit, Gramco has led the way in popularizing Indian music. Over the years, the famous dog and gramophone logo of His Master's Voice has become the best known brand symbol in the country, recognized as a guarantee of quality, reliability and technical excellence.

Today, with two fully equipped pressing plants, a cassette factory, four multi-track recording studios, six distribution centers and links with more than 1,500 dealers, Gramco holds a commanding 83 percent share of an eight million records a year market. It also provides almost all the 1.5 million records India exports each year.



**Kishore Kumar**

A country with more than 550 million people, with infinite variations in lifestyle, ethnic tradition, language and taste, provides a complex challenge for any marketing operation. The Gramophone Company has explored and cultivated every musical tradition, and has earned official praise as an institution which has made an outstanding contribution to the nation's cultural life.

Today it offers a repertoire which ranges from raga to reggae, from Bach to the BEATLES, on 7,500 records, in English and 28 different Indian languages and dialects. It has also brought the magnificent voice of M. S. SUBBULAKSHMI and the supreme sitar artistry of RAVI SHANKAR to homes all over the world.

India has the world's largest movie-making industry, producing more than 500 full-length features in 12 different

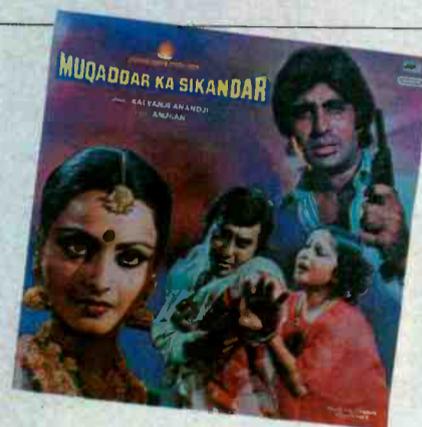
languages every year. And music from the movies is overwhelmingly popular. Of every five albums released, two are movie scores. And of the 1,000 soundtracks issued each year, 75 percent are on EMI labels. Local movie and ethnic music account for 88 percent of records sold. And the Gramophone Company roster includes some of India's great names.

LATA MANGESHKAR, known as the Melody Queen of India, is perhaps the greatest of them all. She even earned a mention in the 1974 Guinness Book of Records for recording more than 20,000 songs. She began singing for movies at the age of 16, and her popularity has increased with each successive hit over 35 years. At the last count she had recorded a staggering 25,000 songs.

Her younger sister, the versatile and gifted ASHA BHOSLE, has been singing movie songs for 30 years. Her popularity is second only to Lata's, and she has been honored with a gold disk from EMI London to mark her achievements.

KISHORE KUMAR started his career as a movie star, and had several boxoffice hits. Then he turned to hits of a different kind, lending his voice to all the current star movie names as India's top male playback artist.

ANANDA SHANKAR, nephew of the great Ravi, is one of India's most promising young composers, constantly experimenting with new sounds to



produce music with a freshness that appeals to both non-conformists and traditionalists.

M. S. SUBBULAKSHMI, aptly called the Nightingale of India, has been an unrivalled performer of devotional and classical songs for 40 years. She has donated all her royalty earnings to humanitarian causes. She spellbinds audiences wherever she appears, and received the prestigious Magsaysay award from the government of the Philippines for promoting culture and international understanding.

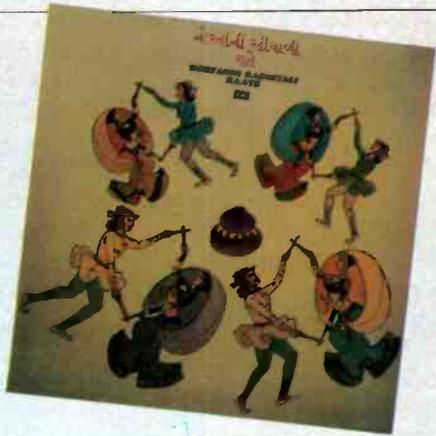
USHA is rare among Indian artists in singing international pop songs. One of her much-praised performances abroad recently was in Kenya, in front of President Kenyatta. The concert was recorded live by EMI Nigeria, and the resulting album was an instant hit.

India's artists record in four EMI studios dotted round the country, at



Bombay, Calcutta, Delhi and Madras.

Their disks are produced at one of two fully-equipped pressing plants, at Dum Dum (Calcutta) and Bombay. Until the early '50s, recordings made at associate EMI companies in Hong Kong, Burma, Ceylon, Indonesia, Singapore, Malaysia and the Middle East were brought to Calcutta for pressing. Today two out of every five albums produced, Indian music or international repertoire pressed under license (500,000 a year) are exported. The Gramophone Company sends group and licensed material to 55 countries, including Hungary, Czechoslovakia,

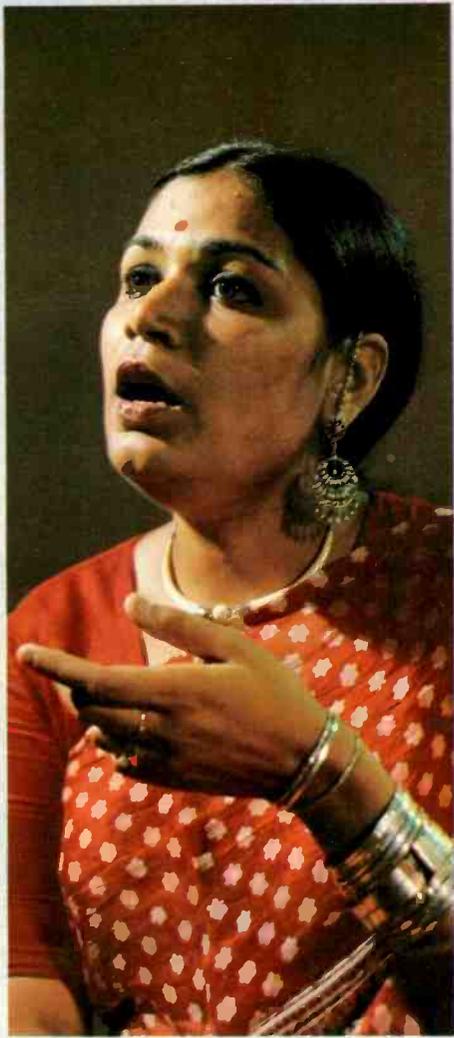


Poland, Rumania, Bulgaria and, just recently, the U.S.S.R.

EMI is the first recording company in India to open a plant producing cartridges and cassettes. This is in Calcutta, and serves a small but growing market.

The six major distribution centers are in Calcutta, Bombay, Delhi, Madras, Gauhati in Assam and Kanpur. They serve 1,500 stores under a direct dealership agreement which is very much a family affair. Many of today's dealers are maintaining links with the company forged by their fathers and grandfathers. They get the whole range of Gramco's catalog, plus the repertoires of other leading U.S., British and European labels represented by the company.

International repertoire only has a 12 percent slice of the Indian market. Most popular outside artists are PAUL McCARTNEY and WINGS, CLIFF RICH-

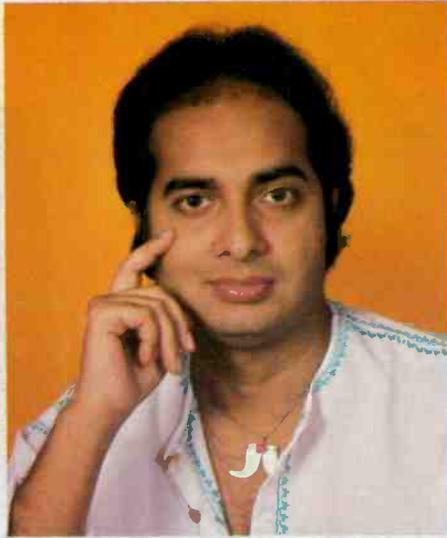


**M. S. Subbulakshmi**

ARD, EAGLES, CARPENTERS, PUSSYCAT, PAUL ANKA, CER-RONE, GLEN CAMPBELL, the VEN-TURES and OSIBISA, though disco sounds are catching on fast.

In charge of all Gramco operations is *Anil Sud*, 44, who moved in as managing director in 1972 after working as the managing director of the Indian Motion Picture Export Corporation.

From princes to people, from the brass horn gramophone to sophisticated stereo hifi, from Bombay to Budapest, from Madras to Moscow, the Gramophone Company has taken Indian music to more and more people at home and abroad. And that is a policy Anil Sud and his staff of 2,000 are more than happy to continue.



**Ananda Shankar**



## JUST FOR THE RECORD

OFFICE, STUDIOS,  
MANUFACTURING,  
DISTRIBUTION:

The Gramophone Company  
of India Limited.  
P.O. Box 699, Calcutta, 700001,  
33 Jessore Road,  
Dum Dum, Calcutta 700028.  
Tel: 574163/65 and  
572 431/33. Telex: 021 7007.  
Cables: EMITRON Calcutta.

OTHER MAIN STUDIO AND  
SALES CENTER:

P.O. Box 1880, Bombay 400,001  
(Sir Phirozshah Mehta Road)  
Tel: 2522327/28 and 253849.  
Telex: 011 3096.  
Cables: EMITRON Bombay.

STUDIO:

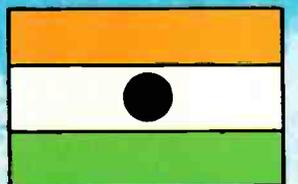
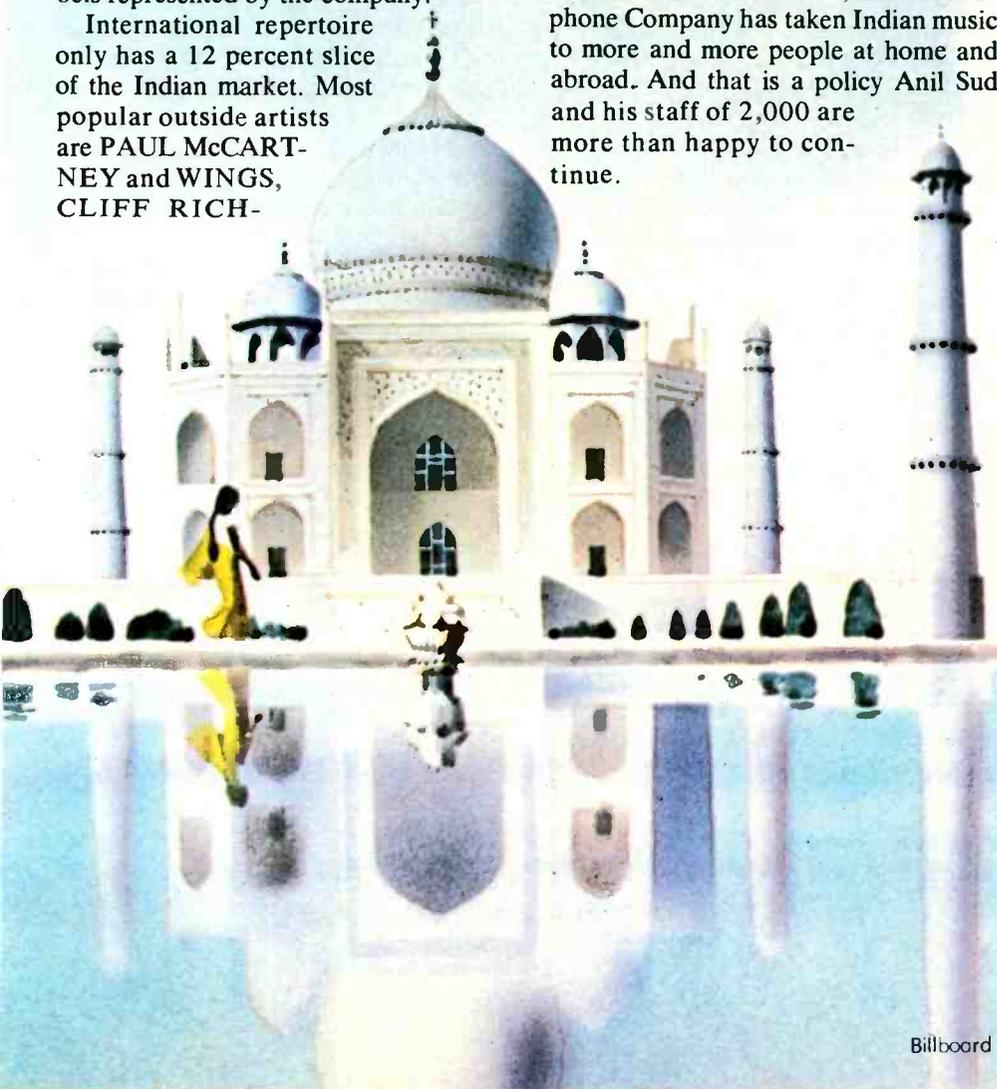
World Trade Center,  
Cuffe Parade, Colaba,  
Bombay 400 005.

OTHER STUDIOS:  
Madras and New Delhi.

OTHER SALES CENTERS:

Madras, New Delhi,  
Gauhati and Kanpur.

# INDIA



# W

hen Irish eyes are smiling,

sure 'tis probably because a tune is in the air. Few nations can match the rich musical heritage of this land of lush green fields and creamy-headed bitter-black Guinness. A strong folk tradition endures, with melodic songs about every town and village, every historical event and every eccentric character who ever walked the Emerald Isle. Plus a range of jolly jigs and flute laments to suit any occasion.

Tuned in to the main strains of Irish music since 1936 has been EMI (Ireland) Ltd., one of the oldest, most established recording companies in the country, accounting for a third of the \$13 million sales each year to the three million population of the republic.

Top-selling international acts marketed by EMI include WINGS, QUEEN, GLEN CAMPBELL, KATE BUSH, DR. HOOK, SMOKIE, DARTS, KENNY ROGERS and

## The EMI line-up of talent keeps Irish eyes smiling

CRYSTAL GAYLE. But its status as market leader is also due in large measure to an extensive range of ethnic Irish material. Some of Ireland's most famous names have appeared on its labels.

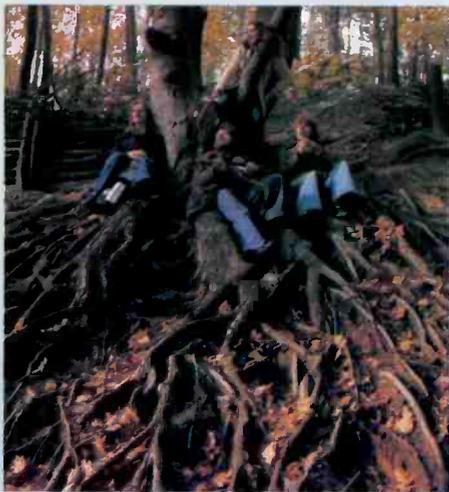
An early success was JIMMY O'DEA, an entertainment giant in the '20s who recorded for EMI for 15 years. Four years ago a special anniversary compilation of his classic sketches was released with immediate success. Through the '30s and '40s, artists like JOHN McCORMACK, DELIA MURPHY and MARGARET BURKE-SHERIDAN continued to show that Ireland had talent aplenty.

The '50s were the heyday of the Irish tenor, and ceili bands like GALLOWGLASS and the TULLA. BRENDAN O'DOWDA enjoyed tremendous success with a series of recordings of the works of 19th century troubador Percy



Tommy and Jimmy Swarbrigg

French. In the '60s came the Irish showbands. "The Hucklebuck," recorded by THE ROYAL SHOWBAND at EMI's Abbey Road studios in England, became one of the classics of the genre.



The Sands Family

This was the era, too, of the ballad, a rousing type of Irish drinking song.

Today EMI continues to reflect the best of contemporary and traditional Irish folk music, song and dance. Its local artist roster includes:

The TULLA CEILI BAND, from County Clare in the south west, still going strong after 35 years in traditional tunes, and the GALLOWGLASS CEILI BAND, led by Pat McGarr, making music for 25 years.

The SWARBRIGG BROTHERS, Tommy and Jimmy, leading popular

songwriters, who began in bands of the '60s and have since represented Ireland twice in the Eurovision Song Contest, taking 3rd place in 1977. They have just released an album through EMI Records (U.K.).

JAMIE STONE, whose debut album in 1974 scooped the honors at the Irish Record Industry Awards. He has since become a household name across the country with further self-penned album winners. He comes from Dublin.

GERALDINE O'GRADY, one of Ireland's finest exponents of the solo violin. She studied her art in Paris, France, before returning to lead the Radio Telefis Eireann Symphony Orchestra. Since she went solo, she has travelled the world playing old Irish traditional melodies in the classic style, and recorded four EMI albums.

Modern traditional groups such as AILEACH, a four-piece band from Donegal, THE SANDS FAMILY, who have also established themselves in Germany, and RELICS OF AUL'DACENCY, a newly formed mixture of established performers.

And GEMMA HASSON, a sweet Irish colleen who switched from traditional to country music, and has since appeared on tv overseas, notably in Canada with George Hamilton IV.

Permanent recording studios did not arrive in Dublin until the '40s, but today there are three large 24-track studios in the city available to EMI artists. Records and tapes are produced at a two-



The Gallowglass Ceili Band

year-old complex on an industrial estate three miles from the center of Dublin which, for the first time, brings all EMI's Irish activities under the same roof. Previously production was at Waterford.

The new factory has four Windsor S.P. 130 injection presses, two of them for 7 inch and two for 12 inch disks, with one convertible for either. They give a maximum output of 22,000 12 inch records a week, and 37,000 7 inch units. Maximum capacity is 3 million a year.

Cassette production is based on the latest Electro-sound dual master system with two slaves, two Superscope semi-

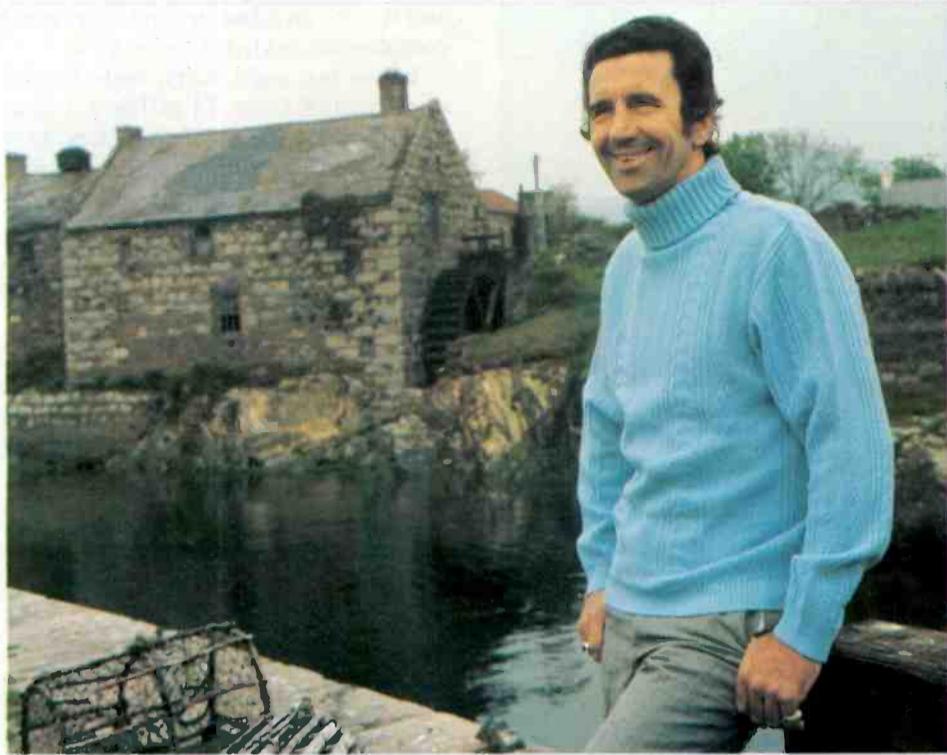


Gemma Hasson

automatic winders plus two Electro-sound manual winders. The plant is capable of 240,000 tapes a year.

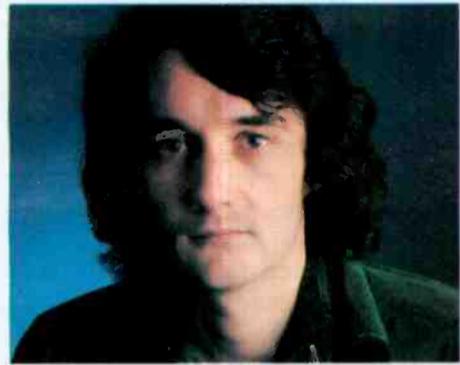
The 11,200 sq. ft. modern distribution center houses 6,300 titles with an average stock of 55 units per title. Each day sees about 100 dealers' orders processed within 24 hours.

Promotion is helped by EMI's own 15-minute radio show, which began a 26-week run on nationwide RTE last September. It instantly proved a valuable vehicle for giving first-time airplay



**Brendon O'Dowda**

to new releases and interviews with visiting artists. A second local tv channel, recently opened, has also boosted exposure for home and international acts, and both channels use record company pro-



**Jamie Stone**

motional clips. British tv and radio, received only on the east coast, give international artists a helping hand.

*Brian Dockery*, 48, spent three years as a merchant navy officer, then worked in shipping and export trading companies, before joining EMI Records in October 1959 as a sales assistant in the international division, specializing in Africa and the Middle East.

In 1962 he took over as licensee sales manager, and from 1972, as EMI's representative for Eastern Europe, he successfully negotiated contracts in Hungary, Czechoslovakia and East Germany. In 1974 he was appointed manager of the international sales division, and two years later became resident director in Japan, taking over as managing director, EMI (Ireland) in January 1978.

His senior management team is: *Terence O'Rourke*, finance director, *John*



**Geraldine O'Grady**

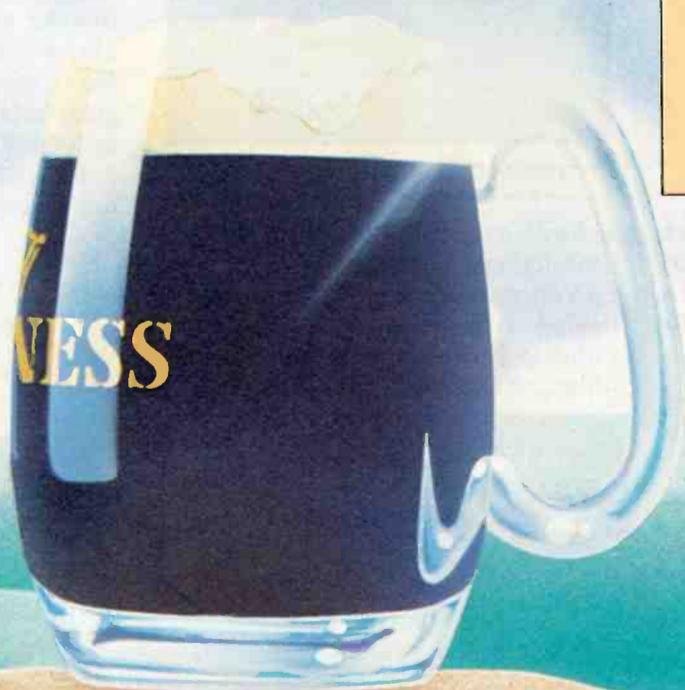
*Condren*, sales manager, *Michael Roberts*, commercial manager and *John Rees*, production manager.

They aim to maintain EMI's long track record of success as market leader.



## JUST FOR THE RECORD

OFFICE, MANUFACTURING,  
DISTRIBUTION,  
MUSIC PUBLISHING:  
EMI (Ireland) Ltd.,  
130 Slaney Road,  
Dublin Industrial Estate,  
Finglas, Dublin 11.  
Tel: 309077.  
Telex: 4535.  
Cables: EMITRON Dublin.



# IRELAND



**F**or centuries Italy has been one of the world's artistic and cultural centers. After barbarian hordes had plunged Europe into the Dark Ages by snuffing out the light of Roman civilization, it was Italy that re-kindled the fires of learning and enlightenment in the 15th century. Writers such as Dante, Plutarch and Boccaccio, and artists like Da Vinci, Michelangelo and Botticelli were the torchbearers of a society remembered today in the romantic canal city of Venice, the art paradise of Florence, and the historic capital of Rome.

More recently, Italy has become world famous in music, with Milan's La Scala opera house recognized as the Mecca by every operatic singer. Helping maintain those traditions, and develop newer musical genre, is EMI Italiana, a multi-million dollar record and tape group which has quadrupled turnover in

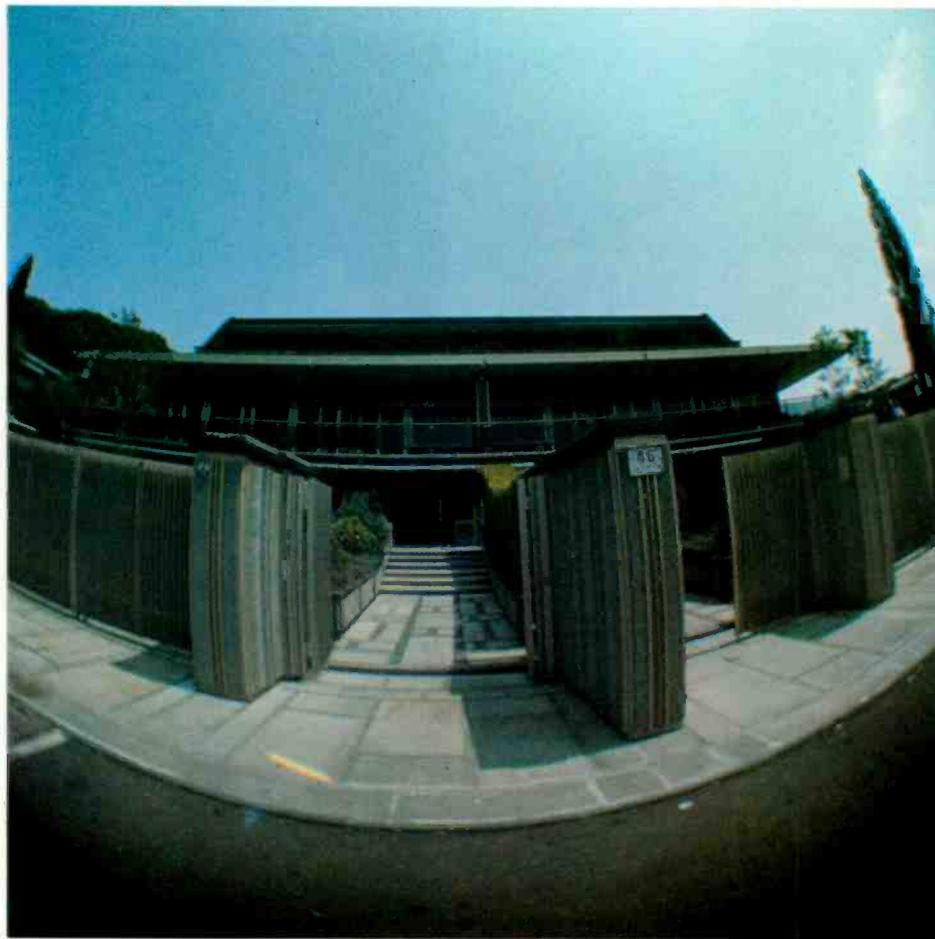
### La Belle Epoque lead the way as rock creates a record sales renaissance

the last six years. But like Rome, the company was not built in a day.

EMI's Italian interests began in 1902, when a young tenor nervously entered a Milan studio to make a recording of two operatic arias, "Questa o Quella" from Rigoletto, and "E Lucean le Stelle" from Tosca. It cost the princely sum of \$198, but was worth every penny. For the young tenor was ENRICO CARUSO, who went on to become the world's first international recording star.

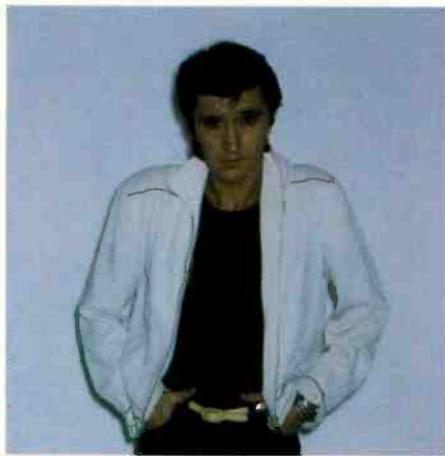
Two years later, Baron d'Erlanger formed the Fonotipia company, which, in the '20s became La Voce del Padrone (His Master's Voice). Recordings made then by BENIAMINO GIGLI are a major part of EMI's Italian heritage.

By the early '60s, the rival Columbia company had been acquired, and the EMI organization — now called La Voce



The EMI office in Rome

del Padrone — Columbia — Marconi-phonograph — was one of the largest in the country, making gramophones, radios and even televisions in addition to manufacturing and distributing records. Its catalog included the fabulous La Scala opera series, recorded in the '50s, and

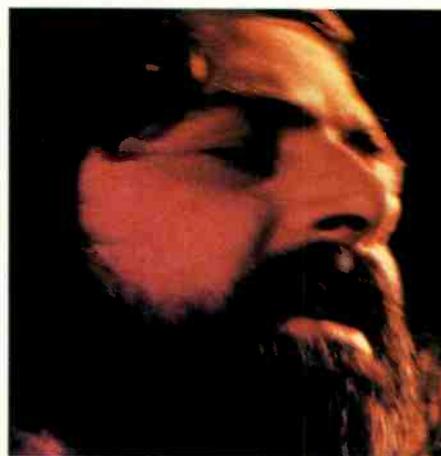


Bobby Solo

featuring the magnificent voices of such operatic giants as GIUSEPPE DI STEFANO, TITO GOBBI and MARIA CALLAS. The series, undoubtedly the

finest collection of operatic recordings ever made, is still in constant demand all over the world, and the six operas which belong to EMI Italiana form a cornerstone of its classical repertoire.

The rock boom of the '60s and '70s saw big changes in the Italian market



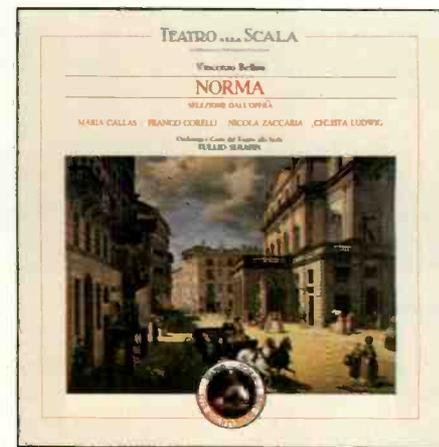
Francesco Guccini

and within the company, which became EMI Italiana in 1967, transferring its La Voce del Padrone title to music publishing. A new factory was built at Caronno Pertusella, nine miles outside Milan, to cope with growing demand,

and a new distribution and warehouse complex was added there in 1976.

In the last eight years, turnover has quadrupled from \$4 million a year to \$16 million. Part of this increase is due to a solid roster of Italian artists, patiently built up over the years by national A&R director Bruno Tibaldi. Their national and international presence has really been felt over the last three years.

LA BELLE EPOQUE, a three-girl disco group discovered by EMI Italiana through producer Albert Weyman, hit the jackpot with their first single, "Black

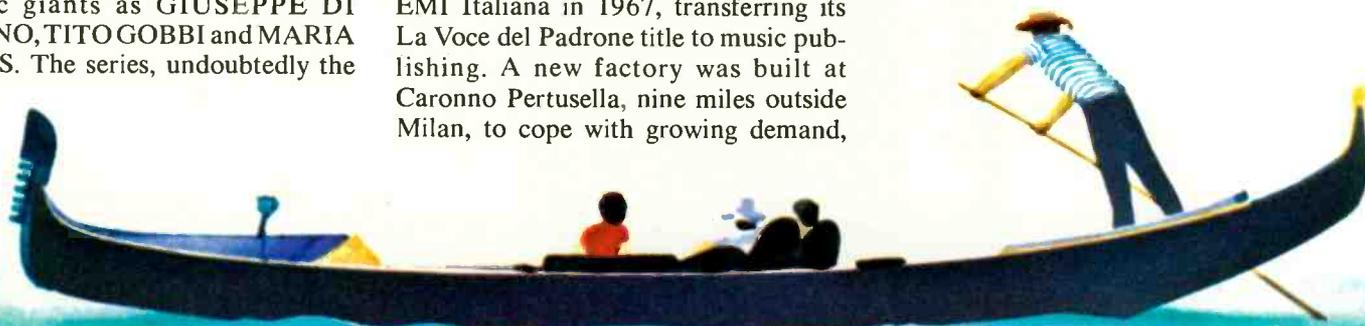


**OPERA CLASSICS: The La Scala series of recordings takes pride of place in EMI Italiana's classical repertoire. Stars include the inimitable Maria Callas.**

Is Black?" Released worldwide during 1977/78, it has sold more than six million copies, and topped the charts in Italy, the U.K. and elsewhere.

DANIEL SENTACRUZ ENSEMBLE are another EMI Italiana discovery to hit the big time. "Soleado," their first single in Italy, sold more than 300,000 copies at home, and became a worldwide smash when an English cover version was recorded as "When A Child Is Born." The song, written by Ensemble founder member Ciro Dammico, was also covered in Germany, and went to No. 1 both there and in Mexico. The group's singles regularly hit the 100,000 to 300,000 sales mark.

FRANCESCO GUCCINI, Italy's top singer-songwriter, has sold more



than a million albums and cassettes since recording his first in May 1967.

ALAN SORRENTI has switched successfully from progressive interpretations of traditional Neapolitan songs to disco music. His last disco-style album "Figli Delle Stelle" and the single of the same name sold 100,000 and 200,000 copies respectively, as well as charting in France. He is now in Los Angeles working on a film and double album project.

BOBBY SOLO is another EMI artist to find fresh success with disco music. Born Roberto Satti, he won the San



**La Belle Epoque**

Remo Song Festival in the '60s with "Una Lacrima Sul Viso." After years of touring clubs and small theatres, the singer with an Elvis-type voice last year released a disco version of the same song, and catapulted back to stardom. The single sold well in both Italy and Spain, and went gold in France for sales of 500,000.

LA BOTTEGA DELL'ARTE write the songs that make the young girls cry all over Europe. They too are currently turning to disco, following up success



**Daniel Sentacruz Ensemble**

in Finland with the single "Che Dolce Lei," and in Spain with "Bella Seras," a dubbed version of their 100,000 Italian seller "Bella Sarai."

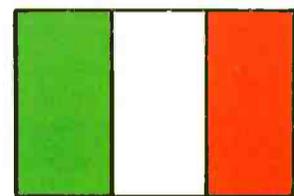
EMI Italiana's local repertoire policy is to discover and create artists, rather than buy them from the competition with fistfuls of lire. And it's a policy that is paying off, as Italian artists take a 50 percent share of the total record market. But EMI is also active in international repertoire.

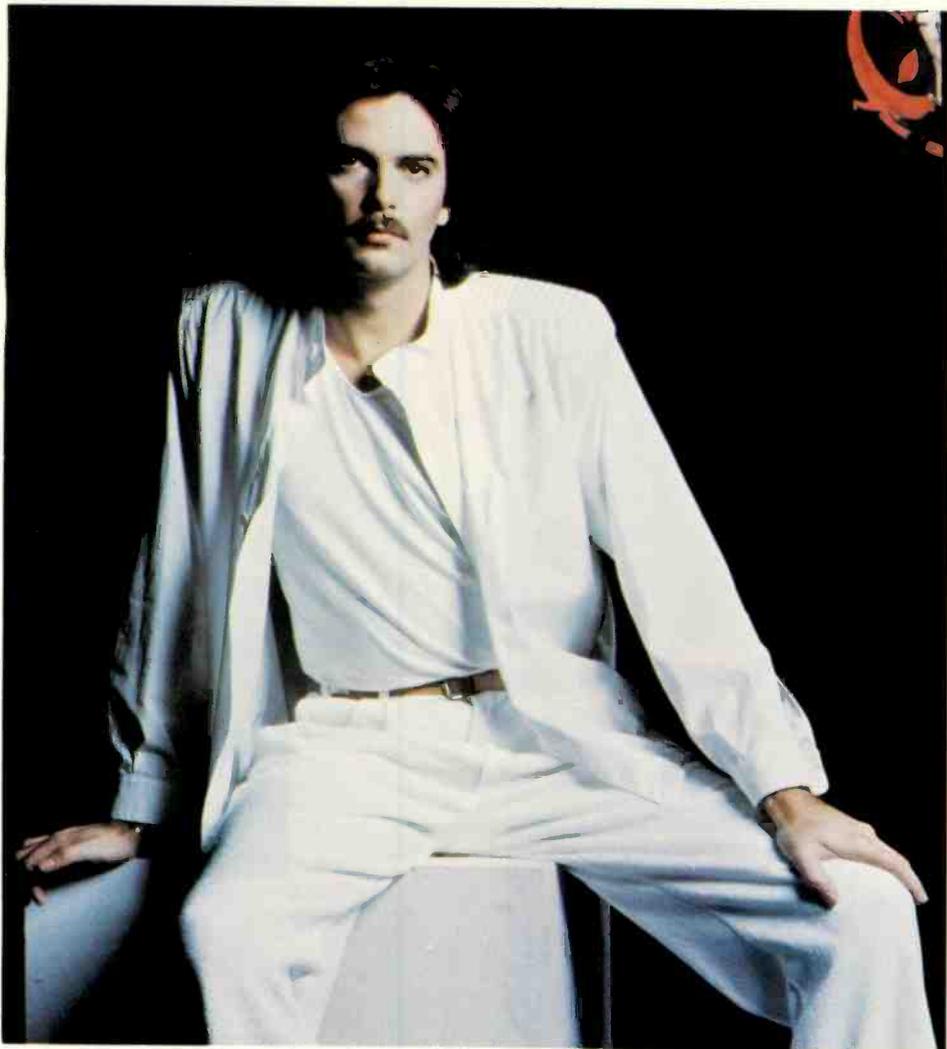
KATE BUSH is the latest success story. "Wuthering Heights" sold

more than 300,000, and the follow-up singles and albums have made a tremendous impact on Italians. Queen too are set to become superstars in Italy, as their "Jazz" album adds to regular sales of previous disks.

KRAFTWERK are regular visitors to Italy, and this has

# ITALY





**Alan Sorrenti**

paid off in sales of their latest album, "Man Machine," still going well a year after release. Last year also saw the first EMI-released ROLLING STONES album in Italy, which sold 100,000. Paul McCartney's personal popularity in Italy is reflected in the success of both THE BEATLES and WINGS here, but the all-time foreign favorites are still PINK FLOYD, who have sold more albums in Italy than any other band, and whose "Wish You Were Here" is still selling as if released last month, even though 450,000 copies have already been snapped up. This year EMI Italiana has high hopes for BOB SEGER.

International pop took a \$4.3 million share of a total market in 1977 of \$10.9 million. EMI Italiana claims almost 20 percent of that total.

Labels handled include Arista, Magnet, MAM, Melodya, Motown, Produgal, Purple, RAK, Red Bus and Rolling Stones, plus jazz labels Black Saint and MPS.

Records are pressed at Caronno on eight Windsor-EMI injection 12 inch machines, ten Italian injection 7 inch presses, and 14 manual compression presses. The factory has been extensively remodelled in the last three years, and an automatic system of PVC distribution has been added. Total output capacity is 25,000 albums and 20,000 singles a day. Cassette production uses six Recortecs, two masters and 10 slaves.

EMI Italiana, which has a total staff of 314, is headed by Englishman *John Bush*. He arrived as managing director in 1975 after five years in charge of EMI-Capitol de Mexico, and, before that, a year as managing director of the newly-formed EMI Norsk in Oslo. Now 47 years old, he joined EMI as a management trainee in 1955.

While he works from the Rome offices, his deputy *Vittorio Magnoli*, 53, provides the strong driving force in Milan. An accountancy professor until 1960, he joined EMI in Italy in 1964

following four years as office manager for a paper company in California. He became deputy managing director in 1976.

A&R director *Bruno Tibaldi*, 34, quit university in the '60s to dedicate him-

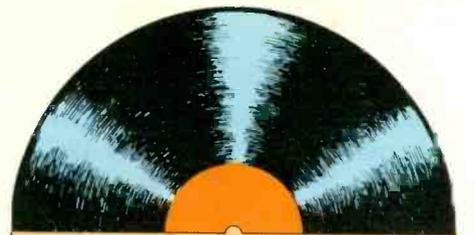
Commercial director *Nerio Alunni*, 43, worked his way up the ladder after joining EMI in 1957 as a salesman. One of his biggest coups was a deal which resulted in EMI selling religious records to tourists visiting St. Peter's in Rome.

*Danilo Ciotti*, international marketing manager, entered the music industry almost by accident. In 1965 he went to RCA armed with tapes, intent on starting a recording career. They didn't sign him as a singer, but gave him a job in radio promotion. He joined EMI in 1973. He still writes lyrics, and his words have been sung by Stevie Wonder among others.

*Bruno Fedetto* is publicity director and director of the classical department. He is 32, and joined EMI in 1972 as a creative designer after spending two years as a freelance graphic designer working on cartoon animation. He collects veteran cars as a hobby.

Hand-in-hand with the record-selling boom masterminded by this team has been the growth of La Voce del Padrone, the main publishing company, plus the three later additions, Belriver, Francis Day and Screen Gems-EMI. All are under the control of *Alexis Rottelli*, director edizioni VDP since 1971.

Inflation, unemployment, political uncertainty and sporadic violence have all been dark clouds hovering over the 55 million Italians in the last few years. Together with inadequate communications, they have also caused marketing problems for recording companies like EMI Italiana. But despite this, the company has been building up its sales at home and abroad, particularly in the last three years. And managing director



## JUST FOR THE RECORD

### OFFICE:

EMI Italiana SpA,  
Viale dell'Oceano Pacifico 46,  
00144 Rome.  
Tel: (010396) 5920751.  
Telex: 64208.  
Cables: EMIGRAM Rome.

### MANUFACTURING DISTRIBUTION:

Via Bergamo, 315 21042  
Caronno Pertusella (Va).  
Tel: 965 0701. Telex: 33679.  
Cables: EMITAL Caronno.

### PUBLISHING: (Edizioni Musicali)

La Voce del Padrone SRL,  
Belriver SRL, Francis Day SRL  
and Screen Gems-EMI SRL,  
all Galleria del Corso 2,  
20122 Milan.  
Tel: 704401 and 704603.  
Telex: 33679.  
Cables: EMIGRAM or  
ARPEGGIO Milan.

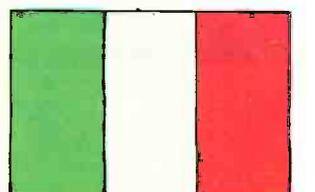


**La Bottega Dell'arte**

self to music. He played in various pop groups, and in 1965 toured Italy with Le Ombre as support to The Beatles. Later came a spell as freelance DJ for Radio Monte Carlo before he joined EMI in 1969, taking his present title seven years ago.

John Bush expects this success to continue into the '80s.

He says: "The company is in good heart, and sets about its tasks with vigor, enthusiasm and increasing professionalism. With this team I am confident of the future?"



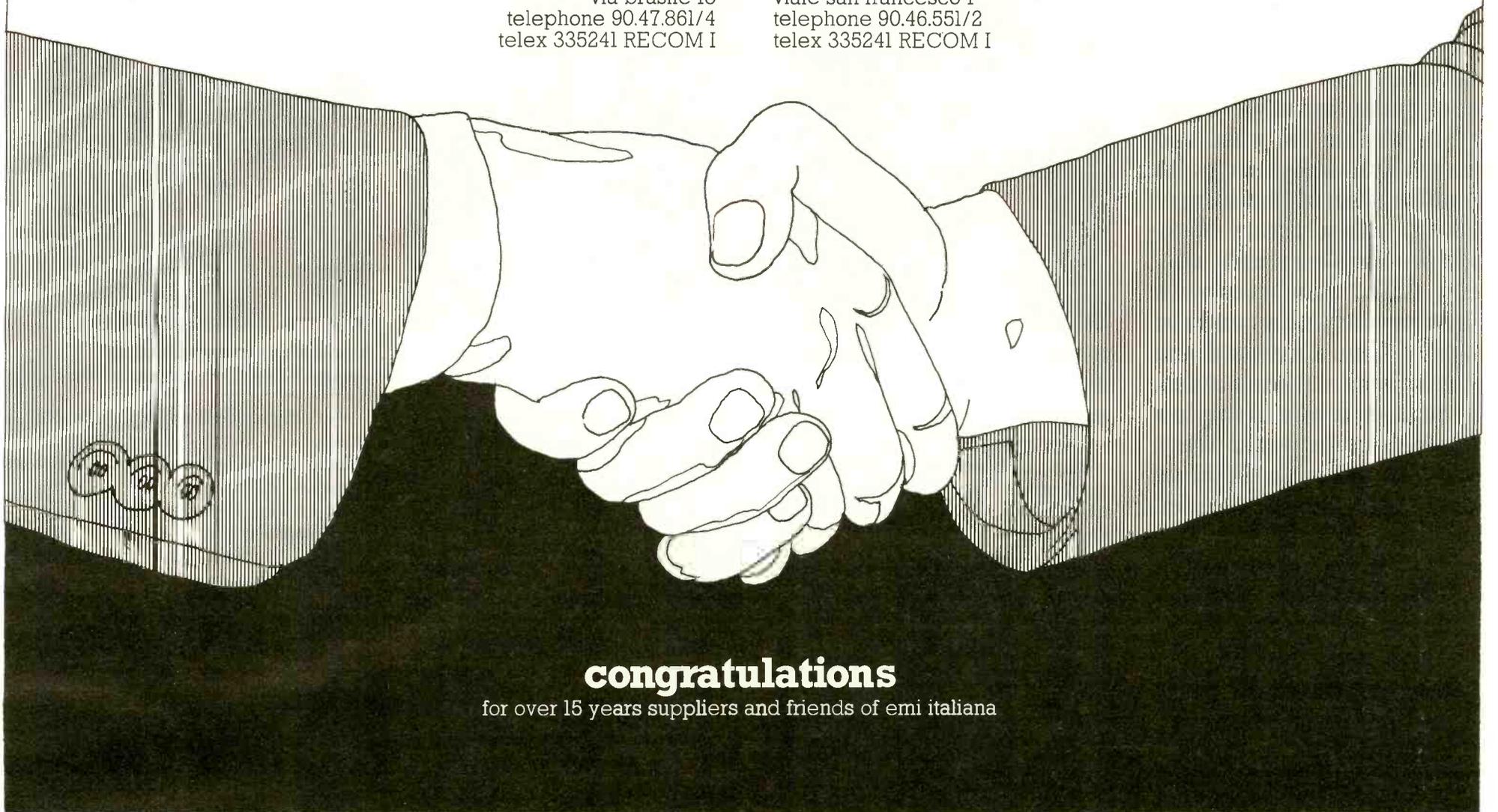
**ambrosio discografica srl**  
pressing records

20090 limito/milan/italy  
via brasilè 13  
telephone 90.47.861/4  
telex 335241 RECOM I

**ambrosio plastic company srl**

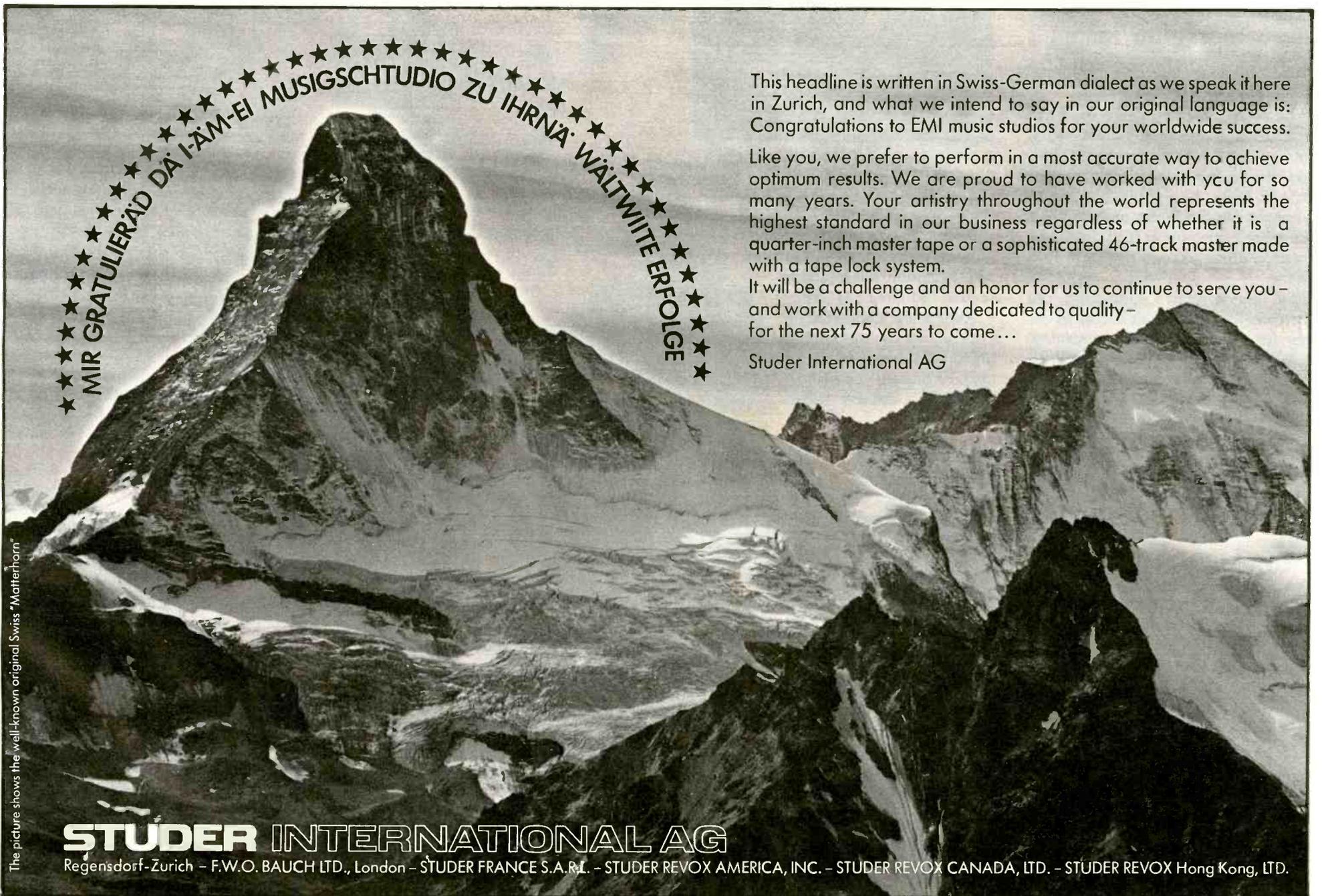
Aprevil®  
PVC record compounds

20096 pioltello/milan/italy  
viale san francesco 1  
telephone 90.46.551/2  
telex 335241 RECOM I



## congratulations

for over 15 years suppliers and friends of emi italiana



MIR GRATULIERAD DA I-AM-El MUSIGSCHTUDIO ZU IHRNA WÄLTWITE ERFOLGE

This headline is written in Swiss-German dialect as we speak it here in Zurich, and what we intend to say in our original language is: Congratulations to EMI music studios for your worldwide success.

Like you, we prefer to perform in a most accurate way to achieve optimum results. We are proud to have worked with you for so many years. Your artistry throughout the world represents the highest standard in our business regardless of whether it is a quarter-inch master tape or a sophisticated 46-track master made with a tape lock system.

It will be a challenge and an honor for us to continue to serve you - and work with a company dedicated to quality - for the next 75 years to come...

Studer International AG

**STUDER INTERNATIONAL AG**

Regensdorf-Zurich - F.W.O. BAUCH LTD., London - STUDER FRANCE S.A.R.L. - STUDER REVOX AMERICA, INC. - STUDER REVOX CANADA, LTD. - STUDER REVOX Hong Kong, LTD.

**T**he country of Japan has a unique history.

An island nation that carefully guarded against Western influences for hundreds of years, today Japan is a country in which the past and present gracefully merge. It's a culture where Nō, a form of theater with a history traceable to the fourteenth century A.D., competes with contemporary plays and the films of Clint Eastwood and James Bond for audiences. Japan, too, is one of the few countries in the world where music as old as a thousand years is still being recorded and sold—side-by-side with

**The Toshiba team applies lessons of the past to the present to build an even brighter future**

the music of Blondie, Kate Bush, Bay City Rollers and a myriad of Japanese artists whose repertoire includes everything from western pop to rock 'n' roll.

The record industry in Japan has grown tremendously in recent years, doubling its sales every five years since 1965. Today the market for recorded music in Japan stands second only to that of the United States of America's with annual sales for records and pre-recorded tapes exceeding \$1 billion dollars.

Four major record companies and more than 25 record manufacturers account for approximately 50 percent of the industry's sales in Japan. Competition is fierce and Toshiba-EMI, Ltd. is one of the top competitors in the sales

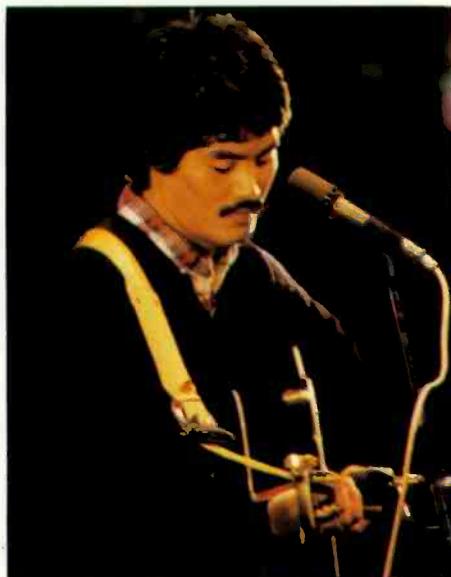


**Hi-Fi Set's version of "Feelings" sold ten times more than the original in Japan.**

of both domestic and international product. For example, there are over 100 versions of Beethoven's Ninth Symphony on the Japanese market. In 1977 industry wide releases numbered 7,606 titles in domestic product, 3,041 in clas-

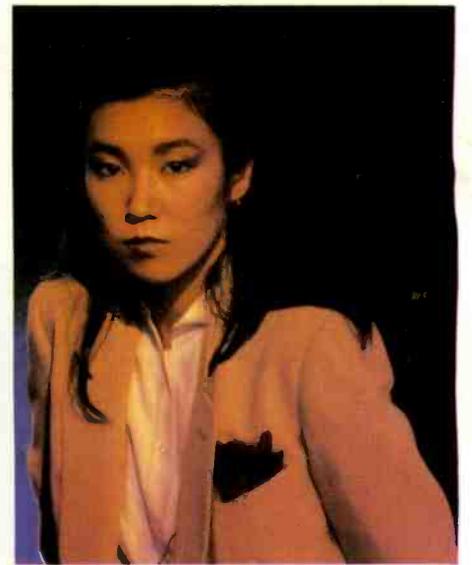
is roughly twice the size of the state of Missouri and has a population numbering well over 100 million.

Toshiba-EMI, Ltd. is a joint venture between the Tokyo Shibaura Electric Co. (one of Japan's largest conglomerates, involved in every facet of electric and electronic products), EMI, Ltd. and Capitol. Toshiba-EMI employs approximately 900 people in Japan, maintains nine branch offices located throughout the country and operates a modern plant and distribution center in Gotemba, at the foot of Mt. Fuji. The company's main offices are located at Akasaka in central



**A member of Alice, Horiuchi Takao's solo single, "Your Eyes Have 10,000 Volts," hit big.**

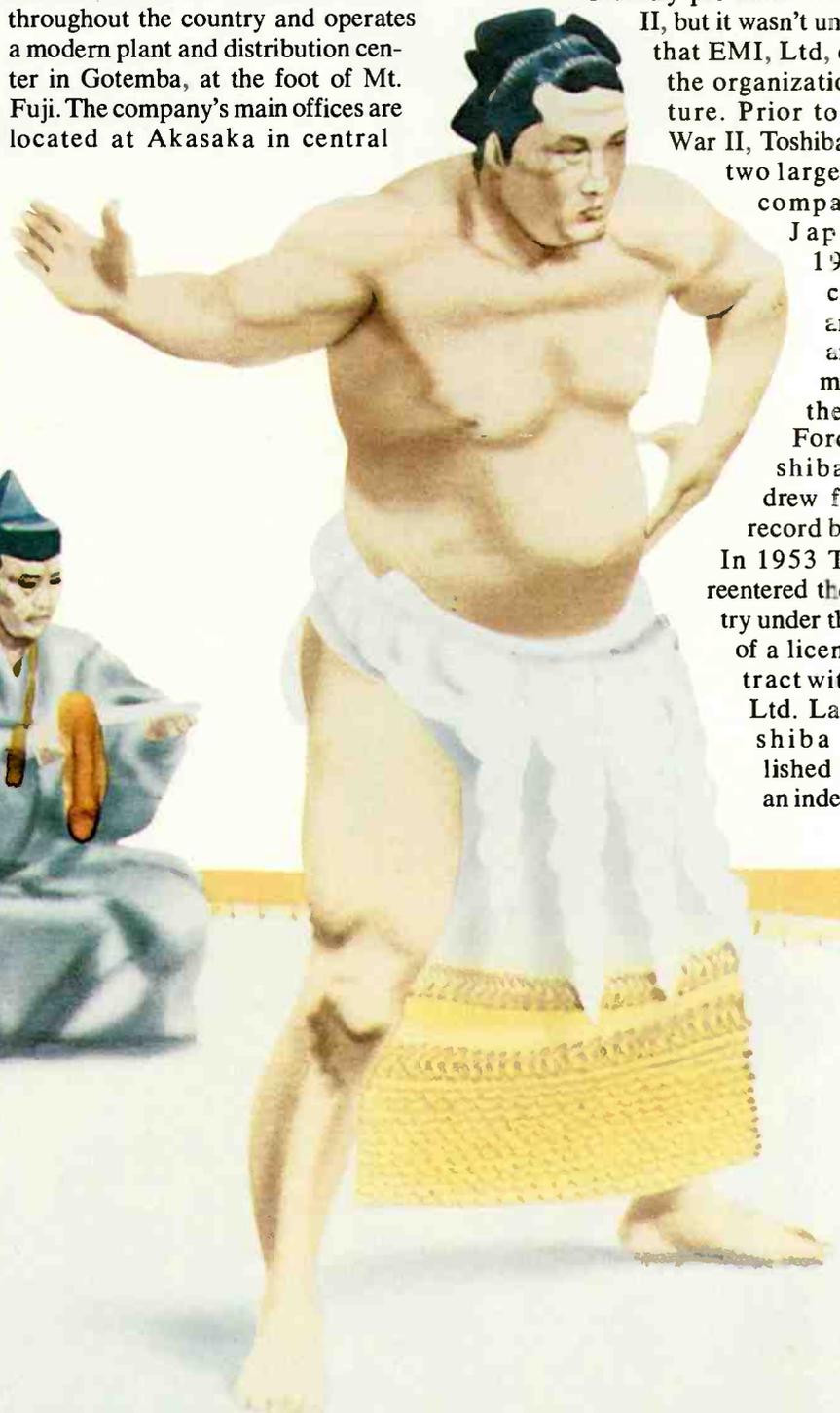
sical and 5,102 in international popular repertoire. In its album catalogs alone, the Japanese record industry has over 42,000 titles. Each year, approximately 500 new artists make their debut: only 10 percent succeed. All this in a country that

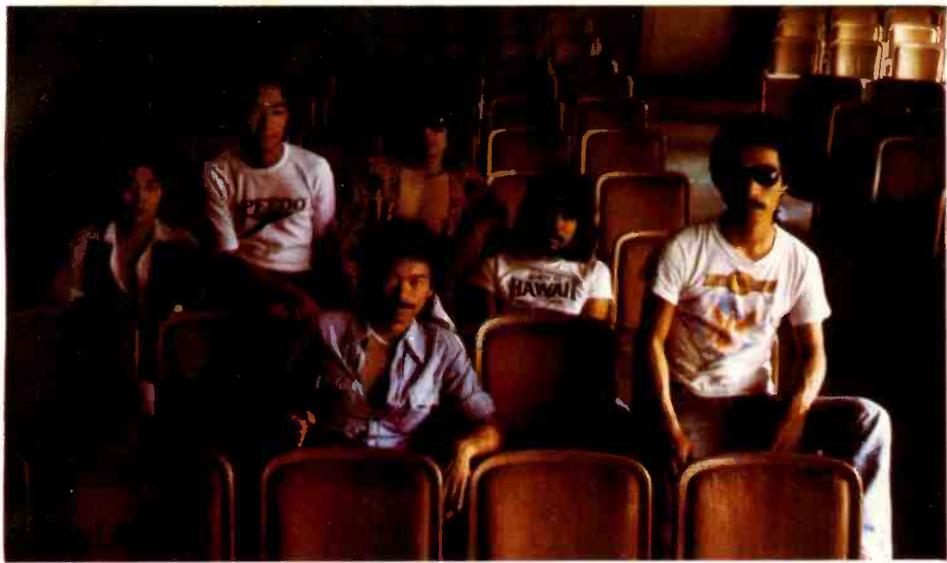


**Yumi Matsutoya: one of Japan's leading pop artists.**

Tokyo. Its president and representative director is *Noboru Takamiya* and the resident EMI/Capitol director is *Nick Bingham*. Subsidiaries of Toshiba include Toshiba-EMI Music Publishing, The World Record Club (direct mail) and Hai Music Production (which handles record production and artist booking).

Toshiba's involvement in the record industry pre-dates World War II, but it wasn't until 1953 that EMI, Ltd. entered the organization's future. Prior to World War II, Toshiba owned two large record companies in Japan. In 1949, in compliance with an agreement with the Allied Forces, Toshiba withdrew from the record business. In 1953 Toshiba reentered the industry under the terms of a license contract with EMI, Ltd. Later, Toshiba established itself as an independent





**An exciting heavy metal band, Creation toured Australia with the Little River Band last year.**

company under the name Toshiba Musical Industries. The United States-based Capitol Records, Inc. acquired 10 percent of Toshiba Musical Industries in 1961. That same year the label was awarded the First Grand Prize at the highly respected Japanese Song Festival. By 1969 Capitol and EMI, Ltd. held 50 percent of Toshiba Musical Industries. During this period the company underwent remarkable growth.

In 1964 the BEATLES arrived in Japan, single-handedly expanding the country's international pop music market with tremendous sales. Also in 1963 KYU SAKAMOTO's "Sukiyaki," a No. 1 smash hit in America, had become the first (and only) record by a Japanese artist to gain major success in the U.S. market. "Sukiyaki" sold over one million copies in America and Capitol Records honored Sakamoto and the label's achievement with a gold record. In 1973 Toshiba Musical Industries changed its name to Toshiba-EMI, Ltd.

The market in Japan for records and pre-recorded tapes is as large as it is diverse. To meet that market, Toshiba-EMI, Ltd. carries a full roster of both domestic and international talent, taking ad-

vantage of its EMI connections throughout the world.

The demand for international artists is considerable throughout Japan. In 1978, over 100 major international stars, including classical artists, visited



**Jiro Sugita: a longtime favorite with Japanese audiences.**

the country and gave concerts. Among the top foreign artists whose records have sold well in the past two or three years are such Toshiba-EMI labelmates as WINGS, the Beatles, Olivia Newton-John and BAY CITY ROLLERS.

Toshiba-EMI handles a number of major labels through its vast international repertoire division — EMI, Capitol Records, EMI America, Angel, Odeon, Rolling Stones, Chrysalis, RAK and Concord.

The company also distributes products of several smaller labels such as MAM, Spotlite, Kicking Mule, Upsurge, Famous Door and Bronze.

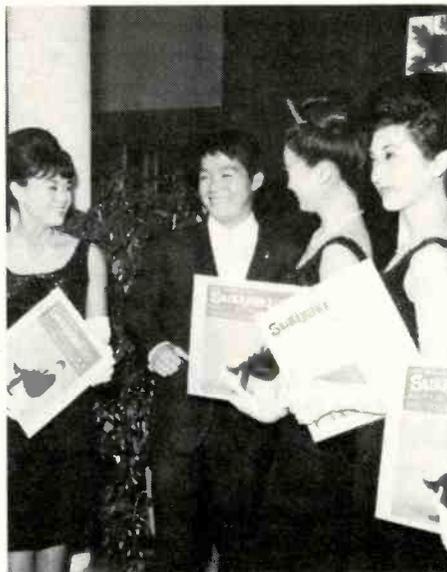
Toshiba-EMI's international roster is so strong that in 1977 approximately one out of every three albums sold by foreign artists in Japan was handled by the company.

And the company is gaining great strength in the domestic market.

One of Toshiba-EMI's outstanding groups, ALICE, became Japan's best-selling domestic act in 1978 with sales of tapes, albums and singles exceeding six million units. Other stars on the domestic roster include YUMI MATSU-TOYA, OFF COURSE, YUZO KAYAMA, FUBUKI KOSHIJI, DOWN TOWN BOOGIE WOOGIE BAND, LILY, OHBA KUMIKO, HORIUCHI TAKAO, HI-FISET, TULIP, FEVER, AMII OZAKI, JIRO SUGITA, KAI BAND, CREATION and the Argentina-born GRACIELA SUSANA.

A huge and remarkably varied market for music exists in Japan, one that has at least its partial explanation in the fabric of the country's history.

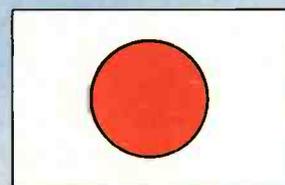
For centuries the music of Japan was closely aligned with the religion and aristocratic culture of the country. An



**Kyu Sakamoto and fans with copies of hit "Sukiyaki" in Los Angeles.**

integral part of Japanese life, music was also a highly respected art form. During the tenth century the 13-string koto gained widespread popularity and, like the tea ceremony, came to be regarded as an indispensable skill for upper class women. Today koto music remains a popular genre, often performed on tele-

# JAPAN





**M**ixing the lyrical rhythms of the Japanese language with a strong rock 'n' roll beat, the Kai Band is one of Japan's leading rock groups and one of its most influential. Since their formation in 1974, the music of the Kai Band—Yoshihiro Kai, Nobukazu Omori, Kazuhiro Nagaoka and Hideo Matsufuji—has drawn thousands of fans to their concerts and turned the group's albums and singles into consistent best-sellers.

In October of 1978 the group's sixth album, *Yuwaku (Tempta-*

*tion)*, was released to strong sales. In December a single, "Hero," exploded on the charts and sold nearly one million copies by February of 1979. All four of the group's members are from Fukuoka, a city known as one of the leading centers for young musicians in Japan, and keeping in touch with the international rock music scene is important to this popular group. In 1978 Kai, the band's leader, visited the United States and recorded some solo work in Nashville, Tennessee.

vision and radio programs. When Toshiba-EMI recently released a version of Vivaldi's "The Four Seasons" performed on the koto, the record became a hit throughout Japan, and was released in many countries around the world—the U.S., U.K., Australia, New Zealand, Italy and Brazil.

Another traditional instrument that retains its popularity among Japanese audiences is the shamisen. A 3-stringed instrument resembling a lute, the shamisen originated on the island of Okinawa. Developed originally in the mid-seven-

teenth century as an accompaniment instrument in Kabuki theater, the shamisen quickly became a favorite with the Japanese people. Today it is used in traditional folk songs.

Japan remained effectively closed to the West from the mid-seventeenth through mid-nineteenth centuries. During those years, traditional music and folk songs flourished. When the country reopened its doors, the government took the lead in introducing Western music to the population. Western forms of music were taught in schools from the primary grades on, and a knowledge of the West's classical music was considered a mark of culture among Japan's educated classes. During this time, the Japanese government also opened a music school and staffed it with teachers from the



**The Tom Robinson Band** caught live in Japan.



**Downtown Boogie Woogie Band:** an up-and-coming rock group.

West. Many of the composers and musicians who emerged from this school wrote and performed original Japanese music, combining the music techniques and instruments of the West with indigenous Japanese forms. (The songs which evolved from this unique mixture often sound unfamiliar to Western ears since the tunes and rhythms of traditional Japanese music are distinctly different than those of the West.) In spite of this increased emphasis suddenly placed on Western music, the traditional music survived and even today retains a large audience. Toshiba-EMI alone has 300 titles of traditional Japanese music in its current catalog.

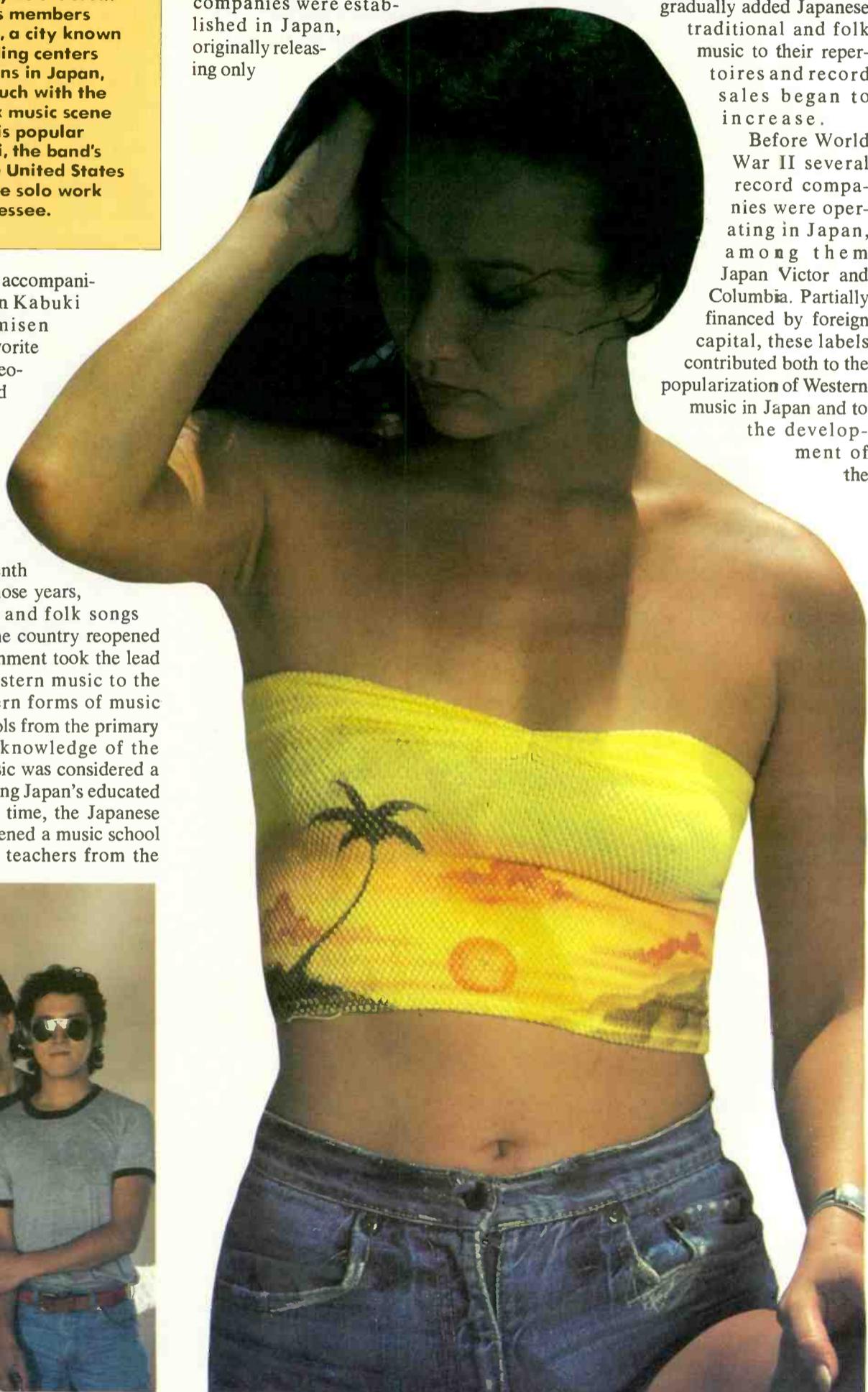
An English teacher introduced the phonograph into Japan in 1878, only a year after Thomas Edison introduced it to America. In 1899 the first record companies were established in Japan, originally releasing only



**Tremendously popular, Argentina-born Graciela Susana** tours Japan annually and sings in Japanese.

Western types of music, produced in the U.S. Experiencing only limited popularity at the beginning, these companies gradually added Japanese traditional and folk music to their repertoires and record sales began to increase.

Before World War II several record companies were operating in Japan, among them Japan Victor and Columbia. Partially financed by foreign capital, these labels contributed both to the popularization of Western music in Japan and to the development of the



**Solo artist Lily.**



Toshiba-EMI's main offices in Tokyo.



The Toshiba-EMI facility at Gotemba, near the foot of Mt. Fuji.

country's own popular music forms.

During the war, Western music was banned throughout the country and the record industry was ordered to stop operations. Immediately following the war's close however, the long-forbidden foreign music exploded in popularity and Japanese popular music drew increasingly large audiences.

In 1960 the ratio of foreign to domestic music sales in Japan was 60:40. Gradually, the demand for Japanese music expanded. By 1966, the ratio was 50:50, stabilizing a few years later at 40:60.

Recently the trend has been shifting even more toward domestic artists who currently represent about 70 percent of the market.

The cost of domestic records in Japan is controlled by a strict retail price maintenance system. There is no discounting on Japanese domestic product, and the retail price of an album in 1978 was 2,500 yen, or about \$12. The price of a single was 600 yen, or approximately \$3. Discounting, however, is permitted on imported product. The cost of an imported album in '78 was about 1,800 yen, or roughly \$9.



Off Course: the music of this duo reflects their early electronic training.



The dynamic rock band Tulip.

There are fewer radio stations in Japan than exist in the United States and as a result Japanese artists depend more heavily on television programs for exposure. Among the most popular music programs on television in Japan are those structured for the early teen mar-

ket of Toshiba-EMI's vast musical repertoire. The company lists approximately 6,600 titles of records and tapes in its current catalogs covering all types of music from Japan and from the entire globe.

In addition to distributing a number



18-year-old TV actress Kumiko Ohba broke big as a pop singer last year.

ket, a group which provides a large audience for Japanese "pops" music.

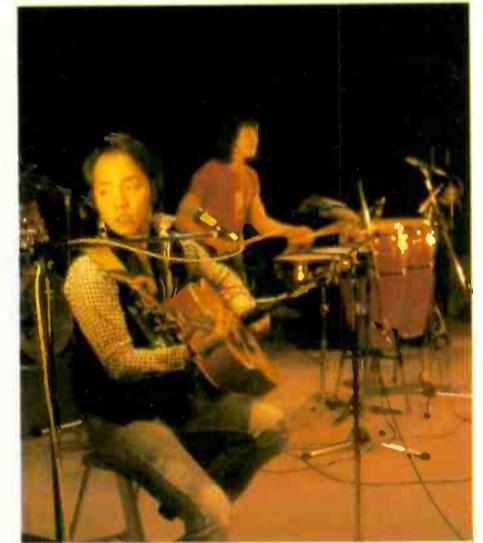
Another major avenue of exposure for both domestic and international artists is the concert stage. Although the prices for tickets are high, averaging about \$20 each, young Japanese artists are giving more concerts than ever before, becoming even more sensitive to trends in Western music.

Among the major artists who travelled to Japan in '78 to appear in concert were BLONDIE (Chrysalis), KATE BUSH (EMI), SUZI QUATRO (RAK), OLIVIA NEWTON-JOHN (EMI), CHARLES AZNAVOUR (MAM) and GILBERT BECAUD (EMI), all of whom are included on Toshiba-EMI's international roster.

But that list is only a small measure

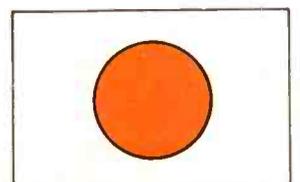


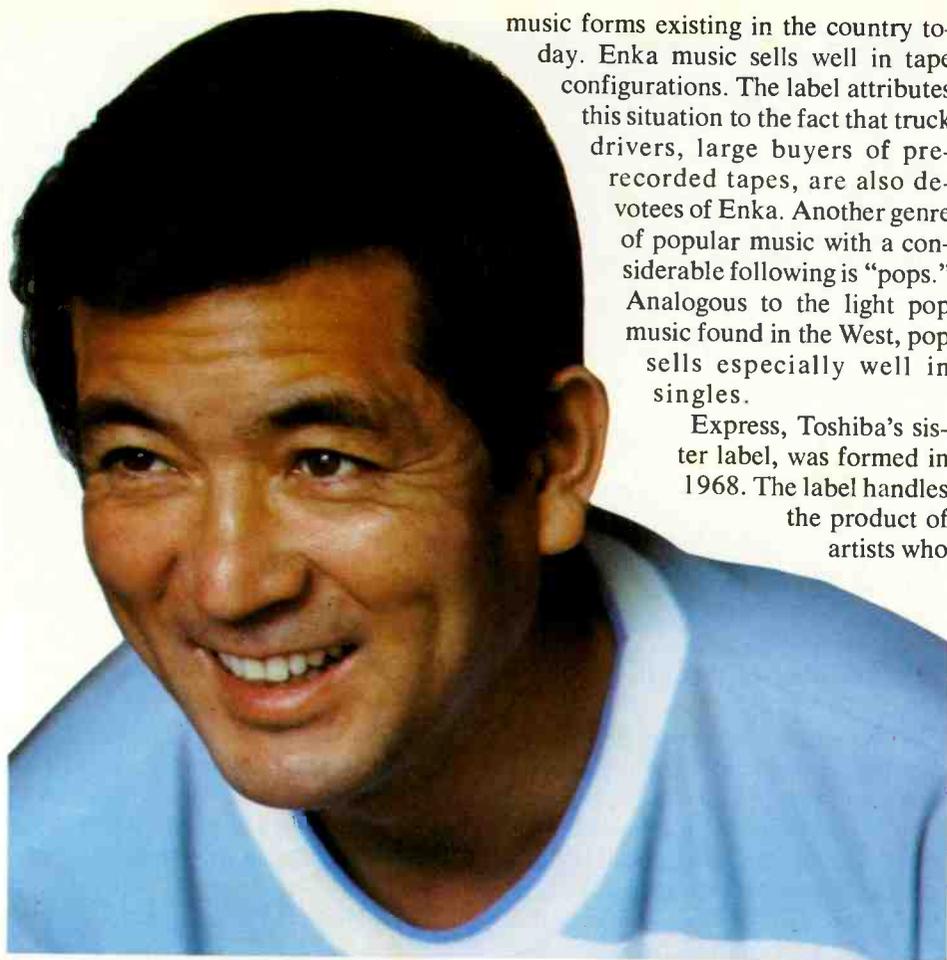
The multi-talented Amii Ozaki.



**T**remendously popular throughout Japan, Alice earned honors as the hottest act on Toshiba-EMI's Express label in 1978. The highlight of Alice's tour activities last year was its Budokan appearance, a three-day stand in late summer that drew audiences of up to 37,000, confirming the group's status as superstars.

Formed in 1972, the three-member band—Shinji Tanimura, Takao Horiuchi and Tooru Yazawa—has more than 1,000 concerts to its credit and has released 15 singles, 19 albums and 22 tapes, including solo outings. Alice's record sales have steadily increased over the last seven years and "Champion," a single released last December, sold one million copies. In addition to a collective career, each member of Alice has been involved in solo projects. Tanimura and Horiuchi have achieved success as solo singers. In 1978 Horiuchi's single, "Your Eyes Have 10,000 Volts," became a million seller and Yazawa proved his talent as a solo artist with his debut album.





**Yuzo Kayama: a television and film actor, his career as a pop star spans fifteen years.**

music forms existing in the country today. Enka music sells well in tape configurations. The label attributes this situation to the fact that truck drivers, large buyers of pre-recorded tapes, are also devotees of Enka. Another genre of popular music with a considerable following is "pops." Analogous to the light pop music found in the West, pop sells especially well in singles.

Express, Toshiba's sister label, was formed in 1968. The label handles the product of artists who



**Fever: newly signed to the label, the trio frequently guests on popular television shows.**

of artists through its international repertoire division, Toshiba-EMI maintains two separate labels, Toshiba and Express, used solely for the product of its domestic repertoire artists.

Toshiba was started in 1958. The label serves as the outlet for popular educational, cultural and traditional records by Japanese artists. Among the artists on the label are those who record Enka. A uniquely Japanese style of pop, Enka is the most traditional of the popular

record Japanese "folk rock," also called "new music." Close in style to the soft rock of the West, folk rock claims a substantial and rapidly growing audience throughout Japan. This spread of interest has resulted in hefty increases in the labels' domestic sales recently. Toshiba-EMI is strong in the folk rock field, with sales of albums by its artists accounting for a 30 percent share of that market and tape sales accounting for over 30 percent in 1978.

Japanese music fans are very sensitive to sound quality. This is one of the major reasons not only for the outstanding quality of stereo equipment but for the high quality of records and tapes as well. The Japanese also want to know what they're listening to, so lyric cards are inserted into every sleeve.

Supporting this large and growing industry at Toshiba-EMI is a sophisticated network of talented and highly-skilled individuals who understand the complexities of Japan's music market and know how to make it work for them.

The structure of the company is basically broken down into two main areas — the domestic repertoire division and the somewhat smaller but equally effective international repertoire division.

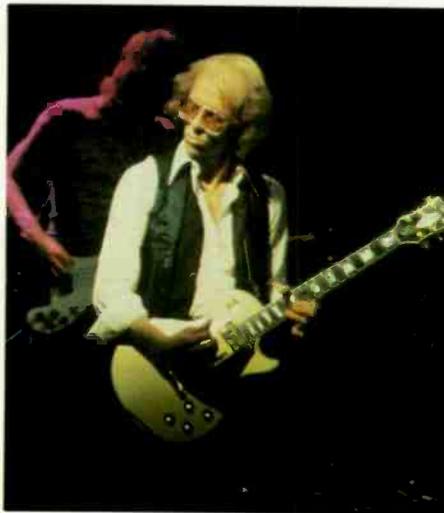
Toshiba-EMI's domestic repertoire division reflects the Japanese market's growing interest in home-grown music. The division includes two A&R staffs, referred to as the first and the second. The first staff includes five in-house producers, while the second sustains six; a mark of the tremendous amount of product the roster generates.

The promotion department is subdivided into two areas — promotion and creative. In a country where artists are actively involved in concerts and radio and television appearances, and the most popular music magazine issues more than 100,000 copies monthly, both areas are extremely active.

Rounding out the domestic repertoire division are sales and marketing, departments which cope with the problems inherent in such a large market where over 8,000 music retailers do business and few modern chains exist.

The international repertoire division is segmented into five basic areas:

The classical department is responsible for an extensive catalog of music, built upon EMI's global network of classical labels, including selections from



**Bob Welch: one of Japan's leading imports.**

France, Germany, the United States and England.

The popular department handles artists from around the world. Its roster is so large that the department is subdivided into the EMI Group, the Capitol Unit and the World Group, responsible for all other labels licensed to Toshiba-EMI.

The international repertoire division also maintains an active promotion department consisting of two areas, publicity and creative. Also attesting to the Japanese audience's interest in foreign music is the fully-staffed popular sales department.

Recently the international repertoire division added a new area, the reper-

toire exploitation department. This staff is responsible for handling the vast EMI Group back catalog as well as the catalog of the newly created East World label.

Operating alongside EMI and Capitol, the East World label was formed with an eye and ear to developing a wide range of repertoire gleaned from both domestic and international sources.

Another important area is the overseas department, responsible for the administrative end of imported product as well as export sales.

Finally, Toshiba-EMI has its own production and audio engineering division which is responsible for overseeing plant and distribution activities.



## JUST FOR THE RECORD

### OFFICE:

Toshiba-EMI Limited  
(And EMI International Services Limited),  
Address Building,  
2-19 Akasaka 2-Chome,  
Minato-ku, Tokyo 107.

Tel: (03) 585 8780.

Telex: Toetok J2422112

(International Services  
Telex: 27451).

Cables: EMIGRAM Tokyo.

### STUDIOS:

Hai Music Productions Co. Ltd.,  
Address Building 2-2-17  
Akasaka, Minato-ku,  
Tokyo 107.

Tel: (03) 583 1131.

### MANUFACTURING, DISTRIBUTION:

Gotemba Plant,  
985 Hodosawa, Gotemba-Shi 412.  
Tel: (0550) 9 3611.

### PUBLISHING:

Toshiba-EMI Music  
Publishing Co. Ltd.,  
Makabe Building,  
3-4-3 Akasaka,

Minato-ku, Tokyo 107.

Tel: (03) 583 8706.

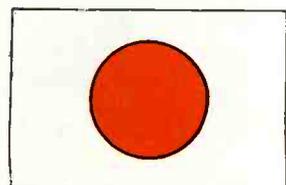
### MAIL ORDER:

World Record Club,  
Taisei Building, 5-4-15 Akasaka,  
Minato-ku, Tokyo 107.

Tel: (03) 583 8011.

### BRANCH OFFICES:

Tokyo (Tel: (03) 844 5805),  
Kanto ((03) 843 3751),  
Yokohama ((045) 314 1941),  
Osaka ((06) 345 4961),  
Nagoya ((092) 471 6231),  
Sendai ((0222) 27 8211),  
Hiroshima ((0822) 43 7271),  
Sapporo ((011) 241 3713).

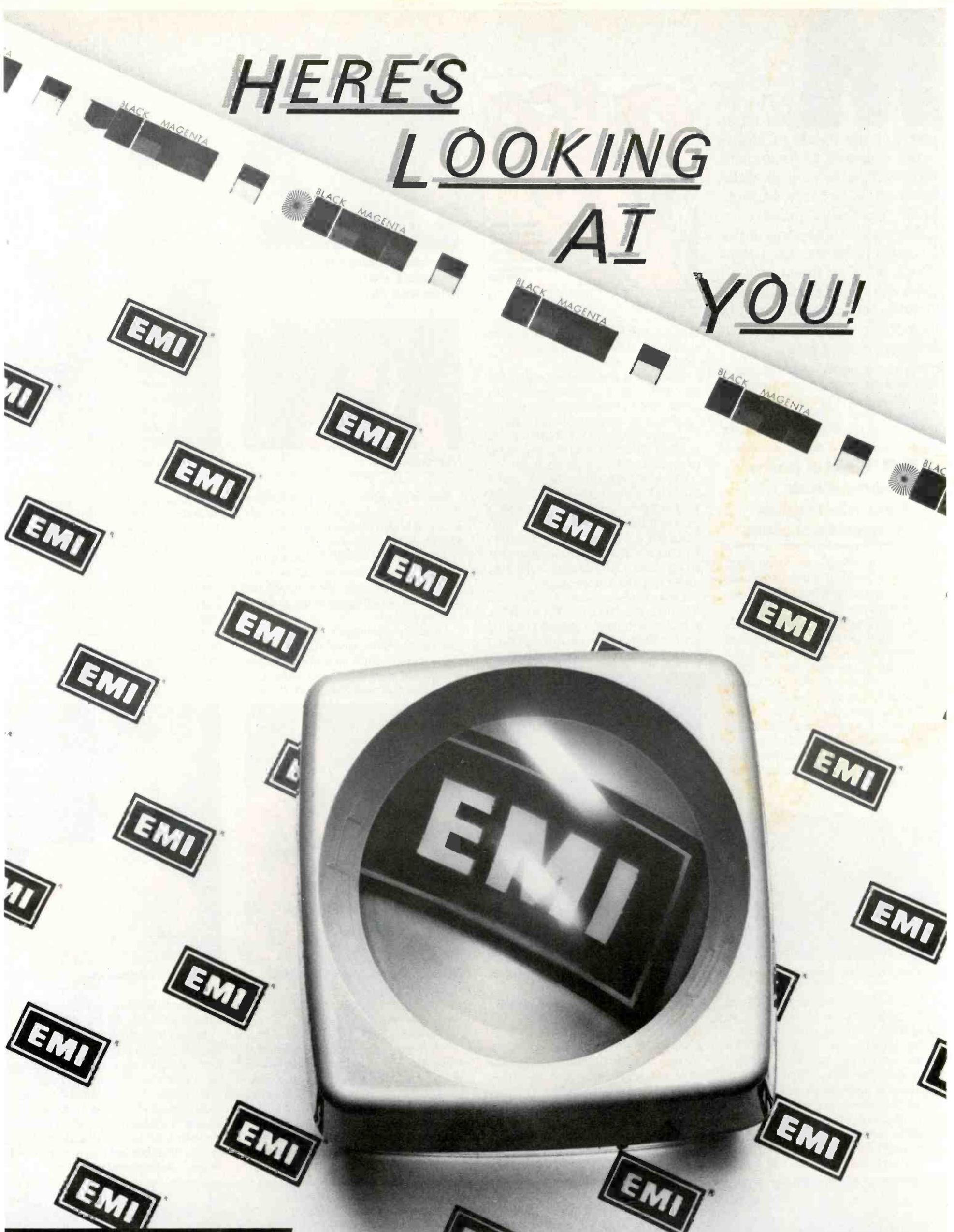


HERE'S

LOOKING

AT

YOU!



**AGI** Chicago / New York / Los Angeles

**M**exico has suffered almost as much at the hands of Hollywood westerns as its ancient Aztecs did at the hands of the Spanish invaders. Movies have painted a picture of a lazy race, slumbering under a sombrero by the sun-baked white-washed mission wall, then riding across the Rio Grande, inflamed by tequila and chili, to bother honest American ranchers.

But the truth about modern Mexico is very different. This bridge between the U.S. and tropical Central America is a thriving republic of 60 million people with one of the highest population

**EMI-Capitol has a strong stable of Spanish-singing international stars**

growths in the world, a strong currency, the peso, and few restrictions to frighten away foreign investment and business development.

It is a cosmopolitan country, too, with strong Spanish, French, American and Aztec influences in its culture, a fact recognized in the repertoire of EMI-Capitol de Mexico S.A. de CV, one of the nation's leading record companies.

Working from offices in a large, beautiful mansion — complete with ballroom — in historic Mexico City, the company has established itself as a market leader in several fields since it started operations in July 1965.



Deputy studio manager Pedro Magdaleño with EMI Neve mixer.

Its two new studios, opened in March 1977 by EMI Limited chairman Sir John Read, are recognized as the finest in the country. One has an EMI Neve mixer with 24 channels in and 16 out, while the other offers a similar facility.

Disks cut here and pressed at the local EMI factory — 26 presses, including some of the latest Windsor automatic injection molding machines — keep the company's 50-strong roster of local artists high in the charts, not just in

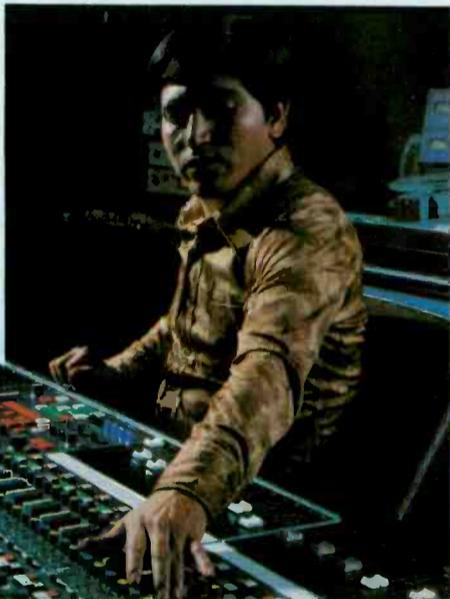


Quico

Mexico, but in the U.S. and Spanish speaking countries throughout the world.

In addition, EMI-Capitol enjoys success with repertoire from sister companies and licensed labels. In the last year, best sellers from abroad have included WAWANCO, LUCIANA and MARIO ECHEVERRIA from Argentina; SIMONE, LUIS AYRAO and JOSE AUGUSTO from Brazil; ZALO REYES and JOSE ALFREDO FUENTES from Chile; FRANCK POURCEL from France; GILLY MASON from Germany; DOOGY DEGLI ARMONIUM from Italy; MIGUEL GALLARDO and LORENZO SANTAMARIA from Spain.

Chart successes from America were NATALIE COLE, TAVARES, HELEN REDDY, CAROLE KING, JUICE NEWTON and A TASTE OF HONEY, while Britain scored with hits



Humberto Cabañas, Arianna, Ricardo Ceratto, Miguel Tottis and Octavio.

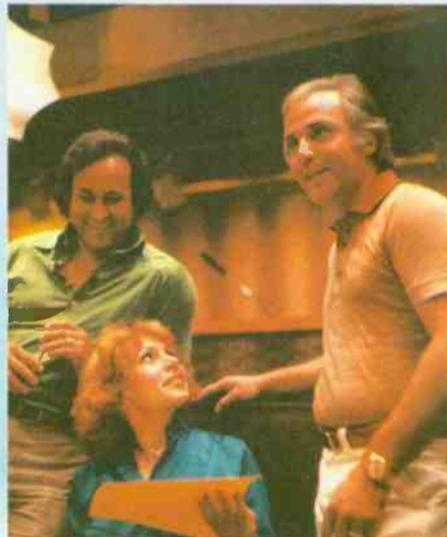


Marcelo

Beautiful dark-haired ROSENDA BERNAL has also sold well for years as one of Mexico's top ranchero singers. She is also a successful movie actress.

LOS POLIFACETICOS are a group of eight singers/instrumentalists/composers/arrangers who have topped the charts with both tropical music and ballads since 1974.

QUICO, a children's comedian and one of Mexico's most celebrated tv stars, scored with a gold album within a month of signing for the company in 1976, and has since sold well all over



Miguel Reyes, Arianna and Roberto Lopez.

Latin America and the U.S.

HUMBERTO CABAÑAS is a ranchero singer with a voice so powerful that it can fill concert halls without amplification. After a year with the company, his records are gaining ground, and he is also a popular movie star.

Latest recruits to the EMI-Capitol team are the glamorous ARIANNA, whose first single, a beautiful Spanish ballad, got a lot of radio attention; OC-



Ricardo Ceratto

TAVIO, a young ballad singer who has had a string of hits; and finally MIGUEL TOTTIS, a talented composer and singer.

The artists are backed by a company employing 450 people, including 33 salesmen and 13 promoters.

Man in charge is Roberto Osvaldo Lopez, a 40-year-old Argentine who started his career in the recording industry in 1962 at Discos CBS SAIF in Buenos Aires, before joining EMI in 1973. In that year he was appointed head of operations, EMI-Odeon SAIC, Argentina. In 1974 he became adminis-

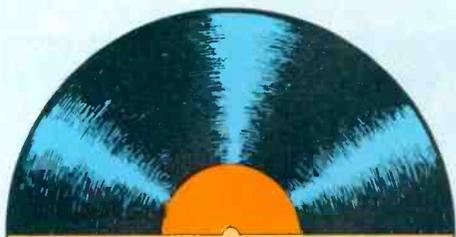


Humberto Cabanas

trative manager, moving up in 1975 to become executive director.

In July 1976 he was appointed managing director of EMI-Odeon Chilena S.A., taking his present job last January. He is married with three children.

Benjamin Correa is general manager, artistic production, responsible for producing and developing local repertoire. He joined the company in March 1976, after a distinguished career as guitarist, singer, composer and producer.



## JUST FOR THE RECORD

### OFFICE AND STUDIO:

EMI-Capitol de Mexico SA de CV, Rio Balsas 49, Mexico 5, DF.  
Tel: 525 17 00.

Telex: 17 77 406 EMIC ME.  
Cables: CAPRECORDS Mexico

### MANUFACTURING:

Postes 73, Col. Molino de Sto. Domingo Mexico 18, DF.  
Tel: 5 16 08 03.

Telex and Cables: As office.

### PUBLISHING:

Beechwood de Mexico SA de CV, Rio Balsas 49, P.O. Box 5-507, Mexico 5, DF.  
Tel: 525 1700.

Telex: 17 77 406

Cables: BEECHMEX Mexico.

*Arturo Quiroz*, general manager, manufacturing, joined EMI-Capitol in May 1977. He is responsible for the factory, engineering department and quality control.

*Enrique Remes*, general manager, finance, joined in January 1977 after working in a large Mexican group of companies.



**Rosenda Bernal**

*Roberto Figueroa*, general manager, recording and electronic development, has a wide experience in electronics and nine years in the music business. He has participated in and directed the construction works of the present record studios. He is responsible for the handling of the recording area, the electronic processes in manufacture and the new projects.

*Miguel Reyes*, general manager, commercial operations, handles the company's three marketing departments

(Spanish language repertoire, English language repertoire and classical repertoire), the sales department and marketing services. He began as a salesman in 1965, later becoming area supervisor, deputy sales manager and sales manager, before gaining his present position in April 1977.

EMI-Capitol also has a successful publishing operation called Beechwood de Mexico SA de SV.

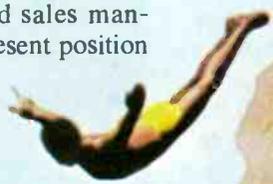
Formed in February 1966, it has grown steadily, especially during the last four years, to rank among the top music publishers in Mexico.

In recent years, Beechwood has had a steady string of hits, achieving top successes with such well-known names as Carole King, Albert Hammond, Cat Stevens, Peter Frampton, Neil Sedaka and Burt Bacharach.

Apart from EMI Music publishing companies, international firms currently represented by Beechwood include Jobete Music, The Rondor Group, ATV Music, Northern Songs, Macaulay Music and Perren Vibes, plus the whole catalogs of Stevie Wonder, Franck Pourcel, Barry Manilow, Kiss, Pink Floyd and Queen.

Beechwood also handles all EMI publishing interests in Guatemala, El Salvador, Honduras, Costa Rica, Nicaragua and Panama.

General manager of Beechwood is *Jose Cruz*, who has been in the music business for over 15 years. Before publishing, he was an architect and a producer. He took up his present job in January 1974.



# EMI MEXICO



**N**ew Zealand has mountain scenery as spectacular as the Swiss Alps, geysers and hot water springs to match those of Iceland, and fields as green as anywhere in the world. It is also a country with more cattle and sheep than people. And that poses unique problems for a recording company like EMI (New Zealand) Ltd.

It has a market of only three million people, mainly in cities, scattered over 1,200 miles in two islands. Limits on sales are reflected in the totals needed for gold (7,500) and platinum disks (15,000). And distribution on a regular and economic basis is not easy.

### The hitmakers who are not letting the grass grow under their feet

In addition, national dependence on exports of dairy produce, meat and wool make the country particularly vulnerable to slumps such as that in wool prices a few years ago. So, to preserve foreign currencies, record imports are restricted, and vinyls and matrices required for home production are hard to come by. In addition, records have been subject to a 40 percent sales tax since 1975, which makes selling them difficult.

But despite such problems, EMI New Zealand, the oldest established record company in this land of pastures, has not let the grass grow under its feet. It is the only company in the country to span recording, manufacturing, marketing and distribution, and also runs a retail shop

chain and a successful mail order club.

Operations began in 1926, when His Master's Voice (New Zealand) was set up to distribute records pressed in England and at the newly-opened HMV factory in New South Wales, Australia. England also provided steel gramophone needles by the million and wind-up portable gramophones—these were still being imported after Second World War.

In 1935, HMV took over Decca distribution as well, and could claim two years later that every record played on



**Wings**

the radio in New Zealand had been released through the company. It had also begun importing from the United States.

But import restrictions forced HMV to set up its own factory at Kilbirnie, Wellington, in 1949. First disk pressed was "Buttons And Bows" by DINAH



**John Rowles**

SHORE. Soon 50,000 78s were being turned out each month. In 1950 came the nation's first local recording, a country number called "The Yodelling Song," by LES WILSON, the Otago Rambler.

The growing company had by then taken over a skating rink in Wakefield Street, Wellington—site of the foundry where the first steam ship in Australasia has been launched in 1886—and had converted it into offices and warehouse.

In 1954, a new record factory opened in Lower Hutt, Wellington—the first part of the present EMI complex there. The factory meant LPs, imported since 1951, could now be locally pressed. The first, released in 1955, was a piano selection by WINIFRED ATWELL.

HMV's first local recordings were made in the Wakefield Street cafeteria. But in 1963 the company bought a purpose-built studio from an independent operator, and began producing home-grown hits by THE HOWARD MORRISON QUINTET, PATRICK O'HAGEN, MARIA DALLAS and DINAH LEE.



**Peter Jamieson presenting John Rowles with a platinum single for sales in New Zealand of "Tanya"—Auckland Hall 1978**

Tapes had to be sent to France and Australia for cutting as, until 1966, there were no cutting facilities in the country. HMV was to lead the industry in importing lathes and multi-track equipment over the next few years.



**Kim Hart**

Because raw materials were scarce, the new factory remilled deleted albums, and used the chips to make 45s.

But today, EMI New Zealand — as HMV was renamed in 1972 — no longer has to rely on other countries and companies to help out. Head office and dis-

tribution have joined the factory on the Lower Hutt site, and in 1976 an ultra-modern four-studio complex also opened there, offering local and overseas artists some of the best recording facilities in the Southern Hemisphere, with EMINEve consoles and 16-track

options. The Hollies are just one top group to have used them.

The factory, with 12 album and five 45 rpm presses, produces about half of all records sold in New Zealand — nearly 3 million a year — for both EMI (1.5 million) and rivals such as RCA and WEA.

In addition the cassette department turns out 1.5 million units a year on two high-speed ElectroSound duplicators.

Disks and tapes are distributed to 1,000 dealers nationwide by Air New Zealand Jet Cargo, giving a 24-hour turnaround on orders unrivalled in New Zealand. The distribution center sends out an average 5,000 disks and tapes each day.

There are also 17 EMI shops in major cities throughout New Zealand, and they are responsible for eight percent of total record retail sales.

There is a mail order network, the



**Locally produced album "Going Places" by Ron Goodwin and the New Zealand Symphony Orchestra reached platinum sales.**

World Record Club, which had nearly 15,000 members within a week of offering a 12-inch LP recording of "Swan Lake" for \$9.30 in 1960. Last year, the World Record Club — one of only two preselection clubs in the world — achieved a seven percent market share with sales of 230,000 disks and tapes.



**NEW ZEALAND**



EMI's young team had a very successful 1978 with a chart share in both singles and albums of 23 percent — the second-largest nationally in both cases.

The company provided six of the 10 No. 1 hits of 1978 — "Mull of Kintyre" by WINGS (which sold 40,000 copies in staying top for 12 weeks), "Emotion" by SAMANTHA SANG, "Substitute" by CLOUT, "Wuthering Heights" by KATE BUSH (five weeks at No. 1), "Tania" by local boy JOHN ROWLES, and "Kiss You All Over" by EXILE.

All sold more than 15,000 to go platinum, as did the COMMODORES' "Three Times a Lady." Eight albums also clocked up platinum sales, notably the locally produced "Going Places," by RON GOODWIN and the NEW ZEALAND SYMPHONY ORCHESTRA

JOHN ROWLES is the biggest selling local boy, even though he left his native country in 1968. He still returns occasionally to tour and record.

His first hit ballad, "Cheryl Moana Marie," recorded in Australia in 1969, went to No. 1 in both countries. Then Cliff Richard's manager spotted him singing in a Sydney nightclub and took him to London.

The result was "If I Only Had Time," a smash-hit which climbed to No. 1 in the U.K., ironically at the expense of Cliff Richard's single. Rowles was judged entertainer of the year in New Zealand despite his absence.

He then made his base Hawaii for nightclub and top tv dates in the U.S. His New Zealand tours always sold out, and a double live album remained a best seller even when he wasn't around.

Now John has linked up with top writer Nat Kipner and top producer H. B. Barnum in California and he is recording a new album for international release on EMI.

KIM HART, voted New Zealand's most promising female vocalist in 1978, is also the country's youngest recording star at just 18.

Her big break came when, as a schoolgirl, she answered an ad by a tv company looking for vocalists. While recording for the "Ready To Roll" pop show, she met EMI producer Mike Harvey, who offered her the chance to sing some of his material.

The result was her debut single, "You Don't Need Me," which she later sang while representing New Zealand at the 1977 Yamaha Song Festival in Tokyo.

Her first album, a middle of the road selection simply titled "Kim Hart," followed a guest spot on the John Rowles tour, which gave the rising star vital big audience experience.

Her second charting single, "On My Toes Again," also by Mike Harvey, came second in the New Zealand finals of the South Pacific Song Contest last year, beaten only by yet another number written by Harvey.

MIKE HARVEY, New Zealand's most accomplished producer, has just released his own debut album, called "Great Expectations." And although he writes mainly MOR pop for others, his own production is a powerful, moody, mysterious piece of instrumental rock reminiscent of Alan Parsons.

Harvey played in a rock group for three years, but since 1973 has been busy collecting local industry accolades as a producer.

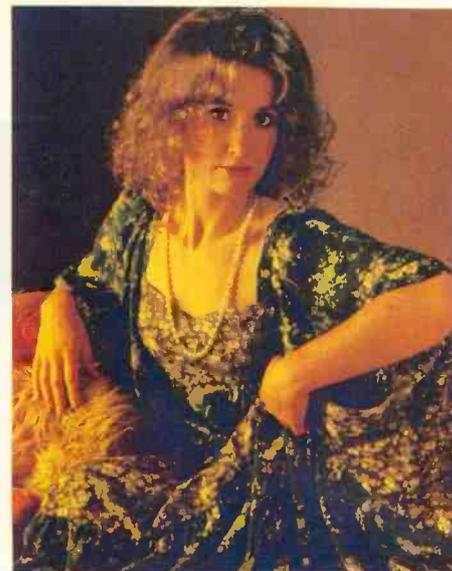
Last year Harvey received the Clio Award at a gala evening in New York — a much coveted international award for the best commercial soundtrack of the previous 12 months. There were 9,500 entries from all over the world, but Harvey won with a hard-driving aggressive rock backing to a mineral-water soft drink commercial.

Mike's most recent recording venture was an album from the award-winning local satirical tv show "A Week of It." The title lent itself to a uniquely successful marketing campaign featuring "A Record of It," "A Cassette of It," "A Poster of It," even "A T-Shirt of It." Two highly original tv commercials spearheaded the promotion which earned platinum status for the album.

The female star of the show, ANNIE WHITTLE, is working on a new album for EMI. But this time Annie is not playing it for laughs, and the album should launch an international career for her as a straight singer.

Last year, EMI New Zealand spent more on the recording and promotion of local artists than the rest of New Zealand's music industry combined. And the company is determined to continue with that commitment.

Man in charge of EMI's New Zealand operation is Peter Jamieson, 34, who joined EMI as a management trainee in January 1967. After executive experience in both Spain and with EMI-Columbia in Greece, he headed EMI's Greek record company EMIAL between 1972 and 1974. He returned to England in 1975 as general manager of EMI Records International Division. He was appointed to his present position in January 1978.



**Annie Whittle, New Zealand's top actress and recording star who is about to release her second album with EMI New Zealand. She is part of the cast of "A Week Of It" who recorded "A Record Of It" for EMI last year.**

He heads a staff of 300 with branches in Auckland, Christchurch and Dunedin as well as Wellington.

David Snell is general manager and technical director of the manufacturing branch of the company.

Ewen Fraser is financial controller.

Morrie Hoy, company secretary, has been with EMI New Zealand since 1945. He is also general manager of the World Record Club.

Andy Yavasis, national sales manager, returned to New Zealand following a year with the Licensed Repertoire Division of EMI Records (U.K.), and Noel Muller, marketing manager, joined the company from EMI Australia three years ago.



**The Commodores "Natural High" album on Motown was launched last year by (from left) Peter Jamieson (managing director of EMI New Zealand), Andy Yavasis (national sales manager), John Potter (national promotions manager), New Zealand, and Ken East (joint managing director of EMI Music Operations).**

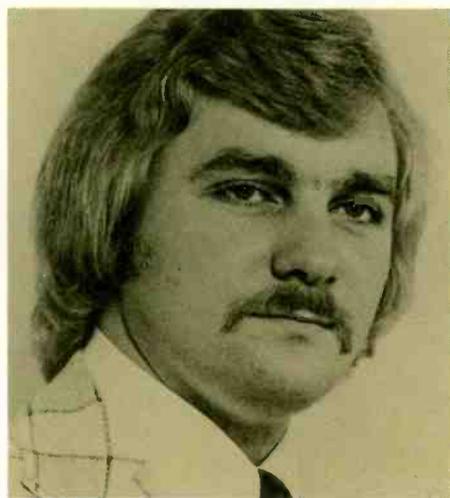
(30,000 copies), THE SHADOWS "20 Golden Greats" (25,000), and "This Is My Life" by JOHN ROWLES.

Another 10 earned gold for topping 7,500 sales, including "The Kick Inside" from Kate Bush, and "London Town" by Wings. THE ROLLING STONES album "Some Girls" earned the distinction of being the only No. 1 LP of 1978 that was not tv-advertised.

As well as local and international EMI Music repertoire, the company is licensed to release material for Arista, Motown, Disney, BBC, Rolling Stones, RAK, Magnet, Decca and Cube Records.

International repertoire is the responsibility of international A&R manager Bruce Ward.

The impact of local artists in New Zealand has fluctuated over the years, but has probably never been lower than today's level of between 5 and 10 percent of the market. The decline is largely due to the sales tax of 40 percent — regarded by many as an extraordinary levy on home-grown musical talent. EMI has always been at the forefront of the local recording scene, and currently has a number of top New Zealand acts on its books.



**Mike Harvey**

In March 1978, to celebrate his new EMI contract, Rowles' first single for some time was released. Called "Tania," it hit No. 1 after only three weeks, and stayed there for four. The live album charted again when he returned for another sellout national tour, and after it ended, he went into the Wellington studio to record the "This Is My Life" album, his most polished, sophisticated work so far. Extensive tv promotion insured that it went platinum within weeks of release.



## JUST FOR THE RECORD

OFFICE, RECORDING, DISTRIBUTION:

EMI (New Zealand) Ltd.  
408 Hutt Road, P.O. Box 30-849  
Lower Hutt, Wellington.  
Tel: 666979.

Telex: EMI NZ 3413.  
Cables: EMITRON NZ

MANUFACTURING:  
EMI (Manufacturing) NZ Ltd.  
Address as office.

MAIL ORDER:  
World Record Club  
P.O. Box 30-942  
Lower Hutt, Wellington.  
Tel and telex as office.



All of us at  
**Screen Gems-EMI Music Inc.**  
**Colgems-EMI Music Inc.**  
are proud to be  
a part of the  
**EMI music family**



Mark Anthony  
Rayburn Anthony  
Kofi Ayivor  
Boston  
Phyllis Brown  
Wayne Carson  
Cheap Trick  
Gail Davies  
Micky Denne  
Mink DeVille  
Juie Didier  
Face Dancer  
Joe Falsia  
Gambler  
David Gates  
Nick Gilder

Gerry Goffin  
Ken Gold  
Alan Gordon  
Kiki Gyan  
Hi-Tension  
Mark James  
Journey  
Casey Kelley  
Carole King  
Dave Lewis  
Little River Band  
Louisiana's Le Roux  
(Jeff Pollard)  
Tony Lukyn (Tranquility)  
Michael Masser  
Walt Meskell  
Beth Nielsen  
Brian Parrish  
Queen  
Ronnie Reno  
Tom Robinson Band

Rolling Stones  
Frank Saulino  
Steven Sinclair  
Cat Stevens  
Sun  
Richard Supa  
Trooper  
Jim Valentini  
Derrick Van Eaton  
Lon Van Eaton  
Bob Welch  
Barry Volk  
Ron Wood

**Screen Gems-EMI Music Inc.**  
**Colgems-EMI Music Inc.**

6255 Sunset Blvd.  
Hollywood, Calif. 90028  
(213) 469-8371

Lester Sill  
Ira Jaffe  
Vincent Perrone  
Jacob Rosner  
Geri Duryee  
Ronni Grakal  
Brian Greer  
Lindy Goetz  
Kevin Stewart  
Gary Wishik  
Jerry Isaacson  
Joan Schulman  
Ray Walter

**Screen Gems-EMI Music Inc.**  
**Colgems-EMI Music Inc.**

1370 Avenue of the Americas  
New York, New York 10019  
(212) 489-6740

Paul Tannen  
Bob Currie  
Michele Kaplan

**Screen Gems-EMI Music Inc.**  
**Colgems-EMI Music Inc.**  
(Screen Gems-EMI Music  
Limited)

21 Denmark Street  
London WC2H 8NE  
England

Brian Hopkins  
Brian Freshwater  
Frances Haime Layton

**Screen Gems-EMI Music Inc.**  
**Colgems-EMI Music Inc.**

1207 16th Avenue South  
Nashville, Tennessee 36312  
(615) 320-7700

Charlie Feldman  
Richard Allen  
Michael Mullins

**Affiliated Companies**

Beechwood Music  
Glenwood Music  
Central Songs



**REACHING FOR THE SKY...Gold!**  
**CROSSWINDS...Gold And Still Selling!**  
**Both Within 18 Months!**  
**The Record Speaks For Itself!**

*Love & best wishes from*  
**PEABO BRYSON**  
*and David Franklin & Associates*  
*to everyone at Capitol-EMI,*  
*especially the following:*

*Gordon Alderson*  
*Ann Alston*  
*Oscar Arslanian*  
*Wendell Bates*  
*Jerry Brackenridge*  
*Jemy Cheers*  
*Sam Citro*  
*Doreen D'Agostino*  
*Dan Davis*  
*Randall Davis*  
*Dick Dawkins*  
*Ira Derfler*  
*Mickey Diage*  
*Vivian Fant*  
*Bruce Garfield*  
*Revé Gipson*  
*Pete Goyak*  
*Dr. Cecil Hale*  
*Larry Hathaway*  
*Jim Hawn*  
*Arne Holland*  
*Ron Hughbanks*  
*Jim Johnson*  
*Roy Kohara*  
*Larry Krutsinger*  
*Ines LaBonte*  
*Vyto Lazauskas*  
*Walter Lee*  
*Don Mac*  
*Patti Maturkanic*  
*Joe McFadden*  
*Betty McIlvain*  
*Kirk Melloy*  
*Bhaskar Menon*  
*Steve Meyer*  
*Russell Moody*  
*Aisha Nanji*  
*Maureen O'Connor*  
*Stephen Peeples*  
*Rupert Perry*  
*Bruce Portmann*  
*Jack Reynolds*  
*Morris Rogers*  
*Paul Rose*  
*John Sammartino*  
*Kyo Sharee*  
*Sherryn Smith*  
*Tom Tilton*  
*Jack Wellmon*  
*Bruce Wendell*  
*Dennis White*  
*Bob Young*  
*Don Zimmermann*

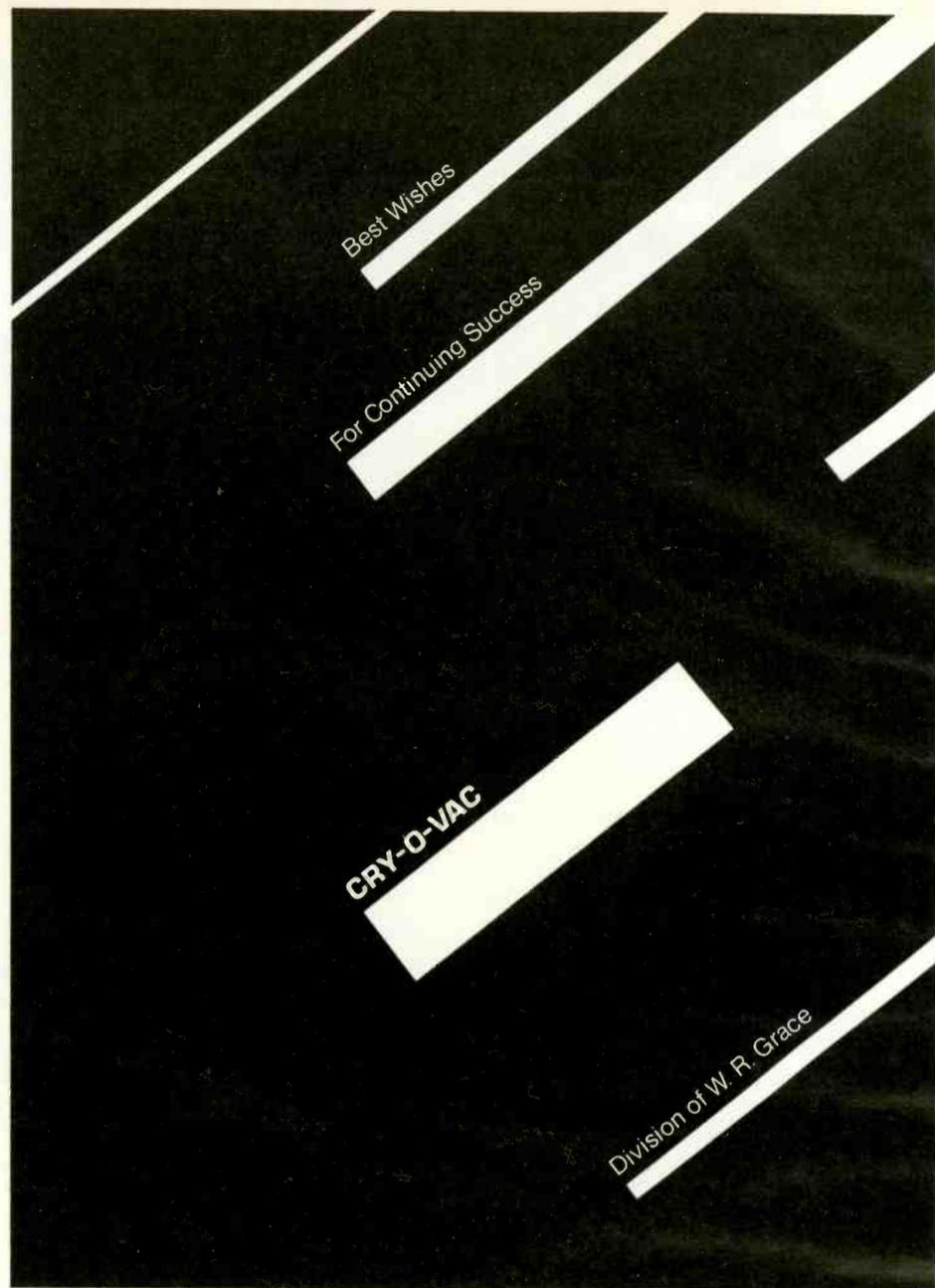


**QUEENS LITHO**

*Congratulations  
to our  
friends at*



A Queens Group Company



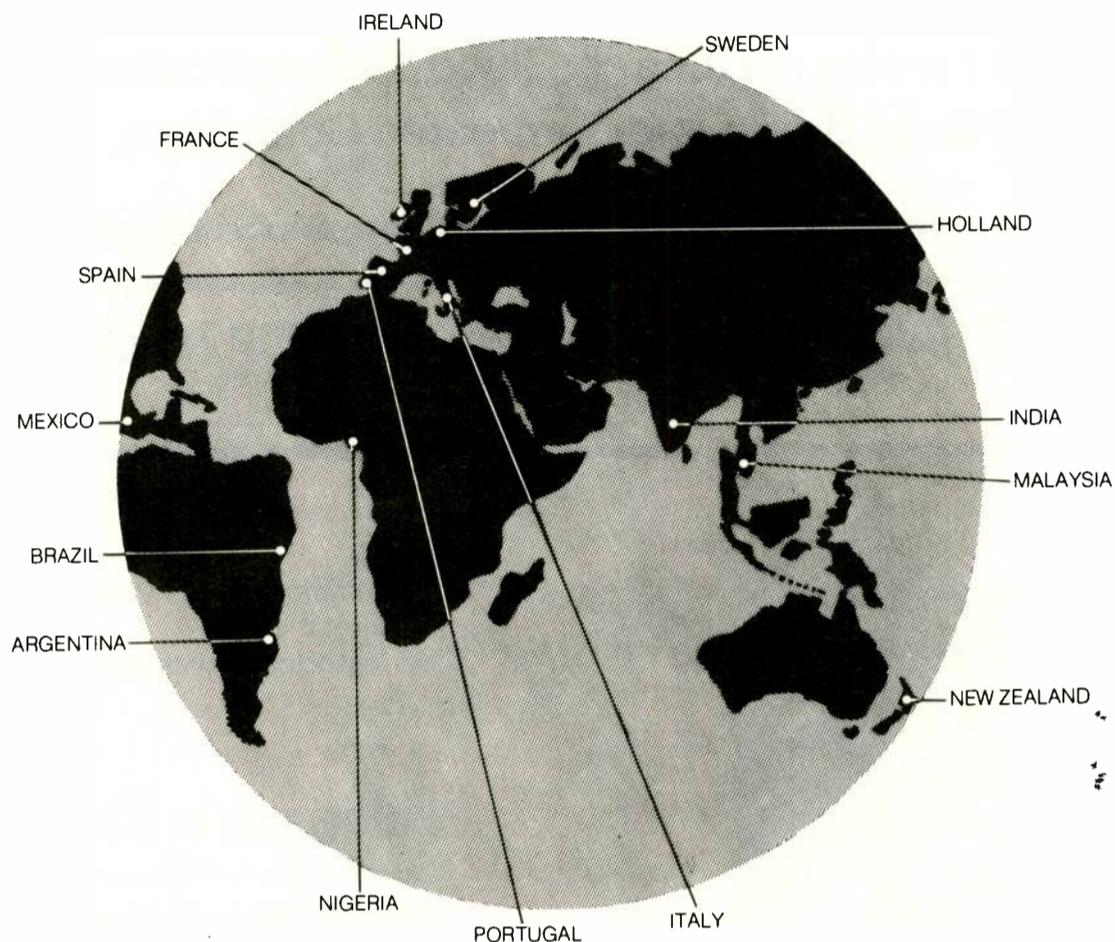
'The cars of the stars'

*Berryhurst Car Hire*

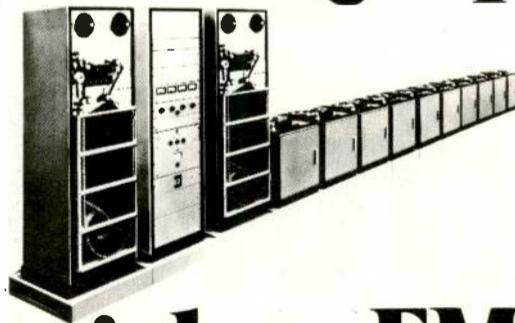
The professionals to the music industry  
Chauffeur driven Rolls Royce, Daimler and saloon cars

92 EVERS HOLT STREET LONDON NW1 1BP 01-387 1164/5

# We think the world of EMI

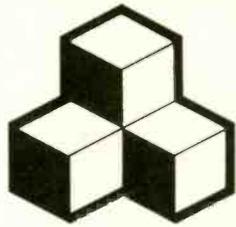


and, around the world,  
EMI thinks of ElectroSound—  
for tape duplicating equipment.



## Best wishes, EMI!





# TALLEN T PACKAGING LTD

**MANUFACTURERS of PACKAGING PRODUCTS to  
the RECORD INDUSTRY**

- \* Folding cartons
- \* Glued Mailing Wallets
- \* Solid Board and Corrugated Containers
- \* Litho Printing

**A complete constructional and graphical design service available**

**HAMPTON ROAD WEST. HANWORTH. MIDDLESEX. TW13 6DP Telephone: 01-894 9251**



We at Palacio de la Música  
are proud of  
our association with EMI.

## Palacio de la Música

*Ricardo y Rodolfo Gioscia S.A.*

Avda. 18 de Julio 1100, Montevideo, Uruguay

EMI Licensees since 1954  
Personnel — 200  
Main store, 26 branches and 10 stands  
in the Capitol and the Interior  
Share of Market 28%  
Retail and wholesale  
Pressing plant with 8 presses

# Congratulations EMI

We are proud to have promoted some of your finest attractions:

CHARLES AZNAVOUR  
DR. HOOK

JOSE FELICIANO  
IGGY POP

KINKS

DON McLEAN

PINK FLOYD

SUZI QUATRO

LOU REED

CLIFF RICHARD

DIANA ROSS

THE SHADOWS

PATTI SMITH

WINGS

**International Concert Organisation A/S**

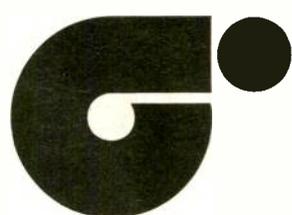
24, Knabrostraede, 1210 Copenhagen K, Denmark Phone (01) 12 20.00, Telex: 27 531

# **EMI MAGNET**

**We've grown attached to you.**

**Thank you for worldwide success.  
Platinum, Gold and Silver for Chris Rea,  
Darts and Guys 'n' Dolls.**

**And coming up fast Den Hegarty,  
Brakes, J.A.L.N. Band, Gene Farrow,  
Wild Fantasy, Stadium Dogs,  
Mandy Peryment and Benny Lord.**

 **Magnet Records Ltd.,  
Magnet House,  
22 York Street, London W1H 1FD.**

**Capitol Records Has**

**THE  
KNACK™**

**EMI**

**TODAY...**

MUSIC AROUND  
THE WORLD

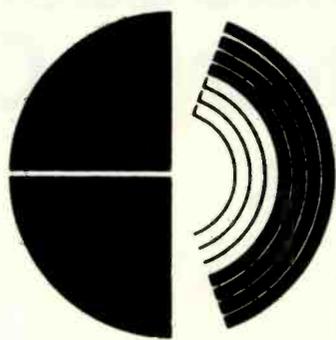
**TOMORROW...**

THE FUTURE  
UNLIMITED

*Congratulations*

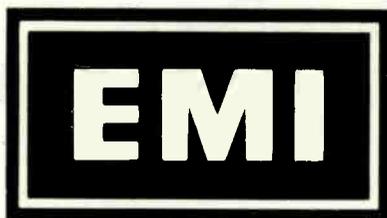


**BERTCO GRAPHICS**



**ELECTRO-SOUND GROUP, INC.**

*salutes*



Andrews Nunnery Envelope & Sleeves

Allentown Records • Electro-Sound, Inc.

Goldisc Recording • Monarch Records

*a special thanks*

*to EMI America  
for integrity, belief  
and friendship.*

*Michael Johnson*

Shaw

Nichols

Associates

Producers of

EMI Records (U.K.)

Marketing Conference

1977 & 1978

For the complete conference

production service

contact: Alec Hall-Shaw

or Dan Nichols

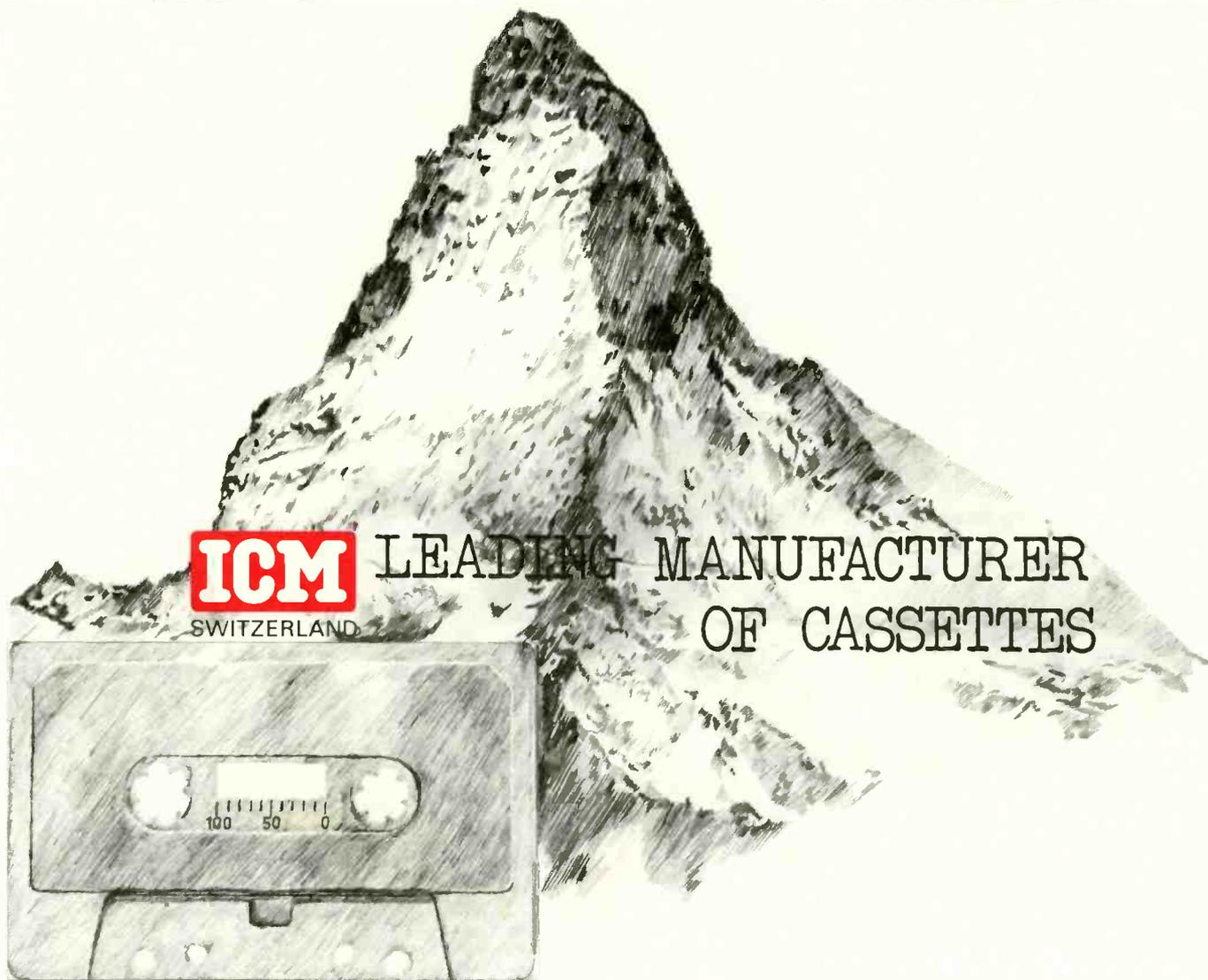
on: 01-749 2347

**Shaw, Nichols Associates**

1 Pavilion Parade

Wood Lane

London W12 0HQ



**ICM**  
SWITZERLAND

LEADING MANUFACTURER  
OF CASSETTES

**THANK YOU EMI ONLY THE BEST  
IS GOOD ENOUGH FOR YOU**

CO CASSETTES  
BLANK CASSETTES  
LIBRARY CASES-C-BOX SYSTEM

LIBRARY CASES-PHILIPS TYPE  
DROP-OUT COUNTER  
PLAY AND WIND TESTER

ICM CASSETTES MERCHANDISERS LTD.  
MÜHLEBACHSTR. 27 CH-8800 THALWIL TEL. 01/720 29 42 TELEX 53 7 59



## ***A world of transport***

ASG—one of Europe's largest transport and freight forwarding companies, with the world as its sphere of operations.



with its head-office in Sweden  
and branch offices all over the world

You're  
with us!

# Lieberman Enterprises

To EMI Worldwide Music,

*We're glad  
we knew  
you when.*

**GORE  
GRAPHICS**

**EMI**

**EMI**

**E**

We are proud  
of our long  
association

with  
EMI (Australia)  
Limited.

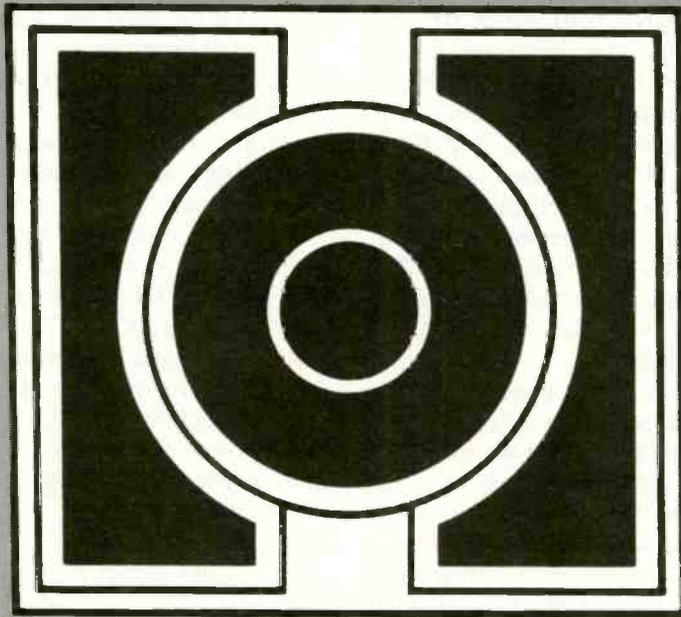
**EMI**

Nylex Corporation  
Limited  
Sydney  
Australia

**EMI**

**M**

**We are proud  
to be associated with  
Capitol/EMI**



**HANDLEMAN COMPANY**

**Dave Handleman    John S. Kaplan**

**N**igeria is Africa's boom country. Its oil-based economy fuels the biggest, fastest growing market on the continent, with the greatest potential for expansion. Gross national product (\$60 billion) and annual imports (\$8.8 billion) are the largest in Africa and still rising. Per capita income is also shooting up. Which is good news for record companies like EMI Nigeria Ltd. For perhaps no people in the world are more in love with music than the 80 million Nigerians.

Mike Wells, EMI regional director for Africa, who spent 14 years in Nigeria's recording industry, says: "They are crazy about music, particularly reg-

**It's only a matter of time before the stars of Africa go international**

gae. If you asked the average Nigerian for a list of his priorities, it would begin: food, education, records . . . In most other countries, music would be about 20th. It dominates almost everything they do."

EMI has been operating in Nigeria since 1962, first from a base in the north at Jos and later from Lagos.

Today the company dominates the local music market, with studios and offices in Lagos's dockland suburb of Apapa, a share and the management of the country's biggest record pressing plant, branch offices in every major region, and ambitious plans to expand.

A strong local repertoire roster, with 35 active artists, helps give EMI the edge over its rivals. SONNY OKOSUN, a politically aware Afro-reggae, Afro-



Bongos Ikwue

blues star with four gold albums (100,000 copies) to his name, is described by Wells as "the biggest black artist in Africa today . . . it's only a matter of time before he crosses over." Okosun, from the Mid-west Bendel state, has been a major talent in Nigeria for three years. Last year he re-recorded his local smash hit, "Fire In Soweto," for EMI U.K. in London, and also mixed his hard-hitting "Holy Wars" album at Abbey Road Studios.

BONGOS IKWUE, a university student from Central Nigeria, is one of the country's pop artists, with velvet-voiced ballads and love songs. Last year, his latest album, "Still Searching," went gold. And fans who could not find a copy in local stores were prepared to pay up to five times the normal retail price for it. He has been dubbed the Elton John of Nigeria.

AYINLA OMOWURA is another star artist, regularly selling 50,000 copies of each new album. He is a traditional artist, playing apala native

music on the calabash, a bead-covered pipe made from the fruit of an African tree, the shell of which is used for carrying water.

Others on EMI's local list include disco-funk singer-songwriter JAKE SOLLO, once a guitarist with Osibisa, who last year issued his first solo album, and "sweet rock" bands THE APOSTLES, SWEET BREEZE, ONE WORLD and CLOUD 7.

Although reggae rhythms rule with most record buyers, jazz is catching on fast, and Congolese and Indian music also have big followings.

International repertoire claims about half the total annual sale of 10 million album units, in a market worth \$60 million a year at wholesale prices. But as late as the mid-'60s, recording companies could not persuade wholesalers to stock

and sell international disks. Special price offers and sale-or-return carrots were dangled before them, but they stuck to the opinion, based on listening to artists such as Jim Reeves, that international meant sentimental.

Since then, recordings from abroad have broken through and taken an estimated 40 percent of the market — such diverse artists as PETER TOSH and GROVER WASHINGTON find ready acceptance.

Last September, the government banned the import of records and pre-recorded tapes, and as one of the only two established manufacturers in Nigeria, EMI was well placed to take the fullest advantage of a market restricted to locally manufactured product only — until then more than half of all records sold had been imports from the U.S., U.K. and Europe.

Meeting the local insatiable demand for music is a problem. EMI is a partner in Record Manufacturers of Nigeria Ltd., a record manufacturing and sleeve printing plant at Ikeja, an industrial estate near Lagos airport. The company is jointly owned by EMI, Decca, Take Your Choice — a Nigerian wholesaler — and NNIL, a Nigerian investment company which also holds a 49 percent stake in EMI (Nigeria) Ltd.

With 300 employees and more than 20 12-inch presses, RMNL has a capacity of more than five million albums a year, and further expansion is already under way.

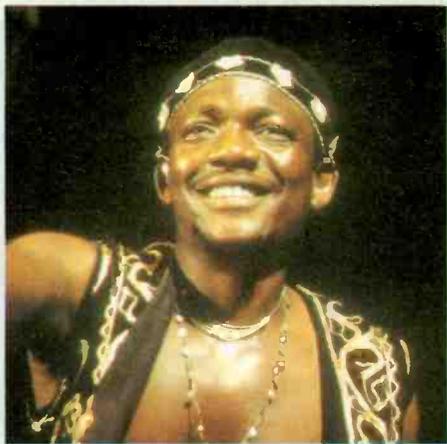
Nigerian artists record in an 8-track



studio with EMI console at 7 Wharf Road, Apapa. This was where Paul McCartney and WINGS recorded parts of their 1973 worldwide hit album, "Band On The Run." Top local artists like Okosun and Ikwue often take the 8-track master tapes recorded here to Abbey Road in London for 24-track overdubbing and mixing. But now EMI Nigeria has plans for a new \$2 million studio, with 24-track EMINEVE console, as part of an office-warehouse complex to be built at Badagry, a planned industrial estate to the west of Lagos. Work is due to start on it this year. When it is complete, the 8-track studio will move north to Kaduna. There are also plans for a studio in the East.

Records and tapes are distributed to the country's major wholesalers via a regional branch network based at Kaduna in the North, Lagos in the West, Benin City in Bendel and Onitsha in the East. The network employs a staff of about 90, and regions send trucks to the RMNL factory for supplies.

These are mainly albums and cartridges — there is virtually no singles activity in Nigeria, and cassettes take second place in the tape market. Promotion depends more on road shows and word-of-mouth recommendation than



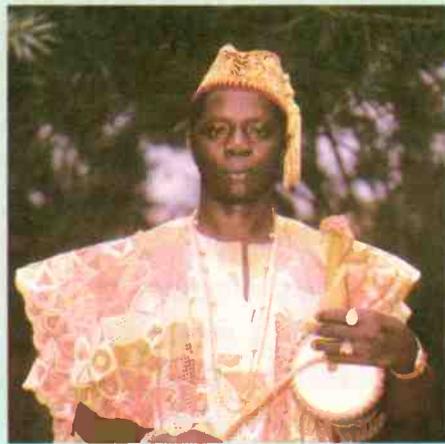
**Sonny Okosun**

media exposure. Each of Nigeria's 19 states has its own tv station, but the effect of tv and radio on sales is negligible, apart from commercials.

The Nigerian boom has brought unique problems in its wake for recording companies, particularly in Lagos, which has exploded from a population of less than a million 10 years ago to a teeming city of 3.5 million people. Problems in manufacture were initially severe, but these have now been overcome, and RMNL is confident that, in spite of the import ban and the absence of other record manufacturing plants, it will be able to meet the increasing demand.

With Wells' 14 years of experience of the Nigerian record industry, and the long experience in West and East Africa of EMI Nigeria's resident managing director *Gerry Beyering*, EMI is well placed to take advantage of the country's enormous potential, both as a market for international product and as a repertoire source

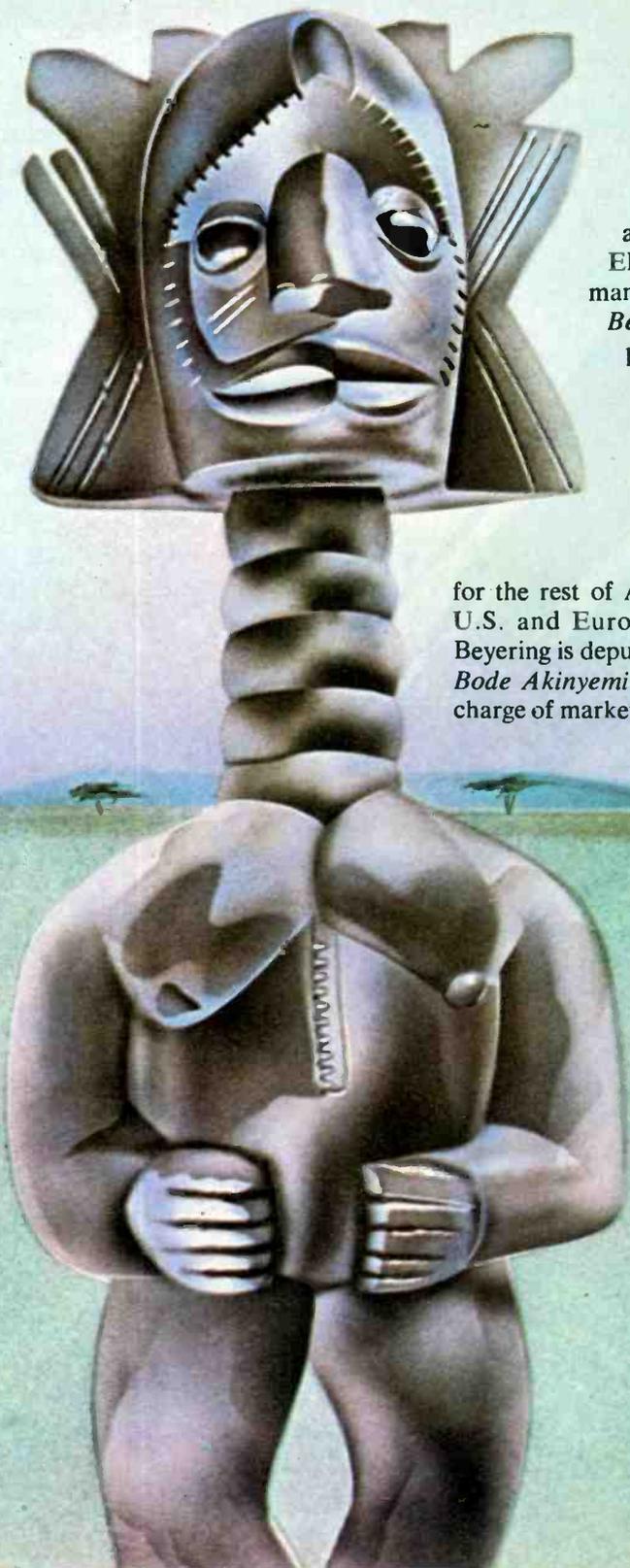
for the rest of Africa, and later the U.S. and Europe. Backing Gerry Beyering is deputy managing director *Bode Akinyemi*, a finance expert in charge of marketing.



**Ayinla Omowura**

*Bob Okonedo* is the A&R and promotions chief. He spent several years gaining experience in the U.K. before taking his present post. Studio manager for EMI Nigeria is *Emmanuel Odenusi*.

The company, with almost 20 years experience in Nigeria, is staffed by young and very capable Nigerians and is growing fast. With its dominance of local recordings and potential international artists like Okosun and Ikwue, it will not be too long before EMI Nigeria becomes a major force outside Africa.

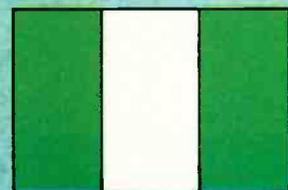


**JUST FOR THE RECORD**

OFFICE, STUDIO, DISTRIBUTION:  
EMI (Nigeria) Ltd.,  
P.O. Box 417,  
7 Wharf Road, Apapa.  
Tel. 45164 and 47945.  
Cables: EMITRON Apapa.

MANUFACTURING:  
Record Manufacturers  
of Nigeria Ltd.,  
Plot 13, Block A,  
Ogba Industrial Estate,  
Ikeja, Lagos.

# NIGERIA



**N**orway, a mountainous country of steep-sided fjords and thick forests, is one of Europe's most thinly populated states. But what this nation of just over four million people lacks in quantity, it more than makes up for in quality of life.

Rich deposits of North Sea oil, coal and metallic ores, allied to abundant cheap hydro-electric power, have fueled an industrial boom which has brought prosperity and a high standard of living to the big cities dotted around the country's craggy coastline.

This has been reflected in the

recorded music market, which has grown by 20 percent in each of the last 10 years. Norwegians today spend more on music, per head of population, than

---

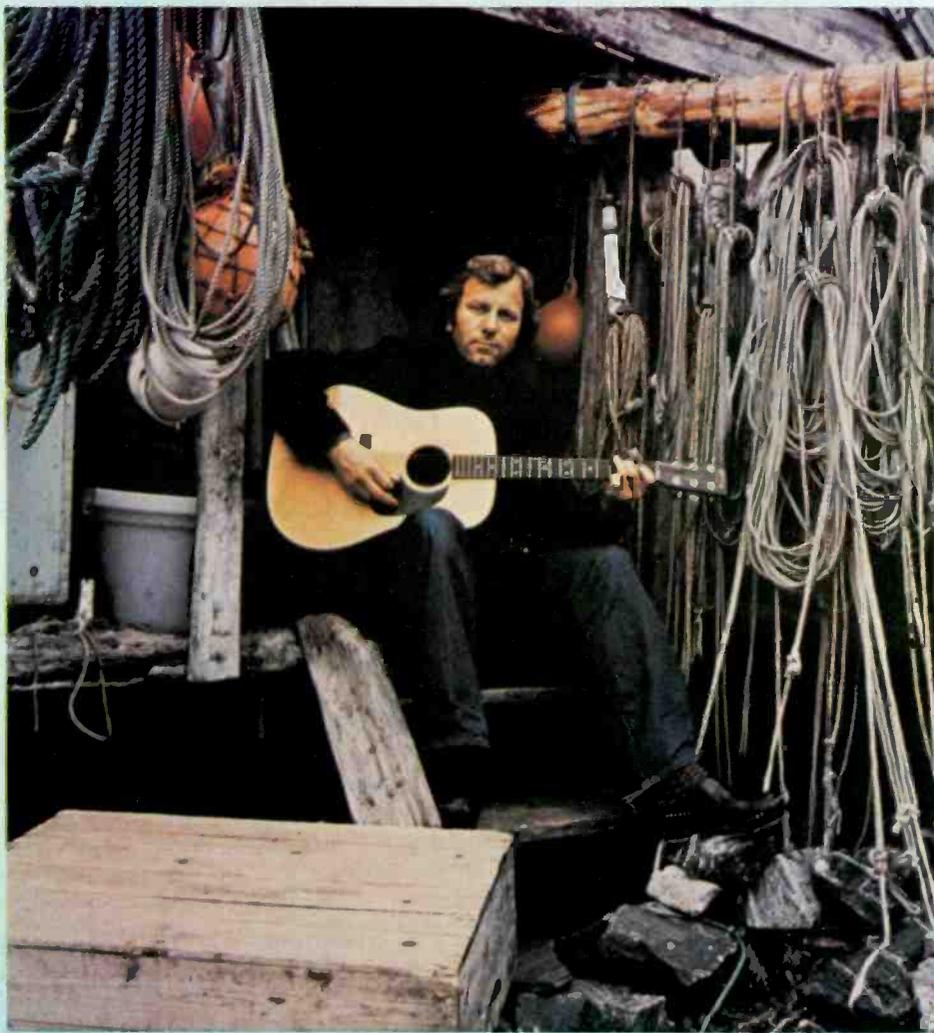
**A factor which has helped boost music sales is Norway's geography which makes radio reception difficult in many areas and places an emphasis on recorded music**

---

almost any other country in the world — about \$20 a year.

Three factors have helped boost music sales. They are:

- The geography of the country, which means poor radio reception in many areas, and thus places an emphasis on recorded music for home entertainment.
- Norwegians' love of cassettes which have now cornered 50 percent



**Johannes Kleppevik.**

of total music sales in Norway.

- A preference for albums—either in cassette or disk form — which has reduced the singles share of the market to one percent.

EMI Norsk A/S has played a full part in the music boom. It began operations in April 1969, taking over from Carl M. Iversen, the company that had distributed EMI material in the country for 40 years. And in just 10 years, its staff has trebled from 20 to 60.

EMI Norsk, based in picturesque Oslo, receives its records and tapes from the giant Skandinaviska Grammophon factory in neighboring Sweden. International hits from the U.S., England and to a lesser extent, Sweden account for 85 percent of turnover. Top names include DR. HOOK, PUSSY-CAT, WINGS, KATE BUSH, QUEEN, TOM ROBIN-

SON BAND, and SMOKIE, whose "Greatest Hits" album last year became an all-time best-seller clocking up sales of 180,000.

But EMI Norsk also has a thriving local artists roster with names that regularly make an impression in the Norwegian charts, the Norsktoppen.

GLUN-TAN, an M O R



**Hanne Krogh.**

group who appeal to all age groups, have been on the road for 15 years and are still going strong. They have earned several gold, silver and diamond disks, and also became the first Scandinavian artists to receive a platinum award.

Relative newcomers are pop group NEMESIS, who have won many fans

all over Norway on their tours. Their version of Frankie Valli's international hit "Grease" reached number two in the Norsktoppen.

HANNE KROGH was the youngest competitor in the Eurovision Song Contest when she represented her country in 1971. Since then she has become a

popular tv star, and has had leading roles in two major Norwegian movies.

JOHANNES KLEPPEVIK, who toured the U.S. last summer, is a country-oriented artist from the culture-minded West Coast of Norway. His instruments include the traditional Hardanger fiddle and a 40-year-old wooden fish box.

Other big names locally are COLEEN AND CACTUS, IVAR RUSTE, ODDVAR NYGAARD, EGIL STORBEBKEN, ELIN PROYSEN, THORE SKOGMAN, ASE WENTZEL, ARNT HAUGEN, OLAV WERNER, VALENKORET, TORALF TOLLEFSEN, and SØLVGUTTENE.

When they record in Norway, the artists use independent studios in Oslo, Bergen and Trondheim.

The man keeping the company on the right track is managing director *Hans Ro*, 57 this year. He started in the music business in 1947 as secretary to the Music Dealers Assoc., joining Carl M. Iversen 10 years later, and becoming general manager. He linked up with EMI in Jan-



**Nemesis**

uary 1969 and became managing director a year later. He is chairman of the country's IFPI.

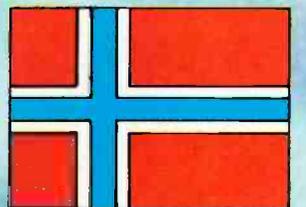
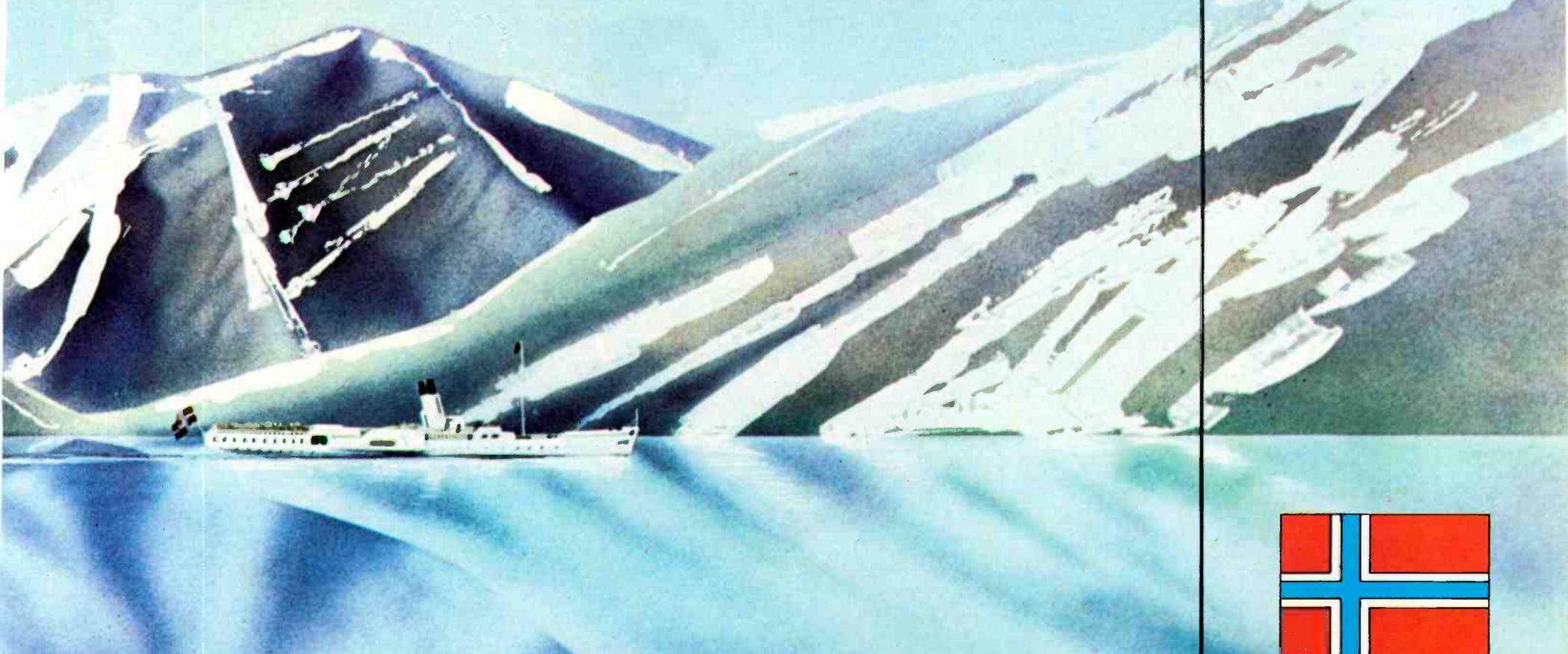
Marketing manager *Fredrik Muller*, 36, has overall responsibility for A&R and sales, while financial and administration manager *Per Billing*, 42, takes care of distribution and EDB as well as accounting. *Frode Skulstad* is sales manager, and *Rolf Syversen* is A&R manager.



**JUST FOR THE RECORD**

OFFICE:  
EMI Norsk A/S  
P.O. Box 42, Korsvoll, Oslo 8.  
Tel: 231488.  
Telex: 16294 EMIAS.  
Cables: EMIGRAM Oslo.

# NORWAY



# W

hen  
Paki-  
stan

was established as a separate Islamic state in 1947, it was a nation with hardly any industry. The economies of the two largely Moslem areas which split from mainly Hindu India to form the new republic were almost entirely agricultural, with jute, cotton and grain their main exports.

Slowly the new state, divided initially by 1,000 miles of India, and since divided again into Pakistan in the West and Bangladesh in the East, built an industrial base, and grew less dependent on neighboring India.

One of the new industries was recorded music. And just as Pakistan's sportsmen have made the nation a force to be reckoned with at hockey, squash and cricket, so EMI (Pakistan) Ltd. has put the country firmly on the international musical map.

When Pakistan was born, there were no record manufacturing facilities in the country. Its only recorded music inheri-

## Music from the movies helps to keep EMI Pakistan right in the picture as record market leader

tance from India was a rudimentary studio in Lahore, and for several years EMI's Indian Gramophone Company had to meet the needs of Pakistani music lovers.

But in 1954, the Gramophone Company of Pakistan was formed, and established a factory at Karachi. At first it made only 78 rpm disks, getting its first 45 rpm press in 1961. It was not until 1970, and installation of an album press, that the company came of age, able at last to produce long playing records from recordings made at studios set up in Karachi and Dacca (now capital of Bangladesh).



**Madam Noor Jehan**

This year EMI Pakistan, as the company became known in 1973, celebrates its 25th anniversary as the nation's biggest recorded music concern. It has modern studios in Lahore and Karachi, a factory capable of turning out 800,000 singles and EPs — by far the top-selling records — 260,000 albums and 290,000 cassettes a year on single shift working, and distributive links with 130 dealers throughout the country.

EMI can also claim that, without exception, all Pakistan's top artists are on its books.

As in India, almost all Pakistani pop repertoire is linked to the motion picture industry, which itself started from scratch in 1947, but now releases more than 100 feature films a year. The country's 450 cinemas are the most important means of promoting records, which tend to be sound tracks or movie hits.

MADAM NOOR JEHAN reigns supreme as the queen of the play-back singers. She started her career in Bombay in the late '30s. Last year she appeared at the Albert Hall in London, England, and has successfully toured the Middle East, U.K., U.S. and Canada over the years.

MEHDI HASSAN, acknowledged the finest ghazal singer of all time, is another longstanding EMI artist to play the Albert Hall. He too has toured the U.S. and Canada, and last year spent four months doing concerts in India, where he is as big a seller as he is in his home country.



**Mehnaz**

ROSHAN ARA BEGUM, a descendant of the Kirana school of classical music, is Pakistan's senior artist. She recently gave a memorable series of concerts in India.

The Qawwali group of GHULAM FARID SABRI and MAQBOOL AHMED SABRI have performed at New York's Carnegie Hall and other important U.S. venues under the auspices of the Asia Foundation, and recently returned home from a successful tour of India and the Far East.



**Aziz Mian**

Other post-partition finds include IQBAL BANO, MUNNI BEGUM, NAHID AKHTAR, MEHNAZ and sweet-voiced gypsy singer RESHMA. FARIDA KHANUM is also a big name, a graceful, versatile singer who ranges

from earthy folk to highly sophisticated khayals, and shines particularly in ghazal singing. Writing sleeve notes for one of her albums, Saleem Gilani said: "Words, phrases, lines take on an added sparkle, an added meaning as they flash off her vocal chords. Every time she stops for breath, her last sung phrases keep ringing in the mind like meteors leaving trails of light in their wake. It is indeed an honor for any lyricist to be in her repertoire."

MAI BHAGI, the great folk singer of Sind, is still going strong after dominating the musical scene for 50 years, while ALAM LOHAR is the most popular Punjabi folk singer, as well known among Indian and Pakistani settlers in the U.K., U.S. and Canada as he is at home. ASAD ALI KHAN and HAMID ALI KHAN are up-and-coming young artists in the classical tradition.

Other big names among the men on EMI Pakistan's books are SHAUKAT ALI; GHULAM ALI; HABIB WALI MOHAMMAD, who started his career in India; AZIZ MIAN and FAIZ BALOCH.

EMI maintains close links with the film industry, and the broadcasting and television corporations, constantly



**Shaukat Ali**

working to discover and promote new talent, and expand the careers of established stars. The result is a strong array of top names which gives the company a good base to attack a problem common also in India and the Far East — piracy.





Munni Begum



Nahid Akhtar

The Indian sub-continent has a long history of invasions from the north through the Khyber Pass, and the late '60s saw a fresh flood of unwanted invaders — pirated Pakistani and Indian film music records, sent in vast quantities from Iran. But although they were much cheaper than legitimate disks, the superior quality of EMI recordings paid off in the long run, and, along with other factors, helped force the Iranian duplicators to shut down.

For a while, prospects for the record industry looked good in Pakistan. Demand was growing by 25 percent a year, and the government was sufficiently encouraged by the bright outlook to start a recording company of its own. But in 1974, the government liberalized import policy by putting blank cassettes on the free list, although it maintained the 200 percent customs duty on record players and records.

This has caused difficulties for firms like EMI. Because of the duty, few record players are imported, and there is virtually no home production of them. They are, therefore, increasingly scarce. Cassette sales are growing, and removal of duty on blanks has again opened the floodgates of piracy. Copyright legislation is almost powerless to stem the widespread tide, and the only answer, as EMI has told the government, is for legitimate companies to be given preferential treatment over duty on raw materials, and for duty on record players to be scrapped. The company's pleas have been partially upheld, and this augurs well for the future.

EMI Pakistan counters the new threat

as it has met every challenge in its history, by making sure its offerings are top quality. Certainly its modernized studios compare with the best in the region. At Lahore there is a 50.84 x 29.52 x 14.76 foot 4-track studio with EMI mixer, plus an HH Stereo 8 2-track mixer for outdoor work and a Westrex 35mm perforated 4-track magnetic reproducer. At Karachi the 45.92 x 24.6 x 16.4 foot studio has an HH Stereo 8 mixer and a Roland SE-201 echo unit. Both studios are fully air-conditioned.

Recordings made at both account for 70 percent of EMI Pakistan's home sales. Sales to Bangladesh have started again following the signing of a new trade agreement, and the company also exclusively provides in-flight music on Pakistan International Airlines.

Promotion is also top quality, as was proved when the company's one-minute advertising film, "Passport To Music," made by a promising local producer, won the gold medal from 2,000 entries at the Virgin Islands Film Festival.

Managing director of EMI Pakistan is *Mansoor Bokhari*. He joined the company in 1972 after some years with the Pakistan Tobacco Co., a subsidiary of

British American Tobacco, working at different times in accounting, public relations and general management.

*Anwar Maqsood*, a university arts graduate, is national A&R manager. With the company since 1975, he is also a painter of national importance, and has won the President's Award for his art.

*Sabir Ahmed Khan* heads the finance department; *Ahmedullah Siddiqui*, formerly with Radio Pakistan, is general sales manager; *Arshad Mahmud*, a graduate in political science, is company sales manager; and *Moin Ishtiaq Khan*, an arts graduate, is general manager for sales of international repertoire and Indian music. *Abdul Hayee Malak*, regional manager at Lahore, center for the movie industry, was with the U.S. Information Service before joining EMI 10 years ago. *Muslim Abbasi*, an electronics engineer trained in Britain, is the factory manager.

They head a staff of 150 which is confident of keeping this movie-oriented music company right in the picture as market leader.



## JUST FOR THE RECORD

OFFICE, STUDIO,  
MANUFACTURING,  
DISTRIBUTION:

EMI (Pakistan) Ltd.,  
P.O. Box 3214,  
C/28 Estate Avenue,  
Karachi 28.  
Tel: 290121.

Cables: EMITRON Karachi.

BRANCH OFFICE,  
STUDIO:

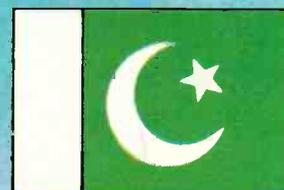
9A Shahdin Building,  
Sharah-e-Quaid-e-Azam,  
Lahore.

Tel: 52353.

Cables: EMITRON Lahore.



# PAKISTAN



**S**outh Africa, home of the springbok, is a land rich in mineral wealth. Exports of diamonds and gold helped build today's industrial prosperity.

Now EMI is proving that the country has a wealth of musical riches too. It has discovered and developed artists who are now top names in the country's three cultures, English speaking, Afrikaans and black. And it is confident it can effectively exploit South Africa's potential as a key international repertoire source of the future.

The four music companies under the EMI umbrella—EMI Brigadiers, Music For Pleasure, CCP and EMI-Brigadiers Music Publishing today claim a healthy 30 percent share of the home market.

They developed out of an operation which began more than 50 years ago, when HMV and Columbia in Britain gave music franchises to two Johannesburg firms of piano importers, Mackay Brothers and Polliacks respectively.

**In the last 20 years  
EMI Brigadiers has  
captured a huge  
slice of every market  
in the country**

Mackay Brothers had a piano repair and French polishing workshop on Plein Street, and this became the first recording studio. EMI London sent out a producer called Dixon, and local artists and choirs were brought to the workshop to record for the GU and JP labels. Early black artists included the AMANZIMOTI ZULU CHOIR, MSELEKU AND HIS MERRY-MAKERS and the BANTU GLEE SINGERS.

Afrikaans choirs were recorded in nearby Irene Church at night, to avoid



**The Rolling Stones**

traffic noise. And important artists were sent to England for more sophisticated recordings. REUBEN CALUZA and his ZULU DOUBLE QUARTET went to EMI's Hayes studio to record 150 Zulu songs. Polliacks sent CHRIS BLIGNAUT, BETSY DE LA PORTE and JAN VAN ZYL abroad to record.

In 1939, Mackays and Polliacks merged under the latter's name.

The growing popularity of recorded music in South Africa was shown in 1946 when, after a chronic shortage of disks during the war, Polliacks received a shipment of HMV and Columbia records from EMI's Indian factory at Dum Dum. The whole consignment sold out in one morning.

In 1948 the company took over three small 78rpm disk presses in Jeppe Street to make records from masters sent from England. And in 1950 it signed NICO CARSTENS, who had a world-wide hit with "Zambezi," and became one of the first South Africans to sell a million copies in his own country.

The following year, EMI established its own pressing plant at Steeledale and

set up one of the most modern studios in the country. And in 1956 it took over its own distribution.

As the EMI operation grew, the company decided to expand its interest in Afrikaans talent, and in 1973 merged with Brigadiers Record Company, a 12-year-old firm run by *Albie Venter*, devoted exclusively to Afrikaans.

Having assured dominance in both English and Afrikaans music, EMI-Brigadiers turned to the black market, and in 1978 bought out Clive Calder Productions (CCP), which had discovered a wealth of exciting ethnic talent in its five year history.

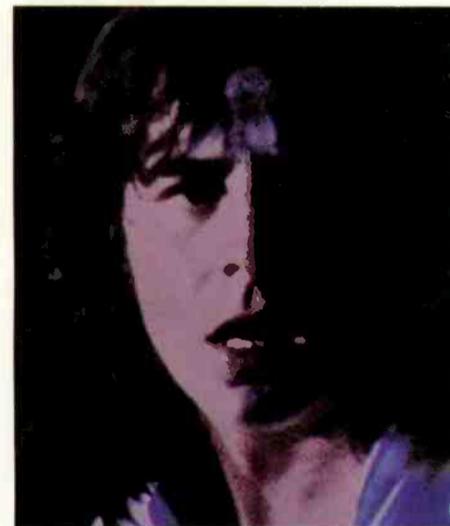
With Music For Pleasure, the cut-price line started in 1971, claiming 95 percent of the budget field, EMI had captured a huge slice of every market in the country. And that is a position it now aims to consolidate and improve.

*Allen McInnes*, director of A&R and marketing, heads EMI-Brigadiers drive to break new local and international acts. Together with his promotions team, he proved the company's ability to recognize and exploit potential worldwide

acts by breaking Australian JOHN PAUL YOUNG and contributing to the international success of CLOUT whose single "Substitute," distributed in South Africa on behalf of licensor Sunshine Records went to number 1. Young became a major South African chart force long before his international breakthrough with "Love Is In The Air."

He first hit the local airways in 1976 with "I Hate The Music." It raced to number 1 and stayed there four weeks, earning a gold disk for sales over 25,000. When "Keep On Smiling" and "Yesterday's Hero" both topped the charts, the singer was invited to South Africa for the first tour he had ever made outside Australia.

When he arrived, he created more excitement than anyone since CLIFF RICHARD and THE SHADOWS

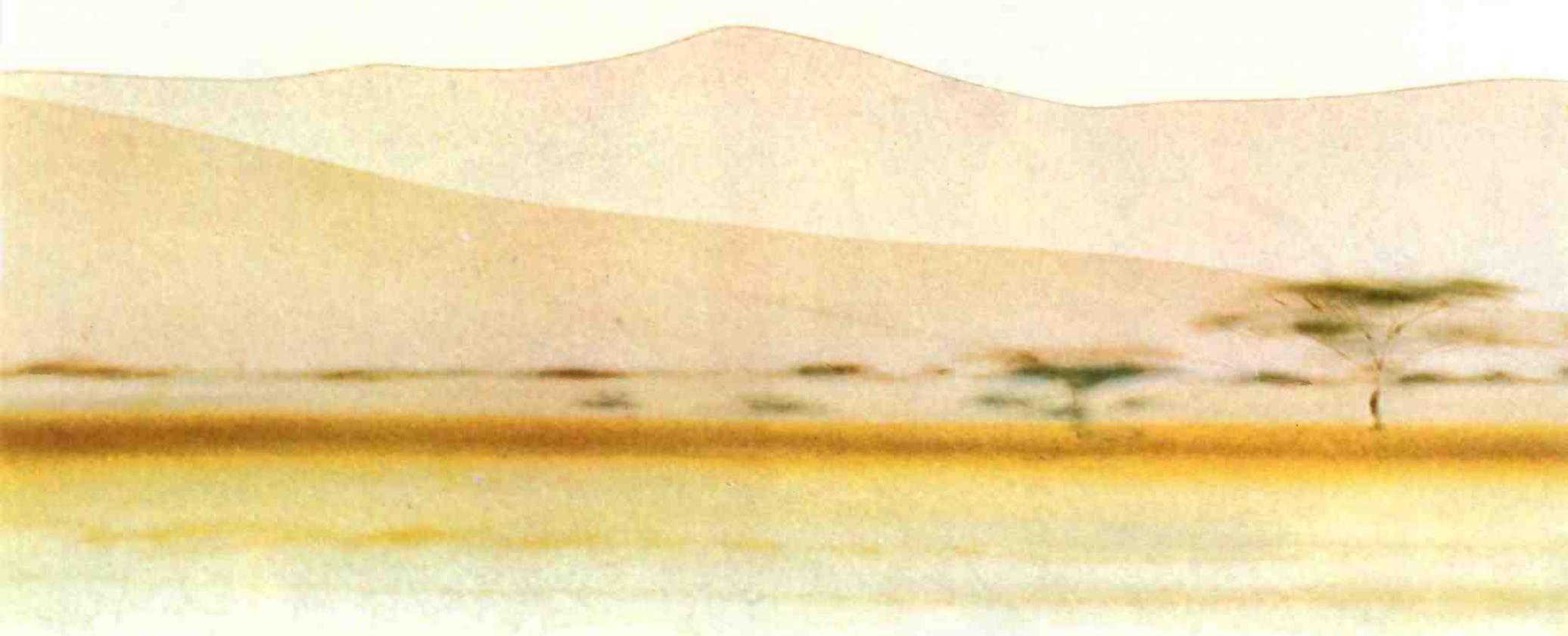


**John Paul Young**

toured in the early '60s. "Love Is In The Air" scored not only in South Africa, but went into the top 10s of Britain, the U.S., Germany and France.

Dutch group PUSSYCAT are another major act to break in South Africa. They have had three number 1 hits and earned a staggering eight gold records. Last year they completed a tour of the country.

The South African record-buying





**Clout**

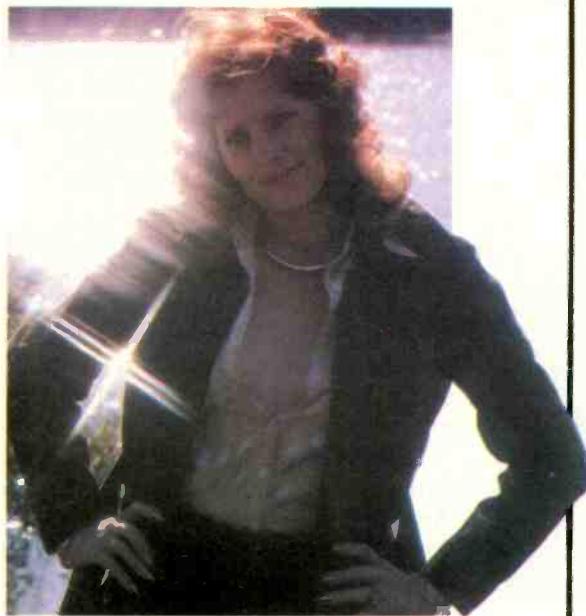
public has fairly conservative tastes and is country orientated, making it difficult to break rock bands. But EMI did just that when an all-out promotion and advertising campaign for British group QUEEN, centered on their "A Night At The Opera" album, established the group sufficiently to make the single from it, "Bohemian Rhapsody," a chart buster.

More recently, KATE BUSH has be-

come the most talked about new international star after "Wuthering Heights" and "The Kick Inside" sold well.

Apart from EMI Music repertoire EMI-Brigadiers handles Arista, RAK, MAM, BBC, Savoy and Passport, plus distribution of Sunshine Records (ABBA and Clout).

Success with new acts and extensive coverage of all sections of the market have helped the company sign several

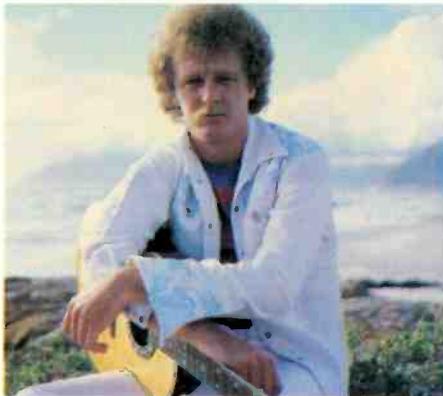


**Marie Gibson**

multi-talented local artists.

One of the most important is ANDRE DE VILLIERS, a 27-year-old singer-songwriter-guitarist who was hailed as a major talent by the media, the record industry and Demis Roussos, who Andre supported on the million-selling international star's 1977 South African tour.

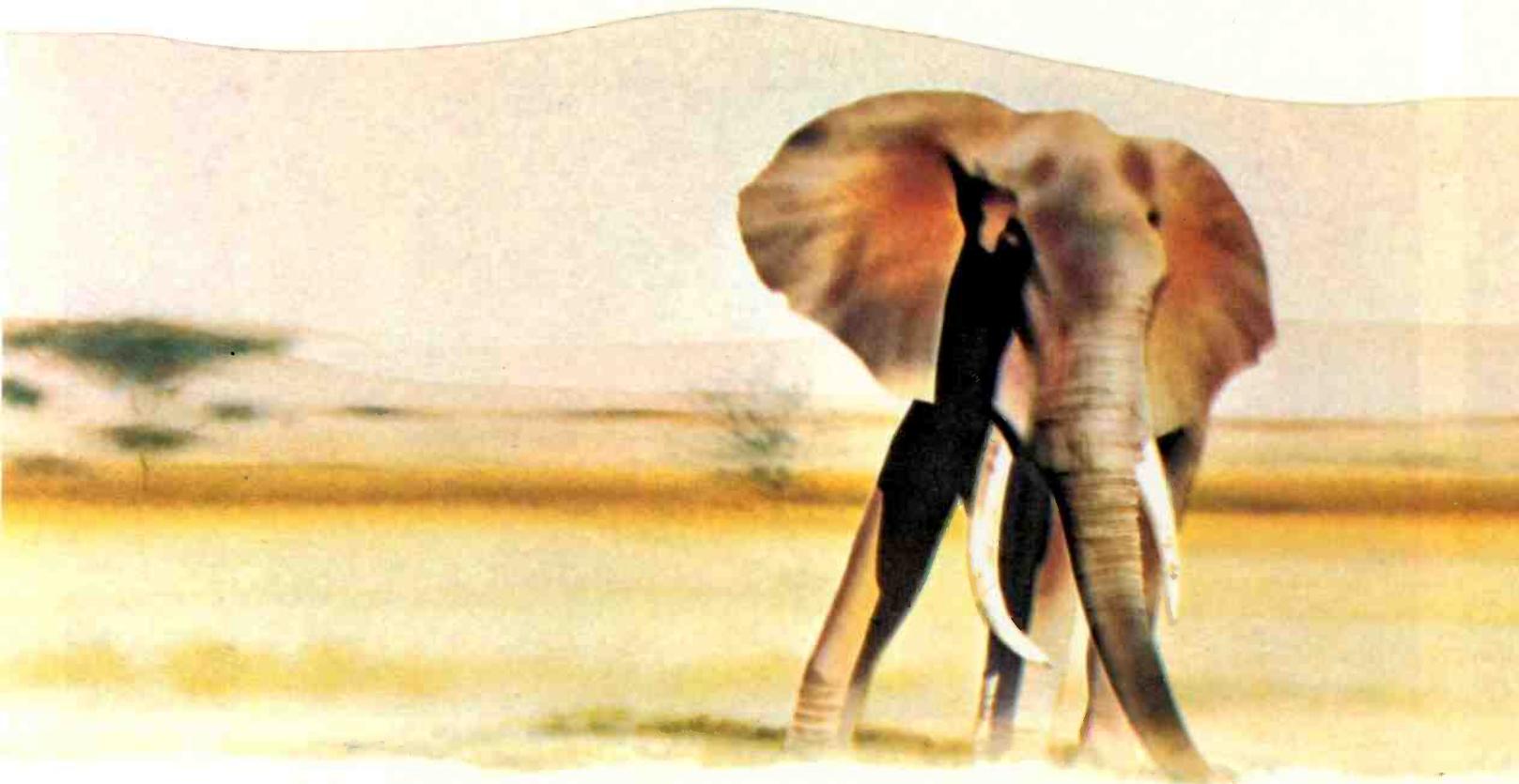
Andre, who developed his skills playing in pop, rock and jazz/rock bands,



**Andre DeVilliers**

looks poised for international success after tremendous American and British interest in his first album, "How It Feels

# SOUTH AFRICA





**Sonja Herholdt**

To Be Alive?" There are also plans for a Scandinavian tour.

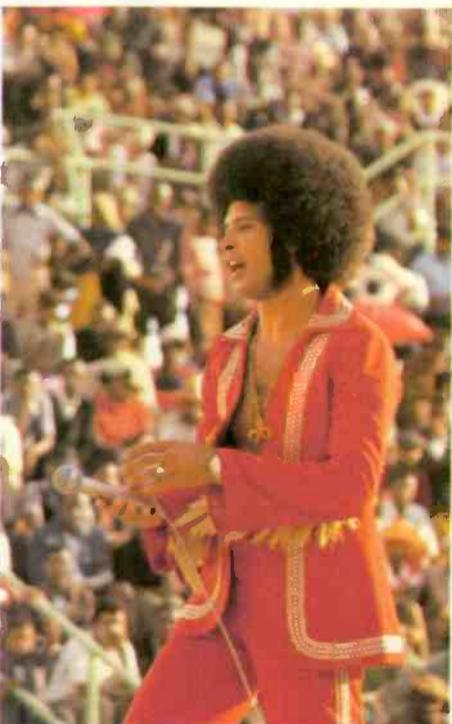
The album was recorded in the EMI studios which acquired international status with Clout's smash hit single and debut album. They are the best equipped in the country. Studio One, 42.64 x 32.8 x 13.12 feet has a 24/16-track EMI Mk 111 desk, capable of adaptation to 24-track recording. Studio

### **Richard Jon Smith is South Africa's first local black superstar**

Two, the same size, has a 16-track EMI Mk V desk, and Studio Three uses a 16-track Fairchild desk for demos, radio programs and commercials.

Production director *Boet Pretorius* and studio manager *Ian Martin* are proud of their reputation for unique sound in a relaxed atmosphere.

Another success from the studios



**Richard Jon Smith**

was *CHERRY ROLAND'S* single "Second Time Around," which earned four gold disks for sales of more than 100,000, and made her the biggest selling English star to record locally. Cherry, from London, first found fame as a schoolgirl, landing the lead role in

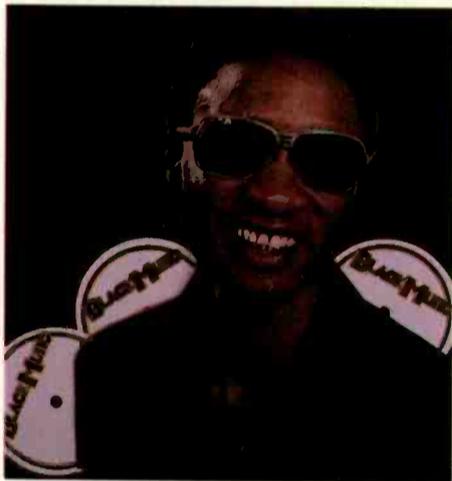
a pop movie called "Just For Fun." She later became a successful singer both in the U.K. and Germany.

Rhodesian-born *BRUCE MILLAR*, a star of stage, screen and radio in South Africa, earned a gold record when his Johannesburg-recorded "I Won't Give Up," stayed at number 1 for six weeks, and country singer *MARIE GIBSON* also went to the number 1 spot with "One Day At A Time."

Firmly established as one of EMI's best-selling female stars is Afrikaans songstress *SONJA HERHOLDT*. Her first single, "Ek Verlang Na Jou," a movie theme song, climbed to number 1 and stayed there for several weeks, grossing sales of over 30,000.

Since then she has won four coveted Saries in the annual Springbok Radio Awards, and appeared on tv both in South Africa and Holland. This year she starts a movie career.

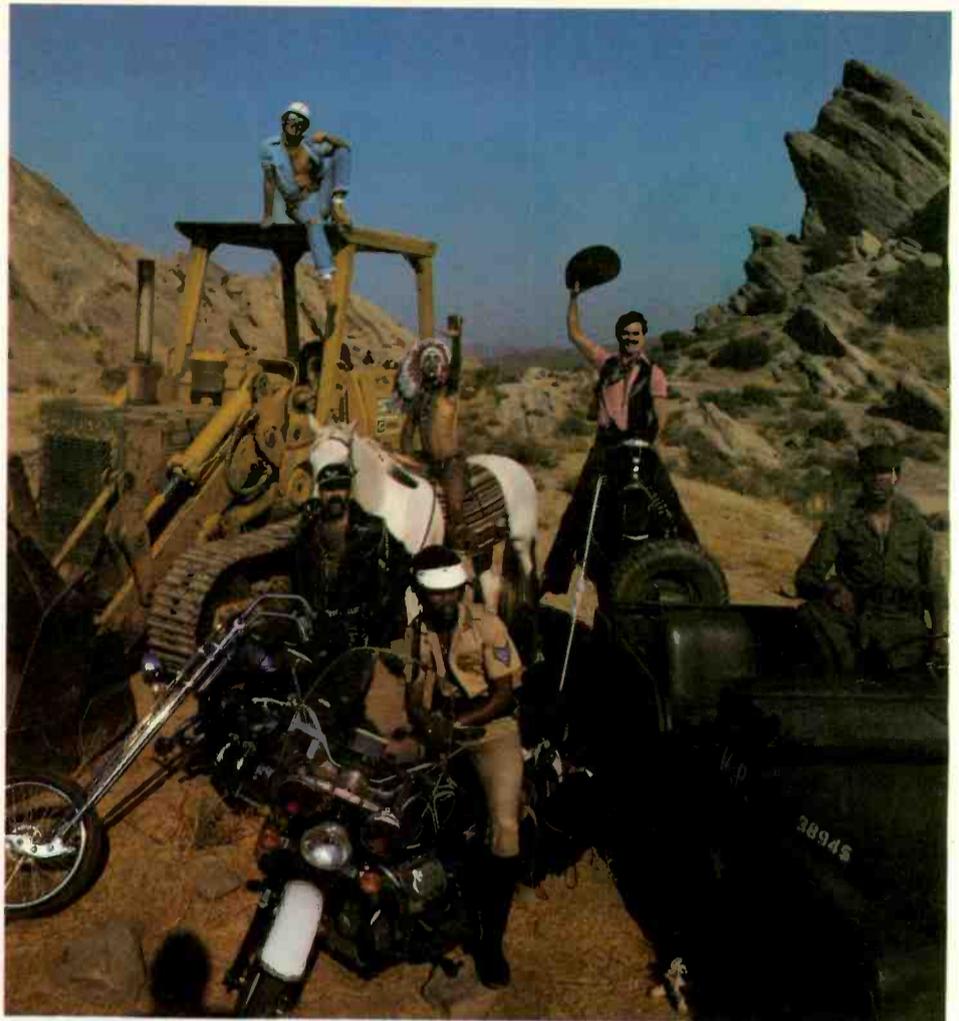
Latest protege of Allen McInnes and promotion team is dynamic rock singer *SUZY SMITH*. Her debut album, recorded in Johannesburg over several



**Babsy**

months, will be launched with a carefully integrated program of radio, tv, press and in-store backing.

McInnes, who spends a lot of his time in the studio producing records, has been in the business for 18 years, with experience of retail marketing as well as



**Village People**

A&R. He joined EMI four years ago.

Catering for the black section of the South African market is CCP, an aggressive, innovative company set up in 1973 as an independent record producing unit selling its recordings through EMI.

When EMI bought control in 1978, it brought under its wing big names like *RICHARD JON SMITH*, the first local black superstar; *JONATHAN BUTLER*; *THE ROCKETTS*; *RONNIE JOYCE*, and the legendary *BABSY MLANGENI*, a blind black singer-songwriter whose amazing talents have won him a string of gold disks and industry awards.

The CCP roster was strengthened by

gaining major EMI acts such as *STEVE KEKANA*, a 19 year old singer-songwriter set for big things; the *ADDITIONS*, a top disco-soul group, and *THE TULIPS*.

CCP has a 25 percent share of the African indigenous music market, promoting local stars and breaking American groups like *VILLAGE PEOPLE* and *DOUBLE EXPOSURE*. It also imports Swahili repertoire.

Joint general managers are *Howard Ipp*, a former disco disk jockey who handles administration and marketing, and *Peter Vee*, a former pop group drummer and solo singing star, who looks after A&R and foreign product.



**Kate Bush**

Promotions manager is *Ken Haycock*, a Briton who once played bass guitar in a rock group, and joined CCP after a spell developing the African repertoire of sister company Music For Pleasure.

All three are confident that continuing to invest in and market selected acts of strong potential can boost CCP's share of sales even further.

Music For Pleasure has been trading in South Africa for seven years, and during the last three has captured virtually the whole of the budget market.

It recently changed its policy to meet changing market trends, concentrating now on local and international original artist material instead of cover versions. The company sells through supermarkets, newspaper shops, hypermarkets and record bars. A compilation series of recent top 20 singles is marketed under the title of "Pop Shop," and each of these albums sells up to 50,000 copies.

The company has also built up an extensive range of very popular children's material and has had hits with records based on tv programs like Heidi, Noddy and Liewe Heksie.

Local EMI artists play an important part in MFP's sales, and South African stars such as Sonja Herholdt, Marie Gibson and lyrical dramatic tenor GE KORSTEN have all recorded albums especially for the label.

MFP is the first record company to use tv advertising to back a record — tv arrived in South Africa only three years ago. Its latest development is to rack current top 20 full-price albums from various companies.

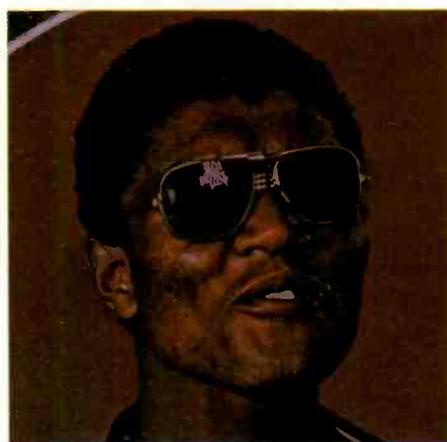


**Johannesburg Studio**

MFP managing director since 1975 has been *Neville Blignaut*. He also acts as sales director of EMI-Brigadiers, and has been with the company since 1972.

EMI's South African publishing company, EMI-Brigadiers Music Publishing, was formed out of Ardmore Beechwood Publishers and Brigadiers Music Publishing when EMI merged with Brigadiers in 1973. Its director is *Andre Viljoen*, a former program compiler at Springbok Radio.

*Joe Nofal*, former A&R manager, is professional manager.



**Steve Kekana**

Apart from controlling the various EMI labels, the company also handles Bron (Uriah Heep), J. Albert and Son (John Paul Young), Big Secret (Chris de Burgh), Red Bus (Joe Dolan) and Owepar (Dolly Parton).

Records for all three disk-selling EMI companies are produced in a 40-press plant capable of a million albums a month, giving EMI a technological lead over all its rivals.

Technical personnel get additional training in plants abroad to insure they keep up with latest developments.

In addition the cassette plant is capable of producing 250,000 tapes a month using Gauss equipment. Both disk and tape plants handle contracts from other companies when not needed for EMI's own production requirements. Technical director is *Eddie Cumings*.

The combined forces of EMISA add up to by far the most sophisticated racking, merchandising and selling operation in the country.

In charge of the whole operation is managing director *Clive Kelly*, a qualified solicitor, who joined EMI's legal department from Mobil Oil in 1960. Since then he has been managing director of EMI's Greek operations, manager of the international copyright department, and executive assistant to the group director, records.

He took over as managing director of EMI South Africa in 1975, and apart from involvement in all four branches of that company, has held directorships in EMI companies in Pakistan and the Far East, and executive positions with numerous British, South African and international organizations involved in the recording industry.

He says of EMI's quite remarkable South African success story: "Our

strength derives from operating as a people business — our artists, our 500 staff and the public are all treated with sensitivity and appreciation for their role in the success of the company."



## JUST FOR THE RECORD

OFFICE,  
MANUFACTURING,  
DISTRIBUTION:

EMI-Brigadiers,  
and MFP:

32 Steele Street  
Steeledale,  
P.O. Box 11254,  
Johannesburg 2000.

Tel: 6183900.

Telex: 8-7409.

Cables: **SOUNDBOX.**

Johannesburg.

Branch offices in Durban,  
Port Elizabeth, Cape Town,  
Windhoek.

CCP:

2nd Floor,

Auction House,

111 Fox Street,

Johannesburg.

P.O. Box 61976,

Marshalltown 2107.

Tel: 883 1486/7/8.

Telex: 87409.

STUDIOS:

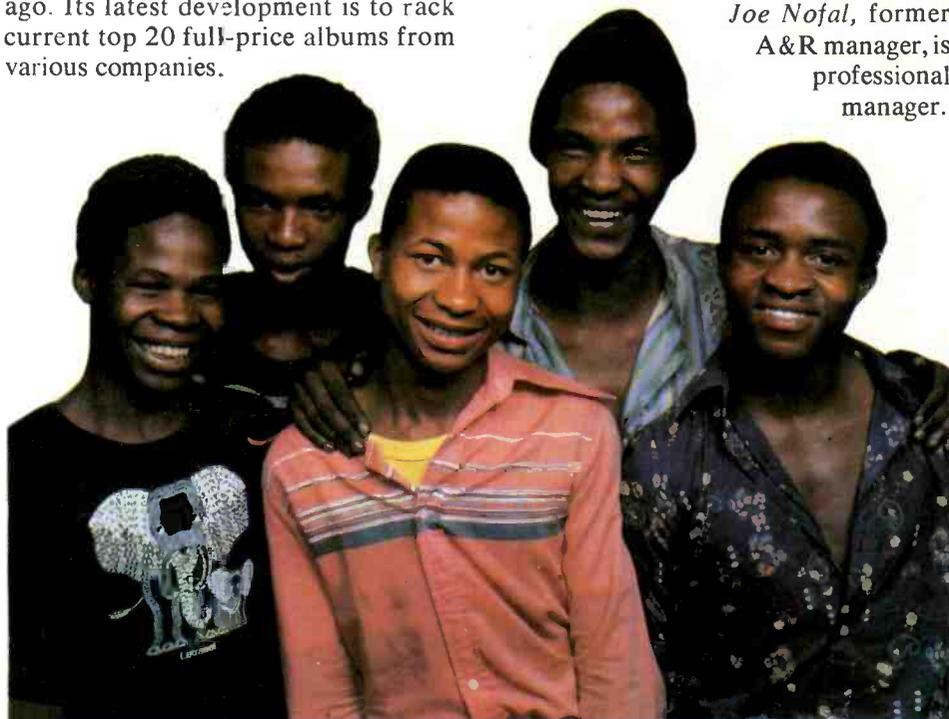
7th Floor — Music Center,  
c/r President and Troye Streets,  
Johannesburg 2000.

Tel: 37-8900 or 37-8904.

PUBLISHING:

As office except:

Cables: **ABEEMUSIC**  
Johannesburg.



**The Additions**



**Suzy Smith**



**H**ong Kong, the bustling industrialized British colony perched precariously at the southern tip of mainland China, seems to have achieved one of the mysteries of the East, somehow cramming five million people into an area of just 391 square miles.

But EMI has still found room here to run a thriving music business, specializing in top quality Chinese recordings, and establish a regional headquarters which looks after company interests throughout Southeast Asia.

EMI was the first recording organization to move into Southeast Asia, which it did in 1922 from a factory in Shanghai. It is still the only international company with major interests in Chinese recordings, and its total market share exceeds 40 percent of the legitimate (i.e.

### Mandarin music helps EMI lead the way in fighting the pop pirates

non-pirate) business in the area.

Piracy is a major headache for regional director *Malcolm Brown*, a lawyer with 12 years EMI service behind him. Informed sources estimate that 100 pirate cassettes are sold for every legitimate one in the region.

From his headquarters in Sutherland House, he spearheads EMI operations in Korea, Taiwan, the Philippines, Indonesia and China, as well as the four countries where EMI has set up home — Hong Kong, Singapore, Malaysia and Thailand.

Apart from rip-off records and illegally duplicated tapes, Brown says his major problem is convincing Westerners that Singapore is not a five dollar taxi ride from Hong Kong, with Bangkok a convenient halfway halt.

"The average Westerner's understanding of the region's history and

geography is appalling," he says.

Helping him run the region are assistant *Jackie Holdroyd*, another 12 year EMI staffer, and *Joseph Khoo*, who as well as being EMI Singapore's financial director, acts as regional financial controller.

Throughout the last century, the Kowloon peninsular and islands of Hong Kong have been a sanctuary for refugees fleeing trouble on the mainland. And EMI itself was forced to seek

EMI China, and records were pressed in Dum Dum, India and later Singapore for local distribution, often by rickshaw.

The company had changed its name from Pathé to EMI (China) in 1934, and in 1961 it changed again, to EMI (Hong Kong) when an office was established in the colony. In 1970 EMI took over distribution from licensees, and four years later switched its offices to the garden city of Yau Yat Chuen.

There, EMI established an excellent



**Lisa Yuen**

a safer base in 1949 when artists and composers from Shanghai fled to the colony as Mao Tse Tung seized power in China.

Under the guidance of Miriam Wang, an accountant from Shanghai, they recorded in a small studio established by

512.5 ft. x 19.7 ft. studio with 16-track Neve console, maintaining the long EMI tradition of popular and definitive recordings of Chinese music. A couple of these have gone international.



**Lam and Teresa Carpio.**

One worldwide success was a song written by Yao Ming, one of the best known contemporary Chinese writers of the '50s and sung by his sister YAO LEE, an artist reckoned by many to have the most perfect Chinese technique so far recorded.

Issued in the U.K. as "Rose Rose I Love You," by HUE LEE, it made the charts, and was subsequently covered



**Reggie Verghese, A&R manager and Tracy Huang.**

by other international artists, including America's Frankie Laine.

"Second Spring," another Yao Ming song, was a big seller in Southeast Asia when sung in Chinese by TUNG PEI PEI. When English lyrics were added, it became an international success in the mid-'50s as "The Ding Dong Song"





**Vincent Lim (recording engineer), S. Atan (producer/arranger) Anita Sarawak and Reggie Verghese (A&R manager).**

Today's Chinese recordings are just as melodic, with beauties like GRACIE RIVERA, FRANCES YIP, ELISA CHAN, LISA YUEN and MONA RICHARDSON, a Californian, steady sellers for EMI. LAM, who records in both Cantonese and English, is also a star in the East, doubling as host of a regular tv show, while the NEW TOP-

singing to work for a while supervising Chinese recordings.

Keeping the artists on the right track today is managing director *Neil Sarsfield*, a man with eight years experience in Asia. Creative director *K. K. Wong* has produced some of the most successful English recordings of any company in the colony.



**CLIFF IN THE COLONY: British recording star Cliff Richard meets fans & chats with DJ Winnie Yu.**

NOTES, a multi-racial line-up which includes Elisa Char, have become Hong Kong's leading group.

Several of the new stars were coached by Yao Lee, who was known affectionately as Auntie when she retired from

Marketing and promotion is handled by tv actress *Virginia Ng*, *Teresa Yiu* and *Rachel Lau* while the sales team is headed by *Joseph Koo*.

The EMI Music Center, with four

shops, is the most important retail chain in the colony, while EMI's publishing company, headed by *Josephine Lau* and *Irene Ho*, has the largest catalog of Cantonese and Mandarin music in the world, with more than 100,000 titles. And that despite EMI losing thousands of copyrights in the flight from Shanghai.



## JUST FOR THE RECORD

### SOUTHEAST ASIA

#### DIRECTORATE:

Regional Director, SE Asia, 503 Sutherland House,

3 Chater Road, Hong Kong.

Tel: (5)262591 (5)262689.

Telex: 63512 EMISEA HX.

Cables: EMISEA Hong Kong.

#### OFFICE, STUDIOS,

#### DISTRIBUTION:

EMI (Hong Kong) Ltd,

PO Box 5263,

Tsimshatsui Post Office

Kowloon,

11 Fa Po Street, Yau Yat Tsuen,

Kowloon.

Tel: (3)810321/4.

Telex: 63512 EMISEA HX.

Cables: EMITRON Hong Kong.

#### PUBLISHING:

EMI Music Publishing

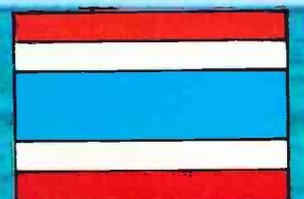
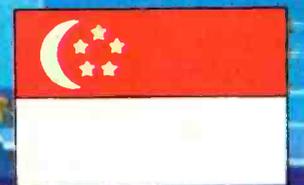
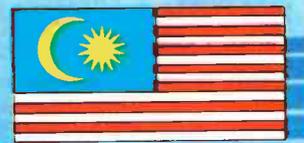
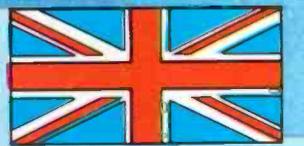
(South East Asia) Ltd.

Address as office.

Tel: (3)805373.

Cables: PATPUB Hong Kong

# S.E. ASIA



## Malaysia

**M**alaysia is a hot, humid land of monsoons, rain forests and mangrove swamps. It is also one of the world's developing countries, producing rubber, tin, tea, fruit and exporting handsome furniture made from abundant supplies of rattan and bamboo in the steamy jungles.

It is also a colorful, cosmopolitan country, graced by more than 900 species of butterfly, flying lizards, and by rhinos, elephants and crocodiles.

The colorful rhythms of the nation's rich mix of races, European, Malay, Chinese, and Indian are reflected by one of the latest industries to develop — the

### Hilton concerts show the world that Malaysia is on the musical map

recorded music business.

EMI (Malaysia) Sdn Bhd was born on Christmas Eve 1966, but in just a few years has overcome considerable hurdles to put Malaysia on the musical map.

Its first hurdle was winning the right to market its own material. International EMI repertoire was distributed by the Borneo Company, part of the Inchcape



**CHINESE DISCOVERY:** Timmy Koong is an EMI newcomer responsible for the first local album in Cantonese.

group, while the Far East Record Company was licensed to retail EMI's vernacular recordings. Neither company wanted to give up its franchise.

EMI was only able to become a fully-fledged marketing force in 1971, when the Borneo contract ran out. It acquired control of vernacular sales a year earlier. From humble beginnings—the company started with a staff of two, Mrs. Beh Suat Pheng and Mrs. Sujata Venugopal, in one small office — EMI Malaysia has now grown to a nationwide network employing 78 people in manufacturing and distributing records and tapes. It is now the country's leading music seller, apart from the pirates who plague the whole



**BEAUTY AND THE BEAT:** Top model Noor Kumalasari proves she is not just another pretty face with her debut album.

of Southeast Asia. And Mrs. Beh and Mrs. Venu are still there, as domestic A&R director and accounts manager respectively.

At first the new organization relied heavily on sister companies in the area, particularly Singapore, for help and support in material and promotion. But today EMI Malaysia is repaying that debt by unearthing some of the biggest sellers in the region. Malaysian artists now account for 40 percent of the company's turnover, and are making a big impact in neighboring countries.

Managing director Mike Comerford says: "EMI can fairly claim to represent the finest talent currently performing in the country."

Top of the local pops is SHARIFAH AINI, dubbed Malaysia's Queen of Song. In a 10-year career, she has had 15 hit EPs, recorded seven albums, become a stage and tv favorite, been voted best actress at the prestigious Asian Film Festival in Seoul, Korea, and become the first Malay singer to appear at the Paddock Lounge of the Kuala Lumpur Hilton. Malaysian music



**ASIAN SUPERSTAR:** Frances Yip, once a Hong Kong church choirgirl, is now one of EMI Malaysia's top international acts.

reached a milestone when she and another local star, DJ Dave, topped the bill there in November 1977. Until then, the lounge had been exclusively the domain of established international stars. Now Sharifah could herself become an international top name. She has just recorded her second album in English, a follow-up to "Forever And Ever," which was successfully released last year.

DJ DAVE, her co-star at the Hilton, has also just recorded his first album in English after building his name as EMI's only non-Malay singing Malay songs. Dave, born Sukhdave Singh, is a Hindu

in a mainly Mohammedan country, but he has successfully recorded English, Chinese and Hindustani songs in Malay. He quit a safe eight-year career as a postal worker to join EMI full time in November 1974, encouraged by the phenomenal success of his first EP, "Maafkan Lah." It stayed at No. 1 in the



**OVERNIGHT SUCCESS:** DJ Dave quit his job with the mails when sales of his first record kept it top of the charts for nine weeks.

Malay charts for nine weeks, and stayed in the Sabah and Sarawak ratings for a record nine months. Since then it has been success all the way, with tv appearances in Malaysia, Hong Kong and Singapore. He recently signed a new five-year contract with EMI.

SUDIRMAN exploded on the Malaysian scene after winning the coveted vocal solo award at the Bintang RTM 1976 finals. Dynamic showmanship and remarkable stage presence make him a hit with audiences in rural areas and top city night clubs alike. He is continuing law studies at the University of Malaya, but still finds time to record highly-acclaimed tv shows. His first, "Lukisan Irama" won him the 1977 Entertainer Of The Year award, and RTM broadcast a further series of Sudirman shows last May. He too has appeared at the KL Hilton.

FRANCES YIP, currently on a two-year contract with EMI Malaysia, has been hailed as one of Asia's singing superstars. The former Hong Kong church choir girl still regularly tops the charts, five years after cutting her first EMI album, "Discovery," on which she sang in nine different languages. Yip spends four months of each year in England, recording and touring, and has also given concerts in Paris, Frankfurt, Honolulu, Japan, Australia, and all the capital cities of Asia. The lively, bubbly singer is also in great demand on the home night club circuit.

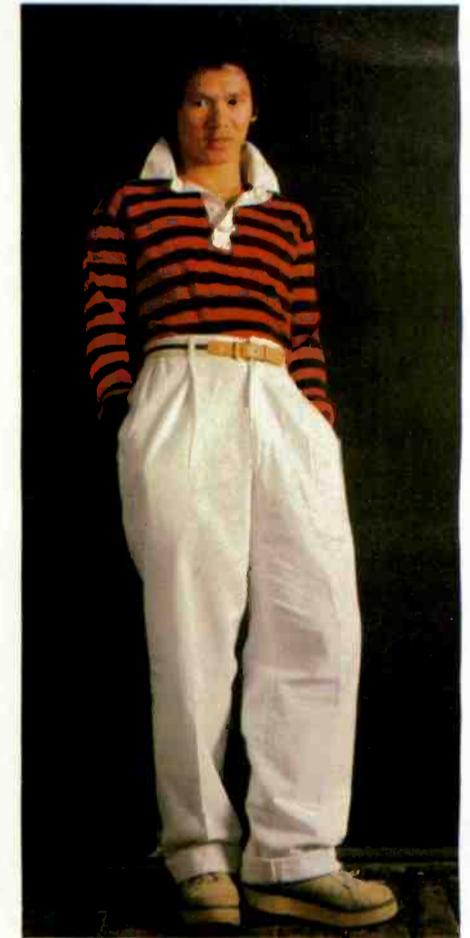
TIMMY KOONG is the star of an al-

bum unique for EMI Malaysia, its first release in Cantonese. Called "Yam Seng," the disk combines his talents as comedian and musician—he taught himself to play piano, organ, saxophone and guitar. Tongue-in-cheek passages are intermingled with mellow stretches in beautiful Cantonese, and the LP includes a parody of the Wild Cherries' hit "Play That Funky Music," entitled "Fay Gay Mao Sek." Timmy joined EMI only last year, but has already proved to be a star with a great future.

NOOR KUMALASARI is another relative newcomer to EMI records, releasing her debut album in Malay last year. Kumalasari made her name as a top model—she was voted Model Of The Year in 1976—and has also had success as a movie actress, winning acclaim for her performance as a promiscuous university student in the box office hit, "Menanti Hari Esok." Now, by adding a musical career to her other achievements, she is proving yet again that she is far more than just a pretty face.

DISCOVERY are a cosmopolitan combo who graduated from backing other artists to a career in their own right. Not content with making a ripple in the music scene, they are out to make waves. And their experience and talented musicianship mean that it is only a question of time before they do.

Other top EMI Malaysia acts are RAFAEL CENTENERA, who sings and writes in several languages, and last year released his debut English album, and CAREFREE, a seven-piece group



**LAW MAN:** Sudirman is still studying law at college, despite exploding to stardom after winning a tv show talent contest, and being voted Entertainer Of The Year.

with great potential in Malay and English numbers.

EMI Malaysia's artists record mainly at the studios of EMI Singapore or the Rediffusion studio in Kuala Lumpur. Their disks are pressed at a factory jointly owned by Phillips, Mara (a government-owned agency) and EMI. Tapes are produced by Emitape, a wholly-



**FINDING THEIR FEET:** Discovery are a band who have emerged from backing others to find fame in their own right.

owned subsidiary, using ElectroSound 6000 equipment.

Distribution and piracy are twin problems that restrict progress. Because it is a developing country, Malaysia does not have a fully integrated road system, and though van sales can cope with many dealers, special air parcels are used to service East Malaysia.

Piracy is more difficult to overcome, despite years of pressure on the authorities. EMI has led efforts to form a Malaysian Phonogram Association, which may help, but the pirate network, with manufacturing centers in big cities and small towns — some of the pirates are also legitimate record dealers — is well established, and its prices make competition virtually impossible. Mike Comerford says: "Without the piracy problem, record and tape sales would increase fivefold. Gearing our efforts into pushing international repertoire is not economically sound unless piracy is eradicated."

So EMI Malaysia concentrates on its Malay, Chinese and English recordings by artists on its own roster. And a measure of its success is that, where once a domestic recording might be lucky to sell 5,000 copies in a country of 11 million people, today that figure has trebled.

EMI has also taken the trouble to look after its artists. Because few of them had their own managers, an artist development division was set up to groom performers, often part-timers, in professional style and presentation. The



**SEVEN OF CLUBS:** The seven-strong Carefree band, favorites in clubs throughout Malaysia, performing at the launching of Pustaka Muzik.

division also handles tour and concert arrangements and gives artists sound financial advice.

Artist development manager *Mike Bernie Chin* has successfully organized road shows, and was responsible for getting home-grown artists their chance at the Paddock Lounge. Until he joined EMI in June 1977, he ran his own show business agency.

EMI has also encouraged Malaysian

songwriters by setting up its own publishing company, Pustaka Muzik, which was launched in April 1978. Mike Comerford says: "Our primary aim was to generate more compositions, protect them, sell material abroad and up-grade the standard of songwriting in this country. So far there has been a good response."

To combat the pirates, EMI has five wholly-owned retail outlets, called Syarikat Music Centers. They are the responsibility of Ms. Connie Cheong who is also international A&R manager. Four are in Kuala Lumpur, one in Petaling Jaya. It also has a mail order department and a Music Circle discount scheme, offering 10 percent savings on items bought, plus quarterly bonuses and \$50 gift tokens if purchases reach a certain total over three months or a year. So far the circle has 3,000 members.

In charge of the company's marketing, distribution and production is *Ron Y. Y. Choong*, a London graduate in marketing and administrative management, who joined EMI in March 1977 from an advertising agency.

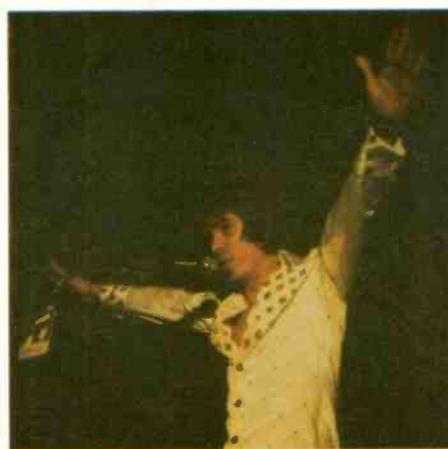
Emitape, stores, legal matters and piracy are the responsibility of Mrs. Beh, while *Teh Kung Teong* is A&R/promotions manager, Chinese repertoire. His



**QUEEN OF SONG:** Sharifah Aini made history when she appeared at the Hilton hotel in Kuala Lumpur. She was one of the first home-grown singers to star at what had been, till then, the exclusive domain of international acts.

interest in music began at school, where he led the school brass band, and he has since made a career producing records, joining EMI Malaysia in April 1977.

As a team, they have made great strides in developing Malaysian music. With the immense potential of cassette and cartridge sales, and with war declared on the pirates, they are confident of even greater progress over the next few years.



**LINGUISTIC LYRICIST:** Rafael Centenera writes and sings in many different tongues. His latest album is in English.

**JUST FOR THE RECORD**

OFFICE, MANUFACTURING,  
A&R, DISTRIBUTION,  
PUBLISHING:  
EMI (Malaysia) Sdn Bhd,  
1 Lorong Haji Taib Satu,  
Kuala Lumpur 02-07.  
Tel: 924133/924261/924392.  
Telex: MA 30682 Tranta.  
Cables: EMITRON  
Kuala Lumpur.

## Singapore

**S**ingapore, the hot, humid island at the southern tip of the Malay peninsula, is a bustling trading center dedicated to the spirit of free enterprise. But in recent years, enterprising entrepreneurs have become far too free for the liking of the country's largest and most successful record company, EMI (Singapore) Pte.

Although the republic of premier Lee Kwan Yew escapes the marauding attentions of the notorious South China Sea pirates, it has a pirate problem of its own — the illegal duplication and sale of copyright disks and tapes.

So serious is the plundering — informed sources estimate illegal disks and tapes take 90 percent of the market — that *John Forrest*, newly-appointed managing director of EMI Singapore, has made the fight against it his first priority.

Forrest, previously EMI director in Hong Kong and Iran, certainly has a secure springboard from which to launch his attack. For EMI dominates the legal

market with its own recording, manufacturing, distribution and sales network, and a strong 20 act roster of local artists.

EMI started its Singapore operations at the end of the Second World War

## Singapore banks on big names and experience to top the local sales chart

when, as The Gramophone Company, it distributed Malay and Chinese recordings, plus EMI's international repertoire, through old-established outlets.

It strengthened its grip on the market in 1967 when it took its present name, built its own factory, and established a distribution organization.

Today the factory on the garden-city-style Jurong Industrial Estate produces records, musicassettes and cartridges to EMI's high international standards, and markets them not only in Singapore but also through sister companies in the region.

Many of these disks and tapes are recorded at the Singapore company's own studios, which measure 42.64 x 22.96 x



**Tracy Huang**

9.84 feet and have 8-track facilities, using an EMINEve console. Several of the top selling stars in Southeast Asia are based here.

They include TRACY HUANG, who left her native Taiwan three years ago, and has since established herself as the region's leading female artist in both English and Mandarin with a series of chart-topping gentle ballads.

ANITA SARAWAK, a dynamic performer on stage, is another hot property, scoring well with both smooth soul and raunchy rock.



**Anita Sarawak**

Like the popular MING CHOO SISTERS, and the rest of EMI's strong stable of local talent, they owe a lot to the professional sophistication of the studio production team. A&R manager

Reggie Verghese, himself once in a pop group, heads the operation, backed by arranger *Martin Pereira*, producer/arranger *S. Atan* and balance engineer *Vincent Lim*. All have a wealth of experience in Chinese, Malay and English recordings.

Another vital back-up to the stars is the advertising and promotion department run by director *Freddy Ang*. Apart from launching forceful, imaginative promotional campaigns in stores, the press, television and radio, and masterminding tv and live appearances by the EMI artists, department graphics boys are responsible for widely-acclaimed local album sleeve designs.

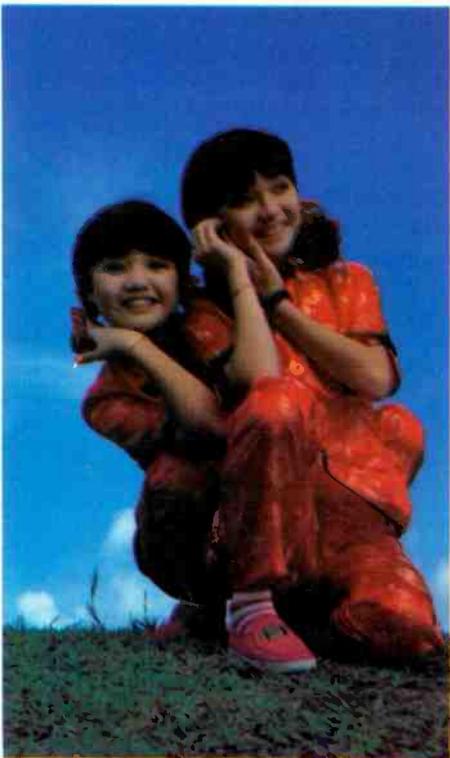
Local output accounts for 50 percent of Singapore's sales. The other half comes from EMI's international repertoire, and via long-standing licensing arrangements with Arista, Bronze, CBS/Sony, Disney, Island and Motown.

Manager *Sahul Hamid* heads a sales force with the problem of outwitting the pirates. His label-oriented staff supply major customers direct from the factory, meeting the more limited requirements of small shops and stallholders via fully-stocked sales vans.

As more and more of the island's dealers turned to pirates for their supplies, EMI moved into the retail business to insure that the needs of more discriminating buyers were met. The company now owns a highly successful chain of 10 shops, and is the largest supplier of legitimate records and tapes, from all manufacturers, in the republic.

But piracy is still a big problem, and exports of illegally copied material from Southeast Asia are now threatening to make inroads into the Middle East, Europe and Australia.

EMI Singapore has long been battling to put a stop to it by court action, first as a member of IFPI and, more recently, through the newly-formed Singapore Phonogram Assoc. So far, the efforts of both organizations have been unable to get the tighter laws and



**Ming Choo Sisters**

government assistance that have enabled Hong Kong to make progress in cutting out the copyright crooks.

But John Forrest is confident his new crusade, plus the strength of his organization, can help EMI to greater market penetration.



## JUST FOR THE RECORD

OFFICE, STUDIOS,  
MANUFACTURING,  
DISTRIBUTION:  
EMI (Singapore) Pte Ltd.,  
P.O. Box 182,  
Maxwell Road Post Office,  
Singapore 1.  
3rd Floor, MacDonald House,  
Orchard Road, Singapore 9.  
Tel: 327686.  
Cables: EMITRON Singapore.

### Thailand

**C**harming Thailand, country of ancient Buddhist temples and smiling friendly people, was immortalized on celluloid by Yul Brynner and Deborah Kerr in the hit musical movie "The King and I." But the sentimental serenity of the film image has been shattered by the 20th century, particularly in the capital, Bangkok.

Today the streets are clogged with a cacophony of cars, buses, vans and lorries of all shapes and sizes, including the 2-stroke phutt-phutts, three-wheeled taxis belching noxious fumes into the heavy, humid air. And business suits now rub shoulders with Buddhist robes in the narrow, bustling shop-lined side streets.

EMI moved into this unique setting in 1973, the first international recording

### Thailand, baby of the Eastern empire, grows into a very healthy infant

company to set up operations among the 40 million Thais. It began as a joint venture with Thomson International, the publishing group which owns The Bangkok Post, the country's only English language daily paper. And despite early problems from rampant piracy, the doubling of sales tax, and initial resistance by local operators, the new company, the baby of EMI's Southeast Asia operations, has grown into a healthy infant, having already reached the magical psychological milestone of one million baht turnover a month.

EMI (Thailand) is now a wholly-owned EMI subsidiary, recording and manufacturing disks and tapes for dis-



**Wee Gee**

tribution by Audiovision, its Thai associate. Its small factory behind the now-empty Bangkok World building has three disk presses, and may not need more as the market switches heavily towards cassettes. At present these are flown in from Singapore in pancakes to be wound locally.

Over the last year, the company has moved slowly away from being solely geared to international repertoire sales and has begun to record Thai residents. Among the first to figure on domestically produced releases were WEE GEE and ELGIE AGUILAR, two Filipino singers based in Bangkok, and GAVOLYNN & SURACHET. The embryo roster also includes one of Thailand's most prominent musicians, VIRAT. His first album for the label, fronting his own orchestra, sold 15,000 units, and there are hopes that one day he could be the Franck Pourcel of Southeast Asia. Virat is also EMI's musical director and arranger. Recording is under the control of A&R chief *Khun Prasert*.

A big step forward in the battle with the pirates has been a new copyright act, which has just become law following continued lobbying by EMI and local operators through the recently-formed Thai Record Assn. The companies received a lot of help in drafting the law from Khun Manrat, one of the musicians who regularly plays sessions with jazz-loving King Bhumibol Adulyadej.

Once the new act is enforced fully, life should be easier for *Khun Pramahn Boosakorn*, commercial director of Audiovision, who distributes EMI disks and tapes to dealers throughout the country. He had experience both as retailer and wholesaler before linking up with EMI five years ago. To combat Bangkok's traffic snarl-ups, he uses a



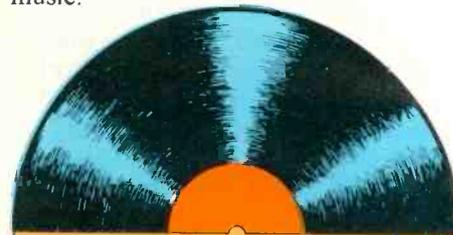
**Delivery**

fleet of motorcycle riders to distribute disks and cassettes in the capital.

In charge of the EMI (Thailand) team of 27 is *Neil Sarsfield*, who is managing director both here and in Hong Kong. Looking after the bahts is *Khun Suchitra Ramyothin*, a bright young lady

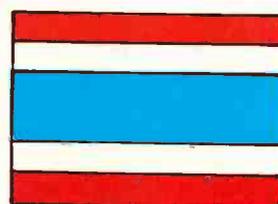
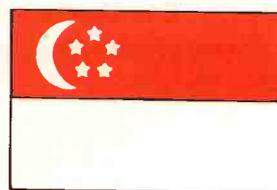
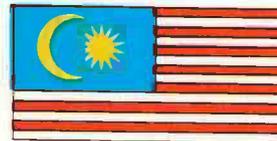
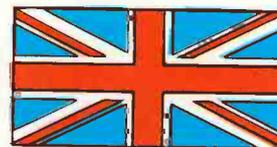
who has been with the company since operations began.

Can the healthy infant grow into a prosperous adult? Malcolm Brown is confident it can and will. The company is in the process of opening its first retail outlet in a department store, and this, plus the new anti-pirate legislation, plus the recent interest in outdoor pop concerts, which have drawn huge audiences, convince the Southeast Asia regional director that Thailand will soon be more than holding its own, not just as a valuable regional market, but as a vital link in EMI's worldwide chain of music.



## JUST FOR THE RECORD

OFFICE,  
MANUFACTURING,  
DISTRIBUTION:  
EMI (Thailand) Ltd.,  
P.O. Box 2-129, Bangkok-2.  
Tel: 2817089.  
Cables: EMITRON Bangkok.





You're Just Like Us...  
You Don't Horse Around!



**Camelot Music**  
AN AFFILIATE OF STARK RECORD & TAPE SERVICE, INC.



LIMA-PERU

June 1979

It has been 30 great  
years and will try  
our best to keep it  
this way for many  
more.

INDUSTRIAS ELECTRICAS Y  
MUSICALES PERUANAS S.A.  
Prolg. Av. Guillermo Dansey 1247 Telf. 324005



BOOKCRAFT  
Jacket Printers To  
EMI Records  
Australia

*A part of the team!*

BOOKCRAFT  
PRINTING  
COMPANY  
PTY. LTD.  
37 Albert Street,  
St. Peters,  
New South Wales 2044.  
Telephone No. 51-4815

In days gone by, Spain had an empire plagued by the 'piracy' of Elizabethan England. Marauders like Sir Walter Raleigh and Sir Francis Drake roamed the Spanish Main plundering galleons of gold and jewels from the Americas.

Today, when Spain is better known for sunny beaches and bullfighting than its colonial exploits, the empires of Spanish recording companies are under attack from unscrupulous peddlers of cheap "cover" albums, fraudulently represented as albums by established artists.

Slowly this 20th century armada of pop brigands is being sunk by the actions of the industry, the authorities and the Society of Authors. It is a long-drawn battle, but the companies, particularly market leaders EMI-Odeon S.A., have too big an armory of talent to suffer for too long.

EMI was the first recording company to set up in Spain, starting operations as the Compañia del Gramofono in 1915. Today, renamed EMI-Odeon in 1972, it

### A talented roster of local artists keeps EMI-Odeon on the right track

remains the major musical marketing force in a nation of 35 million people, and is particularly proud of its repertoire of Spanish music, which is one of the widest in the country. Many of the local star names are also sellers in Latin America, marketed there by EMI sister companies.

One of these is MIGUEL GALLARDO, a handsome ballad singer who was born in Granada 28 years ago. After early experience in Spanish groups, he made his name with the hit single "Quedate," and has since climbed high in the charts of Spain and South America with hits like "Recordando A Glenn," a tribute to Glenn Miller; "Desnudate"; "Gorrion," and his latest offering "Saldre A Buscar Al Amor."

Talented singer-songwriter LORENZO SANTAMARIA is another top EMI artist. Now 31, he began in



Rafael Farina

groups at the age of 18, and later became soloist with a band playing clubs in Palma de Mallorca. His recording career began in 1971, and he hit the big-time with "Para Que No Me Olvides," which sold 100,000 copies both as a single and as an album. His popularity on tv and stage has been reflected in "best singer" and "best seller" awards from RTVE and the El Gran Musical radio show. Lorenzo is currently writing a musical.

DYANGO is another hit balladeer on EMI-Odeon's books. He is 36, and the son of a musician who sent him to a musical conservatory to study trumpet and

violin. After touring Europe with groups, he became resident singer at a Barcelona nightclub, and began recording. One of his songs "Lejos De Los Ojos," was a smash in Argentina, collecting four gold albums, and he has scored consistently in the charts of Spain, Argentina and Mexico since signing for EMI in 1974. His recording of



Victoria Abril

"Si Yo Fuera El" won top prize at the 1976 Benidorm Festival.

VICTORIA ABRIL is only 18, but already this beauty from Madrid is a big name in movie and tv circles, having starred with Sean Connery and Audrey Hepburn in "Robin And Marion" and

been a regular in the popular tv series "One Two Three." Now she has signed exclusively for EMI-Odeon, and released a single called "Cuando Tu Me Besas" ("Baby When You Kiss Me"). Her music has a light, irresistible disco flavor.

Other big names on EMI-Odeon's local artists roster include the rumba groups LOS CHUNGUITOS and BORDON-4, balladeer LAUREANO SOLO, flamenco soloist RAFAEL FARINA, rock artist RAMONCIN, and instrumental groups GUADALQUIVIR (jazz, rock and flamenco) and NEURONIUM (space symphony).

The catalog also includes prestigious names in the long history of Spanish recordings — names like RAQUEL MELLER, IMPERIO ARGENTINA, CELIA GAMEZ, CONCHA PIQUER, ANTONIO MACHIN, ANTONIO MOLINA, LORENZO GONZALEZ, JUANITO SEGARRA and JOSE GUARDIOLA.

Local repertoire accounts for 25 percent of EMI's Spanish turnover. Artists record in either Barcelona or Madrid. The main studio, in Barcelona, is capable of 24-track recording using an EMINEve mixer. A smaller studio in Madrid uses an EMI mixer and offers



Dyango

16-track facilities. Studio manager is Jose Luis Perpina.

In recent years, international repertoire has worked its way more forcefully into the musical tastes of young Spaniards. PINK FLOYD remain the outstanding overseas success, but groups such as WINGS, QUEEN and KRAFTWERK also make an enormous impact, while Britain's KATE BUSH is growing quickly into a star of major importance.





**Los Chunguitos**

Music output is divided between two branches of EMI, each with separate A&R, promotion, sales and marketing departments, but sharing the same manufacturing and administration setups. EMI-Odeon handles local and international EMI repertoire and licensed labels including Arista, RAK, Red Bus and MAM. Capitol, the other branch of EMI's Spanish music operation has no local repertoire in its catalog, but markets music from EMI America and Capitol, United Artists, Magnet, Rolling Stones Records and Harmonia Mundi.

Between them the two branches sell more records in Spain than any other company. These all come from EMI's Barcelona factory.

Cassettes are taking an increasing share of sales in Spain, and EMI has a large duplication plant helping to meet that demand. The company has its own printing shop for cassette inlays and record sleeves. Manager of the factory is *Salvador Matamoros*.

The production plant and distribution center, plus general offices, are housed in 10-year-old buildings near Barcelona airport. The head office moved in 1977 to larger premises in downtown Barcelona.

EMI also has an important music publishing department, *Ego Musical S.A.*, based in Madrid. This handles all EMI material, including Francis Day and Screen Gems, plus Spanish material, and represents major international catalogs such as Rondor and Jobete. *Juan Canal*, 38, has been publishing manager for three years.

Managing director of EMI-Odeon S.A. is *Pierre Maget*, 42, who was born in France, and educated mainly in Argentina, where his family moved when he was 12. After working as a telecommunication engineer in Buenos Aires, he returned to France to take an engineering college course, and joined *Pathe Marconi EMI* in 1966, becoming



**Lorenzo Santamaria**

manager of the Computer Services Department a year later. He took over as EMI-Odeon's managing director in 1969. *Alberto Cardona* is deputy general manager.

Although EMI is the oldest recording company in the country, it has one of the youngest managerial teams, which gives it a healthy balance of experience and dynamism.

*Rafael Gil*, 31, is EMI-Odeon operations manager. After studying architecture and marketing techniques at school and college, he started work at 19 as a deejay, joining EMI two years later as a label manager. He progressed through the A&R and promotions departments.

where he helped launch Miguel Gallardo and Lorenzo Santamaria, to become the first Capitol branch manager, finally taking over the EMI-Odeon hot seat last October. He is also a well-known writer. His hits include "Charlie," "Adios Amigo" and "Para Que No Me Olvides."

*Salvador Perez* is Capitol branch manager. Born in Caracas, Venezuela 28 years ago, he too started out as a teenage deejay before moving into artist management. He joined the company in 1973.

A&R chiefs for EMI-Odeon are *Frank Andrada* (national) and *Martin Smith* (international). Capitol's A&R team is headed by *Ismael Anechina*.

They, like all the company's 300 employees, expect 1979 to be a hard year, with fierce competition from rivals, legal and illegal. But they are convinced that EMI has the artistic potential to keep its position as undisputed top of the Spanish pops.



## JUST FOR THE RECORD

### HEAD OFFICE:

EMI-Odeon S.A., Via Augusta  
2 bis, 4° 5ª, Edificio Windsor,  
Barcelona 6. Tel: 217 05 00.  
Telex: ODEON E 52497.

Cables:

GRAMOFONO Barcelona.

### BRANCH OFFICE:

EMI-Odeon S.A.,  
Plaza de Ramales 2,  
Madrid 13.  
Tel: 242 52 07.

### MAIN STUDIO:

Parroco Ubach 30, Barcelona 21.  
Tel: 209 25 10.

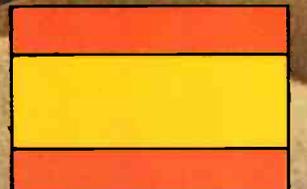
### MANUFACTURING, DISTRIBUTION:

Poligono Manso Mateu, El Prat  
De Llobregat, Barcelona.  
Tel: 379 05 08.

### PUBLISHING:

Ego Musical S.A.,  
Plaza de Ramales 2,  
Madrid 13.  
Tel: 248 18 25.

# SPAIN



**S**weden has been one of the boom countries of the last 20 years. Progressive ideas and an aura of young vitality combined to provide prosperity at home, and create a reputation abroad for unique Scandinavian design and fresh approaches in the arts.

Prosperity and the sophisticated modern lifestyle offered record companies opportunities they were not slow to exploit. Today Sweden is recognized as one of the strongest music markets in the world. The 8.2 million Swedes buy 14 million records and more than 2 million cassettes each year, more per head than any other nation. And they buy more of them from EMI Svenska AB than from any other company.

But that doesn't mean managing director *Rolf Nygren* and his team have things easy. For two dark clouds have arrived on the horizon to provide new challenges.

Most serious is the current financial situation in Sweden. Inflation has caught up with the good times, and its effects are already being seen in the shift from album buying to singles, now com-

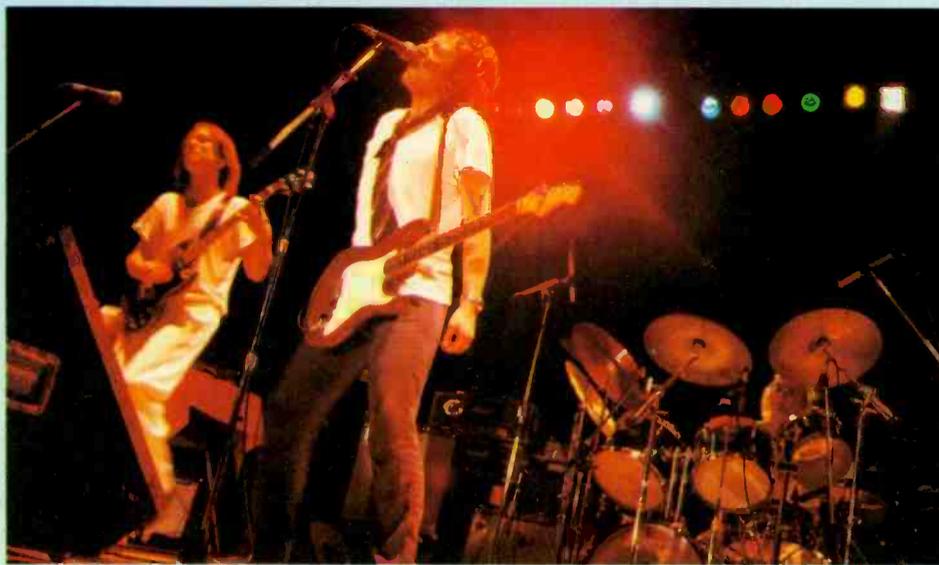
### The company that amazed royalty proves it is still fit to set before a king

paratively cheap after album price rises.

Nygren says: "We have an economy which has been pointing steadily downwards during the last couple of years. Two of the major record rack companies have been financially unable to continue their business, largely because the main part of their retail outlets are situated in department stores, supermarkets etc., where people find it increasingly difficult to spend money on other things than daily consumer goods."

The second problem is potentially more worrying. It is the growing headache of home taping. Nygren says: "The standard and amount of tape decks on the market is rapidly increasing, yet the cassette market has stagnated, particularly in the last year. Home taping is a much larger problem in Sweden than most people realize. It is a very difficult problem to solve."

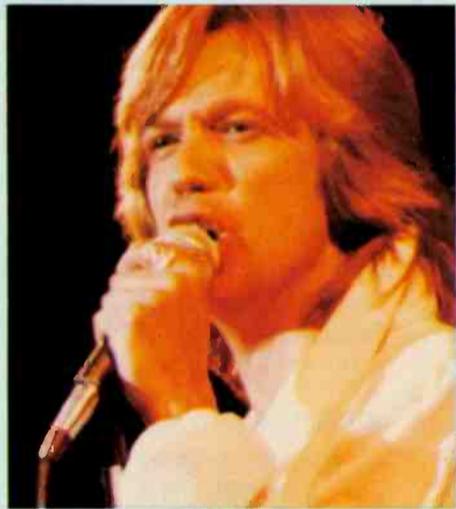
Nygren is confident, though, that if anyone can cope with the double challenge, it is EMI. He believes the strength and creativity of his artists, plus the efficient teamwork of the staff and the



**Ulf Lundell**

effective structuring of the company, can maintain and extend EMI Svenska's 25 percent share of the market.

EMI started operations in Sweden as long ago as 1903. In that first year, the company gave a gramophone concert in the royal palace in front of King Oscar II, his court, and international singing stars Caruso, Maria Michailova and John Forsell. His majesty was amazed at what he heard, and expressed great interest in "the artistic and technically



**Bjorn Skifs**

perfect performance." With the royal seal of approval, the company never looked back.

Today it oversees an annual turnover of \$23 million from offices and a distribution center at Solna, a ten-minute drive from the center of Stockholm. It has its own modern recording studio, (62.32 x 39.36 x 21.32 foot, 24-track with EMINEve console), and is the only Swedish record company to have its own manufacturing plant.

This is the Skandinaviska Grammophon factory in Amal. Since it was opened two years ago, it has built up a capacity of six million albums and three million cassettes each year. The 16 fully

automatic album presses and the cassette equipment — nine slaves and two masters — provide disks and tapes for EMI companies in Finland, Denmark and Norway as well as for EMI Svenska, and SGA also accepts orders from other countries. The plant has recently started pressings in colored vinyl.

Swedish pop fans go for the best of U.K. and U.S. music marketed by EMI Svenska. THE ROLLING STONES, WINGS, KATE BUSH, GERRY RAFFERTY and QUEEN all registered chart successes last year, and hit albums from abroad included "A Little Bit More" from DR. HOOK, "Power In The Darkness" from the TOM ROBINSON BAND, and SMOKIE's Greatest Hits.

But 30 percent of EMI's output is home-produced. And the 15-strong roster of local artists has proved that Abba are not the only Swedish act worthy of worldwide attention.

Five big names top the list of local best-sellers.

BJORN SKIFS was once lead singer of Blue Swede, who, with "Hooked On A Feeling" in 1974, became the first Swedish group ever to reach No. 1 in the U.S. Skifs came to EMI in 1972, and has since established himself as one of Sweden's favorite entertainers.

His last studio album, "Watch Out," was recorded in Los Angeles, and sold more than 110,000 copies in Sweden. It was also released in several other countries around the world.

Last year, Skifs represented his country in the Eurovision Song Contest in Paris with "When The Night Comes." He and producer *Ben G. T. Palmers* recently finished work on a new album, "Split Vision."

HARPO wrote and sang the worldwide hit "Moviestar." That was just one of a long list of local hits which began in 1973, when his first single, "Honolulu," went to No. 1 in Sweden, and was followed by "Sayonara," which stayed there for five weeks.

His international popularity has won him a gold disk from Australia, a silver disk from Germany, and the chance to tour Europe for tv promotions of chart successes like "Motorcycle Mama," "Horoscope" and "Rock'n'Roll Clown." His latest album, "The Hollywood Tapes," was recorded in Los Angeles.

SVEN-BERTIL TAUBE, a big-selling balladeer, is the son of Evert Taube, the most popular Swedish composer ever. His albums include songs by his father, Bellman and Theodorakis, and, on his latest, "A Swedish Musical Odyssey," works by Ibert and Wagner.

Last year, he and arranger-conductor *Ulf Bjorlin* toured the U.S., performing in Newport, Minnesota, Saratoga Springs, Detroit and Washington before a final concert at New York's Carnegie Hall, backed by the 90-piece American Symphony Orchestra.

Taube also has a growing international reputation as an actor. He spent ten years at Stockholm's Royal Dramatic Theater under the direction of Ingmar Bergman.

BRIAN CHAPMAN was signed to EMI Svenska two years ago, and had big chart hits with his debut single, "Save Me," and first album "It's A Long Long Story." Chapman, from Manches-

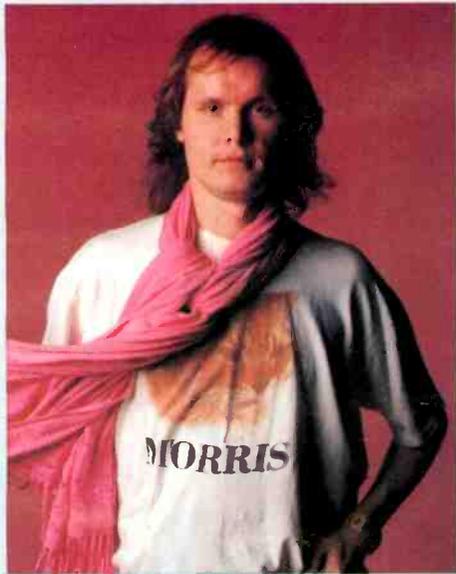




**Brian Chapman**

ter, England, came to Stockholm in 1976, and was discovered playing in a hotel bar by producer Palmers. Now he tours Europe promoting his second album "Turn It Up."

ULF LUNDELL combines being a fiery rock 'n' roll singer with writing top novels. His debut book, *Jack*, broke all Swedish records for a first novel, selling 200,000 copies and being turned



**Harpo**

into a film. Lundell, one of the country's most popular live performers, has recorded four albums. His most recent, "Nadens Ar," made the album top 10 last summer.

Managing director Nygren says: "When we record a Swedish artist, we normally prefer him or her to perform in the Swedish language because most of the public want this. But we often give the artists the opportunity to put vocals in English to a few of the backing tracks on an album to make a possible international single. Harpo and Bjorn Skifs have clearly demonstrated that they certainly have international potential."

Because few Swedish artists have personal management, record companies

have to take on additional responsibilities in fixing concert tours and promotional tv appearances. Nygren says: "We try not to tie up the artist too hard. We build the relationship on a mutual understanding of our respective needs."

Nygren has been captain of EMI Svenska's crew for three years. He joined the company in 1966 as assistant to the sales manager, and moved on to take



**Sven-Bertil Taube**

charge of Music For Pleasure operations in Scandinavia before becoming managing director of EMI Finland in 1973. Two years later he moved back to Sweden to take up his present position.

Under him he has an enthusiastic, hardworking team with an eye for any chance to make a hit, or promote a new artist.

Rolf Johansson distribution manager for eight years, has been with the company since 1960, starting out as a salesman. Forty of EMI Svenska's 138 employees are involved in distribution, which works on a daily truck basis from Solna's ultra-modern warehouse. For the last two years, sales have been recorded in an on-line computer system, for easily accessible day-to-day figures.

Hans Ohlin, who also started as a salesman, has been sales manager for three years. He controls six telephone sales staffers, eight travelling reps and showrooms in Stockholm, Goteborg and Malmo.

Lars Bremar, international A&R manager, has been with the company for 14 years. Starting out in the stock

department, he became group repertoire label manager in 1968, and assumed his current responsibilities in 1977.

Five label managers report to Bremar — *Sven Ake Peterson* (United Artists), *Goran Holmberg* (EMI U.K. Labels and RAK), *Allasonne Lewis* (Motown), *Bengt Berg* (Capitol, Casablanca, and all EMI Music repertoire except for EMI U.K. and United Artists repertoire) and *Hans Breitholtz* (Arista, Magnet, Fantasy and Barclay).

EMI Svenska is the only major Swedish record company taking an active part in the domestic recording of classical music. In the last two years the classical music share within EMI Svenska has doubled from 3 to 6 percent.

Peder Hedstrand is marketing manager, and is also in charge of special projects, particularly new channels of distribution. He handles special compilations for leading industry companies, and the design of special releases for mail order companies, plus record and book clubs. He has been with EMI for 4½ years.

Like Sweden itself, EMI Svenska AB is interested in progress, and it is clearly an organization that is still fit to set before a king.



## JUST FOR THE RECORD

### OFFICE:

EMI Svenska AB,  
Fack, S-171 19, Solna 1.  
Tel: 08 730 0060.  
Telex: 10046.

Cables: EMIGRAM Stockholm.

### STUDIO:

Tel: 08/49 11 39/49 11 99.

### MANUFACTURING, DISTRIBUTION:

Skandinaviska Grammophon AB,  
Box 148 S-66200 Amal.  
Tel: 0532 12290.  
Telex: 5390.

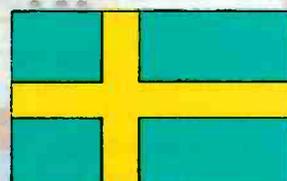
Cables:  
GRAMMOPHON Amal.

### PUBLISHING:

EMI Music Publishing  
(Sweden) AB,  
Ynglingagatan 17,  
11347 Stockholm.  
Tel: 236680.  
Telex: 12587.

Cables:  
TURNTABLE Stockholm.

# SWEDEEN



**S**witzerland is famed more for its breath-taking Alpine mountain scenery, international banking services and craftsmanship in clocks and watches than for its impact on the world of music.

But a small band of people based in the historic lakeside commercial center of Zurich are doing their best to change that. The staff of EMI Records (Switzerland) AG have a record to be proud of. In just over 10 years, they have carved out a 20 percent share of the country's music market. And they take particular pride in their growing reputation for home-produced talent.

Low import duties, plus the cosmopolitan nature of a country with three separate language regions — German,

### The Swiss appetite for records and tapes is high, corresponding to the high standard of living

French and Italian — mean that the record business is based largely on imports, both from these countries and the U.S. and United Kingdom.

Records and tapes made by EMI companies and licensees abroad account for 85 percent of EMI Switzerland's turnover. But the other 15 percent is provided by a growing stable of 30 artists whose work is produced locally — artists who are putting Switzerland on the international music map.

Boogie-woogie duo CHE AND RAY have just received their third gold album for sales in Switzerland, and also sell well in Germany, France, Austria, England, Australia and Spain.

The steady progress of their first two albums prompted EMI to promote



**Che and Ray with gold disks.**

their third, "Che and Ray Live," in conjunction with the most important Swiss paper, *Blick*. Sales boomed.

So, for their fourth, "Boogie Explosion," EMI chiefs took the pioneering



**Guy Deluz, presents the coveted gold record award to the Dutch group Pussycat for 50,000 sales of their hit single "Mississippi" in Switzerland.**

step of tv promotion — one of the first times a Swiss pop act has been pushed in this way. Sales quickly topped 25,000 copies, and a third gold album was in the bag.

The Eurovision Song Contest spelt big success for the PEPE LIENHARD BAND. Their entry in 1977, "Swiss Lady," sold a million singles worldwide and hit the charts in several countries. CAROLE VINCI, another EMI artist, represented Switzerland in last year's contest.

A seven-week stay in Hollywood followed to lay down her first album. And last November, Suzanne jetted to Japan to sing the title track, "Sayin' I Love



**Suzanne Klee in the U.S.A.**

THE DORADOS are another EMI group with big international potential. Their recent single, "Mary Ven Con Migo," stayed in the Swiss hit parade for 11 weeks.

EMI Switzerland produces these talents in independent studios locally, or in Germany, England and North America. Blonde country singer SUZANNE KLEE is one of the Swiss stars to have ventured into the U.S. market.

She flew Stateside in July 1977 to cut a single with Capitol country expert Steve Stone, and was later invited to Nashville, mecca of country, to sing at the Fan Fair. She performed "Oh Lonesome Me," in Swiss-German, before 7,000 fans, and was on the same bill as country music legends Tammy Wynette and Charley Pride.

You," at the World Popular Song Festival in Tokyo.

Swiss artists thrive despite a very limited spectrum for pop promotion. Record buyers are often more influenced by what they see and hear on German, French and Italian tv, and on international radio stations received inside Switzerland, than they are by domestic programs. All three Swiss tv stations broadcast only two pop programs a month, and the Swiss radio stations have a promotional influence estimated at only 30 percent of total radio promotion effect in the country. Consequently, artists like HOWARD CARPENDALE and HEINO from Germany and GILBERT BECAUD, YVES DUTEIL and JULIEN CLERC from France get a lot of disk-selling airplay in Switzerland.



**Dorados**

Stars from the U.K. and U.S. stables also do well here. Last year's successes included KATE BUSH, whose "Wuthering Heights" soared as high as the Alps, SMOKIE, THE ROLLING STONES, QUEEN and WINGS from Britain, while country queen CRYSTAL GAYLE, master of soft rock BARRY MANILOW and Detroit-born rock and roll giant BOB SEGER scored for America.

Until 1967, EMI records were sold in Switzerland through independent distributors. Then EMI Records (Switzerland) AG took over.

Today it is the second largest record company in a country of 6.3 million people with 82 employes. Besides distributing more than 50 labels, it has also established one of the largest rackjobbing operations in Switzerland.

Guy Deluz has been managing director since 1977. He is a former sound engineer and mail order specialist who lists the record industry and playing the organ as his favorite hobbies.



**Suzanne Klee with Laico Burkhalter.**

Hanspeter Schlapfer, financial director, keeps the company on the right track — his hobby is electric trains. He joined EMI after a career in South Africa.



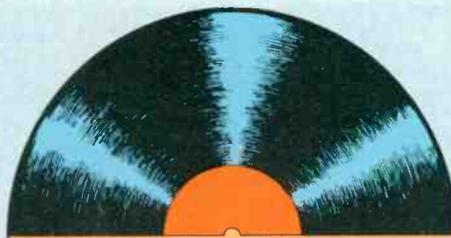
**Smokie's "Greatest Hits" album was a huge hit with the Swiss, selling 25,000 copies. Guy Deluz presents the group with their gold disks.**

*Peter Mampell* leads the NCO Division (non-conventional) outlets/rack-jobbing) while *Beat Hausherr* is marketing manager and *Max Trostel* heads the wholesale organization. Promotion is *Teddy Meier's* baby.

*Laico Burkhalter* is in charge of the small but busy A&R department, and in two years has increased the national repertoire share by 36 percent.

*Jorg Sporri*, head of the classical department, also has a record to be proud of. Classical music accounts for 16 percent of EMI's total Swiss sales, one of the highest proportions in the world.

The newest offshoot of the company is EMI Music Publishing (Switzerland) created in 1977, and carefully nursed along by *Annette Aichele*.



## JUST FOR THE RECORD

### OFFICE:

EMI Records (Switzerland) AG,  
Badenerstrasse 567, 8048 Zurich.

Telex: 55695.

Cables: EMIREC Zurich.

### SALES:

Record Division

and

NCO (rack jobbing) Division  
Badenerstrasse 567, 8048 Zurich.

Tel: 01 54 00 11 to 19.

Telex: 55695.

### PUBLISHING:

EMI Music Publishing  
(Switzerland) S.A.

Badenerstrasse 567, 8048 Zurich.

Tel: 01540010. Telex: 55605.

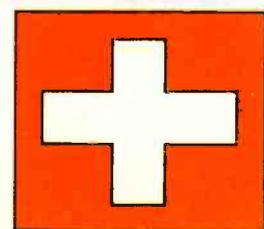
Cables: EMIREC Zurich.

Together, they all make up a young and aggressive team which earned this tribute recently from a local paper:

"The people of EMI Records (Switzerland) are the most inventive around the place!"



# SWITZERLAND



**F**rom London's Royal Festival Hall to Vienna's Musikverein, from Berlin's majestic Philharmonie to Sydney's winged Opera House, from La Scala to the Met, audiences thrill to the magical spells woven by great composers and their interpreters.

And for as long as man has had the ability to reproduce recorded sound, EMI has been helping the world to share in that magic.

The Gramophone Company, forerunner of EMI, was founded in April of 1898, and at the turn of the century produced the world's first significant classical recordings under the Angel trademark, featuring the legendary performers of the day.

**It is not enough simply to make great recordings, they must also be sold**

EMI's premier status in the world of classical records is maintained today thanks to a complex worldwide organization directed from London, England, by the International Classical Division.

Regular meetings between ICD and representatives from the world's major markets carefully assess interna-



**Herbert von Karajan recording with Vienna Philharmonic Orchestra.**

tional demand, and determine a balanced and commercial recording program for EMI's Angel and HMV classical labels. This involves huge sums of money — symphonic recordings can cost from \$30,000, and a grand opera means investing \$200,000 or more. Top flight international artists must be booked, in many cases years in advance, and studio locations and orchestras reserved. And every year, EMI produces more than 100 new recordings, plus an average of four major operas.

In the last 12 months, recording teams have been sent to Berlin, Vienna, Paris, Pittsburgh, Philadelphia, Dresden, New York, Prague and Munich, in addition to numerous sessions in London's Abbey Road Studio 1 and Kingsway Hall.

The International Classical Division uses the cream of the world's

classical artists, headed by HERBERT VON KARAJAN in his role as superstar conductor of both symphonic and operatic repertoire. Last year's new Karajan releases included highly-acclaimed recordings of Richard Strauss's opera "Salome," and a set of the complete Schubert symphonies.

Exclusive to EMI is the outstanding young Italian conductor, RICCARDO MUTI, whose recordings of Verdi operas have become worldwide best sellers. Another household name recording exclusively for the division is ANDRE PREVIN, an outstandingly successful and popular artist, whose varied recorded repertoire includes works by more than 35 different composers. MSTISLAV ROSTROPOVICH has also been featured on many fine recordings, both as master cellist and as a distinguished conductor.



**Mstislav Rostropovich (right) with EMI's Peter Andry.**

Star instrumentalists under contract include virtuoso violinist ITZHAK PERLMAN and best selling pianist SVIATOSLAV RICHTER. Exclusive artists include the great German conductor, EUGEN JOCHUM, who has recently recorded the complete Beethoven symphonies, and highly acclaimed newcomer KLAUS TENNSTEDT, who made his conducting debut on record last year with a magnificent Mahler's First Symphony.

The complete A to Z of EMI artists, from trumpeter MAURICE ANDRE to violinist PINCHAS ZUKERMAN, ensures that every recording is of the highest artistic and technical quality.

Painstaking hours in the recording studio or



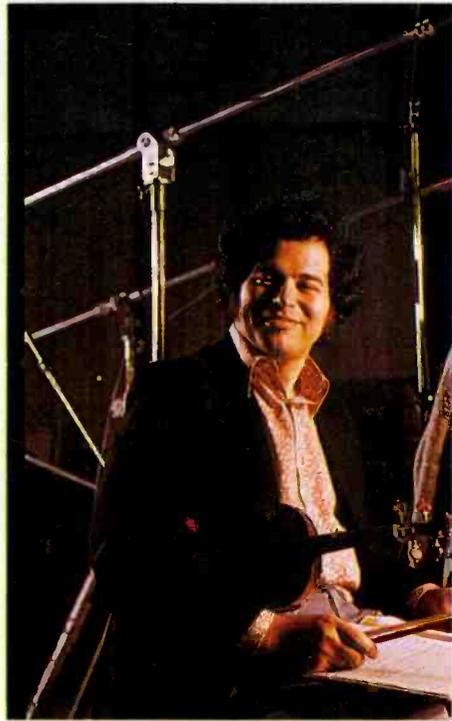


**Riccardo Muti**

concert hall are followed by hours of work with tapes. They must be edited, re-mixed, auditioned and finally transferred to copy tape for distribution to EMI's pressing plants around the world. Meanwhile the Hollywood-based visual design team work on the album cover, and a leading musicologist is commissioned to write sleeve notes.

Finally, before launching the new recording, the division prepares promotional materials, and ensures maximum worldwide publicity for both artist and recording.

It is not enough simply to make great recordings, they must also be sold.



**Itzhak Perlman**

Around the world, EMI's operating companies successfully combine sophisticated selling techniques with years of experience in the classical marketplace. They are supported by ICD display materials and press kits for use locally, and intensive publicity campaigns for appearances by EMI artists at local music festivals.

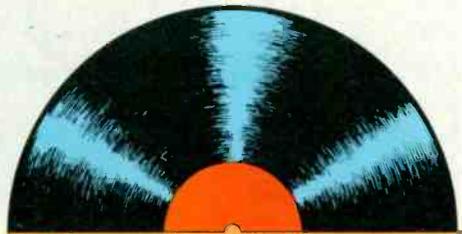
Keeping the division on the right track is EMI Music's director of classical recording Peter Andry, 52, who received his classical music training in Australia and at the Royal College of Music, London.

After working for Decca Records, he joined EMI in 1956, becoming

ing director of the International Classical Division in 1972. His additional duties include being coordinator of EMI's East European affairs, and a director of Music For Pleasure and World Records in Britain.

ICD's continual quest for perfection in recording, packaging and support has brought direct benefits to record retailers all over the world through increased sales of EMI classical records.

From Japan to Germany, from Australia to America, sales of EMI's Angel and HMV records form part of a truly classical international success story.



## JUST FOR THE RECORD

**OFFICE:**  
International Classical Division,  
Hesketh House,  
43-45 Portman Square,  
London W1A 1ES  
Tel: 01-486 4531  
Telex: 2261561



**International  
Classical  
Division**

**EMI**

**L**ondon. A world center of commerce, theater, art and tourism. Home of Buckingham Palace, the historic Tower, Big Ben, the Houses of Parliament, St. Pauls and Westminster Abbey. A city of magic names from the Monopoly board, names such as Trafalgar Square, Piccadilly Circus, Mayfair and Park Lane. And once the heart of the greatest empire the world has ever seen.

Now that empire is just a fading memory, swept away by the 20th century tides of change which ushered in independence for nations all over the globe, from Canada to India, from Africa to Australia.

But London is today the center of another empire, which stretches even further afield than did that of Queen Victoria—the worldwide family of EMI Music. And beating away at its heart is EMI Records U.K. Ltd., a company committed to providing top talent and quality music not only for Britain, but also for the world through its sister companies abroad.

### **“EMI Records U.K. is totally committed to developing new talent, particularly British”**

EMI Music's outlook has never been more international, and its 30 companies around the globe have never before worked as closely together as they do now. So it is appropriate that the head of EMI Records U.K. (EMIR), managing director *Ramon Lopez*, should be a man whose background has been on the group's international side.

Born in Spain in June 1942, he was in the U.S. when invited to join EMI, and after experience with various EMI companies in Europe, became executive assistant to the managing director of Pathé-Marconi in Paris in 1972. Later the same year he began a three-year stint as managing director of EMI Italiana in Rome, moving to London in 1975 to work in international operations, first as operating director and later as deputy managing director.

When he was appointed managing director of EMIR in March 1978, the company had just completed a major restructuring designed to help it match the



**Cliff Richard with the key to Manchester Square, presented by Bob Mercer (right) with (from left) EMI Music Operations joint managing director Leslie Hill, Ramon Lopez and Cliff's manager Peter Gormley.**

speed and flexibility of smaller operators in a fiercely competitive market.

Under the umbrella of EMIR come two major divisions, Group Repertoire (GRD) for EMI produced music, and Licensed Repertoire (LRD) for licensed label operations. Both have totally independent A&R and sales forces, sharing only manufacturing and distribution facilities.

Within both divisions are smaller individually autonomous units, making the company much better equipped to handle its vast volume of repertoire than it was under the old single pyramid system of responsibility. Units which provide the ability to adapt quickly and intelligently to changing market forces, and so compete more effectively.

Ramon Lopez recognizes several advantages in the new set-up. He says: “The creative areas of a record company and their supporting marketing services can have their efficiency impaired by the size barrier. I firmly believe that the complex nature of the numerous human relations aspects of the talent areas in the recording industry require an effective widening of the decision making.

“This allows me as managing director more time to spend on the things that matter most in the creative areas. Because a number of capable people with more authority are dealing with critical aspects, the company benefits, the lines of responsibility are clearer, and the managing director is more aware of what is going on through daily communication with the divisional managing directors.”

Delegation of responsibility has had a stimulating effect on the whole company, according to Ramon Lopez. He says: “One of the benefits is that we can now develop teams of people who will be able to work the way they think fit without being restricted by imposed policies. You could say our corporate policy today is to allow people to develop their own personality, whether they are in LRD, GRD, international sales or the Uxbridge Road factory.

“This will enable us to achieve excellence in every function, and help us attract and develop capable teams with a wide range of expertise. That can only be good for the company.”

Ramon Lopez realizes, though, that whatever the organization, a record company is still all about finding, developing and recording talent. How does he see EMIR's role and future?

He says: “EMI Records U.K. is a company totally committed to developing new talent, particularly British talent. We are limiting certain activities that we feel would be diversionary or unhelpful to

us in pursuing our undivided commitment to that mission.

“Naturally we shall always have a considerable element of licensed repertoire, especially from the U.S. But we are definitely far more selective these days in the kind of arrangements we are going to get involved in.

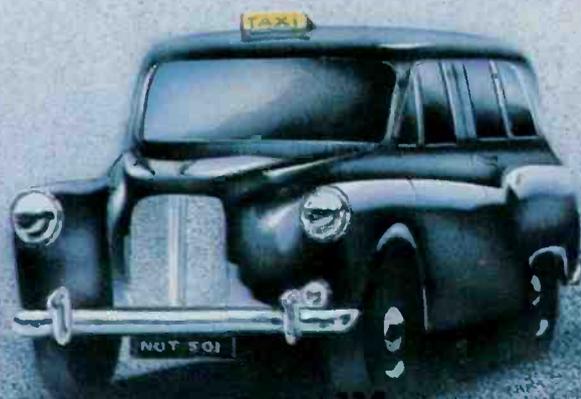
“I would also say that we are committed to music, not to market share. Market share is really the consequence of our fulfilling the first commitment with success. All the organizational changes that have taken place, all the policies of EMI Records U.K., the development of a totally committed team—all these elements are focused on the mission of being a record company dedicated to attracting, developing and recording talent.”

When Ramon Lopez talks about developing talent, he is thinking not merely of the British market but of the music market worldwide.

He says: “We quite definitely view EMIR U.K. as a supplier of repertoire to the world, not only because of the satisfaction of developing acts internationally, and the responsibility we have to do that, but because the economics of developing an artist in the U.K. are such that we could not contemplate doing it otherwise. The investments are getting larger and more complex all the time.

“We need to rely on an international career from a large part of our artist roster. We need to project our artists globally whenever we can. Naturally there is still room for acts we believe have potential only in the U.K., but we need international successes to cover them.”

Spotting acts with international potential is no easy job, but EMI's track record proves that the company which gave the world the BEATLES still has the knack. In 1978, hardly a vintage year for the emergence of British acts abroad, EMIR saw established acts such as QUEEN extend their popularity through Europe and beyond.



**E**ven in an artists roster as star-studded as that of EMI Records U.K., one name stands supreme as being synonymous with sustained success — the name of Cliff Richard.

Born Harry Roger Webb in Lucknow, India, he emerged from the skiffle era with his own group, The Drifters, and a demo disk that cost him \$12. Spotted at a talent show by Norrie Paramor, he signed to EMI in 1958, changed the name of his group to The Shadows to avoid a clash with the U.S. Drifters, and released a single called "Move It!"

And so began one of the most amazing success stories in pop

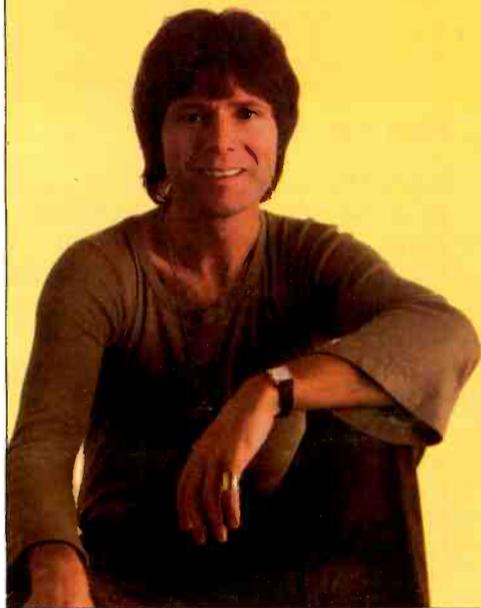
music. "Move It" made it to number three in the U.K. charts, and was the first of more than 70 consecutive hit singles for Cliff spanning 21 years.

Eight No. 1s, five gold disks, 21 silver disks and awards in one or more music press polls every year since 1958 have been milestones in a career which has seen Cliff develop from a teenage imitation of Elvis to an all-round family entertainer, capable of wooing mums and dads with sentimental ballads and exciting their children with funky driving rock numbers.

But U.K. success is only part of the Cliff Richard story. Tours of Europe, Japan, Australasia, South Africa, Israel, the Far East, Yugoslavia, India, the U.S. and even the Soviet Union have helped multiply his worldwide sales into multi-millions, and broken box office records all over the globe.

And he has combined his hit-making with active participation in Christian work.

After 21 years at the top — a lifetime in the high-speed, ever-changing world of entertainment — Cliff shows no signs of giving up his superstar status. Early this year he was back in the charts all over the world with the single "Green Light!" And making plans for yet more triumphant tours to keep his millions of fans happy.



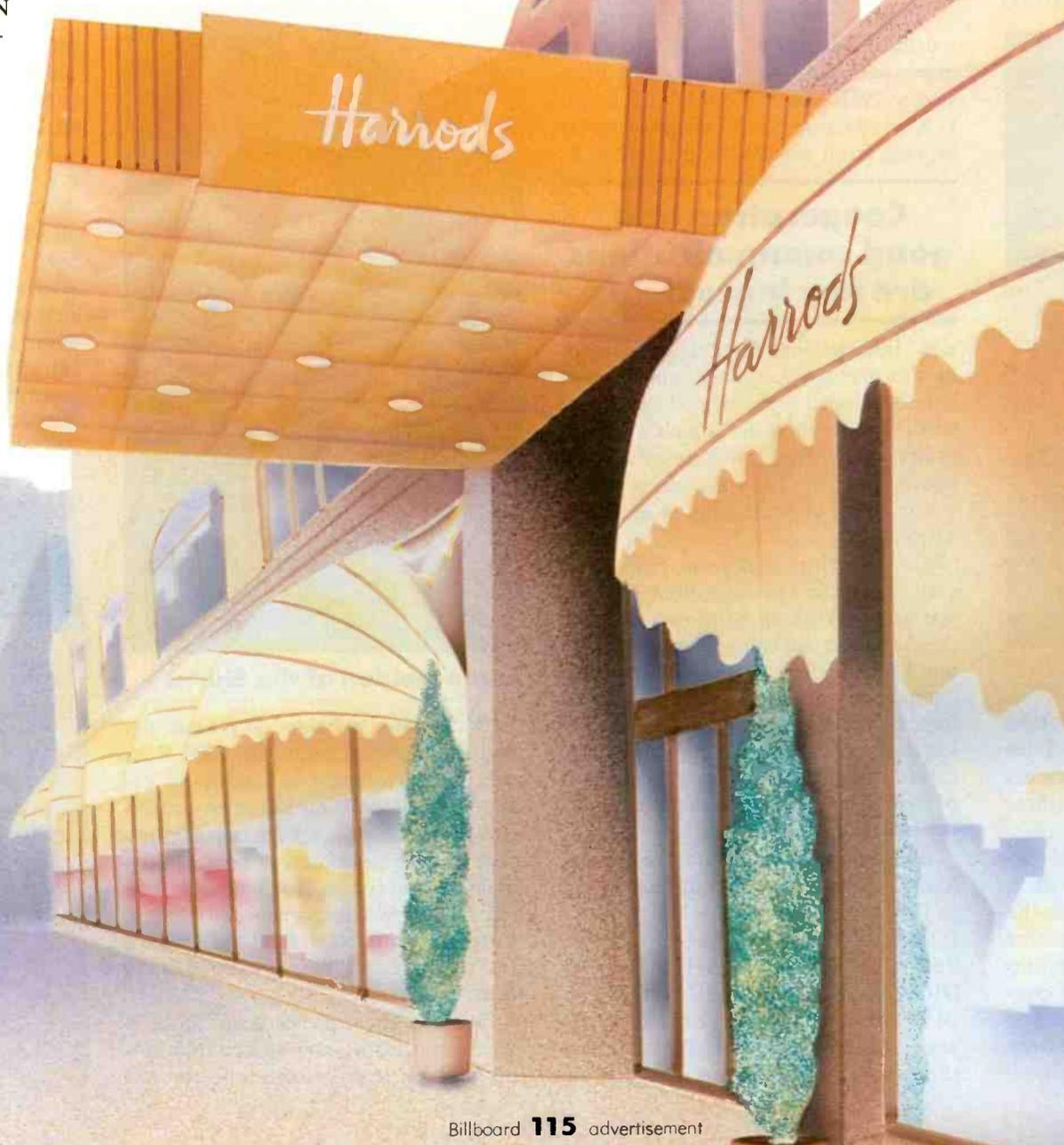
More impressive, a number of very new acts enjoyed equal success outside the U.K., the TOM ROBINSON BAND in Scandinavia, MARSHALL HAIN in Australasia and Europe, and KATE BUSH almost everywhere except in America, where it seems just a matter of time.

A record company's roster of artists is its future, its most valuable asset. EMI Records U.K. has always understood that. Which is why Ramon Lopez and everyone in the company can look forward with confidence to even greater successes in the '80s.



## JUST FOR THE RECORD

OFFICE:  
EMI Records U.K. Ltd.,  
London W1A 1ES.  
20 Manchester Square,  
Tel: 01 486 4488.  
Telex: 22643.  
Cables:  
EMIWORLD London W1.



# UNLIMITED KINGDOM

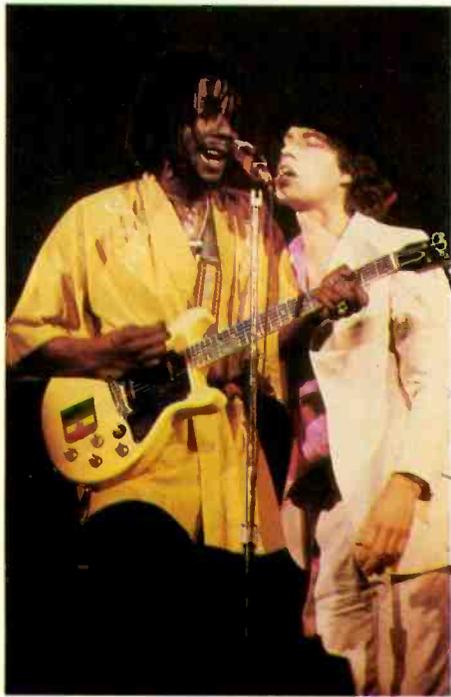


**P**utting EMI Music's policy of increased worldwide links and cooperation into practice in the U.K. is EMI Records' International Division. And a measure of its success was the winning last year of the Queen's Award for Export Achievement, the first time any part of EMI Music has been so honored.

But divisional general manager *Paul Watts* is quick to point out that the royal recognition reflects on the entire global EMI network. He says: "The award is not only a tribute to the division's own personnel, it recognizes the terrific confidence and cooperation of our EMI colleagues around the world in marketing our artists."

International export manager *Norman Bates* heads a team which sells U.K. finished product to over 200 countries. Sales have soared from \$8 million in 1975 to \$18 million last year. The division is a vital source of supply to non-manufacturing territories and a useful back-up on new releases for EMI companies with their own factories. It also supplies specialist or minority material, with thriving exports to the U.S. of unavailable rock acts and collector's items.

One of the chief aims is to open up undeveloped markets, especially in the Third World. Africa is a substantial market for EMI's reggae artists—50,000



**Peter Tosh & Mick Jagger**

PETER TOSH albums were exported last year to Nigeria — and Norman Bates is particularly pleased with recent orders from China, "the reward for two or three years of persistence."

But as well as oiling the wheels of outgoing trade, the division is involved in the import of finished product to the U.K., including minority and specialist music. EMI International Imports, under manager *Phil Lloyd*, is a self-contained unit with its own warehouse and sales force, and handles repertoire from almost every country — Greek ethnic



**Tom Robinson Band**

music, Japanese movie soundtracks, Latin American pan-pipe disks. Indian music provides a quarter of the department's \$4 million sales each year, and a special sales force supplies the U.K.'s substantial Asian market.

An increasing contribution to import turnover comes from collectors' jazz catalogs such as MPS, DRG and Biograph. The import unit has also recently broadened its scope as U.K. distributor of the Disney label, and has taken its first steps into the reggae market. It even deals in oddities such as bird song and whale noises, both good catalog items.

Phil Lloyd says: "There is a wealth of material that needs our kind of individual treatment, both from our own companies and independent sources. We have proved that a dynamic selling and marketing approach can work."

International Division's export department has proved that it, too, is an expert in its field — giving global expression to A&R output from EMI Records U.K., and earning valuable pressing fee income from worldwide sales of U.K.

### **Cooperation and good communications are key ingredients**

acts. International marketing and promotion manager *Les Hodge* and his team have developed sophisticated techniques which enable them to launch artists in many and varied markets in a short space of time. They are involved in every aspect of projecting an act internationally.

Cooperation and good communications are the key ingredients of each operation. Working hand-in-hand with the A&R and marketing people in GRD and LRD, and motivating international companies with information on new releases, the division helps coordinate release dates with marketing campaigns, carefully controlling the creative style of each promotion through merchandising material and film clips.

It also helps coordinate international tours for concerts and tv appearances. In the last year OLIVIA NEWTON-JOHN, TOM ROBINSON BAND, Peter Tosh, WIRE, SHIRTS, NO DICE, MARSHALL HAIN and KATE BUSH have all toured Europe under the aegis of the International Division, and this year's QUEEN tour of the same

centers was an integral part of a major promotion drive. The division also sends artists further afield — TRB to the U.S. and Japan, MAX BOYCE and PAM AYRES to Australasia.

The results have been impressive. Kate Bush, unknown at the start of 1978, had sold over a million albums around the world by the end of the year. And Queen, an international priority act for several years, now sell a million copies of each album in Europe alone.

Success around the world with Marshall Hain, TRB and GONZALEZ, especially recent major chart action in



**Annie Golden of the Shirts.**

the U.S., has also helped to provide the vital international return on EMI Records U.K. investment in developing artists. And the division has even broken acts in overseas markets before they have become headliners at home. Shirts made the top five in Holland, and Tosh had hits in Sweden, France, Belgium, Australia and New Zealand, plus a No. 1 in Holland, before making it big in the U.K.

Hodge believes the personal touch is vital to successful international marketing, and his team is constantly on the



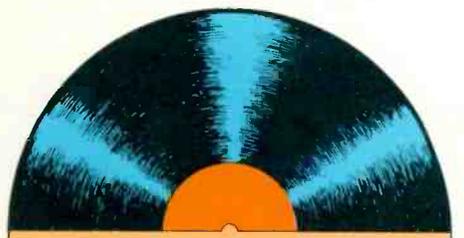
**Pam Ayres**

move. "We try to maintain high visibility overseas," he says. "It is much better communicating with international colleagues face to face, and it is essential to understand the markets you are working in."

Last year the division took a sophisticated audio-visual product presentation to more than 20 countries, introducing artists like Tosh, Shirts, Wire and No Dice, and promoting new albums from established acts like Queen, Newton-John and Bush. Watts himself took the presentation to conferences in Latin America, Hong Kong, Australia, New Zealand, Japan and South Africa, and almost every country in Europe saw the show in an intensive three-month tour.

In addition there are regular visits to the U.K. by overseas label managers, to see new acts and attend twice-yearly conferences at which policies are discussed and ideas pooled.

Watts says: "International marketing is a very exciting area to work in. When it really comes down to it, EMI is the only U.K.-based major company actively committed to developing British artists for a worldwide market. With the kind of clout we can mobilize around the world through our sister companies, our capacity to deliver acts to worldwide superstar status is unparalleled."



**JUST FOR THE RECORD**

OFFICE:

EMI Records U.K.  
International Division,  
Seymour Mews House,  
Seymour Mews,  
London W1A 1ES.  
Tel: 01 486 6022.  
Telex: 22643.

Cables:  
EMIRECORD London W1.

**G** r o u p Repertoire Division contributes the lion's share of the turnover that makes EMI Records the U.K.'s largest recorded music company. Last year, the division claimed 12 percent of total-consumer expenditure on pre-recorded music in the country, and expects to do even better in 1979.

GRD reflects the "small is beautiful" corporate policy which led to its formation two years ago by further division of responsibilities. And although it remains a large organization in its own right, it has proved that it can operate in small company fashion.

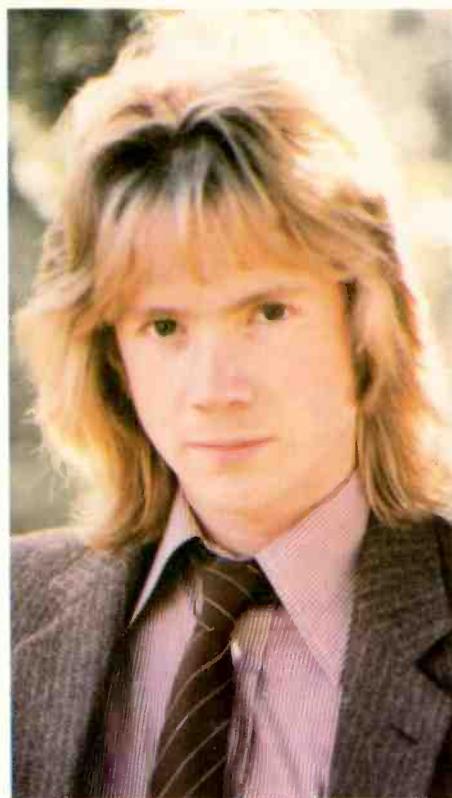
Managing director *Bob Mercer* heads a collection of streamlined units which include A&R, under *Brian Shepherd*, sales, managed by *Peter Hulm*, MOR and classical, handled by *Vic Lanza* and *John Patrick*, and commercial development, the responsibility of *Barry Evans*. The pop marketing unit, headed by *Peter Buckleigh*, is further divided

"KATE BUSH is a good example. We signed her back in 1975 when she was just out of school. Everybody was knocked out by her, and we knew she had a unique and all-embracing talent, but we felt an immediate recording would have been too early. She needed time to perfect her writing, time to study dance, movement and visual communication, time to really prepare for the possibility of success.

"When it came, of course, success was overnight, which was ironic since we had been telling her it might take three albums, but we would stick with her. We were delighted and, to be honest, a bit surprised. We hadn't thought the public were so advanced."

Kate's overnight success began in January 1978, when her debut single, "Wuthering Heights," hit the U.K. charts and went to No. 1. It later reached the top tens of Europe, Japan, Australasia, Canada and South Africa. Her debut album, "The Kick Inside," was also an international sensation, a collection of her own highly original compositions which showcased her unique vocal range, interpretation and lyrics.

Her style brought her several trade and consumer press awards as best female singer/new artist of 1978, and also earned her the coveted Dutch Edison Award, plus the silver prize at the Tokyo Music Festival. At only 20, Kate is already a superstar with a glittering future



**John Townley**

according to their development stage. The extent to which we can or would want to influence established stars is much more limited. You don't really need to give a major worldwide act like Queen or CLIFF RICHARD guidance on repertoire. They have a pretty good idea how to do things themselves, after all.

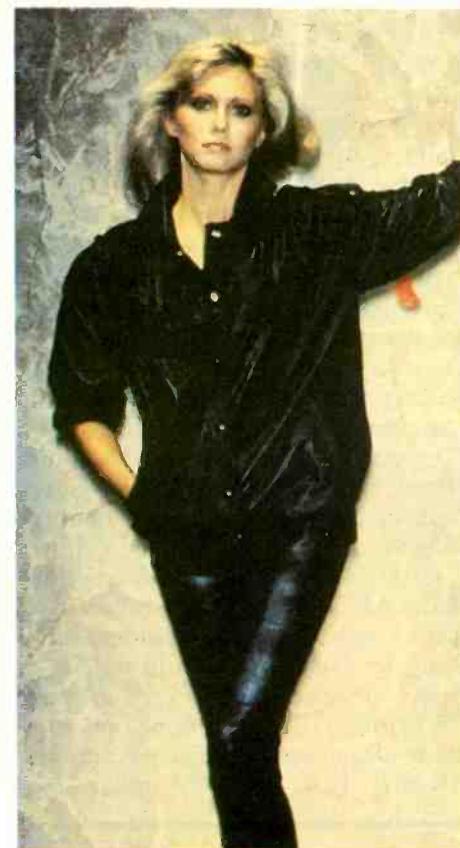
"The Rolling Stones deal has been a particularly rewarding one for us in every sense of the word, commercially very successful and a big boost for the people in EMI. The Stones are terrific to work with. They're ultra-professional, and they came up with a great album for us too ("Some Girls"). It has done a lot for this company, to have an act like that and work with it and make it succeed. And I think that coming to us, changing labels, has had some influence in the group's own regeneration."

Another particularly satisfying aspect of GRD's activities last year was the success of new acts like Kate Bush, the TOM ROBINSON BAND and MARSHALL HAIN in overseas territories. Bob Mercer sees this as a demonstration of the international power of EMI. He says: "Over the last two or three years, we have had a much closer relationship between all the EMI companies worldwide, and we have been adopting a different policy towards them.

"Instead of going all out for releases in foreign territories, we have been waiting until we get success in Britain, then going to the overseas people. They have really delivered, and it's very satisfying to know that if you find the right talent and break it here, there's a bunch of very very professional people going to do exactly the same in their territories.

"We've now reached the point where they will pick out an act they say is great for their market and away they go, even if we haven't broken it at home. That is important because it means we have overcome the credibility problem. We don't have to sell them on our ability, they just look on us as a major repertoire source. It's a significant development in the process of EMI uniting itself around the world, beginning to see itself as one company worldwide."

It's not just one-way traffic, though. As well as handling EMI product by stars of international stature — Wings, Cliff Richard, Queen and OLIVIA



**O** livia Newton-John once thought of being a veterinary surgeon when she was a child, because she was devoted to animals. She still is, with two cats, four dogs and six horses at her Malibu home, and involvement in the causes of animal care and preservation of endangered species.

But luckily for music fans all over the world, she decided to make singing her career. And it has been success all the way since her debut disk, the Bob Dylan song "If Not For You," hit the U.K. charts and created international interest.

So far she has registered seven U.K. gold singles and one platinum, five platinum albums and three gold ones, three Grammys, eight American Music Awards, and multiple honors from Billboard, Cashbox, Record World, the Academy of Country Music, the Country Music Association, AGVA, ASCAP, and People's Choice.

And if last year's offerings, the album "Totally Hot" and the single "Hopelessly Devoted To You," are any guide, there will be plenty more awards for her in the future.



**Kate Bush**

into label offices, self-contained for marketing, press and promotion operations. These are Capitol, managed by *David Munns*, Harvest and EMI, under *John Cavanagh*, and EMI Associated under the control of *Geoff Kempin*.

One advantage of the small unit system, Bob Mercer believes, is that it helps the close involvement with artists vital to a successful record operation. He says: "The thing that really fires the people at EMI is to get chart success with an act they've been working closely with. That's a really good feeling.

ahead of her. "Lionheart," her highly-acclaimed second album, charted in the first week of release and quickly went gold. This year she is touring the U.K. with a stunning theatrical show.

She is part of an active roster of 45 artists looked after by the Harvest and EMI label offices. They range from major international acts such as PINK FLOYD, WINGS, QUEEN and the ROLLING STONES to more recent successes like PETER TOSH.

Bob Mercer says "Naturally dealings with the acts are on a different level ac-

NEWTON-JOHN — GRD's Associated Repertoire department markets signings from other territories. It looks after U.K. releases by Australia's LITTLE RIVER BAND and French band TELEPHONE.

Associated Repertoire also handles other labels directly allied to EMI, notably Rolling Stones Records (the Stones themselves and sophisticated, sometimes controversial reggae ace Peter Tosh), Red Bus Records (STEVE VOICE, who once hit No. 1 in Brazil and Mexico as a co-singer on "Grandmother Says," and JESSE GREEN) and newly-signed Tammi Records (IMPERIALS and RAY MUNNINGS).

And it is responsible for the new Side-



walk catalog, EMI's first disco label. First release in the U.K. was "Haven't Stopped Dancin'" by GONZALEZ, which raced up the U.S. charts, and brought them the wider recognition their stunning shows in Britain and Europe deserved. Another early release on the label was "Book Of Rules" by GALAXY.

Other fine prospects on the Associated Repertoire roster are HONEY, a Dominica-born teenager who released her debut disk, a powerful disco number called "Superman, Superman," in January, and CHARLIE AINLEY, an energetic rock and roller, backed by a 10-piece band, whose debut album "Bang Your Door," ranged from heavy rock to pounding soul and country sounds.

GRD's roster of EMI solo artists includes ANDY BOWN, who followed up success with top groups Herd and Judas Jump by launching a solo career as singer, songwriter and session man, touring the U.S. and Europe both with his own band and with Peter Frampton. His latest U.K. single, "Another Ship-

### Harvest has the reputation of being a label open to fresh ideas and sounds

wreck," was taken from his second EMI album, "Good Advice."

Alex Hughes hit the big time when he changed his name to that of a notorious 18th century Jamaican hanging judge, JUDGE DREAD, and released records using the deejays' art of "toasting" — talking over instrumentals. His first single, "Big Six," sold half a million in the U.K. alone, and he has since had a string of hits, most with a West Indian flavor, and promoted with a live show which includes dancers, novelty acts and a backing band of up to 16 musicians. His latest EMI releases are the album "Greatest Hits" and the single "Jingle Bells."

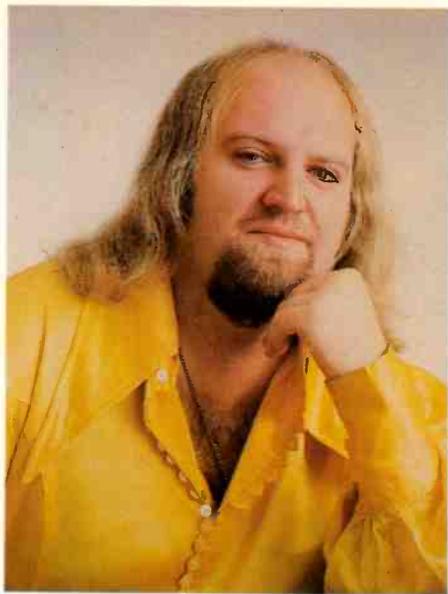
KELVIN BLACKLOCK is now using the experience he gained playing with top pop groups all over the world — the Incredible Hogs in Germany, Mott The Hoople in Britain and Tuff Darts in the U.S. — to launch a solo career. His first EMI single was the old Herd number, "I Don't Want Our Loving To Die."

Coventry-born singer-songwriter JOHN TOWNLEY has attracted a tremendous amount of attention with his debut album on EMI called simply "Townley."

A 10-year musical apprenticeship helps to explain the maturity and excellence of the material.

GRD roster groups with international potential include hard-hitting rock band NO DICE, which won a lot of friends last year when it toured the U.S. with Foghat and Rainbow. REFLECTIONS, four young singers in constant demand for club, theater and tv bookings in the U.K., ended last year with special tv appearances in Bulgaria, Poland and East Germany, while DOMINO, two London girls who have just released a single of Phil Spector's "Be My Baby," recently sang at the Sopot Festival in Poland — and were seen by an estimated tv audience of 43 million.

The other repertoire-generating label within GRD's pop division — the Capitol office has little direct artist involvement — is Harvest. It too has a strong



Judge Dread

roster of acts with the potential to go international, and follow in the footsteps of Harvest headliners Pink Floyd.

Groups recording for the label include the seven-strong reggae band MATUMBI, which last year toured the U.K. with Ian Dury; BILL NELSON'S RED NOISE, hard-rocking successors to Be Bop Deluxe; AVIATOR, a four-piece band whose members have had experience with such groups as Manfred Mann's Earth Band, Caravan, Jethro Tull and Blodwyn Pig; WIRE, which emerged from the new wave movement as a creative innovator and impressed everyone last year on its first U.S. tour; THE SCORPIONS, one of Germany's premier hard rock outfits which have topped the charts all over Europe and Japan, and CHASER, a three-strong lineup whose members all wrote and recorded with top groups before teaming up.

Harvest has a reputation as a label open to fresh musical ideas and sounds, and as a label with folk interests. In the former category comes KEVIN AYERS, the former Soft Machine bass guitarist who went solo, and now describes himself as "an Englishman with a Mediterranean soul," retaining an eccentric British feeling in songs influenced by Caribbean, South American

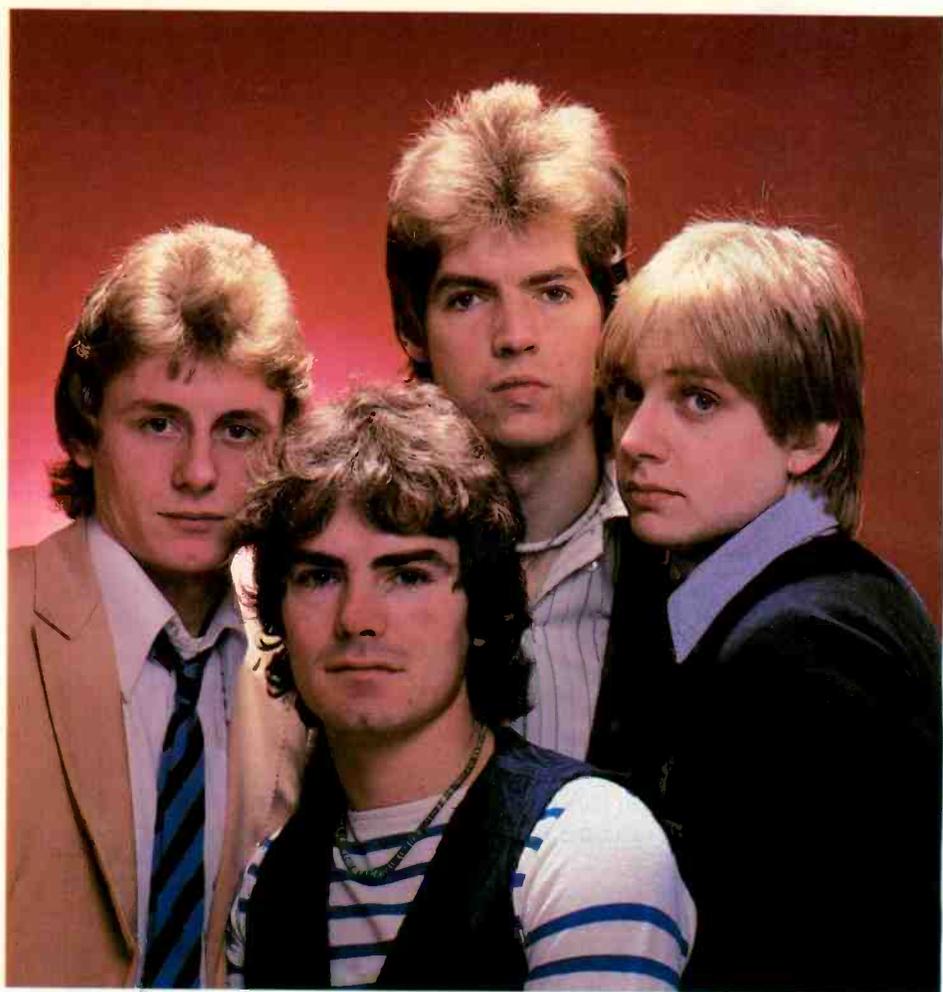


Matumbi

and African music.

On the folk front, the label recently released a compilation album by ROY HARPER, "Harper 1970-1975," of acoustic classics culled from his six Harvest albums. The release follows two "Back To Reality" tours in which, after several years of forming and touring with groups, Harper is accompanied only by guitarist Andy Roberts.

Another act with a folk feel are THE



No Dice

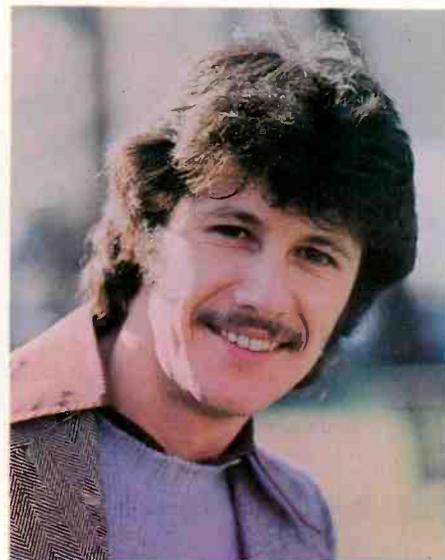
ALBION BAND, founded by Ashley Hutchings of Fairport Convention and Steeleye Span. He and the other six members of the band, plus occasional guests, explore the vast possibilities of contemporary presentations of British traditional music, and apart from a string of interesting disks have provided music for and appeared in productions at London's National Theater.

GRD has to rely on international sales from a good proportion of its artists because of the state of the British economy and the record market. Bob Mercer explains: "It's a statistical fact that the handful of top chart records are taking an increasing proportion of total sales. If your volume is being compressed to your hit records and your catalog sales are declining, as has been happening

was one of the first major record companies to take the plunge in this field — certainly the first to do so with real style — but the policy was based more on long-term tactics than short-term gains.

Bob Mercer says: "About 2½ years ago we were looking at a fairly fallow period in terms of new artists coming through. Not in sales terms, we had a good roster, but developing new acts takes time and requires heavy investment without immediate returns. So through a planned exploitation of catalog on tv, in as tasteful a way as possible, we bought the time to develop those new acts, get the A&R department together and generally get the real part of the business going."

The 15 EMTV albums have sold over eight million copies in less than three



Bernie Flint

here for some time now, then your marketing spend is naturally increasing.

"At the same time royalty rates are rising, marketing costs in general have increased, and what is getting squeezed is the margin. All the trends conspire against a profit, and you can only really recover that situation by getting some very big successful albums."

That is exactly what GRD did with the help of a tv compilation series. EMI

years. Every one has gone gold, most went platinum. Biggest sellers were "THE BEACH BOYS" (1.2 million), "THE SHADOWS 20 Golden Greats" and "THE SUPREMES 20 Golden Greats" (both 1 million), "GLEN CAMPBELL 20 Golden Greats" and "Cliff Richard 40 Golden Greats" (both 800,000 units plus) and "NAT KING COLE 20 Golden Greats" (600,000 copies). The sales were masterminded



**Elaine Paige**

by the commercial development division, and the tv commercials for them won several record and advertising awards.

Now Bob Mercer says: "We are coming to the end of that phase. We have achieved our objectives, and in future shall treat tv as just another medium, using it as and when we see a market gap?"

"There is definitely money in tv albums, if you buy your time right, but we are planning for five years time, and would rather see \$2 million less spent on tv next year and \$2 million more spent on new acts?"

One reason for placing less emphasis on tv albums is the completion of Brian Shepherd's A&R team. Shepherd, who moved across from his role as Capitol Records' European director to build up his lineup, says: "It will spearhead a determined assault on the British and international talent markets."

The team includes *Chris Briggs*, former Chrysalis A&R manager, *Roger Ames*, who has special responsibility for international repertoire and black music, *Tom Nolan*, responsible for making initial contact with acts at pubs, clubs and ballrooms throughout Britain, *Colin Miles*, repertoire manager, who also handles the Harvest Heritage series, re-packs and reissues, *John Darnley*, who brought Tom Robinson to EMI, *Mike Thorne*, who remains GRD house producer, *Ben Edmunds*, former Arista U.K. A&R manager, who also spent time as talent acquisition manager in Capitol's West Coast office, and *John Bagnall*, previously A&R special projects manager, who as international A&R manager will liaise with all EMI international A&R managers worldwide on the suitability of their repertoire for the U.K.

Backing up their efforts is the Artist Development Unit, headed by artist development manager *Terry Walker* and assistant managers *Debbie Kirrage* and *Geoff Scourfield*. They work closely with artists and their A&R man in building the right image and direction for each act.

Brian Shepherd says of his team: "It is the strongest A&R department in the U.K., with just the right balance of hard-nosed professionalism and unlimited enthusiasm. We all share a total commitment to music and a fierce determination to take EMI even further out in front of the opposition?"

Alongside its pop and rock activities, GRD has a separate MOR division, under general manager *Vic Lanza*. EMI Records is the only British record com-



**Queen**, the group formed in 1970 by four London college students, have graduated over the last nine years as one of the most consistently successful international bands of all time.

They have had a string of worldwide hits—"Seven Seas Of Rhye," "Killer Queen," "Somebody To Love," the legendary "Bohemian Rhapsody" and "We Are The Champions/We Will Rock You," which went to No. 1 in the U.S., France, Holland, Israel, South Africa and Brazil.

They have toured Britain, the U.S., Europe, Japan and Australasia, progressing from early audiences of 100 at London lecture theaters to multiple sell-outs of such 20,000-seat venues as the Los Angeles Forum, New York's Madison Square Garden and Tokyo's Budokan. In September 1976 they played to 150,000 in London's Hyde Park.

And they proved last year with the album "Jazz" that they have not lost their magic touch as musical maestros. "We Are The Champions/We Will Rock You"... more than just a record, it's a statement of fact.

pany to give special department treatment to middle-of-the-road product, but the move is paying off both in sales and in attracting new artists.

When it began five years ago, the division was responsible for brass and military bands, Welsh choirs, humor, regional acts, easy listening music from composers and conductors like RON GOODWIN and GEOFF LOVE, and established hitmakers such as ROGER WHITTAKER, ROLF HARRIS and MATT MONRO. But during the last two years, its field has been extended

has been successfully launched in Australia and New Zealand.

PAM AYRES, who writes and recites humorous poetry, is another MOR artist with a big following in Australasia. Her second album was repackaged to coincide with her first tour of the area. It immediately went into the charts, and early this year she had two albums in the New Zealand ratings.

BERNIE FLINT is an MOR artist being carefully developed to fulfill his international potential. Signed at the start of an amazing run of success on a



**Rolling Stones**

into MOR as Europeans and Americans understand it.

The MOR division too has its international successes. One of the most recent has been MAX BOYCE, a gregarious Welshman who mixes humor and song on his sellout tours. Promoted initially in Welsh communities throughout Britain, his first album charted, and he has since gone on to collect four gold disks and one silver in the U.K. Now he

tv talent show, *Opportunity Knocks*, he hit the charts with both his debut single, "I Don't Want To Put A Hold On You," and the album of the same name.

The MOR division's policy of tailoring its treatment of artists to their needs paid off with THE KING'S SINGERS, who established themselves as beautiful singers with a unique style while signed to EMI's classical division. When they signed for MOR, the problem was to

widen their appeal without alienating their huge classical following. This was done by releasing albums of standard popular songs carefully arranged and unaccompanied. Classical fans liked the treatment, and audiences at the King's Singers' concerts now come from a broader spectrum of music lovers.

Over the years, Vic Lanza's department has earned a fine reputation among artists. This has enabled it to sign acts in face of stiff competition from rival labels. Both ELAINE PAIGE, star of the London stage smash hit "Evita," and THE MIDNITE FOLLIES ORCHESTRA chose to sign for the MOR division because they liked what they had heard and seen of the set-up.

While it takes care of its newer signings, MOR does not neglect its long-standing acts, who include zany tv comedy team THE GOODIES, GINGER ROGERS, TOM JONES and ENGELBERT HUMPERDINCK. Last year, for instance, the album "Roger Whittaker Sings The Hits" was supported with a carefully planned and sustained marketing campaign which included tv commercials. The result? A comfortable entry in the album top 50.

Final piece in the GRD jigsaw of repertoire generators is the classical division under *John Patrick*, which has for many years supplemented the work of EMI's group international classical division by recording locally a program of music, mainly by British composers, for the U.K. EMI catalog. The recordings, usually by well-known specialists in their

## The classical music team has proved itself fully aware of every new trend

particular field, often receive critical acclaim, and sell well not only in Britain but also in overseas EMI territories.

Recent projects have included Elgar's "Dream Of Gerontius," "The Apostles" and "The Kingdom" with SIR ADRIAN BOULT, who received a gold disk for worldwide sales; Delius' "A Mass Of Life" and Elgar's "Caractacus" with SIR CHARLES GROVES; Elgar's "Coronation Ode" with KING'S COLLEGE CHOIR; a Sibelius symphonic cycle with PAAVO BERGLUND; Faures "Requiem" and Walton's "Gloria" and "Te Deum" with LOUIS FREMAUX, and Haydn's "Baryton Trios" with the ESTERHAZY BARYTON TRIO.

IDA HAENDEL recorded violin concertos of Elgar, Walton, Britten and Sibelius; PAUL TORTELIER played cello concertos of Elgar, Walton, Shostakovitch and Saint-Saens; JOHN SOLUM interpreted the Arnold flute concertos; CRISTINA ORTIZ was commissioned for piano concertos by Poulenc and Shostakovitch; DANIEL ADNI provided solo piano music from Percy Grainger and John Field, and THE KING'S SINGERS revealed their versatility with a wide range of superb recordings.

The division proved itself aware of new trends by anticipating the interest in early music. It recorded DAVID





**M**etro are a new signing to EMI. They are a five-piece contemporary rock band with a unique sound created by Peter Godwin (vocals), Sean Lyons (guitar), Colin Wight (guitar), Tony Adams (bass), John Laforge (drums), and producer Mike Thorne. The band first formed in 1969,

but gained new impetus when Lyons' first album was released in February 1977.

They have already had a hit single, "Criminal World," which charted in a number of countries after its release in 1977. It was particularly successful in Italy and Holland.

MUNROW with the EARLY MUSIC CONSORT OF LONDON in a wealth of top quality tracks. "Instruments Of The Middle Ages And Renaissance" is now considered a reference work on the subject.

Apart from new recordings, the division uses today's advanced technology to enhance and re-present the heritage of the past in its HMV Treasury series.

The U.K. operation of Capitol Records is also part of Mercer's GRD responsibilities, with the marketing of



**Nancy Wilson**

Capitol product in the U.K. handled independently by eight EMI employees specifically assigned to the label. Capitol U.K.'s marketing team is led by general manager David Munns, and comprises a marketing and sales coordinator, a product manager, a press officer, two radio promotion managers and two secretaries.

Obvious differences between the U.K. and U.S. markets mean that the choice of records to be released and the marketing campaigns to accompany those releases are decided upon by the U.K. team in conjunction with Capitol's international department in the U.S. One marketing area in which Capitol U.K. differs quite considerably from Capitol U.S. is in the field of soul/r&b/jazz product. In April '78, Capitol U.K. launched the Tower series which specifically caters for the marketing and promotion of music in that area. The diversity of Capitol's soul, r&b and jazz artists and the increased attention being given to this type of music made it necessary to set up a separate marketing identity. Since the launch of the series many new artists have broken through in Britain, in particular EDDIE HENDERSON, A TASTE OF HONEY, MAZE and CHARLES JACKSON.

Capitol U.K.'s present marketing structure has been in existence for two

years and its success has been illustrated by the breaking of several acts including BOB SEGER, MINK DEVILLE, KRAFTWERK and ANNE MURRAY.

How does managing director Bob Mercer see the future for his GRD division? He forecasts minor growth for 1979, with continuing polarization confining that growth to companies with a share of top-selling pop records. And in the long term he sees market expansion as inevitable, as older generations brought up on record buying are joined by each successive younger generation.

But that doesn't mean a record company's job will be any easier. According to Mercer, the market will continue to grow more competitive and demanding. He says: "Today it demands a far higher level of professional judgment than was required five or six years ago. There's no question things are a lot harder now."

"On the other hand, avenues do exist in today's market. Take, for instance, the development of commercial radio stations all over the U.K. They allow us to take regional breakouts and expand them. The more options there are, the greater the opportunity for our expertise and professionalism at manipulating those variables. All I want is for GRD's marketing judgment to be given a chance — that's really all one can ask for!"



**JUST FOR THE RECORD**

OFFICE:

Group Repertoire Division,  
20 Manchester Square,  
London W1A 1ES.  
Tel: 01 486 4488.  
Telex: 22643.

Cables:

EMIRECORDS London W1.

CLASSICAL DIVISION:

Seymour Mews House,  
Seymour Mews,  
London W1A 1ES.  
Tel: 01 486 1277.

Telex and cables: As office.

In just two years, the Licensed Repertoire Division of EMI Records (LRD) has become a significant record company in its own right. Its 6 per cent share of consumer expenditure on all pre-recorded music during 1978 makes it comparable in size to U.K. companies such as Phonogram and WEA, and its success rate with singles — 75 reached the charts last year, roughly one in every four released — makes it a powerful partner for British and American licensors.

In the second half of 1978, LRD also turned in an impressive performance in the album charts, putting more albums by new artists in the U.K. top 50 than CBS, Polygram and WEA together.

LRD manufactures and markets disks and tapes for a wide variety of record labels, from internationally known companies like Motown and Island to the comparatively new but equally exciting Chiswick stable of talent. It also has its own house label, EMI International, and last January introduced its own

### Direct signings are a logical extension to licensing deals

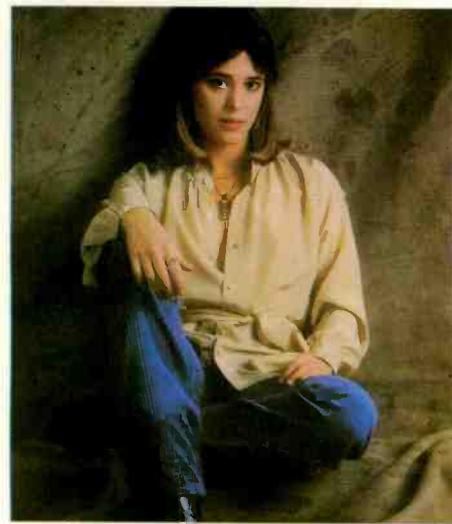
A&R department to find and develop directly-signed acts.

Managing director Alan Kaupe sees this as a logical extension to LRD's functions, complementing the division's substantial and money-spinning licensing deals by providing an alternative and additional source of talent for EMI as a whole. To head the new department, he has brought in Tony Squire from WEA.

Perfect examples of LRD's ability to coin big profits for its licensors are the four major tv-backed albums it has released, all using U.S. repertoire. DIANA ROSS AND THE SUPREMES' "20 Golden Greats" achieved double platinum status for sales of more than \$4 million, "BUDDY HOLLY Lives" went platinum (\$2 million), a Motown compilation, "Big Wheels Of Motown," is currently close to platinum, and NEIL DIAMOND's "20 Golden Greats" is well past the \$2 million mark.

Highlights for LRD last year were the signing of a licensing deal with Island Records, and renewal of the division's links with Motown. The fiercely independent Island label could have turned to several companies when it decided to end its own manufacturing operations, and the fact that EMI pulled off the coup of a deal was, Kaupe feels, "due to creating the right kind of relationship with people."

He adds: "The signing certainly reflected well on the division. There was no way Island would have entertained a licensing deal, which was a major change of course, without feeling a personal sense of contact and respect. Just



**Suzi Quatro**

as we wanted to be measured by the industry, so did they."

The label's first 12 months in the LRD fold were distinguished by 52 weeks of chart activity, including six top 10 hits. BOB MARLEY AND THE WAILERS won gold and silver singles for U.K. sales of "Babylon By Bus" and "Kaya," and the breaking of bands like THIRD WORLD, HI-TENSION and STEEL PULSE showed that LRD and Island have a lot to offer each other.

Island's Shelter label got its own manager last year to concentrate on releases from stars such as TOM PETTY and J. J. CALE, both of whom enjoy a good



**Rocky Sharpe & The Replays**

following among British rock fans, and LRD Island label manager Dave Rose also expects big things in 1979 from established acts like EDDIE AND THE HOT RODS, who released an exciting new album in March, and new signings INNER CIRCLE and the CHARLIE DORE BAND.

The Motown deal, finalized last fall, continues a successful partnership which now dates back 16 years. EMI has reflected in the U.K. Motown's phenomenal success in the U.S., and has been the company's most consistently successful licensee worldwide, with a long track record of platinum status sales spanning the entire era of black music's explosive U.K. growth in the '60s and '70s.

Last year, LRD's Motown label office, under general manager David Hughes, capped all previous achievements with the biggest selling Motown single ever in the U.K., "Three Times A Lady" from THE COMMODORES. It stayed at No. 1 for five weeks, selling nearly a million copies. Two Commodores' albums, "Natural High" and

"Greatest Hits" were other notable big sellers in a profitable year for both companies, and the prospects for 1979 look just as rosy, with the launch of STEVIE WONDER's new album, "The Secret Life Of Plants," new albums from MARVIN GAYE, BONNIE POINTER and The Commodores, and launches for new signings RICK JAMES and SWITCH. Motown, which maintains its own promotion, press and marketing teams within LRD, intends to continue its policy of limited releases with greater promotion and marketing effort for each.

Another 1978 deal saw X-RAY SPEX sign with LRD for marketing and distribution on EMI International. The division spent a year negotiating for the band, one of the most important acts to emerge from the new wave explosion, and within nine months those efforts had paid off with three top 30 hits, "Day The World Turned Dayglo," "Identity" and "Germ Free Adolescents." In addition, the group's first album, released last November, went silver. With singer Poly Styrene busy writing new material, great things are expected of the band this year.

Last year was successful also for Mickie Most's RAK Records and the writing team of Nicky Chinn and Mike Chapman. Established artists such as SUZI QUATRO ("If You Can't Give Me Love") and SMOKIE ("Oh Carol" and "Mexican Girl") continued to hit the



**X-Ray Spex**

CHARLES AZNAVOUR for the U.K., and released via LRD his first album for two years, "Charles Aznavour Esquire." It also scored well with GILBERT O'SULLIVAN, whose greatest hits album went gold. Managing director Geoffrey Everitt also took steps to give

and THE RADIATORS, and a superb new group, SNIFF 'N' THE TEARS, whose debut album, "Fickle Heart," was acclaimed by rock critics.

Bronze Records struck silver twice during 1978 with top 10 singles via LRD for MANFRED MANN's EARTH BAND ("Davy's On The Road Again") and GOLDIE ("Making Up Again"). With MOTORHEAD and SALLY OLDFIELD both scoring in the U.K. singles and albums charts, Bronze managing director Gerry Bron was confident of following through in 1979 with quality albums to establish all four acts.

Fantasy Records, the Berkeley, California-based label which has been an EMI licensor for seven years, last year enjoyed one of its most successful years since the heyday of Creedence Clearwater Revival. Spearheading the sales drive was disco star SYLVESTER, who reaped the reward for an exhausting, in-

### EMI veterans Fantasy prosper through a disco commitment

tensive six-day promotional foray with two U.K. hit singles. He and his managers Harvey Fuqua and Nancy Pitts worked more closely with LRD than is usual with licensing agreements, but with such success that Sylvester's next album will make its worldwide debut on the U.K. market.

The U.S. label's commitment to disco, masterminded by president Ralph Kaffell and vice-president Phil Jones, has made Fantasy the hottest disco label in the U.K., and LRD expects continued success with acts like PHIL HURTT, STANLEY TURRENTINE, SWEET THUNDER, THE BLACKBYRDS, SIDE EFFECT, PARADISE EXPRESS, THE ORIGINALS and the WMOT roster. But non-disco acts like COUNTRY JOE, TONI BROWN, TERRI GARTHWAITE and DAVID BROMBERG all figure heavily in LRD's plans for Fantasy in 1979.

LRD has also enjoyed healthy sales through a licensing deal with the legendary Star label. ISAACHAYES, SHIRLEY BROWN, a blues collection and first time issue of the Big Star albums found a ready market, and LRD label

manager Bob Fisher, working in close association with Memphis-based Stax vice-president David Porter, has come up with some international compilation successes. For instance, the "EDDIE FLOYD Chronicle," originally a U.K.-only release, has since been launched in both America and Europe, and "Walking The Back Streets And Crying," a blues compilation featuring major artists such as ALBERT KING and LITTLE MILTON, has been picked up in various territories from its U.K.-only source.

New York-based Salsoul, one of the original disco labels and the first to issue 12-inch singles, is another company with good reason to look back with satisfaction on its partnership with LRD. Last year saw top 75 hits for



**F**irst signing by LRD's newly-formed A&R department was the London-based five-piece band Screen Idols. The group—vocalist Michelle Nieddu, drummer Woody Woodmansey, Tony Smith, Ched Cheeseman and Jeff Appleby—went into London's Advision studios in March, and cut 12 tracks. They will launch a new LRD house label this summer, with a single and album of full-blooded rock 'n' roll.

Standing behind the seated band after the signing are, from the left, LRD managing director Alan Kaupe, A&R chief Tony Squire, business affairs assistant Martin Haxby, Screen Idols' manager John Collins and EMI Records managing director Ramon Lopez.

The new A&R department has also signed talented singer/songwriter Tony Etoria.



**Tom Petty and the Heartbreakers**

charts, and both released albums promoted by an impressive joint marketing campaign centered on advertisements in Britain's biggest selling daily newspaper, The Sun.

American act EXILE climbed the charts on both sides of the Atlantic with a Chinn-Chapman number, "Kiss You All Over"—it reached number six in the U.K.—and scored well with a debut album released in November. And just before Christmas, no less than three RAK singles were chart climbers, "Stumblin' In" by Quatro and Smokie's CHRIS NORMAN, "I'll Put You Together Again" from HOT CHOCOLATE, and "Lay Your Love On Me," which made number three for newly-signed band RACEY, and sold more than 500,000 copies to go gold. LRD's RAK label manager Paul Minett has high hopes of further success this year with new wave influenced band THE AUTOGRAPHS and with CHRIS SPEDDING, whose third solo album, "Guitar Graffiti," was released in February.

MAM, an EMI licensor since 1976, last year signed French superstar

the label a fresh direction by creating a new A&R department under Tab Martin and signing new acts whose disks, when released, could surprise those who think of MAM as only an MOR-oriented organization.

An example is MAM's recent signing DAFNE AND THE TENDERSPOTS, a sparkling new wave band whose humorous and brilliantly original songs make them one of MAM's bright hopes for this year.

Chiswick, an "alternative" label formed by Ted Carroll, Roger Armstrong and Trevor Churchill in 1975, joined the LRD fold last July with a loyal band of followers who buy anything with the Chiswick logo on it. Within months that hard core had been joined by thousands of British rock fans as "Rama Lama Ding Dong" by ROCKY SHARPE AND THE REPLAYS soared into the singles charts. LRD label manager Martyn Barter expects more hits soon from a varied roster which includes rock 'n' rollers THE BISHOPS, the rockabilly band WHIRLWIND, the new wave sounds of RADIO STARS

CHARO, RIPPLE, METROPOLIS, LOLEATTA HOLLOWAY, LOVE COMMITTEE and BUNNY SIGLER, and 1979 kicked off with an instant hit for INSTANT FUNK, "I Got My Mind Made Up." President Joe Cayre's confidence in LRD is shown by the fact that Salsoul's U.K. license is the only one in Europe not handled by RCA, with whom the label is closely associated in the U.S.

LRD last year helped Magnet Records celebrate its fifth anniversary with its most successful and exciting year to date. DARTS, launched at the end of 1977, were firmly established as one of the U.K.'s top selling bands, with British singles sales over the year of 2½ million, plus album sales of 750,000.





**C**omposer Carl Davis this fall releases a major tv music album on the EMI International label. It consists of themes he has written to accompany an important 13-part series by Thames Television, on Hollywood during the golden era of the silent movies. The album will coincide with screening of the series, due to begin in September.

New Yorker Davis signed to the label last year, and in October released his first album, a collection of dramatic themes and incidental music from top tv programs. He composed and conducted the music, which was performed by the Royal Philharmonic Orchestra.

Backing up their success was exciting new discovery CHRIS REA, whose single, "Fool (If You Think It's Over)" was a top 10 hit for United Artists in the U.S. and a top 30 entry in the U.K. His album, "Whatever Happened To Benny Santini?" went gold in the States, and he closed the year with a 40-date tour of the U.K. as a special guest of top group Lindisfarne.

### LRD will progress gradually towards generating repertoire

GUYS 'N' DOLLS, the J.A.L.N. BAND and GENE FARROW all scored considerable successes last year, and Magnet and LRD plan to follow up this year with major launches for two



**Ian Dury**

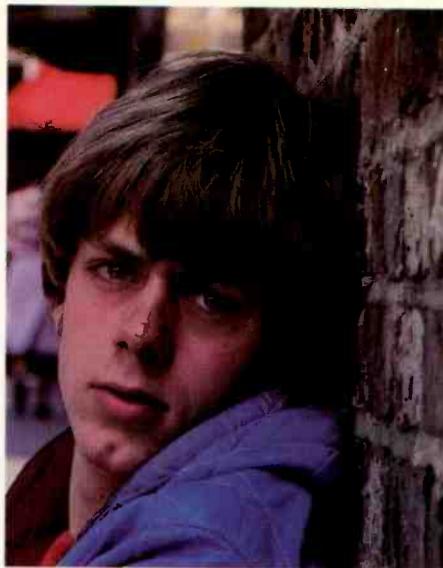
newly-signed acts, STADIUM DOGS and contemporary rock band BRAKES.

Stiff Records last year established itself as a major singles label in the U.K. with best sellers like IAN DURY's amazing "Hit Me With Your Rhythm Stick" and RACHEL SWEET's "Baby." And as 1979 began with yet another chartbuster, "Lucky Number" from LENE LOVICH, label founder T.P. Stiff said: "It's been a simply fabulous year for us... but Stiff wouldn't be in the

position it is today without the stalwart efforts of Alan Kaupe and those chaps in the EMI pack-a-macs."

The label's fresh, unconventional approach to music was reflected in successes for other acts on its roster — DEVO, THE AKRON COMPILATION, HUMPHREY OCEAN, WRECKLESS ERIC, JONA LEWIE, MICKEY JUPP, WAZMO NARIZ and BINKY BAKER. And success was not limited to singles. Ian Dury's "New Boots And Panties" album stayed in the charts for a year, and his new album, released last spring, spearheaded the joint hopes of Stiff and LRD for an equally profitable 1979.

LRD complemented its successes for licensed labels with a string of hits on its house label, EMI International, managed by Jim Howell. Highest chart success was "Jilted John" by JILTED JOHN, which became almost a cult record, selling in excess of 450,000 copies. Other acts to score were PIERO



**Jilted John**

release, and an outstanding first album, "Trouble," followed by an extensive headlining U.K. tour, established it as a major force for 1979. Tours of Japan,



**David Coverdale and Whitesnake**



**Chris Rea**

UMILIANA, with "Mah-Na-Mah-Na," BO KIRKLAND AND RUTH DAVIS with the beautiful "Gotta Get Next To You" and KELLE PATTERSON with the disco number "If It Don't Fit, Don't Force It."

They were backed up by the development of WHITESNAKE, a newly-formed band which includes ex-Deep Purple stalwarts David Coverdale and Jon Lord. Its first offering, an EP called "Snakebite," charted a week after

Europe and the U.S. are planned.

Another major signing for the EMI label has been influential "American Pie" artist DON McLEAN. Two albums have been released so far, "Prime Time," and "Chain Lightning," which was recorded in Nashville.

LRD is split into two main groups under Alan Kaupe. Labels requiring the total support of LRD's resources including marketing, national press and promotion as well as sales and regional promotion, form one group with Colin Burn as general manager. It comprises Bronze, MAM, RAK, EMI International, and Chiswick from the U.K. and Fantasy, Stax and Salsoul from the U.S. Burn has two marketing managers reporting to him — Julian Moore (Bronze, Chiswick, Fantasy, MAM, RAK, Stax and Salsoul) — and Jim Howell, who is responsible for EMI International and for the marketing of X-Ray Spex and the Purple catalog. Howell also reports direct to Kaupe for major tv and other special projects.

Island and Motown, who are both responsible for their own marketing, na-

tional press and promotion, though fully supported by LRD's sales and regional promotion teams, form the second group of labels under general manager Mike Harvey. David Hughes, general manager of the Motown label office within LRD, reports to Harvey.

Tony Squire, head of A & R, joined LRD early this year to set up the division's A & R unit and is responsible for direct artist signings, reporting to Kaupe.

Clive Swan, general sales manager, completes Kaupe's team. He is responsible for a team of 50 people in the field throughout the U.K. dealing with merchandising, display, and most importantly sales to multiples, national accounts, one-stops, and to the thousands of independents that constitute the fourth section of the U.K. retail market. Swan also liaises with Magnet and Stiff, for whose sales he is responsible.

Kaupe says: "Our main responsibility naturally is that of continuing to service our substantial and varied license deals.



**JUST FOR THE RECORD**

OFFICE:

Licensed Repertoire Division,  
9 Thayer Street, London W1.

Tel: 01 486 7144.

Telex: 22643.

Cables: EMIRECORD

London W1.

**B**acking up EMI's huge retail sales in the U.K. is World Records, the company's mail order arm. Over the last 10 years, it has led the field in hard-hitting sales through direct mail and national press advertising, and proved that, far from taking customers away from the conventional record outlets, mail order complements and even boosts the turnover of stores.

World Records started life in 1956 as the World Record Club, offering standard recordings to membership culled from national recruitment advertising. But despite considerable sales volume, the set-up became unviable because of enormous administrative costs and limited availability of strong commercial repertoire.

So in 1969 the company changed direction and began a package operation, selling multi-disk collections via press advertisements. It soon found a ready market, and gradually won over recording industry critics who feared such ac-

### An active mail order outlet gives EMI an edge over its rivals

tivities would impinge on their profits. As more and more people saw the benefits mail order could bring, the company's catalog range spread from its hard core of EMI standards — FRANK SINATRA, NAT KING COLE and CLIFF RICHARD — to embrace licensed product from major third party companies such as Polydor, RCA, MCA, CBS and Phonogram.

Austin Bennett, managing director of World Records since 1977, says: "This increased acceptance of mail order as an additional sales outlet has helped us grow with the industry. Whereas it used to be a constant battle to obtain suitable repertoire for our packages, we now have free and frequent discussion with most companies, and have been able to prove that our activities are in no way detrimental to the retail trade.

"In fact, far from harming store sales, the reverse appears to be the case. For instance, there was a massive resurgence of interest at retail level in SLIM WHITMAN after we majored nationally with a six-record boxed set, and his repertoire, previously ticking over as back catalog, was suddenly chart material. More recently we have had reports from the EMI field sales team of keen consumer interest in the shops for MATT MONRO following a direct response tv campaign we ran on the artist."

Bennett believes World Records disks and tapes are not in competition with those sold in shops because mail order is tapping a source of customers not covered by conventional marketing methods. He says: "A prime example is our BEATLES collection of 24 singles released last year. At close to \$40, it has sold 30,000 sets so far, while its retail



Putting one of World Records' direct mailorder campaigns together are, from the left, Michael Kennedy (marketing director), Bryan Tyrrell (marketing manager), Austin Bennett (managing director), Dinesh Majithia (financial controller).

counterpart produced negligible sales by comparison. Ours is simply a different ball game."

Marketing director Michael Kennedy agrees. He says: "What we are able to do is take an existing star artist and repackage the repertoire in a way that might not be suitable for retail requirements, but which would excite the mail order customer, whose purchasing motives are completely different.

"Our JIM REEVES collection, for example, has now sold well over 300,000 units — over two million records and tapes — at a selling price that would glue it to the retail shelves. Frankly I feel sorry for the few companies who are missing out through their outdated approach to mail order."

Apart from its package collection catalog, World Records has explored other avenues of mail order selling, and estab-



Jim Reeves

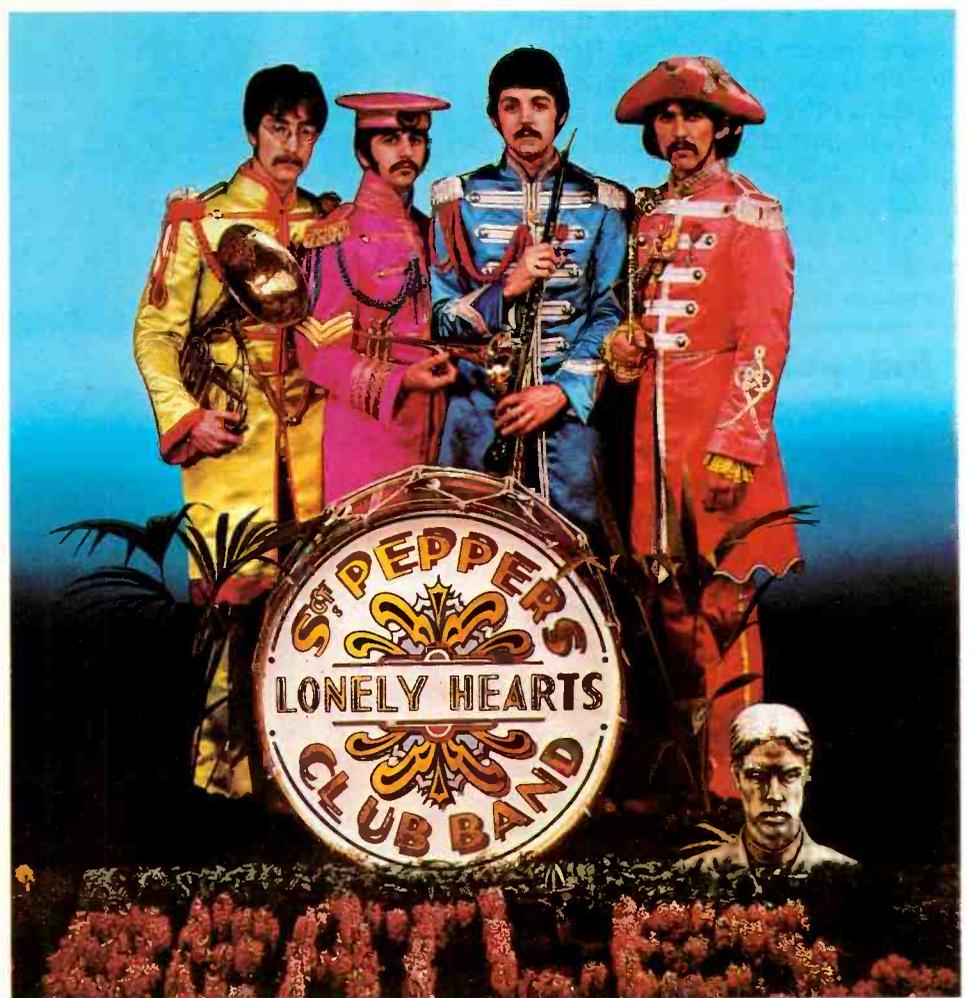
lished itself as the nation's leading seller of real nostalgia. Starting by making a small catalog of historical albums available to the retail trade on the Retrospect label, the company then began to exploit the mail order potential of nostalgic packages, and found itself selling thousands of copies of collections by RICHARD TAUBER, PAUL ROBESON and PETER DAWSON.

Being up-to-date with the past rocketed the company into the British album charts with its retail release, "Pennies From Heaven," a collection of British dance band music from the '30s to coincide with a successful tv series of the same title. But the hit album was only

**JUST FOR THE RECORD**

OFFICE:  
World Records Ltd.,  
Parkbridge House,  
The Little Green,  
Richmond, Surrey TW9 1QP.  
Tel: 01 940 8331.

centered on chart action, World Records' large-scale national advertising creates awareness of and volume activity on back catalog material, often pro-



The Beatles

the tip of the iceberg. An eight-disk mail order pack of similar material outsold the chart LP by four to one.

A spinoff from the company's nostalgic interest has been the development of the Retrospect Collectors Society, a specialist club operation aimed directly at customers who want early and unusual recordings. The newly-formed society is already confirming World Records' conviction that nostalgia sells — and by mail order, it sells most.

World Records has also branched out into selling record and tape accessories, plus seasonal promotions of general merchandise catalogs. Michael Kennedy says: "By broadening our market base, we create constant opportunities to keep us in touch with selling trends and possibilities."

An active mail order outlet gives EMI several advantages over its U.K. rivals. It provides important factory throughput, an attractive bonus in major licensing deals, and benefits for artists on the company roster. With retail business

ducing startling sales from repertoire that would otherwise lie fallow.

Looking to the future, Bennett predicts increasing sales in the mail order market, and not only to committed mail order consumers. With the growth of volume retailing often resulting in narrower catalog stocking, especially outside major conurbations, specialist collectors will receive a declining service, and will need to look elsewhere for their requirements.

Bennett says: "By continually exploring mail order opportunities for selling recorded music, World Records will be ready to cater for the extra demand in whatever shape it comes. EMI is unusual in having its own mail order company, and we intend to maximize this advantage, both for our parent company and its licensors."



**W**hen EMI, Britain's largest record

company, decided to enter the budget market in 1965, it was a revolutionary step.

And in the years since then, Music For Pleasure Ltd. has revolutionized budget line selling, broadening its range and leading the field in both quality and quantity.

Back in 1965, there were two or three so-called budget companies in the field, but repertoire was largely undistinguished, and quality of recordings was generally poor. MFP, initially a joint venture between EMI and the Hamlyn Publishing Group, instantly raised the standards of repertoire, sleeve design and marketing, offering EMI and Capitol back catalog at a bargain 12 shillings and six pence (about \$1.20).

Over the next few years, other major record companies followed EMI's lead, but one by one they dropped out again.

### Independence is the secret behind budget line success

Today, EMI, which bought out Hamlyn's share of the business in 1971, is the only major record group with its own low-priced company, and is budget market leader with a 45 percent share of total sales.

Why did MFP succeed where others failed? Because it has always been operationally independent of its parent company, allowed to find and develop its own people, product and ideas. It was clear quite early that if the company was to flourish and grow, it needed to supplement its back catalog offerings with other sources of repertoire. So special recordings were commissioned from EMI Records and outside companies such as Supertunes Ltd. And licensing deals were set up with companies such as MCA, Motown, Bell/Arista, Anchor, Pye, Magnet, A&M and MAM.

This wide-ranging policy has paid dividends in terms of sales. The MFP album "The Sound Of Music" sold more than a million copies, and two GEOFF LOVE orchestral collections, one of war movie themes, the other of music from westerns, both logged up sales of 850,000.

In 1971 the company broadened its base by launching Classics For Pleasure. It was a pioneering step, the first time a completely separate classical label had ever been launched at such a low price. But the catalog has proved a real winner with record buyers. CFP today sells nearly 1½ million records a year in the U.K. alone, and notable successes have been releases of the 1812 Overture and Holst's Planet Suite, both of which sold more than 500,000 copies.

The CFP repertoire includes new recordings by top attractions like the LONDON PHILHARMONIC OR-



Geoff Love

CHESTRA, the HALLE ORCHESTRA, the SCOTTISH NATIONAL ORCHESTRA and SCOTTISH OPERA. Sponsorship from industry and other sources helps make it possible to offer top quality music at a bargain price.

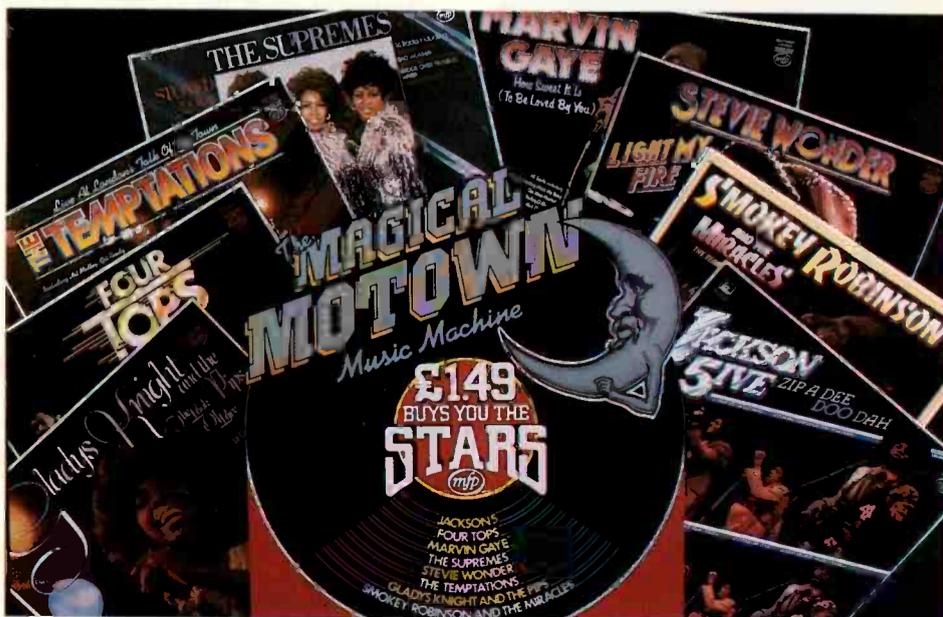
Another pioneering step by MFP came in 1977, when it launched Listen For Pleasure, a new spoken word label offering books or plays in a two-cassette package with a playing time of up to 3½ hours. The catalog includes re-releases of three EMI back catalog classics, "Hamlet," "School For Scandal" and "The Importance Of Being Earnest," plus a whole host of new recordings by distinguished readers from the theater, the movies, and the literary world.

The books range from novels to children's material, from autobiographies to the classics, and are read by celebrities

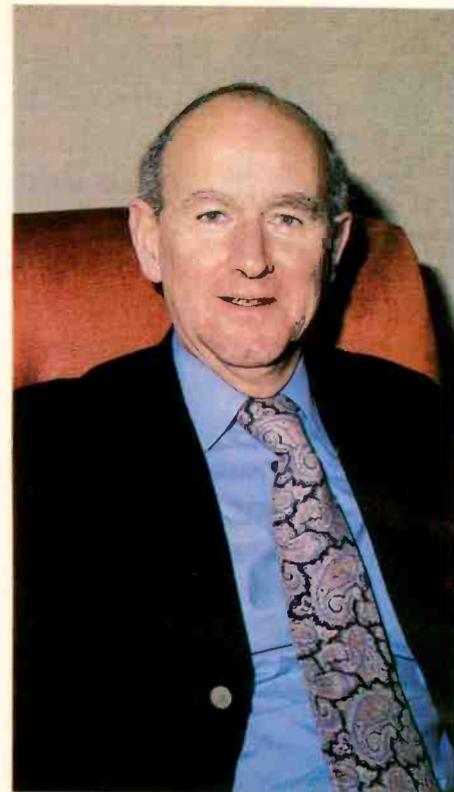
such as DAVID NIVEN, FELICITY KENDAL, SIR JOHN MILLS, BERYL REID, JAMES HERRIOT, BARBARA CARTLAND, HAYLEY MILLS, DAME WENDY HILLER, DAVID ATTENBOROUGH, DAME PEGGY ASHCROFT, ROBERT POWELL, DINAH SHERIDAN and JUDI DENCH. There is even a former British Prime Minister on the LFP cast list, SIR HAROLD WILSON.

The new label is breaking new ground, and having considerable success. Its unique wrap-around packaging has added to customer appeal, and has now been adapted for MFP music cassettes as well.

The company supports all three labels with top quality display material and sales literature. It has established close working relationships with record shops



Just one of MFP's pop series.



Richard Baldwin

and chain stores throughout the country, and, as a matter of policy, keeps a close eye on records and tapes from the moment they are conceived to the moment they pass to the customer.

Music For Pleasure managing director Richard Baldwin was a director of the Hamlyn Publishing Group when MFP was launched, and has run the company ever since, in addition to other duties within EMI over the years. Before joining Hamlyn, he was an actor and writer, and that experience showed when he recorded an album of nursery rhymes for his company. It proved one of the all-time bestsellers, with 800,000 sales registered so far.

Sharing repertoire responsibilities with him are sales and marketing director Ted Harris, who joined the company

**JUST FOR THE RECORD**

OFFICE:  
Music For Pleasure Ltd.,  
80 Blyth Road,  
Hayes, Middx. UB3 1AY.  
Tel: 01 561 3125.  
Telex: 22417.

in 1966 as a salesman, and recording and repertoire manager Barry McCann.

In addition to providing healthy profits for its parent, MFP has provided EMI with several of its current executives. Leslie Hill, now joint managing director of EMI Music's worldwide activities, was MFP's first financial director. And Alex Mears, now EMI group royalties controller, was also financial director of MFP for a spell. Mark Cellier, once MFP repertoire manager, is now director and general manager of EMI (East Africa) Ltd., and the company's former production manager, Idris Willcox, is now manager of EMI's Uxbridge Road tape factory.

**T**he EMI Abbey Road studios, immortalized in a Beatles album title, provide the most comprehensive recording capabilities to be found under one roof anywhere in the world. Inside what looks like a large residential house near London's West End are three fully equipped studios available 24 hours, seven days a week. Plus facilities covering the complete recording process, from initial rehearsal to master tape and disk.

The technical excellence of both equipment and staff has been heard all over the world, whether it be on classical recordings by Andre Previn, Yehudi Menuhin and Dame Janet Baker, easy listening disks from Geoff Love, Joe Loss and the Black And White Minstrels, or the pop hits of Wings, Queen and Elton John.

But the attraction of the studios goes beyond the sounds that can be produced by their sophisticated technology.

### It feels just like home at the best-equipped studios in the world

Ask CLIFF RICHARD why he uses them to record his never-ending string of hits, and he replies: "Because I feel they are among the best studios in the world, and it feels like home when you go there to work." BRUCE WELCH, the Shadows guitarist who has produced some of Richard's more recent successes, adds: "They have a first rate staff who are always very helpful, and there's a homey atmosphere at all times."

Studio One at Abbey Road is the largest purpose-built studio in the world, able to accommodate a complete symphony orchestra, plus full chorus, and even, on occasion, an audience as well. The studio, 102 feet by 62, with a height of 43 feet, has been the scene of some of the world's outstanding classical recordings, but is also in regular use for pop and MOR work.

The control room adjoining the studio has an EMI 24 input, 16-track output mixing desk and Studer tape recorders, two to 24-track. Features include integral Dolby noise reduction, four echo circuits for natural or artificial reverberation, overdubbing facilities and two cue circuits which provide both foldback and synchronous replay. Normal talk-back and playback links are supplemented by telephone and closed circuit tv communication.

Studio Two (66 ft. x 41 ft. x 30 ft.) comfortably holds 50 musicians, and provides the ideal environment for creative experiment. It is easily sub-divided into sections to accommodate percussion or piano, strings or woodwind, with first class acoustic separation. The control room, which looks down on the studio through double plate-glass windows,



**Control room and recording studio, Abbey Road Studios. In charge of the studios is Ken Townsend.**

also has an EMI 24/16 mixing desk, a communications desk for personal producer-artist liaison, and a console, offering remote control of tape machines.

Studio Three (39 ft. x 33 ft. x 16.5 ft.) mainly used for group work, can take up to 30 musicians in comfort. Numerous mobile acoustic screens and a large isolation room provide flexibility and versatility, and the control room, which uses colored lighting to create a relaxed atmosphere, has a 36 input, 24 output EMINEve mixing desk with NECAM computer assisted mixdown. The mixer has four independent cue circuits, four echo sends and full quadraphonic capability. With a vast range of back-up equipment, the studio can cater for even the most demanding artist or producer.

Backing up the three London studios is a mobile unit based at Elstree Film Studios on the outskirts of the capital. It has two stereo/multi-track transportable recording systems which can tackle

the most challenging jobs, ranging from large-scale operatic events to open-air public occasions.

Back at Abbey Road, the studios are complemented with a full range of ancillary activities. There is a mixdown suite, where tapes can be re-mixed and balanced on equipment similar to that in the studios. There are five disk cutting suites, each with a purpose-built transfer desk and advanced Neumann cutting lathe and are used both on master tapes made at Abbey Road and tapes recorded at other studios. There are four editing rooms, each acoustically treated, sound-proofed and air-conditioned to provide ideal listening, each with wrap-around consoles. Abbey Road is unusual among studios in having a staff of four whose specific concern is tape editing.

There are also six tape transfer rooms, capable of copying master tapes at any speed from 9.5 cm/sec to 76 cm/sec, and also equipped for "real-time" high speed duplication of cassettes. In an-



**Lacquer cutting on Neumann lathe**



**Master separated from lacquer**

other room, there are filters and noise suppressors to enhance old 78 r.p.m. material in the copying of historic recordings. A fully-equipped disk/tape listening room and a tape library housing current working masters complete the working layout.

Permanently available in the studios are five Steinway pianos (three grands, one concert grand and one out-of-tune),

**STUDIOS:**  
EMI Recording Studios,  
3 Abbey Road,  
London NW8 9AY.  
Tel: 01 286 1161.  
Telex: 22643.

three Celestes, an electric harpsichord, two Hammond organs, two Jangle Piano-Challens, and three electric pianos (two Fenders and one Wurlitzer).

Abbey Road can also offer a wide range of over 300 microphones, three natural echo chambers and six reverberation plates, an extensive sound effects library of natural and artificial noise, and such devices as the Harmony Vo-coder, digital delay lines, harmonizers, phasers, flangers, Kepex, limiters, compressors and de-essers.

And when work is over, there's a fully licensed bar and self-service restaurant, plus a lounge in which artists, producers and staff can relax by playing darts and bar-billiards, or watch tv.



**S**PEARHEADING EMI's drive for music sales in the U.K. is the chain of 36 HMV Shops, the largest specialist record retailers in the country. In a fiercely competitive market — there are nearly 6,000 dealers in Britain — the chain, controlled by EMI Record Shops Ltd., takes a five percent share of a total annual turnover of \$650 million.

The HMV chain, which sells records and tapes only, has stores in most major U.K. conurbations. But the flagship of the fleet is the HMV Shop in London's Oxford Street, the nation's premier

chain is able to promote aggressively on a nationwide basis. And both EMI Records and other British music companies value the help HMV can give in breaking new artists, showcasing major releases by established stars and achieving high market penetration for their disks and tapes.

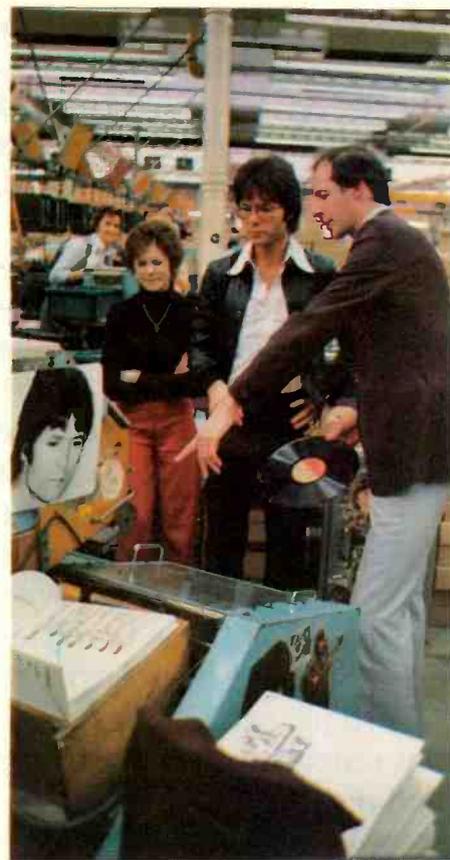
The provincial stores, all in key locations of big cities and towns, average a sales area of around 2,000 sq. ft., and are almost exclusively self service, with extensive browsing racks and high impact merchandising aids. An exciting new feature is the introduction of singles bars which, in design and layout, generate high turnover while recreating at High Street level some of the excitement and vitality of the pop music industry.

Mr. Tyrrell's executive team includes *Ken Whitmarsh*, general manager of new projects, financial controller *Jim Fraser* and marketing manager *Ian Gray*. *Bill Feltz* is manager, store development and maintenance. General manager of the Oxford Street store is *David Wilde*.

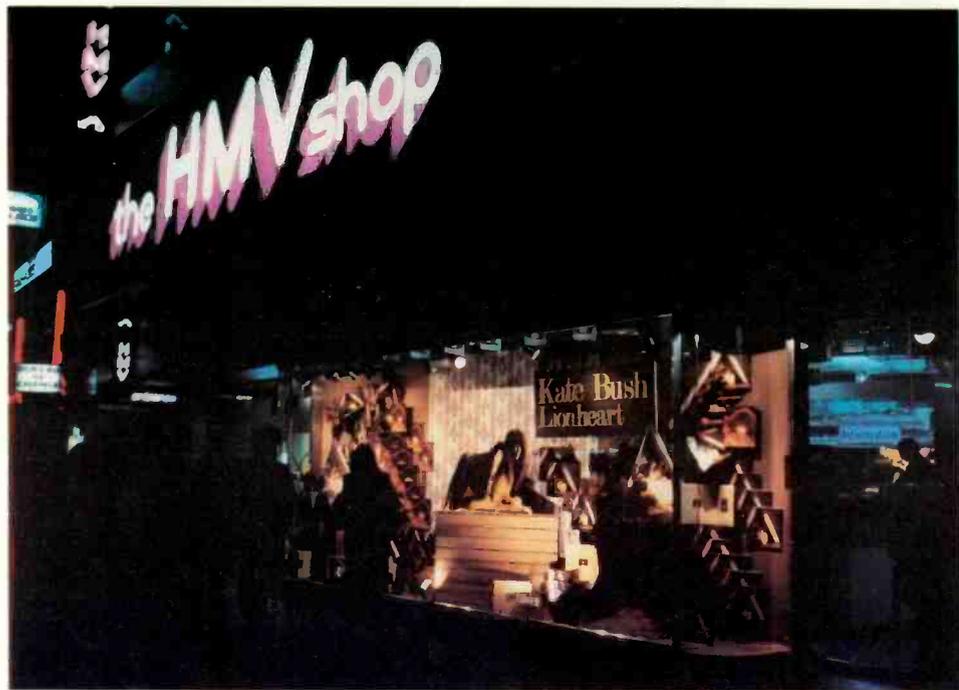
How does Mr. Tyrrell view the future? He says: "Company policy is to expand

**T**he EMI factory in Uxbridge Road, Hayes, is the largest record manufacturing unit in the United Kingdom, supplying one in three of all disks and tapes sold in the country. Ultramodern technology backed by computers produces and dispatches more than 60 million records a year.

When manufacturing operations began at Hayes just over 70 years ago, it was a sleepy village on the outskirts of London. The foundation stone of the first factory was laid by Australian opera singer Dame Nellie Melba, and at first plant capacity was only 700 records a week.



**Roy Matthews (right), director of manufacturing resources, shows Cliff Richard the factory.**



**Kate Bush display at HMV Oxford Street.**

shopping street. Since it opened at the turn of the century, it has been a Mecca for U.K. music lovers, and today is far and away the biggest selling record store in the country, with an annual turnover of more than \$12 million.

Its 10,000 sq. ft. of selling space, spread over four floors, carries Europe's largest selection of all types of music. One floor is devoted exclusively to classical music. Another sells only tapes. And its proud boast is that customers can come in, hum a few bars of the tune they want, and expert staff will pinpoint the exact record required.

This quality of service, plus comprehensive selections of stock, have given the whole chain an enviable reputation. It is maintained today by the attention managing director *James Tyrrell* and his executive team pay to selecting individual shop managers, who, as experts in their field, have responsibility for most of their own buying. Expertise at unit level is backed by a highly experienced central administration team who provide marketing, merchandising, financial and personnel support.

With stores in High Streets and shopping malls all over the U.K., from Glasgow and Edinburgh in Scotland to Bristol in the west, from Manchester and Newcastle in the north to Southampton and Portsmouth in the south, the HMV

the HMV chain as part of an overall objective of providing a highly professional record retail presence throughout the U.K.

"With this added strength through growth, HMV will continue to be a force in the market place, building on its present \$30 million share, and will continue to be of immense benefit to the record company as a showcase for its product."

**JUST FOR THE RECORD**

OFFICE:  
EMI Record Shops Ltd.,  
Film House,  
Wardour Street, London W. 1.  
Tel: 01 437 4444.  
Telex: 22750.  
HMV Shop, Oxford Street:  
Tel: 01 629 1240.



**Order picking lanes.**

But as Hayes grew from a village to a town, so the EMI factory expanded, and in 1929 was turning out 19 million disks a year. By 1972 the original site was no longer big enough to keep up with demand, and the company moved to a 16-acre site in Uxbridge Road, taking Dame Nellie's stone with it.

An old rubber factory was gutted, and a brand new record plant and cassette unit went up in its place. Now the site has more than 400,000 sq. ft. of buildings, packed with the latest technology to provide perfect listening for Britain's music lovers.

Master lacquer disks arrive from the Abbey Road Studios about 10 miles away for processing by electro-plating into nickel shells. These are then turned into vinyl on more than 110 modern compression and injection moulding presses. There are also four masters and 50 slaves for cassette production.

On-site back-up services include fully-equipped laboratories with comprehensive facilities for evaluating and developing all the processes and materials used in record making. Specialist sections deal with microscopy, audio, chemistry, plastics and paper technol-

ogy. There are engineering workshops which develop and manufacture purpose-designed production machinery.

Automation and computers are used in both manufacture and distribution. Until 14 years ago, dealers throughout the country were serviced from company warehouses in various regions. Then Sir Joseph Lockwood, chairman of EMI U.K. at the time, decided to centralize operations. British Rail agreed to ship records and tapes on the midnight newspaper trains leaving London's nine mainline stations. The result has been tremendous savings in costs and a high level of service for dealers from Devon to Dumfries, who all get their orders within 48 hours.

A vast Honeywell computer complex processes those orders. The purpose-built distribution center has 64 girls waiting by the phone for the dealers' calls. Each girl has a terminal linked to the computer, and feeds in requirements as they are received. If necessary, a rush order can be printed out within seconds, and sophisticated mechanical systems in the warehouse, also backed by the computer, select the disks and tapes, and pack them ready for rail freighting. A fleet of EMI vans is on constant standby to race to the stations.

**JUST FOR THE RECORD**

MANUFACTURING,  
DISTRIBUTION:  
1-3 Uxbridge Road,  
Hayes, Middlesex.  
Tel: 01 561 8722.  
Telex: 934614.

In addition to providing Britain and the world with pre-recorded music, EMI also gives people the chance to make music of their own. For the group owns Rosetti, a company which imports and exports musical instruments.

Surprisingly, for a country which stages more concerts of all kinds than any other in the world, Britain manufactures remarkably few instruments of its own, apart from drums, brass and amplification equipment. So Rosetti, The House Of Music, has to scour the world for its vast range.

You can get almost any instrument from the company, which serves 1,200 U.K. retailers, has two shops of its own near London's theaterland, and sells by mail order. The only exceptions are harps and pianos. Its instruments come from all over the globe.

Czechoslovakia sends brass, woodwind, violins and guitars; America provides Shure microphones and public address systems, brass, woodwinds and guitars; South Korea supplies guitars, mandolins and banjos, and Taiwan exports flutes and guitars.

From China comes brass, woodwind and violins; Japan offers high quality flutes and guitars; East Germany weighs

### Rosetti's reputation is based on top quality and service

in with mouth organs, concertinas, accordians and auto-harps; Italy sells oboes and guitars; Spain also specializes in guitars, and the French have the best reeds for clarinets and saxophones.

Most of the instruments imported are for sale in the U.K. But the company is also developing its export activities, and sales abroad doubled last year. Drums are sold to Holland and Nigeria, and re-exports go to retailers and wholesalers in most Common Market countries. In addition, Rosetti is starting to sell recorders and glockenspiels to the Middle East.

The House of Rosetti, on four floors in a London factory district, has been in business for 57 years, the last 10 as part of EMI. Turnover today is in excess of \$5 million a year, and showed a 22 per cent growth during 1978.

The Rosetti reputation has been built on quality and service, and is maintained today by managing director *Michael Cowan* and his staff, 53 on the wholesale side and 14 in the West End shops.

Nothing leaves the Rosetti warehouse without being carefully checked. *John Bull*, a bearded ex-marine cornet player who has been with EMI for 10 years, checks all brass and windwood instruments with a staff of two, *John Charlton* and *James Woodard*. And *Neil Charlesworth* makes sure guitars, violins, cellos and banjos are up to standard. During the heaviest season, September to December, he spends up to 11 hours a day checking guitars.

He says: "It can take between 10 minutes and two hours to make sure an instrument is perfect. People keep asking me to play the guitar, but after spending



Rosetti managing director Michael Cowan with his secretary Heather Bonniman.

all day with them, that's the last thing I want to do when I get home at night?"

Guitars have been a Rosetti bestseller since the Beatles sparked the groups boom of the early '60s, and the company offers every kind from electric to folk, from the Western or jumbo to the increasingly popular classic Spanish instrument.

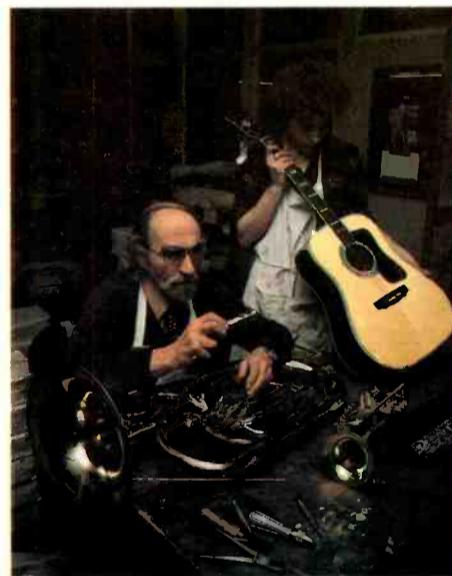
Xylophones and glockenspiels are also in demand, and there is always a sale for the tambourine and triangle. But the biggest boom over the last 10 years has been in clarinets and recorders. These used to be made in wood. But since production in plastic began, sales have gone up by 1,000 per cent, because the new models are more hygienic, and do not warp, twist or crack.



Bill Slattery, in charge of the drum department at Sounds, gives a guided tour.

Marketing director *Alby Paynter*, 24 years in the music business and unusual at Rosetti in that he plays no instrument himself, has a team of six salesmen constantly traveling through England, Scotland, Wales and Northern Ireland

servicing 1,200 retailers. He finds customers more sophisticated these days, particularly about guitars. "They no longer just pluck at it with one finger," he says. To encourage sales, Rosetti sponsors marching bands and takes stands at jazz festivals.



Neil Charlesworth and John Bull make sure instruments are up to standard.

The two Rosetti-owned outlets are the F. D. & H. Music shop in Charing Cross Road and the aptly-named Sounds in Shaftesbury Avenue, a quarter of a mile away. Both are controlled by special projects director *John Thompson*, who also handles mail order. The shops, he says, act "as listening posts, gathering information on how the market is changing and what our competitors are up to." The two stores have some distinct differences.

The F. D. & H. Music shop is now encouraging people to rent before they buy, a policy sparked in part by cutbacks in the amount of money available to education authorities to buy instruments for schools. The logic of the try-first reasoning is obvious, with prices ranging from around \$36 for the cheapest Taiwan guitar to \$2,000 for an East German bassoon.

John Thompson says: "Families cannot put down money like that right away if, after a couple of weeks of lessons, their child decides the instrument isn't for him or her, and wants to give it up. Hence the idea of rental first and outright purchase later."

F. D. & H. Music has its downstairs room and windows stocked with brass and woodwind, and every possible type of guitar. It also specializes in sheet music and book sales, says the big interest just now is in scores from the old time music halls and barber's shop quartet songs. The shop also carries busts of classical composers at \$4 each, pop T-shirts and leather guitar straps.

Sounds also stocks guitars and amplifiers, but the specialty here is drums. In a vast display room, you can play on drums costing anything from \$400 to \$1,000. Latest attraction is an American electronic drum, used in addition to ordinary kits to produce special effects in tone, volume and control.

Staff at the two shops could probably form an excellent group themselves, for many of them do gigs in the evenings. Retail sales director *Dave Wilkinson* plays drums, Sounds manager *Alex Sinclair* is a guitarist, F. D. & H. Music chief *Mike McCauley* plays piano, and 18-year-old sheet music salesgirl *Carole Staff* sings with a group.

Increasing sales and market trends make greater emphasis on retail expansion likely in the near future. Rosetti may be a long-established organization, but it has always moved with the times while remembering its roots.

**JUST FOR THE RECORD**

OFFICE:  
Rosetti (EMI) Ltd.,  
138-140 Old Street,  
London EC1V 9BL.  
Tel: 01 253 7294.  
Telex: 25606.

RETAIL SHOPS:  
F. D. & H. Music,  
138-140 Charing Cross Road,  
London WC2.  
Tel: 01 836 4766.  
Sounds,  
124 Shaftesbury Avenue,  
London W1.  
Tel: 01 437 2458.

Back in 1921, when Arthur Rosetti and Frank Crossman opened their House Of Music, they wrote to prospective customers: "We believe we are in a position to serve you efficiently. Your esteemed orders shall always have our careful and prompt attention."

Today the letter might be reworded, but the aim remains the same.



**T**he record industry in Britain has grown by 10 percent over the last three years. But in the same period, Liberty/United Records (U.K.) Ltd. has seen its business expand by 54 percent. And now that Liberty/United worldwide has become part of the EMI Music family, fresh chapters are about to be added to that success story.

EMI had handled manufacture and distribution for Liberty/United as a licensee since the company, then part of the Transamerica Corporation, set up U.K. operations in the autumn of 1967. But last February, Liberty/United Records, Inc. (U.S.) became a wholly-owned subsidiary of Capitol Industries-EMI, Inc.

Cliff Busby, managing director of Liberty/United (U.K.) since December 1977, has no doubts that the deal opens up an exciting new future, both for his company as an independent parallel op-

### **"Artists will benefit from being exposed via EMI Music"**

eration under the EMI Music umbrella, and for the artists on his roster.

He says: "In today's market it is vitally important to develop acts of U.K. origin in as many territories of the world as possible. From the artists' point of view, the power of EMI will enable the company to develop its acts throughout the world, and consequently the artists will benefit from being exposed via the EMI Music empire."

In the 12 years since it was born, Lib-

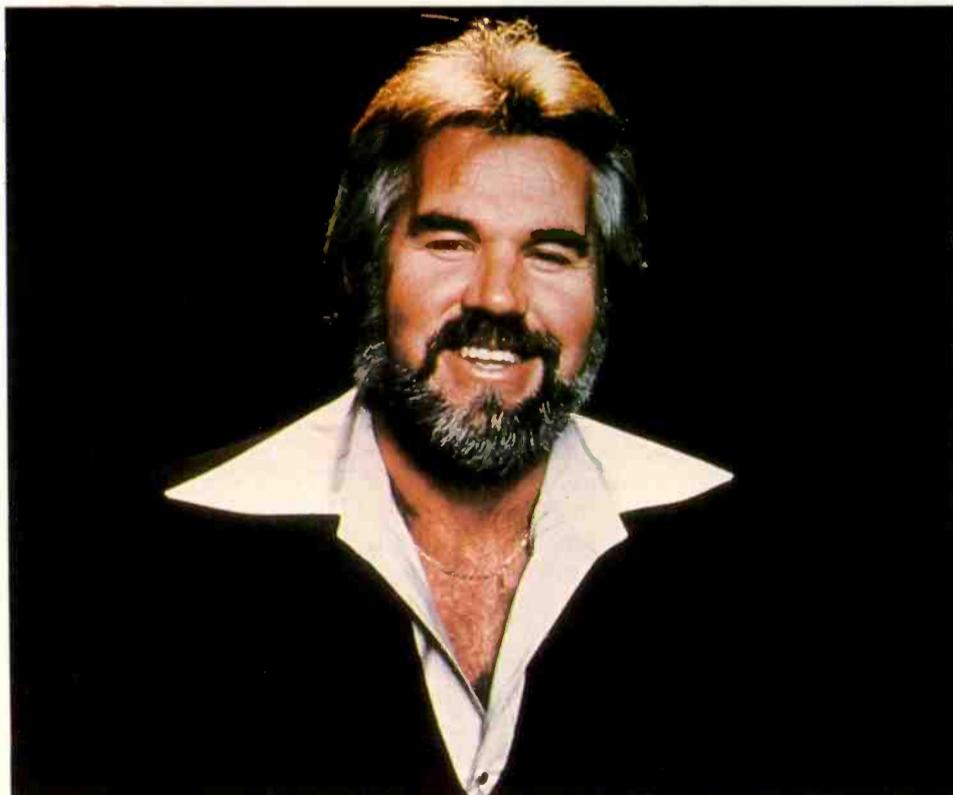


**Shirley Bassey**

Busby says: "It is a company with ambition, and although small, is well placed to expand, particularly now it has the backing of EMI."

Liberty/United's success has been built around a roster which has big names in every style of popular music. Its bedrock is long-term big selling MOR artists such as SHIRLEY BASSEY and SLIM WHITMAN.

Bassey, currently celebrating 25 years as an entertainer, joined Liberty/United after a string of hits for EMI with singles like "I Who Have Nothing," "As I Love You," "As Long As He Needs Me" and "Goldfinger." She has since gone on to maintain her status as an international superstar with top-of-the-ratings tv spectaculars, sellout concert tours all over the world — she spent spring of last year wowing South America — and top-selling singles and albums. "Something," the Beatles song, and "Never Never Never" have been chart singles in the U.K., while "The Shirley Bassey Singles Album" and "The 25th Anniversary Album" both soared to the top of the LP ratings, and stayed in the listings for months.



**Kenny Rogers**

erty/United (U.K.) has built up a roster of artists covering every type of music, from new wave rock to the classics.

Whitman also has something to celebrate in 1979 — 30 years in showbiz. More than 20 years after first topping

the U.K. charts with hits like "Rose Marie" and "Indian Love Call," this unfashionable country-style star continues to astound his critics with super-selling



**Dr. Feelgood**

albums. Liberty/United tested the market by offering a six-disk boxed set of Whitman albums via the World Records mail order company. Anticipated sales were 40,000. Actual sales to date are 130,000 boxes.

A 1970 U.K. tour confirmed Whitman's large following, so Liberty/United took the plunge and released a 20-track compilation, "The Very Best Of Slim Whitman." It went to No. 1 in the charts. So did the newly-recorded follow-up, "Red River Valley." And both sold over 400,000 copies. At Christmas 1977, another tv-marketed LP, "Home On The Range," shot to number two in the listings.

Over the last 12 months, Whitman's back catalog has sold well over 1,000 units a week in the U.K., and his version of "Rose Marie" is now second only to Bing Crosby's "White Christmas" as the best-selling single of all time. A new offering, the album "Ghost Riders In The Sky," was released in January.

Another big MOR name on the Liberty/United roster is CONNIE FRANCIS, the most successful female singer the world has ever seen. With record sales of over 50 million by 1975, double those of her nearest rival, she has won awards all over the world, including Billboard's "Most Programmed Female Vocalist" certificate seven years in suc-

cession, and a Canada Expo '67 citation of "Female Entertainer Of The Century." Now she has signed for Liberty/United worldwide, and released a single, "My Mother's Eyes" and album, "Who's Happy Now."

The Liberty/United stable of rock talent includes one of the biggest names of 1978, GERRY RAFFERTY. Legal tangles following his success in the early '70s with the group Stealer's Wheel delayed the start of his solo career, and it was not until 1977 that this Scot was free to sign for Liberty/United. But the wait proved well worthwhile when his first album on the label, "City To City," was released. It was hailed as a masterpiece all over the world, and named album of 1978 in publications as different as *Mayfair* and the *Daily Express* newspaper.

In the U.K. it sold 300,000 copies. In the U.S. it went double platinum, knocking "Saturday Night Fever" off top slot in the album listings. In Germany and Holland it went gold. In Australia it went platinum.

Singles taken from the album brought even more international recognition. "Baker Street" topped the Billboard

U.S. charts as well as those of Holland and Germany, and went to No. 1 in places as far afield as Guatemala. In the U.K. it soon sold over 500,000 copies to go gold, and was named single of the year in the annual *Melody Maker* readers' poll. Follow-up tracks issued as singles, "Whatever's Written In Your Heart" and "Right Down The Line," also sold well around the globe. Rafferty's second album was released early this year, with expectations of equal success.

Great things are expected also of SCOTT FITZGERALD, now signed direct to Liberty/United after a monster hit last year with Yvonne Keeley on "If I Had Words." This was released on Pepper Records, for whom Liberty/United are licensees, and was a top five hit in the U.K. and Belgium, going gold in Australia and double platinum in Holland, where it reached No. 1. Fitzgerald, born in Glasgow in 1950, won a national newspaper contest to find a new superstar. Liberty/United expect him to live up to that promise soon with the release throughout Europe of the single "Joy Of Love" and a debut album.

The Liberty/United roster also carries a galaxy of top rock bands. One currently reaping the benefits of years of touring is DR. FEELGOOD, who hit the U.K.

charts early this year with "Milk And Alcohol," taken from its sixth album, "Private Practice." Formed in Canvey Island in 1972, the band broke into the London pub circuit two years later with a repertoire of tough energetic rhythm and blues. One music writer described it thus: "They had the kind of look that makes it possible to believe they might easily have come together in jail or in a singularly unpleasant section of the army." Touring on both sides of the Atlantic, as headliners in the U.K. and as openers for Kiss in the U.S., helped establish the band, and its albums now regularly figure in the top 10 U.K. listings.

Liberty/United also has top new wave bands on its roster. THE STRANGLERS, from Guildford, Surrey, have seen six of their seven singles make the top 20, and their debut album, "Rattus Norvegicus," stayed in the album charts for eight months. Their latest single success was a gutsy version of the Dionne Warwick classic, "Walk On By," but earlier offerings of a more controversial nature were banned by BBC national radio, though they sold in big enough num-



**Stranglers**

their two albums, "Another Music In A Different Kitchen" and "Love Bites" have both sold well.

Big names in MOR, rock and new

time around, and BILLY JO SPEARS' "Blanket On The Ground." Liberty/United also scored the Christmas hit of the year with LAUREL & HARDY's "On The Trail Of The Lonesome Pine," the first big stab at the nostalgia market from Liberty/United's Alan Warner.

The year 1976 saw No. 1 albums from Slim Whitman and Dr. Feelgood. The following year brought a second successive No. 1 album for Whitman and a successful campaign for country artists. It resulted in a 500,000-selling No. 1 single from KENNY ROGERS, "Lucille."

The year also saw the setting up of a two-way deal with the U.S.S.R. and another nostalgic Christmas hit, DOOLEY WILSON's "As Time Goes By," using the voices of HUMPHREY BOGART and INGRID BERGMAN.

Cliff Busby took over as managing director of a company that had doubled its annual turnover in one year.

The first quarter of 1978 saw even greater success. For the first time ever, Liberty/United was the U.K.'s No. 1

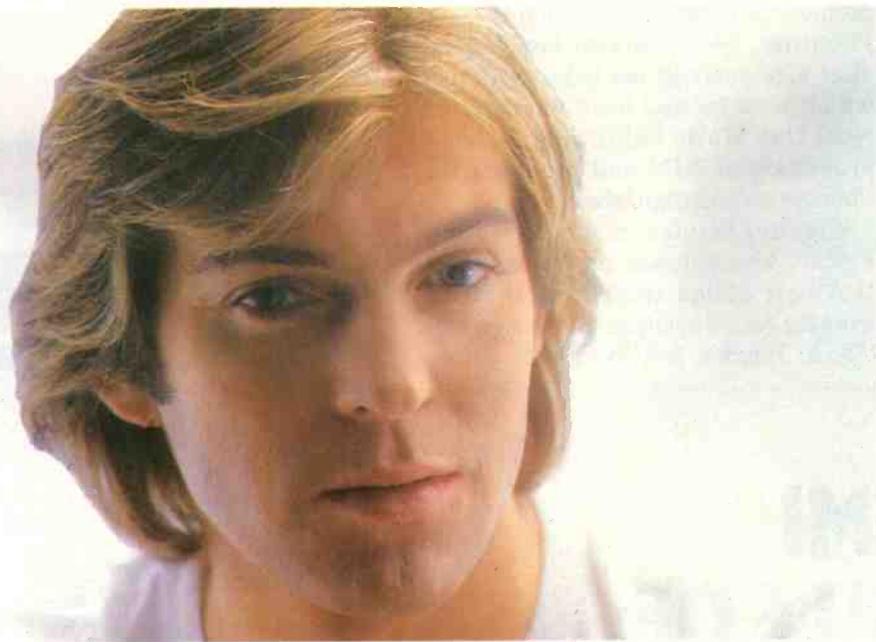
labels included THE EDGE, NIRVANA, SORE THROAT, FISCHER-Z, THE BOYFRIENDS and PUNISHMENT OF LUXURY. The year also marked the start of Liberty/United's re-issue series of the classic Blue Note jazz albums and the launch, in December, of a classical catalog on the Cadenza label.

So Liberty/United starts life with the EMI Music family in an extremely healthy state. It has a strong roster in every area of music, from classical (IGOR OISTRAKH, IRINA ARKHIPOVA and THE DEMOV QUARTET) to country (Kenny Rogers, DOTTIE WEST, CHARLIE RICH, Billie Jo Spears and B. J. COLE), from jazz past and present (HERBIE HANCOCK, CHICK COREA, JEAN-LUC PONTY and NOEL POINTER) to pop (Connie Francis, Ian Gomm, The Boyfriends), from reggae (The Royals, JOLLY BROTHERS. THE ROYAL RASSES) to MOR (Bassey, Whitman, Anka, ANTHONY NEWLEY), from movie soundtrack albums ("The Golden Age Of The Hollywood Stars," "The Thirty-Nine Steps," "Music From The Films Of James Dean") to rock (Rafferty, Dr. Feelgood, Tina Turner, JOANNE MACKELL and ex-Man star DEKE LEONARD), from disco-oriented funk (BRASS CONSTRUCTION, RONNIE LAWS, EARL KLUGH and Maxine Nightingale) to new wave (The Buzzcocks, 999, The Stranglers).

And the new EMI relationship means that Liberty/United will now release all records on the prestigious EMI America label which is now a part of the Liberty/United family in the United States.

This will add artists like KIM CARNES, the J. GIELS BAND, MICHAEL JOHNSON and ZWOL under the Liberty/United (U.K.) wing.

Managing director Busby, 44, is confident that, as a parallel operation within EMI Music, Liberty/United will continue to prosper. And he knows all about the power and potential of EMI, for until moving to Liberty/United as general manager in 1975, he spent 25



**Scott Fitzgerald**

bers to make BBC charts. This spring saw the band touring Japan and the Far East before recording a new album.

THE BUZZCOCKS are another new wave group with a big U.K. following. From Manchester, they backed the Sex Pistols and the Clash at top punk gigs



**Connie Francis**

before making it big in their own right. "Promises," released last November, was their second consecutive top 20 hit, and

wave give Liberty/United high hopes of continuing a success story which began in the late '60s with chart hits for CREEDENCE CLEARWATER REVIVAL, Shirley Bassey, BOBBY GOLDSBORO and PETER SARTSTEDT. In 1970 the company moved to its present home in Mortimer Street, London, and celebrated successes, with such acts as THE FORTUNES, GORDON LIGHTFOOT, THE BONZO DOG DOO DAH BAND, IDLE RACE, JOHNNY RIVERS, 5TH DIMENSION and VICKI CARR. It also relaunched the Sunset budget label.

The early '70s saw the company score heavily in the singles market with HAWKWIND's "Silver Machine," DON McLEAN's "American Pie" and "Vincent," Bobby Goldsboro's "Summer, The First Time" and the IKE & TINA TURNER classic, "Nutbush City Limits." DORY PREVIN, MAN, THE GROUNDHOGS and PAUL ANKA were other solid sellers.

In 1975 the company expanded the sales force and Cliff Busby joined from EMI as general manager under the then managing director Martin Davis. Hit singles in that year included MAXINE NIGHTINGALE's No. 1 U.S. smash "Right Back Where We Started From," Goldsboro's "Honey" for the second



**Buzzcocks**

singles label, with 8.1 percent of the market. There were also huge album successes for The Stranglers, Gerry Rafferty and, again, Slim Whitman. The British CMA awarded Liberty/United its Marketing Campaign Of The Year prize for its promotion of Crystal Gayle.

Last year also saw several important licensing deals, with Liberty/United taking on distribution of the reggae label Ballistic, the pioneering country label Cow Pie, and the resourceful Albion Records, thus adding THE ROYALS, NANCY PEPPERS and IAN GOMM to the roster. Promising bands for the future signed either directly or to licensed

years with EMI, first in the export division, then in U.K. division as sales supervisor and area sales manager, later in market planning and services, and, from 1970 until he left, as general manager, U.K. sales and distribution.

Several other top Liberty/United executives have also had experience with EMI. Ronnie Bell, now European promotion coordinator and also label manager for the classical Cadenza catalog,



started his career with EMI's goods inward department in 1941, switching in 1944 to the export repertoire division and later becoming assistant in repertoire planning. He went on to set up the classical catalog at Top Rank Records, was label manager at MGM during the hitmaking heyday of Connie Francis, Jimmy Jones and Conway Twitty, was exploitation manager at CBS when Bob Dylan and The Byrds were launched on British radio, and arrived at Liberty/United via Liberty Records, where he was international promotion manager. As European promotion coordinator, he concluded a two-way deal with the U.S.S.R. which made possible the re-

### A two-way deal opened up the U.S.S.R.

lease of stars like Paul Anka and Shirley Bassey in the huge Eastern European block markets.

*Kick Van Hengel*, export sales and overseas promotion manager, is another ex-EMI man. The 32-year-old Dutchman joined EMI's import department as assistant manager after management training with an international chemical company, and later became manager, responsible for importing product from the rest of the world. In 1973 he joined Liberty/United as export manager, responsible for breaking U.K. artists in Europe and elsewhere.

Marketing manager *Howard Berman*, joined the company as a trainee executive in 1974, and worked his way to his present title via the posts of assistant marketing manager, sales promotion



**Brass Construction**

manager and label manager. Company secretary *Bernard Symonds*, 30, joined in 1976 after experience as an auditor and accountant with Dunlop and in Kenya.

Head of A&R is *Tim Chacksfield*, who joined the company after experience with Probe Records, EMI Music Publishing and Polydor.

National sales manager since 1976 has been *Mike Edwards*, 35, who joined to head up the company's van sales force in 1971. Last year he also took on re-

sponsibility for stock control and sales promotion. Head of promotion is *Dave Phimister*, 34, appointed last August after nine years in the industry during which time he had been manager of Noel Gay Music Publishing, head of promotion at DJM and promoter for Phonogram's Vertigo label.

Creative services manager is *John Pasche*, who followed up the award of IPA best design student of 1970 by working for ad agencies and design studios in London and Stockholm before

joining Liberty/United. The Rolling Stones' lips logo was one of his designs.

*Geoff Morris*, who has been in promotion with MGM, MCA and MAM, last year became artists development manager after a spell as head of promotion. *Peter Gofton*, 29, became business affairs manager two years ago after a spell with EMI's legal division, and a year as business affairs manager of EMI Music Publishing.

**JUST FOR THE RECORD**

OFFICE:  
Liberty/United Records  
(U.K.) Ltd.  
37-41 Mortimer Street,  
London W1A 2JL.  
Tel: 01 636 1655.  
Telex: 261818.  
Cables:  
UARECORDS London W1.



## TO EMI ON BEHALF OF:

GOLDIE  
MANFRED MANN'S EARTH BAND  
MOTORHEAD  
PEARLY GATES  
SALLY OLDFIELD  
URIAH HEEP

# Thanks

**BRONZE RECORDS LTD**

# Congratulations To Capitol Records For Your Good Taste



Stevie and George

It's easy to forget how young a country the United States of America really is, and how readily its diverse culture assimilates ideas from the entire world.



**Frank Sinatra: America's Chairman of Song.**

Reflecting this rich mixture of peoples and lifestyles is America's unique musical heritage — the Dixieland of Mississippi and the jazz of New Orleans, the r&b of the South, the country twang of Nashville, the rock and surf sounds of the West Coast, the raw, high energy rock of big cities such as New York and San Francisco and the funky soul of Detroit and Philadelphia.



**Judy Garland**

The variety and size of the States make it the world's largest market and manufacturer of records. And one of the giants in this vast market is Capitol Records, Inc., a multi-million dollar company serving not only America but the world through EMI Music's worldwide network.

Capitol Records was founded less than 40 years ago by a record retailer — Glenn Wallichs, a singer/songwriter — Johnny Mercer, and a songwriter/busi-

nessman — B. G. "Buddy" De Sylva, on an initial investment of \$10,000 and a handful of artists.

Today, with offices in every major American city, a sophisticated network of manufacturing and distribution centers and affiliates throughout the world, Capitol has built a reputation as one of

the industry's most creative and vigorous labels with a roster full of stars. It's a reputation hard fought and hard won.

Capitol had barely opened its doors for business on April 8, 1942, when the War Production Board reduced the shellac available to record companies by 70 percent: the new label had yet to make its first record. To acquire the raw shellac, Capitol combed the country for old records, paying collectors 6 cents a pound. Finally the company gathered enough raw material to produce about 20,000 disks a week. On July 1 the label released its first six records, among them

**Capitol has become a leader in America's music industry, pioneering many techniques now accepted as standards in the U.S. and around the world**

ELLA MAE MORSE and FREDDIE SLACK's "Cow Cow Boogie," Capitol's first No. 1 hit. But that same July 1 brought unwelcome news from the AF of M: as of August 1 union musicians would be forbidden to make records.

Few, with the exception of Wallichs, Mercer and De Sylva, believed the fledgling company could survive. But De Sylva put up another \$15,000 and Mercer and Wallichs worked around the clock, producing 25 records before the ban went into effect and Capitol survived the odds.

In the years since then, Capitol has become a leader in America's music industry, pioneering many techniques now accepted as standards in the U.S. and around the world. With its first releases, Capitol became the first label to give disk jockeys complimentary copies of its records, opening a new era in record promotion. It was the first company to



**Three-time Grammy winner Natalie Cole: success' inseparable partner.**

record artists on magnetic tape and the first to release disks in all three speeds — 78 rpm, 45 rpm and 33 1/3 rpm.

Technical and promotional expertise aside, it's often said a record company is only as good as it sounds. From the very beginning Capitol Records artists have registered sounds so popular that many



# USA



**A Taste Of Honey: a platinum '78 label debut and a Grammy for "Best New Artist!"**

of those artists have become synonymous with American popular music.

During the forties and fifties NAT



**One of the world's outstanding vocal stylists, Minnie Riperton, signed with Capitol in '78.**

"KING" COLE, PEGGY LEE, FRANK SINATRA and NELSON RIDDLE were among the artists to

emerge on the label. When America decided it wanted to listen to Broadway musicals and film soundtracks, Capitol responded with such greats as "Oklahoma," "Carousel," "The Music Man,"



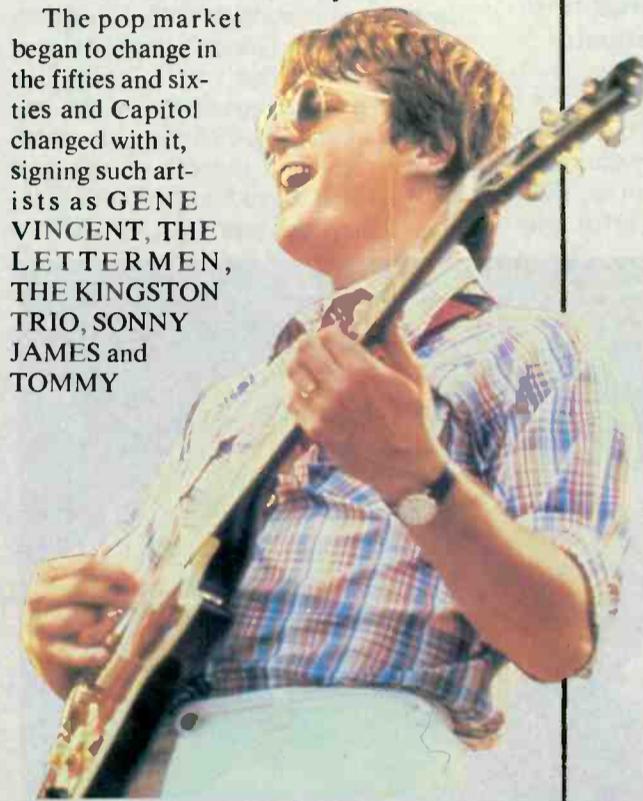
**Carole King: at the core of the pop music sensibility since the dawn of the '60s.**

"The King And I" and "Funny Girl." In 1958, when the Recording Industry Association of America began certifying

gold records, Capitol's soundtrack of "Oklahoma" (featuring GORDON MacRAE) received its first gold album award.

In 1955 Capitol Records, Inc. joined the EMI group. The following year, the label moved into its present home offices — the landmark Capitol Tower near the corners of Vine Street and Hollywood Blvd. The label also maintains executive offices in New York City.

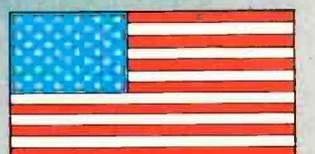
The pop market began to change in the fifties and sixties and Capitol changed with it, signing such artists as GENE VINCENT, THE LETTERMEN, THE KINGSTON TRIO, SONNY JAMES and TOMMY



**Ten years with Capitol and Steve Miller keeps on rockin' with gold and platinum LPs.**

SANDS. In '63 THE BEACH BOYS brought the sounds of California cars, girls and surf to the world and THE BEATLES arrived a year later to become the world's most popular recording group. In 1965 Capitol opened a third record-pressing plant to meet the demands of this new and rapidly growing youth market.

Since the Beatles and the sixties altered the face of popular music, Capitol has been the home of such influential





**Nancy Wilson celebrated her silver anniversary in music in 1978.**

artists as THE BAND, LINDA RONSTADT and WINGS. Today the roster includes such top-selling talent as: BOB SEGER, a multi-platinum artist who

"Rhinestone Cowboy," was the first artist to have a single song top America's pop, country and easy listening charts.

Among other outstanding acts on the label whose talent has earned them high profiles on the nation's charts are LITTLE RIVER BAND, HELEN REDDY and BOB WELCH.

One of the major developments at Capitol in the past few years has been the tremendous growth of the black music division. When the division was formed in 1973, there were but two acts on its roster — NANCY WILSON and the then-new TAVARES. Tavares hit the pop and soul charts with their debut outing in '74 and haven't stopped since. In the space of five years, Capitol has become a major contender on the nation's soul and disco charts with artists crossing over to success on the pop charts as well. In addition to Cole's platinum honors this past year, MAZE fea-



**Capitol's first rock hero Gene Vincent & His Blue Caps.**

has seen three albums turn gold then platinum in the span of three years; THE STEVE MILLER BAND, whose "Greatest Hits—1974-78" became a million-plus platinum album within



**Ella Mae Morse: with Freddie Slack she gave Capitol its first No. 1 hit, "Cow Cow Boogie!"**

days of its release; ANNE MURRAY, a consistent bestseller with pop and country audiences, whose '78 release "Let's Keep It That Way" became her first platinum LP; NATALIE COLE, a name familiar on both soul and pop charts, who has six albums to her credit — all six gold and two platinum, and GLEN CAMPBELL, a favorite of audiences everywhere who, with

turing FRANKIE BEVERLY and SUN both earned gold awards. PEABO BRYSON, a singer/songwriter, saw his '78 Capitol debut album turn gold, testimony to Bryson's fine talent and to the capability of Capitol's black music promotion team in breaking new acts. The great success story of the last year was A TASTE OF HONEY, whose debut single, "Boogie Oogie Oogie," became an international disco hit, took No. 1 honors on America's pop, soul and disco charts and earned the four-member group a platinum single in the U.S. — the first Capitol artists ever to sell over two million units in a single since the RIAA began certifying platinum singles in 1976.

Another area of music handled by the black music division is jazz. Together with its formidable catalog, Capitol's jazz roster has never looked stronger, now boasting such popular acts as CALDERA, BOBBY LYLE, RAUL de SOUZA and EDDIE HENDERSON.

Capitol has long had a strong tradition of country music, having championed such artists as BUCK OWENS, LES PAUL and MARY FORD and MERLE HAGGARD — but country at Capitol is growing still stronger. In 1978 BILLY "CRASH" CRADDOCK, an artist who regularly tops country hit parades, made his debut on the label with a string of hits and two LPs. DR. HOOK, the internationally popular group, had their fifth million-selling single in the U.S., "Sharing The Night Together."



**The unforgettable Nat "King" Cole.**

JESSIE COLTER, MEL McDANIEL, GENE WATSON, KENNY DALE, ASLEEP AT THE WHEEL and long-time country favorite FREDDIE HART all added hits to their growing lists.

1978 also saw Capitol continuing to break new ground in the rock market. SAMMY HAGAR's popularity spread from the West Coast to the East propelled by a new album and well-supported touring. MOON MARTIN, another singer/songwriter, undertook highly successful American and Euro-

pean tours. MINK DE VILLE continued to build on its audience while LOUISIANA'S LE ROUX, CRIMSON TIDE, THE SHIRTS, CHIP TAYLOR, NO DICE and Harvest's TOM ROBINSON BAND made strong inroads in the pop/rock market with debut albums.

In 1978 Capitol signed strong, established talent in MINNIE RIPERTON and McGUINN, CLARK & HILLMAN and acts destined for acclaim in DESMOND CHILD AND ROUGE, FACE DANCER and GARFEEL RUFF. Under a production agreement, Jack



**The Beach Boys made musical waves with California surf, cars and girls in the Sixties.**



**The Beatles: the world's most popular recording group.**

Nitzsche, the legendary producer/arranger, brought two talented acts that he produced to the label, ALLEY & THE SOUL SNEEKERS and THE NEVILLE BROTHERS.

Capitol also continued to release its Midline series, a popular line of albums drawing from the label's extensive catalog, which includes such perennial favorites as TENNESSEE ERNIE FORD, JACKIE GLEASON, LOUIS PRIMA, JUDY GARLAND and CANNONBALL ADDERLEY.

As the interest in colored vinyl and picture disks increased, Capitol met the challenge with several specially pressed singles and albums. This included limited edition picture disks of the Beatles' "Sgt. Pepper," Wings' "Band On The Run," The Steve Miller Band's "Book Of

Dreams," Pink Floyd's "Dark Side Of The Moon" and Seger's "Stranger In Town?"

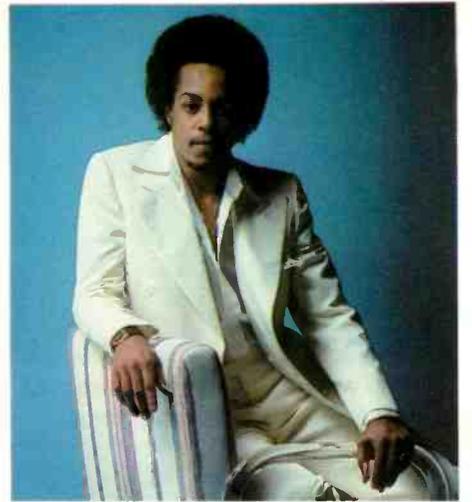
But the record industry in the seventies requires a lot more than a keen ear for talent and a backroom press. As audience tastes change and expand and competition increases, so does the apparatus necessary for making and marketing records.

The chairman and chief executive officer of Capitol Records, Inc. is *Bhaskar Menon*. *Don Zimmerman* is the label's president and chief operating officer. Reporting to these two men, directly or indirectly, are approximately 4,000 employees, stretching across the length and breadth of America in fields as diverse as administration, legal, financial, market research, promotion,

sales, A&R, marketing, and manufacturing and operations.

At the heart of every record company lies an A&R department, whose job it is to scout and sign talent. The job often includes working closely with an artist on projects. This can mean anything from locating songs or a producer to, in the case of more than a few A&R men at Capitol, producing the album themselves. In addition to its Pop A&R people, Capitol Records has specialist A&R men in both the country and black music divisions.

One of the advantages of being an EMI Music company is Capitol's ready access to artists signed to EMI-owned labels around the world. This relationship has brought GLORIA JONES, GONZALEZ and MARSHALL HAIN to Capitol in the last year. Capitol Records also maintains close ties with its sister company in Canada, whose A&R department reports directly to Holly-



**Peabo Bryson: Capitol's Gentleman of Soul.**

and deals primarily with album oriented rock and pop singles stations. The tremendous amount of airplay given new acts CHERYL LADD and Welch and



**Gloria Jones made international friends with her disco hit, "Bring On The Love."**



**E**qually at ease whether they're performing sparkling pop and rock tunes, graceful ballads or the smooth, seductive strains of r&b, Desmond Child and Rouge make music that defies categorization. Their Capitol label debut, "Desmond Child and Rouge," jumped onto America's charts, yielding an r&b and pop hit in its very first single, "Our Love is Insane."

Taking to the road in early spring '79, the group turned their

first tour into a coast-to-coast event with their electrifying stage presence and dynamic music. The group was formed in 1975 in New York City: four friends—singer/songwriter Desmond Child and vocalists Diana Grasselli, Myriam Valle and Maria Vidal—who share a lifelong passion for rock, pop and r&b music. But, most importantly, Desmond Child and Rouge share the talent to make that dream come to life.

wood in areas other than French Canadian music.

Capitol Records, Inc. also has agreements with two Canadian labels, Aquarius Records and Anthem Records, which give Capitol the rights to worldwide distribution outside Canada of those label's artists and repertoire. In '78, Capitol released albums by Aquarius' APRIL WINE and Anthem's MAX WEBSTER and AERIEL.

Radio is one of the few avenues open to expose America's listening audience to new product. Competition for airplay is fierce, since people are more likely to purchase records they've heard than those they haven't. Staffed by aggressive and talented personnel, Capitol's promotion department works out of 13 district offices across the United States



**S**eldom has a singer taken the world by storm as has Helen Reddy. She has received virtually every musical award that can be given an artist, including a Grammy for her gold single "I Am Woman." She has also received gold disks for three other hits, "Delta Dawn," "Leave Me Alone (Ruby Red Dress)" and "Angie Baby," had four No. 1 singles and twelve top 10 tunes, and seen nine albums go gold and three turn platinum—and that's only counting her U.S. successes.

Through the years, she has hosted and guested on numerous television programs and appeared in films in addition to her headlining concerts around the world. Her current Capitol LP, "Live In London," was recorded at the Palladium and contains some of Reddy's most popular material. Since she left Australia in 1966 and arrived in New York with \$200 in her pocket and a dream, Helen Reddy has indeed achieved the status of a true international star.



**Sweet: rocking audiences internationally for over a decade.**



**Kraftwerk: practitioners of Euro-techno pop success.**

established acts Seger, Wings and Little River Band in '78 is only a small measure of the department's success. AOR and pop promotion personnel work closely with the promotion staffs of the black music and country divisions. The results of this teamwork are evident in the recent successes of Murray, A Taste Of Honey, Dr. Hook, Cole, Campbell and Tavares, acts whose songs appeared on more than one of the nation's charts and whose sales reflected the crossover radio exposure.



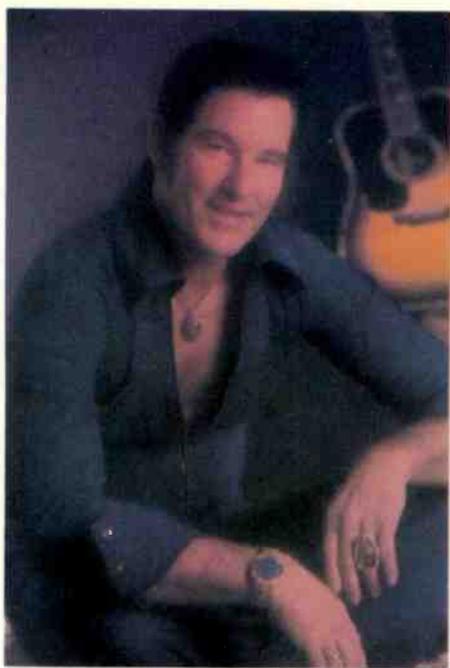
**Moon Martin rocked audiences in America and Europe with '78 tour and debut album.**



**W**hen we started," Dr. Hook's Ray Sawyer recently told *Rolling Stone*, "we went from making \$60 a week in New Jersey to woodshedding in a Connecticut house, really living hand to mouth." The group hit big, went bankrupt then, refusing to quit, turned bankruptcy into even bigger success the second time around.

Dr. Hook's current Capitol LP "Pleasure & Pain" included their fifth million-selling U.S. single, "Sharing The Night Together," and the LP went gold in Australia,

Canada, Sweden and Denmark. Meanwhile, their catalog keeps on selling around the world: EMI Australia's "Remedies" package went platinum; "A Little Bit More" passed double platinum in Denmark and Norway, triple platinum in Sweden; "Makin' Love and Music" scored platinum in Sweden, gold in Denmark and Norway. Blending equal parts of craziness, talent and technical expertise, Dr. Hook has become one of the world's most popular groups.



**Freddie Hart: one of America's favorite country singers.**

Another major link in Capitol's support system is marketing, which encompasses the sales, merchandising, creative services, publicity, press, artist relations, special markets and import areas.

Responsible for getting the product out into the marketplace, the sales team works out of 13 district offices and seven distribution centers located across the United States. Each office is staffed by a district manager, salespeople and customer service representatives (whose responsibility is to provide retailers with merchandising materials). The closely knit sales division prides itself on its ability to work as a team, coordinating its efforts across America, so that retailers are aware of Capitol's artists and the availability of their records.

The sales figures on over 15 gold

and platinum albums and a myriad of hit singles and LPs in '78 reflect the state-of-the-art of sales at Capitol.

Capitol is responsible for the manufacture, distribution and sales of Ariola America, United Artists Records and EMI America in the U.S. So, in addition to Capitol's own top-selling product,



**Anne Murray: '79's "New Kind Of Feeling" follows '78's Grammy and platinum LP.**

sales can point with pride to the '78 successes of U.A. acts such as KENNY ROGERS, CHRIS REA, CRYSTAL GAYLE and GERRY RAFFERTY, Ariola's CHANSON and THREE DEGREES and EMI America's MICHAEL JOHNSON and THE J. GEILS BAND.

Creative services & publicity at Capitol means art, merchandising and advertising, press & artist relations and the area's newest addition, the film & video production center.

Fully-staffed, the art department is responsible for approximately 75 per-

cent of the completed art work on albums, ads and graphics at the label. Merchandising develops high-visibility promotional materials ranging from buttons and postcards to posters, mobiles and light boxes. Advertising generates and places ads in consumer and trade publications and for radio and television.

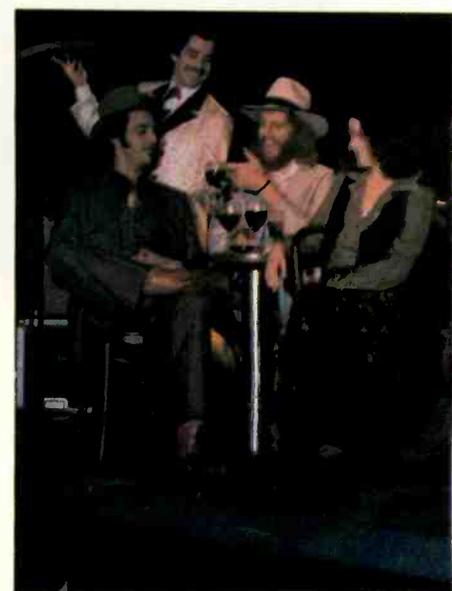


**The Band made eight albums and music history in nearly a decade at Capitol.**

cent of the completed art work on albums, ads and graphics at the label.

Merchandising develops high-visibility promotional materials ranging from buttons and postcards to posters, mobiles and light boxes.

Advertising generates and places ads in consumer and trade publications and for radio and television.



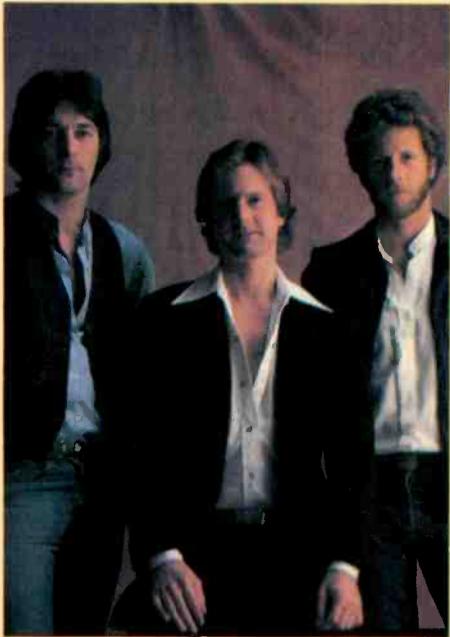
**Asleep At The Wheel won a Grammy for '78's "Best Country Instrumental" with "One O'Clock Jump!"**

Press & artist relations works to gain media exposure for artists. The department includes an editorial staff responsible for generating trade information, artists' biographies and a monthly newsletter, BITS.

Keeping pace and a bit ahead of its competition,

**R**oger McGuinn, Gene Clark and Chris Hillman opened a new chapter in their collective career with their Capitol label debut, "McGuinn, Clark & Hillman." Critically acclaimed, the album gained immediate airplay and strong sales in America and throughout the world, following its January '79 release. The group has been touring almost non-stop since then: a series of showcases in Europe and the U.S. marked the start of a '79 World Tour which will take them to Japan, New Zealand and Australia before the year's end.

Founding members of The Byrds, the three have compiled an impressive list of credits, together and apart, since they first emerged in the sixties. Now, in McGuinn, Clark & Hillman, they have a new group, a new sound and, with hits like



"Don't You Write Her Off," they're back in the spotlight once again.

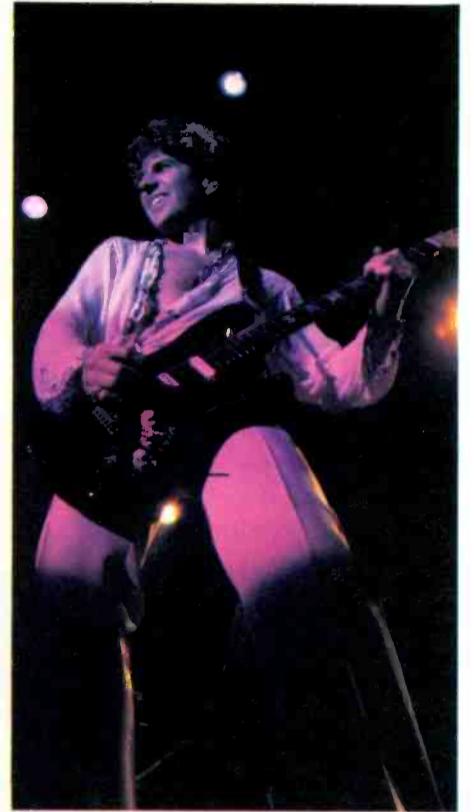
tapes directed at the soul, AOR and Top 40 markets, as well as individual tapes on such acts as KRAFTWERK, Ladd, A Taste Of Honey, and Hagar, and tv spots on artists including Murray, Reddy, Welch and The Steve Miller Band.

Special markets is involved in the utilization of Capitol's massive catalog of artists. The staff develops special television packages, premium LPs and handles the label's record club licenses. In '78 special markets enjoyed continuing success with such top tv packages as "From Italy With Love," "The Firestone Christmas Classics" LP and the "Time-Life Swing Era" series. For "Readers Digest" the department created two new packages— "The Country Music USA" compilation and a set of "Tennessee Ernie Ford Classics."

Imports at Capitol makes the necessary arrangements and handles the importation of EMI product from countries around the world.

Often referred to as "a record com-

pany within a record company," Capitol's international division is responsible for a roster which includes all artists for whom Capitol has worldwide rights. Logistics, timing and servicing are key words for international since the staff handles every facet of the record business, from components to finished product, from merchandising through promotion, in countries where Capitol



**Sammy Hagar: one of rock's most dynamic performers.**

markets product throughout the world.

Headquartered at Capitol's Hollywood offices, international also maintains offices in London, which handle the coordination of American repertoire throughout the major European market.

Taking full advantage of its EMI



**Singer/songwriter Jessi Colter: an earthy yet crystalline voice and a series of hit records.**

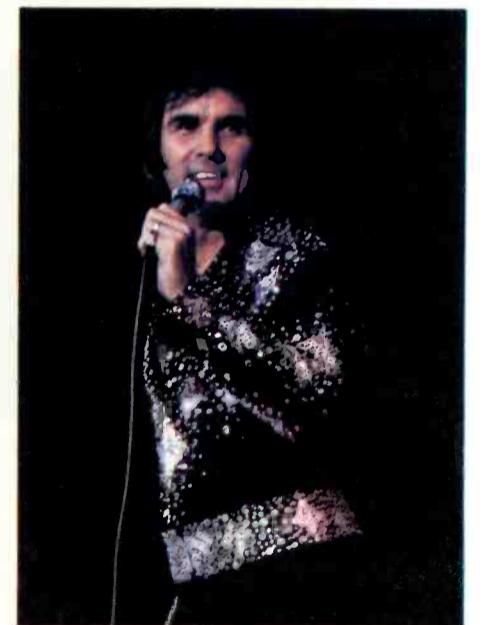
**S**ince its formation in 1975, the Little River Band has established itself as one of the world's most loved rock acts. Tremendously popular in its native Australia, the group has completed three highly successful world tours and amassed a long list of international honors in its short life.

The group debuted on America's charts in '76 with two hit singles from its first U.S.-released Harvest LP, "Little River



Band." Its next LP, "Diamantina Cocktail," was released in '77 and, sparked by two hits, "Help

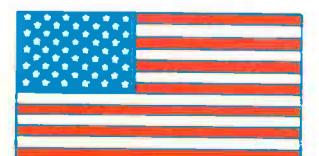
Is On Its Way" and "Happy Anniversary," remained on the charts for eleven months and earned the band its first gold disk in America. "Sleeper Catcher," the group's current LP, was the first album in the history of Australia's recording industry to ship platinum. Released in America in May '78, the LP achieved gold status by August and, to date, has yielded two top-charted singles in "Reminiscing" and "Lady."



**Billy "Crash" Craddock: electrifying the country.**

connections, Capitol product is licensed directly to EMI affiliates around the world. In countries without an EMI affiliate (such as Equador, Bolivia, Israel, Venezuela and Guatemala), Capitol records are placed with independent licensees.

Through its international division, Capitol releases product not only in



France, Germany and England, but in such countries as the U.S.S.R., Hungary, East Germany, Czechoslovakia and Yugoslavia.

All product sold under the Capitol banner throughout the world is manufactured and marketed by local personnel: in effect, each country makes its own hit records. Last year, for instance, international's U.K. office came up with the idea to have Seger's "Stranger In Town" pressed in silver and Kraftwerk's "Neon Lights" 12" disk in fluorescent vinyl. Many Japanese were the recipients of The Steve Miller Band watches and in Germany record stores displayed standups of Seger. In Australia, Capitol walked off with several gold and platinum awards and in Sweden, Denmark and Norway, Dr. Hook was the best-selling group of '78.

The ingenuity of international's Capitol-trained staffs was aided by an ever-increasing number of world tours by the label's artists. These efforts were amply rewarded in '78 when acts such as Murray, Dr. Hook, The Steve Miller Band, Seger, Reddy, Welch, Campbell, Kraft-



Photo: Christian Steiner/Angel Records

**An exclusive EMI/Angel artist, André Previn is internationally acclaimed for his interpretation of classical repertoire.**



**Mstislav Rostropovich: today as a cellist and conductor, Time proclaimed him "the magnificent maestro."**

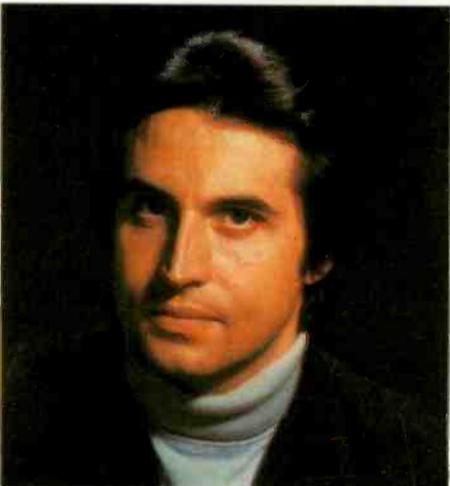


Photo: Reg Wilson/Angel Records

**Riccardo Muti: his new Philadelphia Orchestra recordings reconfirm the accolade, "a conductor for all seasons!"**

werk and Tavares collected numerous gold and platinum records and top honors from around the world.

Angel Records is a division of Capitol and the U.S. label for the release of classical product originating in several EMI affiliated companies around the world, including North America. Among the foremost labels in the field of recorded classical music, Angel has maintained a position of prominent leadership since its very beginning.

Officially introduced in America as a direct EMI import label in 1953, Angel was a connoisseur's delight, endowed with a vast catalog and repertoire built around a roster of the most celebrated of international stars. CASALS, GIESEKING, KARAJAN, CANTELLI, CALLAS, SCHWARZKOPF and FISCHER-DIESKAU gained immediate acclaim in the U.S. market. In

1957, two years after Capitol joined EMI, Angel's era as an import label ended as a new home was found with Capitol.

With executive offices in Capitol's Hollywood Tower, the division is responsible for all aspects of domestic recording, album packaging, merchandising, promotion and sales. Product is exported through Capitol's international division and is released in Canada through Capitol of Canada.

The label's New York offices coordinate all phases of artist relations and serve as the American liaison with EMI. The international

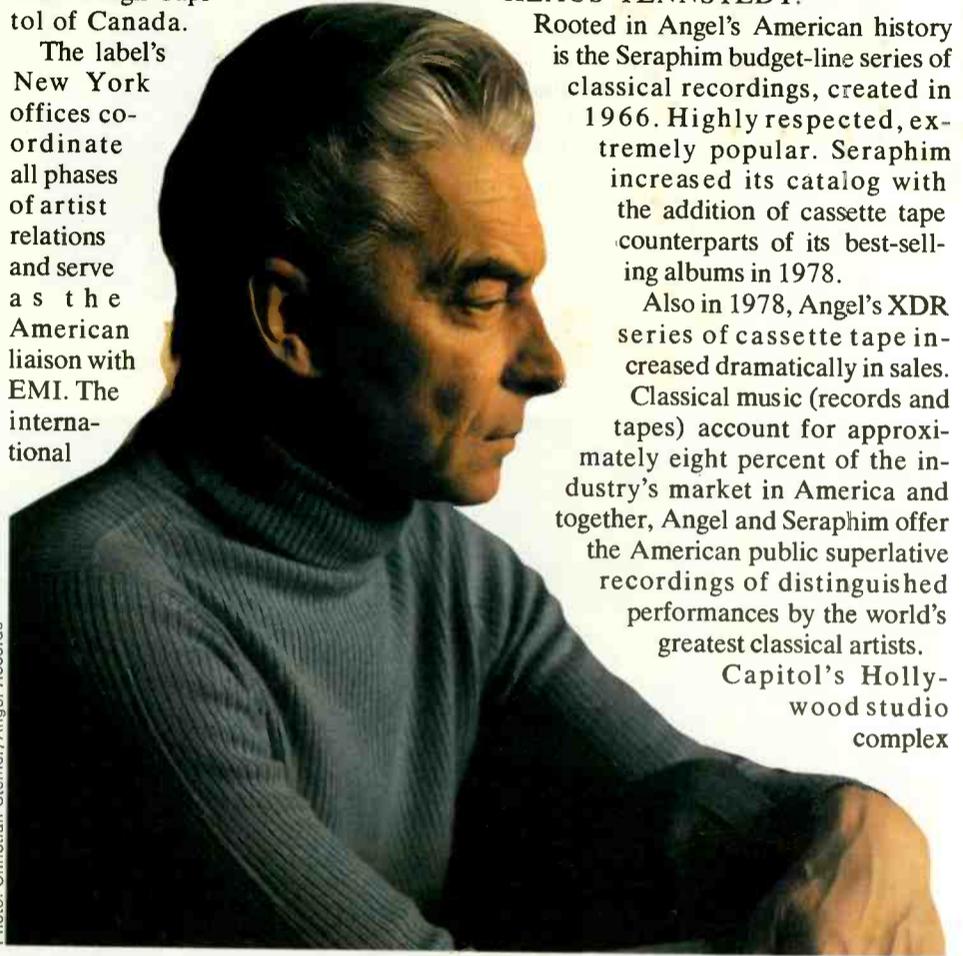


Photo: Christian Steiner/Angel Records

**The "titan among conductors," Herbert von Karajan continues to dominate with his opera and orchestral performances.**

design center, housed in Angel's Hollywood offices, was created in 1960 to provide classical album jacket designs for both Angel and for companies affiliated worldwide.

Under Capitol's management, Angel Records has witnessed tremendous growth. A multi-million product line, *Menon* has called Angel "the jewel in Capitol's crown." No other classical label in the industry offers such a wide range of repertoire as Angel's.

Through its unique affiliation with EMI in France, Germany, Italy, Japan and England, Angel is assured the finest of operatic, vocal, choral, instrumental and orchestral recordings from the cultural capitals of the world. In Angel's catalogs, legendary artists of the past mingle with the giants of today and the stars of tomorrow. Callas' La Scala series is a priceless legacy. The orchestral issues by conductors PREVIN, MUTI, MARRINER and KARAJAN produce volume sales as do the instrumental works of PERLMAN, PARKENING, OHLSSON, CICCOLINI, ROMERO and KIPNIS.

In opera, BEVERLY SILLS heads a list of personalities who are favorites with American audiences, among them SHERRILL MILNES, NICOLAI GEDDA, JANET BAKER, MONT-SERRAT CABALLE, PLACIDO DOMINGO and LEONTYNE PRICE. Major American orchestras such as THE CLEVELAND ORCHESTRA, THE CHICAGO SYMPHONY, THE PITTSBURGH SYMPHONY and THE UTAH SYMPHONY share cata-

log prominence with THE BERLIN PHILHARMONIC, THE LONDON SYMPHONY and THE ORCHESTRA DE PARIS. Last year also saw the Angel debut of American flutist RANSOM WILSON and Japan's NEW KOTO ENSEMBLE, as well as new recordings by EUGENE ORMANDY and THE PHILADELPHIA ORCHESTRA, Russian pianist LAZAR BERMAN and German conductor KLAUS TENNSTEDT.

Rooted in Angel's American history is the Seraphim budget-line series of classical recordings, created in 1966. Highly respected, extremely popular. Seraphim increased its catalog with the addition of cassette tape counterparts of its best-selling albums in 1978.

Also in 1978, Angel's XDR series of cassette tape increased dramatically in sales.

Classical music (records and tapes) account for approximately eight percent of the industry's market in America and together, Angel and Seraphim offer the American public superlative recordings of distinguished performances by the world's greatest classical artists.

Capitol's Hollywood studio complex

opened just over 20 years ago and is recognized as one of the finest in America.

Located in the Hollywood Tower, the complex includes three studios, complete mastering facilities, tape editing rooms, direct-to-disk apparatus and a sophisticated 24-track mix-down room.

Studio A is the largest of the three. Able to accommodate big bands and orchestras, Studio A is where the legendary NAT "KING" COLE and FRANK SINATRA recordings of the fifties and



Photo: Richard Rankin/Angel Records

**Angel Romero: says Time Magazine, "He belongs to the new generation of guitar virtuosos!"**



Photo: Ken Veeder/Angel Records

**America's renowned Classical guitarist Christopher Parkening recently celebrated his 10th anniversary as an exclusive Angel recording artist.**



Photo: Ken Veeder/Angel Records

**Leonard Pennario: over 50 LPs for the Capitol/Angel combine—many of them long-range best-sellers.**

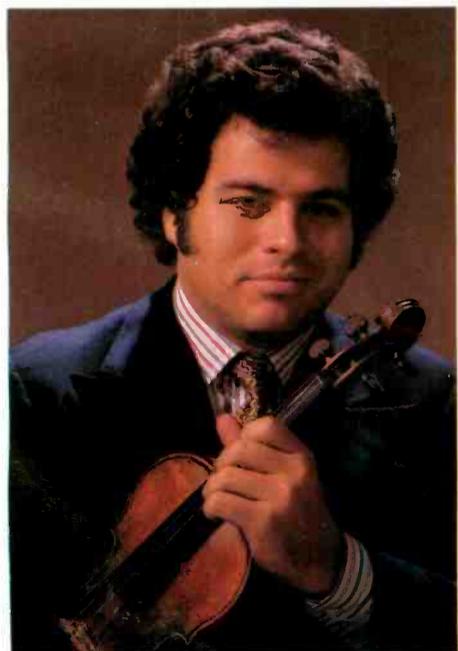


Photo: Ken Veeder/Angel Records

**Itzhak Perlman: '78 Grammy Award winner for Best Classical Album of the Year, "Brahms Violin Concerto."**

mixer console so sophisticated it can hold up to 999 different 24-track mixes.

Artists who have recently recorded in the label's facilities are PAUL ANKA, HUBERT LAWS, STEELY DAN, TINA TURNER and LEE OSKAR besides such Capitol artists as Seger, JUICE NEWTON, FRED A PAYNE, TRIUMVIRAT and KING OF HEARTS.

Capitol's mastering facilities are technologically and environmentally superior and have attracted such artists



Photo: Angel Records

**Montserrat Caballé, the famous Spanish-born diva, is ranked among the world's top opera stars.**

sixties were made. Today, in addition to numerous Capitol artists, such important talent as DOLLY PARTON, GEORGE BENSON, BARBRA STREISAND, CLAUS OGERMAN, AL JARREAU and JOAO GILBERTO use this studio.

Recently Studio B was completely restructured and re-equipped with improved acoustics and the installation of the Neve NECAM V, a computerized

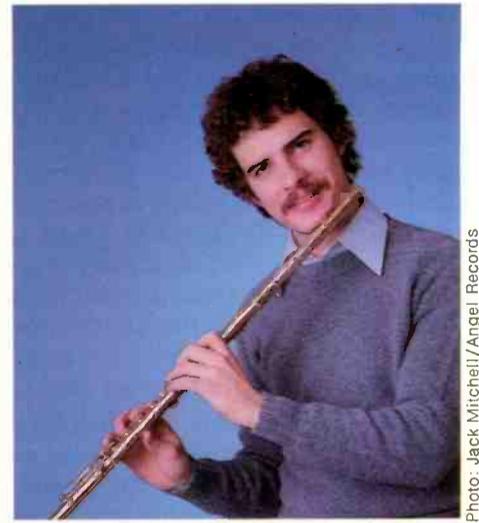


Photo: Jack Mitchell/Angel Records

**Ransom Wilson: the "bravura flutist" (New York Times) is listed among Angel's most exciting new artists.**

as FLEETWOOD MAC, EDDIE MONEY, MARILYN McCOO & BILLY DAVIS, TOWER OF POWER, CAROLE KING, Kraftwerk and THE LOST GONZO BAND.

In July '78 Capitol acquired three factories from United Artists Records. Located in California, Iowa and New Jersey, the trio brought Capitol's total manufacturing facility in North America to eight plants.

1978 was a year of high activity and achievement in Capitol's manufacturing complex:

In Jacksonville, Illinois, Capitol's manufacturing plant achieved an all time high in 12-inch record production.

The tape and disk plant in Los Angeles, California, installed automatic cartridge tape winding/assembly equip-



Photo: Christian Steiner/Angel Records

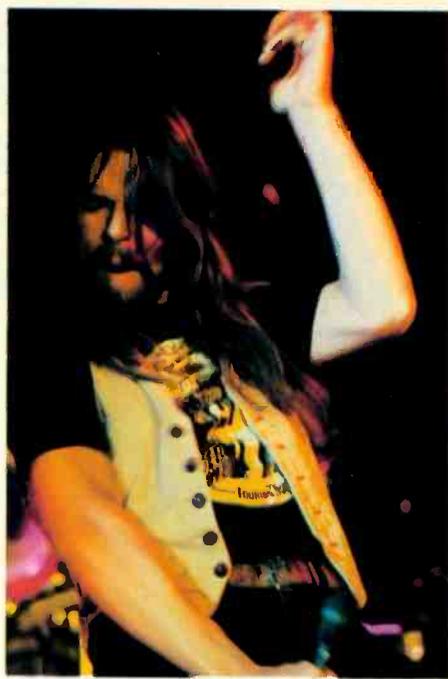
**Beverly Sills: her "Merry Widow" received the '78 Grammy Award as Best Opera Recording.**

ment designed to improve both quality and efficiency.

Capitol's Winchester, Virginia lacquer master plant added more staff experts and advanced laboratory equipment and developed its own lacquer formulation, enabling Capitol to improve the consistency and quality of masters—thereby improving the sound quality of finished disks. In '79, Winchester's tape and record plant expects to increase output significantly as the result of adding 14 new automatic presses and modifying the design of record press dies.

But that's only part of the story of this enormous division's achievements, an area which includes recording, manufacturing, engineering, research and development, purchasing/fulfillment, distribution, traffic quality control and custom manufacturing and a staff of thousands.

America's demand for pre-recorded cassettes increased more than 60 percent last year. A prime user of tape for pre-recorded product, Capitol is also one of its top manufacturers—and one conscious of quality and environmental controls.



**Bob Seger & The Silver Bullet Band caught live at L. A.'s Forum.**

The Glenbrook, Connecticut tape coating plant continued to build on its reputation for producing back-lubri-



**Bob Welch's style fashions hits: "French Kiss" in '78, "Three Hearts" in '79.**

recorded tapes for Warner Brothers, Elektra/Asylum and Atlantic Records. 1978 also saw the creation of a record

**S**ince she first emerged in the spotlight with her first gold single, "Snowbird," in 1970, Anne Murray has been making hit records. A boxful of Junos from her native Canada, two Grammys from the U.S.—the most recent for her '78 gold single, "You Needed Me"—and top-selling honors and awards from around the world attest to her status as an international star.

Last year's "Let's Keep It That Way" marked her first platinum LP in the U.S., a fitting dose



to Murray's first decade in the music industry. Her current album, "New Kind of Feeling," shipped gold in January '79, climbed rapidly up the nation's pop and country charts and contained a hit in its first single, "I Just Fall In Love Again." "When I sing before a crowd," she explains, "I want to offer something for everyone, whether they like jazz, gospel, pop or country." No wonder the world loves Anne Murray.

Underway too is the installation of an advanced computer system which will provide more detailed information on production, traffic inventory and purchasing status for the entire nation.

A major support element in Capitol's creative and marketing efforts, manufacturing and operations is vital to the label's continuing success.



**Rock 'n' Soul band Maze took its second gold LP with '78's "Golden Time Of Day."**



**EMI America's The J. Geils Band came on board with a hit LP, "Sanctuary."**

and chemical development group whose function is to constantly monitor and analyze product with a view to take steps to further improving existing high levels of quality and productivity.



**Sun: their '78 LP, "Sunburn," went gold.**



**Kim Carnes, EMI America's first signing, made her label debut with "St. Vincent's Court!"**

cated cartridge and cassette tape of the highest quality. A new coating line was put into full-scale production last year and the plant commissioned an improved solvent recovery system which recycles valuable solvents for reuse while preventing environmental contamination. Originally installed a few years ago, the process has been constantly improved to stay ahead of the U.S. government's EPA guidelines for pollutant chemicals.

Capitol also continued its excellent relationship with Warner Communications, Inc. Under the terms of a 1975 agreement, Capitol manufactures disks for Warner Brothers Records and pre-



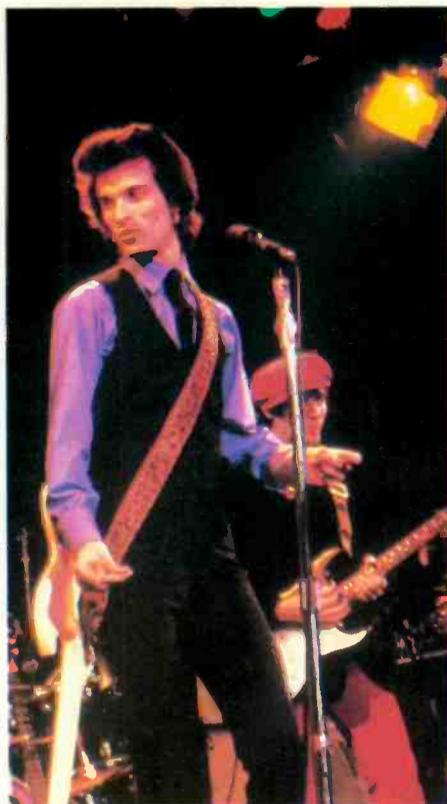
**S**ince Tavares signed with Capitol Records in 1973, nearly a year has passed without one or more hits running the family name up the charts. "Check It Out," "Heaven Must Be Missing An Angel," "More Than A Woman" and "Never Had A Love Like This Before" are a few of the songs that have made r&b and pop hits a Tavares tradition.

But Tavares' popularity is not limited to their native U.S. The magical blend of their voices,

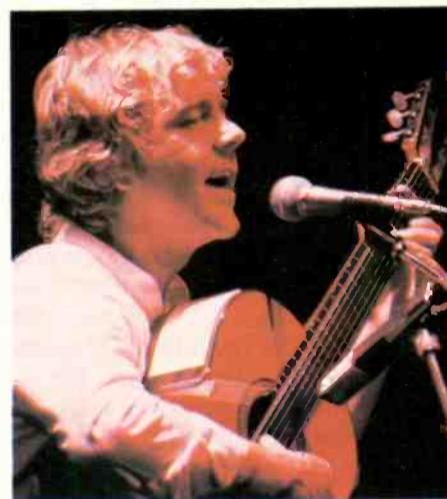
coupled with extensive touring, has made them audience favorites in Europe, England and South America. In 1978 alone, Tavares added two gold and three silver singles and two gold LPs to a long list of international honors. "We like to do good music, happy music," says Ralph Tavares. It's music that's produced eight hit albums—including the current "Madam Butterfly"—and made Tavares one of the world's most popular groups.



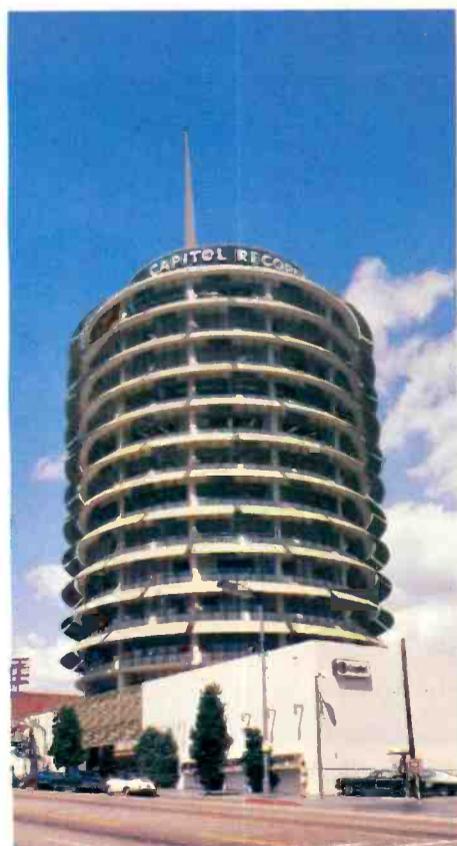
An impressive label debut gave Cheryl Ladd a hit, "Think It Over."



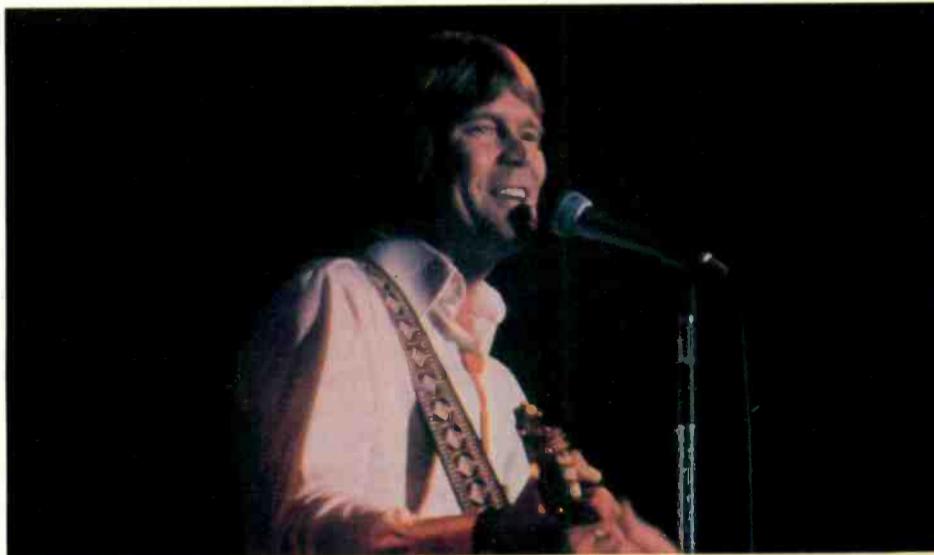
Mixing romance with classic rock 'n' roll, Mink DeVille captures America's heart.



Michael Johnson debuted EMI America on the charts with a hit single, "Bluer Than Blue."



The landmark Capitol Records Tower near the corners of Hollywood Blvd. and Vine Street.



"I'm not a country singer per se, I'm a country boy who sings," Glen Campbell once told an interviewer. And maybe that's the reason he's been able to bridge the gap between country and pop, carving out a unique niche in the world of music.

Since he first signed with Capitol in 1962, his special way with a song has brought him four gold singles (including

"Southern Nights" and "Rhinstone Cowboy"), twelve gold and seven platinum albums and one double platinum LP in the U.S. alone. He's made countless television appearances, acted in films and performed before SRO audiences around the world. His current LP, "Basic," marks his thirty-fifth on the label and contains his hit singles "Can You Fool" and "I'm Gonna Love You."



## JUST FOR THE RECORD

HOME OFFICES, STUDIO:  
EMI Worldwide Operations  
Capitol Records, Inc.  
1750 N. Vine Street,  
Hollywood, California 90028.  
Tel: 213-462-6252.  
Telex: 67-4051.  
TWX: 910-321-3723.  
Cable: CAPRECORDS,  
Los Angeles, California.

EXECUTIVE OFFICES:  
1370 Avenue of the Americas,  
New York, New York 10019.  
Tel: 212-757-7470.  
Telex: 234-184.

Cable:  
CAPRECORDS, NEW YORK.

38 Music Square East,  
Nashville, Tennessee 37203.  
Tel: 615-244-1842.

MANUFACTURING  
FACILITIES:  
#1 Capitol Way,  
Jacksonville, Illinois 62650.  
Tel: 217-245-9631.  
3061 Fletcher Drive,  
Los Angeles, California 90065.  
Tel: 213-254-9111.

Kernstown Route 652,  
Shawnee Drive,  
Winchester, Virginia 22601.

DISTRICT OFFICES:  
Atlanta, Georgia.  
Tel: 404-321-5441.

Westwood, Massachusetts.  
Tel: 617-329-5770.

Cleveland, Ohio.  
Tel: 216-888-8575.

Dallas, Texas.  
Tel: 214-637-1890.

Madison Heights, Michigan.  
Tel: 313-583-9600.

Los Angeles, California.  
Tel: 213-258-3275.

Miami, Florida.  
Tel: 305-592-3810.

Bloomington, Minnesota.  
Tel: 612-884-0444.

New York, New York.  
Tel: 212-757-7470.

Niles, Illinois.  
Tel: 312-647-8338.

Bala Cynwyd, Pennsylvania.  
Tel: 215-835-2450.

San Francisco, California.  
Tel: 415-543-3202.

Germantown, Maryland.  
Tel: 301-428-0790.



## United Artist Records

Capitol Records is not the only member of EMI Music's North American Operations group of labels. In the past several months, EMI America and United Artists Records have joined the EMI Music family.

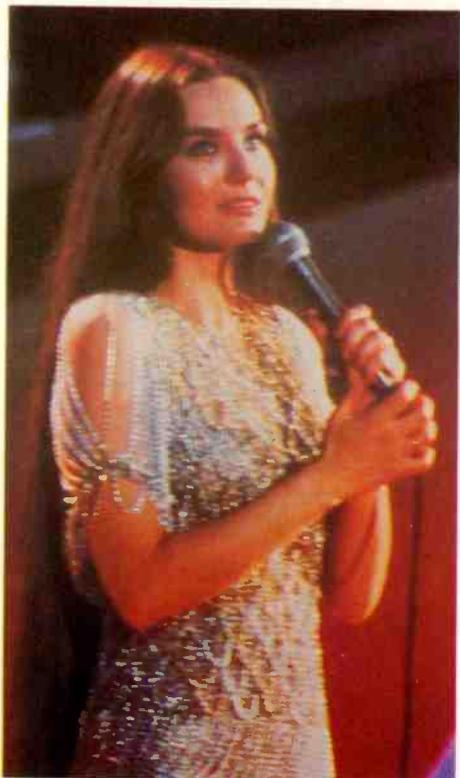
No one can say that United Artists Records lacks a colorful and exciting history. A child of the film industry, United Artists Records celebrates its twenty-first birthday in 1979, marking the transition from adolescence to adulthood with its newly acquired membership in the worldwide family of EMI Music.

Officially founded in 1958, the label spent its early years under the wing of

**As the world continues to grow smaller, those in the record industry are realizing that the U.S. is just one part of the worldwide marketplace**

its film industry parent, United Artists, a company created in 1919 by screen giants CHARLIE CHAPLIN, MARY PICKFORD, DOUGLAS FAIRBANKS, SR. and D. W. GRIFFITH.

And, as unlikely as it may seem, United Artists Records—a label that today boasts a roster of stars including GERRY RAFFERTY, RONNIE



**Gold and platinum LPs, a Grammy and country and pop hits spell success for Crystal Gayle.**

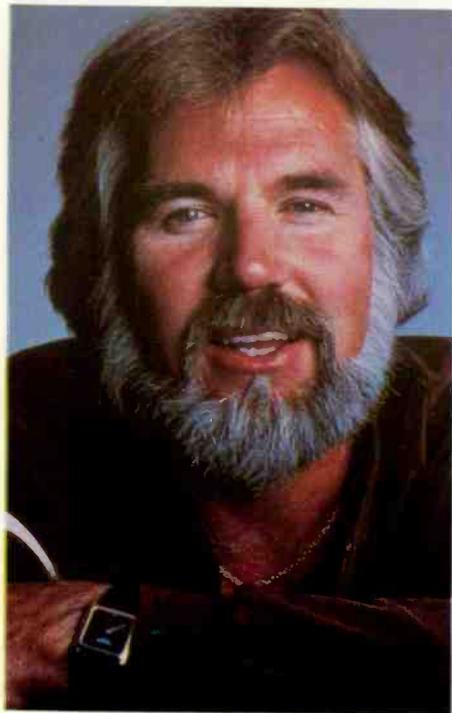
LAW, DUSTY SPRINGFIELD, and KENNY ROGERS—was formed because "The Theme From High Noon"



**Gerry Rafferty rocketed to success in '78 with "Baker Street" and the platinum "City To City."**

became a bestseller—for someone else.

In 1952, MAX YOUNGSTEIN, then a vice president at United Artists motion pictures in New York City, was involved in creating boxoffice demand for the film "High Noon." Youngstein believed that a film's music, if released just prior to the film, could increase a film's audience. With "High Noon," Youngstein proved his point. The film had produced a song, "Do Not Forsake Me, Oh My Darlin'," and Youngstein had helped an outside publisher and label to promote the film's music. When sales from the music exceeded everyone's expectations, Youngstein talked the label and the publisher into recalling the records and the sheet music and renaming them both "The Theme From High Noon." Sales climbed even higher with the profits going to the outside label and publisher.



**Country/pop star Kenny Rogers had four LPs turn gold in a single year.**

Youngstein spent the next six years trying to convince United Artists that a record label of its own was a viable idea.

Finally, with a loan from the parent



**The Dirt Band: longtime favorites in America and throughout the world.**

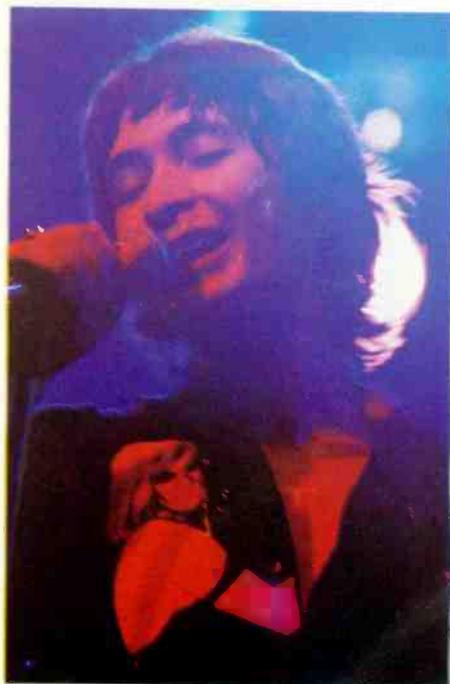
company, United Artists Records was born with Youngstein at its head. Originally Youngstein and his associate David V. Picker, envisioned a jazz label and early signings included ART FARMER, BENNY CARTER, BENNY GOLSON and IRENE KRAU. The new label signed musicians with the idea not only of recording them but also tying them into soundtracks, as they did with GERRY MULLIGAN and the soundtrack from "The Man With The Golden Arm."

In early 1958, the label's first release came out, "Music From United Artists Films." Comprised of modernized, big band styled tunes, the album included versions of "High Noon," "Moulin Rouge" and Charlie Chaplin's "Limelight." True to its origins, U.A.'s early releases included a large number of soundtracks and among the first were music from "Alexander The Great" and "Big Country." Within the first five years of opening its doors for business, United Artists Records had released a string of top-selling soundtracks from the films "Exodus," "Never On Sunday," "West Side Story" and "The Apartment." But the label had also begun to venture into other areas of popular music.

By 1962, United Artists Records had added rock, folk, easy listening and country to its repertoire with names such as FERRANTE & TEICHER, THE HIGHWAYMEN, BOBBY VEE, GEORGE JONES and MELBA MONTGOMERY. Among the first rock singles released by United Artists were THE CLOVERS' "Love Potion Num-



**Internationally popular song stylist Shirley Bassey.**



**Britain's Chris Rea: gold in '78 with "Whatever Happened To Benny Santini!"**

ber Nine" and THE TUNE ROCKERS' "Green Mosquito."

The mid-sixties found the label keeping pace with the rapidly expanding

American music market as its roster grew to include artists as diverse as JAY AND THE AMERICANS, SHIRLEY BASSEY, DEL REEVES and GORDON LIGHTFOOT. The company also continued to release a large number of soundtrack LPs: among the bestsellers were those from the films "A Man And A Woman," "Tom Jones," "What's New



**Dusty Springfield: Britain's gift to pop music.**

cisco-based corporation also acquired Liberty Records, one of the strongest pop and jazz labels at the time. Along with Liberty—a label whose history rivals U.A.'s for color—United Artists Records acquired the superb catalogues of Imperial, Pacific Jazz, World Pacific and Blue Note. The merger of the maturing U.A. with Liberty formed the foundation for what has become one of today's most dynamic labels.

Liberty Records was born one night when Simon Waronker walked into a Los Angeles club and heard JULIE LONDON sing. So impressed was Waronker, then music director for 20th Century Films, that he decided then and there to form his own record company and sign London. He did. Liberty's premier single was "Cry Me A River." Released in late 1955, the song gave London a top 15 hit, remained on the charts for 20 weeks and launched Liberty Records. Hits by such artists as PATIENCE AND PRUDENCE, DAVID SEVILLE (ROSS BAGDASARIAN), EDDIE COCHRAN and BILLY WARD followed, but it was really Seville's 1958 hit, "The Chipmunk Song," that established the label. With his band of chipmunks, SIMON (named for Si Waronker), ALVIN

merged with Avnet Electronics for a two year period. During this time the label acquired Imperial Records, a company whose catalog included RICKY NELSON, FATS DOMINO and SLIM WHITMAN. In the next two years, Liberty was to undergo tremendous growth. In 1963, the company purchased Blue Note, a highly-respected jazz label



**Country songstress Billie Jo Spears.**

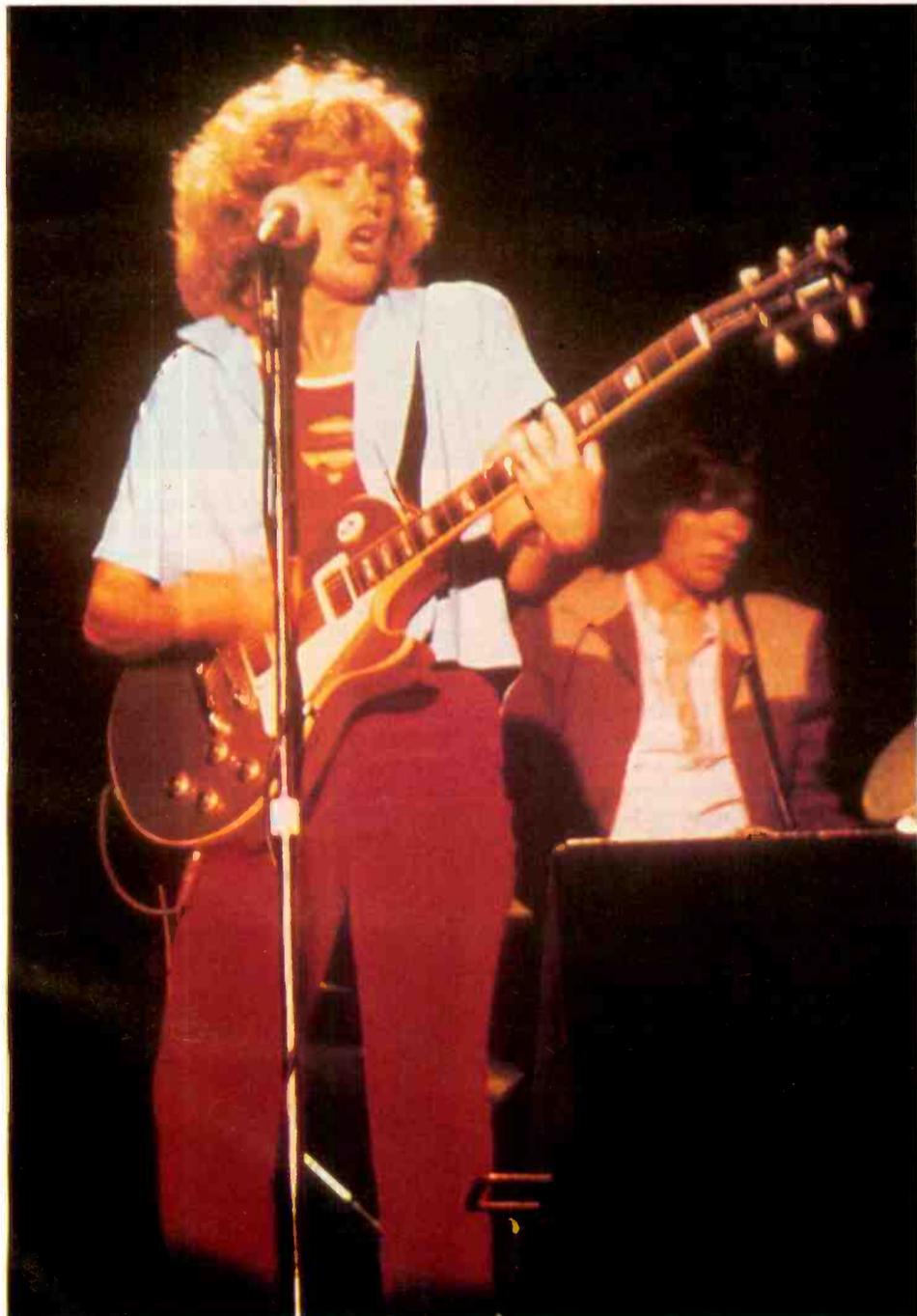
LEWIS ORCHESTRA and JOE WILLIAMS. And finally, in the summer of 1965, two more labels—Pacific Jazz and World Pacific—joined the Liberty family.

These years also saw rapid expansion in areas other than artist roster as Liberty launched its overseas operations in Germany, France and England, formed its own tape duplicating operations and purchased record-pressing plants in Los Angeles and New Jersey.

For the first few years following the Liberty-U.A. merger the company was known as Liberty/United Artists Records. Then, in 1971, the name became simply United Artists Records.

Throughout the late sixties, United Artists Records maintained a strong identity in the popular music market, enjoying a string of hit singles and albums by such artists as JACKIE DESHANNON, THE FIFTH DIMENSION, JOHNNY RIVERS, BOBBY GOLDBORO and GARY LEWIS & THE PLAYBOYS.

The coming of the seventies saw the label continuing to mine success with hit soundtrack recordings from such films as "Midnight Cowboy," "Fiddler On The Roof," the Beatles' "Let It Be" and "Rocky," but it also saw U.A. change



**Cindy Bullens: prime contender in the rock 'n' roll sweepstakes.**

Pussycat?" and the Beatles' classic "A Hard Day's Night."

In 1968, United Artists Records was purchased by the Transamerica Corporation. One year later, the San Fran-

(named for Al Bennett) and THEODORE (named for engineer Ted Keepe), Seville, singing in three-part harmony with himself, had a No. 1 hit.

Shortly thereafter Liberty Records



**Perennial favorites Ferrante & Teicher.**



**Violinist Noel Pointer: his "Flame" LP hit the jazz, r&b and pop charts.**

whose catalog included such giants as JOHN COLTRANE, DUKE ELLINGTON, ART BLAKEY, CANNONBALL ADDERLEY, DONALD BYRD, THE THAD JONES/MEL

with the trends in music and forecast a few of its own.

In the years since 1970 hit the charts, TRAFFIC, IKE & TINA TURNER, THE NITTY GRITTY DIRT BAND,

THE CORNELIUS BROS. AND SISTER ROSE, DON McLEAN, WAR, BOBBY WOMACK and PAUL ANKA are only a few of the artists on the label whose names have proven synonymous with success.

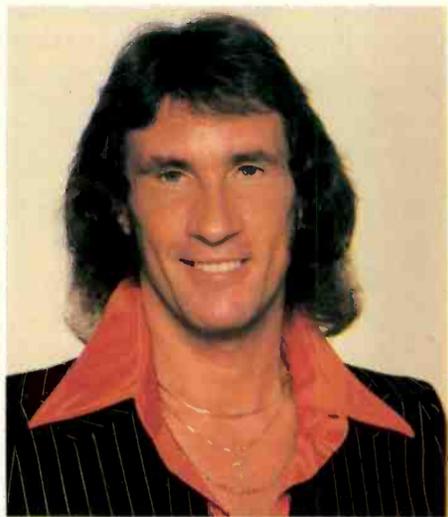
And, by decade's end, the future of United Artists Records was looking brighter than ever.

Beginning in January, with the tremendously important signing of Gerry Rafferty to the label at the international MIDEM convention in Cannes, France, and ending in December with the successful launching of a major new artist, CINDY BULLENS, 1978 ranked as a year of triumph for United Artists Records.

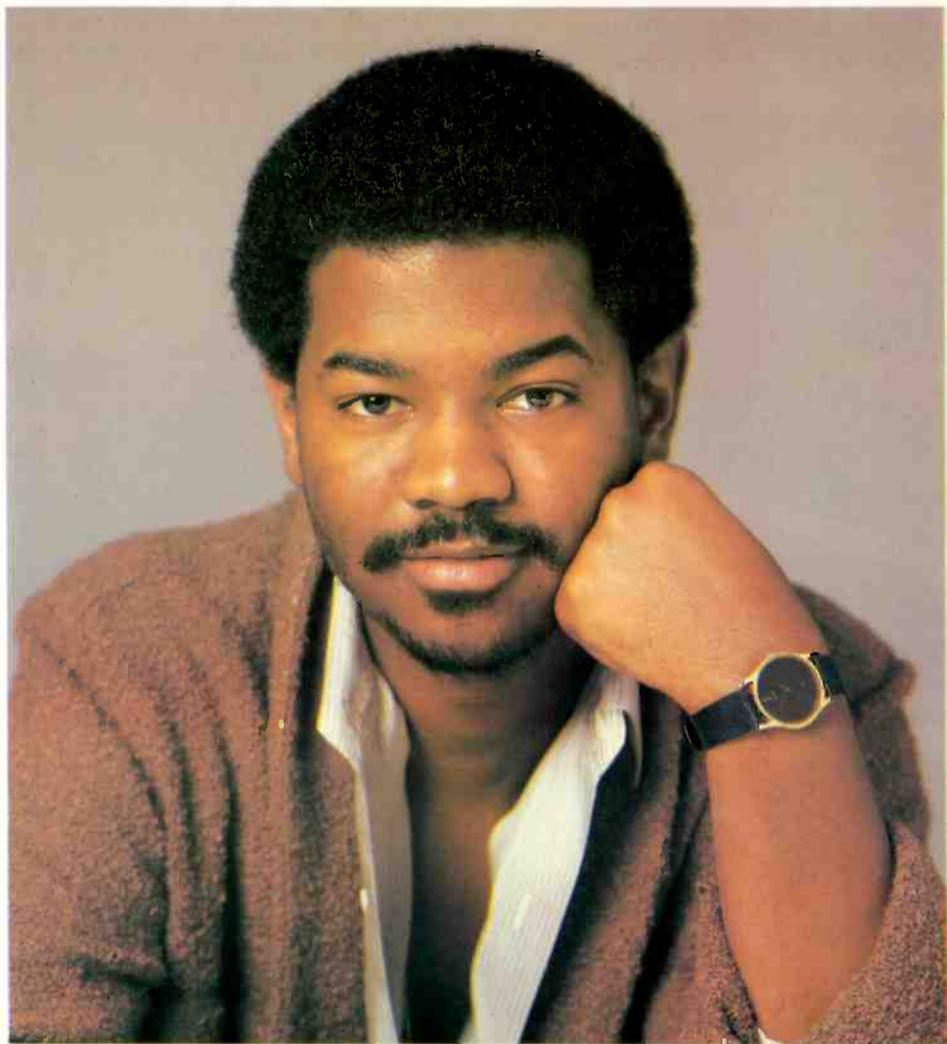
While "City To City," Rafferty's debut on the label, was working its way to gold and platinum honors, two of his labelmates were the recipients of Grammy Awards — Rogers was honored in the category of "Best Country Vocal/Male" for his gold single "Lucille" and Gayle was awarded "Best Country Vocal/Female" honors for her hit "Don't It Make My Brown Eyes Blue," also a gold record.

Benny Santini," a stunning debut album that quickly went gold.

In May 1978, United Artists Records was purchased from Transamerica by Artie Mogull, who had been president of the label, and Jerry Rubinstein, former chairman of the board of ABC Records.



**Former Righteous Brothers baritone Bill Medley is building a solo career with United Artists.**



**Jazz guitarist Earl Klugh: a major force in contemporary music.**

Rogers is one of United Artists Records most successful artists. His audiences range from pop to country and, in the last three years, he has had four albums turn to gold, "Kenny Rogers," "Daytime Friends," "The Gambler" and "Ten Years Of Gold," an LP which sold more than one million copies and achieved platinum status.

Gayle, with several pop and country-charted hits to her credit, is another artist with across-the-board appeal. Her album, "We Must Believe In Magic," went gold then platinum in 1977 and her next LP, "When I Dream," was certified gold within a few months of its '78 release.

1978 was also the year that Rea, a newly-signed British artist, stepped to the fore with "Whatever Happened To

Following the purchase, United Artists Records entered into agreement with Capitol Records, Inc. and EMI, Ltd. whereby Capitol would manufacture and distribute in the United States, and EMI would license the label abroad.

Throughout the remainder of the year, United Artists Records continued to re-release product that underscored the strengths of its amazingly diverse artist roster. These releases ranged from the historic 13-record Blue Note/Pacific Jazz series and the warmly received collaboration of country stars DOTTIE WEST and Rogers in "Everytime Two Fools Collide" to the original motion picture soundtrack "Revenge Of The Pink Panther" (composed and conducted by HENRY MANCINI) and the compelling hard rock of DAVID



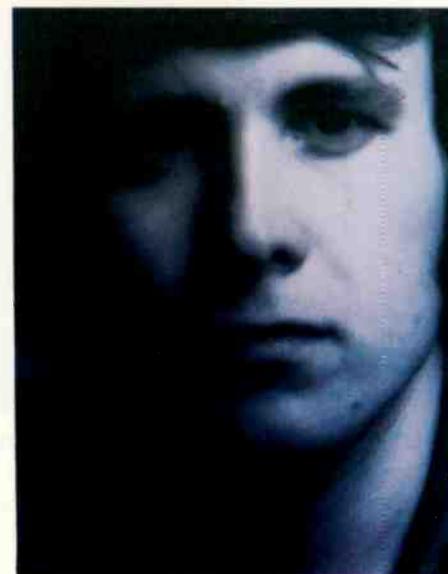
**S**unshine, rolling fields and a warm country smile are only a few of the elements Dottie West blends into her songs. And that's probably why her songs have become staples on America's country charts. In 1961 she won BMI's Writer's Award for her "Is This Me?," but by far her best recognized songs are "Here Comes My Baby" and the tune which has become her trademark, "Country Sunshine." Her albums on United Artists Records consistently reach the

top of the nation's country charts, as do her singles, while collaborations with labelmate Kenny Rogers have produced such top-selling tunes as the No. 1 "Every Time Two Fools Collide" and "Anyone Who Isn't Me Tonight." Today, an entire room in Dottie West's Nashville home is filled with awards she has won for songwriting and performing, witness to her status as one of America's most popular country stars.

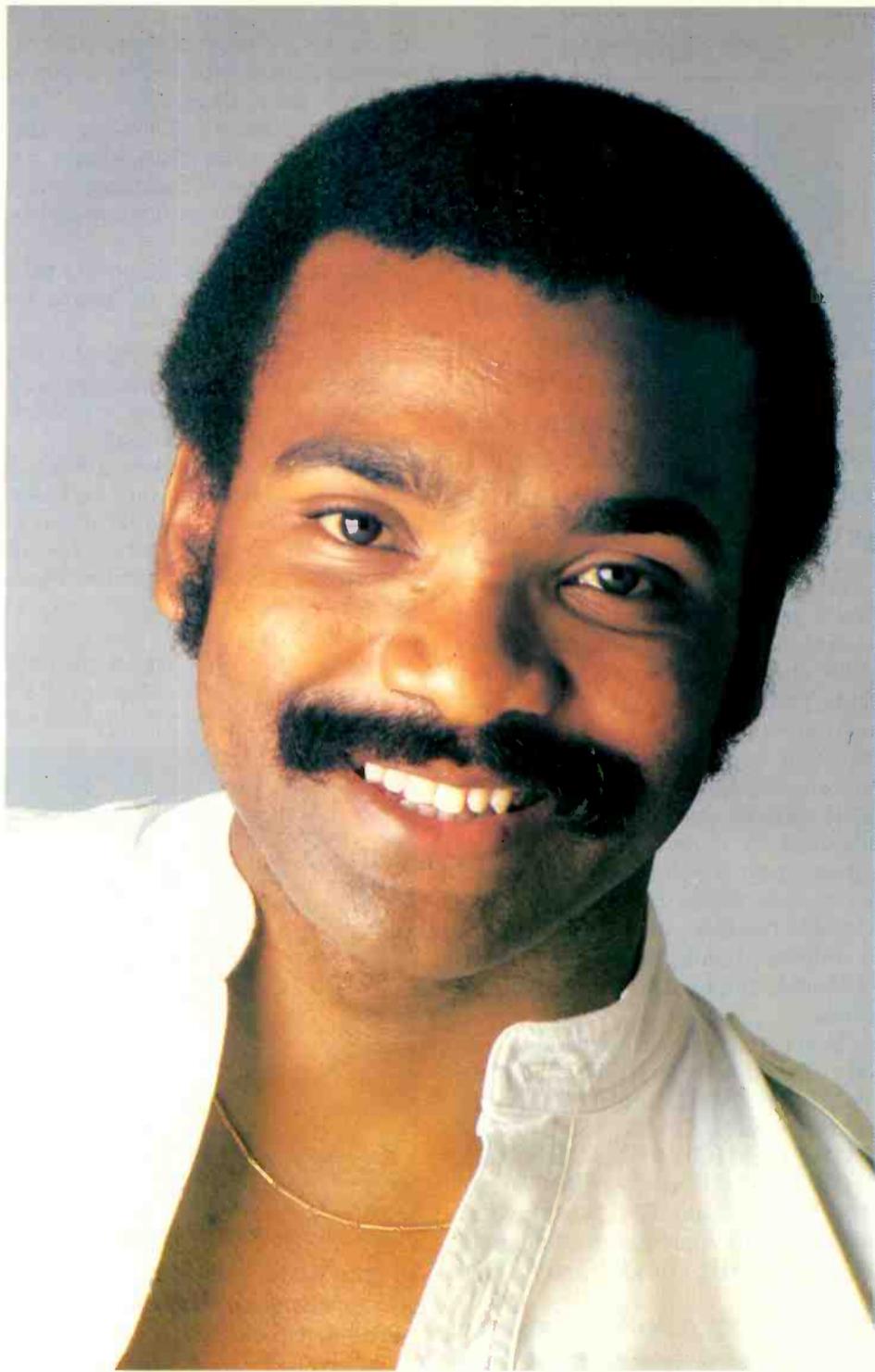
COVERDALE's Whitesnake and Bullens.

The r&b division at United Artists Records also tallied up a number of successes in 1978. Chief among these were the consistently high sales of BRASS CONSTRUCTION's fourth album on the label, "Brass Construction IV," a spellbinding effort by veteran r&b star TINA TURNER and the emergence of VIVIAN REED, a budding new superstar whose transition from Broadway to nightclubs points to a well-charted future. And, last but not least, there's the phenomenal RONNIE LAWS whose album, "Flame," hit not only the r&b and jazz charts but the pop charts as well within two weeks of its release.

Every area of United Artists Records produced significant artists' results in 1978. The country division helped to place more than two dozen albums and



**Mr. "American Pie" Don McLean.**



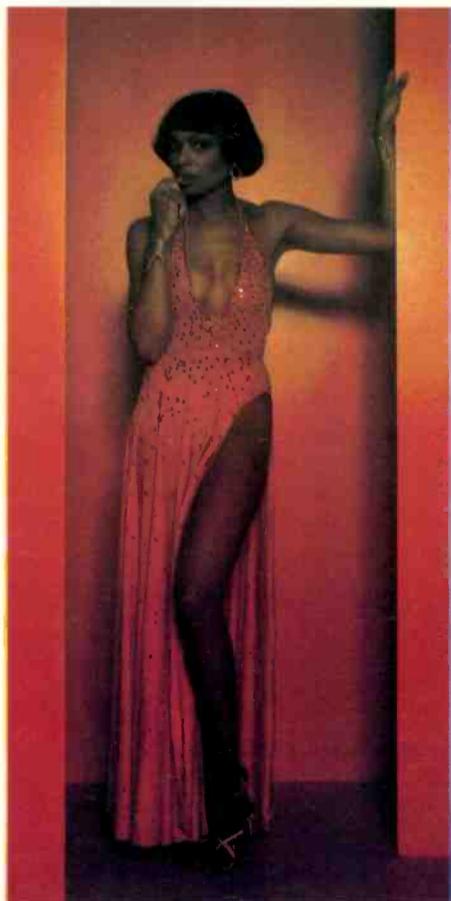
**Ronnie Laws: his "Friends And Strangers" was the first solo gold LP in Blue Note's history.**



**Julie London: her hit, "Cry Me A River," launched Liberty Records.**

singles on the nation's country charts. Rafferty and Rea became among the most-known faces from the United Kingdom in quite some time, while the American-grown Bullens gave rock 'n' roll fans justifiable hope that the genre would no longer remain a domain ruled by men.

In February 1979, United Artists Records began yet another chapter in its



**Vivian Reed: a successful crossover from Broadway to nightclubs.**

history when it was acquired by Capitol Records. Licensed to Capitol in Canada and to EMI companies in major countries outside North America, United Artists Records (referred to corporately as Liberty/United Records) is a dynamic addition to EMI Music.

As the world continues to grow smaller and smaller, those in the record



**Fats Domino the man responsible for rock classics "Ain't That A Shame" and "I'm Walkin'."**

During the past year, this department has seen Rafferty's "City To City" album sell several million copies worldwide, has witnessed the tremendous growth of Rogers and Gayle as international stars and has enjoyed the resurgence of interest in the company's extensive Blue Note and Pacific Jazz catalogs.

Currently, the department is also watching artists EARL KLUGH, NOEL POINTER and Laws developing as the new wave of jazz/pop artists with extensive, globe-spanning appeal.

One of the reasons United Artists international department has been so successful in its emphasis on unifying licenses and approaching the worldwide market on an individual artist basis, rather than structuring campaigns strictly on the results of what has happened in the United States.

A prime example of this tailoring of a campaign to fit both the artist and a specific country is Gayle, who broke simultaneously in the United States, South Africa and Australia—with different singles being released in each country. Recently, this same technique has



**Pianist Horace Silver, one of pioneer jazz artists with Blue Note over 25 years.**



**Sixties hit makers Gary Lewis & The Playboys.**

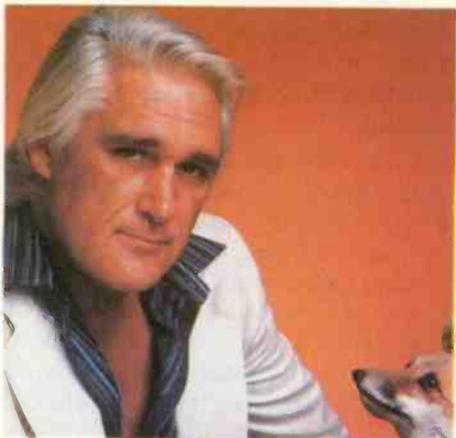
industry are realizing that the U.S. is just one part of the worldwide marketplace. Today, it is not unusual to break an artist in markets as diverse as Stockholm, Amsterdam or London, whereas in the past, Americans tended to emphasize markets such as Philadelphia, Detroit or Los Angeles.

For this reason, one of the main areas sure to benefit from United Artists Records new stature as an EMI company is the label's international department.

yielded exciting results for rocker Bullens, who is gaining a great deal of attention with "Survivor" in the U.S., while "High School History" is drawing attention to her name overseas, particularly in England, Sweden and Belgium.

All of this leads to the current situation in which the EMI licensees are clamoring to release product simultaneously with the United States, while, in the past, it wasn't always possible to get them to release product until it had proven it-

self in the United States. And, with United Artists Records/EMI affiliates located in every important world market, U.A.'s international future is assured.

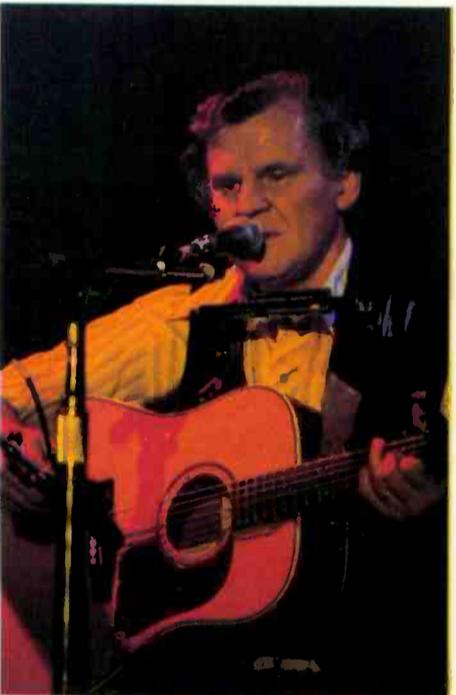


The Silver Fox: Charlie Rich.

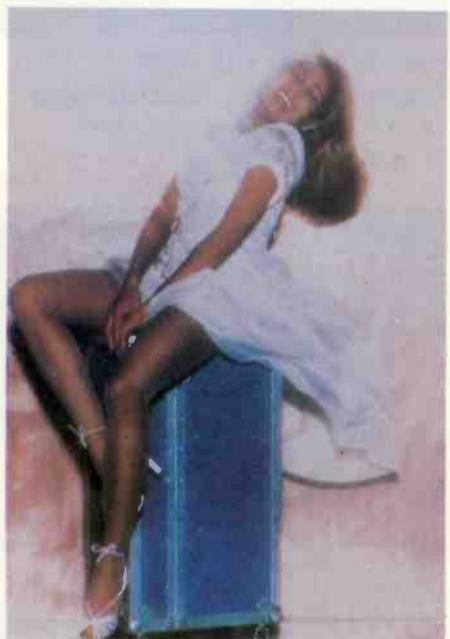
So, as United Artists Records celebrates its 21st year of operations in 1979, it also has reason to celebrate its new status as a member of EMI Music—a status that assures the support necessary for developing the full potential of United Artists Records, not only in the United States but throughout the world.



Rock pioneer Eddie Cochran.



Three-time Grammy nominee Doc Watson.



Tina Turner: her career is a series of dazzling heights.

## EMI America

January 1978 marked the birth of EMI America Records, a wholly owned subsidiary of Capitol Industries-EMI, Inc. The label was formed to broaden EMI's base for acquiring American talent for worldwide exploitation and to increase EMI's presence in the U.S. market.

Headquartered in offices on Sunset Blvd. in Hollywood, EMI America shares a full staff of administrative, A&R and creative services personnel and a nationwide network of promotion people with its sister label, United Artists Records. Alongside its distinctive creative and marketing framework, EMI America utilizes the sophisticated resources of Capitol Records for the manufacturing, distribution and sales of its records within the United States. Outside the U.S., the label's product is distributed under license by Capitol in Canada and by EMI associates elsewhere.

In its first year of operations, the label signed seven acts: The Canadian WALTER ZWOL and six American artists—KIM CARNES, SPELLBOUND, MICHAEL JOHNSON, ROBERT JOHN, GAMBLER and The J. Geils Band. EMI America also undertook the American distribution of KATE BUSH, an EMI artist from Britain.

In '78, EMI America released rec-

ords from five artists—all of which hit the nation's charts. Among six EMI America chart singles during this period were Johnson's "Bluer Than Blue" and The J. Geils Band's "One Last Kiss," and among the four chart albums was The J. Geils Band's "Sanctuary," which also earned gold certification by the RIAA.

A most encouraging beginning for a label that only opened for business a year ago last April.

In March of 1979, EMI Music's North American Operations were restructured to accommodate the changing face of the Records Group.

Based in the United Artists Records offices on Sunset Boulevard in Hollywood, California, the operations of EMI America and United Artists Records were consolidated into a joint activity and Jim Mazza was named president of both labels.

Concurrently, Don Zimmerman was appointed president, Capitol/EMI America/United Artists Records Group



Singer Kate Bush has intrigued and enthralled listeners in many countries.



**B**rass Construction has never been a band to fall back on past success. That's why it has claimed its share of gold and platinum albums. In the past few years, the nine-member group has built a reputation that most would find difficult to live up to: their United Artists albums "Brass Construction I"

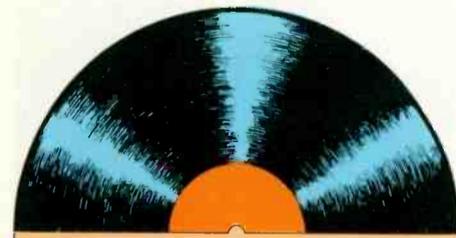
and "Brass Construction II" were both awarded gold records and "Brass Construction III" surpassed the million-plus sales mark, achieving platinum status. Following the release of "Brass Construction IV," the group completed a successful major tour of the U.S.

As the group's audience has

grown, so has the band—stretching out and embracing a more innovative approach to its rhythm and blues sound with each new performance and each new release. Maybe that's the reason the good word about Brass Construction is rapidly spreading, not only in the U.S. but throughout the world.

and succeeded Bhaskar Menon as chairman of the board of EMI America Records, Inc., Liberty/United Records and Capitol Records-EMI of Canada Limited.

Commenting on the changes and on the future, Menon stated, "The new organization fully preserves the distinctive strengths and individuality of each operation within a cohesive management framework designed to support the overall talent and market objectives of EMI Music-North American Operations."



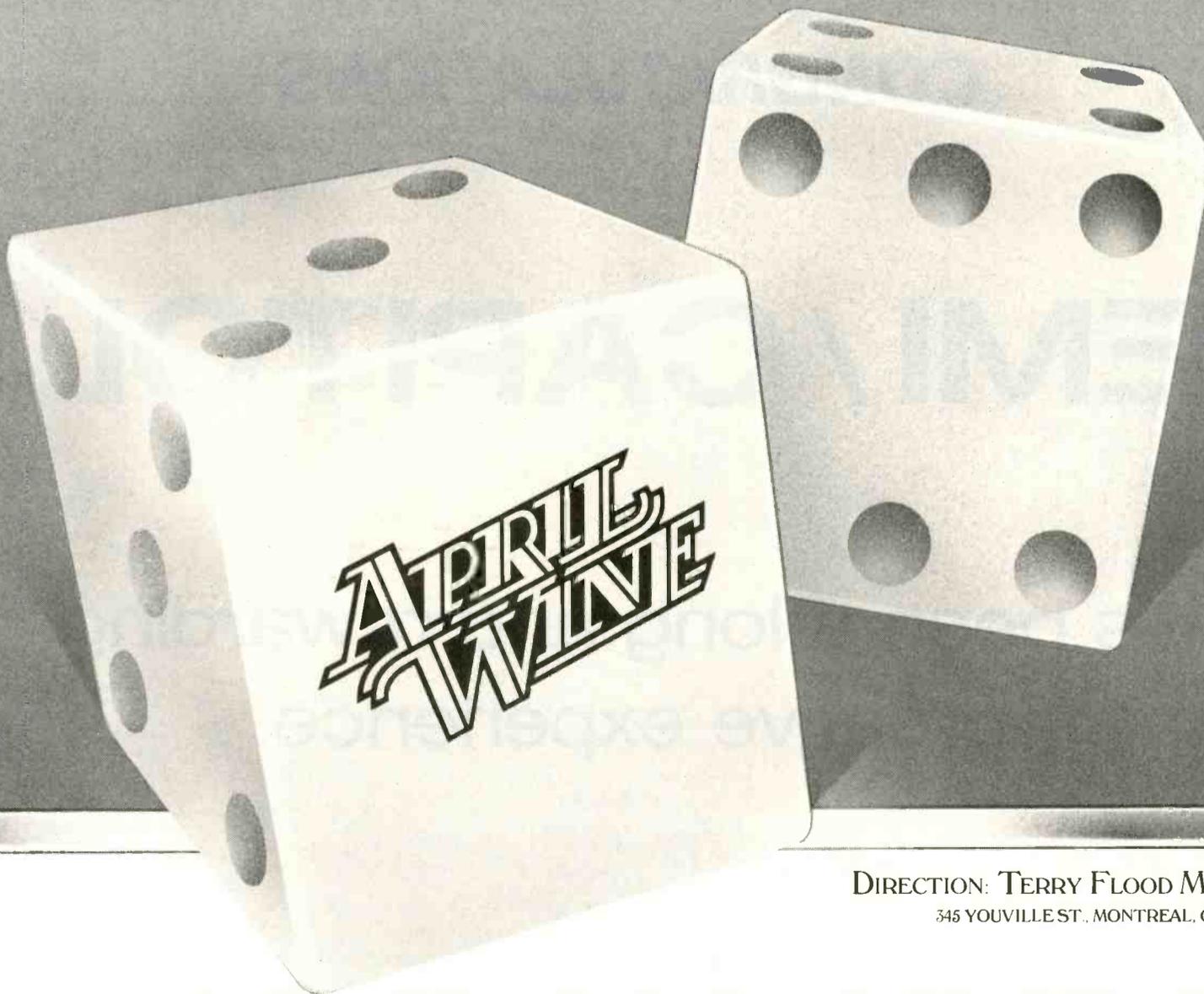
**JUST FOR THE RECORD**

United Artists Records  
EMI America Records  
6920 Sunset Blvd.  
Hollywood, California 90028.  
Tel: 213-461-9141.  
Telex: 67-3271.  
Cable: UARECORDS, L.A.

TO EVERYONE AT



THANKS  
FOR GETTING US  
"ROLLING"



DIRECTION: TERRY FLOOD MANAGEMENT  
345 YOVILLE ST., MONTREAL, QUEBEC H2Y 2C3



**DESMOND CHILD AND ROUGE  
AND  
STARFLIGHT MANAGEMENT  
ARE PROUD TO BE PART OF  
THE CAPITOL/EMI FAMILY**

The company with Gold dust at their feet  
and Gold records for Africa

Best Wishes & Congratulations  
to all at



"May we continue to grow with you  
and turn the Gold to Platinum"

***interpak***  
(PTY) LTD

Suppliers of print & packaging  
to the music industry.

**CONGRATULATIONS**

**EMI / CAPITOL**

It's been a long and rewarding  
creative experience.

**BARCLAY COLOR**

21 YEARS ON -

AND STILL

*very*  
THE BEST OF FRIENDS

*Cliff Richard  
+  
The Shadows*

**WEST CENTRAL  
PRINTING  
CO. LTD**

ORIGINATORS

AND  
PRINTERS

OF  
MUSIC  
ARE PROUD  
TO HAVE BEEN

ASSOCIATED

WITH

THE  
**EMI Music Group**

FOR OVER

**20  
Years**

33/34 RATHBONE PLACE  
LONDON W1P 1AD

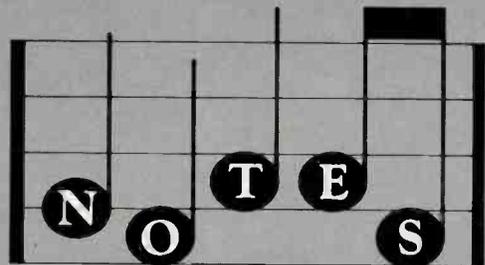
01-636 8572 AND  
PIPERELL WAY,

HAVERHILL,  
SUFFOLK.

0440 3021

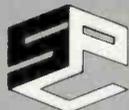
EMI MUSIC/CAPITOL

THE WORLD



YOUR FINE TONE.

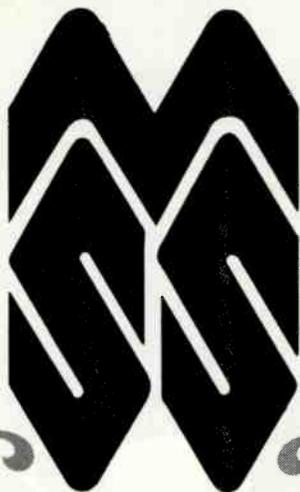
CONGRATULATIONS  
FROM  
SHOREWOOD



SHOREWOOD PACKAGING CORPORATION • A DIVISION OF SHORECO INTERNATIONAL, INC.  
10 EAST FIFTY-THIRD STREET/NEW YORK, NEW YORK 10022

NEW YORK CALIFORNIA CANADA ENGLAND HOLLAND

**WE  
ARE PROUD  
TO BE PART OF  
THE CONTINUING  
SUCCESS OF  
CAPITOL/EMI.**



Muscle Shoals Sound Studios  
1000 Alabama Avenue  
Sheffield, Alabama 35660

**Record Shack**

**Thanks**

**Capitol-EMI**

**Together**

**We Make**

**Beautiful**

**Music!**

*Congratulations  
&  
Thanks*

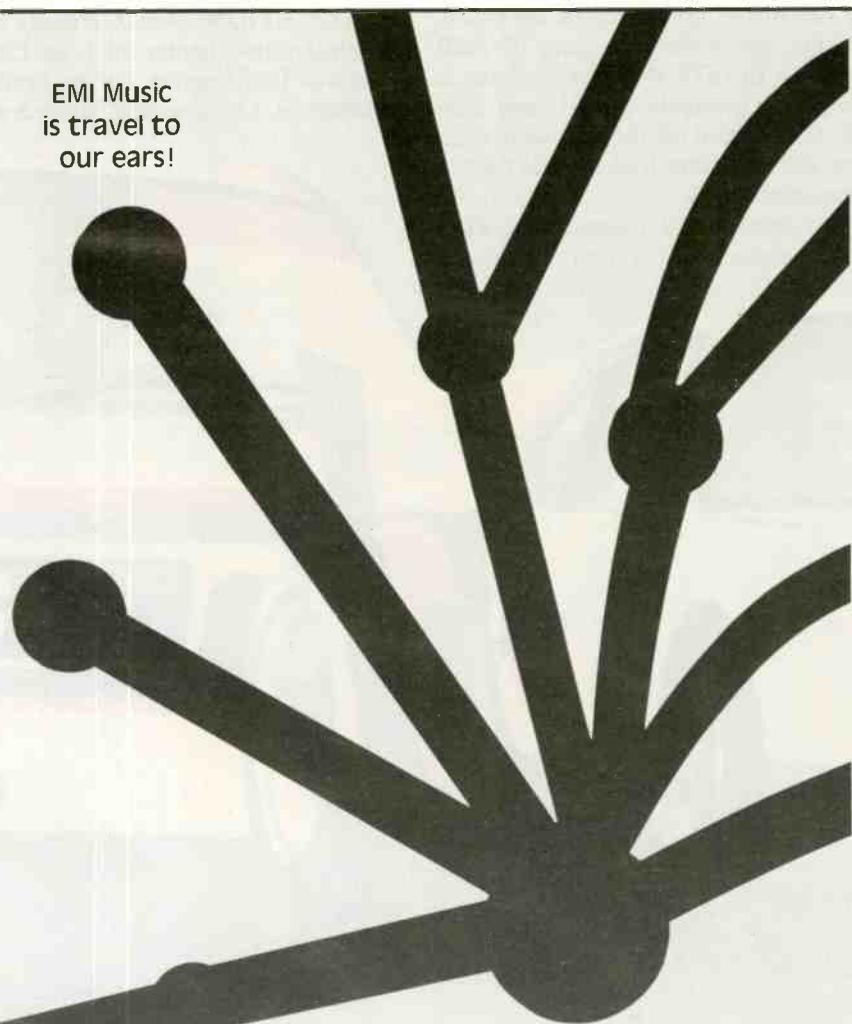
# EMI MUSIC COMPANIES

FROM THE CAPITOL MAGNETIC PRODUCTS PEOPLE



© 1979 CAPITOL RECORDS, INC.

EMI Music  
is travel to  
our ears!



Congratulations,  
Ruth Ann



BULLET TRAVEL SERVICE  
1777 N. Vine Street  
Hollywood, California 90028  
® (213) 467-4126

# W

est  
Germany

rose like a Phoenix from the ashes of the Second World War. In less than 30 years, it was transformed from the rubble of a war-ravished wasteland to one of the free world's foremost industrial powers.

And the rise of EMI Electrola is a perfect example of the planning, ingenuity and single-minded efficiency that has made the Federal Republic what it is today.

When peace came to Europe in 1945,

## Electrola climbs to the top of the sales charts to prove its proud motto: We are breaking the record

all the company's plant had been totally destroyed. The once-magnificent roster of local talent was virtually non-existent. The organization that formerly claimed an astonishing 85 percent share of the market had to start again from scratch.



Henry Valentino

Now EMI Electrola is again top dog in a market worth more than \$1 billion a year — the third biggest in the world, after the U.S. and Japan.

It is a thriving, energetic, ambitious giant, employing 1,300 people in four divisions (international, domestic and classical, plus Crystal Records) with an annual turnover which is third highest of all EMI

companies worldwide. It more than lives up to its motto: "We are breaking the record!"

The secret of that success is best summed up by this statement from managing director *Friedrich E. Wottawa*: "We are a large organization, but we know we have to handle each artist and each recording as if it was the only one we had."

The history of EMI in West Germany begins in 1897. In that year, Carl Lindstrom GmbH built a factory to produce music and communication equipment in Berlin. When the company bought the Odeon record label in 1908, it became market leader, employing almost 3,000 staff, and producing 100,000 records daily on the largest pressing plant in Europe.

In 1925, The Gramophone Company, one of Lindstrom's rivals, founded its Electrola subsidiary. It became the main competitor in the battle for sales until 1931, when Gramophone merged



Ulf Hoelscher

with Columbia Graphophone Limited, by then in control of Lindstrom, to form Electrical and Musical Industries Limited.

Together, the former rivals dominated the market, reaching 85 percent share of sales. But the war crushed the good times.

With their Berlin headquarters blitzed, the two companies started again



Electrola's new distribution center at Butzweilerhof.



Marion Maerz

in Cologne in 1952, with a staff of just 60. Lindstrom concentrated on manufacturing. Electrola took care of A&R and sales. In 1972, they consolidated to form EMI Electrola GmbH, and their joint efforts paid off the following year, when the new giant took over at the top of the sales charts.

Last year, it had a dominating 22½ percent share of the album market (86

million were sold in 1977) and a 20 percent slice of the 40 million singles turnover.

This success has been achieved despite three big problems, two of them unique to Germany.

**PRICES:** West Germany has the highest retail prices in the Western world's major markets due to direct and indirect reevaluation of the mark, and the fall of the pound Sterling and the U.S. dollar.

**PIRACY:** Home taping costs the German industry \$42 million a year, according to the IFPI.

**LOCATION:** West Germany has no central music center such as London, Paris or Los Angeles. Berlin, Frankfurt, Hamburg, Cologne and Munich are all



important in the music business, but with influential media and record companies dotted around the country there are problems with distribution, A&R, promotion and sales.

EMI Electrola puts its success down to a wide range of catalog and strong international popular repertoire which accounts for 54 percent of turnover. Domestic recordings earn 30 percent, with classical output responsible for 16 percent.

Helmut Fest was appointed director of international A&R last year at the age of 29. His department releases an average 15 singles and 15 albums each month.

He says: "Maintaining international top acts and breaking new unknown acts takes strict coordination of all promotion and marketing activities. We do not release records which are not accom-



**Peter Orloff**

panied by an appropriate promotion and marketing campaign. We just cannot afford to use the market as a guinea pig, so the rate of releases is very limited. But on the other hand, the rate of success is very high.



**Maria and Margot Hellwig, popular on the German folk scene.**

The quite often exaggerated release policy of other record companies makes it very difficult for the consumers and media to pick the right records from the countless new ones."

Fest rates the last fiscal year as the division's most successful ever, with two previously unknown acts breaking wide open in only a few months.

KATE BUSH's single "Wuthering Heights" was in the charts shortly after release, backed by a tv appearance, and

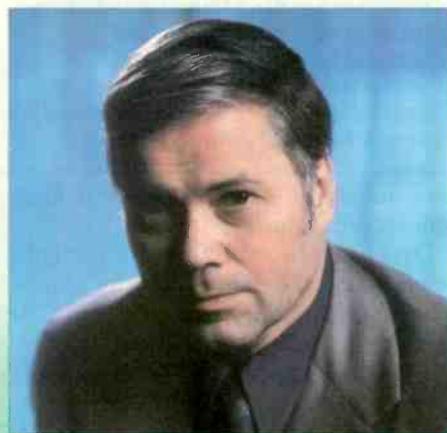
near the top of the charts for more than three months.

The ALAN PARSONS PROJECT also hit the German scene in a big way, going gold (250,000 copies) with two albums, "I Robot" and "Pyramid," in their first year. PINK FLOYD are still top sellers in Germany, even though they have not released an album for two years. But fans soon snapped up solo albums by RICK WRIGHT and DAVID GILMOUR.



**Katja Ebstein**

her first album soon rang up sales of 150,000. An equally well-planned marketing and promotion drive has seen BOB SEGER follow up his smash-hit 1977 German tour with a successful album, "Stranger In Town," which stayed



**Dietrich Fischer-Dieskau**

QUEEN's "News Of The World" album went gold last year, their first German gold disk and their latest, "Jazz," is already on its way to the 250,000 sales mark. THE ROLLING STONES have

# W. GERMANY

chalked up spectacular sales with "Some Girls." It sold in excess of 250,000 within months of release.

Other top sellers from abroad were SUZI QUATRO, WINGS ("London Town" sold 350,000), OLIVIA NEWTON-JOHN, MARSHALL HAIN, BARRY MANILOW, MICHAEL ZAGER and the British teeny band ROSETTA STONE.

Several British groups are even bigger in Germany than in their own country. The BAY CITY ROLLERS still have huge potential here, even though their star has waned in the U.K., while SMOKIE, Fest's most successful band of 1978, sell even more in Germany than at home. Almost all their albums go gold, even platinum. And their "Greatest Hits" LP quickly reached 800,000 copies sold — far beyond the 500,000 platinum status.

Their development is typical of the meticulous planning of any Electrola promotion. Their latest single, "Mexican Girl," was released early September 1978. An LP, "Montreux Album," followed early October, with the band's longest German tour yet starting a month later.

Fest says: "Although Germany is a very internationalized market, it still has its independence. Foreign artists can be more successful here than in their home country. Conversely, success in England or America does not guarantee equal success in Germany."

To ensure maximum attention for the whole of Electrola's huge international repertoire, the A&R international department has been split into three independent teams.

EMI Group handles recordings from EMI repertoire around the world, particularly the U.K., France, Scandinavia, Australia and Holland.

Capitol Group promotes U.S. repertoire from Capitol, EMI America and United Artists. Its share of total Electrola turnover doubled in the past year.

Licensed Group handles U.S. and U.K. labels such as RAK, Arista, Motown, Butterfly, AVI and Sunburst.

Fest says: "The international product of EMI Electrola is generally represented in both the singles and albums top 50s by at least 10 titles. But we're



**H**oward Carpendale, one of EMI Electrola's biggest stars, was last year voted most successful and popular German male singer by the juke box magazine "Musik-Informationen." And he has a string of hits to justify that tag.

But Howard nearly didn't become a pop star at all. The son of a South African politician, he entered a junior talent contest in his native Durban, was so nervous he forgot his words, and refused to appear on stage again for two years. Instead

he became a school sports ace, and one of the country's top young shot-putters.

In 1965 he went to England, intending to become a professional cricket star. But as he negotiated with different clubs, he got an offer to sing with a group. He accepted, and while touring Europe with them, called at EMI Electrola's office with a disk he had cut in South Africa. He was signed — and his career has never looked back since.

the youngest directors in the entire German record industry.

Disks produced by EMI Electrola usually take 20 percent of the places held by German product in the Top 50 single and album charts. Most successful artists include HEINO, HOWARD CARPENDALE, CHRISTIAN ANDERS, PETER ORLOFF, KATJA

in 25 countries).

The wide spectrum of domestic pop covers MOR songs, chansons in German, dance music, folk, poetry and comedy recordings, disco and German rock.

As with international repertoire, success has been carefully planned involving close cooperation with freelance producers, consistent support for already successful artists, and promotion support for new talent. The department also tries to develop as album artists those who have only had singles hits.

This worked well last year with HOWARD CARPENDALE. He had had 12 single hits in a row over the last few years — "Ti Amo" sold more than 500,000 copies — but this success did not cross into album sales. With the help of special promotion and marketing, it finally worked out in 1978, helped by promotion concerts and extensive touring.

Best-selling chanson singers signed to Electrola are SALVATORE ADAMO, GILBERT BECAUD and DANYEL GERARD. Pop organ player FRANZ LAMBERT was also one of the most successful artists of 1978. His latest LP, supported by tv and radio advertising, sold 250,000 copies within a fortnight.

HEINO has been the No. 1 name in MOR and German folk songs for several years. With sales of nearly 10 million records and tapes, he is Electrola's most awarded act, with numerous gold records and Electrola's first-ever domestic platinum albums.

He is also one of the most popular

German tv artists and will have his own 13-show tv series in 1979/80.

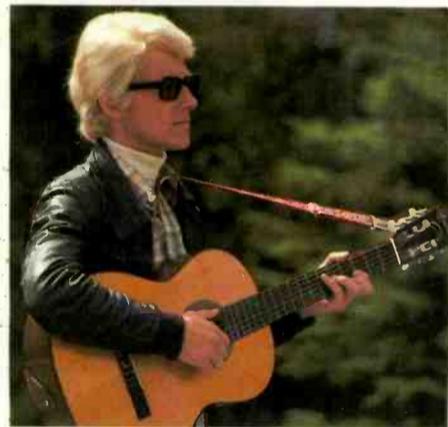
Comedy act OTTO is another star with enormous selling power. All his albums have gone gold. A couple even went on to become platinum. He too has his own tv show.

Big names in instrumental and dance music include HUGO STRASSER and his dance orchestra, PAUL KUHN and the SFB big band and HORST JAN-KOWSKI and the RIAS Dance Orchestra.

The strong German rock band roster includes KRAFTWERK, ELOY, TRIUMVIRAT, CAN, EBERHARD SCHOENER and the recently signed Scorpions. Zumkeller says: "The time of the reviled German Krautrock is definitely over. On a very international market, German bands not only maintained their share, they also grew with the international competition. For example, the German band Eloy sold more than 350,000 copies in just the last year.

"Today leading German concert promoters treat German bands equally with the international ones. In addition, bands like Kraftwerk made the American charts, and have remarkable sales there and in Europe."

As part of a well-planned marketing drive this spring, Eloy, Kraftwerk, Scorpions and Eberhard Schoener will tour Germany and Europe extensively, backed by new bands such as LILAC ANGELS and WINTERGARDEN. New albums by each group will be released before the tours, promoted by concentrated consumer advertising, media releases, airplay and tv appearances. A specially compiled sampler,



Heino



Heino filming for his top T.V. series 'Sing Along With Heino'

with tracks from eight bands, will round out the campaign.

On the threshold of international success are disco division top-sellers such



Hugo Strasser and his orchestra

not resting on our laurels. Our motto is: Breaking more records!"

Manfred Zumkeller, 34, heads the domestic A&R department, which handles around 80 German or German-speaking artists. He and Fest are among

EBSTEIN, FRANZ LAMBERT, CATERINA VALENTE, KRAFTWERK, TRIUMVIRATE, ELOY, SCORPIONS and IREEN SHEER (her 1978 Eurovision Song Contest entry, "Fever," reached number 5 and was released later

*The Promoters  
of Scandinavia  
wish to thank  for a wonderful  
cooperation throughout the years.*

**EMA-TELSTAR**

Thomas Johansson ★



Knud Thorbjørnsen



Gunnar Eide

EMA-TELSTAR AB, P.O. Box 9127, S-102 72 Stockholm, Sweden. Phone 08-68 02 50. Telex: 12234.  
Knud Thorbjørnsen ApS, 35 Grønnegade, DK-1107 Copenhagen, Denmark. Phone 01-12 26 10. Telex: 16996.  
Gunnar Eide Internasjonalt Konsertdireksjon, Fred. Olsens gate 11, Oslo 1, Norway. Phone 02-42 39 54.

Congratulations to  
Don Zimmermann

&

the Capitol/EMI Record Group,  
for being leaders & innovators  
in the recorded music industry.

“Keep the hits coming!”

**Transcontinent Record Sales**

Leonard Silver  
President

Beautiful Music Together

# McGUINN, CLARK & HILLMAN

Greg Thomas    George Terry    Joe Lala    Paul Harris  
John Sambataro    Rhodes, Chalmers and Rhodes



Management: Al Hersh  
Booking Agent: Ron Rainey/Magna Artists



## HARRISON'S

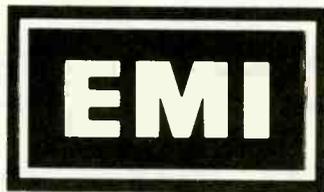
**MAKE THE CLOSEST THING  
TO A PERFECT RECORDING...  
the label and inner sleeve.**

For at Harrison's we produce millions of labels and paper and polythene lined inner bags for all the major U.K. based and European record companies right here in our Hayes factories, near London's Heathrow Airport.

Our plant and machinery is custom-built to handle inlay cards, cassette labels, too, and our location is at the heart of Britain's record industry. Add to this our printing, paper converting and advanced production

techniques, and you can be assured of fine quality products that meet the needs of this fast-moving market. We believe a top recording deserves the best, so we've perfected the manufacture of the closest thing to it.

Our congratulations to



and especially to the German team

● Friedrich E. Wottawa ● Helmut Fest ● Manfred Zumkeller

MELODIE DER WELT - J. Michel KG -

THE SUN SHINES FOREVER ON EMI SUCCESSES HERE ON TERRA AND THEIR EXPANSION THROUGHOUT THE UNIVERSE.



*Beau Ray Fleming*

*Royal Gentlemen Enterprises*

*Byron Byrd*

We are proud to be associated with EMI in their great achievements.



12" RECORD SLEEVES

INNER SLEEVES

RECORD LINER BAGS

7" RECORD SLEEVES

CASSETTE INLAYS

CARTRIDGE CARTONS

**Robert Stace & Co. Ltd.**

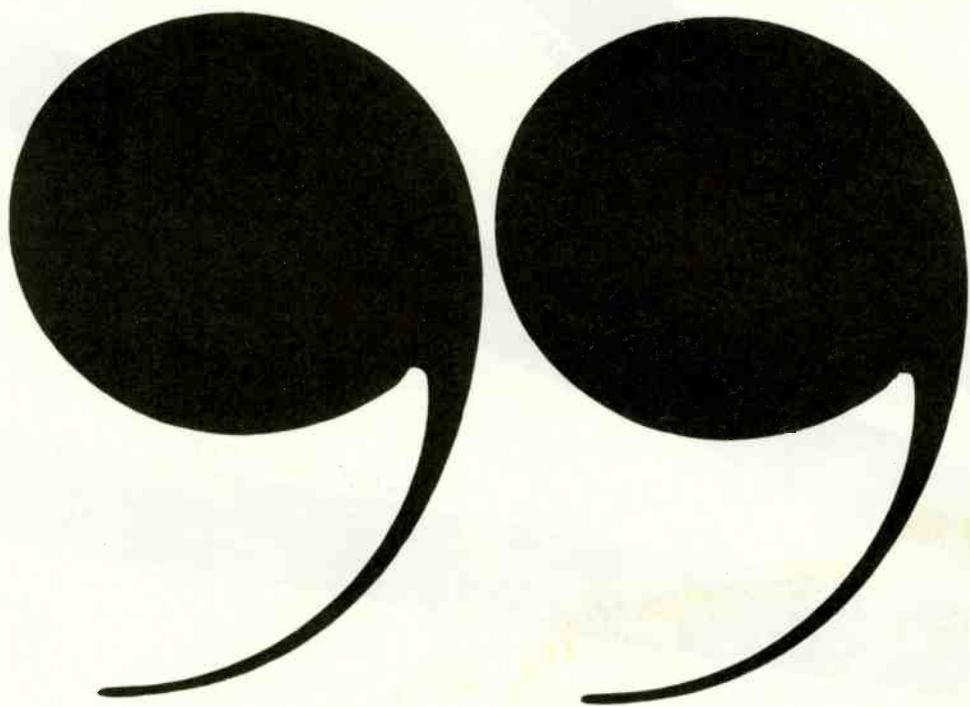
Colour Printers & Packaging Manufacturers

Chalklin Works, Longfield Road, Tunbridge Wells, Kent TN2 3ET Telephone: 0892 24225-Ten Lines Telex: 95577 Tun Wells

We are proud to supply  
**MELINEX<sup>®</sup>** polyester film to  
**CAPITOL MAGNETIC PRODUCTS,**  
a division of **CAPITOL RECORDS-EMI,**  
and extend best wishes to them  
for continued growth  
and success.

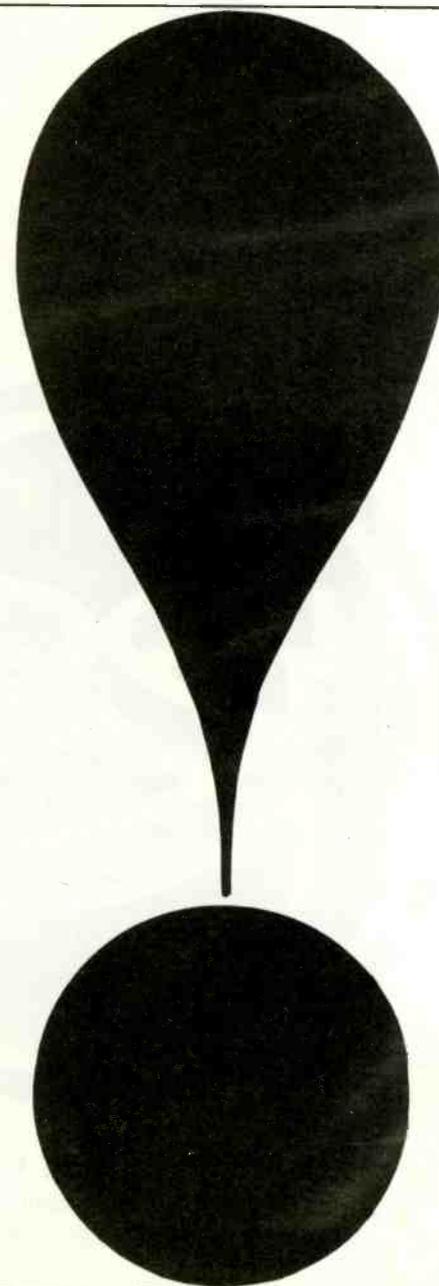


ICI Americas Inc.  
Wilmington, Delaware 19897



A DYNAMIC DUO...  
EMI Records Australia and Z. Nosek & Company

Making  
music  
happen  
in  
Australia





**Howard Carpendale and Gilbert Bécaud with their Golden Europa awards**

as LOLA DEE, COSMIC SOUND ORCHESTRA, PATRICK GAMMON and NIGHT FEVER. A disco compilation album, including their hits, plus the trio ARABESQUE's single, "Friday Night," which topped the Japanese charts, is about to be launched.

Signing and handling talent is made difficult by the industry's lack of a music center, but Electrola works in close cooperation with labels like Aladin, which is based in Cologne, but also records and produces in Berlin and Munich, and Rüssl Räckords, based in Hamburg. This helps provide links

number of highly-reputed German artists. The marketing and repertoire department, under *Dr. Herfrid Kier*, coordinates the extensive range of classical repertoire from EMI Music on the German market.

On average, EMI Electrola releases 100 new recordings each year, plus 80 to 100 re-releases of standard recordings. The historical recordings section covers singers and instrumentalists from a back-catalog of 80 years.

The classical recording policy takes in the significant peculiarities of the market. For instance, there is a strong demand for operettas in Germany, so at least one new recording is issued each year. In 1978 it was the German original version of Offenbach's "Orpheus In Der Unterwelt." In addition there are:

- New recordings from the standard German opera repertoire, grand operas or one-act operas by Mozart, Schubert, etc., casting a grand scale of international stars such as EDDA MOSER, BRIGITTE FASSBAENDER, and DIETRICH FISCHER-DIESKAU;
- Recordings of works by German composers whose wide range of repertoire may not be fully recognized interna-



**Scorpions**

with producers and artists all over the country.

Government restrictions on management and live performances—limited to a few discos and studio work—mean that new acts find it hard to get vital stage and routine experience. So now EMI Electrola plans to build a video studio, to allow new talent to get the necessary experience through filming. The studio will also be used to produce promotional clips for the media.

Zumkeller says: "Despite the increasing internationalizing of the German market, high quality German product will always maintain a very important position. This has been proved again by our consistent share of the charts for 1978."

Classical music claims a bigger share of the total market in Germany—11.6 percent—than anywhere else in the Western world. EMI Electrola's classical department accounts for 16 percent of the company's total turnover.

The division is headed by *Dr. Helmut Storjohann*, and its success is based on years of continuous cooperation with a

tionally, for example works by Schumann, whose oratorium "Das Paradies Und Die Peri" has previously not been released on record;

- Specialized recordings, in great demand throughout middle-Europe, of music from the Baroque and Renaissance era. The pioneering 40-album series "Reflexe" has become the most-awarded classical series in the world.

Co-production is important, not least for economic reasons, and EMI Electrola has worked jointly with the government-controlled VEB Deutsche Schallplatten in the German Democratic Republic on opera-productions like Wagner's "Die Meistersinger," conducted by HERBERT VON KARAJAN. The company has also co-produced with German radio stations, notably in the recording of Humperdinck's "Die Königskinder" with the Bayerische Rundfunk in 1977.

Many EMI-signed artists have been helped to international fame by the classics division. In the past few years violinist ULF HOELSCHER and pianist CHRISTIAN ZACHARIAS have fol-



**Pop organist Franz Lambert**

lowed the trail blazed by HERMANN PREY, RUDOLF SCHOCK, FRITZ WUNDERLICH, DIETRICH FISCHER-DIESKAU and BRIGITTE FASSBAENDER.

Classical producers Dr. Storjohann and Gerd Berg have made it their task to guide and promote new talent with a newly-created series, "Die Neue Künstlergeneration." EMI's current roster of top names also includes ANNELIESE ROTHENBERGER, HELEN DONATH, NICOLAI GEDDA, conductors HEINZ WALLBERG and WILLY

cluded "Salome" by Richard Strauss, conducted by Karajan with the Vienna Philharmonic; all Schubert's symphonies (Karajan with the Berlin Philharmonic); Verdi's "Nabucco" (conducted by RICCARDO MUTI); the Beethoven piano concertos, soloist: ALEXIS WEISSENBERG (Karajan with the Berlin Philharmonic), and premier recordings by pianist CHRISTOPH ESCHENBACH and conductor KLAUS TENNSTEDT.

Among the all-time best-sellers are the Triple Concerto by Beethoven, conducted by Karajan (150,000 copies sold)



**German/English singer Ireen Sheer**

BOSKOWSKY, instrumental soloist HANS-MARTIN LINDE, plus the BARTHOLDY QUARTET and the CONSORTIUM CLASSICUM.

Classical bestsellers in 1977-78 in-

and Beethoven's violin concerto, conducted by FURTWÄENGLER with MENUHIN (250,000 copies).

EMI Electrola matches the top talent in all its divisions with first-class re-

cording, manufacturing and distributing, all under the control of *Klaus Bracht-hauser*.

The two studios at the Cologne headquarters on Maarweg have been redesigned and restructured, at a cost of millions of marks, to the highest technical standards. Both have 24 channel systems with computer mixing boards. Studio One, measuring 50.8 x 20 x 11.8 ft., has an EMINEVE console. Studio Two, 39.4 x 36 x 11.8 ft. has a NEVE console with NECAM automated mix-down.

Small wonder that top international producers like *Mickie Most* and *Mike Chapman*, and artists such as *SMOKIE* and *SUZI QUATRO*, come to Cologne to record. The studios are constantly booked, and not just by EMI artists.



**Anneliese Rothenberger**

Last but not least, Electrola also has its own publishing business, Edition Accord, Cologne.

With each arm of the giant enterprise planning efficiently and selling aggressively, EMI's seven major German rivals seem to have little chance of stopping Electrola breaking even more records in the years ahead.

In 1976, EMI Electrola founded its subsidiary Crystal Records, with offices in Pulheim, near Cologne. It was in-



**Eloy**

tended as a budget line company, but developed into an independent force with its own production and promotion division, sales force, and distribution and administration networks.

Its staff of 80 services retail shops, the wholesae trade and rackjobbers. *Dr. Bernard Krajewski* is the man in charge, *Jurgen Thurnau* handles A&R international, *Bernd Goeke* runs domestic production and *Siegfried Wozny* heads the marketing and sales division.



**S**uccess is a family affair for Promises, the three-strong group who took the charts of Germany by storm early this year with their top five hit "Baby It's You." The group consists of brothers Jed and Ben Knauer and sister Leslie, all of them Canadian citizens with German ancestry now living in Southern California,

and signed to EMI Europe for the world.

Behind the scenes, helping to create their tough, aggressive harmonies, is their father Peter, himself a songwriter of some repute, with tunes in hit movies like "Star Wars" and "Close Encounters Of The Third Kind." He plays keyboards backing up the talents of

guitarist Jed—he's the dark-haired brother—and the synthesizer skills of Ben.

As well as hitting the top in Germany, the trio's single was a chart smash in Holland, South Africa and Australia. It seems that for Jed, Leslie and Ben, the future holds a lot of promise.



**Helmut Fest, director of A&R international with Olivia Newton-John at Hamburg press conference.**

Signed exclusively to Crystal in Germany are international labels like Magnet, MAM, Vanguard and Safari. Artists handled include DARTS, CHRIS REA, GUYS 'N' DOLLS, GENE FARROW, CHARLES AZNAVOUR, GILBERT O'SULLIVAN,

SCENE STEALER, JAMIE STONE, the CHANTER SISTERS and JOAN BAEZ.

Crystal has also developed an own-artist roster, with artists such as HENRY VALENTINO, OLIVIA MOLINA, ERIK SILVESTER, and



**Christian Zacharias**

JEANNE DE ROY. Crystal also represents EMI Music artists like CHE & RAY and JACK JERSEY, and the German label Black Prince, with artists like MARION MAERZ and NINA & MIKE, is signed exclusively.

The company's most popular artist is Henry Valentino, whose single "Im Wagen Vor Mir" stayed in the German charts for no less than 20 weeks, and sold more than 250,000 copies.

Crystal also distributes an extensive range of childrens' records. Bestsellers here include the soundtrack album of



**Kraftwerk**



**Kraftwerk/Die Mensch Maschine**

the film "Bernhard And Bianca," which went gold with sales of over 250,000.

Crystal has successfully established itself on the German market in a relatively short time, and further expanded the market share of EMI Music in Germany.

The pressing plant is one of the most modern in Europe, and was totally de-

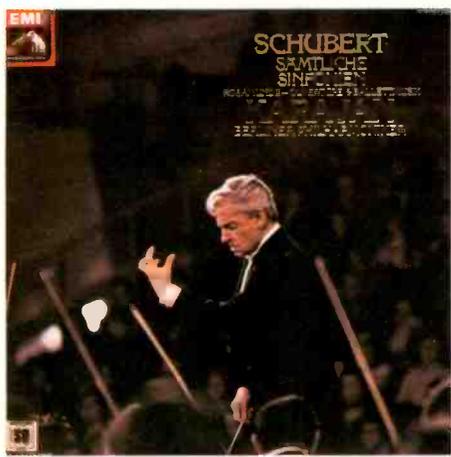


**Nicolai Gedda**

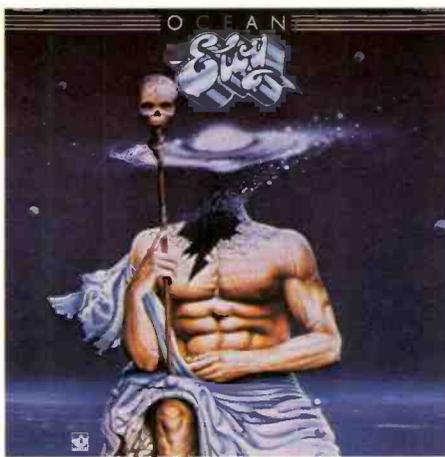
signed and partially built by EMI Electrola. The automatic double pressing machines have a capacity of 240,000 albums a day. The company also has a modern cassette factory.

All deliveries are handled by the company's newly-built distribution center at Butzweilerhof. Six million units can be housed in the 12,000 sq. yd. stock room, and a staff of 250 deal with orders for 280,000 units each day, using a fully-computerized order center.

Central sales headquarters is in Cologne, directing seven sales depots in



**Karajan/Schubert**



**Eloy/Ocean**



**Paul Kuhn, chief of the big band of the radio station "Sender Freies Berlin" and a fabulous jazz pianist and singer.**

other major cities. In addition, there are EMI retail stores in Berlin, Cologne, Hamburg, Mulheim and Munich.

The bulk of sales are with 1,000 trade dealers, but 400 department stores also play an important role. The EMI team often cooperate in joint efforts involving special repertoire feature packages, with special album compilations and

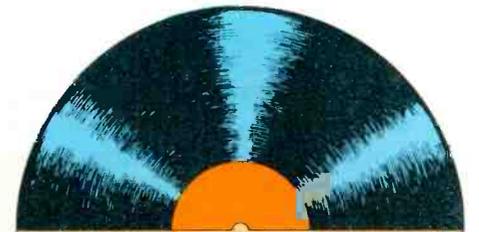
**Edda Moser**

merchandising.

Electrola also has its own import division, ASD, which runs a special sales fair four times a year in Cologne, when leading buyers from the trade and



Trumpf, the successful ZDF request show, for years.



**JUST FOR THE RECORD**

OFFICES, STUDIO, MANUFACTURING:  
EMI Electrola GmbH,  
Maarweg 149,  
5000 Cologne 41,  
Postfach 450363.  
Tel: 49021.  
Telex: 8881290.  
Cables: ELECTROLATON:  
Cologne.

DISTRIBUTION:  
(Von-Huenefeld-Strasse 2)  
Postfach 320480,  
D-5000 Cologne 30.  
Tel: (0221) 591021.  
Telex: 8883250.  
Cables: AS OFFICE.

PUBLISHING:  
Edition Accord.  
Musikverlag GmbH,  
(Maarweg 130)  
Postfach 450369,  
D-5000 Cologne 41,  
Tel: (0221) 543036.  
Cables: ACCORDMUSIC.  
Cologne

INTERNATIONAL PUBLISHING:  
Francis Day and Hunter GmbH,  
Harvesthuder Weg 21.  
D2000 Hamburg 13.  
Tel: (040) 443061.  
Telex: 212530.  
Cables: ARPEGGIO. Hamburg.

CRYSTAL RECORDS:  
Pletschmuehlenweg 70-72,  
D5024 Pulheim.  
Tel: (02238) 56191-95.

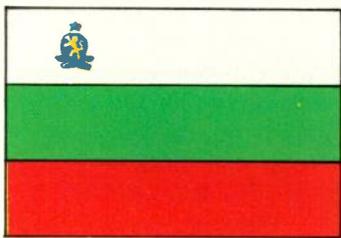


**A**n integral part of EMI Music's worldwide presence are the licensee companies who distribute EMI disks and tapes in countries where EMI has no company of its own. Through them, EMI Music repertoire and third party recordings available to EMI are marketed from Africa to South America, from Eastern Europe to the West Indies, from the Far East to the Middle East.

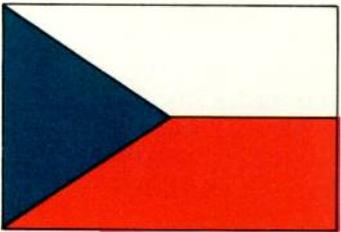
All licensees are contracted to EMI Music in London, and come under the central control of licensee controller *Ken Butcher*. Some press EMI repertoire locally, others import finished product from EMI companies around the world. Local supervision is in the hands of EMI's regional directors, while *Chris John*, based in London, co-ordinates group licensing in Eastern Europe.

The licensee companies vary in size and character, but all have one thing in common — a vital role in maintaining EMI's massive share of the international music market.

## Eastern Europe



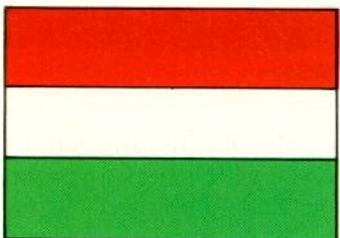
**BULGARIA:** Balkanton, 6 Haydoushka Polyana Str., Sofia 12. Tel: 52 24 45, or 52 31 96, or 52 54 51. Cables: BALKANTON SOFIA 12. With EMI since 1977, involved in licensing and co-productions. General director: Alexander Jossifov. Artistic director: Konstantin Dragnev.



**CZECHOSLOVAKIA:** Supraphon, Palackeho 1, Prague 1. Tel: 26814. Telex: Supraphon Praha 121218. Cables: SUPRAPHON PRAHA. EMI licensee since 1968, licensing and co-productions. Joint general managers: Pavel Smola and Jiri Vinaricky.

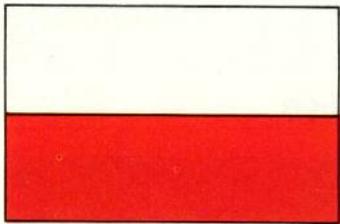


**GERMAN DEMOCRATIC REPUBLIC:** VEB Deutsche Schallplatten, Reichstager 4/5, 108 Berlin. Tel: Berlin 225071. Telex: 112883. Licensing and co-productions partner of EMI since 1973. General director: Hari Koltzch. Artistic director: Hansjürgen Schaefer.



**HUNGARY:** Kultura Hungarian Trading Company, P.O. Box 149, Budapest 62. Tel: Budapest 159 450. Telex: 22-4441. Cables: KULTURPRESS. Involved in licensing and exports with EMI since 1971. Music division director: Jozsef Meszaros. Import-export manager: Marta Wiszkidenszky.

Hungarian Gramophone Company, Budapest 5. Vorosmarty Ter 1. Tel: 185 058. EMI licensee since 1971. General manager: Jenő Bors.



**POLAND:** KAW-Tonpress, Wilcza 46, 00-679 Warsaw. Tel: 202662. Telex: 813487 KAW. EMI licensee for records only since 1977. General manager: Alexandra Kepa. Repertoire manager: Andrzej Bronarski.

Wifon-Poltel, Woronicza 17, 00-950 Warsaw. Tel: 438680. Telex: 814441. Licensee for tape and cassette sales since 1977. General manager: Dariusz Retelski.



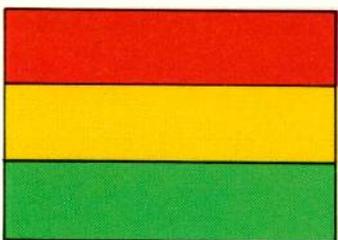
**U.S.S.R.:** Mezhdunarodnaya Kniga, Smolenskaya Sennaya 32/34, G.200 Moscow. Tel: 244 1022. Telex: 7160 MKNIGA SU. EMI licensee since 1971. Director, records: Mikhail Shmelev.

Melodiya, Tverskoi Bou. 24, Moscow. Tel: 229 9248. Telex: 112744. Licensed distributor since 1971. General director: Pyotr Shabanov.

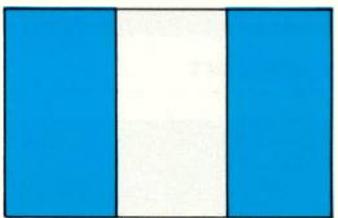


**YUGOSLAVIA:** Jugoton Records, Niska Str., P.O. Box Dubrava 4, 41000 Zagreb. Tel: 251 155. Telex: 21857. Cables: JUGOTON Zagreb. EMI licensee since 1967. Managing director: Stevan Piller. International manager: Branko Plavsic. EMI label manager: Veljko Despot.

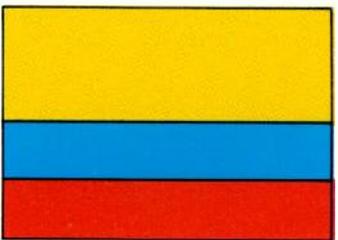
## Latin America and the Caribbean



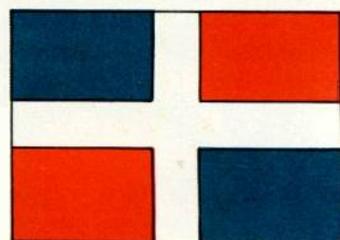
**BOLIVIA:** Discolandia-Deuri Y Cia Ltda., P.O. Box Casilla 1678, Cajon Postal 422, La Paz. Tel: La Paz 28513. Cables: DISCOLANDIA La Paz. The nation's largest record company, with a 67 percent share of the market. An EMI licensee since 1964, it owns recording studios, tape and disk manufacturing plant, 11 retail stores and a radio station. President: Miguel A. Dueri.



**CENTRAL AMERICA:** Discos De Centroamerica S.A., 12 Calle 3-27, Zona 1, Apartado 1792, Guatemala City, Guatemala. Tel: Guatemala City 29602 or 20442. Cables: DIDECA. An EMI licensee since 1975, Dideca has an approximate 75 percent share of the market in Guatemala, and claims over 40 percent of sales in the whole of Central America, including Panama. It has production departments in both Guatemala and Panama. General manager: Byron Galvez Thompson.



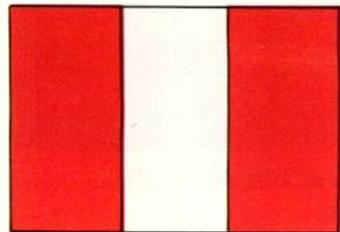
**COLOMBIA:** Discos CBS S.A., Apartado Aereo 15756, Bogota. Tel: Bogota 471341 or 475127. Cables: COLRECORDS Bogota. Top EMI international bestsellers like Manolo Otero, Lorenzo Santamaria and Franck Pourcel help Discos maintain its 27 percent share of the Colombian market. It has been an EMI licensee since 1971, and EMI repertoire constitutes 20 percent of its total sales. General manager: C. A. Gutierrez.



**DOMINICAN REPUBLIC:** Julio Tonos C. Por A., Apartado de Correos 364, Santo Domingo. Tel: Santo Domingo 2-5232. Cables: JULIOTO Santo Domingo. The company has been distributing EMI disks and tapes as a licensee since 1967. President: Julio Tonos.



**ECUADOR:** Industria Fonografica Ecuatoriana S.A., P.O. Box 3885, Guayaquil. Tel: Guayaquil 401931 or 402229. Cables: IFESA Guayaquil. Ifesa is the oldest record company in the country, being founded in 1946, and has been an EMI licensee since 1958. It has a 34 percent share of the local market, and is a shareholder in two of Guayaquil's most popular radio stations. President: Luis Pino Y. General manager: Leticia Pino de Ortega.



**PERU:** Industrias Electricas Y Musicales Peruanas S.A., P.O. Box Apartado 67, Lima. Tel: Lima 36494 or 277399 or 39139. Cables: IEMPSA Lima. With its own studio and manufacturing plant for disks and tapes, Iempsa claims a 30 percent share of the Peruvian market. It was founded in 1949 and became an EMI licensee three years later. Managing director: A. Sarria S.



**URUGUAY:** Palacio De La Musica, Ricardo & Rodolfo Gioscia S.A., Avenida 18 de Julio 1100, Montevideo. Tel: Montevideo 80113. Cables: GIOSPIANO Montevideo. An EMI licensee since 1954, the company has a 28 percent share of the nation's disk and tape sales. Its production plant and distribution network is supplemented by a wholly owned main store, 26 shops and 10 record-selling stands. Executive director: Alfredo Aviotti.



**VENEZUELA:** Corporacion Los Ruices S.A., Calle Milan 402 — Los Ruices Sur., P.O. Box 70.251, Caracas. Tel: Caracas 22 64 22. Cables: ODEONS Caracas. An EMI licensee since 1970. EMI label manager: Carlos Vidal.

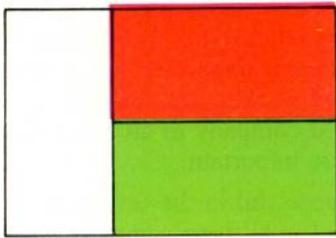


**WEST INDIES:** West Indies Records (Barbados) Ltd., Applewhaites Estate, St. Thomas, Barbados. Tel: 02482 or 04058. Cables: WIRL Barbados. The company has been an EMI licensee since 1967, three years after it began operations. It has its own 12-press factory for disks, and has a 52 percent share of the Caribbean market it serves. Director: Colin Wilkie. General manager: Winston Leach.

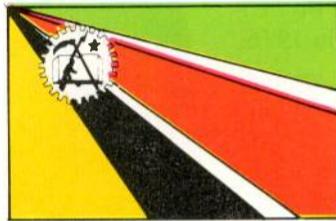
### Africa



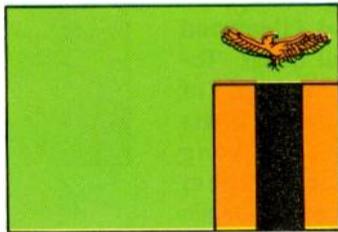
**GHANA:** Phonogram (Ghana) Ltd., P.O. Box M14, Accra. Tel: 62294. Cables: PHONOREC Accra. The company, which has a 30 percent share of the local market, has been an EMI licensee since 1969. It employs 150 people. General manager: Arthur Tay.



**MALGACHE:** Discomad S.A.R.L., Rue Pasteur, Tananarive. Tel: 200 52. With the only pressing plant on what used to be known as Madagascar, the company, a licensee of EMI since 1971, has virtually 100 percent of local sales. The import of records is banned apart from a few LPs. Proprietor and general manager: J. F. de Comarmond.



**MOZAMBIQUE:** A. W. Bayly & Ca. LDA., Caixa Postal 185, 3225 Maputo. Tel: 26125/6 or 27244. EMI product accounts for just over half of Bayly's 70 percent share of the local market. The company employs just over 100 people in its factory, distribution network and retail stores, and has been an EMI licensee since 1972. Proprietor and general manager: J. F. Carvalho.



**ZAMBIA:** Teal Record Co. (Zambia) Ltd., P.O. Box 280, Ndola. Tel: 2773/4. Cables: TEALREC Ndola. Teal has handled distribution for EMI since 1970. The company has complete record manufacturing facilities and this month commissions a musicassette plant. EMI product accounts for 40 percent of international repertoire sales in Zambia. Director and general manager: John Scully.

### Far East

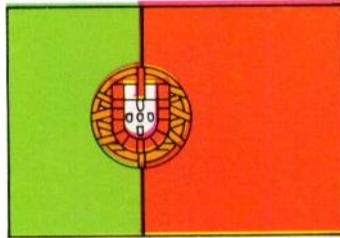


**KOREA:** Oasis Record Company, P.O. Box 179, Gwang Wha Moon, Seoul. Tel: 266-5391/2 or 265-6451. Cables: OASIS Seoul. The company, which has a 10-press factory capable of 50,000 units a day, has been EMI licensee in a rapidly growing market since 1974. President: Jin Seuk Sohn.



**PHILIPPINES:** Dyna Products Inc., P.O. Box 4591, Manila. Tel: 23 42 74. Cables: DYPRO Manila. Dyna has distributed EMI product under license since 1964. Executive vice-president: James Dy.

### Europe



**PORTUGAL:** Valentim de Carvalho Comercio E Industria S.A.R.L., Rue Nova de Almada 95/99, Lisbon 2. Tel: 367051/2/3/4 or 321110 or 321118/9. Telex: 18420 Tim P. Cables: TIM Lisbon. The company is the longest-established EMI licensee around the world, having handled distribution in Portugal since 1946. It owns studios, disk and tape factories, a publishing company and retail shops, and claims 25 percent of total sales in the country. General managers: Rui de Carvalho and Maria de Carvalho.

### Middle East



**TURKEY:** Grunberg Ticaret Anonim Sti., Rizapasa, Yokusu-Milas Han, P.O. Box 33, Istanbul. Tel: 263260. Telex: 22219 ISOD. Cables: ODEON. The company has been in the record business since 1925, the last five as an EMI licensee. It has its own tape and record plants, and is involved with local recording, but acute piracy restricts its market share to 15 percent. Proprietor and general manager: Leon Grunberg.

# EMI LICENSEES

**EMI Music's  
International  
Licensees**

**A**sk the right person at the right time for his impressions of the music publishing business and the stories are likely to flow: clients cornered, held fast by their coattails: \$20 investments that yielded hundreds of thousands of dollars; struggling songwriters turned into recording stars.

But the days of the legendary songpluggers who travelled door to door, pitching their copyrights to dance bands, radio performers and vaudeville acts have given way to an even more exciting world. Today the music publishing industry is challenged by a world that

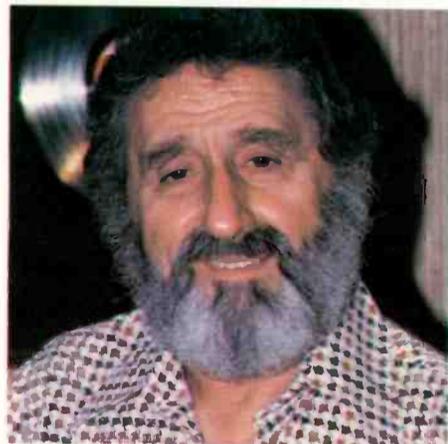
**To be successful in the Seventies, an international publishing company must offer complete and outstanding services to its composers.**

involves not only live performances and sheet music, but records, radio, television and film, touching on almost every facet of living in the 20th century.

Music publishing today is a multi-million dollar business that spans the globe and at its heart are the people who write the words and the music and those who merchandise their creative output.

EMI's involvement in music publish-

ing dates back to 1902. At that time, The Gramophone Company Limited — an EMI Company — acquired the copyright to Leoncavallo's famous song "Mattinata." In the three-quarters of a century since then, EMI has developed its music publishing interests until today, with active publishing companies in 22 countries, it is one of the most effective publishers in the world.



**Lester Sill, President, Screen Gems-EMI Music, Inc. and Colgems-EMI Music, Inc.**

Worldwide, EMI's publishing companies employ more than 300 persons. This highly-trained staff looks after the material of such diverse composers as IRVING BERLIN, PAUL McCARTNEY, QUEEN, ELTON JOHN, BOSTON, CAROLE KING and the ROLLING STONES in territories ranging from Sweden to the United States, the United Kingdom, Hong Kong and Japan.

As dedicated to developing its music publishing interests as it is to enhancing its position in the recording industry, EMI's philosophy is based on the concept that music publishing is a creative business in its own right.

Throughout the world, EMI's pub-

lishing companies adhere to the belief that a strong relationship with EMI record companies is important, but a close even-handed working relationship with every record company in all territories is even more important.

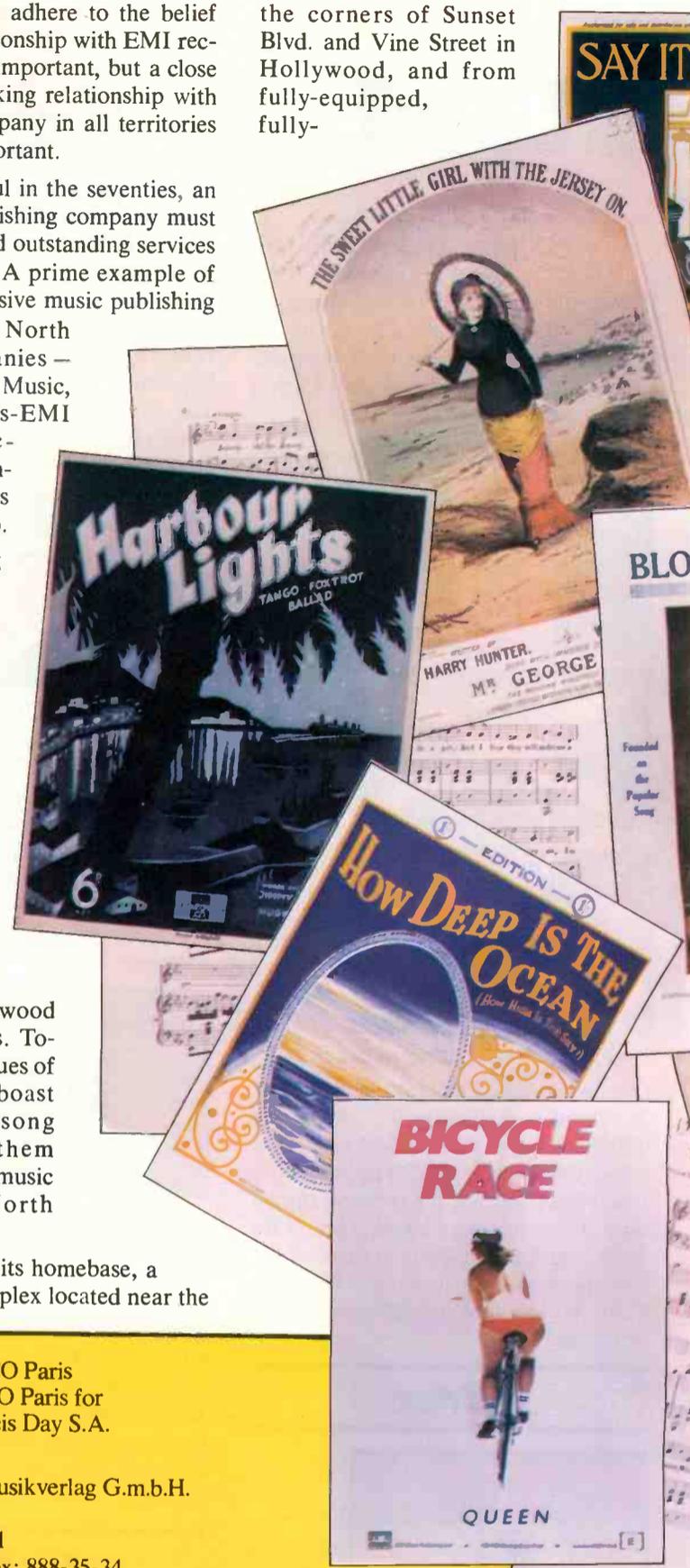
To be successful in the seventies, an international publishing company must offer complete and outstanding services to its composers. A prime example of EMI's comprehensive music publishing approach are its North American companies — Screen Gems-EMI Music, Inc. and Colgems-EMI Music, Inc., acquired from Columbia Pictures Industries in 1976.

Prior to joining the EMI family in June 1976, both companies had been in existence for about 15 years. Today, headed by President Lester Sill, their futures have never looked brighter.

Also part of of the Screen Gems-Colgems EMI family are Beechwood, Glenwood and Central Songs. Together, the catalogues of these companies boast around 40,000 song titles, placing them among the major music publishers in North America.

Operating from its homebase, a modern office complex located near the

corners of Sunset Blvd. and Vine Street in Hollywood, and from fully-equipped, fully-



**ARGENTINA**

M.A.I. (Música Argentina e Internacional) S.A. Editorial Talcahuano 68, 3 Piso. Derecha 1013 Buenos Aires  
Tel: 37-9441/Telex: 22796  
Cable: EDIMAI Buenos Aires

**AUSTRALIA**

Castle Music Pty. Ltd. (including Belinda Music (Australia) Pty. Ltd.)  
120 Christie Street, St. Leonards Sydney, NSW 2065  
Tel: 439-6688/Telex: 22872  
Cable: BELMUSIC Sydney

**AUSTRIA**

Columbia Music (Austria) Verlags Ges m.b.H.  
Webgasse 43, A-1060 Vienna  
Tel: 57-36-76/Telex: 13386  
Cable: EMICO Vienna

**BELGIUM**

Ardmore & Beechwood (Belgium) S.A. (including Editions Francis Day S.A.)  
Rue De La Clinique 65 B-1070 Brussels  
Tel: 524-0090/Telex: 24769  
Cable: EMI Belgium

**BRAZIL**

Itaipu-Edicoes Musicais Ltda.

(including Edicoes Musicais Marajoara Ltda.)  
Rua Mena Barreto 151, Botafogo Rio de Janeiro  
Tel: 286-1212  
Cable: TURNTABLE Rio de Janeiro

**CHILE**

Sochem (Sociedad Chilena De Ediciones Musicales) Ltda.  
Avda. Vitacura 2856 Santiago  
Tel: 287118  
Telex: ODEON, Transradio via RCA  
Cable: TURNTABLE Santiago

**DENMARK**

EMI Music Publishing (Denmark) AS. (including Francis Day & Hunter Scandinavia A/S., Imudico AS.)  
10 Ny Østergade DK-1101 Copenhagen K  
Tel: 11-56-26/Telex: 27237  
Cable: IMUDICO Copenhagen

**FRANCE**

EMI Music Publishing Group (comprising Les Editions Musicales Champs Elysees S.A.R.L., Publications Francis Day S.A., Les Editions et Productions Musicales Pathe Marconi S.A.)  
94-96 Rue Lauriston 75116 Paris  
Tel: 505-9102/Telex: 612738

Cable: EDIMARCO Paris  
Cable: ARPEGGIO Paris for Publications Francis Day S.A.

**GERMANY**

Edition Accord Musikverlag G.m.b.H.  
Stolberger Str. 90 D-5000 Cologne 41  
Tel: 54-30-36/Telex: 888-35-34  
Cable: ACCORDMUSIC Cologne  
Francis Day & Hunter G.m.b.H.  
Harvestehuder Weg 21 D-2000 Hamburg 13  
Tel: 44-30-61/Telex: 212530  
Cable: ARPEGGIO Hamburg

**GREECE**

EMI Music Publishing (Greece) L.L.C.  
127 Heracliou Street Rizopolis, T. 904 Athens  
Tel: 25-18-170/Telex: 214071 or 214192  
Cable: EMIRECORD Athens

**HOLLAND**

EMI Music Publishing (Holland) B.V. (including Schaltone B.V., Muziekuitgeverij Trident B.V., Francis Day Muziekuitgevers B.V.)  
Coehoornstraat 71 1222RS Hilversum  
Tel: 831-804/Telex: 73117

**HONG KONG**

EMI Music Publishing (Southeast

Asia) Ltd.  
11 Fa Po Street, Yau Yat Tsuen Kowloon  
Tel: 3-805373 or 3-810321  
Telex: 85916 or 63512  
Cable: EMIMUS Hong Kong

**IRELAND**

EMITUNE  
c/o EMI (Ireland) Ltd.  
130 Slaney Road Dublin Industrial Estate, Finglas Dublin 11  
Tel: 309077/Telex: 4685  
Cable: JABBERMENT Dublin or EMITRON Dublin

**ITALY**

Edizioni Musicali La Voce Del Padrone S.R.L. (including Edizioni Musicali Francis Day S.R.L., Edizioni Musicali Belriver S.R.L., Edizioni Musicali Screen Gems-EMI S.R.L.)  
Galleria del Corso 2

staffed offices in New York City, Nashville and London, Screen Gems-EMI Music and Colgems-EMI Music are well represented throughout North America and, via their EMI affiliation,

throughout the world.

Screen Gems and Colgems, like other EMI music publishing companies worldwide, offer composers a full complement of services. Not only is a permanent staff of talent scouts available at all times, but promotion and professional personnel, marketing, copyright, royalty, accounting, business and legal experts keep abreast of the publishing world on a daily basis, building the foundations for tomorrow.

Attesting to the continuing importance of sheet music in today's market a number of EMI's companies offer a full printing and printed music distribution service. Through an exclusive agreement with Columbia Pictures, Screen Gems and Colgems publish sheet music and a popular line of songbooks which includes "The Legal Fake Book (Giant Hits of the '50's, '60's and '70's)" and "The Golden Fake Book of the Superstars."

The company's offices feature fully-equipped writing rooms for use by staff writers and a modern studio with recording facilities and a lathe to cut disks.

The company's philosophy is growth through challenge and the number of awards and honors that line the office walls prove that it is a successful

one. Among the honors shared by Screen Gems-Colgems and its affiliates, are nearly 30 BMI-certified million performance songs including "Born Free," "Hooked On A Feeling," "I Believe In Music," "Mandy" and "You've Lost That Loving Feelin'."

In recent years the company has seen two of its songs earn Oscars, "Born Free" and "The Way We Were," and a



**Ron White, Managing Director, EMI Music Publishing Ltd.**

third, "The Look Of Love (Mahogany)," received a nomination: difficult honors to attain which further emphasize the strength of the catalogue and the talent of the entire staff.

The Screen Gems-Colgems publishing family claims a current roster of nearly 30 composers, a list that includes such talent as GERRY GOFFIN, MARK JAMES, RICK NIELSEN, TOM PETERSSON and ROBIN ZANDER of CHEAP TRICK, JEFF POLLARD, ALAN GORDON, RICHARD SUPA and CAROLE KING.

Among the writers and composers whose material has been published by these companies in the past are such diverse and well-known artists as



20122 Milan  
Tel: 70-4401 or 70-4603  
Telex: 312679  
Cable: EMIGRAM Milan or ARPEGGIO Milan

**JAPAN**

Toshiba EMI Music Publishing Co. Ltd.  
Makabe Bldg., 4-3, Akasaka, 3-Chome  
Minato-Ku  
Tokyo 107  
Tel: 583-8701/Telex: 2422112  
Cable: TOEMIPUBLISH Tokyo

**MEXICO**

Beechwood de Mexico S.A. de C.V.  
Rio Balsas No. 49  
Mexico City 5 D.F.  
Tel: 525-1700/Telex: 17-77-406  
Cable: BEECHMEX Mexico

**SOUTH AFRICA**

EMI-Brigadiers Music (Pty.) Ltd.  
32 Steeles Street, Steeledale, 2197  
Johannesburg  
Tel: 618-3900/Telex: 8-7409  
Cable: ABEEMUSIC Johannesburg

**SPAIN**

Ego Musical S.A.  
Plaza de Ramales 2  
Madrid 13  
Tel: 248-1825 or 242-5207  
Ego Musical S.A. (Barcelona office)  
Via Augusta 2 bis, Edificio Windsor  
Barcelona 6  
Tel: 254-0042, 227-3181 or 217-0500  
Telex: 52497  
Cable: EGOMUSICAL Barcelona

**SWEDEN**

EMI Music Publishing (Sweden) Ab.  
Ynglingagatan 17  
S-113.47 Stockholm  
Tel: 23-66-80/Telex: 12587  
Cable: TURNTABLE Stockholm

**SWITZERLAND**

EMI Music Publishing (Switzerland) S.A.  
(including EMI Musikverlag AG, EMI Editions Musicales S.A.)  
Badenerstrasse 567  
8048 Zurich  
Tel: 54-00-10/Telex: 55695  
Cable: EMIRECORDS Zurich

**UNITED KINGDOM**

EMI Music Publishing Limited  
(EMI Songs)  
(including: Ardmere & Beechwood Ltd.,  
Donna Music Ltd., B. Feldman & Co.

Ltd., Francis Day & Hunter Ltd.,  
Keith Prowse Music Publishing Co. Ltd.,  
The Peter Maurice Music Co. Ltd.,  
Robbins Music Corporation Ltd.)  
138/140 Charing Cross Road  
London WC2H 0LD  
Tel: (01) 836-6699/Telex: 269189  
Cable: EMIMUS London WC2

Screen Gems-EMI Music Limited  
21 Denmark Street  
London WC2H 8NE  
Tel: (01) 836-6699/Telex: 269189  
Cable EMIMUS London WC2

**U.S.A.**

Screen Gems-EMI Music, Inc. and  
Colgems-EMI Music, Inc.  
(including Beechwood Music  
Corporation and Glenwood Music  
Corporation)  
6255 Sunset Boulevard  
Hollywood, Ca. 90028  
Tel: (213) 469-8371/Telex: 67-4051  
Cable: CAPRECORDS Hollywood

East Coast Office  
1370 Avenue Of The Americas  
New York, N.Y. 10019  
Tel: (212) 489-6740/Telex: 710581 5156

Nashville Office  
1207 16th Avenue South  
Nashville, Tenn. 37212  
Tel: (615) 320-7700

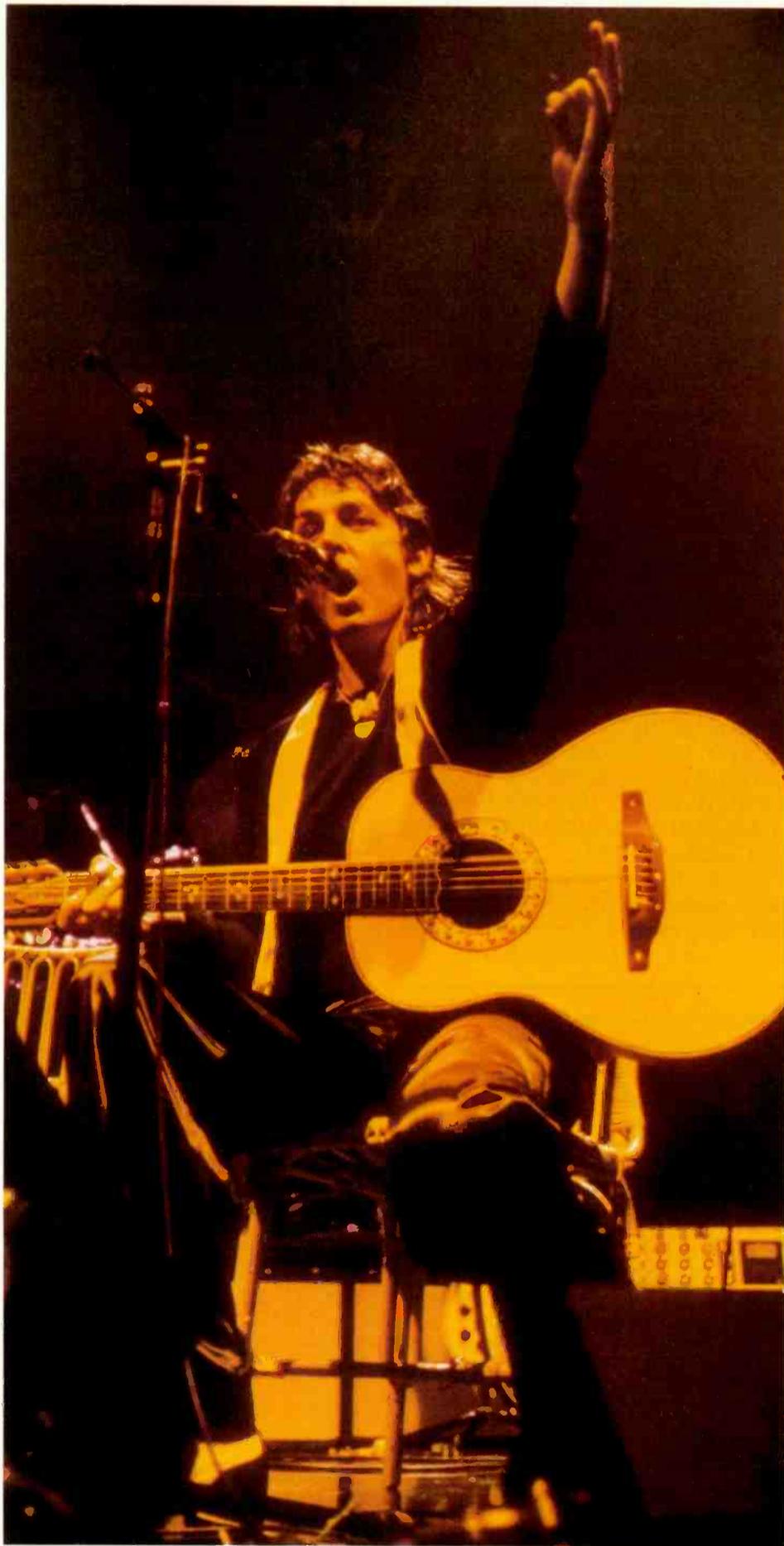
**PUBLISHERS INTERNATIONAL  
MUSIC  
Publishing**

BACHARACH AND DAVID, MANN AND WEIL, MARVIN HAMLISCH, MAURICE JARRE, ALAN AND MARILYN BERGMAN, NEIL SEDAKA, ELMER BERNSTEIN, DORSEY BURNETT, BUCK OWENS, JOE ALLISON and JAN BERRY.

There are many occasions when publishing organizations seek out and develop new writers who are also performers: King and MAC DAVIS number among the artists whose careers

material with primary audience appeal in countries outside of North America.

Since EMI's network of music publishing companies covers the entire free world, it is able to promote talent on an international basis. Headquarters outside North America for this rich mix of talent are located on London's Charing Cross Road. This complex is also home for the successful British company, EMI Music Publishing Ltd., headed by managing director *Ron White*. White is also



**Paul McCartney**

“broke” with help from the Screen Gems family.

Taking full advantage of its global connections, Screen Gems-Colgems is in constant communication with its U.S. offices and EMI affiliates worldwide, sending songs out as well as receiving them. The company's main offices in Hollywood also house an International Department whose job it is to search out

responsible for coordinating overseas publishing activities, and international contracts are negotiated by a specialist team constantly in touch with every important territory by telex and telephone. are well represented throughout North America and, via their EMI affiliation, throughout the world.

Screen Gems and Colgems, like other EMI music publishing companies



**Alan Gordon**

worldwide, offer composers a full complement of services. Not only is a permanent staff of talent scouts available at all times, but promotion and professional personnel, marketing, copyright, royalty, accounting, business and legal experts keep abreast of the publishing world on a daily basis, building the foundations for tomorrow.

Included in the EMI Music Publishing Ltd. United Kingdom family—better known as EMI Songs—are such famous publishing companies as Francis Day & Hunter, B. Feldman, Keith Prowse, Music, Peter Maurice, Donna, Ardmore & Beechwood and Robbins Music Corporation Ltd. Many of the world's greatest

demos, masters and the KPM background music library. This library is considered to be the most successful in the world and is used by television, radio and film companies in addition to advertising agencies. It contains more than 300 LPs by Britain's leading specialist writers and is updated monthly.

It quickly becomes apparent that EMI takes international publishing activities very seriously. Each of its companies makes a significant contribution to EMI's income and profit and each is dedicated to finding new and developing composers. And, despite the size of its publishing interests, EMI recognizes that publishing is an extremely personal business. In support of this belief, each and every operating company consists of a number of small teams—each totally dedicated to the wellbeing of specific writers, composers or catalogues.

Relationships between the staff and artists are, as always, of the essence and any suggestion that the organization could overwhelm creative talent is quickly proved wrong.

After all, words and music and the people who put them together lie at the heart of EMI Music.



**Carole King**

writers and composers have entrusted their compositions to these companies and to the experienced management team, responsible in the United Kingdom alone for over 250,000 songs.

Like its North American counterpart, EMI Songs' London publishing offices have a superb new recording studio with advanced multi-track recording facilities which are used to record



## JUST FOR THE RECORD

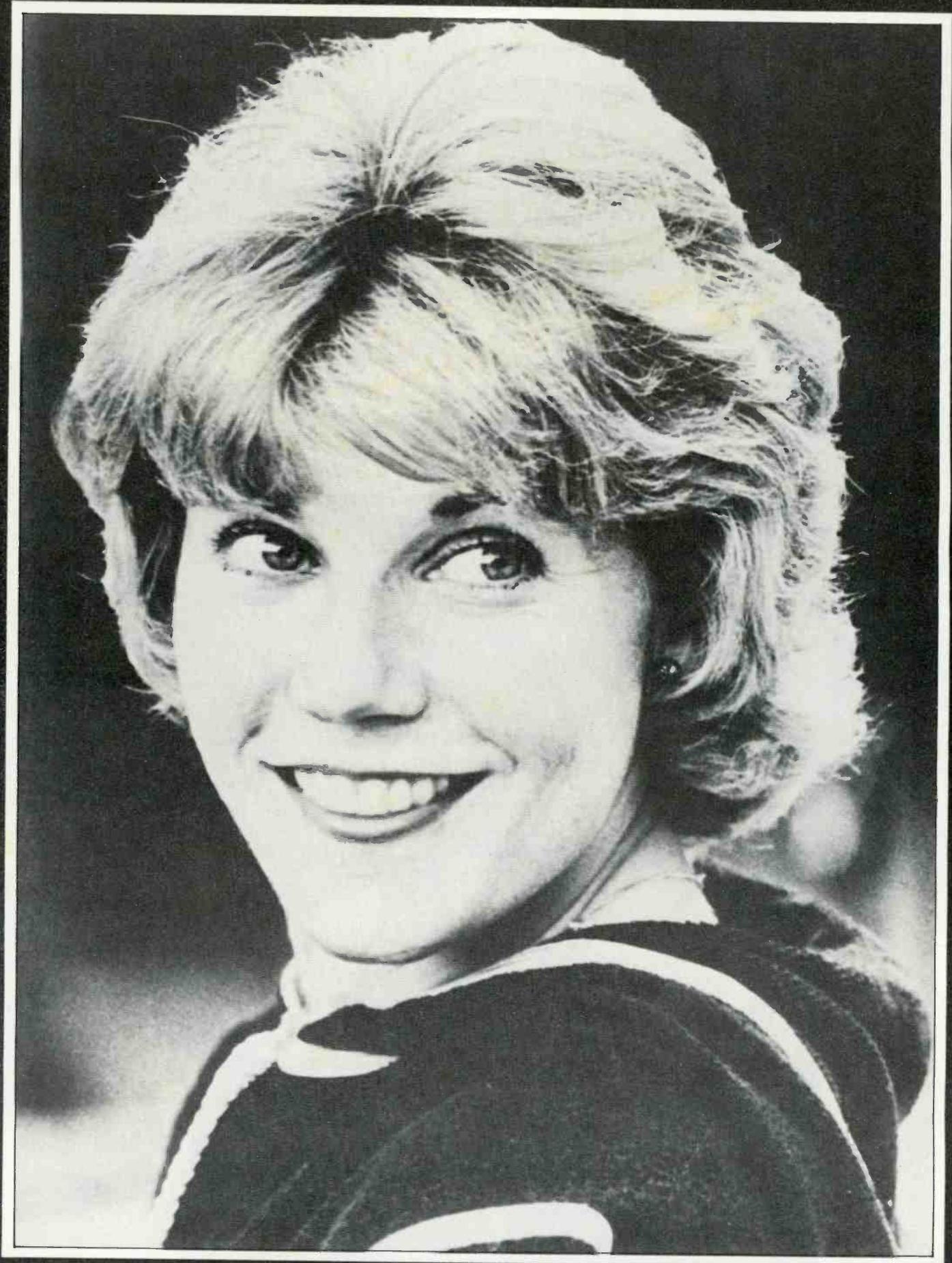
Screen Gems-EMI Music, Inc.-  
Colgems-EMI Music, Inc.  
6255 Sunset Blvd., 12th Floor  
Hollywood, California 90028  
Tel: 213-469-8371.  
Telex: 67-4051.  
TWX: 910-321-3723.  
Cable: CAPRECORDS,  
Los Angeles, California.

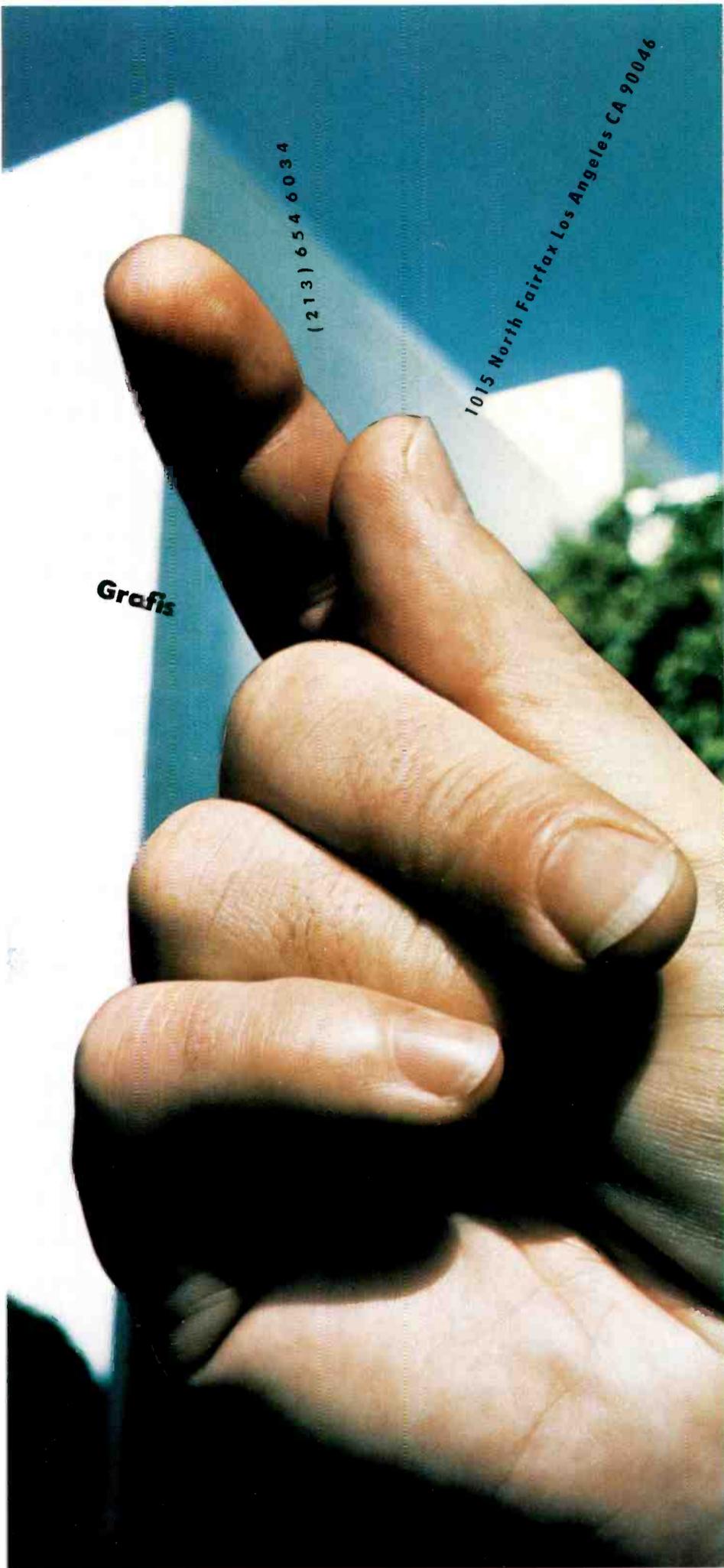
EMI Music Publishing Ltd.  
(EMI Songs)  
138-140 Charing Cross Road  
London, WC2H 0LD.  
Tel: 01-836-6699.  
Telex: 269 189.  
Cable:  
EMIMUS LONDON, WC2.

***A Salute to EMI***  
*We've come a long way together!*

***Bob Seger***  
*& The Silver Bullet Band*







**cream**

**INTERNATIONAL  
ADVERTISING AND  
CREATIVE  
CONSULTANTS  
TO THE  
MUSIC BUSINESS**

Specialists in  
Album cover design  
Campaign planning  
Press and radio advertising  
Point-of-sale  
Merchandising



**Cream Creative Marketing Limited**  
The Cloisters, 11 Salem Road, London W2 4BU, England.  
Telephone: 01-221 5155. Telex: 298278

**EMI**

**EMI Music**

**Editors:**  
Bob Hart & Dan Davis  
**Sub-Editors:**  
Roger Boor & Marsha Meyer-Sculatti

**Design: Cream (U.K.)**

Mike Stanford  
Chris Archer  
Ian Kay  
Adrian Costello  
David Mitchell  
John Ford

**Design: Grafis (U.S.A.)**

Mario Casarini  
Hy Fujita  
Dino Novak  
Luis Lizarraga  
Heidi-Morie H. Blackwell  
Lanning Stern

**Cover and Editorial  
Illustrations:**

Cream/Rici de Tomoso  
**Typography:**  
Composition Arts Co., Inc.  
**International  
Marketing  
Coordination:**  
Mickey Diage

**Billboard**

**Billboard Publications, Inc.**

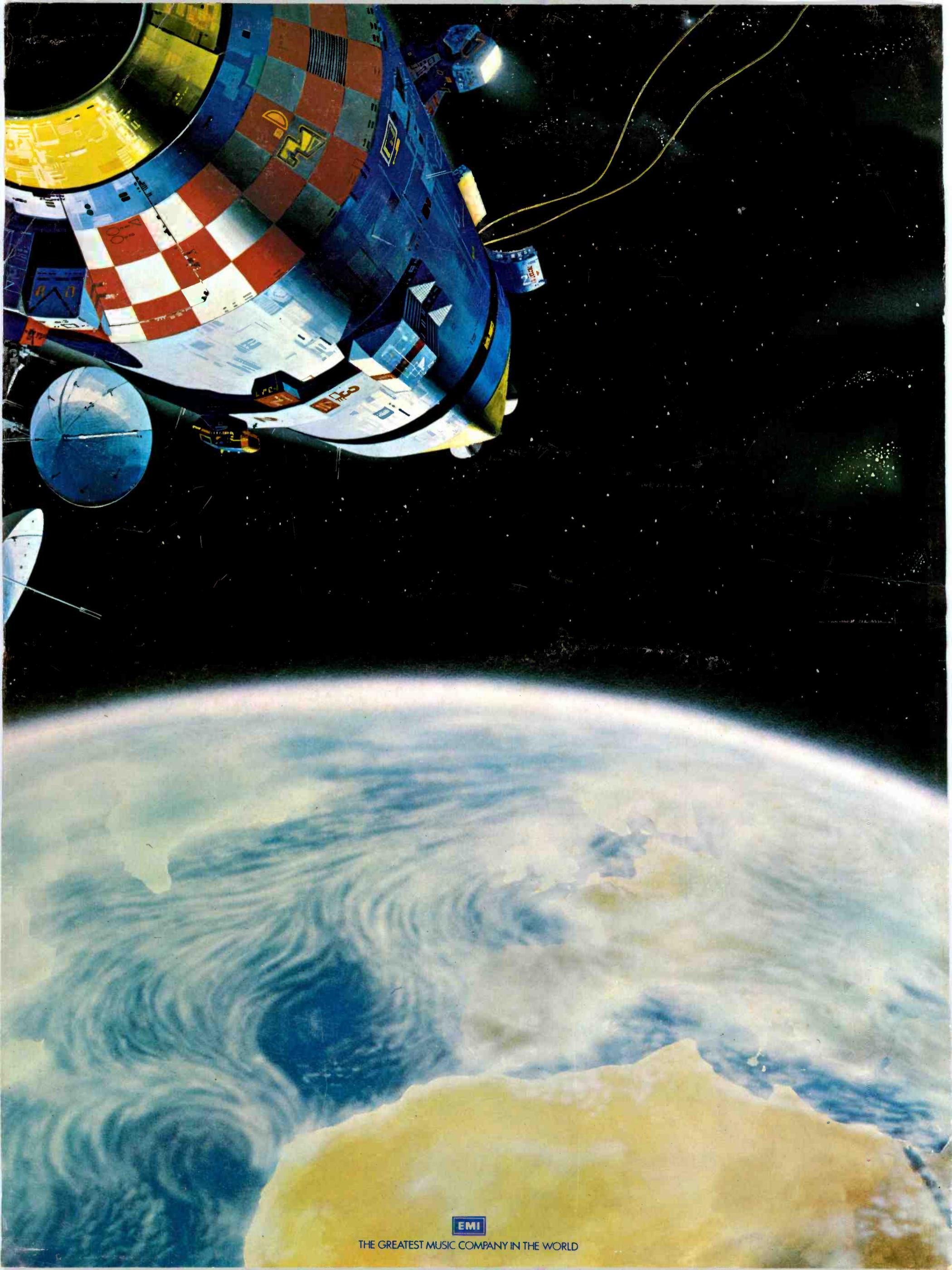
9000 Sunset Blvd.  
Los Angeles, CA 90069.  
Tel: (213) 273-7040.  
Cable: Billboy LA.  
LA Telex: 698669.  
NY Telex: 620523.

**Publisher & Editor-In-Chief:**

Lee Zita  
**Special Issues Editor:**  
Earl Poige  
**Assistant Special Issues Editor:**  
Susan Peterson  
**Editorial Assistant:**  
Rick Forrest  
**Production:**  
John Haloran, Tom Quilligan  
& Ron Frank.

©Copyright 1979 Billboard Publications, Inc.  
All rights reserved. This work may not be  
copied or reproduced in any form (including,  
but not limited to microfiche or  
microfilm), stored in a retrieval system  
or transmitted, in any form or by any  
means, electronic, mechanical, photocopying,  
recording, or otherwise, without the prior  
permission of the publisher.





EMI

THE GREATEST MUSIC COMPANY IN THE WORLD