EXPLORING THE WORLD OF EMI MUSIC
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Billboard 2 advertisement
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
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.

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.

Don Zimmermann
President
EMI Music—North American Records Operations

Leslie Hill
Joint Managing Director
EMI Music Operations
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!
EMI Music - World
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.
music with
taste

Capitol Records Canadian Artists

**Arista**
Rick Danko

**Chrysalis**
Nick Gilder

**United Artists**
Ronnie Hawkins
Joanne Mackell

**EMI America**
* Walter Zwol

**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

**Capitol Quebec**
Julie Arel
Beau Dommage
Raoul Duguay
Jerome Lemay
Paul et Paul
Michel Rivard

* World Wide Capitol Release
Argentina 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.

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 1922. 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 IGNACIO 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 became 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. 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:

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.

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Folk artists Tarrago Ros and Ramona Galbarza 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 heads 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 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 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...
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.

Keeping 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 RODAN, RUBEN JUAREZ, famed for tango, ROBERTO VICARIO, songster MARCO, LOS BRíOS, LOS CUATRO SOLES, soloists CHRIS MANZANO, LUCIANA and ANTONIO LATINO, tango group SEXTO 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 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.

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Argentine 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 Højdenwurcel 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.

OFFICE:
EMI-Odeon SAI.C., Mendosa 1660 (1428), Buenos Aires.
Tel: 781 4061/99.
Telex: 2-2796.
Cables: TURNTABLE.
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:
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.

FRANK SINATRA, NAT "KING" COLE, MATT MONRO and the BEATLES.

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

Supplies come from the factory's 22 semi-automatic presses. The galvanostep press is housed in an ISO-standard building, finished to meet international quality standards. Plating and electronic centering and cutting are done on 12 semi-automatic presses, while the galvanostep press is housed in an ISO-standard building, finished to meet international quality standards. Plating and electronic centering and cutting are done on 12 semi-automatic presses, while the galvanostep press is housed in an ISO-standard building, finished to meet international quality standards.

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.
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 1JA
Telephone: 01-240 3322 (10 lines) Telex: 262554
London Gatwick Crawley Redhill Hersham Bedford St.Helens Paris Doullens
For 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 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 Shirnpton 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 hit the big time as a switch of policy pays off for the wizards of Oz**

The group — Beeb Birtles, Graham Goble, Derek Pellecchi, 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, contracted 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 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-
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 Southeast Asia.

EMI's Oz label is the first all-Australian label to gain distribution overseas, which proves 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 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 re-mix 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 commercials, 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.
EMIDISC is Australia’s major cassette manufacturing complex. In addition to producing all 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 years.

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 as the United States, but has only 13.5 million people, almost 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 consideration, so close attention is paid to packaging, 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’s International repertoire acquisition department in London.

Glen Campbell

Many of Glen Campbell’s 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 industry eight years ago.

Anne Murray

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Nigel Wake, general manager of studios, started his career in the recording industry eight years ago.
IN 8 GREAT YEARS WE HAVE FOUND THAT EMI STANDS FOR...

ENERGY MUSIC IMAGINATION

NICKY CHINN
MIKE CHAPMAN
Austria, 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 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 Webpassage. 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 catalog 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 Whoopee," 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.
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 Glocke” 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 Discotheke,” 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.

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.
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 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 focusing 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.

EMI proves it is more than equal to the international challenge

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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 MARVIN GAYE (50,000 copies). EMI Records (Belgium) also struck gold with an album from SALVATORE ADANO, 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 Hendriks, 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 Ars (United Artists and Motown), and Luc O (Arista and Mageret).

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 Machaev'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 MARVIN 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 Belgium 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 EMI play a big part in breaking internationally PLASTIC BERAND. 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 GROENENVOYD, who has established himself as the country's top Flemish performer.

Last year his single "Vlaanderen Boen" stayed on the charts for an amazing seven months, and a live album, "Kamel In Belgic," 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 HIALEK, whose records have been released in France, Switzerland, and Canada as well as Belgium. His first album, "Rue De L'Arbre Bent," was French chanson at its best.

TIENS-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 Bruneeil 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 Boreck, 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.
Think 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 Pelé, 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 world's oldest musical form.

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

Records were first issued under that name in 1902. They were "Boim Boiacho" 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 multitrack 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 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 included 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, "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 GIS-MONTI, 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 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 the unshakeable popularity he enjoys in Brazil, and in many other countries of the world.

Egberto Gismonti's "Danca Das Cabecas" album won worldwide acclaim last year. It was awarded Grammies 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 Cabecas" 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 RODRIGUES 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 TIMOTEU, 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...
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 "Nuvepassageira" reached No. 1 in Portugal;

samba star MARCIA MARIA, MICHAEL SULIVAN, 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, 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-

ments of EMI-Odeon. Best sellers from abroad to the two companies last year included A TASTE OF HONEY, EXILE, FRANCK POURCEL, GILBERT BEAUD, HARPO, KRAFTWERK, KATE BUSH, LUCIFER, NATALIE COLE, OLIVIA NEWTON-JOHN, QUEEN, SUN, SUZUKI 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 Fred Astaire, Offenbach, Mendelssohn, Liszt,

The EMI-Odeon factory.

Strauss and Rimsky-Korsakov. High-

light of the collection was Brazil’s first edition of Franz Lèhar’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 Pattapi Silvia, Bahiano, MARIO PINHEIROS, 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 BARROS, CHICO ALVES and DALVA DE OLIVEIRA. The four were titled "Meio Secula de Carnaval Carioca."

Like all other EMI-Odeon and Capit-

tol disks, they were manufactured at the company’s Sao Paulo factory, which has a modern manufacturing 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-

plication to cope with increasing demand for cassettes.

EMI-Odeon also has four subsidiary music publishing companies, Itapu, Ta-

pajos, 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 Zoltán Merky is an Austrian recognized as one of Latin America’s top experts in recording stu-

dio 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 artist-

Capitol do Brasil since it started opera-

tions in January 1978. He joined EMI-

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Now he heads the creatively oriented newest branch of the business, helping to push EMI-Odeon to yet more pio-

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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.
Thanks to EMI, we've got friends all over the world.
Second 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 Peloquin 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 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 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."

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.

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."

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...
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.

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}

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
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May 18
May 22
23
27
28
29
31
June 1
2
3 & 4
7 & 8
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Internationally popular, Barry Manilow captured a Grammy for his "Copacabana.

England's youthful The Babys.

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.

Blues/rock guitarist Rory Gallagher.

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 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.


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While 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, 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 MARCELIO.

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 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 Christ's 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 Groeauers, 32, has been operations manager since joining the company two years ago. Werner von Blichhoffhauzen Werkmeister, 36, joined in 1971 as internal auditor, and is now administration manager.

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

Jose Alfredo Fuentes ballad singer.

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.

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.
Congratulations, EMI...
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DENMARK 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 Grammophone 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 Jersoe (left) and Kurt Mikkelson.

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. Whatever TV or 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 Gunn,” 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 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 Denmark.

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 Asmus Sen 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, 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 manager Per Soerensen, who started his career as Denmark's first chart publiser, 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, Parlo, Pickwick, RAK and Red Bus. Label managers are Alan Dessau, Cai Leitner, Kenneth Valet and Ann-Christian Hallander. Jerry Ritz, an ex-concert promoter, is international repertoire manager, and sales manager Ole Jersoe, 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 Stroget pedestrian mall is the largest record shop in the land. Holger Bjurnd 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 mid-town Copenhagen.

Managing director of the whole EMI Dansk-Engelsk family is Kurt Hvid 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.
For 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 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 at the 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 Ole 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 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 them cut disks in A&R manager Raino 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 Skaniska Grammophon 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 Lyttleton, 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 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 “Hobbi” 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
Pavement 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 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 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.

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 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 Abbe"

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.

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, 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 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...
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 earn 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 FLOYD, QUEEN and PAUL McCARTNEY, Pathé Marconi-EMI also distributes U.K. and U.S. labels such as 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 profit-able jazz department handling Blue Note, MPS, Pacific Jazz, Aladin, Liberty and Candid Artists. It is earning a new “Music In Gold” series which in-cludes ELLA FITZGERALD, GENE VINCENT and the BEACH BOYS.

Once Upon A Time

FRANCOISE HARDY is EMI’s top French girl singer, with chart successes all over the world. But curiously the 55-year-old songstress is at odds with her fans. She rates her best record a 1969 year-old songstress is at odds with her French girl singer, with chart successes huge personality, powerful raunchy musicians.

structed to do a second-rate arrange-
ments with second-rate musicians in-

and worst record, produced in three
dom in 1962, she describes as “my first
the single which launched her to star-

Brazil. “Tout Les Garcons Et Les Filles;’

album which flopped everywhere but
exposure. Their No. 1 French hit

Songwriters. IL ETAIT UNE FOIS
(Once Upon A Time) are a four-man,
popular groups. IL ETAIT UNE FOIS

members of the famous
Oxford University rowing crew. He
joined EMI in 1959 as personal assist-
ant to the chairman—then Joseph Lock-
wood — later opened up EMI (Far East) in
1961, and acted as managing direc-
tor for EMI in Argentina from 1963 to
1967, and in Spain up to 1969.

He then headed EMI’s overseas divi-

In 1972 he became managing director,
EMI (Europe), 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 Pathé Marconi-EMI in 1972 as deputy managing director.

Yves Crevoisier is commercial direc-
tor. Home and international A&R and

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 inde-
pendent Capitol promotions office within its internationalans and promotion-ency. A 12-town traveling audio visual show helped to show dealers and the media the company’s confident, aggressive business outlook.


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-

BECHUT Blue Note collection.

Sonopresse also has an active domestic A&R department. Established artists such as DANIEL GERARD, DICK RIVERS, NICOLE CROSILLE, 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 di-
rectly 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 traveling audio visual show helped to show dealers and the media the company’s confident, aggressive business outlook.

Yves Duteil
Paul McCartney and Wings

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

His back-up team is Bernard Amblard-Ladurantie, marketing manager, J. Ravier, sales manager, and Bob Ouvic, 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 Pathe 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 Palmer, the Rolling Stones and Cliff Richard. The four-story complex in the 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 Palmer, the Rolling Stones and Cliff Richard.

The Pathe 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 discs and 500,000 cassettes. Ultra-modern nickel baths produce matrices for pressing in 20 minutes, and the pressfeeding process is all managed by Bliss computers.

Classical recordings by artists such as Richard. The four-story complex in the 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 Palmer, the Rolling Stones and Cliff Richard.

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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 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 outlets.

Andre Peter, 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 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 Starsheeter, Telephone and Ganoufou, 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-Elysees/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. repertoire like Interworld.

Overall group manager is Alain de Ricou, 35. Copyright manager is Françoise Paybares, while Pierre Henry handles administration and finance.
The 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 ancient 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. The firm, founded in 1939 by 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 manager Evanghelos 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.

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.

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.

Grigoris Bithikotis

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. TSIT-SANIS, and "Nisiotica Syrta" ("Island Folk Dances") by IOANNA GEORGA-COPOULOU. The first album, a collection of demotika songs called "Elata Kai Thymari" ("Fir Trees and Thyme") was issued in 1961.
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 galvano 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
the demand for classical records, though big cities like Athens and Salonica, and selling more and more, particularly in sales, but international pop disks are for their own music provides healthy tinction. The continuing love of the Greeks have also captured a large slice of the ac-
cassette -cartridge plants, and a 25 per cent 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.

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

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

Another EMI stalwart is NICOS XYLOURIS, a dominant figure in the field of progressive Greek and tradi-
tional 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

FLIAS KOLONARIDIS, an impressive popular singer, and NICOS NOMIKOS, 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 EMI-AL Record Company of Greece, of 26 Praxitidou Street, Athens.


Marketing is in the hands of EMI-AL Record Company of Greece, of 26 Praxitidou Street, Athens.


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

EMIAL'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 EMI-AL 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 ATH-ENIANS, and has produced many disks for top international stars like Mous-

kouri, 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.

Demonios Gavranakis, 45, has been with EMI since 1963. Born on the
Congratulations EMI-Capitol—From Charles Evans, Harold Edyburn and all your good friends at Angel Photo.
Holland 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. 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 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.

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

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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 the act 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 second single, “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 being signed by Polydor France, which has leased them. 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 Jordanaires, 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 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, Hispano Vox 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.
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.

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 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 Veronsea Music Editions, bought in 1976. The 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 Schoonooven, director, Pieter van Bodegroven, 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 Bovema-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.

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

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.

Bob Seger

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

Glen Campbell
The 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 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 press ing 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.

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.

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 catalogue, 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 RICHARD, M.S. Subbulakshmi, ARD, EAGLES, CARPENTERS, PUSSYCAT, PAUL ANKA, CERRONE, GLEN CAMPBELL, the VENTURES 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 hi-fi, 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.

M.S. Subbulakshmi

ARD, EAGLES, CARPENTERS, PUSSYCAT, PAUL ANKA, CERRONE, GLEN CAMPBELL, the VENTURES and OSIBISA, though disco sounds are catching on fast.
When 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, QUEEN, GLEN CAMPBELL, KATE BUSH, 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.

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

- 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.
- 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.

Promotion is helped by EMI's own Automatic winders plus two Electrosound manual winders. The plant is capable of 240,000 tapes a year.

The new factory has four Windsor 15,000 sq. ft. distribution centers houses 6,300 titles with an average stock of 55 units per title. Each day sees about 100 dealers' orders processed.

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 promo-

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 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.

Jamie Stone

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

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.

For 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 rekindled 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 del Padrone—Columbia—Marconi-phone—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 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...
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 Sanremo 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 in Finland with the single "Che Dolce Lei," and in Spain with "Bella Sarai," 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 fists of fire. 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...
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, Prodigal, 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.

A&R director Bruno Tibaldi, 34, quit university in the ’60s to dedicate himself 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.

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 Cioti, 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 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 Rotti, 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 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.”
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
The 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 No, 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 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 Toshiba team applies lessons of the past to the present to build an even brighter future.

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 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 classical 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 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 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 advantage 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 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 label-mates 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 MATSUMOTO, OFF COURSE, YUZO KAYAMA, FUBUKI KOHISJI, 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 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 television.
Mixing 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 (Temptation), 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.

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-seventeenth 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 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 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...
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.

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 market.

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 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 of its titles 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.
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 the East World label. Toshiba-EMI has its own production and audio engineering division which is responsible for overseeing plant and distribution activities.

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

Bob Welch: one of Japan's leading imports.

Franco, 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 pop group sales department.

Recently the international repertoire division added a new area, the repertoire 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 for 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.

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.
HERE'S LOOKING AT YOU!

AGI Chicago / New York / Los Angeles
Mexico 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 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.

EMI-Capitol has a strong stable of Spanish-singing international stars

EMI-Capitol leads the market in both English language and classical repertoire. And its strong stable of Spanish-singing local artists includes several international best sellers.

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 administrateur 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 Corea 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.

**DEPUTY STUDIO MANAGER PEDRO MAGDALENO 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.

Disk 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 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; FRANC 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 from OLIVIA NEWTON-JOHN; QUEEN, WINGS and the ROLLING STONES.

EMI-Capitol leads the market in Mexico in both English language and classical repertoire. And its strong stable of Spanish-singing local artists includes several international best-sellers.

Best known is RICARDO CERATTO, whose Spanish ballads have given him hits all over the world in the last three years.

**QUICO**

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 Latin America and the U.S.

**MARCOLO**

Humberto Cabanas, Arianna, Ricardo Ceratto, Miguel Tottis and Octavio.

**RICARDO CERATTO**

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.

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**MIGUEL REYES, ARIANNA AND ROBERTO LOPEZ.**

EMI-Capitol has a strong stable of Spanish-singing international stars.

**HUMBERTO CABANAS.**
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, Mcaulay 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.
New 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 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 the radio in New Zealand had been released through the company. It had also begun importing from the United States.

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.

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 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.

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.
Because raw materials were scarce, the new factory remilled deleted albums, and used the chips to make 45s.

But today, EMI New Zealand—formerly HMV—renamed in 1972—no longer has to rely on other countries and companies to help out. Head office and distribution 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 EMI Evo 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...
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," the Ron Goodwin and the New Zealand Symphony Orchestra LP of 1978 that was not TV-advertised.

The Commodores "Natural High" album on Motown was launched last year by (from left) Peter Jamieson (managing director of EMI New Zealand), Andy Yavavis (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 music from 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.

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 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.

Even 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 Yavavis, national sales manager, returned to New Zealand following a year with the Licensed Repertoire Division of EMI Records (UK), and Noel Muller, marketing manager, joined the company from EMI Australia three years ago.
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For twenty-five years EMI has been making highly acclaimed classical recordings with Soviet musicians such as Sviatoslav Richter, Emil Gilels and the late David Oistrakh. These fine recordings include interpretations by the outstanding new generation of Soviet artists including Andrei Gavrilov, Dmitri Alexeev and Vladimir Spivakov. Future co-operation between V/O Mezhdunarodnaya Kniga and EMI includes a comprehensive program of recordings and promotion with these young artists.
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Dave Handleman    John S. Kaplan
Nigeria 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 reggae. It's only a matter of time before the stars of Africa go international."

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-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 APOTLES, 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 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 Akinwumi, a finance expert in charge of marketing.

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 Okoson and Ikwue, it will not be too long before EMI Nigeria becomes a major force outside Africa.
Norway, 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 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 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.

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.
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.

GLUNTAN, and MØR

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 KLEPPPEVIK, 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, ODDEVAR NYGAARD, EGIL STORBEKKEN, ELIN PROYSEN, THORE SKOGMAN, ASE WENTZEL, ARNT HAUGEN, OLAIV WERNER, VALENKORET, TORALF TOLFLESEN, 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 January 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.
When Pakistan 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 inheritance from India was a rudimentary studio in Lahore, and for several years distance from India was a rudimentary studio. Other longstanding EMI artist to play the Allah Group. He too has toured the Middle East, 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.

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 soundtracks or movie hits.

MADAM NOOR JEHAN reigns supreme as the queen of the playback singers. She started her career in Bombay in the late '30s. Last year she appeared at the Albert Hall in London, and has successfully toured the Middle East, U.K., U.S. and Canada over the years.

Other big names among the men on EMI Pakistan's books are SHAUKAT ALI; GULAM 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 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.

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 GULAM 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.

Music from the movies helps to keep EMI Pakistan right in the picture as record market leader

As in India, the growing film industry is an important means of promoting records, which tend to be soundtracks or movie hits. EMI Pakistan's books are SHAUKAT ALI KHAN and HAMID ALI KHAN are up-and-coming young artists in the classical tradition.

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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. Subir 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 Ishaq Khan, an arts graduate, is general manager for sales of international repertoire and Indian music. Abdal 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.
South 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 AMANZIMTOTI ZULU CHOIR, MSELEKU AND HIS MERRY-MAKERS and the BANTU GLEE SINGERS.

Afrikaans choirs were recorded in nearby Irene Church at night, to avoid 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 airwaves 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, touring 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 become 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).

Many talented local artists have been signed by the company, 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, looks poised for international success after tremendous American and British interest in his first album, "How It Feels"...
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 I11 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 lan Martin are proud of their reputation for unique sound in a relaxed atmosphere.

Another success from the studios 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 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 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.

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.

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 ROCKETS; 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 importing 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.

Richard Jon Smith
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.

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 Owe-par (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.

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.

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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."
Hong 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. 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 peninsula and islands of Hong Kong have been a sanctuary for refugees fleeing trouble on the mainland. And EMI itself was forced to seek 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 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.

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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.

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 headquarters.

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 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."
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 TOPS are 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.

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 rooms, 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.
Malaysia

Malaysia 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 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 Incheape

Hilton concerts show the world that Malaysia is on the musical map

BEAUTY AND THE BEAT: Top model Noor Kumalasari proves she is not just another pretty face with her debut album.

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.

Chinese discovery: Timmy Koong is an EMI newcomer responsible for the first local album in Cantonese.

Asian superstar: Frances Yip, once a Hong Kong church choirgirl, is now one of EMI Malaysia's top international acts.

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.

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.

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 with great potential in Malay and English numbers.

EMI Malaysia's artists record mainly 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 Cheries' 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.

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Finding their feet: Discovery are a band who have emerged from backing others to find fame in their own right.

owned subsidiary, using Electrosound 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 be 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 division also handles tours 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 Kong Yeong is A&R/promotions manager, Chinese repertoire. His sister company, Pustaka Muzik, which 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 21.46

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.

Linguistic lyricist: Rafael Centenera writes and sings in many different tongues. His latest album is in English.

Singapore, 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 piracy 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 when, as The Gramophone Company, it distributed Malay and Chinese recordings, plus EMI’s international repertoire, through old-established outlets.

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Singapore banks on big names and experience to top the local sales chart

Singapore, 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 piracy 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 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.

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Reggie Verghese, himself once in a pop group, heads the operation, backed by arranger Martin Pereira, producer/arranger S. Anan 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 ensure 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 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 new organization, can help EMI to greater market penetration.

Thailand

Photograph of the cover of Thailand's first record, featuring the pop group Charming Thai, who has been with the company since operations began.

The company 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 distribution 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 GAVO-LYNN & 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 newly-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 Pramaloon Boodosakorn, 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 fleet of motorcycle riders to distribute disks and cassettes in the capital.

Billboard 104 advertisement
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 Compania del Gramofono in 1915. Today, renamed EMI-Odeon in 1972, it 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 on the charts of Spain and South America with hits like “Recordando A Glenn,” “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 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’s “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 being 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.

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 EMINeve mixer and offers 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 KRATF-WERK also make an enormous impact, while Britain’s KATE BUSH is growing quickly into a star of major importance.

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.

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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 telecommunications engineer in Buenos Aires, he returned to France to take an engineering college course, and joined Pathe Marconi EMI in 1966, becoming 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," "Adiós 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.

**Los Chunguitos**

**Lorenzo Santamaria**

**WHERE TO FIND THEM**

HEAD OFFICE:

BRANCH OFFICE:
EMI-Odeon S.A., Plaza de Ramales 2, Madrid 13. Tel: 242 52 07.

MAIN STUDIO:

MANUFACTURING, DISTRIBUTION:
Poligono Manso Mateu, El Prat De Llobregat, Barcelona. Tel: 379 05 08.

PUBLISHING:

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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.
Sweden 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 automatic album presses and the cassette equipment—nine slaves and two masters—prove it is still fit to set before a king.

Ulf Lundell

Bjorn Skifs

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 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 EMI/Neve 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

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 Thedorakis, and, on his latest, “A Swedish Musical Odyssey,” works by Ibert and Wagner.

Last year, he and arranger-conductor Ulf Björlin 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, 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 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 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 staffs, eight travelling reps and showrooms in Stockholm, Goteborg and Malmo.

Lars Bremer, 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 Bremer - 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.

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Telex: 10046.
Cables: EMIGRAM Stockholm.

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Telex: 5390.
Cables: GRAMMOPHON Amal.

PUBLISHING:
EMI Music Publishing
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Ynglingagatan 17,
11347 Stockholm.
Tel: 236680.
Telex: 12587.
Cables: TURNTABLE Stockholm.
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 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 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 You," at the World Popular Song Festival in Tokyo.

Suzanne Klee in the U.S.A.

THE DORADOS are another EMI group with big international potential. Their recent single, "Mary Van 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 Lone-some Me," in Swiss-German, before 7,000 fans, and was on the same bill as country music legends Tammy Wynette and Charley Pride.

Guy Deluz, presents the coveted gold record award to the Dutch group PussyCat for 50,000 sales of their hit single "Mississippi" in Switzerland.

Suzanne Klee with Laico Burkhalter.

Stars from the U.K. and U.S. stable 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 employees. Besides distributing more than 50 labels, it has also established one of the largest rack-jobbing 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.
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.

Jörg 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.

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!"
From 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 international 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. MSTITLAV ROSTROPOVICH has also been featured on many fine recordings, both as master cellist and as a distinguished conductor.
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.

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 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.
London. 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 the memory, swept away by the 20th century.

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 re-structuring designed to help it match the 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 EMI 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.

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.
Even in an artist's 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.
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

Tom Robinson Band

Music, Japanese movie soundtracks, Latin American pan-flute 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

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

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!"

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 output-going 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 eth
Group 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 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 close the 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.

"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 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 "Natural dealings with the acts are on a different level 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 with work with 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 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 stature 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 Dominican-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 Shipwreck," 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 release is 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 TOWNSLEY 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 groups that just released a single of Phil Specter's "Be My Baby," recently sang at the Sopot Festival in Poland — and were seen by an estimated TV audience of 45 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 reputation of being a label open to fresh ideas and sounds.

Harvest has the potential for developing new acts of the quality of a folk group Matumbi and African music. On the folk front, the label recently released a compilation album by 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.

Judge Dreadost 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 Blondwyn 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.

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 the point where you can only really recover that situation by getting some new acts, the A&R department together and generally get the real part of the business going."

The 15 EMI albums have sold over eight million copies since their 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 2 1/2 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 EMI albums have sold over eight million copies in less than three
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 vice president to EMI's MOR division, has special responsibility for tv albums is the completion of the group's new acts.

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.

Elaine Paige

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.

Queens' 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 Harvest Heritage series, John Darnley, who handles the Harvest Heritage series, and Ballrooms throughout Britain, Colin Thorne, who remains GRD house producer, and Ben Edmunds, former Arista U.K. A&R manager, who also spent time as talent acquisition manager in Capitol's development division, are in with all EMI international A&R managers worldwide on the suitability of their repertoire for the U.K.

Back up their efforts is the artist development team, headed by artist development manager Terry Walker and assistant managers Debbie Kirrage and Geoff Scourfield. They work closely with artists and their A&R manager 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 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 company 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 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 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 re-packaged 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 particular field, often receive critical acclaim, and sell well not only in Britain but also in overseas EMI territories. Recent additions include Elgar's "Dream Of Gerontius," "The Apostles" and "The Kingdom" with Sir Adrian Boult, who received a gold disk for world-wide sales; Delius' "A Mass Of Life" with Sir Charles Groves; Elgar's "Coronation Ode" with King's College Choir; a Sibelius symphonic cycle with Paaavo Berglund; Faure's "Requiem" and Walton's "Gloria" and "Te Deum" with Louis Fremaux, and Haydn's "Baryton Trios" with the Estherhazy Baryton Trio.

The classical music team has proved itself fully aware of every new trend.

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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 its Product in the U.K. handled independently by eight EMI employees.

Dietz are a new signing to EMI. They are a five-piece contemporary rock band with a unique sound created by Peter Godwin (vocals), Soan 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, "Grimthorpe," which charted in a number of countries after its release in 1977. It was particularly successful in Italy and Holland.

Suzi Quatro

as we wanted to be measured by the industry, so did they.

The label's first 12 months in the U.K. 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. CALE, both of whom enjoy a good 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, finalised 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 Commo- dores' albums, 'Natural High' and
charts, and both released albums promoted by an impressionistic 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, "Stumin' In" by Quatro and Smokie's CHRIS NORMAN, "I'll Put You Together Again" in the U.S., and "Lay Your Love On Me," which made number three for newly-singed band RACEY, and sold more than 500,000 copies to go gold. LRD's RAK label manager Paul Minter 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.

EMI veterans Fantasy prosper through a disco commitment

CHARLES AZNAOUR 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 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 ten top 10 singles via LRD for MANFRED MANN'S EARTH BAND and GOLDIE and GAVIN "(Walking 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, intensive 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, mastered by president Ralph Kaff 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 WNO'T 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, ISAAC HAYES, SHIRLEY BRONZE, a blues collection and the source of "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 pursue 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 acts such as SUZI QUATRO ("If You Can't Give Me Love") and SMOKIE ("Oh Carol" and "Mexican Girl") continued to hit the top, while new bands such as KISS SUN and METROPOLIS...

**Tom Petty and the Heartbreakers**
position it is today without the stalwart efforts of Alan Kaupe and those chaps in the EMI pack-a-mac’s.

The label's fresh, unconventional approach to music was reflected in successes for other acts on its roster — DEVO, THE AKRON COMPI-LATION, 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 hit, selling in excess of 450,000 copies. Other acts to score were PIERO and "Gotta Get Next To You" and KELLEE PATTERSON with "Mah-Na-Mah-Na:'

But we are now growing from infancy in the field of signing and developing as a generator of repertoire for EMI Music worldwide. It will be a carefully balanced progression, a gradual thing, not a headlong rush from one repertoire base to another."

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 and Swann has two marketing managers for whose sales he is responsible.

CLive Swann, 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-stop, and to the thousands of independents that constitute the fourth section of the U.K. retail market.

Kaupe says: "Our main responsibility naturally is that of continuing to service our substantial and varied license deals. 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 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 at 1979 began with yet another chartbuster, "Lucky Number" from LENE LOVICH, label founder 'T. P. 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.

Stiff said: "It's been a simply fabulous year for us... but Stiff wouldn't be in the
Backing 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 activities 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 ticked 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 a six-play 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 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 established a direct 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 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 for artists on the company roster. 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 exploiting 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."
When 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 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, allowing it to develop its own sales, 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 pop music, were both recorded at 31/2 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.

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 31/2 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.

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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 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.
the 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 homely 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 talkback 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, 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 EMIEMX 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.

Back 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 another 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.

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SPEARHEAD-ING 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 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 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 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 includes Ken Wilmot, 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 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."

The 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.

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 technology.

Order picking lanes.

Roy Matthews (right), director of manufacturing resources, shows Cliff Richard the factory. 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 freight. A fleet of EMI vans is on constant standby to race to the stations.
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 in with mouth organs, concertinas, accordions 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 percent 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, $3 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 the company for 11 years, checks all brass and woodwind 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 busiest 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 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.

Rosetti's reputation is based on top quality and service.
The 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 license 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 operation 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, Liberty/United records, Inc. (U.S.) has an international 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.

Dr. Feelgood albums. Liberty/United tested the market by offering a six-disc 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 FRANZ, 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 succession, 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 Stealers' 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 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 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 Glasow 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.
Easily have come together in jail or in...ings. Atlantic, as headliners in the U.K. and as army!' Touring on both sides of the Atlantic, 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 numbers 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 for until moving to Liberty/United as general manager in 1975, he spent 25 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, notably J. Cole, from jazzy promotion coordinator and also label manager for the classical Cadenza label, and INGRID BERGMAN. The year also saw the setting up of a two-way deal with the U.S.S.R. and an American manager in the U.K. market There were also huge album sales 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 (Baxsey, 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 MACKELI, and ex-U.S. star DEKE LEONARD), from disco-funk (BRASS CONSTRUCTION, RONNIE LAWS, EARL KLUH AND Maxine Nightingale) to new wave (The Buzzcocks, 999, The Stranglers).

And the new EMI relationship means that Liberty/United will now release all 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 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.

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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 release 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 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 responsibility 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 Gof ton, 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.

**A two-way deal opened up the U.S.S.R.**

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Congratulations To Capitol Records
For Your Good Taste

Stevie and George

Minnie Riperton and George Benson are Represented by Ken Fritz • Management: Ken Fritz, Connie Puppus, Dennis Turner
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.

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/businessman — 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 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 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
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.

Carole King: at the core of the pop music sensibility since the dawn of the '60s.

"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;"
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 turing FRANKIE BEVERLY and SUN both earned gold awards. PEABO BRYSON, a singer/songwriter, saw his '78 Capitol debut album turn gold, testimo-ny to Bryson's fine talent and to the capability of Capitol's black music promo-
tion team in breaking new acts. The great success story of the last year was A TASTE OF HONEY, whose debut sin-
gle, "Boogie Oogie Oogie," became an international disco hit, took No. 1 hon-
ors 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 pa-
rades, 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.

JESSI 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-

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 coun-
try audiences, whose '78 release "Let's Keep It That Way" became her first platinum LP; NATA-LIE 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

The Beach Boys made musical waves with California surf, cars and girls in the Sixties.

Billboard 134 advertisement
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 CAN-FORD, JACKIE.

The Beatles: the world's most popular recording group.

The Beatles were a British rock band formed in Liverpool in 1960. They became one of the most popular and influential rock bands of all time. Their music and cultural influence have had a lasting impact on the world of music and entertainment.

Gloria Jones made international friends with her disco hit, "Bring On The Love."

Gloria Jones, a Canadian singer, was known for her disco and R&B hits, including "Jeepers Creepers." She has sold millions of records worldwide, making her a household name in the music industry.

Seldom 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," and has 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 PalaDium and contains some of Reddy's most popular material. Since she left Australia in 1966 and arrived in New York with $900 in her pocket and a dream, Helen Reddy has indeed achieved the status of a true international star.

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


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 maintains close ties with its sister company in Canada, whose A&R department reports directly to Holly-

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Kraftwerk: practitioners of Euro-techno pop success.

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, 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 percent 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.

Capitol unveiled the film & video production center in the summer of '78. Created in response to the growing emphasis on film and video materials as a means of gaining maximum exposure and support for artists, the department is responsible for developing film clips for in-store use, television commercials, trailers, radio spots and film presentations for national and international promotional use and multi-media shows for label and industry conventions. In its short life, the center has amassed an extensive catalogue of pre-programmed...
Roger 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 nonstop 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.


Since 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."
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 each country. 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. 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, Kraftwerk, Dr. Hook, and FISCHER-DIESKAU gained international acclaim in the U.S. market.

Among the foremost labels in the field of recorded classical music, Angel has maintained a position of prominent leadership since its very beginning.

Located in the Hollywood Tower, the complex includes three studios, complete mastering facilities, tape editing 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 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. The Capitol'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 worldwide offices, mix-down rooms, direct-to-disk apparatus and a complete mastering facilities, tape editing complex includes three studios, constitute a 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.

The "titan among conductors," Herbert von Karajan continues to dominate with his orchestra and orchestral performances.

Riccardo Muti: his new Philadelphia Orchestra recordings reconfirm the accolade, "a conductor for all seasons."

Mstislav Rostropovich: today as a cellist and conductor, Time proclaimed him "the magnificent maestro."

An exclusive EMI/Angel artist, André Previn is internationally acclaimed for his interpretation of classical repertoire.

Angel Romero: says Time Magazine, "He belongs to the new generation of guitar virtuosos."

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Angel Romero: says Time Magazine, "He belongs to the new generation of guitar virtuosos."
America's renowned Classical guitarist Christopher Parkening recently celebrated his 10th anniversary as an exclusive Angel recording artist.

Leonard Pennario: over 50 LPs for the Capitol/Angel combine—many of them long-range best-sellers.

Itzhak Perlman: '78 Grammy Award winner for Best Classical Album of the Year, "Brahms Violin Concerto."

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 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, FREDPAYNE, TRIUMVIRAT and KING OF HEARTS.

Capitol's mastering facilities are technologically and environmentally superior and have attracted such 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-
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.

Since she first emerged in the spotlight with her first gold single, "Snowbird" in 1970, Anne Murray has been making hit records. A bouquet 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 close to Murray's first decade in the music industry. Her current album, "New Kind of Feeling," shipped gold in January '79, "I Just Fall In Love Again," 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.

Since Tavares signed with Capitol Records in 1973, nary 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."

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 "Rhinestone 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."
United Artists 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 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.

LAWS, DUSTY SPRINGFIELD, and KENNY ROGERS—was formed because "The Theme From High Noon" became a bestseller—for someone else.

In 1955, 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.

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.

The Dirt Band: longtime favorites in America and throughout the world.

Gold and platinum LPs, a Grammy and country and pop hits spell success for Crystal Gayle.

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 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.

Britain's Chris Rea: gold in '78 with "Whatever Happened To Benny Santini?" and "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 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, 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 GOLDSHORO 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
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.

COVERDALE’s Whitesnake and Bul- lenses.

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...
Ronnie Laws: his "Friends And Strangers" was the first solo gold LP in Blue Note's history.

Pianist Horace Silver, one of pioneer jazz artists with Blue Note over 25 years.

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 licensees 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 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.

Billboard 145 advertisement

Ronnie Laws: his "Friends And Strangers" was the first solo gold LP in Blue Note's history.

Vivian Reed: a successful crossover from Broadway to nightclubs.

Sixties hit makers Gary Lewis & The Playboys.
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.

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.

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 JOHNSON, 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 records 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.


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."

Brass 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" 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.

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Congratulations,
Ruth Ann

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West 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, 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.

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 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 from scratch 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

Electrola climbs to the top of the sales charts to prove its proud motto: We are breaking the record

- Ulf Hoelscher
- Marion Maerz

Electrola's new distribution center at Butzweilerhof.
important in the music business, but
with influential media and record com-
panies 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. Do-
mesic recordings earn 30 percent, with
classical output responsible for 16 per-
cent.
Helmut Fest was appointed director
of international A&R last year at the age
of 29. His department releases an av-
average 15 singles and 15 albums each
month.
He says: "Maintaining international
top acts and breaking new unknown acts
takes strict coordination of all promo-
tion and marketing activities. We do not
release records which are not accom-
panied by an appropriate promotion and
marketing campaign. We just cannot af-
ford to use the market as a guinea pig,
so the rate of releases is very
limited. But on the
other hand, the rate of suc-
cess 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 al-
bums by RICK WRIGHT and DAVID
GILMOUR.
Peter Orloff
Katja Ebstein
Dietrich Fischer-Dieskau
QUEEN's "News Of The World" al-
bum went gold last year, their first Ger-
man gold disk and their latest, "Jazz," is
already on its way to the 250,000 sales
mark. THE ROLLING STONES have
Breaking more records! Not resting on our laurels. Our motto is:

Hugo Strasser and his orchestra

not resting on our laurels. Our motto is:

Hugo Strasser and his orchestra
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

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and especially to the German team

● Friedrich E.Wottawa  ● Helmut Fest  ● Manfred Zumkeller

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Howard Carpendale and Gilbert Bécaud with their Golden Europa awards

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 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-

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 an album, including their hits, plus the trio ARABESQUE's single, "Friday Night," which topped the Japanese charts, is a back-catalog of 80 years.
ording, manufacturing and distributing, all under the control of Klaus Bracht-
hauser.

The two studios at the Cologne headquarters on Maarweg have been rede-
signed and restructured, at a cost of millions of marks, to the highest tech-
nical 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 Ac-
cord, Cologne.

With each arm of the giant enterprise
planning efficiently and selling aggres-
sively, 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-
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
wholesale trade and rackjobbers. Dr. Bernard Krajewski is the man in
charge, Jurgen Thurnau handles A&R
international, Bernd Goeke runs do-
mestic production and Siegfried Wozny
heads the marketing and sales division.

Success is a family affair
for Promises, the three-
strong group who took
the charts of Germany by storm
early this year with their Top
two song “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, are 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

Signed exclusively to Crystal in Ger-
many are international labels like
Magnet, MAM, Vanguard and Safari.
Artists handled include DARTS,
CHRIS REA, GUYS ’N’ DOLLS,
GENE FARKOW, CHARLES AZNA-
VOUR, 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 rep-
resents EMI Music artists like CHE &
RAY and JACK JERSEY, and the Ger-
man label Black Prince, with artists like
MARIEN 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 children’s 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 designed 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 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 department stores can satisfy their needs from the wide repertoire of tracks released in Germany which are available from EMI licensees around the world.

Artist promotion is helped by Electrola's own audiovisual company, EMI TV, which cooperates with all the major stations to produce entertainment shows. It has co-produced Musik Ist

Paul Kuhn, chief of the big band of the radio station "Sender Freies Berlin" and a fabulous jazz pianist and singer.

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.

OFFICES, STUDIO, MANUFACTURING:
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Cables: ELECTROLATON:
Cologne.

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Cables: ACCORDMUSIC.
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Telex: 212530.
Cables: ARPEGGIO. Hamburg.

CRYSTAL RECORDS:
Pletschmuehlenweg 70-72,
D5024 Pulheim.
Tel: (02238) 56191-95.
A n integ - ral 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**


**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. Duerti.


**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, Dudec 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.

**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: IEMPSA Guayaquil. Iempsa 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 Guaya- quil’s most popular radio stations. President: Luis Pino Y. General manager: Letícia Pino de Ortega.

**PERU:** Industrias Electricas Y Musicales Peruana 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.

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.

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.

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.

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.

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.

TURKEY: Grunberg Ticaret Anonim Sti., Rizapasa, Yokuş-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 years 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.

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 an EMI licensee in a rapidly growing market since 1974. President: Jin Seuk Sohn.

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 an EMI licensee in a rapidly growing market since 1974. President: Jin Seuk Sohn.

Middle East

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.

 skulle be used as a visual aid for the question.
To be successful in the Seventies, an international publishing company must offer complete and outstanding services to its composers.

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 publishing companies adhere to the belief that a strong relationship with EMI recording companies is important, but a close, even-handed working relationship with every record company in all territories is even more important.

Lester Sill, President, Screen Gems-EMI Music, Inc. and Colgems-EMI Music, Inc.

Argentine music publishing 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 publishing dates back to 1902. At that time, The Gramophone Company Limited—an EMI Company—acquired the copyright to Leoncavallo's famous song "Martina!". 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.
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 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 ALAN GORDON, RICHARD SUPA, JAMES, RICK NIELSEN, TOM PETERSSON and ROBIN ZANDER of CHEAP TRICK, JEFF POLLARD, ALAN GORDON, RICHARD SUPA and CAROLE KING.

Ron White, Managing Director, EMI Music Publishing Ltd.

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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 are well represented throughout North America and, via their EMI affiliation, throughout the world.

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 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 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.
A Salute to EMI
We've come a long way together!

Bob Seger & The Silver Bullet Band
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