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FIFTIETH ANNIVERSARY OF TRANS AMERICA CORPORATION



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ON HIS THIRTIETH ANNIVERSARY IN THE RECORD INDUSTRY



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Jan. 21, 1978 • Section 2

*On Our Fiftieth Anniversary*

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SECOND PLACE

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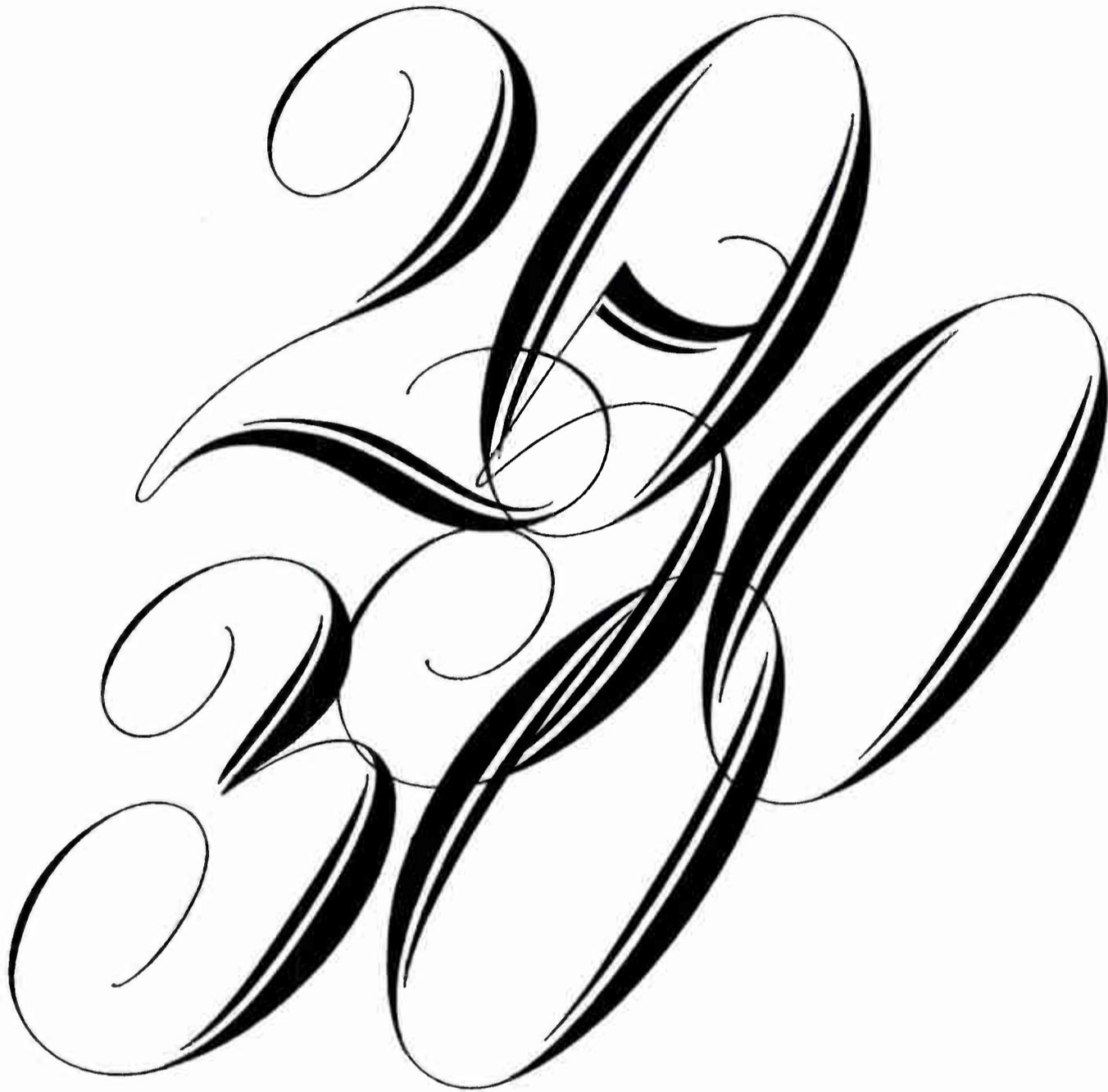
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ON OUR 50TH ANNIVERSARY, WE CONGRATULATE U.A. ON ITS 20TH, ARTIE MOGULL ON HIS 30TH, AND TRANSAMERICA ON ITS 50TH.

World Radio History

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## Play It Again UA: Alan Warner Rekindles The Past In International A&R

**W**hen "The Golden Age Of The Hollywood Stars" bows in January as a two-record collection of classic film music and dialogue sequences, it will be the closest United Artists will come to releasing a 20th anniversary salute. The LP will be launched in the U.S. by a single which already has climbed to the English Top 40; "As Time Goes By," as performed by Dooley Wilson in the Warner Bros. 1943 film, "Casablanca."

"To do a 20th anniversary salute to UA would be a very strange album," explains Alan Warner, producer of the LP and international a&r manager in Los Angeles. "UA covers so many different artists with so many different styles of music."

If such an album were to be produced, it would come from Warner. He oversees compilations and suggests packages for sale overseas. He also looks to re-record artists who have done well for UA in the past.

"We go back and we find," he says, "then we bring forward, rekindle and repackage. There are so many ways, you know." From 1968, when he left EMI to join UA in London, until his move to the U.S. in 1976, Warner successfully developed most of those ways.

An original staffer in UA's London office, opened in 1968, Warner created what he calls a "popular music department" there to cater to easy listening or MOR audiences, a market he believes is virtually forgotten in the U.S.

"But I believe I proved that market exists overseas," he adds, "and if it exists there, it must exist here as well." The January release is Warner's initial move to prove his theory.

In London, Warner convinced Mike Stewart in 1972 that with the re-emergence of Busby Berkeley and Ruby Keeler, to do a nostalgic Broadway remake of "No No, Nanette," could be capitalized on with a Berkeley LP, since United Artists owns pre-1948 Warner Bros. films.

The resulting "Golden Age Of The Hollywood Musical" that year was successful in England and Europe. Warner produced a companion volume, "Hooray For Hollywood," in 1974. In the process of researching both albums, he unearthed a tune by two classic comedians who had never made a hit record.

"Trail Of The Lonesome Pine," by Stan Laurel and Oliver Hardy from the 1937 Hal Roach film, "Way Out West," soared to number two in England in December 1975 and sold 400,000 copies, for which Warner received a silver record. Subsequently, he packaged and released two Laurel and Hardy LPs; "The Golden Age Of Hollywood Comedy" (1975) and "Another Fine Mess" (1976). Both sold well overseas.

Fred Astaire and Alan Warner



Formation of UA pictures, April 17th, 1919. From left: D. W. Griffith, Mary Pickford, Charles Chaplin, Douglas Fairbanks Sr.

"I believe what I started to do in England," he says, "is to cross the barrier between yesterday and today, and prove that the gems of yesterday can take their place commercially alongside what's happening today. To me, regarding nostalgia, familiarity breeds contentment."

Warner cites his role with Ken Barnes in bringing Bing Crosby back into the studio in England to produce his final recordings. "For some reason," he explains, "there's much more acceptance, more respect, for the achievements of the American entertainment industry abroad than there is in the states."

In June 1975, he released "That's What Life Is All About" by Crosby. The single became a hit in England, followed by the LPs "Bing And Fred" (Astaire) and "Bing Live At The London Palladium," Crosby's first concert and only live recording.

"Crosby's excellent state of health then and enthusiasm drove us all on to greater achievements," says Warner, adding that Crosby wanted to bring Rosemary Clooney over with him for the performance in 1976.

She sang on the concert LP and Warner subsequently brought her into the studio there to produce her own LP, "Nice To Be Around." Warner also had a hand in producing two Astaire LPs in England in 1975 and 1976.

"As much as we rekindled the flames of interest in England for Bing," he says, "I believe that the same percentage of people who want to buy that kind of music still exists in the U.S. For instance, Perry Como enjoys a great following overseas and I believe here as well, but in the states the 'modus operandi' of the industry has lost the knack of reaching that particular market in the big numbers."

Warner believes the classic example of an American MOR talent who achieves great success overseas but not in the states is country artist Slim Whitman, who came to UA originally via Imperial through the merger with Liberty. Whitman is the only Imperial artist still under contract to UA.

When Warner took over management of Whitman's recorded product as part of his domain in London, he compiled and issued "The Very Best Of Slim Whitman" in January 1976. It shot to No. 1 in England, the first top spot ever enjoyed by the longtime British favorite.

Warner followed this success in December that year with "Red River Valley," coproduced with Ken Barnes. It also went to No. 1. Following his relocation to Los Angeles, Warner coproduced in Nashville "Home On The Range" this year, which reached number two in England.

"One of the things I'm almost insulted by over here," he explains, "is that American television and the recording industry only see fit to sell MOR music in a 'greatest hits' concept. But you see, my last two Slim Whitman LPs were brand new, with no previously recorded material on them."

Warner believes the difference in the markets lies in a broader European acceptance of a wide range of musical taste. "In England, you know, there are many more novelty tunes," he says. "Football teams make records and hit the charts there."

He also cites exposure as another reason for the difference. He

believes there should be more MOR or adult radio stations in the U.S., possibly a "Top 40 MOR format."

The January nostalgia package will be Warner's initial attempt in the states "to put the show back in the business," he says with a grin.

"I'm convinced that if a label doesn't know where it's come from, then it can't know where it is... and it certainly can't know where it's going."

—by Ray Herbeck Jr.

### THE BIRTH OF A LABEL

The frustration of one man gave birth in November 1957 to United Artists Records, Inc.

"I got tired of making money for other people off the music from our films," recalls Max Youngstien, then a vice president handling general operations for United Artists motion pictures in New York. "Everyone else was a vice president in charge of 'something,'" he adds. "By being in charge of 'nothing,' I could get involved in 'everything.'"

Since 1952, Youngstien had been "involved" in what at times seemed a quixotic quest to carve out a label as a subsidiary to the film company, founded in 1919 by screen giants Charlie Chaplin, Mary Pickford, Douglas Fairbanks, Sr. and D.W. Griffith.

"High Noon" was the film that triggered my idea" he says. The Gary Cooper classic had produced a tune entitled, "Don't Forsake Me, Oh My Darlin'." As part of his interest in building bigger box-office for the film, Youngstien as usual had helped an outside label and publisher promote the music.

"I had a philosophy that music and records from a film, if released a short time before the picture opened, could help break the picture," he says. "But the music from 'High Noon' proved bigger than anyone expected."

To capitalize on this success, Youngstien convinced label and publisher to pull back all released disks and sheet music and relabel them, "The Theme From 'High Noon.'" Sales soared. "But it all went to somebody else," Youngstien adds. "I got mad about it."

It took him nearly six years of lobbying before the label finally could be formed. And even then he had to take out a loan from the parent company. "But I believe we were the first label born of a studio to start out from scratch and make it successfully," he says, "without first acquiring some other label."

Youngstien hired David V. Picker as his assistant. "But I was the first employee," he adds, "and I'd hired myself. David and I decided to make it a jazz label."

Rare early shot of Eddie Cochran.



## Warner Nostalgia

The founder and first president was and is a jazz aficionado. "I had, probably, the largest, most complete collection of jazz recordings in New York City at that time," he claims.

He and Picker set about signing musicians with the goal not only of recording them, but tying them into soundtracks as well. "We got Gerry Mulligan into 'The Man With The Golden Arm,'" he adds. Other early jazz artists included Art Farmer, Benny Golson, Benny Carter and Irene Krau.

Youngstien's emphasis on jazz came as a surprise to most of the parent company's executives, he says. As a result, he remembers the label's first release quite well. It debuted in early 1958, from which the label dates itself.

"I remember playing it for my partners there," he says with a laugh, "and it scared hell out of them. They were a little square." He admits the title of the LP may have misled them.

It was called, "Music From United Artists Films." But it consisted of updated, big band jazz renditions. Included were uptempo versions of "High Noon," "Moulin Rouge" and Charlie Chaplin's classic, "Limelight."

The material had been arranged and conducted by Hal Shaffer, renowned pianist from the big band era. "I also made Hal my first a&r man," Youngstien points out. "The album did all right in the market, but it wasn't any 'breakthrough.'"

Youngstien says the label did not make any money that first year, or its second or third. He funneled earnings back to the parent company to pay off the loan. "But after the third year, we began to make money."

He says the first soundtrack release was "probably 'Alexander The Great,' or possibly 'Big Country.'" Within the first five years, these were followed by hit soundtracks from "Exodus," "Never On Sunday," "West Side Story" and "The Apartment."

By 1962, the fledgling label also had ventured into rock, easy listening and country with artists such as Ferrante and Teicher, Al Caiola, the Highwaymen, George Jones and Melba Montgomery. Two of the earliest rock hit singles were "Love Potion Number Nine" by the Clovers and "Green Mosquito" by the Tune Rockers.

"That year, I decided it was best to keep the publishing and recording operations separate as much as possible," Youngstien recalls. So, he hired Michael Stewart as chairman and president of United Artists Music Publishing Group, domestic and overseas. Stewart, at the time, was an independent publisher and producer with three of that year's top five songs to his credit, including Doris Day's "Everybody Loves A Lover." He had published "Never On Sunday" for United Artists.

"The company presented me with a tremendous opportunity," Stewart recalls, "primarily because of the kind of young, aggressive people Youngstien had gathered there." Stewart cites particularly David Picker, who succeeded Youngstien as president later in 1962.

Stewart also praises Art Talmadge and Don Costa, responsible for bringing Ferrante and Teicher to the label. "I think that team made more albums than anybody," he says. "Their early contracts called for four LPs a year!"

Stewart says he came to United Artists "to establish the music scene. I was to take care of the music in the films, develop a publishing company and coordinate the whole thing, including the soundtracks." Picker ran the pop recording side of the company.

An unorthodox philosophy was developed by Stewart as regarded publishing for a studio label. "The studio music head, in those days, was more than likely based in California at the studio," he says. "But the corporate heads were usually in New York, along with the heads of advertising, publicity and distribution. And none of these divisions ever talked to each other."

So, Stewart felt he might "have a successful team if the same man, namely me, controlled the movie music, publishing and records, as they related to film."

In 1964, Stewart succeeded Picker as president of United Artists Records, still retaining his position as head of foreign and domestic publishing and soundtracks.

The next three years saw UA's roster expand to include Jay and the Americans, Del Reeves, Bobby Goldsboro, Shirley Bassey, Gordon Lightfoot, the Exciters and Patty Duke.

Soundtracks released included "A Man And A Woman," "Tom Jones," "The Good, The Bad And The Ugly," "What's New Pussycat?" and the Beatles' classic, "A Hard Day's Night." Additionally, the first releases from the series of James Bond films hit the market.

In 1968, Transamerica Corporation acquired United Artists, Inc. and, one year later, also purchased Liberty Records in Los Angeles. The merger of Liberty, one of the strongest pop and jazz labels at that time, with the already growing but still emerging UA label forged the foundation of today's dynamic company. With Liberty, United Artists acquired the catalogs of Imperial, Aladdin, Pacific Jazz, World Pacific and Blue Note.

Following the merger, Stewart returned to his familiar role of heading publishing, movie music and soundtracks from New York. The pop recording side of the company was turned over to Alvin Bennett, formerly chairman and president of Liberty.

The label was born one night late in 1955 when Simon Waronker, musical director for 20th Century Fox films, walked into a Los Angeles club and heard Julie London sing. He decided at that moment to form his own label and sign her. The first release was "Cry Me A River," which hit the charts Nov. 2, 1955, rode for 20 weeks and peaked at number 13. It proved to be the only chartmaker produced by Julie London, but it launched a label.

Al Bennett joined the company as vice president and general manager March 1, 1958. Waronker had been running the firm with a partner. "When they decided to split up," Bennett recalls, "I was asked to come in. I looked at the catalog and thought it had potential. There were 60 or 70 LPs listed." At the time, Bennett was general manager of an independent distributorship in Southern California.

Bennett says Liberty had enjoyed some success, "but, as is typical with small record companies, success gets you in trouble." Liberty had become financially overextended. So, when Bennett took control, he decided first to go over the catalog and promote it.

"The very first record I released was 'Witch Doctor' by David Seville (Ross Bagdasarian)," Bennett says, "which was a No. 1 novelty record." The single first hit the charts April 5, 1958 and rode for 16 weeks.

Other early hits were "Tonight You Belong To Me" by Patience and Prudence, "Sittin' In The Balcony" by Eddie Cochran and "Deep Purple" by Billy Ward and the Dominoes.

However, it didn't take off immediately. Bennett's secretary throughout his years at Liberty and Liberty/United Artists was Arlene Biedenkopf, now in UA's legal department.

"I remember that after three months or so, Al had written off that record as 'dead,'" she recalls. "It was going nowhere. But then some deejay, I believe in Philadelphia, picked up on it and began giving it airplay. And, all of a sudden, it broke and became a big hit!"

"Following 'Quiet Village,'" Bennett continues, "we picked up a couple of things for distribution. One was 'Western Movies.' Then, about Nov. 1 that year, I released Bagdasarian's 'The Chipmunk Song.'"

The follow-up novelty to "Witch Doctor" featured Bagdasarian's voice in three-part harmony. "Ross was a very dynamic guy," says Bennett, "and very creative. His approach stimulated a whole slew of novelty records, including 'Purple People Eater' (on another label)."

The "Witch Doctor" had been done instrumentally, Bennett - but after discussing the new tune, he and Bagdasarian decided "it needed voices. We put regular voices on it, but it didn't happen."

"Then he took his own voice and speeded it up, and we had a good record. But we felt it needed more identification, so kids could relate to it. That's how Alvin, Simon and Theodore came about, as the names of the three chipmunks." ("Alvin" for Al Bennett; "Simon" for Si Waronker; "Theodore" for engineer Ted Keepe.)

Although the label had enjoyed some successes that year, it was "The Chipmunk Song" which established it. Exactly 37 days after its release, the single entered the top 100 on its way to No. 1. It remained in the charts 13 weeks.

"But it almost didn't happen," recalls Biedenkopf. "Back then, radio stations had an unwritten rule that no Christmas songs would receive airplay prior to Thanksgiving." (The new tune revolved around what the Chipmunks wanted for Christmas.)

"If airplay was held back, it wouldn't have a chance. So, we began trying to convince program directors that it really wasn't a song just for Christmas, but anytime," she adds.

The campaign was successful. In fact, the single was re-released each of the next four seasons, easily riding into the top 100 each year.

That year, Bennett recalls, "we merged Liberty with a New York stock exchange firm, Avnet Electronics. (Bennett had taken Liberty public in 1960 to raise working capital.) It was an exchange of stock deal, and I was a minority stockholder." But after about two years, Bennett bought back the company from Avnet "and became majority stockholder," he says.

While with Avnet, though, Liberty acquired Imperial Records

from Lou Chudd. "We got a lot of great catalogs," he says, "but the most important were Ricky Nelson, Fats Domino and Slim Whitman."

Within another year, Bennett acquired World Pacific and Pacific Jazz from Dick Boch. Among the artists was Ravi Shankar, "who did very well for us when the Beatles became fascinated with Indian music and culture," Bennett says.

Bennett kept Boch "to develop a jazz line for me," he adds. Shortly thereafter, Liberty acquired Blue Note, with its exceptional lineup of jazz greats such as John Coltrane, Duke Ellington, Art Blakey, Cannonball Adderley, Donald Byrd, the Thad Jones/Mel Lewis Orchestra, Joe Williams and others.

"Blue Note, as it turned out, was the best buy I ever made," Bennett says. "Its catalog was really where the mainstream of so-called 'pop contemporary jazz' is today."

He also launched Liberty into overseas operations in Germany, England and France; forged the label's own tape duplicating operation, and purchased record pressing plants in Los Angeles and New Jersey. "So, we became a self-contained label," he adds. By the time Transamerica purchased Liberty on March 1, 1968, "we were doing nearly \$80 million in sales," he claims.

For the next two years, the company was known as Liberty/United Artists Records. Both names and trademarks were retained because each possessed a strong identification factor for different segments of the marketplace, Bennett says.

In 1970, Bennett resigned and a period of internal reorganization followed.

In 1971, Stewart came West. He brought with him his former title of president of United Artists Records, Inc., now sans Liberty. He also brought with him the publishing arm, which has remained in Los Angeles.

Stewart began to consolidate the struggling record operation and, by so doing, cut losses in the face of increasing costs. Eventually, he sold the distribution wing, UDC, to Polygram, where it finally became Phonodisc. UA product, it was agreed, would be distributed by that company.

Another step taken by Stewart was to more aggressively acquire new artists. "I had my doubts that the company, as it stood then, could successfully compete with the more entrenched rock labels."

Stewart had always enjoyed a rapport with black artists and, as regards rock, "I became curious as to what those kids who were taking over deans' offices and fighting for black rights in the '60s were listening to in the '70s. I couldn't believe it was still Wilson Pickett. I found they were buying Chicago, Santana and Blood, Sweat & Tears, mainly because they had no black super group to identify with."

Stewart's answer was War, the backup group in 1971 to Eric Burdon. "Fortunately, I was right in that the group was very talented. They made me look good!" War became the first black group to sell millions of albums, he claims.

Finally, Stewart acquired what he considers his greatest contribution to the label's roster. "Earlier, I had signed an English group called Move," he says. "Eventually, three of its members sent me a tape and said they wanted to be known as Electric Light Orchestra—ELO."

Stewart is extremely proud of ELO and praises Jeff Lynne, driving force of both groups. "To me, he's a genius. I remember that, as each album was delivered to me, I'd say to myself, 'This is incredible! This is as far as he can go.' But then he'd deliver another album and it would be better!"

By the end of 1972, United Artists Records had achieved a dramatic turnaround. Revenues rose and have continued ever since and 1977 portends the biggest year in United Artists' history.

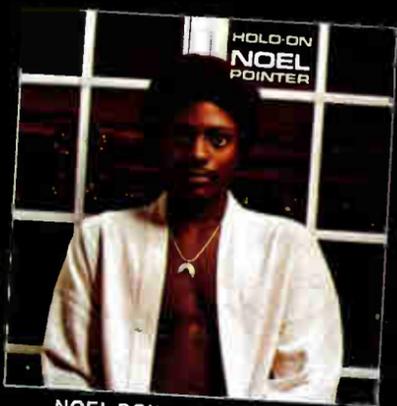
During this period, Stewart acquired in 1973 Robbins Music Corporation, which owned a vast catalog of old standards from MGM films. Also, Stewart brought in additional management personnel "who proved to be very valuable," he adds, "such as George Butler and Larry Butler, who signed up Crystal Gayle and Kenny Rogers."

In 1974, records and publishing were linked under United Artists Music and Records Group, Inc. with Stewart as chairman and president of both operations. In April 1976 Artie Mogull became president of the record company. Stewart remained chairman and president of publishing until his resignation in February, 1977.

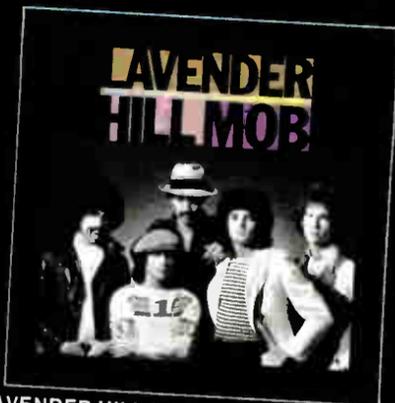
Today, Al Bennett heads Cream Records, Max Youngstien is a film consultant and Stewart heads Interworld Music Group publishing. Bennett and Youngstien echo Stewart's closing comment: "I think Artie's doing a magnificent job and I'm proud to see United Artists taking its place as one of the strongest labels in the world."

— by Ray Herbeck, Jr.

# WELCOME TO



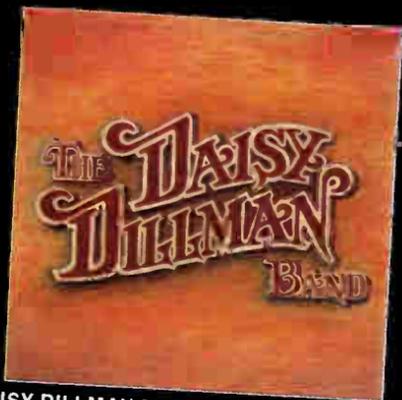
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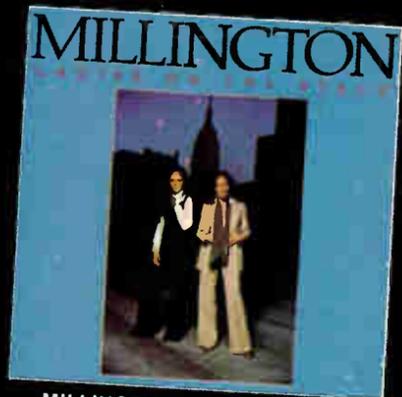
LAVENDER HILL MOB — Lavender Hill Mob  
UA-LA818-G



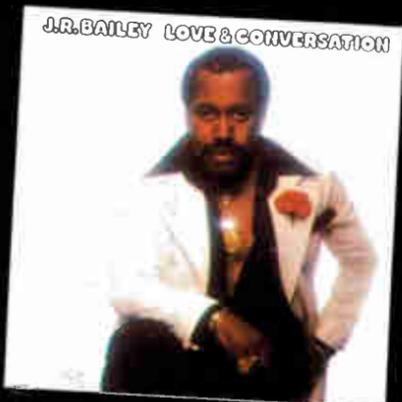
DARTS — Darts  
UA-LA850-G



DAISY DILLMAN BAND — Daisy Dillman Band  
UA-LA838-G



MILLINGTON — Ladies On Stage  
UA-LA821-G



J. R. BAILEY — Love And Conversation  
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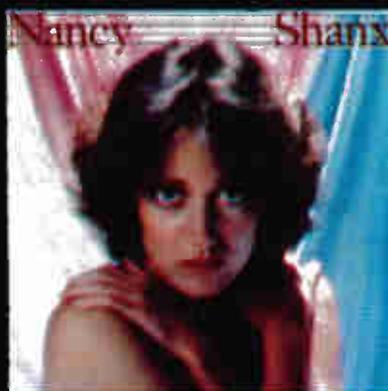
DUSTY SPRINGFIELD — It Begins Again  
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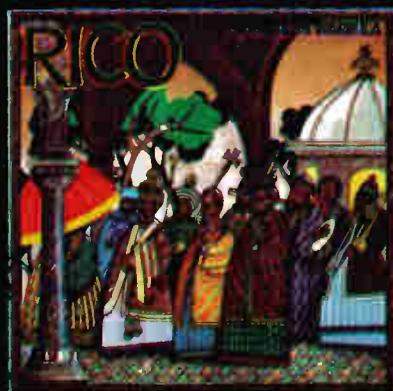
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UA-LA812-G



LONNIE DONEGAN — Puttin' On The Style  
UA-LA827-H



NANCY SHANX — Nancy Shanx  
UA-LA776-G



RICO — Man From Wareika  
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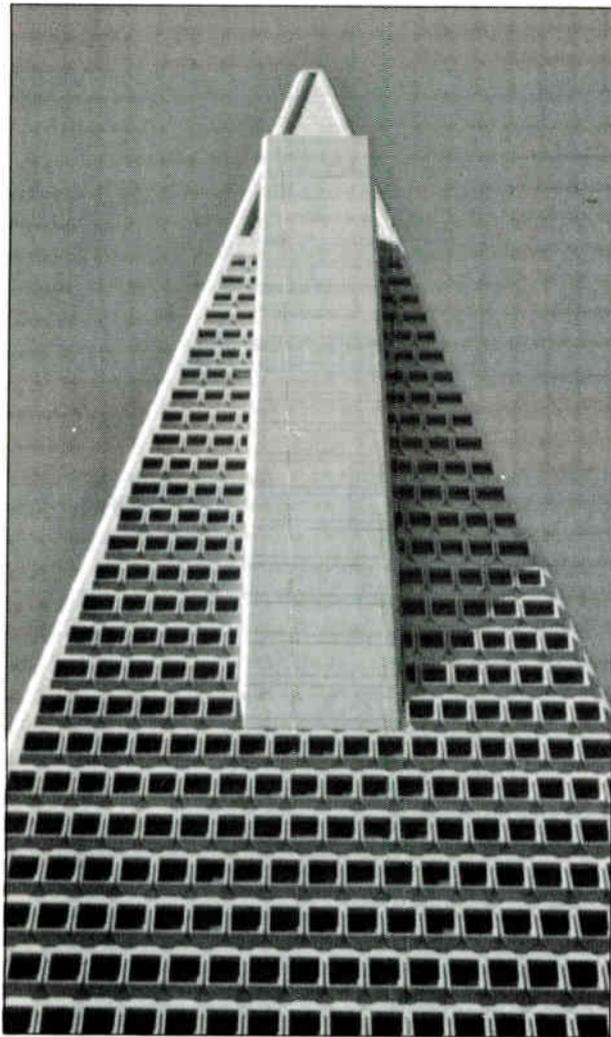


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'78 IS STARTING STRONG ON UNITED ARTISTS RECORDS AND TAPES.

## Transamerica Corporation The View From The Top



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A little less than a decade ago, a corporate buy-out happened which at the time seemed about as likely as General Motors Corp. acquiring 100% ownership of Santa Anita Race Track. But happen it did, in 1968, when Transamerica Corp. in San Francisco bought out Al Bennett's Liberty Records in Hollywood, lock and stock.

It was not a question of the relative size of the two firms that shook the record industry, but rather it was one of compatibility. True, Transamerica did give the world a clue when a year earlier, it inhaled all of United Artists Pictures Corp. But the prospect of a conglomerate whose roots were deeply ensconced in life insurance and financial services concerning itself seriously with the record business was almost laughable.

Yet, they became a record company. What's more, they remain one ... and they are thriving.

For several years after the grand absorption, Bennett stayed aboard, acting more or less in a supervisory capacity overseeing the label which was then known as Liberty/UA, Inc. The "Liberty" was subsequently dropped and ditto Bennett, who split the scene to do his own thing.

In '68 the Liberty/UA chartbusters were Jackie DeShannon, Gary Lewis, Johnny Rivers and the Fifth Dimension. Today, three presidents later (Mike Stewart and Al Teller having long since gone their separate ways), with Artie Mogull at the helm.

Prior to the acquisition of Liberty, United Artists Corp. did have a label of its own, United Artists Records, but its catalog was almost totally comprised of soundtrack music — hardly a factor as a label.

James R. Harvey, group vice president Transamerica, in San Francisco, spells out the three basic divisions of the sprawling conglomerate — life insurance, financial and leisure. The latter is his domain, administrating over Trans International Airlines, Budget Rent-A-Car, Transamerica Film Service as well as UA and UA Records/Music.

The only major manufacturing company owned by Transamerica is Delaval Turbine, Inc., which headquarters in Princeton, N. J. New York-based United Artists Corp., UA Music and Record Group and UA Television, Transamerica's only entertainment holdings, are part of the conglomerate's leisure group. Budget Rent-A-Car, Trans International Airlines and Transamerica Film Service also fall into the same corporate category.

"We're having a record year in all our companies," Harvey goes on. "Occidental Life, which is of course our biggest earner, is in first place, Transamerica's property and casualty insurance company is in second place, while manufacturing and entertainment are tied for third." There are approximately 35 Transamerica subsidiaries, according to Harvey.

Transamerica, now in its 50th year, employs approximately 25,800 people, according to Richard J. Olsen, vice president of investor relations for Transamerica. The 58-year-old United Artists Corp. payrolls about 2,500, or roughly 10%. UA Records alone has 625 people on salary and there are another 150 in UA Music (publishing, distribution, etc.) for a grand total of 775.

Asked how he could reconcile operational procedures in the more conventional businesses such as life insurance and turbine manufacturing with the unpredictable world of entertainment — motion pictures and records combined — Harvey answers:

"It's my responsibility to have the best people available in the key posts to deal with these uncertainties. It would be their responsibility to handle them."

Richard J. Olsen, vice president of investor relations for Transamerica echoes, "The Transamerica management system can work with any business. Actually, there are a lot of things that we have in common with the entertainment business — or any business. People, after all, are people."

Commenting on the somewhat out-of-proportion high salaries top-echelon show business executives get as compared with executives in other fields, Harvey says: "We pay pretty large bonuses and salaries ourselves; the key to that is that our people stay with us. So salaries are not as far apart as they were. Also, we've lived with the entertainment business for 10 years now, so we've gotten used to it, too. Then the charter airline business is pretty fast-moving and the manufacturing business is fast-moving as well, so the differences are not as great today as they once were."

Regarding "special treatment" for the so-called "glamour holding," United Artists, Harvey puts it this way: "All of our subsidiaries pretty much operate their own shows. We try to give all of them all of the support they need, whether it be financial or advisory."

It is a policy of Transamerica to transfer its key personnel from one subsidiary to another. Such was the fate of George Boyle, who has worked on both side of the corporate fence, having formerly been controller of Delaval Turbine, and currently financial vice president with UA Records/Music.

Asked why the company doesn't distinguish between revenues derived from the music wing of UA as opposed to the film-tv side in its fiscal reporting, he says:

"You do a 'Rocky,' for example, and that results in a great album for the record company. That's also reflected in the publishing end, of course, so obviously, there is a great deal of overlap and, therefore, it's hard to separate — and, we feel, unnecessary."

The one thing that bothered Boyle when he first got into the record business was the return factor, an industry bugaboo that has plagued record people ever since Edison invented the cylinder. "It was a difficult situation to cope with, especially when there is no return factor to contend with in the turbine manufacturing business."

"A substantial part of our income," he continues, "comes from our foreign licensing. We have our own companies in England and Canada and two record pressing plants, one here and one in New Jersey, as well as a tape duplicating plant in Council Bluffs, Iowa."

One of the biggest problems he has in his position is maintaining compatibility with the creative end. On this he comments, "Artie has done a great job in building up the roster in the year and a half he's been here. The problem is that financial guys like myself are not creative individuals, so I'm always trying to find the happy medium."

In 1973, UA's publishing wing got a big shot in the arm with the



acquisition of the Robbins group and its vast library of old standards. The sheet music division also chalked up a good year and acquired the print rights to the works of John Lennon and the late Jim Croce, among others.

UA's record and music publishing subsidiaries were reorganized in 1974, with United Artists Music & Records Group, Inc. established as the parent company. Hot that year were such UA acts as Shirley Bassey, Ferrante & Teicher, Bobby Goldsboro, Ike and Tina Turner, War and Bobby Womack. This was the year that also saw the reemergence of Paul Anka, newly signed by the company as a major recording artist. Anka, War and Womack all had gold records in '74.

1975 and '76 were also banner years earnings-wise.

"The work week becomes shorter, vacations lengthen and incomes rise, thus accelerating the demand for leisure time services. The corporation's commitment in this burgeoning field consists of two groups, entertainment and travel, which accounted for 24% of net income in 1969."

Thus read Transamerica's shareholders annual report that year. All subsequent annual reports read pretty much the same upbeat way. In 1976, for example, Transamerica's net income was \$114 million as compared with \$75 million in the year preceding. In fiscal 1976, United Artists Corp. reported its net earnings at \$16 million, up from \$11.5 million in 1975, and a new all time high. In the first nine months of this year, UA has already earned \$20.8 million, up from \$12.9 million for the same period a year ago.

So it appears, after all is said and done, that Transamerica's management system does work for all concerned. What may have seemed to be a surefire case of gross incompatibility 10 years ago (and one that could have just as easily wound up in the divorce courts) now has proved to be a marriage made in heaven. All's well in New York, Los Angeles and, most importantly, San Francisco! 1 7

Editor: Earl Paige; Assistant Editors: Tom Cech and Susan Peterson; Design: Rod Dyer, Inc.; U.K. stories: Mike Hennessey and Peter Jones; Canadian stories: David Farrell; Writers: Leonard Feather, Paul Grein, Agustin Gurza, Claude Hall, Ray Herbeck, Jr., Is Horowitz, Cynthia Kirk, Jim McCullaugh, Joe X. Price, John Sippel, Gerry Wood.

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and  
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**Records**

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## Industry Powerhouse: UA's Top Brass In Profile

### Danny Alvino

Danny Alvino returns to UA after an absence of one year as General Manager of MS Distributors in Denver. Alvino had previously been with UA for 11



years starting as a local promotion man and serving as Regional Sales Manager, General Manager of Sunset Records and National Sales Manager. As Vice President, Sales, Alvino is responsible for all aspects of the label's Sales Department.

### Joe Bos

Joe Bos, 52, board chairman of United Artists Music and Records Group, Inc., hails from the state of Nebraska. In 1968 he was named vice president/financial for Transamerica's De Laval Turbine subsidiary and served in that capacity for five years.

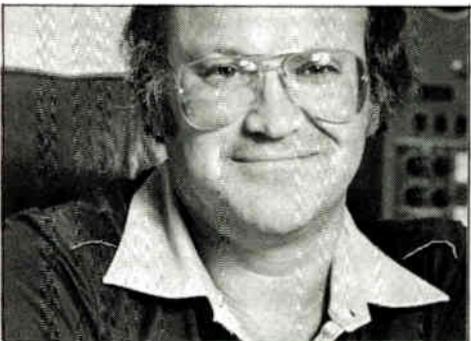
Transamerica then shifted him to its entertainment wing, United Artists Pictures Corp., where for



another five years he served as vice president/financial, a title he still retains. In August of 1975, he was named chairman of the board for UA's music division and has been splitting his time between New York and Los Angeles ever since.

### Gordon Bossin

Gordon Bossin's career in the music business began in the early '50s, working at various radio stations and, after a stint in the service, as a local promotion man for Mercury Records in the Detroit area. From 1959 to 1967 he worked for RCA Records. From May of 1967 until his appointment of United Artists he worked at Bell-Arista Records in the following capacities: National Promotion Director, and Director of Singles, Vice President in Sales



and Marketing as well as all facets of Independent Distributor Relations. As Vice President, Marketing he is responsible in the areas of promotion, sales,

merchandising, advertising, graphics, artist relations and publicity.

### George Boyle

George Boyle graduated from the University of Illinois with a B.A. in business administration. He joined Transamerica Corp. as Controller of De



Laval Turbine, a position he held for ten years. He joined United Artists as Controller of U.D.C., then a distribution arm of the company and later became Vice President of Finance and Administration for the label, the post he presently holds.

### David Bridger

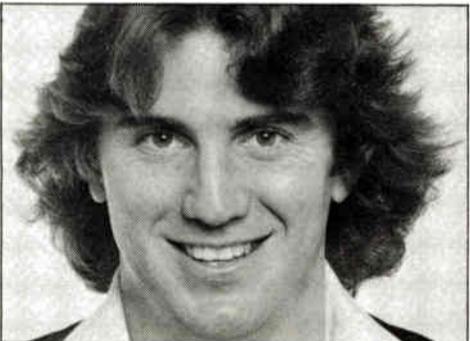
David Bridger received three Certificates of General Education from Kingston Technical College in London, England before becoming a session singer. He later joined Carlin Music in London as a songwriter and producer of demos. Bridger went on to become Director of Promotion and Special Projects for Bell/Arista in England where he worked for 5



years. In 1976 Bridger moved to the United States and became West Coast Singles Promotion man for United Artists Records, later assuming the position of Director of Artist Relations.

### Bill Burks

Bill Burks received his B.A. in Graphic Design from Cal State Fullerton. In 1974 he joined the firm

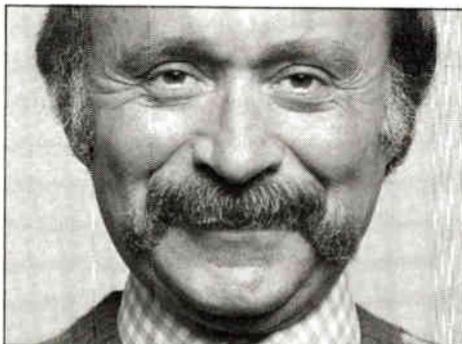


of John Cabalka, servicing all major labels with graphics, art work and merchandising material. From 1975 through 1976, Burks headed his own design studio. In late 1976 he joined United Artists Records as a Designer, a post he held until his recent appointment as Art Director for UA.

### Larry Cohen

Larry Cohen, a 14-year veteran of the music

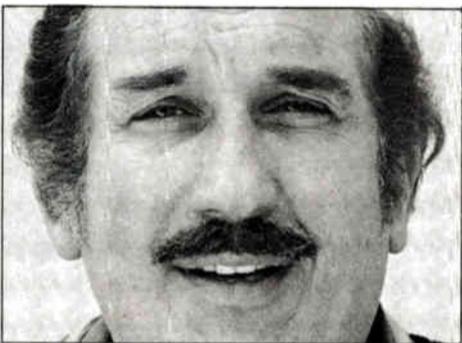
industry is a graduate of Temple University and a former instructor, who began his career as local promotion director for Marnel Distributors in Philadelphia. Prior to joining UA, Cohen was National Sales



and Promotion Director for Jamie/Guyden Distributing Corp. In 1972 he was appointed east coast promotional director and head of east coast special projects for United Artists Records. In addition to initiating merchandising programs for each album release, Cohen is responsible for directing UA's field force of eight marketing coordinators who are based at distributor offices across the nation. He is Vice President, Merchandising.

### Ed Levine

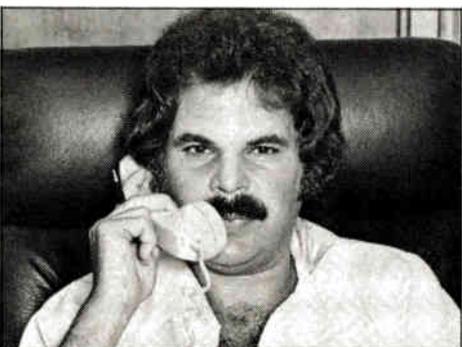
Ed Levine's experience in the music industry spans 15 years, beginning as a distributor and retailer, operating two record stores. He later went into management. From there Levine entered the promotion field, joining Kama Sutra in a national promotion capacity. In 1967, Levine left Kama Sutra to join United Artists, again in national promotion. Levine



later left United Artists for a short time to do promotion work for Map City and Delite Records with Kool and the Gang. In 1972, Levine rejoined the UA family, this time as National Promotion Director of Blue Note. He is Director and General Manager, Blue Note Records.

### Mark Levinson

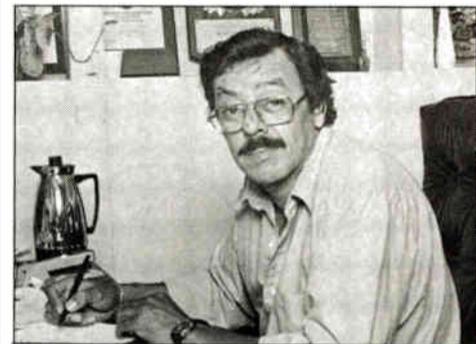
Mark Levinson has been with United Artists for seven years, having started as Secretary and General Counsel in 1970. He later became a Vice President of the United Artists Music and Record Group. Prior to joining UA, Levinson had been general counsel for Avco Embassy Records. He had previously been divisional attorney for Columbia Pictures Music and Record Division. Levinson is a graduate of



the NYU School of Law and Brooklyn College, where he majored in political science. He is Vice President, Business Affairs.

### Stan Monteiro

Stan Monteiro graduated from Boston University with a degree in creative writing. He began his career in the music industry touring the country with small jazz combos afterwards becoming editor of the Boston City News. He went on to become the program director of station WILD, Boston. He



later assumed local and regional merchandising responsibilities for RCA. He later became Assistant National Promotion Director for RCA, and was the co-founder of Grunt Records. He went on to become Director of Promotion for Metromedia, Director of Promotion for Epic and Vice President of Promotion for Columbia. Monteiro is currently Vice President of Promotion and Artists Relations at UA Records.

### Dave Neckar

Dave Neckar graduated from Indiana State University with a B.A. in Math. He went to work for RCA Records Manufacturing in Indianapolis as a warehouse foreman in production control. He later went



to Mercury Records Manufacturing in Richmond, Indiana as a production control manager and later as a distribution manager.

Neckar came to Liberty Records as a Production Manager and is now Vice President of Manufacturing for United Artists.

### Ursula Nelmes

Ursula Nelmes received her B.A. in Language, University of Maine and a degree in Language from the University of Bonn, Germany. She became the Entertainment and Social Director of the Governor



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and  
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*Steve & Eydie*

*The real united artists*

Morris Inn in Morristown, N.J. She also handled Publicity and Advertising for the Inn. Nelmes later relocated in Las Vegas, where she became Entertainment Coordinator for the MGM Grand. She joined United Artists Records in 1976, first as a merchandising assistant, later as a marketing coordinator and now holds the post of Tour Manager, Artist Relations.

### Pat Pipolo

Pat Pipolo served as Vice President of Promotion at Island Records. Prior to joining Island Records, Pipolo served as Vice President of Promotion at MCA Records for seven years. Pipolo is responsible



for all product acquisition and is involved in all production and label agreements. Alan Warner, General Manager of International Repertoire; Jeff Samuels, A&R manager and Norma Goldstein, A&R administrator, report directly to Pipolo, Vice President of A&R.

### Wally Schuster

Wally Schuster has been actively involved in the music industry since 1941. He first worked for Big 3 and Fiest/Robbins/Miller Publishing concerns. He was also employed at George Paxton Inc. and Co-Ed Records, as well as Warner Brothers Music Co.



Schuster also held the post of Production Manager for Screen Gems with Don Kirchner and Executive Vice President for Alan J. Lerner. Schuster has been with United Artists Publishing for seven years in the post of Vice President and General Manager.

### Harold Seider

Harold Seider previously served as Vice President of Business Affairs for United Artists Music and Records Group, Inc. Described as "a renaissance man," he has experience in all phases of the recording industry. Seider is responsible for all aspects of



United Artists' International Operations. Cliff Busby, Managing Director of United Artists Records, Ltd., London, reports to Seider while assuming additional

responsibilities as director of the firm's European operations. Stan Kulin, President and Chief Executive Officer of UA Records, Limited, Canada and Suzanne Logan, Manager of Operations, United Artists Music and Records Group, Inc., International Division, in America, also report to Seider, President of UA's Music and Records Group, Incorporated International Division.

### Patricia Thomas

Pat Thomas holds a B.A. in Economics at Pace University in New York. A former film publicist on a number of films, Thomas later became Director of Public Access Teleprompter Cable T. V. in New York



City. She later relocated in Atlanta, Ga. where she headed up her own public relations firm. She joined United Artists Records in 1976 as a publicist, later becoming Manager of National Publicity.

### Kathi Van Stralen

Kathi Van Stralen began her career in the music industry in 1965 in the sales dept. of Columbia Records, later moving on to the same position at Cresendo Records. She worked for four years as executive secretary at White Whale Records and from 1970 through 1974 she returned to Columbia



working in both the sales and a&r depts. She has been with United Artists for one and a half years as executive secretary for UA President, Artie Mogull.

### Iris Zurawin

Iris Zurawin oversees all facets of advertising as well as the creation of artist campaigns. She also serves as a liaison between UA and its family of custom labels. Zurawin holds a B.A. from Skidmore College, in addition to credits towards a M.B.A. at N.Y.U. Graduate School of Business. Previous posi-



tions included Singles Sales Manager at Epic and Merchandising Manager at A&M Records. Former Director of Advertising, she is now Director of Advertising and Artist Campaigns. 1 71

Our Heartiest Congratulations To  
**ARTIE MOGULL**  
 and to all our colleagues at  
**UNITED ARTISTS RECORDS**

We're proud to be part of this winning team!



MUSIC CORPORATION  
 New York, N.Y.

The Leader In Music Print



*Congratulations to  
Artie Mogull, United Artists Records and Transamerica  
from United Artists Films.*

## Inside A&R

# Diversified Talents Of A Small And Cohesive Staff Keys To Discovery And Development Of Talent

The a&r department of United Artists Records is characterized by a small, cohesive staff with diversified talents and tastes. Accepting a wide range of responsibilities within the structure of the company, the primary concern of UA's a&r department lies with the discovery, development and long range product management of new talent.

Headed by Pat Pipolo, vice president of a&r, the department consists of Jeff Samuels, contemporary a&r specialist; Norma Goldstein, a&r administrator; Alan Warner, general manager of international repertoire; and Mike Catain, assistant to the president. The department, located in the label's Los Angeles headquarters, has actively pursued a policy of close communication with UA field staff throughout the country and around the world.

As a necessary part of its function, UA's staff constantly has its ear to the ground, listening not only to artists brought to its attention by field representatives and foreign a&r staffs, but also keeping in close contact with management, other artists and music business figures to keep abreast of the latest developments within the industry. Because of the small, self-contained nature of the department, it is vital for Pipolo and his staff to have reliable outside ears kept alert for fresh talent.

Beyond this search for new artists, UA's a&r staff is actively involved in the area of product management. Of necessity, a close rapport is maintained with managers, lawyers and artists themselves in an attempt to develop satisfactory career goals and insure the highest possible quality of product. Regarding this latter point, the a&r staff at UA also works closely with the label's production, artist relations and publicity departments, as well as keeping lines of communication open with the UA promotion staff, all in an attempt to better gauge progress of the artists and product they have initiated.

The a&r department's responsibilities begin at the time of a suggested signing. The perimeters of an actual recording pact are often discussed first within this department before it is brought to the legal staff to work out details and ink the final pact.

Further, the a&r staff strives throughout the actual recording process to match top studio musicians with artists as well as actively searching out new song material from a wide variety of sources, in an attempt to find the best music for a particular artist. Publishers, musicians, other artists, freelance songwriters, as well as the not inconsiderable resources of United Artists' own publishing arm, are employed in the search for the right material.

The a&r department at United Artists is involved with almost every aspect of an artist's development and the creative management of product from its inception. As a starting point in any act's association with UA, it is part of the a&r department's responsibility not only to consider artistic merit and overall talent, but commercial viability, the quality of management and long range career goals when considering any signing.

As one of the most vital and creative departments in the company, it has a primary responsibility to insure the quality of music, the

stability and long term acceptability of an artist and management and, in a general sense, provide the raw material from which the label fashions artists, records and, ideally, commercial appeal.

Pat Pipolo, in a recent interview, described his association with UA as well as something of his personal history in the music industry: "I've come to my present position out of the ranks of the promotion department," Pipolo explains. "Since promo men feel that they have the greatest ears in the business, I felt that I finally had a shot to put my money where my ears were.

"I consider the years from 1967 thru 1974 as the most fruitful in my career to date. There were only three of us at UNI in '67 — Rick, Russ, and myself. UNI Records was the brainchild of MCA vice president Ned Tanner and was heavily in the red at the time we took over. (UNI was established in 1966).

"After one year and six gold singles and a total of 32 chart records later, it seemed like magic. The company had done a complete turnaround. But the best was yet to come.

"The little three-man company had signed Neil Diamond at the time Neil was about to blossom into a full-fledged super star. When Neil finally did explode, it gave the company a credibility it could not achieve even with all of its previous chart records.

"Soon after that, UNI signed Elton John and Olivia Newton-John. We were still a three-man company and we each could have had our own star if we'd wanted. (Let's not forget to mention the r&b department which always had two or three records on the charts and was staffed solely by the legendary Hosea Wilson). By this time, UNI was practically outbidding its 'Big Brother' Decca Records. We did such a good job at UNI that MCA decided to consolidate all of its labels (Decca-Kapp-Uni) under one roof (MCA Tower) and turned management over to us under J. K. Maitland.

"The company continued to flourish. The Who had finally reached super star status, J.C. Superstar was a tremendous success. During this time, I had built a promotion team second to none. The hits continued and the (super) stars were shining brighter. Rick Nelson made a comeback with 'Garden Party,' Sonny & Cher had a hit tv show and Cher a string of seven hit singles (Snuff Garrett producing again) and along came the soundtracks: 'The Sting' with music by Marvin Hamlisch, 'American Graffiti' with a cast of thousands. Then along came the Average White Band and the now legendary Lynyrd Skynyrd.

"Of course, I feel proud to have been associated with all of that talent but the talent was theirs, and I was just fortunate to have been there. I take more personal pride in the fact that seven of my guys are now heads of promotion at other companies.

"It was at MCA Records that Artie Mogull and I really got to know each other. I was all set to dislike Mogull. I felt threatened by his presence and I thought he wanted to bring in one of his guys to take my gig. Well, it took exactly 10 minutes of conversation with him and I became one of his guys. I still am.

"I liked the way he dealt with his acts and I suppose he got off on my down-to-earth minimum bullshit style. Anyway, we made a couple of road trips together and had some fun while we got a lot of work accomplished.

"When I finally left MCA, I didn't think twice. There was no doubt in my mind that I'd be getting together with Mogull some place down the line. In our industry you get to know and like lots of people but respect is something that has to be earned. Artie Mogull had earned mine."

Pipolo joined UA in August of 1976, coming from Island Records where he had been for two years. By his own admission, he had no intention of changing companies, but when the opportunity to re-join Mogull presented itself, there was no way he could resist the opportunity.

Also, coming back to 6920 Sunset (UA's home office) was sort of a homecoming. These were the same offices which had housed Liberty Records in 1965 thru 1967, when Pipolo was national promotion director. Those were golden days for West Coast rock 'n' roll and, recalls Pipolo, "We were definitely a heavy part of what was happening. Jan and Dean were at their peak, the Ventures were still riding the crest of 'Walk Don't Run,' Bobby Vee and Jackie DeShannon were still cutting hit records, Johnny Rivers practically started the disco



Dottie West and producer Larry Butler.

thing stateside single-handedly, and it was during this time that two new Liberty/Imperial groups had their first hit records. The Dirt Band had 'Buy For Me the Rain' and, of course, the Fifth Dimension's 'Up, Up and Away' not only made an auspicious record debut for the new group, but it made an instant celebrity of the songwriter, Jimmy Webb. Few people today remember that the group was signed by Johnny Rivers whose Soul City Records was distributed by Liberty/Imperial. Even Gary Lewis & the Playboys were in the middle of a string of five or six hits, which had started with 'This Diamond Ring' (and let's not forget The Hollies started their recording career in the U.S. on Imperial as did Cher). So the decision to join UA was really not a difficult one."

In discussing significant artist signings over the past two years, Pipolo remarks: "Doubtlessly, Brass Construction and Enchantment were two extremely important acquisitions for UA and its family of labels. Both are hot r&b acts with top five albums and singles and excellent track records. Additionally, our association with Charles Koppelman's Manhattan Records is very important, as is Carl Davis' Chi-Sound Records, with their outstanding stables of talent. Blue Note artists Noel Pointer and Earl Klugh point up our involvement in long range artist development. We have helped to nurture both these fine talents, and continue to root for and believe in their potential and are certain that both will soon reach the same plateau as Ronnie Laws, who is just now on the verge of mass acceptance."

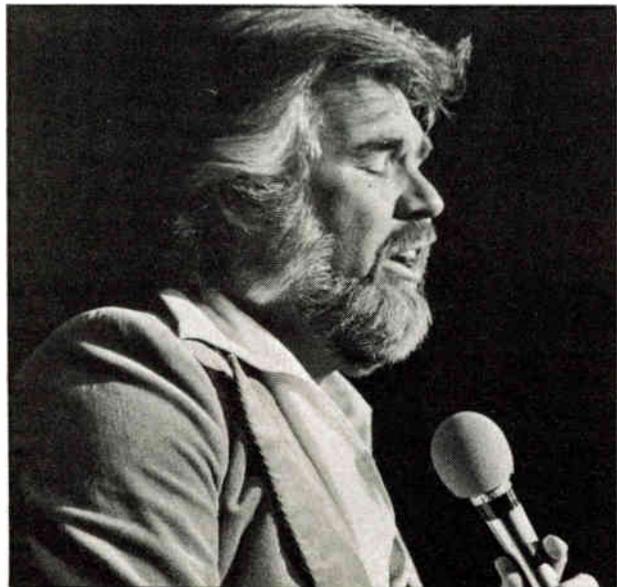
Jeff Samuels concurs, adding: "Triple K Management, with such acts as Millington and Jo Ann Mackell, is an invaluable addition. Both Bad Boy, whose LP sales of 40,000 and upwards justified our initial faith in it, as well as Trouble, which has been attracting much favorable attention, were also significant to us. I might mention Manchild, with initial LP sales of over 100,000 records, and the entire Roadshow roster has become one of our most successful endeavors."



Patio party for artist Nancy Shaux brings smiles to (from left) Ed Palmer, Nancy's manager; Gordon Bossin, Shaux, Artie Mogull.

When asked to describe individual functions within the department, Pipolo explains: "We all, of course, screen new material and

Continued on page 16



Kenny Rogers on stage in Nashville at the UA Country Show.

**Four of Artie Mogull's  
greatest hits and  
longest running productions  
salute him on his  
30th YEAR  
in the music industry!**

**Andrea Anker** ..... signed to lifetime contract March 14, 1952

**Cathy Mogull** ..... signed to lifetime contract June 11, 1959

**Alison Mogull** ..... signed to lifetime contract June 22, 1961

**Elliot <sup>"The</sup> <sub>Son-In-Law"</sub> Anker** ..... signed to lifetime contract March 6, 1976



**Congratulations  
and lots of love, Dad.**

**You've always been  
number 1 on the  
charts with us!!**

Continued from page 14

have specific acts assigned. We, in effect, become product managers for these acts and oversee many aspects of their development. Norma Goldstein is responsible for the department's administration including all aspects of sessions, booking studios, dealing with unions and outside contractors. Alan Warner, who comes from our London office, has been with UA for 10 years. He has a great deal of versatility in many fields and is currently working with old soundtrack material, giving it a new twist. Alan's track record for uncovering hit material is exceptional. Mike Catain serves the a&r department in a coordinating capacity, collecting information and working closely with sales and production departments to insure smooth product flow. Jeff Samuels works in an overall capacity to

releasing LPs supported by appropriate marketing and merchandising campaigns when the time is right."

In answer to the question of what UA's special areas of strength are, Pipolo replied: "I think our main strength is our versatility — in the past six months we have had several number one country hits, a smash album from ELO, 'Out Of The Blue' which shipped platinum, as well as a number one platinum soundtrack album, 'Rocky,' top five r&b albums and singles from Brass and Enchantment, and a number one gospel album by Shirley Caesar on Roadshow.

"When hits are tallied up, a lot of ours are spread throughout many subsidiary labels: Jet, Roadshow, Manhattan, Chi-Sound, etc. In one respect this works to our advantage, in that in such diversity we have better access to a greater number of creative minds; on the other hand, it creates an occasional misleading impression of our hit-making ability."



Backstage at L.A.'s Universal Amphitheatre, from left: Artie Mogull, Jerry Weintraub of Management III, Kenny Rogers, Larry Butler, Ken Kragen of Management III, Pat Martine and Stan Monteiro.

bring new acts to our attention, and takes an important part in overall product management. We all meet two or three times a week to play new product, keep each other informed and generally kick around new ideas. We also go over tentative product schedules to be firmed up after consultation with marketing and sales staffs."

When queried as to whether there is a standard applied to submitted new material that reflects an overall policy for UA acts, Pipolo remarks: "We listen to different material for different reasons, but our main concern is with an act that can sustain itself and its music. We are primarily interested in the long range considerations.

"We start with music," Samuels adds, "then we look for strong management which is able to work creatively with the label for a coordinated effort."

When asked to point up new releases of special interest, Pipolo says: "We have just enjoyed the best year in the company's history and we expect to do even better this year. Certainly some of our hot product from 1977 will carry into the new year, such as ELO, Crystal Gayle, Kenny Rogers, etc., but a look at our upcoming releases also seems to assure a big first quarter for us.

"One of our most exciting upcoming LPs is Lonnie Donegan's 'Puttin' On The Style.' Lonnie has been off the scene for a while now, but his new album, produced by Adam Faith with a lot of famous names assisting, is really as exciting as anything he has ever done. Dusty Springfield's latest album is also very promising; Dusty is another artist who has lost none of her verve and style and I think this record proves it. New releases by Shirley Bassey, Kenny Rogers and Crystal Gayle are, of course, special occasions for us. I think Shirley's new work, 'By Request,' is her best ever. We'll also be releasing, in the first quarter of 1978, an exceptional debut by ex-Ohio Player Dutch Robinson. We also have some great product coming from Blue Note. Ronnie Laws, who is currently the hottest thing in contemporary music, will be releasing a new album that ranks as his most commercial ever. And our future jazz superstars, Noel Pointer and Earl Klugh, will have new product available soon. I'd also like to mention that we have some of

England's hottest new wave acts waiting in the wings and will be

In explaining the difference between seeking out new and unknown acts as opposed to bidding for already established ones, as well as differences in initial artist support, Pipolo remarks: "It is obvious that new acts constitute long range and expensive commitments in terms of dollars and man hours. We are not always willing to take money away from established or developing artists, such as Earl Klugh or Noel Pointer, to put into an unknown quantity. But looking at the numbers and diversity in our current roster, it is apparent that we will take and have taken chances on promising new talent."

Describing the working relationship between UA's American a&r staff and its overseas a&r department, Pipolo commented: "We have an excellent relationship all round, and we are in close personal con-



Shirley Bassey spreads her wings at her Sept. 26 sellout performance at L.A.'s Greek Theatre.



Jet's Don Arden and Mogull with Electric Light Orchestra.

tact with all of our a&r people abroad. We also work closely with our own international department, and I meet quite often with Harold Sieder, president of the international division."

When asked how artists and product are selected for major campaigns, Pipolo has this to say: "It is usually a collective decision evolving from meetings with marketing, sales and promotion staff. I can say there is a good working relationship between these departments, lacking in a traditional uptightness, which is too often the case in other companies. With my background in promotion I understand the problems of a short playlist and limited exposure — when we meet with our marketing people we try not only to gauge product in release but to examine all our other priorities in depth. We take a realistic approach to where we can go and what we can do in regard to artist programs."

In explaining how new material up for consideration reaches UA's a&r department, Pipolo explains: "We try to pay close attention to artists and material brought to us by people with a proven track record. We listen as much as we can to product submitted, but because of sheer volume, it is impossible to hear it all." Pipolo goes on to comment, "I am not a producer a&r man and I think this works to my advantage. A&R producers might feel competitive with other producers' work and possibly lose their unbiased viewpoint."

#### UA ARTIST ROSTER — 1978

United Artists Records' artist roster reflects, to a large degree, the successes achieved by the label's a&r department over the past few years. A large roster, with a preponderance of non-established acts, it is indicative of UA's reputation as a leader in breaking new artists. In a larger sense it shows up a constant search on the part of UA's a&r staff for viable new acts that can be nurtured and developed from the beginning stages through to a significant level of commercial achievement.

With the wide variety of musical styles and tastes represented on the roster, it has been possible to expand and develop artists across a broad section of the current musical scene, with an emphasis on crossover potential and long range growth. A careful examination of the label's leading acts demonstrates not only a policy of continual artist growth, but UA's overall skill in exploiting the very real abilities of its best artists to grow beyond conventional music categories.

An excellent example of the label's achievement in bringing new music to a large audience can be seen in the case of Electric Light Orchestra. Through eight albums and a string of hit singles, UA and Jet Records has brought ELO from the status of a British band with a minor cult following to an act of international status. The Electric Light Orchestra, whose latest album "Out Of The Blue" is its most successful to date, is undoubtedly well on its way to becoming one of the major pop groups of this decade. This is primarily due to careful attention at all phases of its development, as well as tenacious support and a sure instinct for progressive music's potential in the contemporary marketplace.

ELO doubtlessly represents the single most impressive achievement by UA in the field of progressive rock to date while, at the same time, elevating ELO mastermind Jeff Lynne to a position of primary importance as a writer and composer. "Out Of The Blue," along with the entire ELO catalog, effectively demonstrates that far sighted initiative on the part of a record company can elevate a group to super star status. With an upcoming fall tour and sustained sales for all ELO products, UA and Jet Records are assured of one of the most important success stories in modern music.

UA pop/country acts Kenny Rogers and Crystal Gayle are two more examples of progressive artist development paying off in

Continued on page 18

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## Inside A&R

broad-based exposure and certified crossover ability. Kenny Rogers, formerly a member of The First Edition, is a polished performer and accomplished singer whose potential as a crossover artist was recognized early by United Artists.

From country hits such as "Laura" and "While The Feeling's Good," UA carved a significant place for Rogers with such country/pop styled hits as "Lucille" and "Daytime Friends," establishing along the way a whole new audience for this artist and his attractive easy listening musical approach. In many ways, Rogers represents a concept of artist development that has worked very well for UA; an established artist with a firm following and a particular musical style who, through diligent application of crossover dynamics, breaks out on a significant level as an overall entertainer with appeal to a large demographic spectrum.

Beyond a simple question of "grooming" an artist for mass acceptance, UA has met with continued success by encouraging artist expansion through the careful selection of material and increased exposure on a wide variety of formats, i.e. concerts, television, etc. In the case of Rogers, a slow but steady build-up over a period of three LPs has resulted in this well-rounded and professional entertainer gaining a broad based appeal in country, pop, and MOR audiences.

A similar strategy has been evident with the recent across-the-board success of Crystal Gayle. Through three previous LPs Gayle was "brought up" through the ranks of country singers, establishing herself as an important new artist in that field with hit singles and continuous touring.

The release of her fourth UA album, "We Must Believe In Magic," marked a distinct change. A wider selection of music was represented, designed for a variety of tastes and, while the country aspect of Gayle's background was not de-emphasized, "We Must Believe In Magic" went to some length to show up her abilities in other genres. The result was the resounding success of "Don't It Make My Brown Eyes Blue," which climbed first to the top of the country charts, later stormed the pop charts and continued to score

gains in a diverse selection of markets. "Brown Eyes" proved, as did Rogers' "Lucille," that UA's crossover techniques are not only viable but, given the right artist and material, the company is capable of establishing important new talent in major markets.

Two other groups illustrating the diversity and commercial potential of UA's artist roster are Brass Construction and Enchantment. Both r&b/disco conglomerates sold exceedingly well with their debut offerings. Hit singles—Brass Construction's "Movin'" and Enchantment's "Gloria"—helped push these groups and their albums past the gold plateau and were subsequently placed high on UA priority lists.

Brass Construction has continued to fulfill its early promise with two more albums, ranking high on disco playlists across the country, while an eagerly awaited second LP from Enchantment seems destined to repeat the performance of its first.

UA's traditional strength in r&b stretches back to association with Bobby Womack, War and others. A strong sense for the music which carries over into the label's marketing and advertising campaigns, as well as an extensive promotional network with a proven record in r&b, all help to make not only Brass Construction and Enchantment among the most promising of emerging black groups,



A certified gold luncheon at the Bistro to celebrate Kenny Rogers' million-seller, "Lucille." From left, Jim Merrill, Kenny Rogers, Ursula Nelmes, Larry Butler.

but also speaks well for such UA acts as Manchild.

Among other black acts signed to United Artists whose sales performance over the past year has shown enormous potential must be included Morning, Noon and Night, a disco oriented group from the Roadshow Record stable, as is Shirley Caesar, "The First Lady of Gospel," whose "First Lady" LP for UA/Roadshow has topped gospel charts since its release early in 1977. Chicago balladeer Walter Jackson is making a successful bid for MOR and r&b playlists with his smooth vocal style and careful choice of material. His January 1978 release, "Good To See You," highlights these same qualities in an accessible and sincere musical setting.

It is obviously in the area of jazz, with Blue Note Records' close subsidiary association with UA, that the label has shown extraordinary creative and commercial growth. With the burgeoning interest in jazz fusion and the recent jazz explosion in this country, UA has assumed a position of leadership with such innovative artists as Ronnie Laws, Noel Pointer and Earl Klugh.

The recent RIAA gold certification of Ronnie Laws' fourth Blue Note LP, "Friends and Strangers," marks the first gold album by a solo artist in the 37-year history of Blue Note. Without the benefit of a hit single, "Friends and Strangers" was able to sustain prolonged airplay and sales over a period of seven months.

The success of the LP and the widespread acceptance of Ronnie Laws is indicative of the close cooperation between UA/Blue Note and Laws' management, Far Out Productions. It has placed Laws, in a single stroke, in the forefront of the contemporary music scene and, once again, the crossover game plan evolved by UA has proven a workable one.

Much of the same strategy is being employed in breaking in a young New York violinist by the name of Noel Pointer. Pointer's first LP for Blue Note, "Phantasia," was critically acclaimed and marked Pointer as one of the brightest new jazz talents to emerge from the music scene in some time. His progressive jazz/fusion violin places him outside of many identifiable categories and he seems a prime candidate for a crossover move.

His second LP, to be released early this year, will be the subject of a major marketing and merchandising campaign with this goal in

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New York, New York's legendary Sir Arthur from the province of Mogull came upon the Transamerica's Out Of The Blue. The Sweet Music Man raised his stylus and proclaimed to the United Artistsans that We Must Believe In Magic and that they were Gonna Fly Now. He promised gold and honor would be their game, or he would surely Turn To Stone if he didn't reach his aim.

Armed with a mighty catalog of many a top name, the knight with the flowing white mane, began his quest for supremacy and more growth which was, and still is, his continuing oath. He gathered notable warriors from the land, whilst bading young Marcus of Levinson to remain on hand.

Fresh from past glories, they joined him from far, to take up the gauntlet he had on his bar. Lord Gordon of Bossin and Pasquale the Pip, followed quite closely by another good man, Monteiro, of course, the nice man from Stan. And, still they came, Alvino's Daniel, good with a poem, David, surely the Nekkar of the gods, and Lawrence of Cohen.

Soon the thrust began amidst a Rocky plain and the lady Lucille became theirs, also on aim. To wit, Sir Mogull was heard to exclaim, Don't It Make My Brown Eyes Blue? So true.

Since a Telephone Line was unheard of these days, only a Living Thing armed with Bullets of sort could penetrate the obstacles along the Rocky road. They lifted their shields, built even stronger with Brass Construction to victory.

And Duke Boyle, a descendant of George, was filled with Enchantment as he smiled in the mint. This, quite naturally, prompted L. Joe of Bos to shine down his countenance to Arthur, still on his horse. He pleased him by saying Baby I Love Your Way. . The Boss.

The Laws, as in the records of Ronnie, were laden with Gold and Edward the Levine blared trumpets with a Note of Blue to hail men that performed like the Earl of Klugh.

Meanwhile their horizons soon spread, as if it all had gone to proud Artie's head. This was accomplished in a well-oiled way by Harold of Seider (surely the apple of Arthur's eye) who conquered the world. And jubilant Squire Schuster of Wallace conjured up a revelation as he wrote out a note as he rested in the park. He said, Sir Arthur, you're out of the dark, and Nobody Does It Better!

This, then, the end of my letter.

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## Inside A&R

mind. Pointer is one of a new breed of musicians who are just beginning to take their places in the contemporary music scene and, from the evidence of his first two albums, he will be among the most enduring. His music finds appreciative ears with jazz, rock and progressive audiences alike.

Guitarist Earl Klugh is another important Blue Note act whose commercial potential has been long realized. Through three extraordinary LPs, Klugh has established himself as one of the premier jazz guitarists of the decade. With the upcoming release of his latest effort in February 1978, UA/Blue Note is primed for a major effort to bring this singular talent to a wider audience.

Klugh's ability to speak to a great variety of musical styles and tastes is clearly evident in his music. His soft, acoustic guitar artistry has the potential of reaching a mass audience in a way that few modern guitarists have been able to. Unpretentious and engaging, the music of Earl Klugh is among the most enjoyable products on the current UA roster.

Other jazz artists on UA and Blue Note worthy of mention are pianists Barbara Carroll, Gene Harris and Horace Silver, all of whose latest LPs rank among their finest work and certainly among the most refreshing recent offerings on the label.

One of the most popular and long lived of United Artists' acts is the Nitty Gritty Dirt Band. This perennial folk/rock/bluegrass band has consistently delivered exceptional albums noted for their American music authenticity and deluxe packaging. Recently returned from a State Dept. tour of the Soviet Union, the Dirt Band continues to work, recording, touring and documenting a unique musical heritage.

United Artists' relatively recent entry into the American hard rock market is marked by two releases by the groups Bad Boy and Trouble. Bad Boy, a Milwaukee-based outfit, recorded an impressive 1977 debut that exhibited strong sales. Currently in the studio recording a follow-up, Bad Boy is a touring and writing rock 'n' roll unit with marked breakout potential.

Trouble, a blues/rock group made up of equal parts American

and British musicians, delivers a solid, no-nonsense sound and a dynamic stage show. Both groups' debut LPs found footing in AOR and Top 40 radio formats. The potential of regional rock markets and through it, national exposure, is currently being brought into sharp focus at UA primarily through the energies of these two groups. In the case of Bad Boy, a regional following is in the process of being parlayed into a national following through UA's policy of breaking each area through appearances and airplay and spreading this ever-widening base, region by region.

United Artists' Country Division is one of the most important and productive areas of UA's growth. With an outstanding roster of country talent, the Nashville-based operation has yielded many of the label's most successful acts, Crystal Gayle and Kenny Rogers among them. Names such as Doc Watson, Billie Jo Spears, Del Reeves, David Wills, Melba Montgomery and Bobby Wright make up a country roster that is as creative and durable as any. A majority of the above-named acts enjoys a consistent sales record and is frequently found on country charts, as witnessed in recent hits by Melba Montgomery, Billie Jo Spears and Del Reeves.

Many UA country artists have worked closely with Larry Butler, one of Nashville's most respected producers, whose influence can be heard on numerous hit records by country artists such as Billie Jo Spears and Kenny Rogers. The country division of UA has long been a vital underpinning to the label's overall structure; with a highly attuned a&r staff and energetic promotion, it maintains a separate yet closely aligned identity in UA's total picture.

Another lucrative area of growth for UA has been in acts gaining recognition internationally. Among the many such artists ELO, Shirley Bassey and Paul Anka must obviously be included. Yet there are many others that are not as widely known.

The Canadian group, Lavender Hill Mob, for example, whose debut album garnered widespread critical acceptance, achieved considerable sales and significance not only in its native country but in Europe and Asia as well. Lavender Hill Mob's second LP for UA will be released early this year and will benefit from an intensive marketing campaign in an attempt to bring its international status to the U.S.



With Kenny Rogers at the Universal Amphitheatre in L.A. are (from left): Jerry Seabolt, UA Nashville Promotion; David Bridger; Gordon Bossin; Iris Zurawin; Kenny Rogers; Marcy Doherty, singles promotion; Larry Cohen; Ursula Nelmes.

A similar campaign is in the offing for a British nostalgia group, Darts, signed to the Magnet label and distributed in America by UA. A highly successful English single, "Daddy Cool," was recently rush released in this country with encouraging results. Albums from new English artists, many signed to the Magnet label, are also being prepared for release. Country singer Slim Whitman points up that moderate popularity in this country can often become established hit-making in another. Whitman's treatments of classic American cowboy tunes have long been certified hits in the U.K.

Rounding out the United Artists' roster are such established and top-selling artists as Anthony Newley, Paul Anka and Shirley Bassey. Accomplished performers in a wide variety of media, they — along with Ferrante and Teicher, Arthur Greenslade and others — have continued to produce the highest quality of music during their association with United Artists and many have had substantial hits with the label. Anthony Newley's recent "The Singer And His Songs" and the upcoming "Live My Way" by Paul Anka point up these artists' continuing vitality. A special four-record box set is also being prepared by UA to feature the best of Ferrante and Teicher.

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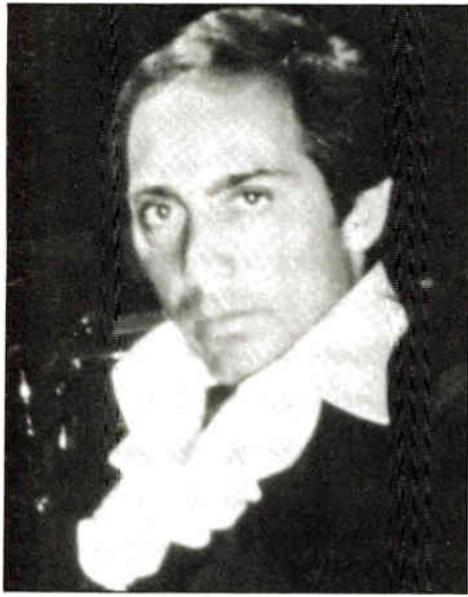
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## The UA Artist Roster From Country to Pop to Jazz, R&B and MOR Music for Everyone



Paul Anka

Just before his 16th birthday — in the early spring of 1957 — a determined, tousle-haired boy borrowed \$100 from his father, put on dungarees and a red sweat shirt, and headed for New York. His mission: to storm Tin Pan Alley with a collection of five songs he'd written in the basement of his Ottawa home.

By 16, he was a star, by 19 a millionaire. Later, with songs like "Lonely Boy" and "Puppy Love," he established himself on the North American nightclub circuit where rock stars of his age rarely trod. His light voice, cheek, charm and audience command, said the 'New York Herald Tribune,' made George Jessel look like "a shrinking violet." A New York tv producer observed that Anka had the "kind of presence on stage that took Jimmy Durante 60 years to learn."

One of these was a simple, fashionable and bubbly tune that celebrated his crush on 18-year-old Diana Ayoub, who baby-sat his younger brother and sister. It was called "Diana" and, overnight, it launched Paul Anka on the road to becoming one of the youngest multimillionaire entertainers of his time. Within three months, he had laid siege to the offices of a song publisher, recorded the song — without even a rehearsal — and watched it reach the charts. Then Ed Sullivan asked him to sing it on television.

In those days, Anka sang primarily to publicize his own music. But while many young performers of his era built reputations with one recording and then vanished, the intense, hazel-eyed Anka — now 35 — continues to compose today. He wrote "My Way" for Frank Sinatra, "She's a Lady" for Tom Jones, collaborated with Johnny Carson on "Johnny's Theme" for the "Tonight Show," and the score for 'The Longest Day,' one of four movies in which he has appeared. He even wrote a song called "Girl, You Really Turn Me On" for tennis superstar Jimmy Connors' singing debut last year on the "Howard Cosell Show." One of Anka's songs, "You're Having My Baby," managed to anger feminists, proabortionists and antiabortionists all at once. Meanwhile, "Diana" endures as an all-time favorite. Anka has earned 18 gold records, awarded for sales of more than one million.

Show business was always a part of Paul Anka's life. He was born on July 30, 1941, in Ottawa, where his parents — both Syrian Canadians — operated the

Victoria Tea Shop near the House of Commons, and later, a more elegant restaurant called the Locanda. There, to Paul's delight, came entertainers like Tony Bennett and the Platters.

At 10, he discovered he could make people laugh by singing and sobbing like Johnny Ray. He gave several impromptu performances for housewives, paper boys — and once, for a gang of ditchdiggers outside his home, collecting a dime from each workman for his efforts. At 13, his heart now set on becoming a singer-composer, he formed a trio called the Bobby-soxers with two classmates from Fisher Park High School. Paul began grinding out songs enthusiastically, applying rhyming schemes he'd found in the words of Shakespeare.

In 1957, while trying to barge backstage at the Ottawa Auditorium, Paul was confronted by the Washington promoter, Irvin Feld, who hustled him out. But before leaving, the boy persuaded Feld to take down his name and address. "Some day," he told him, "I'm going to be a star on this show." Later, when Tony Bennett was leaving the stage door in nearby Hull, Quebec, Paul told him audaciously: "I've been studying your act. I'm going into show business."

Sometimes Paul infuriated his father by inviting the performers to the Locanda for free meals. And when a friend phoned to say that Paul, chaperoned by his mother, had won an amateur talent contest at a local country club, receiving a standing ovation from 300 customers, Mr. Anka was furious. No one had told him about the contest, and his son was in an adults' club until one o'clock in the morning. But when the club agreed to pay Paul \$75 for a week's engagement, Mr. and Mrs. Anka sat quietly at a back table and watched their son repeat his triumph. This time, Paul's father was so thrilled that he was brought to tears.

Now Paul was anxious to have his music published. So, shortly after his 15th birthday, he used his earnings to finance a trip to Los Angeles where his Uncle Maurice worked as a singer. To survive, Paul parked cars and sold candy at a Hollywood theater. When the recorded version of his latest song failed, he earned his return fare by working for a month as an usher in a movie theater. Home again, he returned to high school.

The following spring, however, the urge to make a hit record overwhelmed him again and, simultaneously, an Ottawa disk jockey called his father with startling news.

"Andrew," he said, "your boy's too big for Canada."

Paul borrowed the money to go to New York and bulldozed his way into Don Costa's office at ABC-Paramount — demanding to be heard.

"Can you imagine," says Costa, "this 15-year-old kid bouncing into my office and playing five of his own songs? He leaped at the piano like it was a steak dinner and he hadn't eaten for months."

A few days later, while bunking down in a friend's bathtub in a New York hotel, Paul received a phone call. ABC-Paramount would give him a contract. His first assignment: to complete the lyrics for "Diana." The boy worked into the small hours, sleeping during the afternoon. Two weeks later, without rehearsal, he recorded the song that was to shape his career.

Disc jockeys loved "Diana." Irvin Feld heard it too, and remembering Paul's ambition, he offered him a contract for a tour of more than 90 U.S. cities and towns with the Platters and Fats Domino. When

the tour ended, Paul persuaded Feld to become his manager.

Feld's first step was to convince Paul to lose five pounds, get his hair styled and have his nose remodeled. Feld then released "Diana" abroad and arranged six world tours. When Paul returned to Ottawa after his first world tour, about 50 teenage fans burst through the Ankas' front door, poured confetti over Paul's head and shrieked for autographs. So prodigious was his output, that he now needed several companies to publish and protect the songs he wrote.

While his future was assured, life was increasingly lonely. "How could I meet girl friends," Anka asks, "when I was in New York one week and Germany the next?" That loneliness ended on Saturday, February 16, 1963, when he put on a dark, two-buttoned suit, and married Egyptian-born Paris model Anne de Zogheb in the Paris city hall — shattering his adolescent image and breaking the hearts of millions.

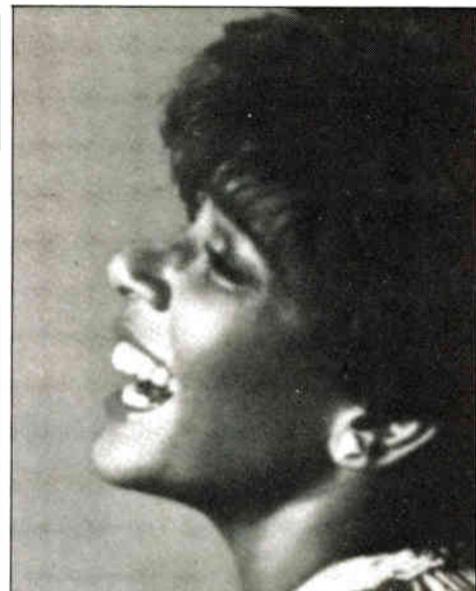
By this time the teenagers who had torn his clothes in the '50s were growing up. So in 1968 he began writing new songs, aimed at "older people." He has amply succeeded. Early this year, the U.S. National Association of Recording Merchandisers gave him its Presidential Award, with the following citation: "Through his music he has been an interpreter of the culture of his time, changing as the culture changes, always reflecting in his art the lifestyle of his generation."

—By Adrian Waller  
The Reader's Digest

### Shirley Bassey

Shirley Bassey was born in Cardiff, Wales. She began singing when she was 16, first being noticed when she was 18. A sensation as a nightclub singer, she debuted in London at the Astor Club. That debut, in a show called "Such Is Life," led to dates in Hollywood, Las Vegas and Australia.

Shirley Bassey can truly be called a major international star. Her yearly SRO appearances in Carnegie Hall, in which even the promoter was astonished by the adoration Ms. Bassey causes in her fans, are considered milestones in the nightlife of New York. Her appearance on the debut of the Howard Cosell tv series, which drew enormous ratings, resulted in an avalanche of mail to both ABC and UA concerning the dynamic singer.



It was in 1962-63 that Shirley Bassey was marked as an international star. It started with the London Palladium, moved to the elegant Persian room, where she received an invitation to perform before the late President John F. Kennedy. She also appeared before Queen Elizabeth in a Royal Command Performance.

Soon after, Bassey became an international recording star with her hit single of "Goldfinger." Since then it's been onward and upward, with cross country American tours, and her spectacular appearances at Carnegie Hall (which resulted in her classic UA album, "Live at Carnegie Hall") and an enormous international following.

Bassey's become a fantastic interpreter of today's music and her new album, "Love, Life and Feelings," proves it. One listening and you'll know the magic that is Shirley Bassey.

### Brass Construction

Brass Construction is one of the most exciting bands yet to emerge from New York's thriving disco scene. In the past few years, the long dormant nightclubs and discotheques of the Big Apple have suddenly been turning out a new wave of hit-making funk bands, creating dance sensations and establishing the sound of the '70s. Brass Construction is riding high on the crest of that wave.

The band has seen a lot since its beginnings in Brooklyn's notorious Brownsville section; a junior



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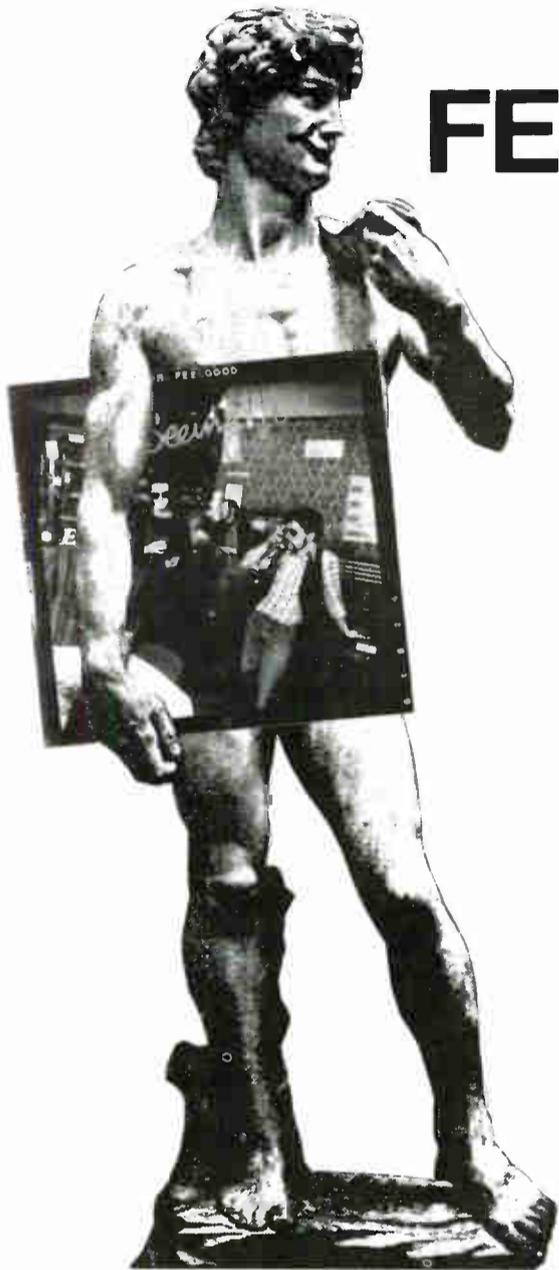
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## STRANGLERS

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high school group who stuck to music as a way to escape the streets and stay out of trouble. They gained experience and grew together by working basement parties, school dances and street festivals, establishing themselves by playing Top 40 while they tightened their act and prepared for the time when they could showcase their own original and highly infectious brand of funk. Their first two releases on United Artists Records, "Brass Construction I & II," were both million sellers. Brass soared to the top across the country with their hit single, "Movin'," and from the evidence of their latest album, "Brass Construction III," they are likely to remain there for some time.

Brass Construction's nine-man lineup begins with writer/arranger/singer and spokesman Randy Muller, 23. Born in Guyana, South America, Randy remembers that "the kitchen table was my first instrument." Since then he has picked up keyboards, flute, steel drums, bass and guitar. He attended Hunter College where he learned arranging. He counts among his diverse musical influences Debussy and Sinatra.

Wade Williamston, 22, played sax and guitar before settling on the bass as his main instrument. Without attributing his unique bass style to anyone particularly, he admires the playing of Larry Graham and Kool of Kool and the Gang. Like the rest of the band, he is an excellent sight reader.

Joseph Arthur-Wong, 25, is the son of a Trinidadian-Chinese father, and has been playing guitar since his early teens when he first heard the Beatles and the Stones. Adept at both lead and rhythm, his contribution to the band's total sound is vital. Among his favorite guitarists are rock legends Jimi Hendrix and Leslie West as well as bluesmen Albert and B.B. King.

Morris Price, 20, is one of the band's newer members, on trumpet and percussion. He originally played trombone before switching to horns. His musical tastes lean toward jazz-rock classical as well as his main influence, Donald Byrd.

Wayne Parris, 21, from Jamaica, also plays trumpet. A music school student, he was inspired by the work of Donald Byrd, Hugh Masekela and Freddie Hubbard. A polio victim, Wayne is a firm believer in the powers of the mind to accomplish anything. His exciting contribution to the band is certainly proof of his own accomplishments in music.

Drummer Larry Payton, 21, had plenty of experience as the only male member of a drum and bugle corp. His remarkable rhythmic sense is one of the mainstays of the Brass Construction sound, and his wide tastes in music include Billy Cobham and Led Zeppelin.

Also on percussion, Sandy Billups, 21, was originally only a fan, who learned to play when the group needed another drummer and won himself a spot through his talent and determination. His Latin

influences include Ray Barreta and Tito Puente.

Jessie Ward, 21, is a self-taught tenor player who has been with the band from the beginning. He admires John Coltrane and King Curtis and has blended much of these masters' techniques with his own innovative style.

Mickey Grudge, 23, was born in Jamaica and raised in England before moving to New York and joining Brass Construction on sax and clarinet. His worldly experience perhaps accounts for his varied musical tastes which run from reggae to classical to oriental music. For horn players he lists Charlie Parker and Rahasan Roland Kirk as his main influences.

## Enchantment

**E**nchantment. They've sold a quarter million copies of their first single, "Gloria," in just two months. They've watched the song go to number one on r&b stations in seven different cities in only five weeks.

But that's not the only magic up Enchantment's sleeve. The Detroit-based quintet appears onstage in floor-length green capes with Mandrake-the-Magician collars and its trademark, the enchanted frog, on the backs. As the lights go up, they conjure canes and top hats from thin air.

David Banks, Emanuel Johnson, Edgar Clanton, Bobbi Green and Joe Thomas all attended music classes together at Pershing High School on the northeast side of Detroit. The group was organized in February 1966 and ever since they've been preparing themselves for major success.

Their first big break came in June, 1969 when they entered a talent contest sponsored by radio station WCHB and won first prize. From there, Enchantment worked in many of Detroit's top clubs, including the Twenty Grand, the Metropole Supper Club and the Sepia Theatre.

Enchantment came to the attention of Dick Scott, a former Motown executive who had a new production company. He worked with the group on polishing its act until it was ready to perform with such big name artists as the Four Tops, Little Richard, Eddie Kendricks and The Friends of Distinction. Enchantment was able to play out-of-town engagements as a result.

Throughout 1973, Enchantment performed benefit shows for such non-profit organizations as Shar-House, Focus Hope, Afro-American Festival and Save Orchestra Hall Campaign. Later that year, they met record producer Mike Stokes, who took an interest in the group and got it a recording contract.

The group also performs religious songs and has done many concerts in church.

"It takes determination," says Emanuel about Enchantment's ability to stay together for so long, "and with the help of God, we'll make it."



## Electric Light Orchestra

**S**ince the Electric Light Orchestra's debut album in 1972, the English group, led by guitarist, composer, vocalist and songwriter Jeff Lynne, has been an innovative force at every step of its career.

Begun as an experimental attempt to use strings and some classical influence in the context of a rock 'n' roll group, ELO has become one of the giants of today's music scene, both commercially and artistically.

The band spent four months in Munich recording their exciting new album, "Out Of The Blue," its first two-record set containing 17 new Jeff Lynne compositions. Side three entitled "Concerto For A Rainy Day" and composed of four songs, is conceptual in nature and is a direct result of the relentless rain Lynne experienced in Switzerland where he wrote the album. "Out Of The Blue" features many varied musical styles and a great deal of vocal parts, with as many as 20 voices in a song. Jeff feels it's ELO's best vocal sound yet. Proceeds from "The Whales," an instrumental inspired by Jeff's concern for whales, will go to the Greenpeace Movement.

With its last album, "A New World Record," selling five million copies around the world (including three hit singles) and with its last tour selling out across the United States, ELO's superstar credentials are beyond question.

Even more remarkable, in a musical era marked by tremendous similarity and almost "formula-rock" by most of the major groups, is ELO's distinctive and complex musical style. As Jaan Uhelszki wrote in Record World, reviewing a recent ELO concert at the Universal Amphitheatre in Los Angeles, "while other groups rely on predictable rhythm riffs to get a lowest common denominator type of applause, ELO are actually educating their audiences musically, getting their biggest applause on points of musical subtlety and on violin and cello solos." More than one reviewer has noted that while audiences of most big rock groups leave a concert with a dazed and drained look on their faces, ELO's audiences depart smiling and alive.

Jeff Lynne objects to the term "classical rock" that has so often been applied to ELO because of its intermittent uses of classical snippets by Beethoven, Greig, and several others in their live show and on some album cuts. "People like to pigeon-hole things. I think our music borders on a lot of styles." Although the string section members of ELO were all formerly in English symphony orchestras, and Lynne even used a singer from the London Opera briefly on the new album, he makes no claims of special classical expertise. "The string section is all classically trained. I only know a few classical pieces," he says.

"No Answer" was ELO's first album. There is an amusing anecdote that typifies the struggles new English groups have in communications with record companies, even as recently as the early 1970s. A

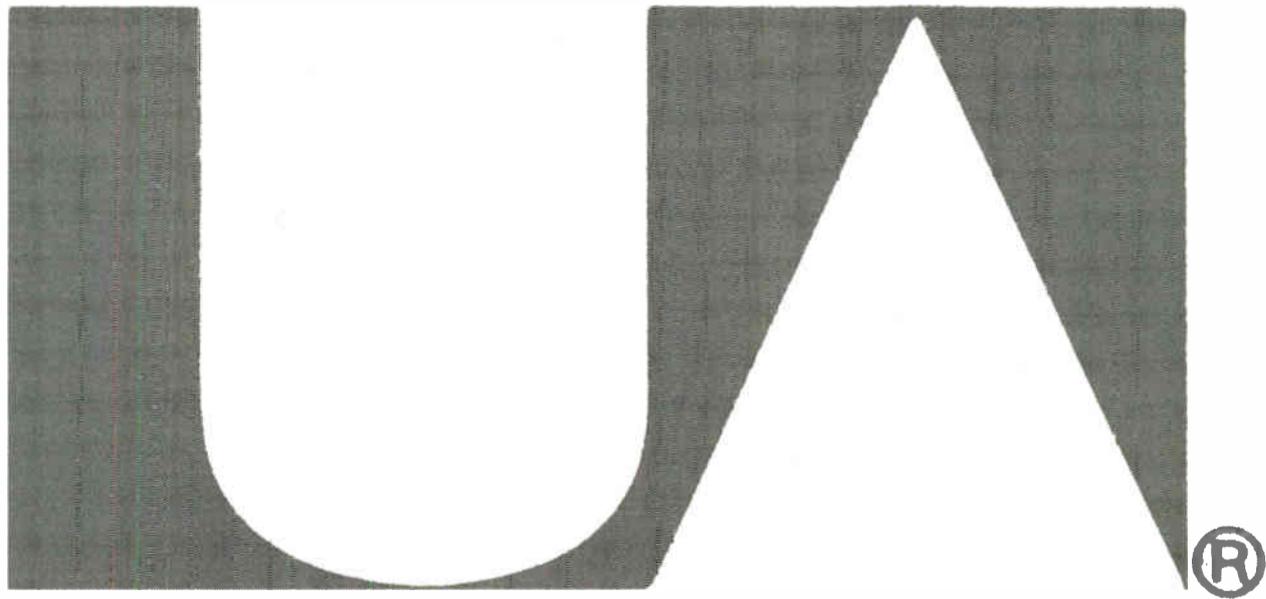
UA executive in the U.S. told his secretary to phone Don Arden (ELO's manager since their inception) in England and get the title of the new ELO album. She left a note on his desk saying she had called and there was no answer. The executive concluded that "No Answer" was the album title, and it was released that way much to the surprise of the group and Arden.

Drummer Bev Bevan believes that the second album, "ELO II" was when the group really started with the addition of Richard Tandy on keyboards. Tandy also plays moog and Lynne calls him "My Right Hand Man" in the studios, in making ELO's majestic, complex and unique sounding albums. Best known from "ELO II" is the group's rendition of the Chuck Berry classic "Roll Over Beethoven." "It was the most obvious idea in the world," recalls Bev, "to start with a portion of Beethoven's Fifth Symphony and segue into 'Roll Over Beethoven,' but no one had ever done it before and it became our first hit." The piece is still a high point of ELO concerts.

Reflecting upon the early tours, Bev notes, "No one had ever tried to combine strings with rock before and when we attempted it, we understood why! The early tours really sounded terrible." "We just couldn't get a decent sound on the violin and cellos." A turning point was when Don Arden brought back some Barcus-Berry pickups from America, and they were then able to play the string instruments directly amplified, like an electric guitar. The group's third album "On The Third Day" was Jeff's first attempt at linking songs together conceptually and musically. This album included the regional hit "Showdown."

It was the fourth album, "Eldorado," however, that truly established the group. "Eldorado" was a concept album which included the smash hits "Can't Get It Out Of My Head" and "Boy Blue." According to Lynne, "It was twice as good as any of our previous albums. It was the first time we used an actual orchestra, rather than just a few strings dubbed again and again." Right after "Eldorado," (which Beach Boys' leader Brian Wilson called "one of his favorites of 1974"), the band settled on its present lineup: Jeff Lynne, lead vocals and guitars; Bev Bevan, drums; Richard Tandy, keyboards; Kelly Groucutt on bass, who also shares vocals with Jeff; the string section of Mike Kaminski, violin; plus Melvyn Gale and Hugh McDowell on cellos. Both Kaminski and McDowell perform dramatic solos in ELO's live show that inevitably get tremendous applause. Says Lynne, "Mike is so shy that every time he does his solo, we all have to egg him on to take an extra bow. The crowd will be going wild and he'll say 'They didn't like it, did they?' and we have to force him to run around the stage one more time." McDowell, who has a particularly intense interaction with the laser in ELO's show, is different. Bev says, "He (McDowell) gets into this thing of 'I'm a laser.' It took us a long time to convince him that he should





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*Tony*

wear dark glasses during that number to protect his eyes."

After "Eldorado" ELO released "Face The Music," which included their biggest single to date, "Evil Woman" and its strong followup, "Strange Magic." Like "Eldorado," "Face The Music" was gold, as was the group's greatest hits compilation "Ole ELO," released in the U.S. in the summer of 1976.

Bevan says the present lineup is one of the keys to the band's on-going success. "We all really like each other. It took us a while to find the right combination of people, but now the inner harmony extends also to our roadies, our sound and light men, our management, the record company — everybody around is in our organization." The ELO laser effects are considered among the most dramatic in show business. Future tours will have even more elaborate special effects. (On the last tour, the outdoor dates featured the "appearance" of a huge hot air balloon behind the stage during the last number. Suspended from the balloon was a mirrored ball. The laser was bounced off of it, causing a shower of green laser beams on the audience. During the show in Los Angeles, the police said they received more than 500 phone calls from people who said they had seen a green flying saucer that night).

As a writer, Lynne says that he does not base his songs on his own experiences, "I can't relate to reality at all. I always write fictional stuff. The storyline of "Eldorado" is basically a dream sequence the character finds it hard to live in reality at his boring job and so dreams." Lynne expects the next ELO album may be another concept album.

"A New World Record," released in October of 1976, contains some of Lynne's most original ideas. On "Telephone Line," a song about a guy trying to call a girl and perpetually getting no answer, he used the sound from an American phone system. Recording in Germany, he taped a ringing phone from 6,000 miles away, and then Tandy recreated the sound on the moog. On "Rockaria," a song about an opera singer trying to sing rock, he used a soprano from the London Opera. "She really got off on hearing her voice on a rock track," says Lynne. Other classical musicians have not been as involved. On an earlier ELO session, a string section stopped playing right in the middle of a song because the clock had struck the hour and as union members, they were playing strictly according to the rules. Also on the new album is "Do Ya," a remake of the most popular hit Jeff had with the Move in the U.S. "I wanted to make it an ELO song," he says.

Unlike many other English rock groups, ELO does not throw television sets out of windows, make embarrassing scenes in public places nor do members lose their tempers irrationally at perfect strangers. If Lynne dislikes the term "classical rock," he certainly realizes he has created something far more progressive than most rock 'n' roll. In a category all its own, the Electric Light Orchestra continue to blaze trails rather than copy yesterday's heroes. Even so, Lynne despairs that "We all have the same 20 chords to work with."

## Crystal Gayle

Take a little pop, country and blues — put them all together and you've got Crystal Gayle. An artist who's country feel is definitely apparent, yet because of her varied musical tastes, her own style is hard to categorize.

Crystal was born in the small eastern Kentucky town of Painville, where singing immediately became a part of her life since all four brothers and three sisters were involved with music. At the age of four, Crystal and her family moved to Wabash, Ind. where she actually got her first taste of performing live. And it was during her high



school years that she performed in church, for charities and other civic organizations.

After graduation Crystal signed her recording contract with Decca Records, now MCA. Her first single, "I've Cried" (The Blue Right Out Of My Eyes) hit the top 20 on the country charts.

Gayle's musical roots are wide and varied, ranging from country to opera. She was also greatly influenced by the pop stars of the early sixties, such as Brenda Lee and Leslie Gore.

In January of 1973, Crystal signed with UA. Her first UA single, "Restless," received heavy airplay and was a Top 40 chart item. Through the success of "Restless," Crystal found herself performing in many of the top nightclubs across the country and appearing on major tv shows. She also performed at the 1976 Country Music Awards Show.

Now she's working constantly, travelling from one city to the next...and loving every minute of it! Crystal and her husband Bill, (who is studying law) have recently settled in Nashville, refurbishing their new home and enjoying the five acres that surround it. Although Crystal is quite a homemaker, most of her spare time is spent writing songs and trying out new musical ideas.

Crystal's first album, "Crystal Gayle," contained three country hits, "Beyond You," "Wrong Road Again" and "This Is My Year For Mexico." Her second album, "Somebody Loves You," contained more of the same, including the single hits, "Somebody Loves You" and her No. 1 "I'll Get Over You."

Crystal's third work, entitled "Crystal," showed crossover activity to the pop market and included the hits, "One More Time," "Do It All Over Again" and "Never Miss A Real Good Thing."

In 1975, Crystal Gayle was voted "Most Promising Female Vocalist" and in 1976, "Outstanding Female Vocalist" by the Academy of Country Music. In October of 1977, Gayle received the coveted "Outstanding Female Vocalist" award presented by the Country Music Association.

Crystal has been achieving widespread acclaim in the country and pop markets largely due to her many tv appearances. She has appeared on the Tonight Show, Merv Griffin and Dinah shows with major network coverage of the Dean Martin Christmas Special, The Wayne Newton Special and Dick Clark's New Years Rockin' Eve Show.

Crystal's current album, "We Must Believe In Magic" is her best seller to date and recently has achieved gold status. Her recent success is due in part to a strong crossover into the pop stream of music. Her hit single off the album "Don't It Make My Brown Eyes Blue" has sold over 1,000,000 copies, topped the country charts and is currently in the top three on the pop charts.

Music is the most important part of Gayle's life. Her desires are to broaden her musical appeal, to reach as many people as possible and simply, to

make good music that everyone will enjoy. So far, that is exactly what she has been doing.

## Earl Klugh

Earl Klugh is a guitarist who, in the space of a few short years, has established himself as a major creative force in contemporary music, achieving what can truly be called a fusion of diverse elements, Latin, jazz and rock, to name only a few. His innate talent for textures and rhythms has evolved into a distinctive and original musical trademark, as well as an exciting listening experience. His latest album on Blue Note Records, "Finger Paintings," is further evidence of Earl's impressive abilities—it is an exercise in technique, tone, and taste that is rare today, a masterful work by a top-flight guitarist.

The story of Earl Klugh's life is the story of a love for music and a gift for playing. At three years of age, Earl remembers picking out the notes to Eddie Heywoods' "Canadian Sunset" on the family piano. By the time he was 10 he had switched to acoustic guitar, doing tunes he got off the radio during the 60's folk boom. Three years later he heard a record by guitar master Chet Atkins, in which Chet played both melody and chords.

This marked a turning point in Earl's life. He bought close to 30 Atkins albums and listened to them all the time, teaching himself to play by mimicking what he heard there. In this way Earl developed his own distinctive finger-picking style, later to be influenced in equal measure by the renowned Laurindo Almeida.

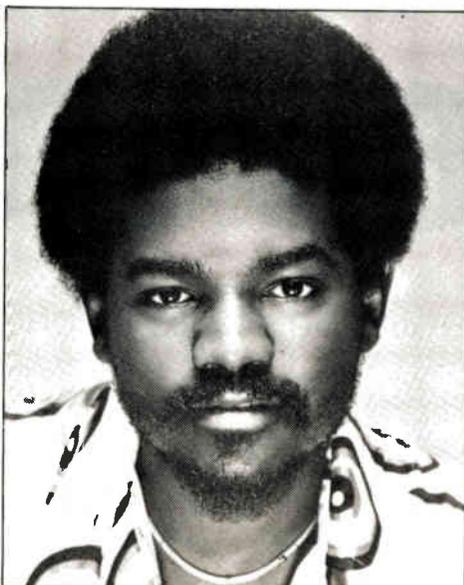
At 15, Earl taught guitar in a Detroit music store. Famed jazz man Yuseff Lateef heard him there and offered the young musician a chance to record with him. Naturally, Earl accepted.

At 17, he met George Benson, and later joined Benson's band. The interplay between these two premier guitarists resulted in an electrifying total sound, as Benson used his flat picking style and Earl added texture and a characteristic warmth for over a year, expanding his repertoire as he played everything from ballads to bop and the blues.

Earl's next move was to Chick Corea's legendary Return To Forever, as a replacement for guitarist Billy Connors. It was in RTF that Earl got an education in electronics and developed his seering, high energy mode of playing.

After several months with Corea, Earl left to work with another jazz legend, George Shearing, whose sweeping melodic lines and classical complexity added another element to Earl's musical experience.

After this long and fruitful period of apprenticeship, Earl returned home to woodshed, to integrate the invaluable skills and knowledge he had gained by his association with some of the greatest names in music. He formed a group called the Trio, in Detroit, his home town, and on the basis of tapes made by the group, Earl recorded a debut LP for Blue Note Records.



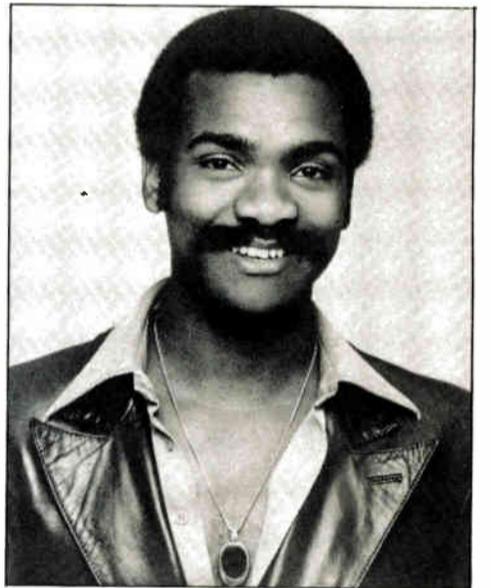
"Finger Paintings" is Earl's third album on Blue Note, following his amazing "Living Inside Your Love." "Finger Paintings" is produced by two of the biggest names in jazz production, Dave Grusin and Larry Rosen. Of the album's nine tunes, six are Klugh originals, including the beautiful "Cabo Frio," "Jolanta," and "Summer Song." Another highlight on "Finger Paintings" is Earl's unique interpretation of the theme from Baretta, "Keep Your Eye On The Sparrow."

Earl Klugh's latest album for Blue Note is an accomplishment of an innovative and accomplished artist, the work of an artist in love with his art.

## Ronnie Laws

It would seem contrary to the laws of probability that Ronnie Laws, already called the "thriller killer saxophone player," could come from a family having bred such talented artists as older brother Hubert, the world renowned jazz and classical flutist; older sister Eloise, an actress/singer, and mother Miolla, a gospel pianist who was the real inspiration behind the Laws clan's love of music. Ronnie clearly had quite an act to follow, but his talent and skill were more than equal to the challenge.

In a house where there was music all the time, it was inevitable that Ronnie should take up some musical instrument and he did, picking up on alto sax when he was 12. He now plays all reeds, switching from alto sax to tenor in high school and college, where he majored in flute.



Ronnie Laws was born in Houston, Texas where he spent the first 20 of his 24 years. Instead of playing hide-and-go-seek like most other school children, Ronnie spent his afternoons watching a group of local teenagers rehearse their jazz band in an old building across the street from his classroom. "It always fascinated me to watch someone play an instrument," he recalls.

Ronnie soon became a part of the burgeoning music scene in Houston. His family was friendly with people who became the Crusaders (the band he watched as a youngster), and Ronnie was soon gigging around, even as early as high school with a local group called The Lightmen. Influences included the entire (and very rich) Houston music scene.

Laws turned down scholarship offers (\$18,000 worth) from the Berklee School of Music and Julliard to attend Stephen F. Austin University. Feeling that he would benefit more from actual experience, he left school after two years and moved with his wife, Karmen, to Los Angeles.

There followed stints with various bands (he admits that the jobs came pretty fast) beginning with the rock-r&b group called Von Ryan's Express and then moving into gigs with local bands, Quincy Jones and Walter Bishop. Ronnie then joined Earth, Wind & Fire as leader of their horn section and was

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on its first Columbia album, as well as having a strong influence on the group's music.

He then went with Hugh Masakela before branching out on his own. Laws freelanced around town, playing with the legendary L.A. band, Ujima, working with his brother after hearing the group's music. Some tapes were taken to Blue Note and what resulted was the breaking of a major new artist. Laws' first album, "Pressure Sensitive," became the largest selling debut album in the 37-year history of Blue Note.

In the 1976 Record World Almanac, Laws was named the number one top new male artist, the number one jazz flutist, and the number two jazz saxophonist, as well as the number nine top male artist. In the category of Instrumentalist Duos-Groups in Billboard, 1976, he was number two.

When Ronnie Laws played at the Roxy in Los Angeles in 1976, Elton John, Eric Clapton, Jeff Beck and Lamont Dozier jammed with him. Clapton, a legend in his own right, said he wished that he were as young as Ronnie and could play as well.

His second album, "Fever," fulfilled the promise of his first. Funky, hard-edged, percussive, Ronnie Laws and his cohorts had another blockbuster on their hands. Like "Pressure Sensitive," "Fever" crossed over to the pop charts.

Laws' roots are in jazz, but he's tried to distill his themes through rock, funk and blues. Straight jazz draws an older audience, he says, and Laws is concentrating on writing for a younger one. His most recent album, "Friends and Strangers," is even more pop-oriented than "Fever." On the album, Ronnie does vocals with sisters Eloise and Debra Laws providing background vocal accompaniment. Teaming with Ronnie and providing additional power and backup are members from Laws' touring group, Pressure, and Larry Dunn (of Earth, Wind & Fire) on piano. Wayne Henderson (ex-Crusader) co-produced the LP with Laws.

Future plans include a "Family Laws" tour, a natural offshoot and long-awaited event for such a super-talented family group.

Laws is channeling his efforts towards a live, young audience because he says, "When you get them young, you got them." He also feels "There are lots of jazz players who can't go out and play other forms. They play at it, but they can't really feel it." Definitely not the case with Ronnie Laws.

Critics, fans and professionals alike are constantly amazed at Laws' incredible improvisational ideas and amazing control. Many are quick to agree that no one can touch him, or match him, when it comes to skill and range on the saxophone.

Out on his own, with the future blazing before him, Ronnie Laws already looks like a champ, with his long-range goals set as a world-wide contender on the contemporary music scene.

## Noel Pointer

It is becoming increasingly evident, in the world of contemporary music, that the violin, long a misunderstood instrument, is at last coming into its own as a viable means of new musical expression. Names such as Jean-Luc Ponty, David La Flamme and John Creech have become widely recognized as truly innovative violinists. Their music extends into both jazz and rock, popular and classical forms; their individual talents and abilities are impressive. Playing the violin well requires a certain, special sort of concentration and those who play well are finding amazing new avenues of expression in progressive music.

One of the best of the new ways of adventurous virtuosos is a 21-year-old violinist, composer and arranger named Noel Pointer. Noel was what was commonly referred to as a prodigy, beginning his life's work in the fourth grade, the first time he

tucked the shapely instrument beneath his chin. His natural talent and aptitude for the violin were instantly and overwhelmingly evident as a member of the Brooklyn Borough-Wide Orchestra, later as a student at the High School for Music and Art in New York, and the Manhattan School of Music. "The value of the training and experience I received while performing the great orchestral and choral literature during this period can never be estimated," reflects Noel.

Noel studied violin privately with Mary Jane Metcalf, Ariana Bronne and Paul Winters. At the tender age of 13 he appeared as a soloist with The Symphony of The New World. He has also guested with the Chicago Chamber Orchestra, the Detroit Symphony and many others. Somewhere, in the course of all of that thorough and classical training, Noel decided to apply his tremendous talents and love for the violin to other less conventional music styles. He began to experiment widely with all sorts of different mediums; he was featured in the Joseph Papp production of "The Cherry Orchard" for the New York Shakespeare Theatre; he appeared with the jazz ensemble, Natural Essence, on television; he performed at Carnegie Recital Hall for the Newport Jazz Festival in New York and also at the Silvin Theatre in Washington D.C.

During the course of all of this experimenting, Noel's reputation as a violinist and an innovative musical mind began to spread. He started appearing in concert with such diverse and wide-ranging acts as The Jackson Five, Barry White and Love Unlimited, Thelonious Monk, Stylistics, Jon Lucien, Randy Newman, John Denver, Tom Jones, Sammy Davis Jr., Marvin Gaye and many, many others. His recording experience includes sessions with Aretha Franklin, Kool and the Gang, Randy Newman and Jon Lucien. Noel Pointer was well on his way to being an established fact in the world of contemporary music as a first rate creative talent with a remarkable feel for the violin.

Now, Noel Pointer has proven beyond any doubt the truth of the claims made about him. His debut album for Blue Note Records, "Phantazia," is an auspicious and challenging LP from an important artist. "Phantazia" is seven songs that have been infused with an energy and style that is as exciting as it is original. Compositions include two tunes by another Blue Note artist, guitarist Earl Klugh, as well as one from Stevie Wonder and a contribution from renowned jazz producer Dave Grusin who, with Larry Rosen, produced "Phantazia." There is an unbelievable rendition of "Fiddler On The Roof" and the beautiful "Rainstorm" is sheer musical poetry.

"Phantazia" is the beginning of a long and exciting career for Noel Pointer. Through his skill and inventiveness, the violin is certain to find further wide and appreciative young audiences.



## Del Reeves

U.A.'s pride and joy, Del Reeves, has emerged as one of the true giants of country music. He's a singer, actor, songwriter, impressionist and television stage personality, and when he's off stage is also one of the most amiable, easy-going and funniest human beings there is.



Del was born in Sparta, N.C., attuned to music from the word go. At the age of 12, he already had his own radio show. After he finished his education, there came a four-year hitch in the Air Force.

After the service, Del settled in California where he had ample opportunity to exhibit his many talents on the Chester Smith television show. This led to a local show of his own which ran for four years. While gaining prominence on tv, Del was also gaining a reputation as one of the best country songwriters. His own hit recordings then earned him that long-awaited big break, a permanent spot on the prestigious "Grand Ole Opry."

Since then, almost every one of Del's UA singles has been on the bestseller charts from his first, the memorable "Girl on The Billboard," to his very latest. He is now considered just about the nation's top country entertainer — and there are few acts brave enough or foolish enough to risk following him on a personal appearance bill. The recent Del Reeves Country Carnival tv program was syndicated in over 100 markets and gained our boy many new fans.

Another triumph for Del Reeves was a trip to Great Britain in mid-1972 that turned on the English folks and has made him a highly important commodity there, growing in popularity daily, and much in demand for the regular visits which showcase his tremendous talents via both personal appearances and tv.

In the rare moments when he is not working, Del reigns as the Squire of Centerville, Tenn., just outside of Nashville, with his lovely wife Ellen, and two beautiful daughters. Then, it's off to work again on the fabulous Del Reeves live-in bus, a familiar sight in the major country fairs and clubs throughout the nation, in which Del lives and travels from engagement to engagement.

And — let's not forget Del's backup band, The Good Time Charlies — now being heralded as superb entertainers in their own right.

Now Del Reeves, UA Records country standard bearer is celebrating his 10 years with United Artists with his latest album "10th Anniversary"...the history of Del and his career on UA.

Celebrate with him.

## Kenny Rogers

Life in the music business is a roller coaster, but that doesn't scare Kenny Rogers one bit. He knows how to hold on and how to enjoy it.

Sitting in his dressing room at NBC in Burbank before one of his frequent appearances on Johnny Carson's "Tonight Show," Kenny looks like the star he is. His face is tanned, his greying hair and his salt and pepper beard are well-trimmed. He is relaxed and his wit is as quick as ever. He has the aura of a star.

Kenny is a favorite on the "Tonight Show" these days. He is hurtling to the top again.

"My life has been a series of plateaus," he explains, "but I think that the key to success is slow, steady progress."

"I've been around a long time. I thought I knew all about ups and downs...but 'Lucille' is the sweetest up I've ever known."

"Lucille" is Kenny Rogers' 10th hit record. It was No. 1 on the country charts, top 10 on the pop charts and No. 1 in five foreign countries.

But then making hits is nothing new to Kenny.

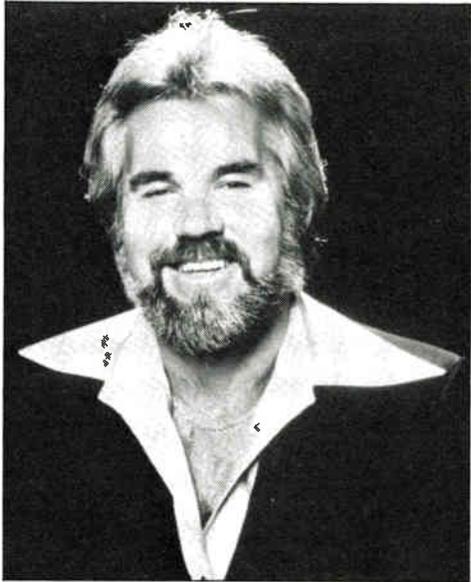
He had his first million-seller, "Crazy Feeling," when he was 19. It enabled him to leave his Houston, Texas home for the first time and landed him on Dick Clark's American Bandstand. But when the record fell off the charts, Kenny fell off into obscurity again.

"There I was — 19 years old — with a million-selling single. That was the first up. And what a high it was! The only thing wrong was, I didn't have a clue what to do as a follow-up. I was a standing ovation without an encore."

From million-selling obscurity, Rogers joined the Bobby Doyle Trio. In 1966, he became one of the New Christy Minstrels and a year later, with fellow minstrels Mike Settle, Terry Williams and Thelma Comacho, he formed The First Edition.

A high school friend, Mickey Newberry, brought Kenny a song called "Just Dropped In To See What Condition My Condition Was In." It became the first in a string of hits for the group.

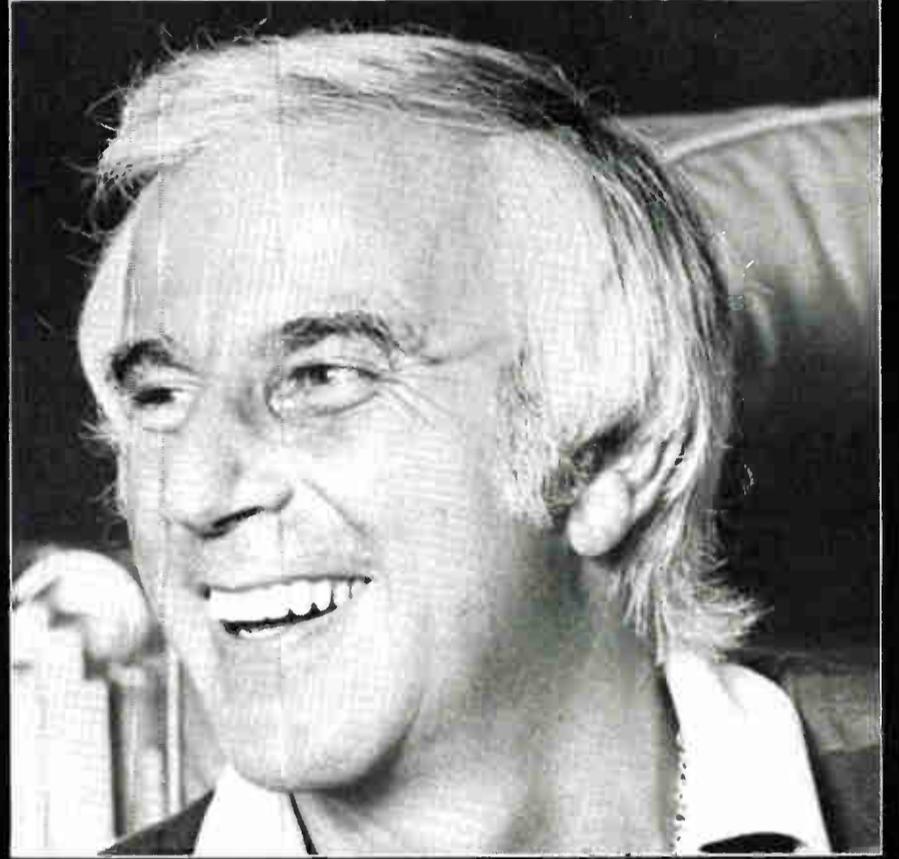
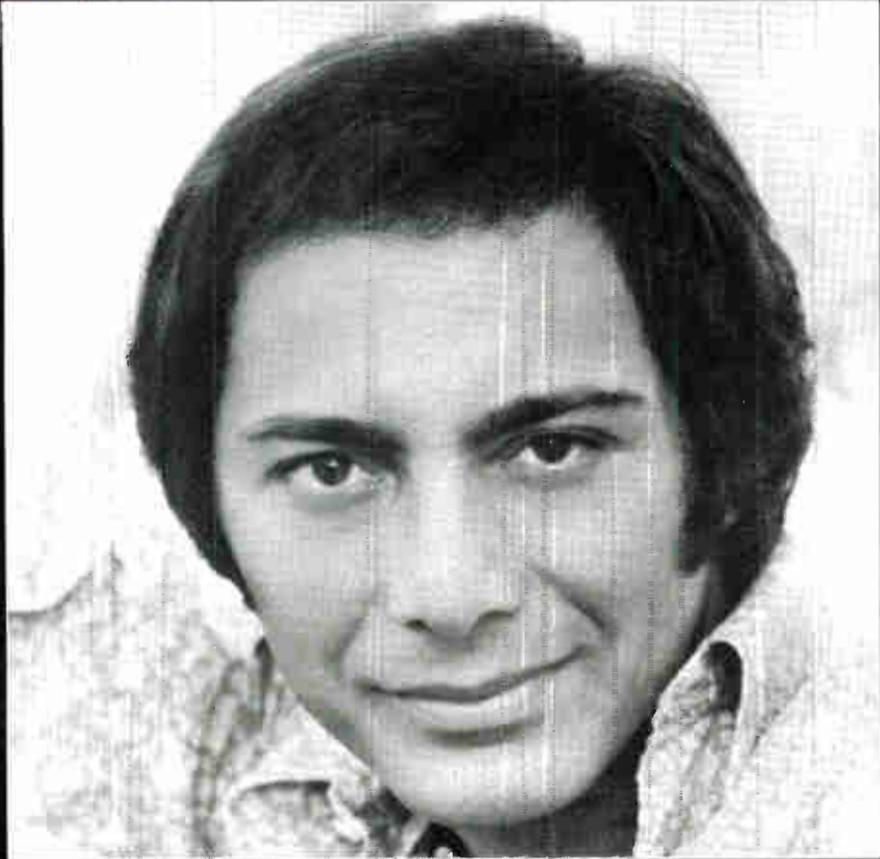
"We always picked songs we thought would last...by writers like Mel Tillis, Alex Harvey, Mac Davis, Kristofferson, Newberry. I still close my show with 'Condition' and it's still just as bright and new as it was 10 years ago," says Kenny.



After "Condition," the hits just kept coming for Kenny and The First Edition: "But You Know I Love You," "Ruby (Don't Take Your Love To Town)," "Tell It All Brother," "Heed The Call," "Ruben James" and "Somethin's Burnin'." Their numerous albums were bestsellers. They performed hundreds of concerts in the United States, Canada, England, Scotland and New Zealand. Ultimately, Kenny and company wound up with their own syndicated tv series, "Rollin'," which was made in Toronto and seen on 192 stations in the U.S. and Canada every week for two years.

Then the doldrums. The Music Business Roller Coaster went down again. And the First Edition broke up in early 1976.

"I loved the Edition. There never was one minute



Oh Boy,  
Did You Do It  
Your Way!

Love, Paul

I didn't feel proud of its success," Kenny says. "But one day we realized doing the same thing over and over just didn't excite us. There were no hard feelings. We just left the stage one night and never came back."

Kenny Rogers came back, though.

As a soloist, Kenny signed with Nashville producer Larry Butler and UA. The two men have made a remarkable team, producing hit after hit. After three albums and four major country singles ("Love Lifted Me," "Homemade Love," "Laura" and "While The Feeling's Good"), Kenny's star was rising again.

Then came "Lucille."

Written by Roger Bowling and Hal Bynum, "Lucille" turned out to be Kenny's "Lady Luck." His solo career has skyrocketed. In less than one year after leaving the First Edition, Rogers is "hot" again. Very hot. "People Magazine" singled him out as a "personality to watch" in 1977 and already his success has surpassed all predictions. Along with Johnny Carson, Robert Redford and singer Mac Davis, he was named one of the "Ten Most Exciting Men In America" by a group of Hollywood actresses and models. And of course, sales of his UA albums are mushrooming.

Rogers' roots are in Texas. One of eight children, he sang in the Sunday choir and grew to like performing at an early age.

"I think my love for music started when my father played his fiddle and all my cousins, brothers and sisters would sing and play. Even though I was just a kid, I knew how happy everyone was and what a positive reaction my music could create," Kenny remembers.

What of his music today?

"I think of myself as an ex-pop artist who got a lot of country airplay...who's now a country artist with a lot of pop airplay."

In record biz terminology, Rogers is what is known as a "crossover" artist, capable of appealing to pop, country and MOR audiences. (Billboard magazine named him "Crossover Artist of the Year" in 1977). It's an enviable position to be in. But Kenny is the first to acknowledge his loyalty to the country music field:

"Country music is, in itself, bottomline honesty. It's raw emotions that everybody feels. That's why it touches so many people."

As for his philosophy on life, Rogers is direct. "I'm an entertainer," he says emphatically. "I still have the adrenalin of youth. I'm gonna live my life the way I want. I'm going to have success and I'm going to be happy."

The final word on Kenny rightfully should come from Lucille. Not the woman immortalized in Rogers' hit record, but his mother who, coincidentally, is Lucille Rogers. She is proud of her famous son, she admits, but she adds: "Kenny never worked a day in his life. That boy just kept on singin'."

For Kenny, singin' has always paid off.

## Billie Jo Spears

**B**illie Jo Spears is a country singer with an unforgettable vocal style; rich, silvery, and full of optimism and the simple joy she finds in music. An experienced and accomplished professional, Billie Jo has certainly paid her musical dues, emerging as one of Nashville's premier vocalists with a string of country hits to her credit. She exemplifies the best qualities of country music, sincerity, style, and a personal warmth that comes through in everything she does.

Billie Jo was born in Beaumont, Tex., a town just outside of Houston. She grew up on country music, with a tremendous admiration for performers like Loretta Lynn and Tammy Wynette, a respect she holds to this day. She recorded her first single

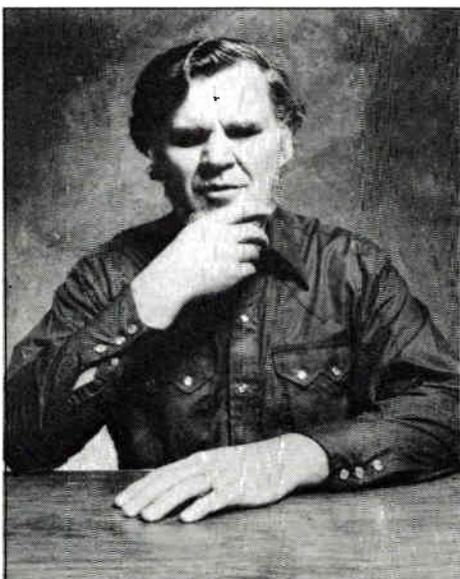


at age 13. It was called "Too Old For Toys," and it made quite a name for the little girl from Beaumont. At her first public appearance, at an auditorium in Houston, she got such a severe case of stage fright that she couldn't sing a note. Later, however, she appeared on the famous Louisiana Hayride, where she sang "Toys, Boys" and caused a sensation.

After graduating from high school, Billie Jo traveled around a bit, later returning to Texas. She worked at many jobs, none of them having anything to do with singing, including a four year stint as a carhop (she refers to the job as a "feeder lizard"). She later met Jack Rhodes, the late country music writer, who heard her and liked her voice, persuading her to move to Nashville. She cut some demos which quickly led to a contract with United Artists. She had a country hit with UA entitled "Easy To Be Evil."

She had always admired the production work of Larry Butler, who was then one of the hottest independent producers in Nashville; when he came to UA, the die was cast. Two of the most talented people in Nashville had joined forces to create some of the finest country music anywhere. Her UA recordings of "Blanket On The Ground," "Stay Away From The Apple Tree," "Silver Wings And Golden Rings," and "What I've Got In Mind," established her as a major country-pop star. A concert tour of England brought her European renown and more gold records.

Billie Jo's latest LP is entitled "If You Want Me." Produced by Larry Butler with string arrangements by Bill Justis, it features 10 tunes by some of today's top country composers, including Kenny Rogers' "Sweet Music Man," Kris Kristofferson's "Loving Him Was Easier," and the title track by country perennial Ben Peters. "If You Want Me" is Billie Jo Spears at her country best — sparkling tunes performed in a style that has made her Nashville's first ambassador of sound.



## Doc Watson

**W**herever people gather to hear the sounds of authentic American music, from urban blues to the rural folk styles that have blended and interacted to form the body of this country's expression — wherever people come to play and listen to this true musical treasure, the name of Doc Watson will inevitably arise. His place in the pantheon of American music is assured. He is perhaps the greatest living exponent of the country's musical roots, a storehouse of invaluable knowledge and a great performer whose music is as fresh today as the very first time it was played. In short, Doc Watson is something of a living legend.

Doc Watson was born in 1923, in Stoney Fork, N.C., to a family already rich in musical tradition. His parents and grandparents were all musicians, who taught him the songs and styles that had for so long been an important part of their lives. His first musical instrument was the harmonica, but his imagination was restless and soon he turned to the banjo and then to guitar.

It was not until he was 29 that Doc Watson became a professional musician, playing in a band that performed, as Doc remembers, "a combination of rock 'n' roll, country, old pop standards, and a few old square dance tunes."

It was in the sixties, and the folk boom, that Doc began to attract attention, particularly among that group of devotees who had discovered the joys of "old time music," that unamplified and "down home" sound of the southern mountains. It quickly became evident that Doc, because of what he had learned from his family and their heritage, was one of the most important purveyors of these historical music forms. He was, in every sense of the word, an authentic folk singer. He was also a captivating performer, with a subtle wit, a warm personality, and an incredibly proficient picking style. He had contributed an enormous amount, both stylistically and spiritually to country and bluegrass music. His music paints a picture of another, more peaceful and reflective way of life. It is a glimpse of our heritage.

For over 15 years Doc Watson has been at the forefront of this genre of music. Much of his best work was done on the UA distributed label Poppy and now on United Artists Records.

His latest LP is entitled "Lonesome Road," and is as much an album by his son Merle as it is Doc's. Both father and son have been playing together for some time now and "Lonesome Road" proves that the love of country music is an inherited trait in the Watson family. Listen to the outstanding performances of "Minglewood Blues," "Mean Mama Blues," and "Broomstraw Philosophers and Scuppernon Wine," as well as seven other classic American tunes on "Lonesome Road." You will agree that Doc Watson and his son Merle are living the tradition of some of this country's finest music.

## Tim Weisberg

**T**im Weisberg makes his debut on UA with "The Tim Weisberg Band," produced by Allman Brothers cohort Johnny Sandlin, and featuring appearances by such heavies as Chuck Leavell and Neil Larsen, respectively of Sea Level and The Greg Allman Band. Also making an appearance is the powerhouse Tower of Power horn section.

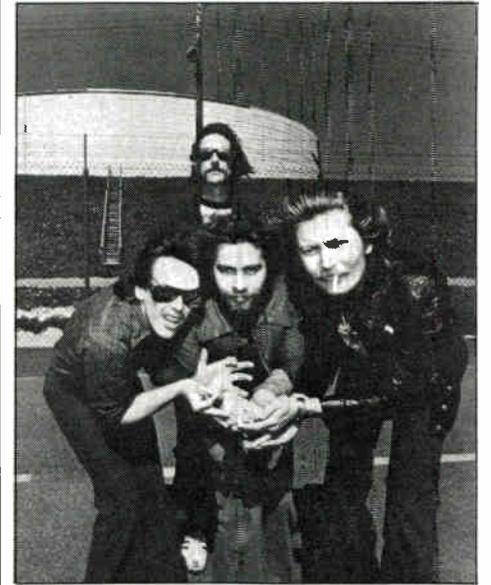
An auspicious debut, wouldn't you say?

California's own Tim Weisberg was born in Hollywood in 1943. His mother is a statistician, his father a cinema technician and former star athlete. It would now seem appropriate to relate to you the cliché that Tim was born musical and that there was music in the house constantly.

This is not the case, however. While Tim's parents encouraged him in various cultural pursuits, there was no piano in the Weisberg house. Tim's

first instrument was not the flute at all, but the accordion, which he picked up when he was 11. It was a short-lived romance, however, as Tim was more inclined to swim, a talent he inherited from his father, than to push a squeeze-box.

It was in junior high school that Tim took up the flute, the reason for which, unromantically, was that there were few instruments left to choose from by the time it got to be Tim's choice in music class. He picked up the flute, was lucky to have a caring, concerned and talented teacher, and this time the music took.



Music was not the end-all of Tim's life. He became a talented swimmer, swimming for his high school and then later for Cal State Northridge, where he also played water polo.

Meanwhile, music was slowly becoming an important force in the young Californian's life. Early in his adolescence he joined the Robin Hood Band, a marching and concert band sponsored by an insurance company. It was made up of the finest musicians in California; other guys in the band included Tom Scott and Jim Gordon, later to find fame as studio heavies. They were all first-chair players, and Tim was proud to be included.

When Tim got to Cal State Northridge, music still took a back seat to his studies (he took a BA in anthropology, and later an MA in educational psychology), and to his athletic pursuits. For a while he was even a Phys. Ed. major.

Many of Tim's friends had joined rock bands and Tim was hearing new sounds. He ran into Fred Katz, famed cellist, who taught him the knack of improvising, Tim having previously played only classical flute literature. Something clicked and Tim was hooked on pop and rock.

From that time to this, the story has taken a decidedly upward direction, thanks not only to Weisberg's talent, but to his persistence — he is one of the most pugnacious flute players you'll ever meet.

He hustled up a whole slew of fraternity party dates (playing Top 40), played rock in hundreds of little bars, and then moved into concerts; he even put up his own posters announcing his gigs. He opened for Buffy Ste-Marie, for Frank Zappa, for anyone who needed an opening act. He worked.

Weisberg's persistence paid off with a record contract (on A&M) in 1971, and the critical response was, and remains, ecstatic, for his music is at once visceral and intellectual, intricate and simple, rocking yet melodic.

A film buff, Weisberg is also true to his athletic beginnings. He body-surfs, swims, bicycles 200 miles a week, skis, has taken up tennis — since he is a perfectionist, he is taking lessons to make him a good player, not just your basic weekend duffer.

Tim, as opposed to most musicians, loves to tour — in fact, he loves to get out and meet people. His music reflects this open-handedness, for it reveals itself as a music for all who love to listen. **1/1**

# ANTHONY NEWLEY

*Dear Artie*

We are proud of your first thirty years  
Bob Dylan, Olivia, Lightfoot and Nero  
All owe Artie Mogull their record careers  
(Has U.A. been blessed with a financial hero?)

You're not thrilled a bit if we say you've  
been lucky

Insisting that records are hits by design  
But talent or luck, Artie, let me say truly  
Please God you get lucky with one of mine

*Newley*

## UA Marketing

# Crystal, Kenny, Jazz And Soundtrack Breakthroughs Help Boost UA Marketing To Most Successful Period In Company's 20 Year History

Excitement. It's more than just a word at United Artists Records these days. Coming off the most successful year in company history, and aiming for the best first quarter of all time, United Artists communicates a tangible mood of excitement which begins at the top with President Artie Mogull and spreads to encompass each and every member of the UA Records team.

Looking back over 1977, it's not difficult to understand this jubilant atmosphere. Not only did United Artists break the highest percentage of new artists ever, in proportion to the number of releases, the label also kept a greater percentage of released albums on the charts for longer periods of time.

Then there are the individual success stories: Crystal Gayle and Kenny Rogers both became major country-pop crossover artists; Ronnie Laws became the first solo artist in Blue Note Records' 37-year history to achieve gold record status; "Rocky" unleashed an industry-wide "year of the soundtrack"; Brass Construction became a best-selling new musical force and, after years of steady but dramatic progress, Electric Light Orchestra finally entered the hallowed pantheon of super groups with its double-platinum, two-record set "Out of the Blue."

None of these achievements came from out of the blue, however. They came as the result of Artie Mogull's firm commitment to building the label not by going outside and buying up established talent, but by working instead from within to create and nurture a successful image, both for the company and each individual artist on the roster. And thanks to Mogull's much-envied ability to surround himself with hard working and talented lieutenants, his commitment became a reality in 1977.

"The only thing that makes one company special now is the expertise with which your people carry out their campaigns," says UA's vice president of marketing, Gordon Bossin. "How much follow-through there is, how good you are, how much time you are spending on detail—it's all a matter of people. Kenny Rogers, Crystal Gayle, and 'Rocky' were all rewarding to everybody here, because they really felt they were a personal part of the success. There was a lot of input from every area of the company. To see it come through, based on a whole plan, a whole approach is, I guess, what the people in a record company get their jollies off of. It makes us feel that we were responsible; we can show that pride."

Pride in the United Artist team is expressed by everyone in the marketing operation. Stan Monteiro, vice president of promotion, artist development and press, puts it this way: "It's been exciting for me to work for an exciting person like Artie, who's one of the great music men. I dare say that this is the best year in the history of the company, and it's a tribute to our staff. You can't have the kind of year we had without having that kind of teamwork. And when you're winning, and you're successful, and you know that you've been a part of it—and everybody knows that they've been a part of it—that's what gives you that great feeling. You see people who have more confidence than they've ever had before. And to see the kind of smile that Artie wears these days is really nice."

No one at United Artists, least of all Bossin, thinks there is any deep mystery to their 1977 success. The keys, he says, are teamwork and communication.

"What we try to do, basically, is just make sure that the communication lines are well open, and that every department is working together, as opposed to against each other, which can happen very easily in our industry, and not by plan or by political motivation. I've never been anywhere where if you had everyone working together, it didn't work.

"It seemed to me a year or so ago when I got here that the intercommunication was a little sloppy; I don't mean to degrade or put down what was here, but it wasn't as smooth or as tight as it could have been. So, we began to initiate and follow through on weekly marketing meetings. It's very basic and it's very simple. There's nothing mysterious about it. But I think the meetings have helped tie all the things together."

The guiding philosophy, as expressed by Iris Zurawin, UA's advertising director and director of artist campaigns, is just as basic: "When you aren't getting into bidding situations with a CBS or a WEA complex, the future of your company depends not on signing the Beatles reformed, but on developing Crystal Gayle as a star. You have to spend more, proportionately, on a new artist than you would on an artist the stature of, say, ELO. And then, what you do is hope that over the lifespan of an artist's career, you can recoup that expenditure, and more."

Or, as Bossin puts it, "Every company works on a guideline of what is a sensible business expenditure, percentage-wise, based on revenues. But you still have to throw those statistics out of the window at times and say, 'OK, we're dealing in deficit spending with this artist, because we're out to establish this artist.' So, if this album costs us 40% of what we can earn, we have to recognize this as artist development, which this company does."

Bossin's Thursday meetings are where this philosophy is translated into practical terms, based on a personalized game plan for each artist which involves every arm of the UA marketing operation.

"There does tend to be what you might call a standard package that you start to find yourself writing about," says Bossin. "So,



Workmen spruce up the UA exterior.

you have to stop and consider what is special about the group, and what we can throw into the campaign to get a different and more personalized approach to the artist's type of music. We try to stay aware of that. And I think that by throwing it out in those meetings to everybody, you don't negate the possibility of new avenues of exposure."

The first topic of discussion every Thursday is advertising, led by Iris Zurawin and UA's vice president of sales, Dan Alvino. "The era of just selling a million units, that's long gone," says Alvino. "We can set our sights higher. We have to set our sights higher. Artie and I decided on ELO, for instance, that we were going to ship well over a million. I think most distributors, when we first told them, were slightly stunned.

"But one thing about the independent distributors, they're flexible and they're willing to take shots with us. ELO was a daring venture on our part, but it has all come together. It's all come together because we're all working together. I have four regional men who report directly to me, for instance. They're involved in inventories at the distributorships, they're involved in making sure our displays are up, they're involved in tour support advertising, and they're involved in getting store reports.

"The most important things to do are, first, make sure the distributor has product. The return authorizations don't sit around on my desk. Second, you've got to make sure the distributors get that product into the stores on time. Third, once you're in the stores, the name of the game is visibility. The ELO displays are

dynamite, some of the best I've seen. You know you've done your job when people stop dead in their tracks to look at a window. And I would say fourth is the coordination of advertising, intelligent advertising."

Intelligent advertising has played a key role in the 1977 success story of United Artists Records. Both as advertising director and in her new role as director of artist campaigns, Iris Zurawin seeks a copy approach that is "very much a reflection of who the artist is and where he is going. We hope that when a person reads an ad they will understand and want to listen to the records."

As Zurawin points out, Kenny Rogers, Crystal Gayle and Ronnie Laws "were not instantaneous smashes. Every one of those albums was very much the result of our marketing efforts. It's been a case of sustained interest and sustained activity. With every one of those projects, we did not reach a certain point and say, 'OK, we've sold this number of records, we're going to stop here.' We kept going.

"Ronnie Laws, for example, never had a hit single. It was very much in-store visibility and a continued visibility at the consumer level. We never stopped advertising it, we never stopped displaying it, we never stopped making sure that the stores stocked it, and promotion never let up on the airplay."

As Alvino notes, "without airplay you're almost completely dead," and there is general agreement that Stan Monteiro's forces in promotion kept death away from United Artists' door with exceptional skill in 1977.

"We've got a lot of very young, exciting and energetic people out in the field doing promotion. And they have done some things which haven't been done by any other company in 1977," Monteiro says. "They crossed over Kenny Rogers, they crossed over Crystal Gayle, and they gave us an awful lot of visibility. I think we've built a team in promotion, in all formats. The fun has been in helping with the training of these people, and building up a national staff: Marcy Doherty, who I think is the best national singles person in the business; Roger Lifeset, who is in charge of album promotion; Jerry Seabolt, who's head of country promotion; Eddie Levine, who's head of r&b promotion, and Barbara Jefferson, who is our national promotion administrator, and my right arm."

Monteiro also oversees the artist development and press departments. The three areas—promotion, artist development and press—are the ones, he says, "which create the excitement and keep it going. All the departments have interacted and inter-related. Communication has been fantastic; it has resulted in the success we've had in 1977."

Publicity, as UA's national publicity manager Patricia Thomas is the first to admit, "is often thought of as a thankless task. But if you were to take the time to measure the space we get for artists in terms of what that same space would cost in advertising dollars, publicity takes care of itself."

Thomas works closely with promotion, finding that "promo people are much more clued in to what is happening in the field. They have been dealing with the press in their areas all along, and I take advantage of their contacts to maintain the most up-to-date press list. If I need help in placing a feature, with their own built-in contacts, they can help me. I rely on them heavily, and I am very thankful for a very good working relationship with all of them."

Publicity, like sales and advertising, is also becoming increasingly aware, Thomas says, of the need to expand its contacts with the media.

To help communicate what publicity is doing for the marketing function, Thomas' department sends out a monthly mailing to all artist managers with reviews and features on their acts, and in addition, the department is launching a new glossy monthly magazine, the "Bull Sheet," which contains more news and reviews about UA acts, to be sent to the press, radio station personnel, and the UA marketing staffers.

The artist development department, run by Ursula Nelmes, the

Continued on page 36

*Artie,*

*You're the greatest  
and your team is  
TOPS*

The Gang at  
The Entertainment Company Music Group  
and  
Manhattan Records

## UA Marketing

Continued from page 34

manager of artist tours and tv relations, and David Bridger, the manager of artist relations, is a brand new one at UA. In the words of Monteiro, Nelmes and Bridger have done "a bell of a job" in 1977.

"We try to get a very close contact and feeling toward each artist," Nelmes says. "We try to help in setting up tours for them, we try to get them tv exposure, and we even set up promotional tours for them. It's very important for people to meet the artist and know the artist; it's important for the disc jockeys to know them, and it's very important that the distributors get to know the artist. We try to involve everybody. And we've got some super people out there in the field helping us."

UA's vice president of merchandising, Larry Cohen, calls his 11 field people "the up and comers of the record business;" Bossin calls them his "eyes and ears," along with the regional sales managers.

"A great deal of feedback is coming from our merchandising coordinators. They are getting into the stores every day; they're out there on the street, every day, feeding back. And we look to their information for clues. In fact, they are one of the few departments we demand a written report from.

"In the case of 'Rocky,' I think that's where feedback and communication really paid off. I remember that the regional salesmen and the merchandising coordinators' reports were beginning to show that the album was building, that this was going to be a winning project. And because of the specific detail that these guys were reporting back to us, I mean in actual units, we sat down at the end of February and determined that it would make sense to make a television buy."

"We had 10 nominations that night, so we knew that people would hear the music many times. We ran our spot right after the show and we ran it in the next news slot, so that hopefully, with our own spots, plus how many times it got played on the show, we figured we'd get four to five or six impressions there."

Feedback from the field also convinced United Artists that the time was right to cross both Kenny Rogers and Crystal Gayle over into the pop field.

"We mounted a very heavy campaign to try and get Crystal more visibility than she'd ever had before, which included more trade advertising as well as consumer and retail advertising. And, her management was right there on the spot, and they began to get her more of the proper dates. The same thing was true of Kenny Rogers. During the period that 'Lucille' was building as a pop hit, Kenny appeared on about eight or nine national tv shows within about a 12-week period. And while maybe one of those shows, in itself, could not break a record, the consistency and the continuity of that 12-week period, while the record was growing, became a very important factor in busting the record," Bossin says.

"Thanks to our great people in the field, we were aware enough as a record company to say the time is now, let's shoot the works, let's spend the money wisely and cross it over now.

Cohen's forces, who were the first to recognize the pop crossover potential of Kenny Rogers and Crystal Gayle, mounted their crossover attack on two fronts.

"We watched our crossover markets, like Houston and Dallas. When the records started to sell in Houston and Dallas, my people were instructed to take the records into the secondary pop markets," he said. Another useful marketing tool in UA's crossover campaigns involved stocking pop bins with Kenny Rogers, Crystal Gayle and Ronnie Laws albums in addition to their usual slots in country and jazz.

That same technique worked well for the "Spy Who Loved Me" soundtrack; the album was placed next to the Carly Simon bins. The real secret to merchandising success for UA in 1977, however, was "never quitting," Cohen says.

"The Enchantment album, for example; we stayed with it for a year. We never quit on Ronnie Laws. We ran a display contest that got us five months of display, in places like Oshkosh, Wisconsin; we took it gold. It's all astute merchandising, and staying on top of what we're doing. We coordinate the airplay, we create the displays, and execute the distribution of the displays, and we now work very closely with the stores, to get early feedback."

The drive to individualize each artist's marketing campaign gets its start, of course, in the art department, where art director Ria Lewerke has been creating a distinctive image, for United Artists and its acts for five years.

"I try for a very clean, very exciting, but also just very classy approach, to the advertising, to the merchandising materials, and to the album covers. In every aspect, to the littlest detail.

"Of course, the album cover is before anything. If an album is good, and it has a terrific cover, it's definitely going to sell more, just because of that percentage of people who are going to pick it up because they like the cover. And the artist should really be very comfortable with his cover. He should feel really good about himself, as an image," she says.

Cover art played an important part in Crystal Gayle's crossover success, Lewerke feels, simply by photographing the artist in a more contemporary way.

"We try to treat each artist individually, and try to get the best that we possibly can out of them. We also work within the frame of what we want to create for this company, in terms of an image."

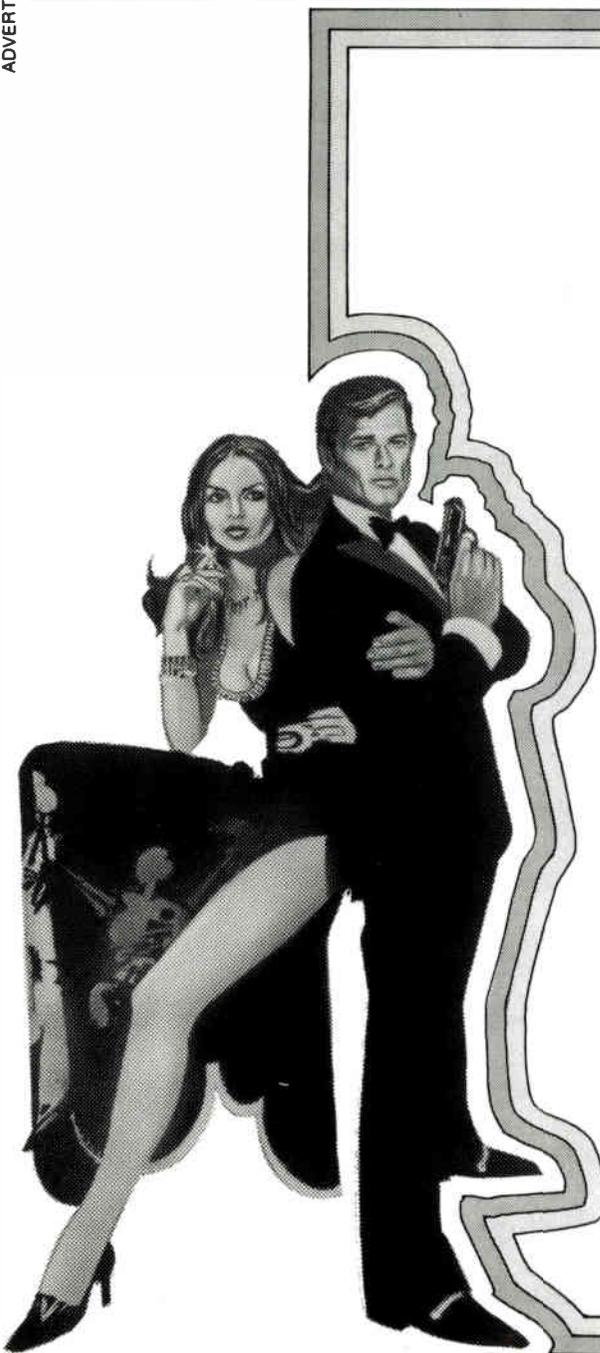
Bossin agrees: "We do try to individualize as much as possible. For example, we're not opposed to taking X amount of dollars and pursuing something in a given market, rather than take, in effect, what is an unknown piece of product and spend thousands of dollars all over the United States on it, if we know we've got a base audience on it. Let's spend our \$5,000 or \$10,000, or whatever it may be. And if we can sell 10,000 or 15,000 albums in a given market, we've really got something to tell."

"This is not my answer, but I agree 100% with the statement: It's not a matter of the form of distribution, it's a matter of the people within the system, and how they are being motivated and directed to do their jobs. The promotion man who does his job is seeing not only the music director, but every disk jockey on that station with a regularity that he is able to call them up and say, not I need a favor, but hey, these are the facts on this record, and really it's time to go on it, if you would please.

"It's all promotion; we're all promotion people. If you're going to get your job done, you're a promotion person."

—by Cynthia Kirk

ADVERTISEMENT



Congratulations!  
UA RECORDS  
and  
ARTIE MOGULL

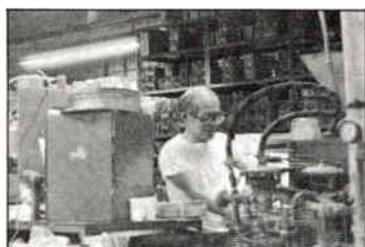
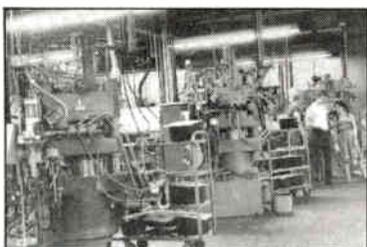
Best Wishes  
ALBERT R. BROCCOLI  
and  
"THE SPY WHO  
LOVED ME"

*Congratulations, Artie*

**We Love You**

**Helen Reddy And Jeff Wald**

## UA Manufacturing Combining Modern Technology And Mass Production



UA is unique among independently distributed labels in that it bulwarks its delivery and quality by maintaining its own record manufacturing and tape duplicating facilities.

That was one of the reasons UA bought out Al Bennett and his Liberty Records' holdings in April 1968. Transamerica was seeking a foothold in the record/tape industry. It preferred to be self-sustaining. Liberty had three established manufacturing outlets.

All Disc Records, Roselle, N.J., today can turn out 80,000 to 90,000 LPs on a three-shift day. Approximately 140 employees operate 24 manual and 24 automatic Lened hydraulic presses that are self-contained in every function except plating baths. Art Conrad, plant chief, is planning to add baths sometime in the next 18 months. Conrad is an expert. A former plastics engineer, he and Van Amo originally constructed their first New Jersey pressing plant in 1962.

Research Craft, a Hollywood area plant within walking distance of the UA home office, dates back to 1946 when Al Ellsworth, now retired in 29 Palms near Palm Springs, opened in the same area. The plant has two Hollywood locations. The LP pressing plant, which goes straight through from five plating baths to finished collated LPs, is a one-story operation that covers about 20,000 square feet. The warehousing area on Orange Drive almost adjacent to the UA headquarters is a two-story 45,000 square foot location.

The 85 employees, who are overseen by plant manager Danny Escalante, can produce about 35,000 finished albums per day. Joyce

Hillary is office manager. John Ozawa is production manager. The plant has two manually operated presses and a bank of 14 automated presses.

Where UA really has its greatest edge is in tape duplicating. The Council Bluffs, Iowa, Liberty-UA Tape Duplicating Inc. entity is able to turn out between 60,000 and 70,000 tapes in any of three configurations and it is one of the only firms which continually produces its own duplicating equipment.

Marv King, plant head, and Stan Nick, director of engineering, have been in duplicating almost from the start. Both worked for Terry Moss in the early sixties when Moss had reel-to-reel locked up. They started their own duplicating operation in 1963 in a 2,000 square foot store front in downtown Omaha, where eight employees worked 10 Ampex duplicators producing about 1,000 open reels per day.

The 340 persons employed on a three-shift full day today can turn out 30,000 8-tracks, 25,000 cassettes and even 1,000 open reels. And Dave Neckar, UA vice president in charge of production, who supervises the plants and outside production for the label, forecasts a 25% increase in cassette production by mid-1978 out of the plant adjacent to Omaha.

King notes that the Council Bluffs duplicating plant has the advantage of Nick's ability to create new duplicating equipment to take advantage of technological improvements. UA produces the LTD line.

Today the plant has 20 lines producing 8-track, 10 for cassette and 10 for open reel. Cassette capacity will probably double before May 1978, Neckar forecasts.

Neckar emphasizes that UA's three plants also handle both contract and one-time outside production for many clients each year. —by John Sippel

Picture 1

Manuel Ramirez, maintenance supervisor, checks out spindles of LPs which have just come off the Research Craft Corporation presses in Hollywood.

Picture 2

Three of the battery of 14 automated compression molding LP presses provide a six-figure production capacity when Research Craft is running a three-shift 24-hour work day.

Picture 3

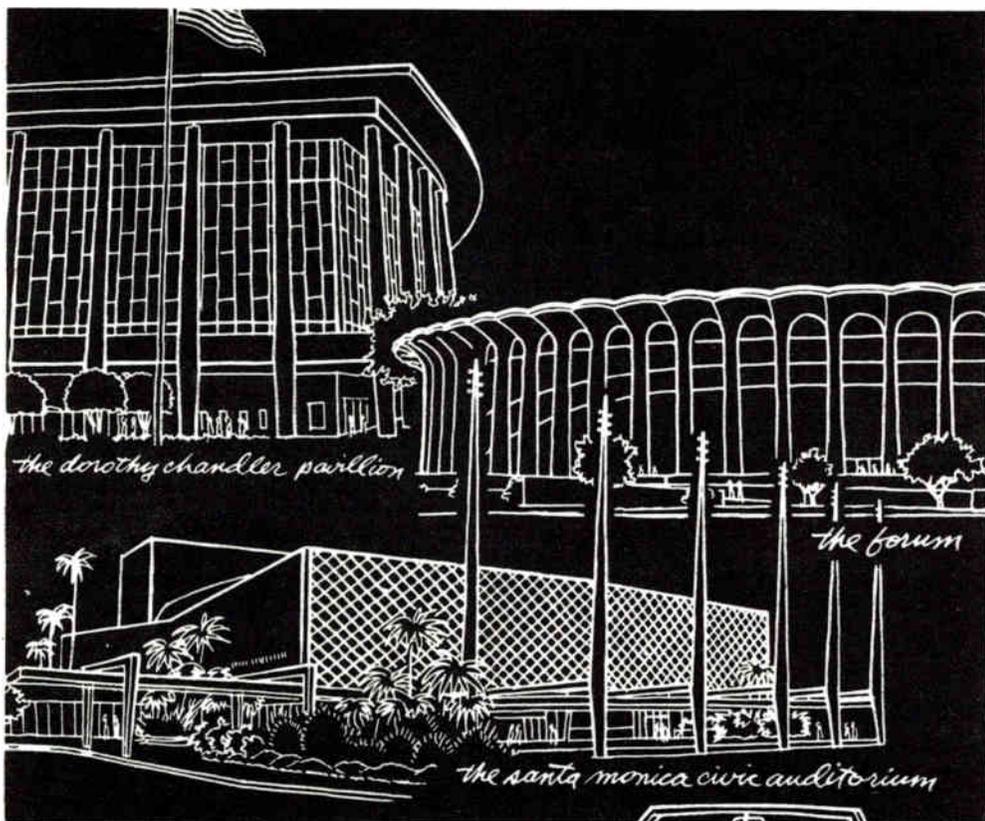
Shigeichi Shimabukuro operates one of two manual presses in the UA Hollywood LP pressing plant.

Picture 4

Joyce Hillary, left, and Rolanda Flores inspect a stamper coming out of one of the three plating baths in the Research Craft plant.

Picture 5

Maria Alcaraz is one of the many female workers collating manufactured LPs in protective inner sleeves at Research craft. L P



The right room  
The right automobile

ARNIE GRAHAM and BUDGET RENT A CAR of SUNSET STRIP join all of the music community in the warmest anniversary congratulations to Artie Mogull and United Artists Records.

We wish them both another combined 50 years of continued success and contributions seldom surpassed in the industry. For as they continue to grow, so does BUDGET RENT A CAR of SUNSET STRIP, always there providing the transportation to the many acts flying under the banner of Artie and United Artists.

ARNIE GRAHAM still rents more cars to the record industry than anyone else.

Find out why by making him your L.A. Car Connection.

**Budget**  
rent a car

Reservations, call: **659-6541**

8789 Sunset Blvd.  
Los Angeles, Calif. 90069

*Congratulations  
Artie  
for making  
“Rocky” number 1.*

*from  
Irwin Winkler  
Robert Chartoff  
Gene Kirkwood*

## UA Country Striking Gold With Crossover: UA Nashville Tower Is Looking Like A Midas Mansion

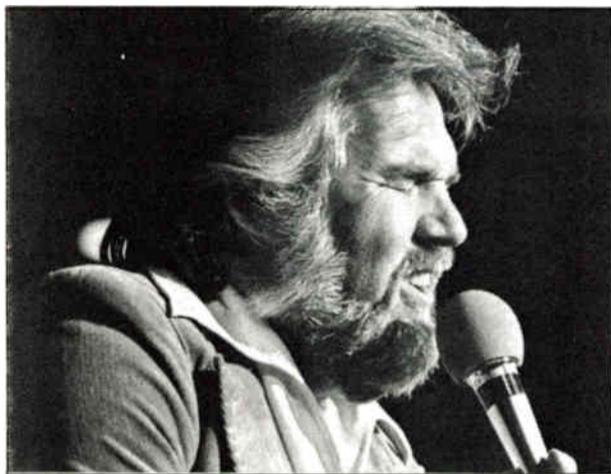
"We've had three gold LPs and two gold singles out of here this year," beams the cherubic Lynn Shults.

Lynn is happy these gilded days.

Because Lynn is director of operations for the Nashville office of United Artists Records.

Those five gold disks are a remarkable achievement considering that UA's Nashville roster is only 10 acts and its staff is only five.

Lynn has been happy ever since Kenny Rogers turned his First Edition into a No. 1 and went the solo route down a country road. And Gayle-force winds — Crystal, that is — blew the second UA act across those Oz-like borders into the Land of Crossover.



Kenny Rogers

That UA Tower is looking more and more like Midas Mansion.

The gold arrived courtesy of Crystal Gayle and her country/pop smash, "Don't It Make My Brown Eyes Blue," and her LP "We Must Believe In Magic" and Kenny Rogers with his album of the same name, along with the LP "Daytime Friends" and the single hit "Lucille."

Gold and silver disks have also come winging into Nashville from Canada, England and New Zealand where UA's country acts are considered "American pop."

Why and how has such a small-rostered operation survived in the shark-eat-shark waters of the record label business? Creativity, Cooperation and Crossover.

The creativity comes from the UA acts and the independent producers who have molded some hit sounds in the studio and control room. Besides Rogers and Gayle, the label claims Dottie West, Del Reeves, Melba Montgomery, Billie Jo Spears, Slim Whitman, David Wills, Bobby Wright and Doc and Merle Watson.

Larry Butler, who left as head of the Nashville UA office in March 1977, still produces Rogers, Reeves, Spears, West and Wright. Allen Reynolds produces Crystal Gayle. Other independent producers who have come up with banner product for UA include Scotty Turner, Billy Vaughn and Steve Davis.

"We're seeking other arrangements with other acts and producers," reveals Shults. "A couple are very interesting."



Billie Jo Spears

One of the new pairings is the duet combo of Kenny Rogers and Dottie West. It was one of those accidental studio happenings that have made Nashville famous.

West was recording when Rogers dropped by the studio, watched the action from the control room, then slipped into the studio, ambled up to the mike next to West and joined her in song. A Rogers fan, West was prompted to even greater vocal heights.

The mating was magical — and a single and LP resulted.

Another upcoming project involves Jet Records, Carl Perkins of "Blue Suede Shoes" fame, and Felton Jarvis, who was the last producer of Elvis Presley. They're teaming talents — and the initial results have created excitement at UA Nashville.

Rather than wanting to boost his roster by adding every Tex Nobody who comes through the door, Shults is content with the 10-act talent lineup. "We want a small, high quality roster of high caliber people," he comments.

Shults feels the same philosophy applies to his co-workers: a tight and talented group. Jerry Seabolt is director of national country promotion. Hylton Hawkins is his assistant. Carolyn Gilmer serves as a&r and publicity coordinator and Gerrie McDowell has been named southwestern regional country promotion manager, working out of Dallas.

Labels are wonderful the second time around, Shults believes. This is his second stint with UA. He joined as national promo director in 1972, departed for RCA three years later, returned as national sales manager in 1976 and took over as head of the office when Butler left to devote more time to independent production.

"There are only two kinds of records — hits and stiffs," opines Seabolt who, in the College of Music, majors in the former and minors in the latter. A three-year veteran with UA, Seabolt adds, "We got a taste of the hits, ran with the taste, and it became a flood."

Cooperation. That, says Shults, comes from the top. "We have terrific support and unbelievable cooperation from the West Coast — Artie Mogull, Stan Monteiro, Gordon Bossin, Joe Bos, and others. Artie was the leader in getting the whole company behind 'Lucille' and 'Don't It Make My Brown Eyes Blue' in getting them to crossover."

Shults praises the "total involvement reaching down from the top" and Seabolt adds, "Country product is as important to UA as pop product."

Shults feels it was a "gut decision" to go with him — a non-a&r man — after Butler left. "It allows the record company to put more emphasis on sales, promotion and marketing of product, giving us a lot more flexibility."

With his background in sales and marketing, Shults describes UA's Nashville executive role as a "service function for the artist and producer."

The cooperation includes burning up the phone lines between Nashville and Los Angeles, as well as frequent communication with Canada and London. Rather than dictating what songs should be released internationally, the Nashville leaders allow those decisions to be made by the UA experts in those countries with a feel for the market.

It's impossible to talk about UA international without mentioning the unprecedented U.K. success of Slim Whitman. His LPs usually enter the British charts at the No. 1 or No. 2 positions, and his tours draw SRO crowds.

Crossover. Nine letters that spell money in Nashville's music business dictionary.

Though crossovers are wonderful for pride and pocketbook, Shults is careful to avoid telling a producer or artist to intentionally seek it. "We encourage artists and producers to seek the best songs and cut them naturally — the way they should be cut."

UA Country is changing its marketing slant to garner more crossover hits. "We're trying to utilize our dollars in a manner to get more value," Shults advises. "We're going for print ads in consumer publications, making FM radio buys and distributing our radio spots over a longer period of time."

He notes that rather than buy 18 ads during a two-day period,



Crystal Gayle

UA will buy 18 and spread them out over a three-week span. "We want to sign people who can give us mass appeal records," Shults says, bowing slightly to the crossover god that squats like Buddha on the Nashville Skyline.

The UA label officials in Nashville work closely with the UA publishing office headed by Jimmy Gilmer, the ex-Fireball who gifted the rock world with two hits as a performer: "Sugar Shack" and "Bottle Of Wine."

"Jimmy and the publishing company play a significant role in what's going on here," Shults states. "We work together as a team, a cohesive unit."

Gilmer rides herd on 10 writers signed out of the Nashville UA publishing office. "Most write from here, but they aren't limited to just country songs," says Gilmer. "About 80 songs by our Nashville composers are recorded each year."

Besides pitching songs to UA ("Don't It Make My Brown Eyes Blue" was written by UA songwriter Richard Leigh), Gilmer hits the other labels with potent material.

The future should be a rosy one, according to Shults. "Country was very restricted 10 years ago. Radio stations programming country music often had the lowest ratings in town. Suddenly, radio people discovered that they could generate much larger audiences by broadening their sound."

What happened? "Record sales started picking up. The stations gained national advertisers. Today you'll frequently find the country station is among the top three stations in its market."

Finding that gold makes one bouyant, Shults, surrounded by some



Dottie West

gold record success, believes there are no boundaries for the product coming out of Nashville.

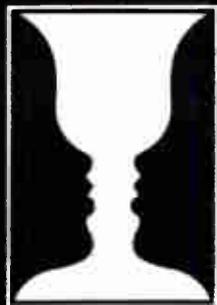
"Nashville has the greatest opportunity it has ever had to step forward in today's music world. We have in the past. And we will continue to do so."

He's likely to find much agreement with that statement in the UA headquarters in L.A. and on the country, easy listening and pop charts in Billboard.

by Gerry Wood

*Congratulations Artie Moquill,  
Transamerica and United Artists Records.*

*From Your Friends At  
Chalice Productions Inc.  
In Proud Association With  
United Artists Records.*



## UA-Blue Note

# The Essence Of Artist Involvement Brings Seminal Jazz Label To Its 40th Anniversary As Innovator and Discoverer Of New Music.

"Blue Note Records," says Artie Mogull, "is the ultimate jazz label."

A longtime jazz fan, Mogull recalls having listened in admiration to Blue Note's product "as long as I've been hearing records. I can't think of any important contemporary jazz artists I haven't heard on the label at one time or another."

Mogull's business involvement with Blue Note began April 1, 1976, when he was appointed President of United Artists. "In the past," he recalls, "Blue Note was somewhat of a traditional jazz label; but over the last year or two a great deal has been accomplished in using Blue Note as a sort of proving ground, breaking in important new artists such as Earl Klugh, Noel Pointer and, of course, Ronnie Laws.

"The line of demarcation between jazz and pop is becoming continually thinner, as these artists illustrate. There is no longer any contradiction of terms in the phrase 'popular jazz artists.'

"I can remember the time when jazz used to be a dirty word. Today it signifies an important and growing segment of the record business, and I don't think any other label is contributing more than Blue Note to emphasize that importance."

There might well have been no Blue Note story to tell had it not been for Adolf Hitler and the rise of Nazi Germany.

It began when Alfred Lion, a teenager in Berlin, became intrigued by the performances of a black American orchestra, Sam Wooding and his Chocolate Kiddies. After seeing the band perform, he began collecting records by Wooding and others who played this intriguing brand of music. This was in 1925, when Lion was 16. Five years later, on a business visit to the United States, he brought home a collection of hundreds of records.

With the advent of power of the Nazi regime, Lion eventually fled Germany, went to South America and then to New York in 1938. Fascinated by the boogie woogie piano solos of Albert Ammons, Pete Johnson and Meade Lux Lewis in John Hammond's "From Spirituals to Swing" concert at Carnegie Hall, he asked Ammons and Lewis to record for him privately. The session took place Jan. 6, 1939. The results encouraged Lion to release the 12-inch 78 r.p.m. disk commercially; he had 50 copies pressed up. Blue Note Records was in business.

During that year he went back into the studios to record a group he called the Port of Harlem Seven. One of the songs waxed that day was "Summertime," a soprano sax solo by Sidney Bechet, a tune one of the majors had refused to let him record on the grounds that it was commercially unsuitable for a jazz performer. Ironically, it became Blue Note's first hit.

In October an old record-collecting friend of Lion's from Berlin, Francis Wolff, arrived on what was said to be the last boat out of Germany. An expert photographer, he not only shot pictures of Blue Note's sessions but also shared the many jobs that became part of their daily routine in the company's one-room office on West 47th St. Between them, the Lion and the Wolff were a&r men, salesmen, messenger boys, distributors, accountants, label proofreaders and talent scouts. The Commodore Record Shop, Milt Gabler's jazz haven, was their most important retail outlet.

When Lion entered the U.S. Army in 1941, Wolff kept the company going. The orientation generally was toward New Orleans jazz, Dixieland, and an

occasional swing era soloist such as Red Norvo or Teddy Wilson. This latter trend grew stronger after Lion's return, as the steady flow of singles (on 10-inch and 12-inch 78s) included several soloists out of the Ellington and Basie bands, and the tenor soloist Ike Quebec, whose interest in the new jazz of the 1940s turned Lion and Wolff on to the importance of bop. Soon they were recording Thelonious Monk, Tadd Dameron, Fats Navarro and Bud Powell. By the end of the 1940s Blue Note had effected an almost complete transition from traditionalist to contemporary jazz.

With the advent of LPs, Blue Note moved into this area, cutting mainly 10-inch albums and seeking out such up-and-coming youngsters as Howard McGhee, Milt Jackson, Miles Davis, J.J. Johnson, Tal Farlow, Art Blakey and Horace Silver.

The most remarkable aspect of Blue Note's relationship with its artist roster was that every step, from the decision to record them until the day the disks came off the presses, was watched with an almost parental solicitude. Every tune was the subject of lengthy discussion; every whim of the musician was indulged; every word on the liner notes was checked painstakingly — this at a time when the proliferating independent jazz labels were releasing product in the most slapdash manner, often with mediocre recording and semiliterate liner notes.

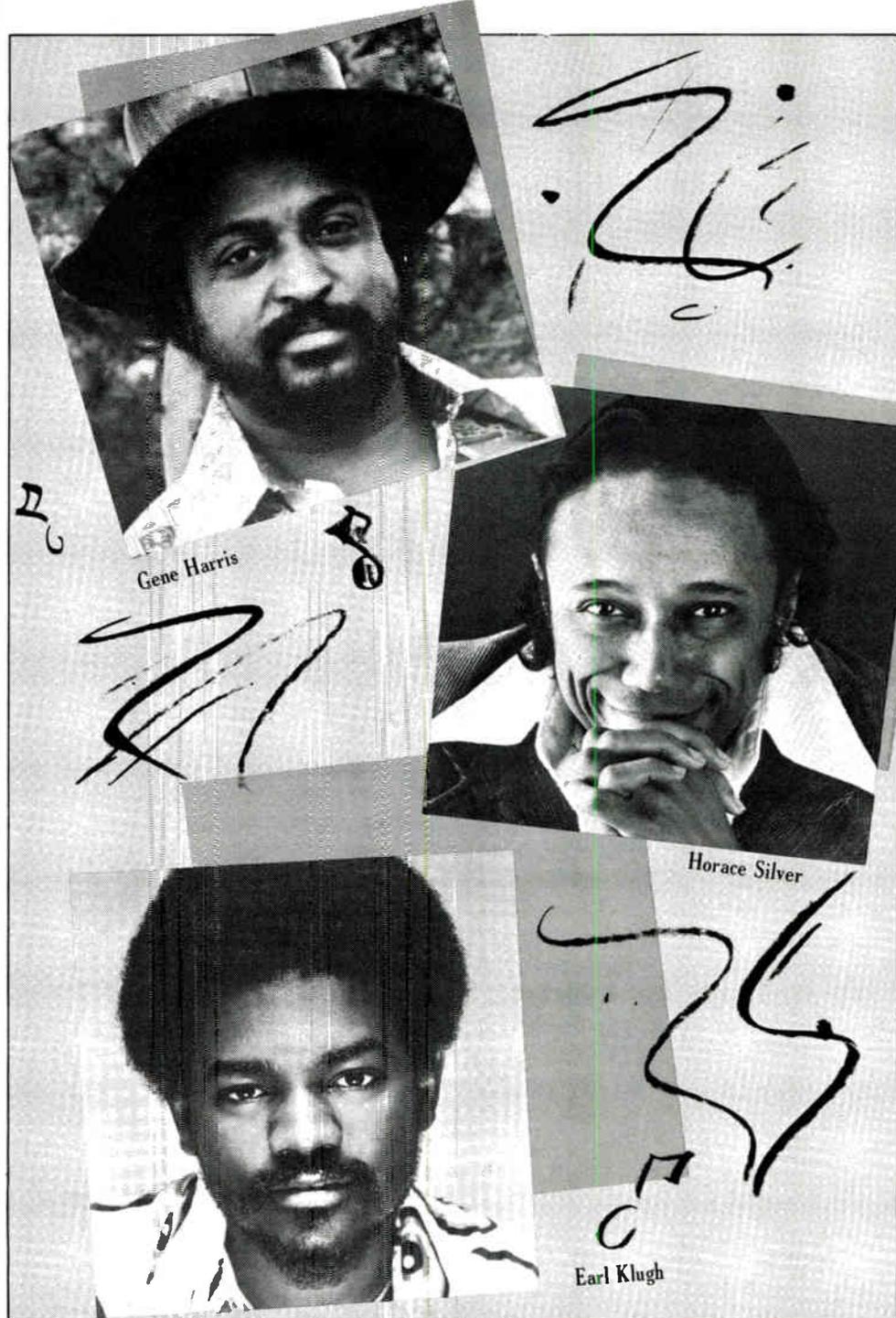
In the mid-1950s Blue Note gradually converted its catalog from 10-inch to 12-inch LPs and became extensively involved with the "hard bop" movement. Jimmy Smith, making his debut on the label in 1956, triggered a revolution in jazz organ and became a best seller for the label, imitated by innumerable other pianists who switched to electric organ.

As the 1950s drew to a close, Blue Note had outgrown immeasurably the expectations Lion and Wolff had once held for it. The company moved to larger offices off Columbus Circle, and at long last a small staff began to take care of some of the niggling, time-consuming details that were inevitably a part of this ever-growing business operation.

Each performer's career was built in accordance with a carefully worked out plan. In many cases a promising soloist would appear on Blue Note initially as a sideman, then in due course would be deemed ready to make his appearance as a leader. This was the case with everyone from Horace Silver and Kenny Burrell to Lou Donaldson and Donald Byrd.

Because of the close personal ties that grew between owners and performers, Blue Note was able to hold onto most of its artists even when the major record companies were trying to outbid them with grandiose promises of large advances. Often it took years of patience for Blue Note's dedication and loyalty to pay off. Horace Silver had been with the company almost uninterruptedly for a decade when "Song For My Father" made valuable properties out of that and all his previous albums. Lee Morgan had played trumpet on countless combo dates, as leader or sideman, before his own composition and recording "The Sidewinder" broke as a hit in 1964.

Blue Note's success during the years as an independent was not due to any game plan, any calculated shooting for a hit; rather it was due to the innate belief of the owners that what they were doing was musically right. Their aesthetic senses were so keenly developed that the successes which came at a rapidly accelerating pace during the late 1950s and the '60s seemed to them to be the logical results of their efforts to preserve important sounds.



Inevitably the stress of running an operation that was continually outgrowing its boundaries led Lion and Wolff to a point at which, belatedly, they had to consider offers from larger companies better equipped to handle a major operation. Finally the news broke, in the summer of 1966, that the oldest independent record company in the United States had been purchased by Liberty Records. Three years later Liberty was absorbed into United Artists.

There was speculation that under the new regime, the fierce spirit of individual initiative that had been essential to the growth of Blue Note might disappear. It was announced that the original owners would remain with the new company as active consultants. Lion, however, now married and in search of a quiet, unharried life he had never known, soon phased himself out and retired to Mexico, where he still lives. Frank Wolff stayed on; then, past 60. With almost three decades of Blue Note behind him, he was involved with a new breed of musician, with the Herbie Hancock and Wayne Shorters who were elevating the company to a new plateau of commercial success.

Even illness could not stop him; from his hospital bed he remained on the telephone, taking care of details so meaningful to him that he could not bear

the thought of delegating the responsibility to others. He died in 1971, leaving Blue Note as a lasting monument to his tireless efforts.

The most important lesson to be learned from a study of Blue Note's early history is the need to believe in a set of principles. Some of the early releases had a limited sale and some were attacked by the critics, but time has been the ultimate arbiter. Records that were once belittled as artistically and commercially worthless have been reissued.

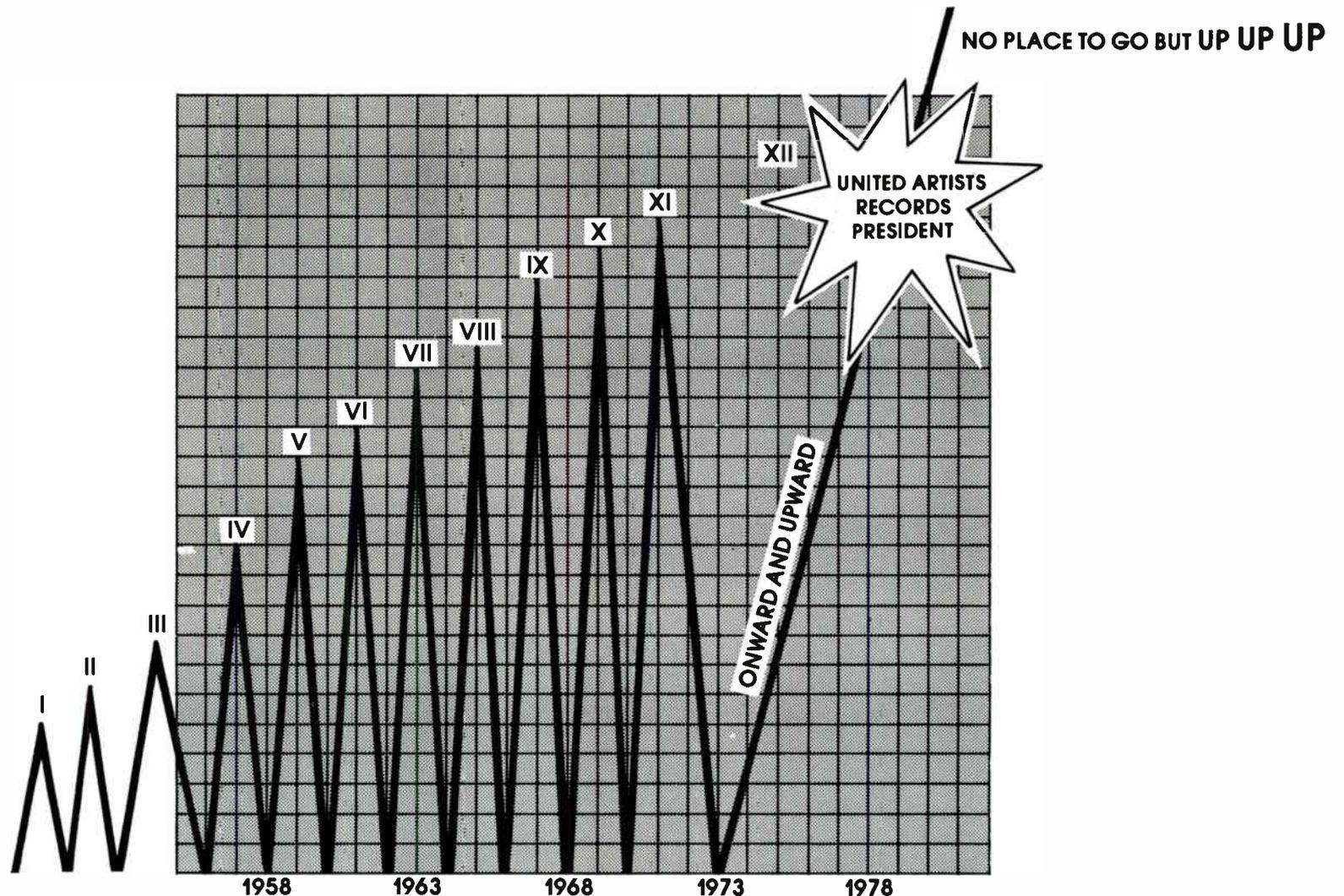
In the early LP years Horace Silver (who recently celebrated his silver jubilee as a Blue Note artist) was one of many who made their first sessions as leaders on the label; others were Wynton Kelly, the late Clifford Brown, Jimmy Smith and Lou Donaldson.

Art Blakey's first session under the "Jazz Messengers" name was cut as early as 1947. A staple with the company for many years, he is still represented in the catalog. Donald Byrd recorded with Blakey for Blue Note in 1956 and two years later made his first date under his own name for the company. Herbie Hancock, with the album that included "Watermelon Man" in 1962, began an almost decade-long association that proved mutually valuable.

Continued on 44

# FROM BAND BOY TO PRESIDENT

## CHART OF ARTIE MOGULL'S CAREER



### KEY TO CHART OF ARTIE MOGULL'S CAREER

- I Band boy for Tommy Dorsey.
- II Songplugger for Ray Anthony.
- III Eddie Kassner combine associate.
- IV Founded Kingston Trio Music Publishing.
- V Music Publishers' Holding Corp.  
Fair-haired assistant to Herman Starr (Bob Dylan songs).  
Close associate of Mike Maitland at Warner Bros. Records.  
(Peter, Paul and Mary; Gordon Lightfoot).
- VI Laura Nyro – with Paul Barry, Publishing – Management Chapter.
- VII Tetragrammaton Records – Bill Cosby episode.
- VIII Capitol Records – Helen Reddy – Jeff Wald romance.
- IX Atlantic/Signpost Records. A happening.
- X MCA Records – Olivia Newton-John.
- XI ABC – Paramount Records – Brief Encounter.
- XII United Artists Records. President.  
E.L.O.; Kenny Rogers; Crystal Gayle.

chart compiled courtesy of

**TRO** The RICHMOND ORGANIZATION

music publishers – curator: folklore, legends and myths

## UA-Blue Note

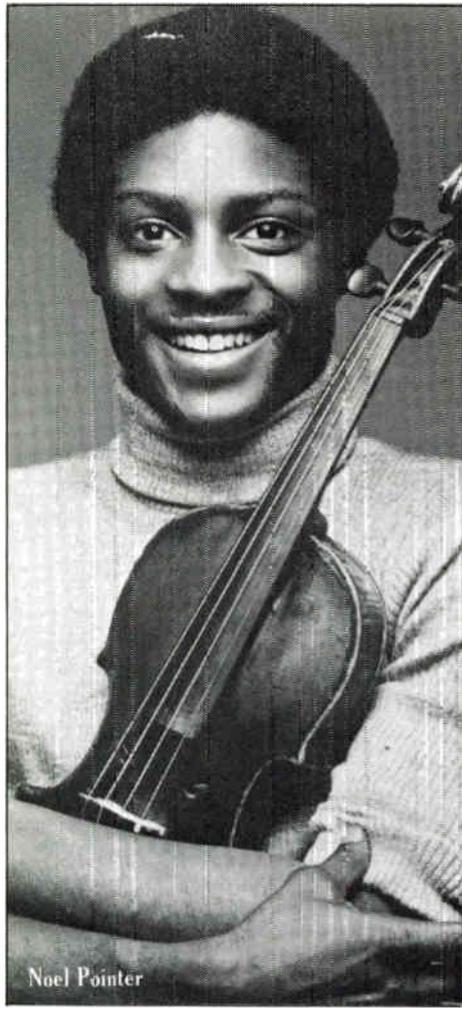
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Dexter Gordon, Sonny Rollins, Cannonball Adderley, John Coltrane, avant-gardists such as Cecil Taylor, Ornette Coleman, Herbie Nichols, Andrew Hill, Eric Dolphy, Don Cherry, all were part of the Blue Note story. Bobby Hutcherson led his first Blue Note date in 1965; sidemen on some of his early sessions included Freddie Hubbard, Herbie Hancock, Sam Rivers, McCoy Tyner and Chick Corea.

No history of Blue Note would be complete without a tribute to the invaluable role played by Duke Pearson. In addition to enjoying a long association with Donald Byrd, who recorded his memorable "Cristo Redentor," Pearson from 1963-1970 was an a&r assistant to Alfred Lion at Blue Note's New York office. He led a series of combo and big band dates during this period. Since leaving the company he has been active in the music scene in his native Atlanta, Georgia.

Shortly after Frank Wolff's death, it was announced that George Butler had been appointed director of Blue Note Records. Possessor of a long list of degrees and honorary doctorates, Butler earned a Bachelor's Degree in music from Howard University and completed his Masters and Ph.D. at Columbia University. During his five years at Blue Note (he became general manager, then in June '75 was appointed to the newly created post of vice president), Butler worked closely with the sales, publicity and promotion departments in addition to creating a new fusion image for the label. At one point he expressed his philosophy: "We've attempted to institute a kind of commercial jazz — a combination of rock and jazz, or better, r&b and jazz. This is one way we feel we can capture the younger audiences who grew up on rock and roll.

"We are doing this commercial thing only with certain artists. Grant Green has done some rock/jazz fusion albums for us; so has Bobbi Humphrey, the flutist. For certain other artists this approach would be less appropriate — Elvin Jones for instance, or Bobby Hutcherson."



Dr. Butler voiced his conviction that new, younger audiences were opening up for jazz; that young people were looking for something new and different. "In due time," he said, "we will recognize that jazz is a classical form of music." Under Butler's aegis, the interest in Blue Note as a major commercial jazz label grew steadily as he produced a long list of hits, most notably with Donald Byrd.

In October 1977, Ed Levine took over Dr. Butler's position as director and general manager of Blue Note. Actually he had been an important cog in the Blue Note wheel for about five years, as he recalled: "I was national promotion director, and George Butler's right hand man. It was a two-man job; developing artists was the name of the game,

"There was a time, not too many years ago, when the musicians went into the studio, made up head arrangements, and completed an album in six or nine hours of recording time. A sale of 7,000 would be considered satisfactory, because the cost might be as little as \$5,000.

"Today everything is formatted; they lay down the rhythm tracks, put solos on, add vocals, use up weeks or even months of studio time and wind up with a cost of from \$30,000 to \$60,000. But, of course, the sales have gone up more than proportionately, so it's worth the investment.

"What turned everything around was Donald Byrd's 'Black Byrd,' in 1973, which became Blue Note's first gold album. It was bootlegged so extensively that God knows what the actual sales were. And this year we went gold again with Ronnie Laws' 'Friends and Strangers.'

"Today, if an album doesn't hit 100,000, it's a loss to the company but fortunately we have several artists who can be counted on to reach that plateau consistently. Earl Klugh is doing very well with 'Finger Paintings,' nearing the 300,000 mark; Noel

Pointer's 'Phantazia' has been on the jazz chart 29 weeks and is bound to top 200,000.

"We're in the middle of a tremendous bull market; not only Blue Note, but all of UA, and not only UA, but all the companies. We're having enough trouble getting enough pressings."

A welcome spinoff of the fusion and crossover jazz trend is the growing success of reissue twofers. Levine says: "I love 'em and I want to keep on putting them out. That's the basis of the whole thing, the catalog material, and right now I'm in the process of evolving a marketing program that will show some great results. We have 10 Blue Note reissues, five of which will be out in March and the rest a little later. In addition, we're reviving Dick Bock's Pacific Jazz catalog, with Bock's help, and there should be eight albums coming out in the near future on the Pacific Jazz label along with the Blue Notes."

Levine says he is happy to see the success other companies are enjoying with jazz. "I hope everybody is encouraged to spend some promotional money to make things happen. This helps everybody. The idea Hal Cook has been working on for a syndicated jazz radio series is another important plus factor for us all.

"I foresee that things will be even better than they are. The future for jazz, whether it was the fusion music or any other part of it, is very bright indeed. Artie Mogull feels that way, and with his encouragement we can look forward to a blockbuster of a year."

The word "year" in Levine's prognostication might well be replaced by "decade." On January 6, 1978, Blue Note will enter its fortieth year of life, making it by far the oldest established continuing jazz label in the world. The Blue Note story, unprecedented and unique, has made an ineradicable mark in the annals of twentieth century music.

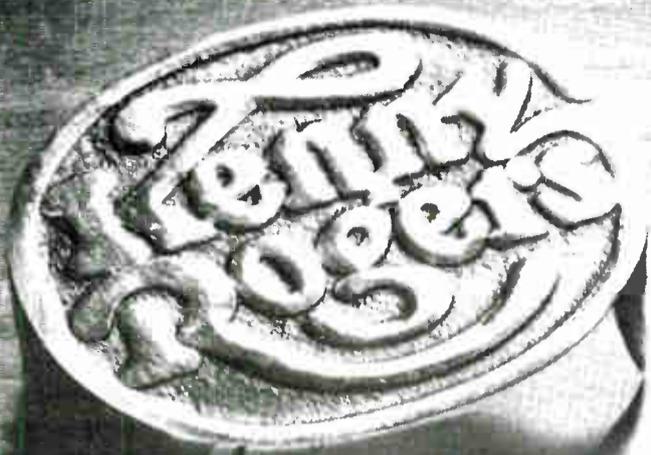
—by Leonard Feather

# Best wishes, Artie . . .

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Dear ARTIE !

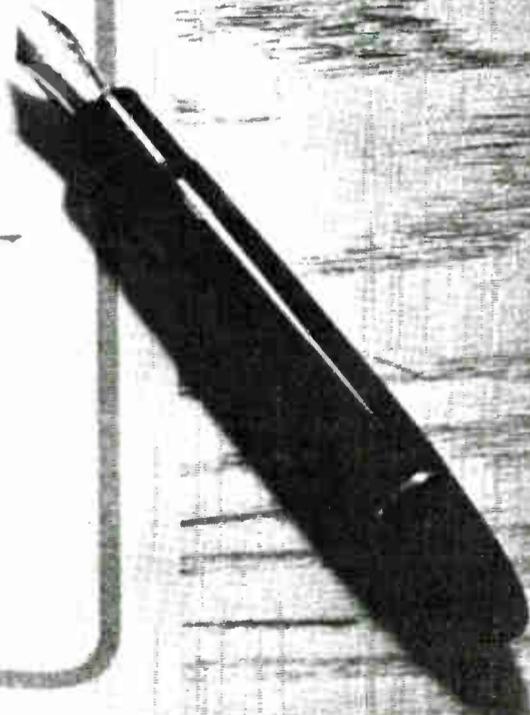
1977 was the best year of  
my life ..... No one was more responsible  
for it than you —

My Sincere thanks ...

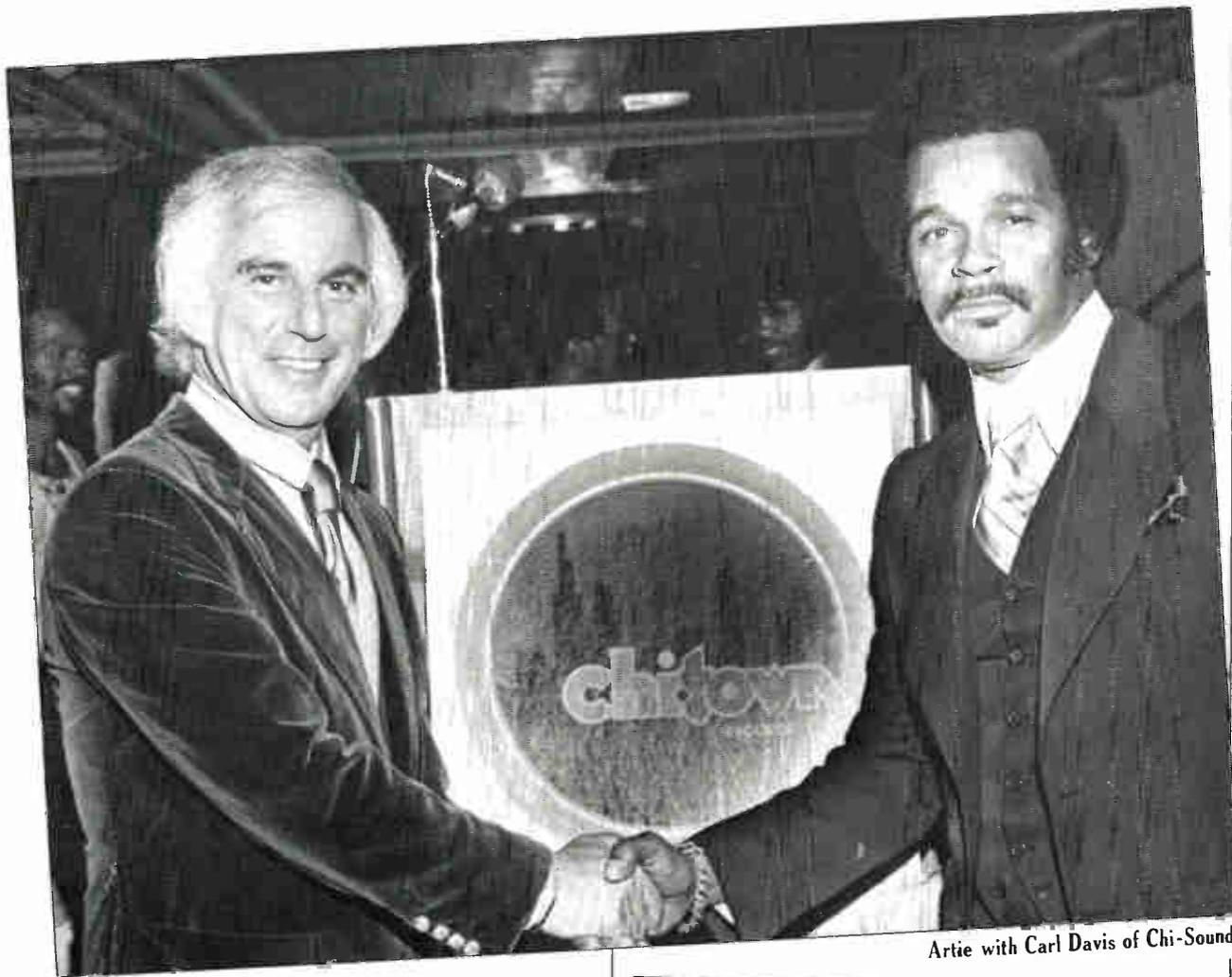
Your Friend —

Kenny Rogers

P.S. Can we discuss another advance ?



## Custom Label Affiliates Add Diverse Sounds To UA Roundup



Artie with Carl Davis of Chi-Sound.

United Artists has an ever-growing list of custom label affiliations, including Jet and Magnet, both based in London, and Roadshow, Chi-Sound, Chalice and Manhattan, four U.S.-based companies whose product UA manufactures and distributes.

Jet was founded three years ago in London by music industry veteran Don Arden. The label's hottest act is ELO, which has reached the top five with its last two albums, "A New World Record" and "Out Of The Blue," a two-record set. Jet's other chart acts include Alan Price and Widowmaker.

Registered in the U.K., Jet's London office is run by Ronnie Fowler, label manager. In July 1976 a U.S. branch of Jet was opened in Los Angeles' Century City. The American label head is Greg Lewerke, who joined Jet in January 1976 following a stint in international a&r for UA and a&r for Fantasy.

The Los Angeles office also includes, in addition to the senior Arden, daughter Sharon Arden, in charge of administration and son David Arden, co-manager of ELO and general advisor for Jet in England and the U.S.

An affiliated company is Jet Music Publishing, which represents the likes of Jeff Lynne, Bev Bevan and Roy Wood, and is operated by Stephen Russell.

Magnet Records, also based in London, is run by 33-year-old Michael Levy, who says quite simply, "I set up Magnet Records with the sole intention of becoming the most successful independent company in the world."

Magnet has been in business for nearly four years; in fact its first U.K. single, "My Coo Ca Choo" by Alvin Stardust, went gold. Since then the label has established itself internationally with such acts as Gys 'n' Dolls, Adrian Baker, Susan Cadogan, Peter Shelley, J.A.L.N. Band, Gene Farrow and Darts.

Some of the label's top priority acts are Barry Mason, whose first American LP was produced in Nashville by Larry Butler; the duo Young & Moody, whose recent LP was produced in England by Roger Glover; and Cris Rea, who worked last year with producer Gus Dudgeon.

Magnet was firmly established in England before entering the European, Asian and South American markets. Its operations in the U.S. and Canada are headed by Peter Pasternak.



Jet Records' Don Arden confers with Mogull.

Roadshow Records was launched more than five years ago by Fred Frank, formerly in national promotion at Chess/Janus and Epic. The label was given great impetus in 1974-75 by the pop, soul and disco success of its B.T. Express (now on Columbia), which went top five on the Hot 100 with "Do It 'Til You're Satisfied" and "Express" and also went top five on the pop album listings.

The label's other acts include the Detroit-based r&b group, Enchantment; singer-songwriter-arranger Mark Radice; gospel virtuoso Shirley Caesar; and the new r&b-jazz-pop act Morning, Noon & Night, whose debut album was produced by Michael Stokes.

The Roadshow staff is headed by Fred Frank, president, whose responsibilities include artist acquisitions and studio productions; and Sid Maurer, co-president, who is involved in personal management, bookings and all graphics used in merchandising campaigns.

The label's executive vice president and general manager is Nick Albarano, formerly director of marketing at Epic and general manager at Chess/Janus. Albarano operates out of the label's Los Angeles office.

Chi-Sound Records, which is headquartered in Chicago, was founded by Carl Davis, whose first big break in the music business came in producing Gene Chandler's "Duke Of Earl!"

Davis later managed and produced acts for Columbia's r&b label, Okeh, but departed in 1965 to become executive vice president of Brunswick, bringing with him his record company, Dakar.

He left Brunswick in June 1976 to form Chi-Town (the name was later changed to Chi-Sound), immediately setting up the distribution deal with UA.

The label's artists include Ebony Rhythm Funk Campaign, Peddler, Windy City, Margie Alexander and Walter Jackson.

Its executives are Carl Davis, president; George Davis, vice president/administration; Tom Washington, chief arranger; Sonny Sanders, music director; and Otis Leaville, director of artist relations.

"Chi-Sound Records," concludes Davis, "is dedicated to giving opportunities to Midwestern and Chicago-based talent. We hope to expand the Chicago and Midwest recording scene."

Chalice Records was founded in Los Angeles in November 1973 and was distributed by ABC initially, before joining the UA family a year ago. The first of its four options was recently picked up by UA.

The label is releasing five albums in January and February, including the debut set by Flower, the French female solo singer who was the model on the cover of Charlie's recent Janus LP. Also in the release are the debut sets by Jesse Cutler and Glider, Stewart Slater's "This Time Love's For Real" and a double-record new wave album by Doctors Of Madness, "Late Night Brainstorms And All Night Movies."

The Chalice Music Group also includes production and publishing wings, with the outside productions including Charlie on Janus, Shotgun on ABC and Rusty Wier on Columbia.

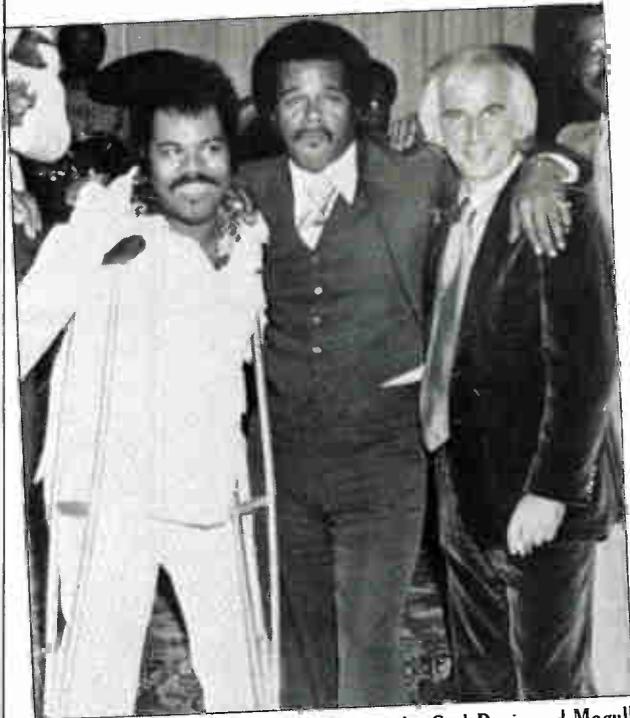
Chalice executives are Dave Chackler, president; Stewart Love, head of a&r and Mark Hodes (Leonard Hodes' son) in charge of national promotion.

Manhattan Records, the newest UA custom label, was formed in September 1977. It is headed by Charles Koppelman, president of the Entertainment Company Music Group, which produced top 10 hits in 1977 for such top acts as Barbra Streisand, Glen Campbell and Dolly Parton.

The label's executives are Koppelman, president; Marty Bandier, executive vice president; Artie Kornfield, head of marketing; Jim Benci, head of promotion; and Jay Warner, west coast representative.

The label's initial artist signings are Baccara, the female duo which had the international hit "Yes Sir, I Can Boogie"; Richie Snyder, who wrote "Superman" for Streisand; Billy Falcon's "Burning Rose," whose first LP is a January release; and Ramona Brooks, whose second Manhattan release is set for February.

According to marketing chief Kornfield — who wrote or co-wrote such top 10 hits in the 1960s as Jan & Dean's "Dead Man's Curve," Crispian St. Peter's "Pied Piper" and the Cowsills' "The Rain, The Park And Other Things" — the label plans to release about 10 albums in its first year of operation. —by Paul Grein



Walter Jackson is joined onstage by Carl Davis and Mogull.

# TO ALL THOSE GREAT YEARS



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## Soundtracks Up The Score For UA

"I think we put out a soundtrack album for every picture we made in '77," says Mike Medavoy, senior vice president in charge of west coast production for United Artists Pictures Corp. "It's been a big year for soundtracks!"

Medavoy's east coast counterpart, vice president/production Danton Rissner, echoes these sentiments and adds that the man who really "puts it all together is Danny Crystal out there on your coast."

"It all starts with my reading the manuscript and trying to decide who will do the best job composing for that particular project," says Danny Crystal, vice president/motion picture music. "I attend the scoring of a film for a couple of reasons: (1) to see if the music fits the concept of the picture and (2) to try to get the composer to use our artists."

While Crystal does indeed exert a lot of influence on choice of composer, that choice more often than not originates from filmside, according to Medavoy. "It's generally the director of the picture who makes that decision. Of course, they consult with Artie Mogull and Danny and Wally Schuster (vice president/general manager of UA publishing) before going ahead with anything but it's rare that they'll get an argument out of any of them."

Crystal, whose chief responsibility is one of liaison, is constantly touching base with all three UA divisions — (1) UA Pictures, headed up by Arthur Krim, board chairman, Eric Pleskow, president and William Bernstein, senior vice president in charge of business affairs; (2) UA Records, reporting to Joe Bos, board chairman and Artie Mogull, president; and (3) UA publishing, headed by Schuster, Jack Keller, professional manager and Margaret Nash, professional staff.

No list of UA soundtrack albums for 1977 would be complete without including "Rocky" and "Bound For Glory," according to Crystal, even though both were released in late 1976. "Rocky," which has proved the label's all-time biggest soundtrack album and which has attained platinum RIAA status, was scored by Bill Conti. According to Crystal, Conti has been set to score two more UA films in '78 — "Fist," another Sylvester Stallone vehicle to be produced-directed by Norman Jewison, and "Slow Dancing In The Big City." Both are slated for spring release.

The "Bound For Glory" album features music by Woody Guthrie, which was adapted for the screen by Leonard Rosenman. That album has also done very well saleswise, according to Crystal.

Running second saleswise so far, says Crystal, is the "New York, New York" soundtrack, just ahead of "The Spy Who Loved Me" LP. "New York, New York" music was adapted by Ralph Burns and Marvin Hamlisch did the "Spy" music. Burns collaborated with Carole Bayer Sager on the hit ditty, "Nobody Does It Better," which came from the motion picture. Sager penned the lyrics.

Crystal ranks the soundtrack "Carrie" as fourth biggest seller of the year, though "A Bridge Too Far" is not too far behind it. Tino Donaggio scored "Carrie" and Britisher John Addison composed the music to "Bridge."

Other UA films that came out in 1977, all of which had accompanying soundtrack albums were: "Welcome To Los Angeles," with score by Richard Baskin; "Pink Panther Strikes Again," which Hank Mancini lilted; "Valentino," in which Stanley Black utilizes the music of Ferde Grofe and "Equus," with score by Richard Rodney Bennett.

Two non-UA films which nonetheless had UA Records accompanying soundtrack albums were: "Joy Ride," which features the music of UA's hottest rock act, Electric Light Orchestra; and "Chicken Chronicles," which contains nine hit songs of the '60s and features such UA Records acts as Jackie DeShannon, Canned Heat, Nitty Gritty Dirt Band, among others.

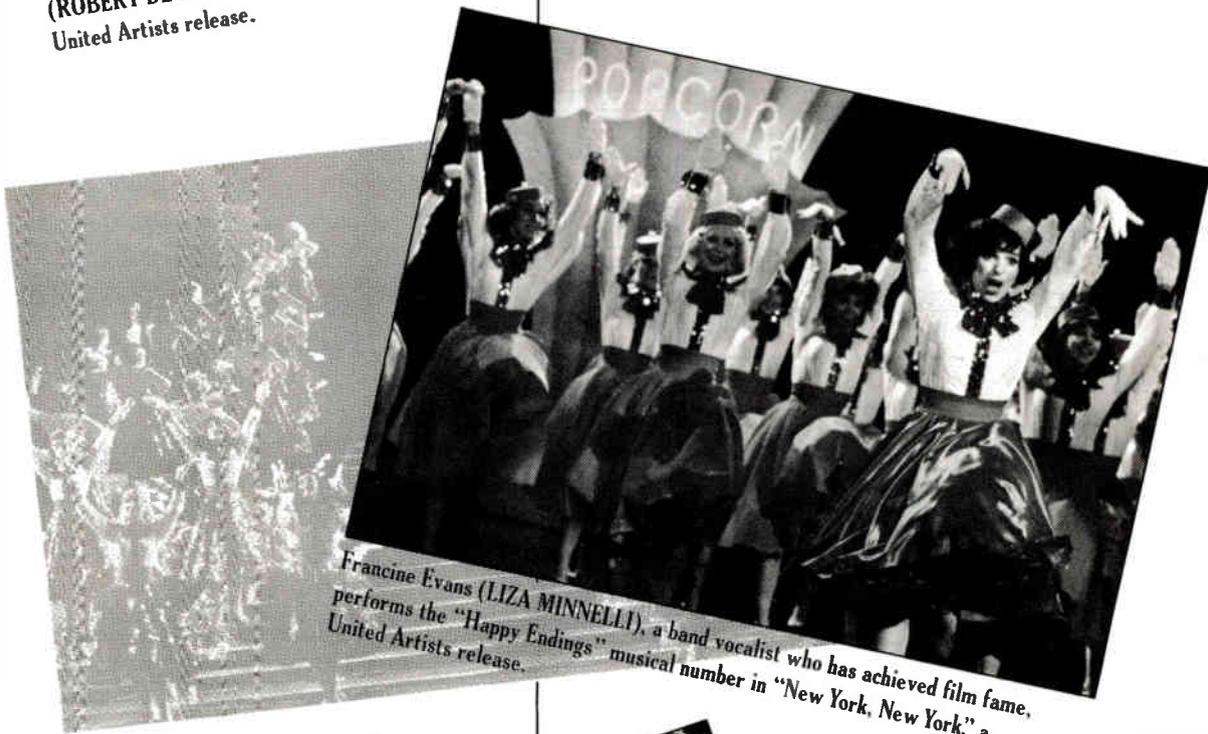
Plans for the new year include Paul Williams and Andre Kostelanitz, who have just been set to score "The End" and "Equus," respectively.

Reflecting the overall philosophy of the entire corporation, all three divisions, is Crystal, who says: "We like to promote a film through its music. We believe it's just good business. I try very hard to make the name of the song the name of the film — wherever that's possible, of course. It's another promotional thrust in addition to newspaper ads and tv commercials."

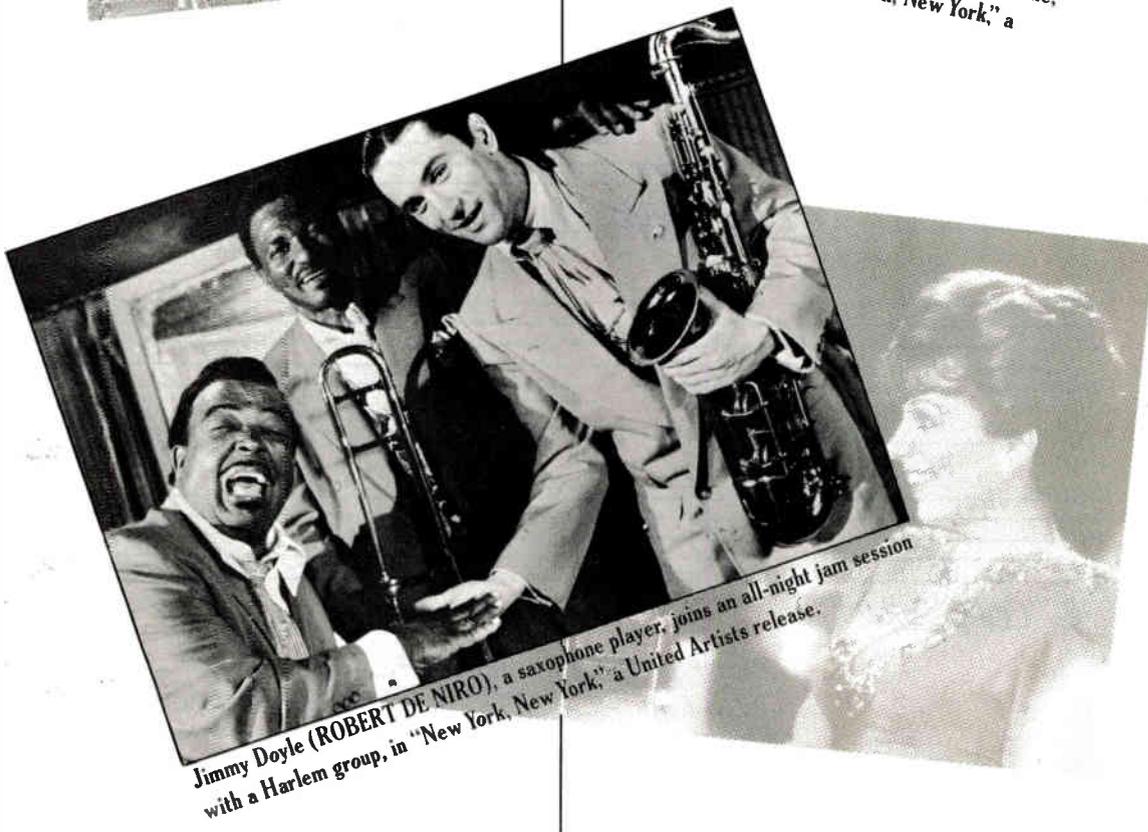
— by Joe X Price



Francine Evans (LIZA MINNELLI), a young band vocalist, and Jimmy Doyle (ROBERT DE NIRO), a saxophone player, fall in love in "New York, New York," a United Artists release.



Francine Evans (LIZA MINNELLI), a band vocalist who has achieved film fame, performs the "Happy Endings" musical number in "New York, New York," a United Artists release.



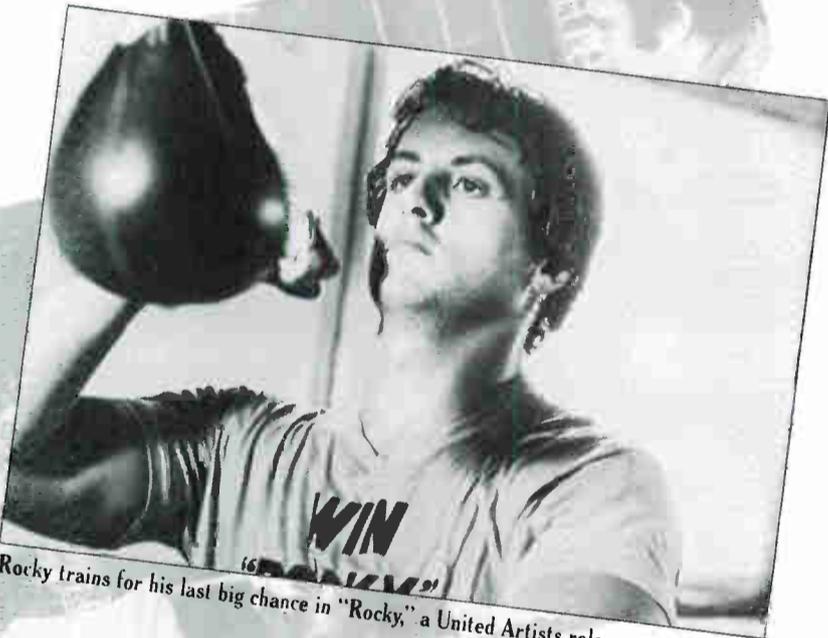
Jimmy Doyle (ROBERT DE NIRO), a saxophone player, joins an all-night jam session with a Harlem group, in "New York, New York," a United Artists release.



Rocky (SYLVESTER STALLONE), an overage boxer, and Adrian (TALIA SHIRE), a shy bookish girl, fall in love in "Rocky," a United Artists release.



James Bond 007 (ROGER MOORE) and Russian agent Anya (BARBARA BACH) struggle with Karl Stromberg's guards in "The Spy Who Loved Me," released by United Artists, a Transamerica Company.



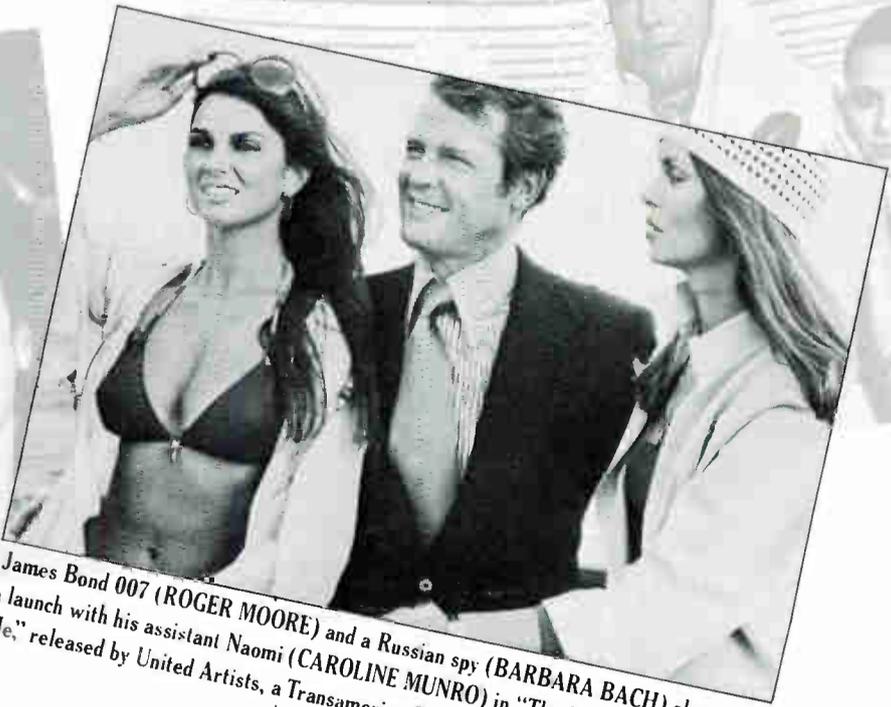
Rocky trains for his last big chance in "Rocky," a United Artists release.



Two frogmen photograph James Bond's Lotus Espirit, in "The Spy Who Loved Me," released by United Artists, a Transamerica Company.



Rocky (SYLVESTER STALLONE) is interviewed in his unusual training quarters, a meat-packing plant, by a TV commentator (DIANA LEWIS) in "Rocky," a United Artists release.



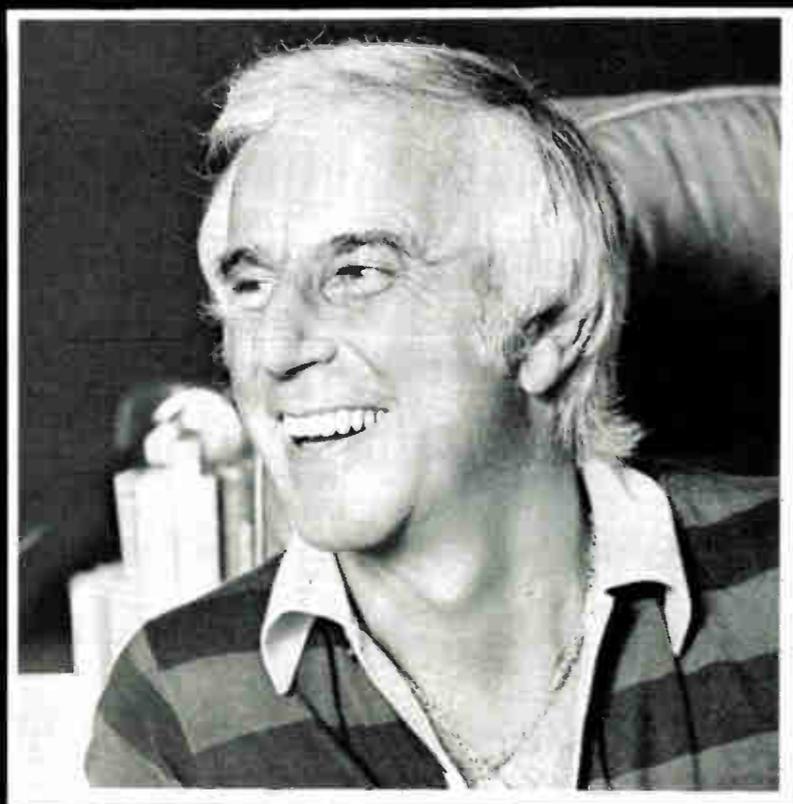
James Bond 007 (ROGER MOORE) and a Russian spy (BARBARA BACH) aboard a launch with his assistant Naomi (CAROLINE MUNRO) in "The Spy Who Loved Me," released by United Artists, a Transamerica Company.

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## Music Publishing

### DOMESTIC MUSIC PUBLISHING

He leans back in his chair, harvesting the phone calls that flow across his desk almost like a rhythm to one of the 55,000 copyrights under his domain. At the moment, Wally Schuster, vice president and creative chief of the United Artists Music Group, is discussing the merits of a particular songwriter and the songwriter's catalog.

Schuster tells the person on the phone that he's willing to invest in futures, but the catalog isn't worth the price the person is asking. The conversation continues for a while and when it's finally over and Schuster hangs up the phone, there's another phone call waiting. It's a song that never ends.

Schuster heads what is probably the largest music publishing company in the world. The title for No. 1, of course, is up for debate. Warner Bros. Music might claim the title, as might Chappell Music.

With the acquisition, however, a few years ago of the Big 3 catalogs, United Artists immediately stepped out of the realm of the giant music publishing company into super giant stature. The United Artists Music Group now is affiliated with or administers 44 music publishing companies, of which 24 are BMI and 20 ASCAP. This is subject to change, naturally, since the hunt is constantly on for new acquisitions. But, as of July 1977, the lineup went like this:

Airwaves, ASCAP (administer only); Ariston, BMI; Asa, ASCAP; Barnegat, BMI; Bayberry, BMI (administer only); Blue Horizon, BMI; Buddah, ASCAP (administer only); Buddy Knox, BMI; Canberra, BMI (for U.S. and Canada only); Carwin, ASCAP; Cornerstone, BMI; Cuban, BMI; Detail, BMI; Dobo, BMI; Esteem, BMI; Fresco, ASCAP; Glasco, ASCAP (administer only); Golden Apple, ASCAP; Har-bock, BMI; Hastings, BMI; Hip Trip, BMI (administer for the world excluding Austria, Germany, Switzerland and the U.K.); Kama Rippa, ASCAP (administer only); Kama Sutra; BMI (administer only); Leo Feist, ASCAP; Lion, ASCAP, and Metric, BMI.

Also Miller, ASCAP; Morro, BMI; N.S. Beaujolais, ASCAP; N.S. Justinian, BMI; Penn Franklin, ASCAP (administer only); Pine Ridge, ASCAP; Post, ASCAP; Power, ASCAP (administer only); Robbins, ASCAP; S and B, BMI (administer only); Simon Jackson, BMI; Spectrum VII, ASCAP (administer for the world excluding Austria, Germany, Switzerland and the U.K.); Tender Tunes, BMI (administer only); Unart, BMI; Unigold, BMI; United Artists, ASCAP; West Coast, ASCAP, and Willow Way, BMI (administer only).

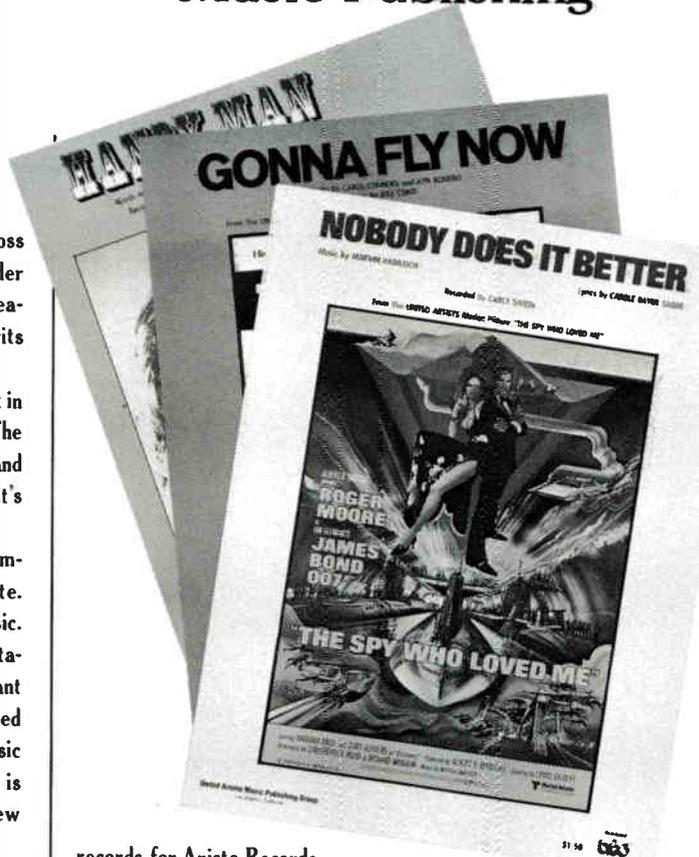
The Big 3 of Robbins, Feist and Miller, of course, are tremendous music catalogs, but United Artists, Unart, Metric, Kama Sutra, Kama Rippa, Hastings and Buddy Knox continue to gain excellent mechanicals and performances around the world.

When the Big 3 was acquired around 1974, for an astonishing price, many other music publishers shook their heads. "But in spite of the huge amount of dollars paid for the Big 3," says Schuster, "we're now in a profit situation; the investment has been paid off."

Of course, owning such a valuable catalog as the Big 3 is not necessarily like owning the proverbial goose that laid golden eggs. In the case of a music catalog like the Big 3, the eggs would eventually turn to lead if the copyrights were not continually marketed. And perhaps many other music publishing companies could not have invested the time, energy and professional acumen to make the Big 3 pay off so soon, if at all.

And UA exploits all avenues of music, with an extra strong push into the movie world, but also capitalizing on the potential from its sister company, United Artists Records. "The cooperation we get from the record label is just unreal. Artie Mogull, the president of the label, and his staff take every opportunity possible to line up the publishing on their artists for us. A good example might be the Electric Light Orchestra. Jeff Lynne, who writes all the act's material, is signed with us as a writer," says Schuster.

In fact, UA has a lot of "working" writers and they do not necessarily just record for UA Records. In the case of David Castle, he records for Parachute Records distributed by Casablanca Records. Randy Edelman, who wrote the hit "Weekend In New England,"



records for Arista Records.

Also signed to the company are Shawna

Harrington, Lenny Laks, Dan Dailey, Eric Kaz, Donna Hicks, Richard Leigh, Jack Murphy and Earl Klugh. Leigh wrote "Don't It Make My Brown Eyes Blue," which was an enormous hit for Crystal Gayle. Donna Hicks was a legal secretary, but Schuster now claims she has "a brilliant future as a writer and artist" ahead of her. Shawna Harrington will soon be recording for a major label. Eric Kaz wrote "Love Has No Pride," a hit for Linda Ronstadt.

One major income area for UA at the moment is movies. One of its hottest properties recently was the music from the film "Rocky." The music score by Bill Conti has already produced more than two dozen records in just the U.S., with several making the chart. But other hot movie scores include, in recent time, "New York, New York," "The Last Tango In Paris," "The Spy Who Loved Me," "Live And Let Die" and the "Pink Panther" series. "Live And Let Die" was a big singles hit by Paul McCartney; "Nobody Does It Better" from "The Spy Who Loved Me" was a big Carly Simon hit.

Another area of income is via commercials on radio and television. Here, UA finds sometimes as much as 10% of total earning in a year ... all of it extra income from songs that have had considerable life

on records, in movies, in sheet music and in song folios. The old standard "I'm Sitting On Top Of The World" has been used by World Savings and Loan in California and Colorado and Polar Beverages in New England. "My Blue Heaven" promotes a Hitachi washing machine in Japan on both radio and tv, as well as Levis on tv in Australia. But perhaps the greatest moneymaker of all is the "Theme From 'The Magnificent Seven'" which is used on tv and radio around the world by Marlboro Cigarettes.

"The Marlboro commercial brings in an astronomical amount of money each year," says Schuster. And this is in spite of the ban on such advertising in the U.S.

"Mockingbird" graces Heinz Pickles, "The Windmills Of Your Mind" performs for Oldsmobile and "Put A Little Love In Your Heart" works for Squirt Beverage. These are among about 25 UA tunes now licensed for commercials.

In addition, of course, Schuster and his staff are keeping copyrights fresh with new recordings. One of the biggest copyrights in the entire group is "The Shadow Of Your Smile." But "Handy Man" was brought back by James Taylor recently and "Mockingbird" got new attention from Carly Simon. "Put A Little Love In Your Heart" has been a hit two or three times. "Rings" by Alex Harvey has been a hit three times. Bobby Vinton had a hit a while back with "Sealed With A Kiss," another standard.

"The strength of this whole company has to include both the performances we get on the older material, as well as the performances we get on the newer songs," Schuster says.

Ray Walter is managing director of the London office and all affiliates abroad report to him.

Working with Schuster in the Los Angeles office are Margaret Nash, program manager and songwriter Jack Keller who wrote "Everybody's Somebody's Fool"; promotion manager Lucky Carle and his staff, Leroy Holmes and Danny Chrystall who is vice president in charge of coordinating film music.

In New York, you'll find Stu Greenberg. In Nashville, Jimmy Gilmer of Fireballs fame.

Sydney Shemmel is in charge of legal; he has written several books on copyrights. Ed Slattery is a consultant to the publishing company. Brank Banyai heads the copyrights office. Mahandra Dava is controller.

Schuster, who started in the music business in 1941 as a song-plugger at Warner Bros. Music, once worked for Robbins Music. He joined UA in 1972.

"And 1977 will probably be the biggest year in the history of this music company in income," he promises. — by Claude Hall

### STRONG FIGURES FROM UA MUSIC'S PRINT DIVISION

Herman Steiger drives down the West side of Manhattan every day from his home in Riverdale to the midtown New York offices of the Big 3. He doesn't measure driving time by the clock.

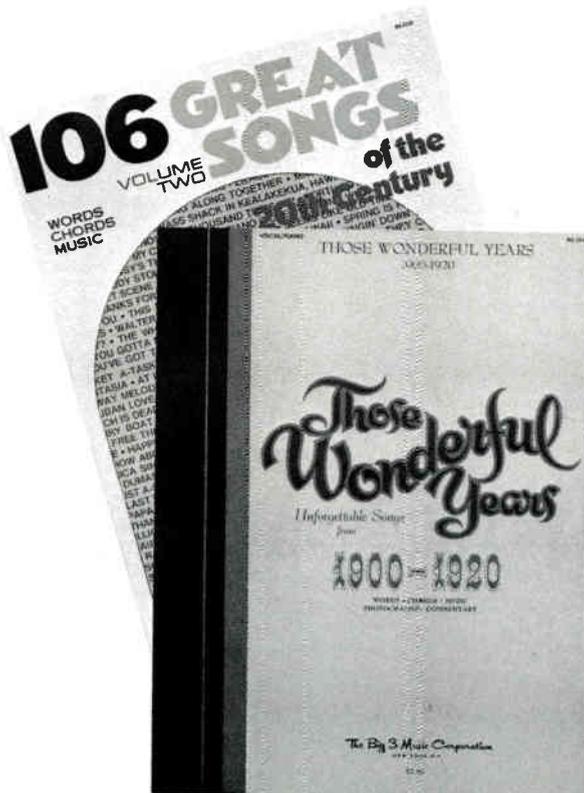
"It lasts just about one 8-track," says the head of the print division of United Artists' music publishing operation. Commuting is just another work opportunity in the non-stop schedule the veteran musician sets for himself to keep up with what's happening in the industry and to initiate and plan creative print options.

More than 50 years in the industry, with plans for semi-retirement — perhaps — still a vague future goal. Steiger has been a prime force in reviving the ailing print business from its doldrums a dozen years ago to its present lusty state.

Ten years ago Big 3 print volume at wholesale was about \$800,000. When the 1977 figures are tabulated he's looking forward to a gross of more than \$6 million, up from \$4.8 million in 1976, and exceeding the firm's normal annual growth pattern of 8% to 10%. And the company will pay out more than \$1 million in royalties for the year to publishers it represents in print.

More than 40 publishing entities, many of them tied to the Big 3 exclusively, provide the giant pool of material from which Steiger and his associates can draw upon for single sheet, and folio concepts. Pop,

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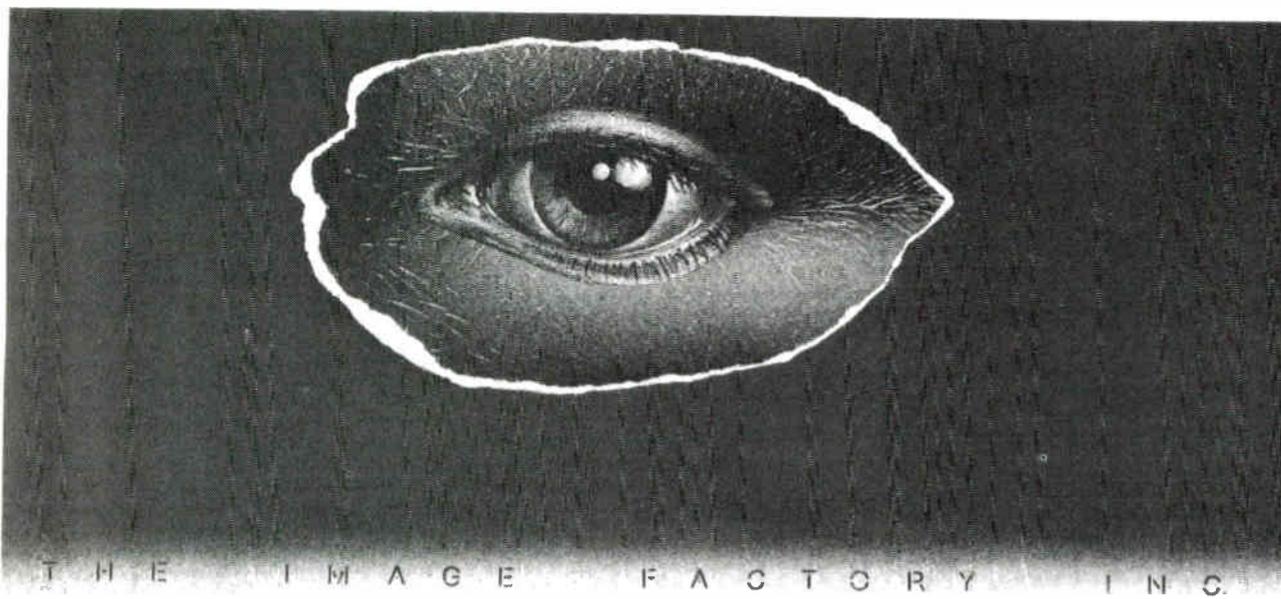
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Print Division

Continued from 52

country, religious, educational, Broadway and film — all are grist for the active Big 3 mill.

No publisher, however large, can maintain a viable print operation if limited to the firm's own copyrights, Steiger is convinced. And, competitors are quick to agree, he pioneered the licensing concept that spurred the print business to its current healthy state.

Steiger captured his first major deal when he acquired from Julian Aberbach exclusive rights to the Hill and Range catalogs. Even before that he had entered into an arrangement with Moe Asch for folk material from the Folkway catalog, including many Pete Seeger and Woody Guthrie titles, to put together a volume titled "104 Folk Songs." That tome sold in excess of 100,000 copies.

The Big 3 adds about 300 new titles a year to swell an active print catalog which now comprises more than 15,000 titles. These are stocked in a modern 86,000 square foot warehouse in Lyndhurst, N.J., taken over three years ago as earlier facilities were progressively found inadequate to service the burgeoning operation.

Today, some 2,000 accounts are on the Big 3 list, comprising large dealers, jobbers, racks and book distributors. A staff of salesmen travel constantly visiting the trade and, on their layovers in New York or Los Angeles, keep telephone lines buzzing.

Direct contact is viewed as vital by Steiger, both for effective selling and to furnish the home office with feedback on what is actually happening in the field. Twenty-five years personally traveling the hinterland firmly engrained the value of personal contact.

Continued expansion of the print market is foreseen and Steiger terms future prospects "very favorable." Among positive signs he cites are the stress on music education in schools, a rising standard of living, greater participation in live music by adults and even senior citizens, and an increasing reliance on inspirational pop music in religious services.

But problems remain. Adequate exposure of product to the public is essential. If offered, music sells, and in this area he sees as significant the new proliferation of small racks who are opening print music outlets in shopping malls, drug stores and record stores, otherwise loath to stock music on their own.

Pricing also is a problem that constantly engages the decision makers at the Big 3. Costs have escalated over the entire production spectrum and in some areas have doubled in the last five years. Of necessity, list price of print has also risen, but the trick is to keep it within levels that consumers will accept.

Folios list at anywhere from \$2.95 to \$12.95 at the Big 3, a far cry from days as recent as five years ago when the top figure was \$5.95, or a decade ago when \$3.95 was considered the most one could ask. But at that latter price a music book rarely held more than 64 pages. A higher priced item today will often include 154 or as many as 200 pages. So the price per song remains a bargain, Steiger feels.

However, price and bulk are only factual attributes. Choice of material and the combination of diverse and related items in creative packages are the key elements in the success of any new entry. And that is where the main stress is laid.

The listening that Steiger does on his morning drive is only a warmup. He seems to have a limitless capacity. In the spacious room from which he directs the firm's activities, phonograph, open-reel tape recorder and cassette player are ready for auditioning the endless variety of material that awaits his attention.

Creative staff meetings are held at least monthly to plan new product, and Steiger is in constant touch with his staff of arrangers, many working in-house and others on immediate call to handle their specialties.

Bestselling charts are screened and promising new songs bid on. The company is geared to work fast when it commits to a new single sheet. "Once we have the lead sheet and art in the house we can have copies out in the field in 10 working days or less," he says.

Single songs can often generate substantial sales, but their long-term value resides at least as much in their later availability to feed folio concepts. Any one song can find its way literally into dozens of different books over a period of time.

Steiger walks down the hall to a busy room housing his production crew. He scans the work in progress. "Move this title up the page another half-inch," he instructs the artist working on a folio cover, "or it won't be visible in a rack."

It's just another example of the attention he gives to minute detail, while providing guidance on larger issues. —by Is Horowitz

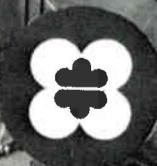
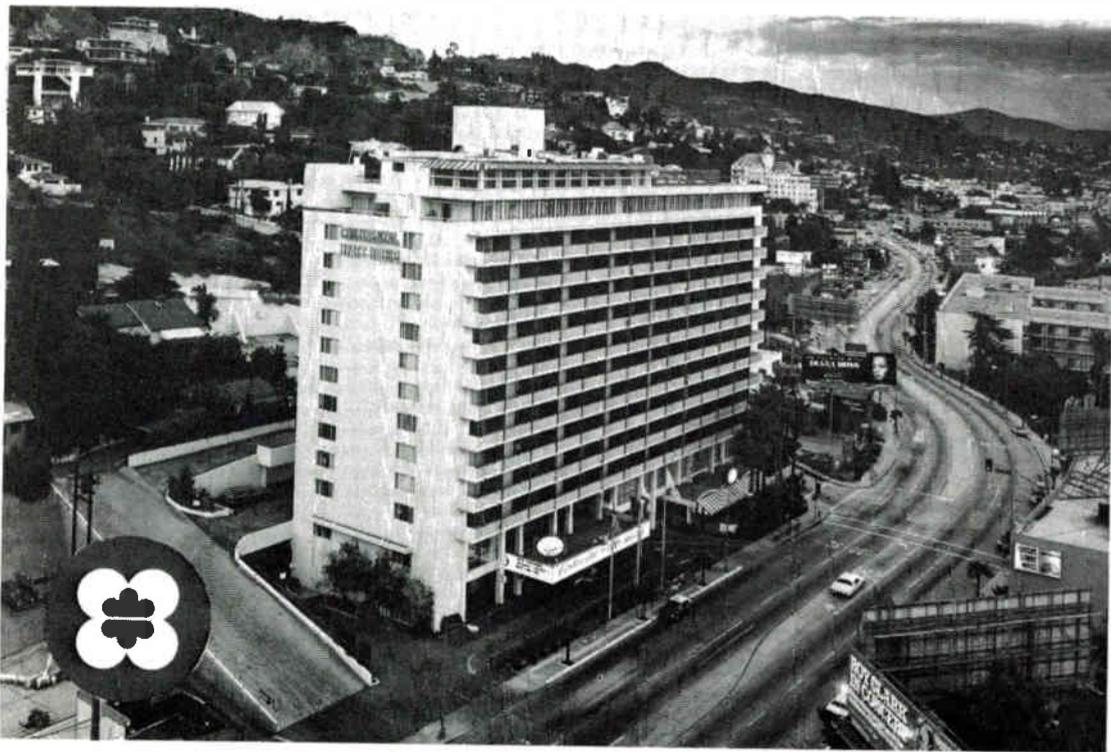
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## International Publishing

### PUBLISHING IN THE U.K.

When Ray Walter moved in as United Artists Music Managing Director in London, January 1977, he admitted he was "astonished" at the range and size of the catalog material available.

The acquisition of the U.S. Big Three, Robbins, Leo Feist and Miller, has given UA coverage in virtually every area of music. Walter moved in, having previously headed up the Screen Gems publishing operation in the U.K., bringing with him a photographic memory surely unique in publishing.

A great believer in personal contact with writers, Walter has the knack, often tested but never found wanting, of remembering every song he has taken from a composer or lyricist. There were 180 of them at Screen Gems and he says: "I could sing every one of them, here and now, word for word."

Walter realizes that writers are egotists by nature. They look for a special kind of treatment from their publishers, a personal touch. And Walter has found there is nothing more personal than being able to recall, error-free, the middle eight of a song a writer sold five years ago.

He says: "For the writer, it is very flattering to know that all his songs stick in a publisher's mind. You can talk the right language. If a hoped-for cover doesn't come up, you can say: 'It's a pity, that middle eight or whatever, would have been just right for Françoise or Fred.'"

But his insistence on making publishing as personal an operation as possible spreads right through his staff. Walter heads up all the UA Music European offices, linking them from prestigious headquarters in London's Mortimore Street.

His general manager is David Paramor, ex-EMI and Sunbury Music, and with Simon Davies, also ex-EMI, now of the UA professional department, completes a trio of enthusiasts who find it fun to get out at street level and look for new writing talent.

Says Walter: "Though we are an American company, it is vital that we never rely just on American copyrights. We have to find local talent which can be broken in the world music markets. We look to Europe first, then the world."

That determination at UA executive level to hit "street level" means that the company just does not have a promotion department as such. Says Walter: "My personal view of promotion men in this country is not high. They are certainly second-class citizens as far as the BBC is concerned. Most are just errand boys and you might just as well put the song in the post."

"If we do get a potential hit, and somebody involved demands extra promotion, then we'd go for a good independent man, say a Tony Bramwell or a Chris Denning. A staff promotion department is not a necessary evil — it's not all that necessary."

And he adds: "If you have a cracking song and a good arrangement, then 90% of the disk jockeys and producers will get on to it anyway."

His encyclopedic memory is particularly helpful when he is working on a song which just isn't right for the U.K. territory. "You know it is hopeless here, but you think suddenly that it's right for Frankie Valli. You know he has the voice that could cope, a voice that goes from straight to falsetto. So you get on to him."

"But what I insist on is that the song is then really sold. You tell the artist or his producer that it is a smash. Don't ask him what he thinks about it. Hit him with the fact that it is a biggie. And it really does have to be right for him, for it is a disaster if he can't see right away why you decided that his was the voice to sing that particular song."

New developments at UA Music over the past year have been fast. It now has two 100% owned companies in France, Disques and Editions United Artists France SA, with Eddie Adamis as managing director, and in Germany, United Artists Music GmbH, where Gaby Richt is managing director.

Walter has seen through the opening of new representation offices in Belgium, with Kluger Music International, with its own a&r man and Roland Kluger as managing director, and in Italy, United Artists (Italy) Edizioni Musicali, where Giuseppe Gramitto Ricci is general manager and Gabriele Abbate is professional manager.

These areas are all added to Ray Walter's overall direction.

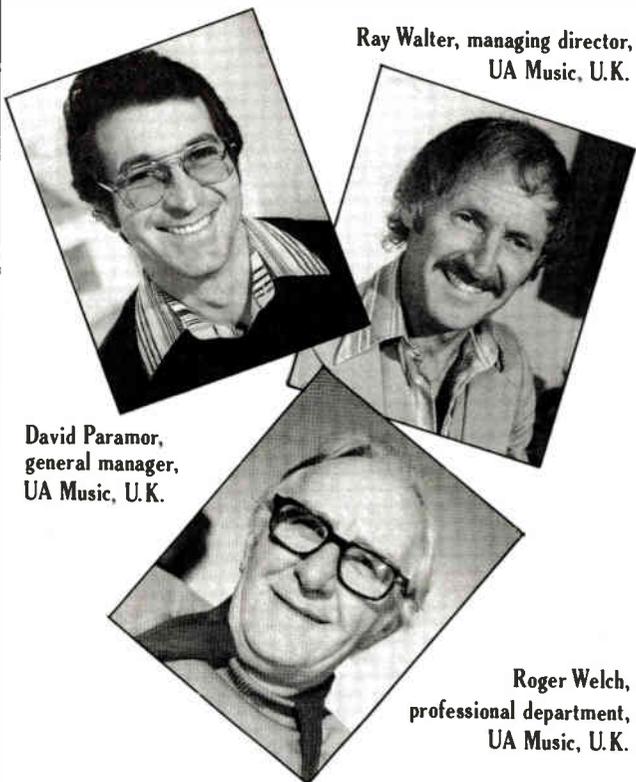
But the "personal service" approach is, hopefully, to be aug-

mented by the acquisition of recording studio facilities. Walter explains: "Most of the writers we sign are also good singers or musicians. There is usually nobody better to handle a demo of a song than the writer himself. In a way it is a lost cause getting a cover, because nine times out of 10 you have to give something away, or a territory, but with new material a good demo is vital."

"Let's be fair, David Paramor and I could take six months' holiday and United Artists Music here would still make a lot of money. But the real creativity is in finding the new writers and giving them everything they need to establish themselves, and that doesn't mean paying telephone number advances."

Terry Britten, who wrote "Devil Woman" for Cliff Richard, is a case in point. Also an outstanding guitarist, he tours with Richard. But when he first signed with UA, money barely came into it — and certainly Ray Walter didn't realize the first song given UA would prove a big hit for Cliff.

He says: "The studio is important because you can get your writers in there when the feeling is right and let them get on with the job. It's common sense, of course, but it is also fun. It's surely a lot more fun than just buying a song from the Billboard charts, because it has an aura of spontaneity."



David Paramor,  
general manager,  
UA Music, U.K.

Ray Walter, managing director,  
UA Music, U.K.

Roger Welch,  
professional department,  
UA Music, U.K.

Somebody had a "Happy Christmas" melody and the idea came up to give it a reggae feeling. The various writers and musicians out in the office corridors went into the studio, were told they could have a couple of hours, and in just one hour came up with "Reggae Christmas." They felt it should have a kids' choir on it, so they all kicked in falsetto voices.

It seemed a potential smash. They "hired" a choir from a school, recorded it on more advanced equipment, and it went on selling every Christmas for four years.

Says Walter: "It is important that your writers can go to other composers and say: 'Don't know about you, but we're getting a good deal! I'm sick and tired of hearing publishers being put down by writers who have finally made it.'"

"They forget all that happened in the early days. But once they are there, they gripe about the publisher doing nothing and that it was all down to their own talent. My memory comes into this. If someone raises the question of a song that didn't make it four years before, you can tell him that it was because of the intro, or the chorus, or the middle-eight or whatever."

Terry Britten, from Australia, is one of the key writers in UA's new talent department. There are many others, though. Kaplan Kaye, formerly with DJM, is solo producer and had the Ozo band hit in the U.S. Phil Sampson was with AIR in London, was producer, is now writer as well. Richie Tattersall, with UA for several years, is now on two film score jobs.

Andy Arthurs and Phil Chambon, of The Glorious Box Ltd., is another team, and Tony Rivers, ex-lead singer with the Castaways and with Harmony Grass, also works as back-up singer with Cliff Richard. Ed Welch, writer of last year's Yamaha Song Festival winner in Japan with "I Wonder Who's Waiting Up For You Tonight," worked with UA as soon as he left music college and now is a widely-travelled performer.

Walter's own background takes in six years as a singer, then copy-right experience at Campbell Connolly. Then he moved to Belinda, now Carlin. In 1962, the Aberbach brothers wanted to open an office in South Africa and took on Walter, working from Johannesburg. For Freddy Bienstock he worked in Australia.

On a further spell in South Africa with Teal, he produced a U.S. Top Ten single, "Master Jack," with the group Four Jacks And A Jill, at an all-in production cost of \$80. He headed up Screen Gems when it was bought by EMI and has had just a year at UA.

His second-in-command, David Paramor, has had wide experience as producer with EMI, with Belwyn-Mills as professional manager and with RCA's Sunbury publishing arm in London as general manager. After a spell with DJM, he linked up with Walter through the EMI takeover, then switched to UA in July, 1977.

In a professional department which has Simon Davies and Billy Mack on the roster, Roger Welch is the long-serving UA employe. He recalls the days when Dominion Music in London was bought out by UA back in the early 1960s.

Now with the expansion further into Europe and the looked-for acquisition of studio facilities, which would help all-round efficiency for the new Proud Productions, affiliated to ensure high-standard demo productions, there are regular big catalogs added, with Slim Whitman's Rangeland for the world, except the U.S., a recent addition, plus the constant "street level" search for new writing/performing talent.

United Artists Films kicks in great income boosters through scores ranging from "Wizard of Oz" to James Bond. And Walter says: "There is no doubt that cooperation between the music division, the record division and film side is invaluable to us as publishers."

Ray Walter, with his encyclopedic memory, is confident that the UA Music success story will reach new heights in 1978.

### UA PUBLISHING — EUROPE

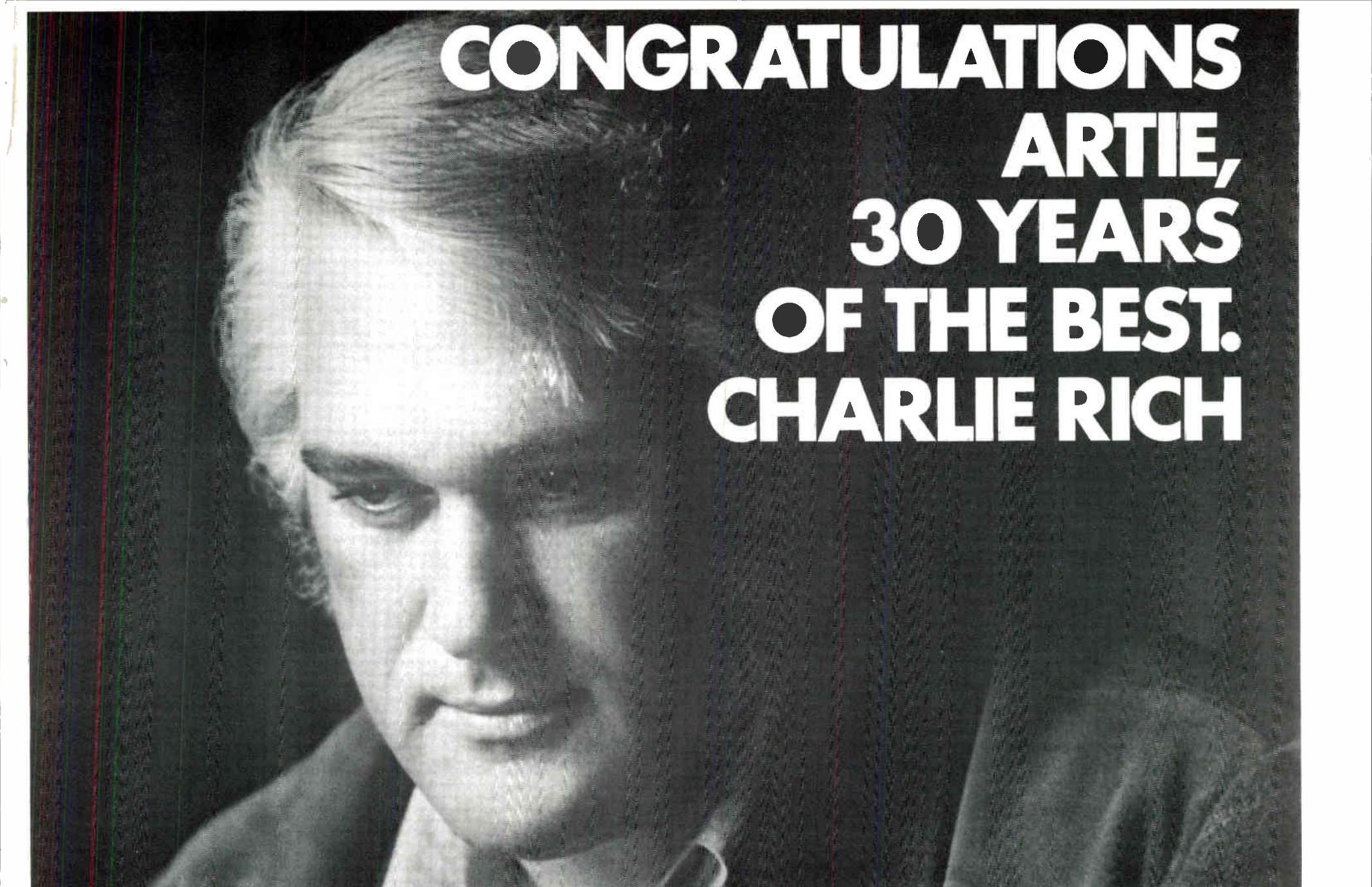
Just over 10 years ago the United Artists music publishing group went independent in West Germany by forming subsidiary companies controlling the territories of Germany, Austria, Switzerland and the East European Countries from its headquarters in Munich. In 1967 Metric Musikverlag GmbH was founded starting with such important and successful copyrights as the almost complete catalog of songs recorded by Fats Domino, the present chart-topper, "Needles and Pins," and many other hits.

During these early years the basis was established for a comprehensive and successful catalog of local German copyrights written by top writers like Christian Bruhn, Ralph Siegel, Jr., Hans Blum, Ekvaaeqnrlbevay, Helmut Zacharias, Henry Mayer, Peter Moesser, Michael Kunze and many more. In 1970 UA Musik GmbH was founded, bringing an enormous importance to the catalog with copyrights from the musical "Hair," Don McClean's hits "American Pie" and "I Love You So" and Bobby Goldsboro copyrights "Honey" and "I Wrote a Song."

During the past years United Artists Musik, Germany, also acquired hits and catalogs from foreign music publishers. The most successful copyright of the year 1971 was "How Do You Do" which has sold more than a million singles.

1977 certainly was the most successful year for UA in Germany, bringing Glenn Miller and Fats Domino top chart positions with their Arcade albums. Hits like "Nobody Does It Better," "Don't It Make My Brown Eyes Blue," "Handy Man," and "Gonna Fly Now" from "Rocky" made the German charts and Smokie's top recording of "Needles and Pins" gave the business year a great finish.

Prospects for 1978 give high hopes for an even more successful year with the newly acquired Jet catalog. —by Mike Hennessey



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## UA Operations Span The World

### UA Canada Born Of Controversy And Emerging As Integral Part Of Label's International Thrust

United Artists first opened up a Canadian operation five years back. Prior to this, UA had been represented in Canada by a number of other major record companies on a licensee/distributorship basis, and while this arrangement had proven to be satisfactory for a number of years, the growing need for personal and more comprehensive participation became obvious.

Stan Kulin was the man selected by Mike Stewart, then president of UA in the United States, to head up the operation in Canada. At the time, Kulin remembers, the UA operation was being handled by MCA in Canada and in September of 1971, Kulin turned in his seat as general manager, marketing and distribution, for RCA in this country and moved to a one-room office in the MCA building to start planning for the birth of United Artists Canada.

Scouting for talented help to back him up on the project, Kulin lured Allan Matthews out of his national promotions director seat at the MCA building in January of 1972, and the two of them set the wheels in motion for the birth of the label as an entity unto itself here.

Distribution was initially handled by five separate companies across the country, a situation that played havoc with inventory control promotion co-ordination. Almost simultaneous to the new operation setting up, the Canadian content laws came into play with the government stipulating that 30% of all needle time between the

hours of 6 a.m. and 12 p.m. be devoted to Canadian content recordings. Sensing a changing mood in the country, UA Canada wasted no time in establishing an a&r department and investing in this new growth area; one that came under heavy cross-fire within the industry. Undaunted, United Artists Canada was signing Canadian talent to the roster within six months of opening. One of the first to be signed was Ottawa-based folksinger David Wiffen and the resulting album, "Coast To Coast Fever," achieved strong acceptance nationally, leading to a number of inquiries from the U.S. office and export shipments to Europe where today Wiffen is something of a cult figure. Others to be signed in those early years include Montreal chanteuse Claude Valade who had a major French Canada hit with her UA single "Pour Un Homme," and artist Pinky Davin earned even wider acceptance with his single "Tell Me Who."

In the following period artists such as Humphrey and The Dumptrucks, Karl Erikson and Abraham's Children were among those added to the roster and in the realm of Canadian country music, Mike Graham, Jerry Warren and Canadian Zephyr each became very active in album and single releases.

Naturally talent acquisitions weren't everything that had to be done to establish United Artists firmly in the marketplace, but it all helped to generate interest and excitement in the label. Kulin, president of the label through to today, in addition to being elected president of the Canadian Record Industry Association (Canada's equivalent to the RIAA) for this fiscal year, figures the move to independence boosted the label's sales performance by as much as 40%.

"The marketing angles have to be covered by people operating with a personal touch," he says. "Our previous license distributors were doing a good job but it helps when you have a personal interest in the product and the artists. The first two years were spent in ironing out sales and distribution wrinkles and we've had a number of changes to get optimum results." The changes have been from independent distributors to Capitol nationally, and then in the latter part of 1977, UA switched to RCA for distribution, production and sales in western and eastern Canada.

In essence, Kulin and Matthews have been slowly guiding the label into a steady expansionary phase, one that will find United Artists aggressively pursuing a number of marketing projects in the 1978 fiscal year which kicked off December 1. To get a fix on the kind of improvements made in the past while, Kulin claims the final '77 quarter to be the best the company has ever earned here, spurred on by excellent sales performance from acts such as Electric Light Orchestra, Crystal Gayle and Kenny Rogers, all of whom helped provide UA Canada with its best September billing period ever in this country.

All three singles from the LP "New World Record" by ELO, "Livin' Thing," "Do Ya" and "Telephone Line" met with exceptional sales results, leading the album itself to turn double platinum in Canada. Before the excitement from that album started to ebb, UA Canada was shipping ELO's recent double album "Out Of The Blue" release into the marketplace with platinum back-orders on the day of release. Similar excitement surrounds Kenny Rogers, and Crystal Gayle is fast becoming as hot a property nationally.

Commenting on the comparisons between U.S. and Canadian markets, Kulin says, "Canadian sales have traditionally represented 7% to 10% of American sales. This pattern has held more or less steadily through the last fiscal year. If there is any area of divergence, however, I would have to say it is in the area of country music."

Expanding on the development of the Canadian market, Kulin notes the ever-increasing number of albums that are chalking up sales of 200,000-300,000 copies and sees a day shortly approaching when an album is going to top the one million unit sales mark, a figure which theoretically means one in every 25 Canadians owns a

The single "Something" brought Shirley Bassey back from out in the cold. After nine years out of the charts, she returned in a blaze of glory with this Beatles' song and is pictured triumphantly holding aloft a silver disk presented by Disc magazine for sales of more than 250,000 in the U.K.

copy of that particular album title. As the growth pattern evolves, Kulin and his national promotion director Allan Matthews have watched with interest as the television marketing companies have grown in size—Tee Vee International, K-tel Records and Abed most notably. Both predict UA's entry into the television market as part of marketing strategy in the coming year but are uncertain at present as to what form the spots will take.

Other developments in the year ahead include adding a person in the lucrative Montreal market, likely a bilingual publicity and promotion person. Al Matthews also sees a concentrated marketing campaign surrounding the Blue Note catalog, a catalog that contains some landmark jazz recordings by artists such as Donald Byrd, McCoy Tyner, Art Blakey and the Jazz Messengers and John Coltrane, plus as fine a list of progressive contemporary players in the form of Earl Klugh and Jean-Luc Ponty (now with WEA).

Both Matthews and Kulin see further interest developing in jazz from the marketplace: as Matthews puts it, "Jazz is coming back, it went through its fusion with rock and bled into the mainstream of the music scene and now people seem to be becoming more and more interested in the roots of jazz."

The British factor has played in favor of UA in Canada as well. Perhaps to a greater degree even than that evinced in the U.S. market on a percentage scale. Acts such as Alan Price (Jet Records, distributed by UA) and, similarly, the Animals ("Before We Were So Rudely Interrupted") have registered strong sales in central and western Canada and garnered strong support at progressive FM stations across the country.

All in all the past five years for United Artists in Canada have been bonanza years. As Kulin says, "We've been here for this long and never lost a penny. The only road I see in the future is an upward trend." As to the Quebec political situation, Kulin says that all anybody can do is wait and see what the outcome is. In the meantime, the company is very interested in signing a Quebecois act in the new year.

### United Artists Canada Roster

Canadian talent has always been an important factor for United Artists in Canada. President Stan Kulin's philosophy is firmly built on the belief that signings should be of international calibre and, thusly, he has avoided signings that indicate regional abilities only. The consequences? Well, there hasn't been a major international breakthrough yet but the seeds have been planted and already several of UA's signings are well on the way to major stardom.

Below is a line-up of UA Canada's domestic roster with a composite profile provided.

**LAVENDER HILL MOB:** A Montreal-based group, discovered by former CHUM-FM disc jockey Doug Pringle who heard the band's demonstration tape and rushed it on the air. The result, fantastic phone-in response and resulting interest displayed by a number of record companies both in and out of Canada. Eventually the group signed with UA Inc. at the behest of the Canadian UA a&r office. The debut album was released world-wide, garnered a fair degree of press, earned the band a number of important tour dates, a spot on the Juno Awards television show and a management pact with Jet in Los Angeles. The band's second album is due for release at the beginning of the New Year.

**KEATH BARRIE:** A former prop hand at the CBC-TV studios in Toronto, Barrie cut a couple of albums with the Canadian Talent Library (a non-profit recording division of Standard Broadcast radio), and a turntable hit on the Polydor logo, "Apalachicola." The CTL recordings were distributed and promoted by UA in Canada and in 1976, Barrie signed directly to UA, recording his "Reach Out" album which provided two monster MOR radio hits, "Woman You're Beautiful" and "Nomansland," in addition to the title track. Barrie also made a spectacular appearance on the 1976 Juno Award program which resulted in his signing management with Balmur, Anne Murray's own management company headed by Leonard Rambeau. Since then, Barrie has recorded a second album for UA, "Twilight Zone," toured extensively with Anne Murray in Canada and recently returned from a European promotional junket. A compilation of his



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Backstage after his recent Maple Leaf Gardens concert Paul Anka was presented with a platinum award for his album "Feelings" and a gold award for his current LP release "The Painter." Both are on the United Artists label. Left to right: UA President Stan Kulin, A&R Director Keith Patten, Paul Anka, UA Director of National Promotion Allan Matthews and Bob Skaff of UA's New York office.

biggest hits is just on release via Tee Vee Records, backed by on-air spots including footage of Barrie in performance. He is to have his third UA album released in the spring of 1978.

Other signings include HEAVEN'S RADIO from Ottawa who produced a strong single as did a disco aggregation called NESSEL ROAD, vocalist Cory Hart and ex-Platters member Jackie Richardson. On the international front, UA Canada picked up the STRANGLERS from the British affiliate (A&M signed the act for the U.S.) and has developed a strong name for the punk-oriented band in this market. The British Magnet label recently signed with UA in this market and the Italian-based Pausa label is developing at an appreciable rate now, particularly via Gian Reverberi whose soft-rock approach to music is finding warm acceptance in the Quebec market.

United Artist's Canada president Kulin states that he is actively seeking new label acquisitions to handle in Canada in the coming year and will likely be attending MIDEM for just this very purpose, in addition to sounding out the international community on the domestic roster.

## Tight Team Manages UA-U.K.

United Artists, as a U.K. label, has always been a company which, while able to draw on a strong and varied repertoire both of U.S. and homegrown talent, has nevertheless been manned by a small, and committed team.

So says Cliff Busby, newly-promoted managing director of the record company based in London. He adds: "With a roster of major artists, we have the management team enthusiasm usually found only among the small independent labels.

"This has always proved a formula for success, but never so strikingly as during the past year. In those 12 months, United Artists has doubled its turnover through long-established acts such as Slim Whitman, Shirley Bassey; through solid rock acts such as Dr. Feelgood and Jet's ELO; through newcomers such as the Stranglers, Kenny Rogers and Crystal Gayle.

"And this has been done at a time when the market itself has been quiet and is consequently a particular tribute to the staff and its enthusiasm and dedication."

If it has been a hectic year for the UA team in London, then it has been even more so for its chief executive, appointed just a

few weeks ago when Martin Davis quit the managing directorship to set up his own Radar Records, along with UA's a&r director Andrew Lauder.

Busby, 43, is celebrating his 27th year in the music business. In 1950, he joined EMI's export division, involved there in administration, including copyright and marketing, sales and the a&r department as well as being advertising manager and label manager.

From 1959-68 he worked for EMI's U.K. division as sales supervisor and then area sales manager. Then he joined market planning and services at EMI, involved with press, marketing, contracts, market research, customer services and creative services. And in 1970 he became EMI's general manager, U.K. sales and distribution.

Joining UA in 1975 as general manager, he became managing director in December 1977. With this wide background of the music industry, Busby has built an enviable reputation.

He says: "During this past year, it is very true that substantial new penetration has been made on the international side from London with such acts as Dr. Feelgood, the Stranglers and others, and this has had the effect of increasing considerably the stature of United Artists throughout the overseas territories.

"Plans for the future are predicated on the company's determination to continue to increase its market share in the U.K., paying special attention to its catalog through which penetration in the market will be achieved by a revamp of its catalog scheme; by determined efforts to establish Blue Note as the country's leading jazz label; by maintaining our very successful mid-price Sunset label; and by further expansion of our highly successful UA country campaign."

This four-pronged attack on the local marketplace is backed, in Busby's look-ahead planning, by giving a great deal of attention to the expansion of local product through the a&r department and, where the chance comes up, through licensing arrangements.

He says: "I believe that we have proved in 1977 that our understanding of the U.K. market and our capacity for leadership in that market has been second to none. We've been ahead of the trends. We've taken the risks along with the initiative. And we've had the successes.

"In signing new wave talent, and in marketing it, we have truly led the field. And I'm committed to keeping the company as keenly involved in U.K. talent exploitation in 1978 as we have been through this past year."

But Busby also foresees ever greater efforts on an international level, continuing to push deeper into overseas markets and, in some cases, licensing material predominantly designed for overseas territories.

He says: "I'd also like to stress one point. Despite our doubled turnover, our improved market share and our recent much-increased

stature within the industry, we shall remain, at executive level, a tightly-knit, integrated team, actively engaged on our many and varied current and planned future projects. UA in the U.K. in 1978 is looking good. Very good."

Until 1967, American United Artist product was issued in the U.K. through various licensing agreements. Then UA bought out music publishers Dominion Music, for which Martin Davis worked as promotion manager. The U.S. side was, at that time, licensed through Decca and then EMI.

There was always a strong relationship between Dominion and the licensee, with many of the American artists on UA contracted to Dominion for their publishing representation.

But eventually it was decided to change the U.K. record company operation to one of manufacturing and distribution. The then company president Mike Stewart asked Martin Davis to set up the organization. That operation began in the fall of 1967. At that time, UA was bought out by the Transamerica Corporation, a massive conglomerate with huge interests in life insurance, air transport and other commercial areas.

At the same time, Bob Reisdorff established a London office for Liberty with a staff of four that included Ronnie Bell and Andrew Lauder. The Bell, Lauder, and Davis trio were to prove long-term employees. Bell remains in the UA set-up led by Cliff Busby.

Bell, a music business veteran who started with EMI's goods inward department in 1941, is another UA man of wide experience. He moved to EMI's export repertoire division in 1944, then became assistant in repertoire planning.

He set up the classical catalog at Top Rank Records and became label manager at MGM at the time of nonstop hits from artists like Connie Francis, Jimmy Jones, Tommy Edwards and Conway Twitty.

Then he went to Oriole, as promotion man, and with blues-man Alexis Korner on record production. In 1964 he was made exploitation manager at CBS, introducing Bob Dylan and the Byrds to U.K. radio networks.

With Reisdorf, he helped establish Liberty Records in the U.K. in 1968 and acted as promotion manager. Turning to international

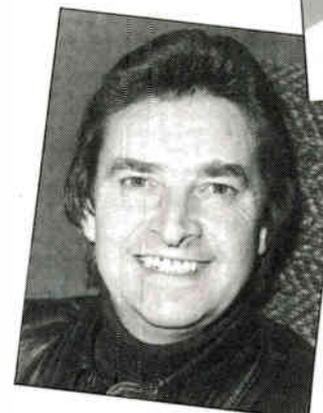
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Cliff Busby,  
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TATS NAGASHIMA



## UA International

Continued from 59

promotion in 1971, he switched to artist relations and tour management, and has worked with topline artists such as Shirley Bassey, Paul Anka and Ike and Tina Turner.

He has never lost his enthusiasm for classical matters and it was Bell in 1977 who negotiated the contract which will yield classical music product from Russia for UA, a deal which will make possible a 1978 launch of a UA Classic Music catalog.

Of the UA of today, Bell says: "Its quite remarkable success story lies in the strong integration of our team."

In 1968, Liberty too was to be bought by Transamerica Inc., merged with UA in the U.S., Germany and France. It was then that Alan Warner joined UA as label manager. Later he was to develop an intuitive "feel" for nostalgic areas of music and was behind the remarkable late-1975 hit single of Laurel and Hardy's "Trail Of The Lonesome Pine," which got to number two in the U.K. chart.

Though keeping tabs on contemporary developments, Warner also worked with veteran performers like Fred Astaire and showed he had not lost his knack of finding the commercial-but-offbeat track. That knack was behind the release of the Dooley Wilson single "As Time Goes By," in the 1977 Christmas period. This was a cut from the 30-year-old movie "Casablanca," and featured the voices of Humphrey Bogart and Ingrid Bergman from the "play it again, Sam" film scene.

UA's U.K. sales and marketing division was set up by Denis Knowles in 1969. Andrew Lauder was named head of a&r and brought Creedence Clearwater Revival into the U.K. fold. Lauder had first become involved with a&r while still label manager. Working with the Bonzo Dog Band, Aynsley Dunbar's Retaliation, the Idle Race (Jeff Lynne's outfit) and Family, prior to that group's signing with Reprise. He helped re-form the Groundhogs while waiting to merge Liberty with UA.

The Lauder influence rang through most areas of the contemporary scene, including the legendary Brinsley Schwartz, a well-known band which failed to sell many records but spawned fine musicians, the Welsh band Man, and Dr. Feelgood.

Liberty's distribution in 1969 switched from Philips to UA's distributor, EMI, and the Liberty label was thus phased out. A year later the merged companies moved into the present building, Mortimer House, 37-41 Mortimer Street, London, W.1.

Martin Davis, though established with the publishing company, was named general manager. He'd long been involved in show-business, starting with the Edward Sommerfield Agency, which handled many disk jockeys, and then became directly involved with records and music through a personal friendship with Jack Good, the one-time university scholar who was the first to present rock 'n' roll to mass audiences in Britain on television shows such as "Oh Boy."



Yet another award for U.S. country artist Slim Whitman. This time he receives a gold disk and presentation plaque from Derek Sinclair, World Records executive, for sales of his box set for that company.

Davis had managed several acts, including Karl Denver and Adam Faith. But he turned for a while to music publishing, through Dominion Music before its takeover by UA Records. As general manager, he helped in the fast success of acts such as Bobby Goldsboro, Peter Sarstedt, the Fortunes, Gordon Lightfoot, the Bonzo Dog Band, Idle Race, Johnny Rivers, Ike and Tina Turner, 5th Dimension, Vikki Carr and the Johnny Mann Singers.

The year 1970 was packed with chart successes and it was during that year that Denis Knowles and Alan Warner got together to relaunch the budget Sunset label. And another triumphant business success that year was the return of Shirley Bassey as a major British seller, with "Something."

That song, with Noel Rogers as executive producer, took her from a no-hit exile that had lasted some seven years.

Two years later, Davis became managing director. From 1970-72, the successes had flowed. Bassey finally proved truly consistent, with "Fool On The Hill," "Love Story," "For All We Know" and "Diamonds Are Forever" leading into 1972 hits for Don McLean ("American Pie" and "Vincent"), Dory Previn, Hawkwind, Man, the Groundhogs, Paul Anka and Slim Whitman.

In 1974, Martin Davis was also named managing director of UA Music. On the record side, the signing of Dr. Feelgood initiated another wave of success for the company with U.K. acts.

But an even greater landmark year was 1975, when UA expanded its own sales force and stopped selling through EMI. This was the year when Cliff Busby arrived from EMI as general manager. This was the year of hits from a mixed-bag of artists such as Gary Lewis and the Playboys, Fats Domino (a revival of "Blueberry Hill"), Billie Jo Spears, Bing Crosby (relaunched on a tidal wave of nostalgia by Alan Warner and by producer Ken Barnes), new singer Maxine Nightingale, Laurel and Hardy and Bobby Goldsboro with his number two-rated "Honey."

And 1975 was the year of UA's first tv-advertised album, "The Singles Album," which is still placed fifth in the company's all-time list of best-selling LPs. The top one, incidentally, remains Don McLean's "American Pie," though the single did not actually reach the top spot in the 45 chart.

Continued on 64

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## UA International

Continued from 62

That Laurel and Hardy hit "Trail Of The Lonesome Pine" was the end-of-year sensation and the Christmas single spawned a full album of old material from the comedy duo.

In 1976, Slim Whitman topped the U.K. album charts for the first time and this veteran country performer, a sell-out success right through some of the longest British tour itineraries, had first tasted British single success some 20 years earlier with "Rose Marie." On another musical level altogether, UA had the Dr. Feelgood album "Stupidity" at the top of the LP charts.

On the business side, the company took over the Jet Records licensing, which was to bring in ELO product. And, on the debit side in a sense, though his influence has not been lost, Alan Warner moved to the company's Los Angeles offices.

But whatever new trend was discernible in the U.K., UA was able to complete. In 1977, the company signed up the Stranglers, one of leading bands in the new wave, and this coincided with the remarkable Slim Whitman getting his second number one album in succession. His sales appeal was further spotlighted in a highly successful UA country music campaign, which featured Crystal Gayle, Billie Jo Spears and Jean Shephard in Mervyn Conn's international Country Music Festival at the Wembley Pool in North London.

Added to that was Kenny Rogers' No. 1 "Lucille," which sold more than 500,000 units in the U.K. alone and he went on to a solid follow-up seller with "Daytime Friends."

Always on the lookout for new talent, UA signed up the Buzzcocks, also in the new wave of bands as was the also-contracted 999, plus established folk artist Gerry Rafferty. On the album side, ELO's worldwide success, both as a touring and recording act, was reflected in huge sales for the "Out Of The Blue" package which moved smartly up to take sixth place in UA's all-time list of top albums, and the band's "A New World Record" stands in second place.

There was another label signing via a deal with Pepper Records, a brand-new organization which had a knack of successfully turning television advertising jingles into commercial singles.

It was a year of varied activity and it resulted in the doubled turnover which has given so much satisfaction to new managing director Cliff Busby and his team.

A breakdown of actual chart results for UA since 1967 produces some interesting statistics. The number of top 50 singles in fact falls just one short of 50, but the 49 listed does not include hit singles issued on the Liberty label, of which there were a number from 1967 onwards.

That list included Hawkwind's "Urban Guerilla"; the Bonzo Dog Band's "Urban Spaceman"; the Johnny Mann Singers' "Up, Up And Away"; Brenton Wood's "Oogum Boogum Song"; Vikki Carr's "It Must Be Him"; Canned Heat's "On The Road Again" and Heat's "Going Up The Country"; Eddie Cochran's "Summertime Blues"; "Mockingbird," by Inez and Charlie Foxx; and at least four Creedence Clearwater Revival hits.

On the list of the top 30 bestselling UA albums in the U.K., Shirley Bassey takes pride of place with 10 entries. But Slim Whitman has six and seems in no danger of running out of steam.

That "small, energetic and committed team" spoken about by Cliff Busby is built round various departments. Mike Edwards, 34, is sales manager, having entered the record industry in 1967 as a CBS van salesman.

Edwards joined UA to head up its van sales force in 1971 and four years later, when the company's national sales force was established, he became one of three field sales managers. Appointed national sales manager in 1976, he feels that UA future strength "lies in our continuing ability to maintain excellent international communication between department heads, coupled with the up-to-the-minute feedback of market trends via the sales force."

Sales promotion manager is Howard Berman, 26, who studied English and history at Portsmouth Polytechnic, graduated in 1974 and then joined UA as a trainee executive. This training included copyright and royalties, promotion, stock control, export and marketing.

In 1975 he was made assistant marketing manager and sales promotion manager a year later, overseeing all below-the-line promotions. His view of UA's future success is that it lies in "a catalog as diverse as any of the majors, but handled throughout with a small label's sense of intimacy and involvement."

The business affairs manager is Peter Gofton, 29, who studied philosophy and psychology at Oxford, graduating in 1970 and qualifying as a lawyer in 1973. He went on to join the music business law firm of Davenport Lyons and Co., then the group legal division of EMI.

In 1976 he was appointed business affairs manager for EMI Music Publishing and a year later took up a similar post for UA, and he also represents UA Music on legal matters. He says: "Our strength is surely in the overall quality of the team and its adaptability to changes in the market."

Marketing manager Denis Knowles, 45, started his career as a trainee salesman in Covent Garden market, later becoming a salesman in the radio industry. Back from a spell in the RAF, he joined a record wholesale company and in 1961 became sales representative for the original Associated Recordings.

Then he became area sales manager for Oriole Records in London, this company eventually being taken over by CBS and Knowles was one of the team which set up CBS in the U.K., recruiting and training its sales force and servicing wholesalers. In 1967 he became CBS sales promotion manager, then sales and marketing chief for Liberty/UA, setting up the stock control department, sales and marketing divisions and establishing the company's warehouse.



Stan Kulin, President of UA Records, Limited (L) and Ed Preston Vice President and General Manager of RCA Limited discuss plans for UA's new distribution arrangement with RCA, which begins August 1, 1977.

Later he was to take press, promotion, stock control, sales and label management under his overall marketing wing. He was behind the tv advertising company breakthrough in 1975.

He says: "For me, the company power lies in the roster of artists we have built and are still building, and in that the hardcore people responsible for our success are still with us as active members of the team."

Paul Henry, at 25, is the creative services manager. He had a spell, after leaving Brighton Art College, with various underground magazines, moving on to publicity work for Grand Metropolitan Hotels. In March 1976 he joined UA as creative services chief and also won an award from trade weekly Music Week for his advertising design for the ELO "New World Record" album.

And he says: "We're big because we've got a well-balanced team exploring the wealth of talent on the label."

Fran Burgess, from Scotland, a Bachelor of Science graduate from St. Andrews University, Fife, worked in personnel for Scottish and Newcastle Breweries before moving to the music industry in 1973. For a while she was tape product controller for CBS, later joining Motown in the same job... "I joined two months before they made everybody redundant."

She joined UA in October, 1975, and says she is still highly impressed with the optimism and enthusiasm generated within the company's small team.

Dutch-born Dick Van Hengel, 31, worked as a management trainee with a Dutch chemical company in Holland, then France and finally, in 1966, in the U.K. He was assistant manager in EMI's import department, later becoming manager with the responsibility

of importing product from the rest of the world.

In 1973 he joined UA as export manager and is involved in going for deeper penetration of U.K. artists through Europe and elsewhere in his current job of export sales and overseas promotion manager.

Head of promotion is Geoff Morris, 35, one-time promotion man with Freddy Bienstock's Carlin Music, working then on the Elvis Presley catalog and Tamla-Motown product. He became promotion manager at MGM in 1968, moving to MCA the following year. For a while he was with the newly-formed MAM label, but moved to UA as promotion manager, MOR division, later taking over as promotional head.

Morris says: "The future looks especially good for us because of the further development of our country and MOR product and our obvious leadership in the new wave."

UA label manager is Tim Read, 27, who holds a degree in applied biology and who also studied molecular biology. But he found his way into the music business as chairman of his university's entertainment committee, joining UA as press head in 1973 and becoming involved in the launch of Dr. Feelgood, Brinsley Schwarz and the Naughty Rhythms Tour.

Read took over as label manager in 1975, taking on product management of the Blue Note and Sunset labels, plus all U.S.-originated material.

Martin Rushent, 29, was in a professional rock band when he left school, but later switched to the role of trainee studio engineer. He became chief engineer at the Advision studios in London, then built a reputation as freelance producer and engineer, working with artists such as Maggie Bell, Shirley Bassey and Gentle Giant.

Then, in 1976, he joined UA's a&r department and subsequently signed Trickster, now with the Jet label, and he has produced the Stranglers, Trickster, Quint and the Buzzcocks.

Former English teacher Tony Pye, 31, is the UA company secretary and chief accountant. He started with the UA Music company as controller of finance, then took on an extra role as deputy finance controller of the record division.

Heading up the company's press division is Michael Gray, 31, who read English and history at York University, graduating in 1967, but he had been contributing to various music business papers since 1963. After three years as a teacher, he went freelance as a writer and in 1972 published a book on Bob Dylan. He also worked as a rock disk jockey on the local BRMB radio station and started an independent label. He has been press chief at UA since 1977.

Judith Riley, 21, is Gray's assistant. She used to review shows and records for Melody Maker in London before joining UA as press office assistant in 1975. In 1977, she was promoted to assistant manager, press office, with responsibility for press campaigns on a substantial roster of artists, including Dr. Feelgood, the Stranglers, UA's other new wave acts, as well as artists of the Paul Anka and Billie Jo Spears category.

Like the rest of the UA team, she is convinced one great company strength is the relationship it has with the U.K. artists roster.

On a continental European level, the history of United Artists in France goes back to 1964 when composer/arranger Eddie Adamis met Mike Stewart in New York and suggested representing the company in France. Soon after that meeting, the publishing company Editions Associees was set up by Adamis.

The company's principal aim at the beginning was to exploit U.S. copyrights in France, but Adamis was also determined to build up a catalog of locally written songs.

One of the great strengths of the company was its repertoire of U.S. film music. "It was the first time," Adamis says, "that film music was really launched in France."

Where domestic repertoire was concerned, a major highlight was the publishing of the music of Francis Lai, who wrote the score for the highly successful United Artists movie "Vivre Pour Vivre," which starred Yves Montand. Lai has been a major success in France for the past five years.

With the French publishing side well-established and deriving substantial income from overseas as well as from France, Adamis decided in 1970 to set up a record division, beginning with locally pressed releases of UA's American repertoire. Since then, a successful line of French recordings has been developed.

Says Adamis: "From the start we have seen our turnover increase by between 50% and 100% each year. Increases like this are perfectly possible when a company has such huge successes as the Johnny Rivers record 'John Lee Hooker' or the album recorded by Ike and Tina Turner at the Olympia Theater in 1971. That particular album sold well in excess of 500,000 units in France alone." 1/7

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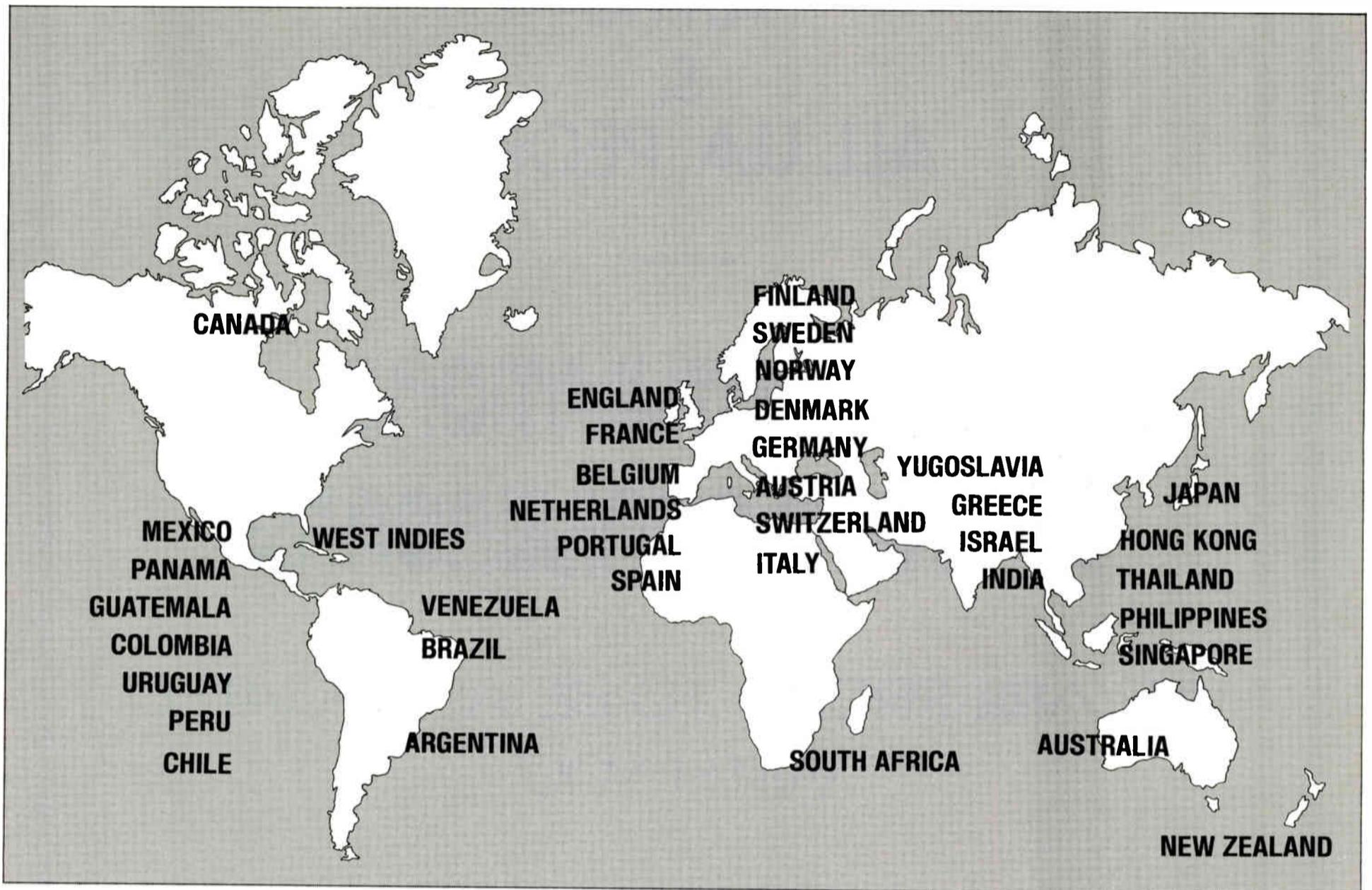
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## International Licensees



### AN INTERNATIONAL PHILOSOPHY: SEEING FOREIGN MARKETS AS MORE THAN SECONDARY

If there is one principle that underpins the operational policy of UA's international division, it is division president Harold Seider's conviction that the foreign market cannot simply be considered a source of secondary income.

"Overseas income is not just found money," Seider declares. "It is not just an ancillary form of income. On the contrary, foreign markets can be an important source of recurring income, and if an artist is developed in a particular area, the residuals derived from that effort will not only last, but grow with time."

In explaining the importance of the international marketplace, Seider's speech often betrays enthusiasm. In his own terms, he admits to a "fascination" with the area which is his responsibility.

"Part of the fascinating aspect of this work is the realization that there's an entire world outside, a record world outside the United States which comprises a vast potential market. And somehow, people in the U.S., consciously or unconsciously, are simply unaware of its importance."

That fault can certainly not be ascribed to Seider. He commands, on the one hand, a fingertip familiarity with the foreign marketplace and UA's position within it. And on the other hand, he seems self-assured in his belief that the international arena will provide UA with a significant area of continued growth in coming years.

Already, Seider says, the international division is gearing up for its best sales year in the history of the firm. He calculates roughly that UA sales outside the U.S. amount to at least 50% of the label's domestic sales volume, adding that international's growing

share of UA action is bound to increase at an accelerated pace in the future.

"The main thing," Seider offers in explaining his department's spiralling performance, "is that the international division has become much more aggressive than it has been in the past, and we are making our influence felt on a much larger basis within the company."

Among the factors contributing to international's increasing profitability are the imaginative exploitation of catalog, the expansion of the licensee network into newly developing markets, the attaining (for the first time in the company's history) of simultaneous release of product in certain territories, an established system for providing marketing input and merchandising tools to the various licensees, and the increasing development of local product generated by UA's two foreign subsidiary companies.

Those two wholly owned and operated subsidiaries are UA Records Ltd. of Canada and UA Records Ltd. in the United Kingdom. Between them last year, the total gross volume of the two firms was in excess of \$16 million, the U.K. accounting for the larger share with over \$12 million. Projections for both firms provide more of the same next year.

Seider says there are no present plans to add any other subsidiaries in any other territory at the moment. The rest of UA's international business is carried out through a network of 45 licensees which Seider calls "probably the best set of licensees" in the combined territories. (See separate list of licensees in each territory.)

The newest members of the UA network are the two CBS affiliates in Nigeria and Iran which were added within the last few months. In addition, the UA licensee in South Africa, RPM, was given authority to sub-license the line to a firm in Kenya.

The typical UA licensing contract, Seider says, does not exceed a period of three years. In order to achieve uniformity of performance over that period, the royalty guarantee cannot be cross-collateralized over the three years. That is, the failure to meet the guarantee obligation in one year cannot be made up for in the next.

The amount of that guarantee, says Seider, is determined by the parameters of each market, the past performance of each licensee as well as projections of future expectations. In general, he reports, the UA royalty rates are consistent with those generally paid in the international marketplace.

Each contract stipulates mandatory release requirements based

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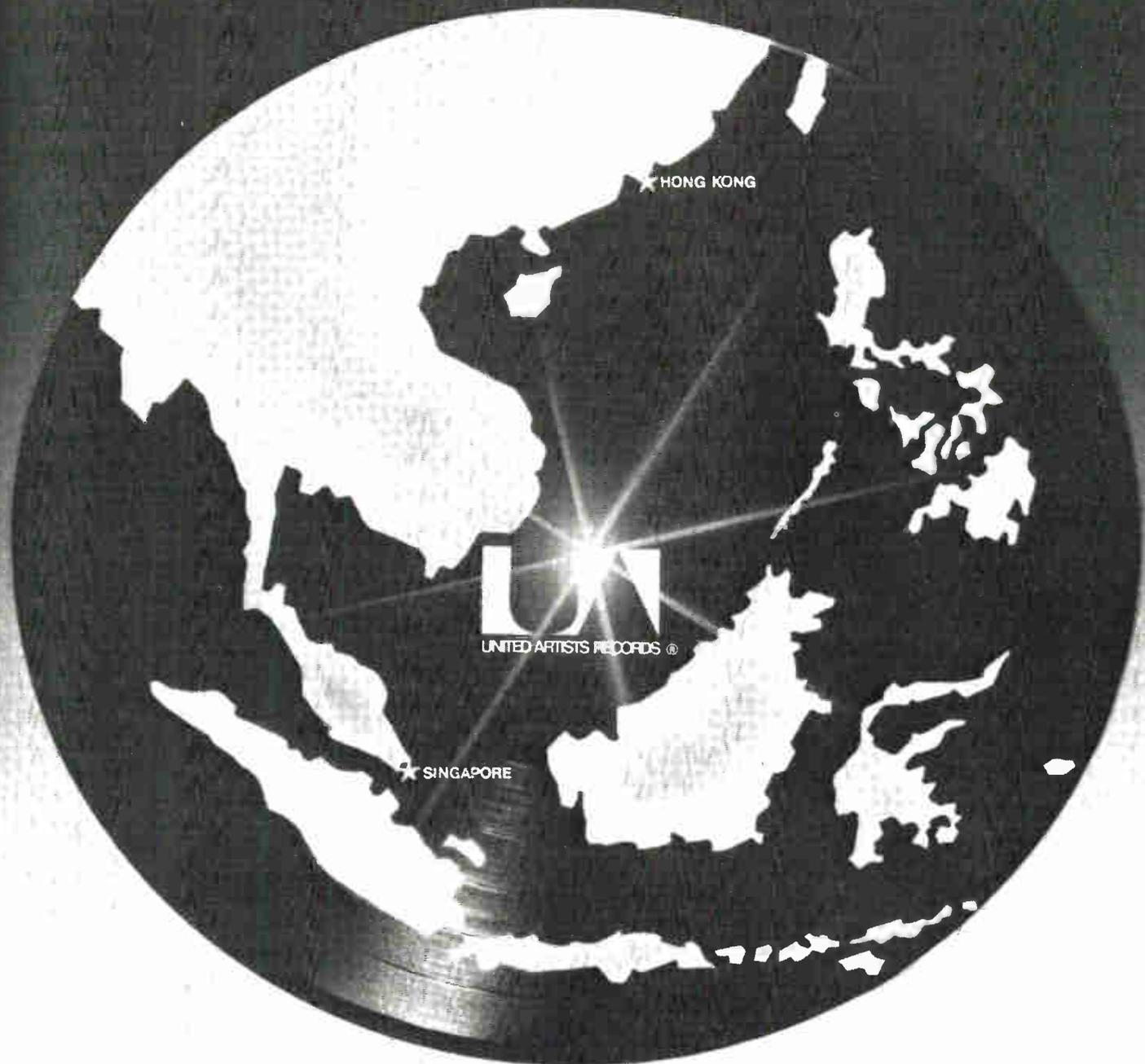
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## International Licensees

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on chart activity of UA product in the U.S. Roughly speaking, in the major territories, a licensee is required to release every record which gains a chart position.

In lesser territories, the release requirement may be limited to records which chart in the top 20, or top 50. Seider says there is no minimum or maximum number of releases stipulated in the contracts.

In the cases where there is no chart success, a licensee is requested to release certain music from the catalog and new releases may be particularly fitted for his market.

Each contract, Seider explains, includes a clause which provides that if the licensee fails to release product required by his contract, that material reverts back to UA which can then license it separately to a third party.

Says Seider: "This is an option that is infrequently exercised because most of our licensees will put out our product. It is important to understand that the licensees have purchased from us exclusivity for our line; but by the same token we don't want to be shackled in the event they find it impossible to release certain product.

"Really, the purpose of this provision is to insure that all the licensees effectively exploit all the records we put out. The point is that we know we are going to get uneven results, but we want to insure that we get equal opportunity."

While the nuts-and-bolts of a licensing contract may sound hard-nosed and coldly businesslike, the working relationship between UA and its licensees must have a human dimension that is equally as important as reversionary clauses and release requirements.

Seider explains: "It is important to look at things as an inter-relationship. So to work effectively in this field an executive must not only be a good record man but an intelligent human being as well.

"In many ways, you become an emissary of your own country, and the people you come into contact with will ask you what you think of President Carter and other things of that nature. They are curious about the United States generally, and one of the things that is taken as a sign of respect is your curiosity in turn about their country.

"Each country has its own style, and you have to deal with each on a different basis. And often that involves doing business in a way much different from what might be common in the U.S.

"To begin with, you're dealing with executives who have a long-term outlook about their business, who believe that they have entered a respectable occupation and who are not just looking at their industry as a big gamble.

"Something that most of the foreign people just can't understand about our business in the U.S. is the high turnover among executives. It's hard for them to believe that someone would be fired simply because the company went through a period of bad luck. Because in their own countries, the only valid reason for firing someone is if he's a poor administrator.

"I can't stress enough my own admiration for the professionalism of most of the people I've come into contact with in the international field. They are very capable and knowledgeable not only about their own territories but about the world outside.

"They are really an articulate and erudite bunch of people."

Seider's praise for his international colleagues seems genuine, and in many respects is not just idle diplomacy. Knowledge and respect for the people he deals with is a practical, working facet of his job.

Demands and high-pressure tactics are generally counter-productive in the foreign field. As Seider puts it, "You can't be a bull in a china shop.

"This whole thing is a constant learning process. You have to make an effort to understand their position and their problems, just as you want them to understand yours.

"Again, the inter-relation is the crucial aspect. We are constantly learning about their markets and they are constantly learning about our product."

Translated to administrative terms, those general concepts mean that the international division must keep a constant line of communication open to each territory.

"We are in constant communication with all the licensees. So much so that it almost seems that they're right around the corner. They're kept as current as we are in terms of what's going on."

One of the division's newly established techniques for keeping

the licensees informed is the use of an attractively packaged, bi-weekly mailer which includes information regarding forthcoming releases, press clippings, biographies and pictures of artists, chart positions from the U.S. trades, and general information about the domestic operation.

In addition, the division produces a biweekly cassette tape, called "Musical Notes," which includes recorded interviews with artists, radio spots used in the U.S. and recorded information about upcoming releases.

And periodically, it will focus a promotion effort behind a specific artist providing extensive information and background.

The division also makes available a sample of every merchandising aid produced for its artists and makes the aids available at cost in order to encourage their use.

As a center of communications, the international division also spreads the word across the globe if a particular licensee has come up with a novel or imaginative merchandising concept which may work in other territories.

"Clearly," Seider says, "our primary function is to provide a service. You just don't sign a licensing contract and then sit back and say, well, let's see what happens. You must supply all the licensees with all the tools they need to work an artist."

Increasingly important as a tool in the international field, Seider says, is the use of audio-visual material, like promotional film clips on artists. These are particularly important because of the lack of visual exposure of artists in many territories either on film, tv, or in concert.

Seider also notes that the audio-visual material will also help motivate a sales and promotion staff to support a particular act.

The international staff, as one of its primary duties, must be aware of these types of specialized needs in the different territories. Seider explains:

"This relates back to what I had said about the need to learn about the markets. Obviously, aside from being aware of the social, political, and cultural conditions, you also have to know the basic information of how records get played and exploited in each market."

The flow of ideas for the increased exploitation of UA product is, therefore, a two-way street, with the division considering the licensees' ideas while actively sparking his "marketing imagination."

For example, Seider notes, much of the recent growth of the international division can be attributed to the fact that "the catalog is being mined for the value it has," primarily through the use of repackages, reissues and thematic series releases. The catalog sales of Vikki Carr and Gordon Lightfoot have been particularly strong.

But Seider stresses that the division "keeps close control" over the use of its catalog. For example, it requires permission be obtained for the use of UA product in series LPs that will also include product from other labels that may be licensed to the same licensees.

"The licensees understand that they have contracted for the rights to our entire catalog," Seider says. "And we have the obligation to all artists on our roster to see to it that they have an opportunity for success in all foreign territories.

"So we're always concerned that our licensee treat our product no less favorably than they treat the product from any other licensor, or their own domestic product.

"The network we have set up has developed as the result of constant review. We don't enter into a contract and every three years go back to find out if they're still interested.

"In short, we don't sit back and automatically renew, nor do we take our licensees for granted."

The main liaison between the division and the licensee is fulfilled by a label manager hired by each firm and made responsible for UA material in each territory.

Seider says the function of the label manager is analogous to the account executive in the advertising business.

In the major territories, the label manager is employed exclusively to represent UA, and in the lesser territories, he is employed primarily so.

All the day-to-day operational problems and communications are carried out through that individual whose counterpart at UA headquarters in Los Angeles is Suzanne Logan, the division's executive in charge of artists relations and operations.

But Seider stresses that the international operation, composed now of six staff members including himself, functions as a unit — "team," in his words.

Other members of Seider's team include Alan Warner, international repertoire; Sheila Rosset, servicing and exports; Cindy Guagenti, administrative assistant; and Laura Glass, legal and business affairs.

Seider notes that all members of the staff are involved in direct communication with the licensees, and all make frequent trips to the territories during the year to carry out UA's business.

In addition, a meeting of all UA's licensees around the world is held during MIDEM each year. There are other interim meetings, a minimum of two each year, to which all label managers are invited to preview product and take care of other matters.

Seider notes that these meetings are usually held in Western Europe and primarily the European licensees attend. This is due in large part to the prohibitive travel costs for licensees in other areas.

But the focus on Europe can also be attributed to its dominant share of the UA foreign activity. The three territories of Japan, Western Europe and the U.S., Seider points out, makes up the bulk of the world record market.

Also, Seider believes that Europe is the only market which can realistically be termed a region in the sense that the markets are overlapping, the distances between them are reasonably short, and they share among them a commonality of problems.

The division, moreover, does not work on a regional structure. But Seider does stress that as other regions continue developing, the firm will place greater emphasis on them.

In his analysis, the areas of great potential growth today are Southeast Asia, parts of Africa, and especially Latin America.

Says Seider, "Latin America is the coming area. You have a huge population well over 300 million linked very importantly by a common language, though the distances between countries in that region are still enormous. And characteristically, the people are very musically oriented.

"It is potentially one of the most lucrative fields in the world, and we would love to expand our degree of penetration into that market."

As one would naturally assume, Seider points out that the Latin nations with a degree of political stability and economic affluence are the strongest markets with the most growth potential. These include Mexico, Venezuela, Colombia and Brazil.

The effort to enhance its standing in Latin America includes the possibility of bringing on board a Latin America specialist as well as the ongoing attempt to make some of UA's artists more receptive to incorporating album selections that have a Latin feel to them.

In contrast, Seider has much less optimistic predictions for the Eastern European, Soviet and Cuban markets. This despite the fact that a UA act, the Nitty Gritty Dirt Band, received world-wide attention last year as one of the first American rock acts to perform for Russian audiences.

He calls these territories "a world unto itself" with "limited licensing prospects for the immediate future." (Though he does cite exceptions, like the case of Yugoslavia.)

Among the inhibiting market factors in these areas, Seider observes, are lower royalties, the limited amount of hard currency available, and the requirement of many Communist nations to make licensing agreements reciprocal.

One of the major new developments Seider foresees in international dealings is an increased sensitivity to fluctuations in currency values.

Specifically, he says, in negotiating future licensing contracts record firms will have to take into much more serious account the effects of these currency fluctuations. Some provisions for these movements are already beginning to be made, he says.

In the past couple months, for example, the Japanese yen has increased in value almost 20%. The German Deutschmark and the Swiss frank have also gone up in value.

U.S. companies which typically receive royalty payments in dollars, may want to begin requesting payment in the currency of those countries where the value of the dollar is decreasing.

Conversely, as in the case of Italy where the national currency has been decreasing in value, the licensee will have to make some provision to protect itself from the effects of paying royalties in increasingly costly dollars.

Contrary, however, to a general impression in the U.S. Seider says that international business affairs are becoming more and more reliable. For the most part, he finds that licensees are prompt in payment and accurate in reporting.

Though UA has a stable of artists which are already enjoying strong international popularity—including ELO, Shirley Bassey, Paul Anka, Slim Whitman, Crystal Gayle, Kenny Rogers, and the Ventures—Seider's concluding statement reveals something about the vast potential to be tapped on the international scene:

"It could be said about the international market that somewhere, somebody will like the music you put out, and there are no territorial boundaries in musical taste."

—by Agustin Gurza

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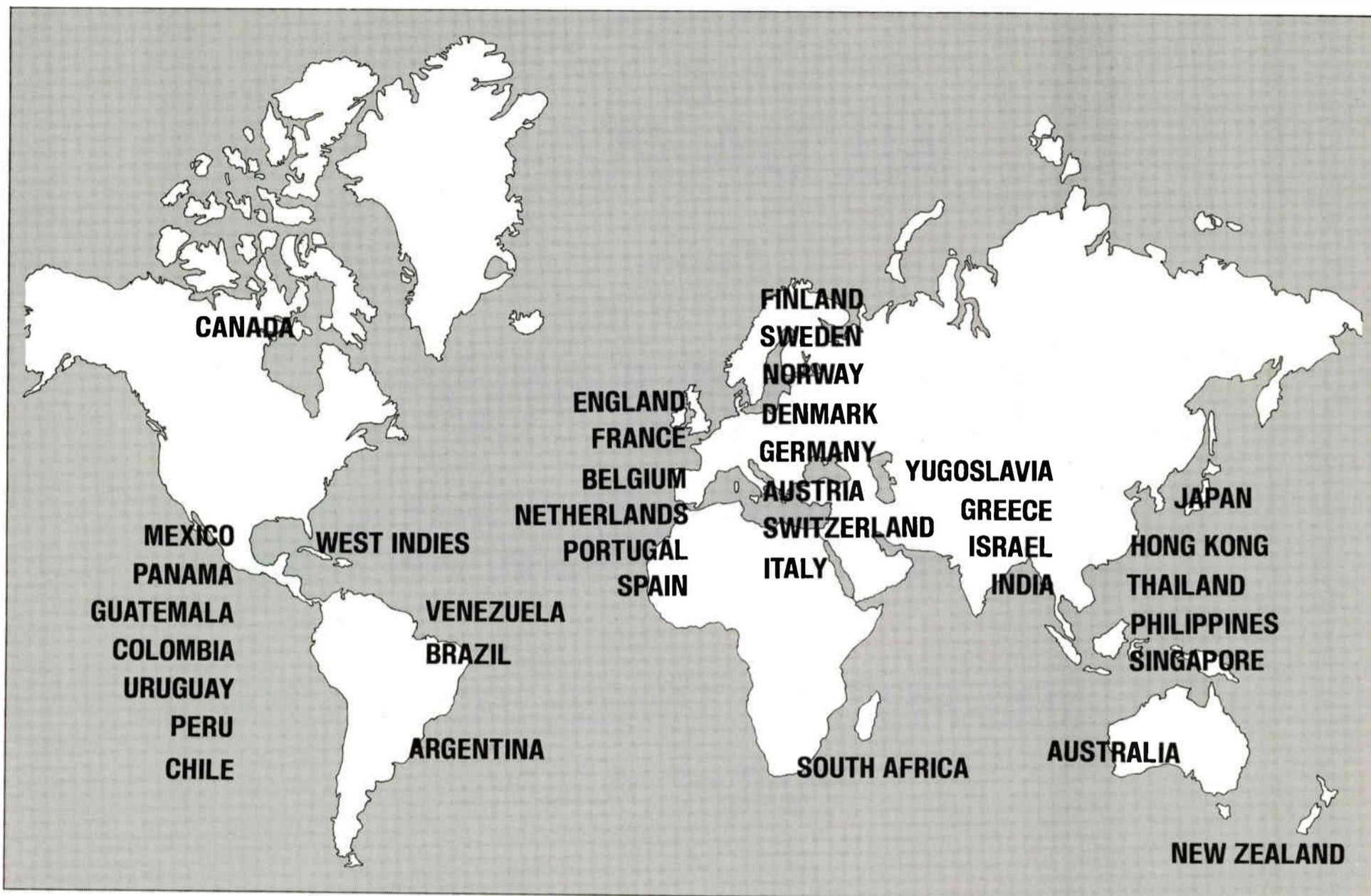
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Each contract stipulates mandatory release requirements based  
Continued on 72

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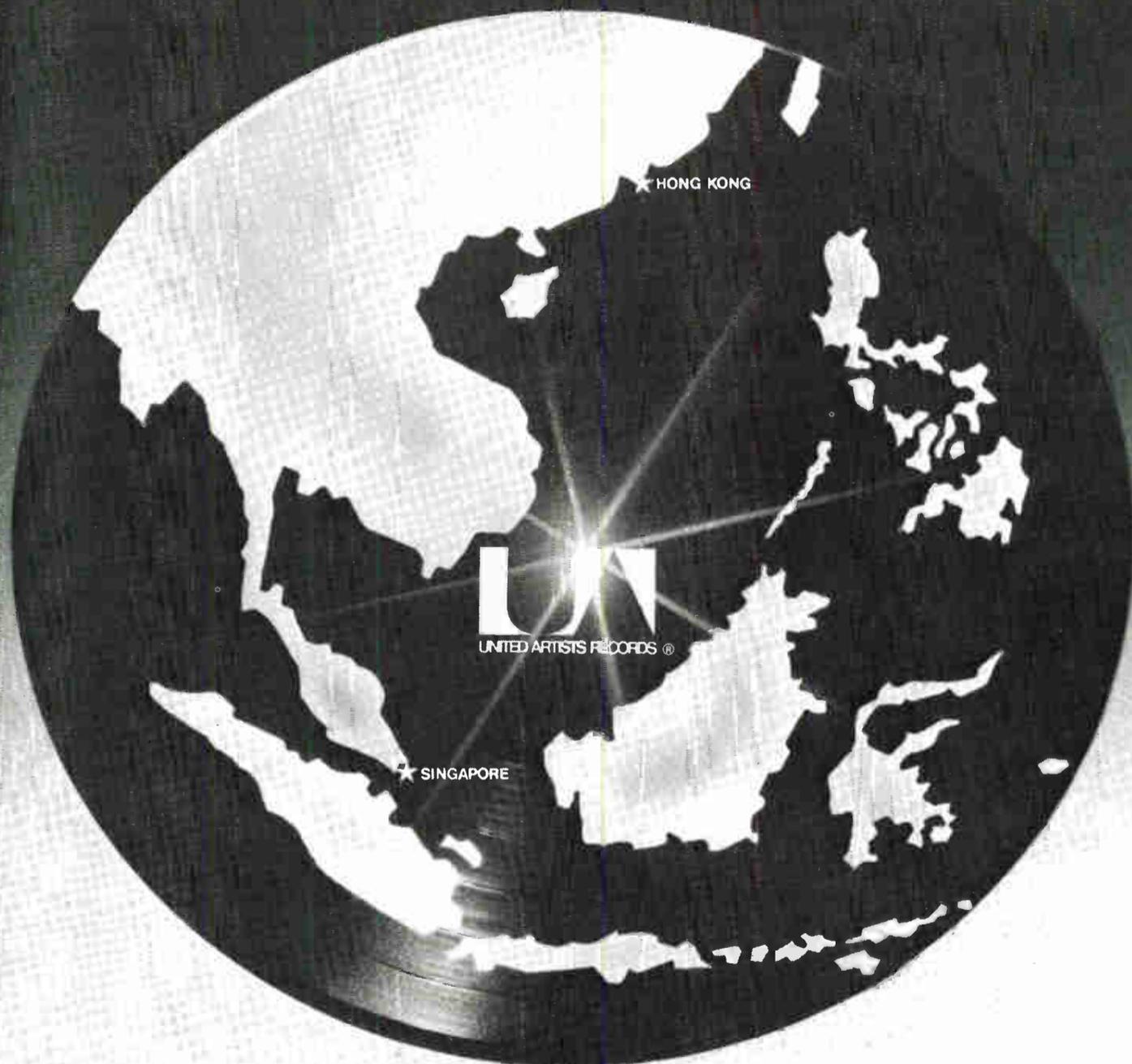
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## International Licensees

Continued from 68

on chart activity of UA product in the U.S. Roughly speaking, in the major territories, a licensee is required to release every record which gains a chart position.

In lesser territories, the release requirement may be limited to records which chart in the top 20, or top 50. Seider says there is no minimum or maximum number of releases stipulated in the contracts.

In the cases where there is no chart success, a licensee is requested to release certain music from the catalog and new releases may be particularly fitted for his market.

Each contract, Seider explains, includes a clause which provides that if the licensee fails to release product required by his contract, that material reverts back to UA which can then license it separately to a third party.

Says Seider: "This is an option that is infrequently exercised because most of our licensees will put out our product. It is important to understand that the licensees have purchased from us exclusivity for our line; but by the same token we don't want to be shackled in the event they find it impossible to release certain product."

"Really, the purpose of this provision is to insure that all the licensees effectively exploit all the records we put out. The point is that we know we are going to get uneven results, but we want to insure that we get equal opportunity."

While the nuts-and-bolts of a licensing contract may sound hard-nosed and coldly businesslike, the working relationship between UA and its licensees must have a human dimension that is equally as important as reversionary clauses and release requirements.

Seider explains: "It is important to look at things as an inter-relationship. So to work effectively in this field an executive must not only be a good record man but an intelligent human being as well."

"In many ways, you become an emissary of your own country, and the people you come into contact with will ask you what you think of President Carter and other things of that nature. They are curious about the United States generally, and one of the things that is taken as a sign of respect is your curiosity in turn about their country."

"Each country has its own style, and you have to deal with each on a different basis. And often that involves doing business in a way much different from what might be common in the U.S."

"To begin with, you're dealing with executives who have a long-term outlook about their business, who believe that they have entered a respectable occupation and who are not just looking at their industry as a big gamble."

"Something that most of the foreign people just can't understand about our business in the U.S. is the high turnover among executives. It's hard for them to believe that someone would be fired simply because the company went through a period of bad luck. Because in their own countries, the only valid reason for firing someone is if he's a poor administrator."

"I can't stress enough my own admiration for the professionalism of most of the people I've come into contact with in the international field. They are very capable and knowledgeable not only about their own territories but about the world outside."

"They are really an articulate and erudite bunch of people."

Seider's praise for his international colleagues seems genuine, and in many respects is not just idle diplomacy. Knowledge and respect for the people he deals with is a practical, working facet of his job.

Demands and high-pressure tactics are generally counter-productive in the foreign field. As Seider puts it, "You can't be a bull in a china shop."

"This whole thing is a constant learning process. You have to make an effort to understand their position and their problems, just as you want them to understand yours."

"Again, the inter-relation is the crucial aspect. We are constantly learning about their markets and they are constantly learning about our product."

Translated to administrative terms, those general concepts mean that the international division must keep a constant line of communication open to each territory.

"We are in constant communication with all the licensees. So much so that it almost seems that they're right around the corner. They're kept as current as we are in terms of what's going on."

One of the division's newly established techniques for keeping

the licensees informed is the use of an attractively packaged, bi-weekly mailer which includes information regarding forthcoming releases, press clippings, biographies and pictures of artists, chart positions from the U.S. trades, and general information about the domestic operation.

In addition, the division produces a biweekly cassette tape, called "Musical Notes," which includes recorded interviews with artists, radio spots used in the U.S. and recorded information about upcoming releases.

And periodically, it will focus a promotion effort behind a specific artist providing extensive information and background.

The division also makes available a sample of every merchandising aid produced for its artists and makes the aids available at cost in order to encourage their use.

As a center of communications, the international division also spreads the word across the globe if a particular licensee has come up with a novel or imaginative merchandising concept which may work in other territories.

"Clearly," Seider says, "our primary function is to provide a service. You just don't sign a licensing contract and then sit back and say, well, let's see what happens. You must supply all the licensees with all the tools they need to work an artist."

Increasingly important as a tool in the international field, Seider says, is the use of audio-visual material, like promotional film clips on artists. These are particularly important because of the lack of visual exposure of artists in many territories either on film, tv, or in concert.

Seider also notes that the audio-visual material will also help motivate a sales and promotion staff to support a particular act.

The international staff, as one of its primary duties, must be aware of these types of specialized needs in the different territories. Seider explains:

"This relates back to what I had said about the need to learn about the markets. Obviously, aside from being aware of the social, political, and cultural conditions, you also have to know the basic information of how records get played and exploited in each market."

The flow of ideas for the increased exploitation of UA product is, therefore, a two-way street, with the division considering the licensees' ideas while actively sparking his "marketing imagination."

For example, Seider notes, much of the recent growth of the international division can be attributed to the fact that "the catalog is being mined for the value it has," primarily through the use of repackages, reissues and thematic series releases. The catalog sales of Vikki Carr and Gordon Lightfoot have been particularly strong. But Seider stresses that the division "keeps close control" over the use of its catalog. For example, it requires permission be obtained for the use of UA product in series LPs that will also include product from other labels that may be licensed to the same licensees.

"The licensees understand that they have contracted for the rights to our entire catalog," Seider says. "And we have the obligation to all artists on our roster to see to it that they have an opportunity for success in all foreign territories."

"So we're always concerned that our licensee treat our product no less favorably than they treat the product from any other licensor, or their own domestic product."

"The network we have set up has developed as the result of constant review. We don't enter into a contract and every three years go back to find out if they're still interested."

"In short, we don't sit back and automatically renew, nor do we take our licensees for granted."

The main liaison between the division and the licensee is fulfilled by a label manager hired by each firm and made responsible for UA material in each territory.

Seider says the function of the label manager is analogous to the account executive in the advertising business.

In the major territories, the label manager is employed exclusively to represent UA, and in the lesser territories, he is employed primarily so.

All the day-to-day operational problems and communications are carried out through that individual whose counterpart at UA headquarters in Los Angeles is Suzanne Logan, the division's executive in charge of artists relations and operations.

But Seider stresses that the international operation, composed now of six staff members including himself, functions as a unit — "team," in his words.

Other members of Seider's team include Alan Warner, international repertoire; Sheila Rosselet, servicing and exports; Cindy Guagenti, administrative assistant; and Laura Glass, legal and business affairs.

Seider notes that all members of the staff are involved in direct communication with the licensees, and all make frequent trips to the territories during the year to carry out UA's business.

In addition, a meeting of all UA's licensees around the world is held during MIDEM each year. There are other interim meetings, a minimum of two each year, to which all label managers are invited to preview product and take care of other matters.

Seider notes that these meetings are usually held in Western Europe and primarily the European licensees attend. This is due in large part to the prohibitive travel costs for licensees in other areas.

But the focus on Europe can also be attributed to its dominant share of the UA foreign activity. The three territories of Japan, Western Europe and the U.S., Seider points out, makes up the bulk of the world record market.

Also, Seider believes that Europe is the only market which can realistically be termed a region in the sense that the markets are overlapping, the distances between them are reasonably short, and they share among them a commonality of problems.

The division, moreover, does not work on a regional structure. But Seider does stress that as other regions continue developing, the firm will place greater emphasis on them.

In his analysis, the areas of great potential growth today are Southeast Asia, parts of Africa, and especially Latin America.

Says Seider, "Latin America is the coming area. You have a huge population well over 300 million linked very importantly by a common language, though the distances between countries in that region are still enormous. And characteristically, the people are very musically oriented."

"It is potentially one of the most lucrative fields in the world, and we would love to expand our degree of penetration into that market."

As one would naturally assume, Seider points out that the Latin nations with a degree of political stability and economic affluence are the strongest markets with the most growth potential. These include Mexico, Venezuela, Colombia and Brazil.

The effort to enhance its standing in Latin America includes the possibility of bringing on board a Latin America specialist as well as the ongoing attempt to make some of UA's artists more receptive to incorporating album selections that have a Latin feel to them.

In contrast, Seider has much less optimistic predictions for the Eastern European, Soviet and Cuban markets. This despite the fact that a UA act, the Nitty Gritty Dirt Band, received world-wide attention last year as one of the first American rock acts to perform for Russian audiences.

He calls these territories "a world unto itself" with "limited licensing prospects for the immediate future." (Though he does cite exceptions, like the case of Yugoslavia.)

Among the inhibiting market factors in these areas, Seider observes, are lower royalties, the limited amount of hard currency available, and the requirement of many Communist nations to make licensing agreements reciprocal.

One of the major new developments Seider foresees in international dealings is an increased sensitivity to fluctuations in currency values.

Specifically, he says, in negotiating future licensing contracts record firms will have to take into much more serious account the effects of these currency fluctuations. Some provisions for these movements are already beginning to be made, he says.

In the past couple months, for example, the Japanese yen has increased in value almost 20%. The German Deutschmark and the Swiss frank have also gone up in value.

U.S. companies which typically receive royalty payments in dollars, may want to begin requesting payment in the currency of those countries where the value of the dollar is decreasing.

Conversely, as in the case of Italy where the national currency has been decreasing in value, the licensee will have to make some provision to protect itself from the effects of paying royalties in increasingly costly dollars.

Contrary, however, to a general impression in the U.S. Seider says that international business affairs are becoming more and more reliable. For the most part, he finds that licensees are prompt in payment and accurate in reporting.

Though UA has a stable of artists which are already enjoying strong international popularity — including ELO, Shirley Bassey, Paul Anka, Slim Whitman, Crystal Gayle, Kenny Rogers, and the Ventures — Seider's concluding statement reveals something about the vast potential to be tapped on the international scene:

"It could be said about the international market that somewhere, somebody will like the music you put out, and there are no territorial boundaries in musical taste."

—by Agustin Gurza

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## KEEPING THE RED TAPE UNTANGLED

It would be an extremely difficult task trying to assess the duties ascribed to, or inherited by, Mark Levinson, United Artists Records' vice president of business affairs. Adding to the responsibilities of helming that department, Levinson, as director, vice president, general counsel and secretary for United Artists Music & Record Group Inc., works as a direct liaison between the corporate board and record company.

Since coming to United Artists in late 1970, he has been actively involved in the decision making process. As chief legal counsel, Levinson participates in the negotiations and signing of every major pact that the label enters into. Working hand in hand with the president, it is Levinson's task to gauge the complexities of each individual deal and present an offer that will be tenable to both the label and artist.

Although he has worked with each president, Levinson believes that the sense of vision Artie Mogull has brought to the label has created a most stimulating professional environment. "Each president has brought to the office his own expertise, whether it be publishing, marketing, promotion, etc. Artie has assumed the presidency with a well-rounded industry background, particularly in the area of a&r, a position which has provided him with a sense of street sensibility. With that inherent understanding, Mogull is able to walk that fine line between the executive/corporate responsibility and his sensitivity for the needs and aspirations of the talented recording artists who truly make this company great. Artie is a firm believer in the wisdom of what United Artists stands for, a group of people working together for one common goal and achieving it."

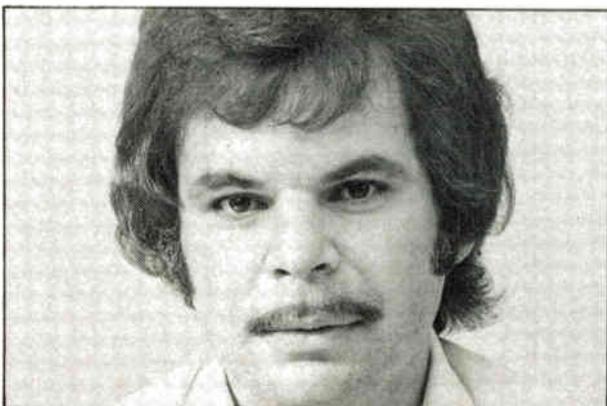
Due to the multifaceted decisions that have to be made, Levinson is in constant contact with the president — so much so, that a great personal relationship has developed within their business dealings. "When the phone rings at 6:00 a.m., it's almost second nature for my wife to answer, 'Hi Artie.' The fact is that he is so eager to discuss new ideas, he can't wait. That quality of reasoned compulsiveness has been instrumental in the timely implementation of many brilliant ideas. At least, I've gotten him out of the habit of middle-of-the-night calls," he laughs.

Levinson likes to recount the time he flew to Hamburg in an effort to acquire ELO's foreign rights. "I went to Europe with two signed checks, the amounts blank. I was to fill in the sum. Many believed Artie and I were crazy when we proposed buying these rights, but our entire costs were recouped on the release of the first album overseas," he proclaims with a hint of pride.

Because of the nature of the industry, in between his regular duties, Levinson would think nothing of assuming the role of a promotion man in calling a particular program director to try and get a record played. In fact, Levinson has spent many late hours with Mogull at the office determining in just which ways their personal involvement would help break a record in key markets.

One of the most unique aspects about United Artists' internal structure is the fact that the a&r department reports directly to Levinson. At most companies the arrangement would seem illogical, but his close relationship with Artie and the department has paved the way for this association working effectively.

With his other responsibilities — participating in policy discussions on the board of directors, assuming a managerial role as vice president, keeping the minutes as secretary and handling legal matters as chief legal counsel — Levinson feels that he has a firm grasp of the company. "I believe my task is to keep an open flow of communications between departments. While I don't expect the sales and promotion men to understand the finite nuances of agreements, I do want them to perceive each others' problems as they would their own. Only through working together can we continue to spur the company on to even greater heights."



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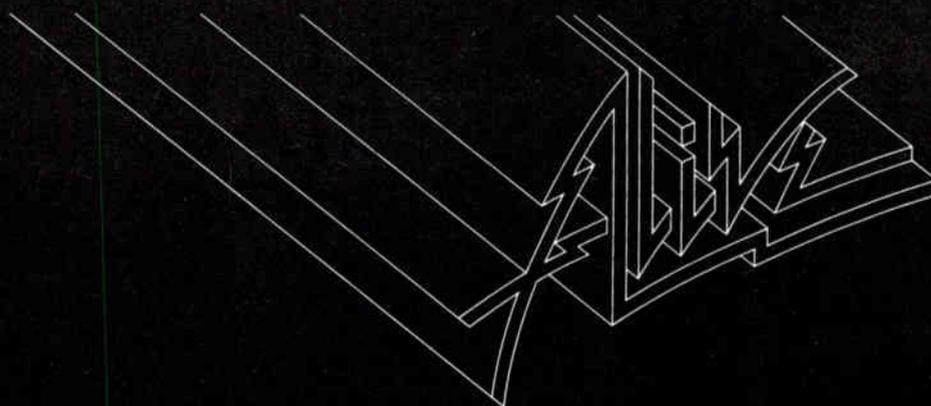
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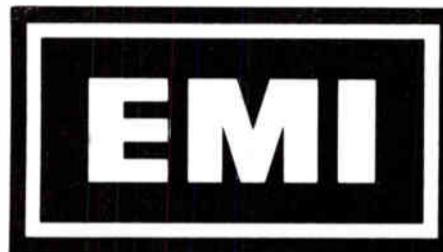
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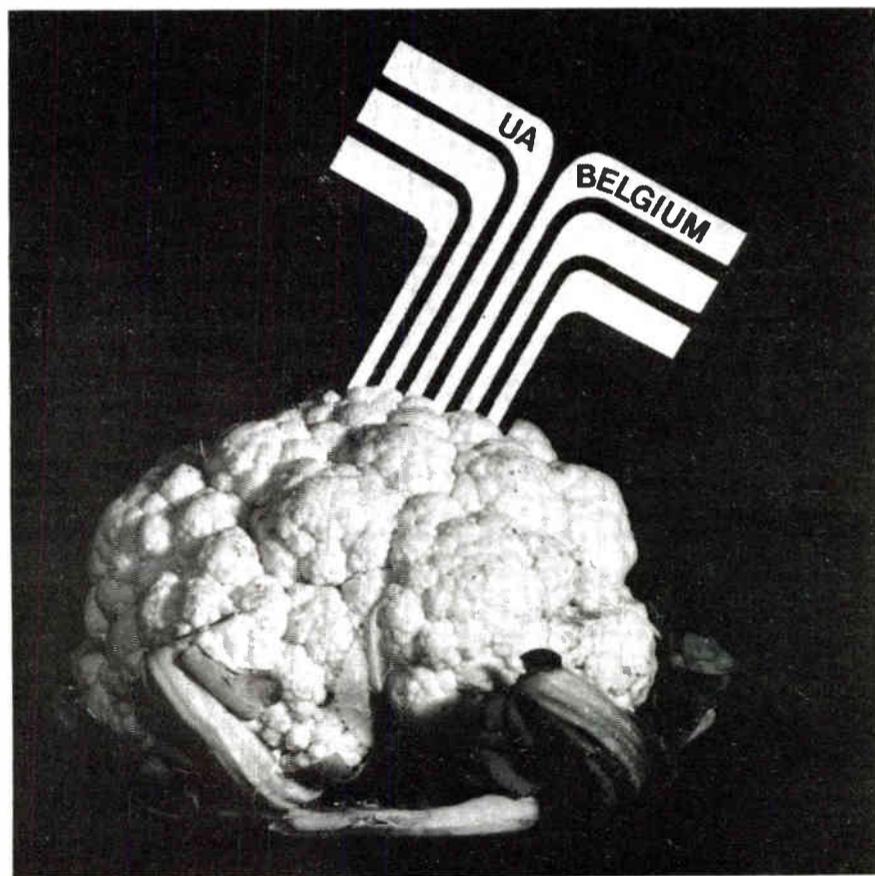
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**Roland Kluger**

# Impressions Of Artie

"Artie Mogull? Who's Artie Mogull?"

—Alan Livingston,  
President, Entertainment Group,  
20th Century Fox Film Corporation

## A VERY PERSONAL TRIBUTE TO ARTIE MOGULL

I know I am amongst very many in our love for the "loveable rogue," but for me there will always be a special quality to the friendship I share with this man. Once upon a time, at the beginning of my present rainbow, he offered me comradeship, compassion and warmth without any of the usual "show-biz" reasons to do so. I feel privileged to have had some part in his 30 glorious years, and to have been touched by the extravagance of his spirit and the abundance of his thirst for joy in life.

—by Bhaskar Menon

## ARTIE WHO?

Artie Who? That's one query nobody in the recording industry need ever ask. Artie is mogul... and Mogull is arty! He epitomizes the flair, uniqueness and excitement of our industry. He makes the right to be "different" come alive, and we are the better for the kind of forthrightness he unhesitatingly manifests.

I have known him as a friend, employe, competitor and associate, and I have been comfortable in all those interrelationships. But he is no one's "silent partner," and I have always applauded and encouraged his refreshing candor. His direct approach always sweeps away masks and uncertainty. His humor and on-target perceptions make great combinations. He has many of the behavioral freedoms usually reserved for performances and creative types, and he boldly carries these into the executive suites, which can well profit from those infusions.

I first knew Mogull when he inhabited Tetragrammaton Records, where he and I negotiated a license to release the John Lennon/Yoko Ono "naked cover" album. Faithful to the explicit Lennon photo, Mogull had "balls," too, in releasing that album — more than I did — but it proved to be not one of his better decisions.

But I "enjoyed" and respected Artie in that transaction... just as I did when he joined me at Capitol Records... and just as I do today. It is a privilege to join in this Anniversary tribute to Artie Mogull.

—by Stanley M. Gortikov, President, RIAA

## THE LEGEND OF ARTIE — THE MAGNET MOGULL

No one really seems to know how he does it. Especially, the big boy insiders who usually can give you all the inside info on how stars are born, how and where hit songs and records are found and produced. But the secret behind the legend that is Artie Mogull defies almost all the dopsters.

How the hell does Artie do it? Bouncing back, higher and higher after each episode, contradicting all the odds and all the predictions?

This past week his latest star, Crystal Gayle was No. 1 on all the charts! Not bad for the one-time ice-cold UA label! Not bad either for the president of UA, Arthur Mogull. With Artie becoming president of UA, Kenny Rogers took off for the top of the list, ELO found its international hit stride — and UA began zooming up like some of those other giant record companies which put on a new look after Artie came on board.

Now, Artie doesn't write songs, or sing. He isn't a producer, not really. And, he no longer writes checks, or tries to outbid. So what is it? What has he got — if anything? Just plain lucky, some guys say.

Artie loves the music business. He always has and he always will. And this first love for the music biz is an all-day, all-night, all-the-time thing. It's a fulltime romance, with the excitement and phones going on 'round the clock.



Artie gravitates to talent naturally. Artie is a magnet for musical events on their way to happening. This could explain his early affinity for Peter, Paul and Mary, who busted out big after Artie tipped them to his Warner Bros. Records pals; and Bob Dylan who signed his greatest songs to MPHC after Artie heard him, and then romanced Al Grossman until he got the contract.

Artie's first days as a Tin Pan were spent with Tommy Dorsey's orchestra knocking around the music biz as band boy and go-fer. Next, he joined Ray Anthony as a song plugger, moved over to the Eddie Kassner combine for a quick education in latest music publishing angles developed in London and the continent. Then, he founded The Kingston Trio Publishing Companies, survived to become Herman Starr's adopted son at MPHC, where the giant Warner Bros. music publishing company was sleeping on its ASCAP income. Artie helped turn the corner bringing Warner onto the charts with Bob Dylan songs and Peter, Paul and Mary and Gordon Lightfoot records.

It happened again with Laura Nyro, aided by friend Paul Barry. It happened at Tetragrammaton with Bill Cosby and later, at Capitol where Artie fell in love with Helen Reddy's talents before the company or the public (or anyone other than Jeff Wald) knew about her.

It might well have been that Artie's last move could have been to hang in there with friend Mike Maitland at MCA. Olivia Newton-John broke fast for MCA and Artie, and others were on the horizon.

But Artie had never been president in all his years of bouncing up, down and sideways. Now he's president of one of the hottest labels in the industry. Artie says he still feels the same about his heavy love affair with the music biz.

And, he still has fun, as he continues to be a magnet for undiscovered great new talents, and rides his records to the top of the charts all over the world.

—by Howie Richmond

## HILBURN ON MOGULL

The thing I like best about Artie Mogull is that he's a fanatic. About music. If there's anything he loves better than finding (and signing) a good songwriter, it's telling other people about the act. Mogull is so enthusiastic about promising newcomers that he'll pass the word even if he didn't sign them.

I still owe him thanks for turning me onto Gallagher & Lyle, the writing force behind the excellent, but short-lived McGuinness-Flint band in England. Mogull also introduced me to Toni Brown and Joy Of Cooking. He also raved early about John Prine, Jackson Browne, Danny O'Keefe, among many.

Even if you don't end up sharing Mogull's enthusiasm for a particular new act, it's always fun talking to him. You can always depend on him for a half-dozen good stories.

Crucially, he has a sense of humor about himself. He's quick to point out how some of the deals that gave him a reputation in the industry for shrewdness were almost accidents. Ask him sometime about how he stumbled across Peter, Paul and Mary...

Where most record people are so insular about their latest project that it's tedious sitting next to them on a plane, Mogull is someone who is worth revising your flight plans just to be with.

—by Robert Hilburn  
Los Angeles Times Music Critic

"Artie Mogull and Mike Maitland have had four affairs... First at Capitol, Second and Third at Warner Bros... Fourth and final (?) at MCA. I think our affair is over...but who knows, we both look so young!"

—J. K. (Mike) Maitland, Pres., MCA Rec.

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# Impressions Of Artie

## THE KING OF A VANISHING BREED

Artie was being patient. "Reverend, don't you remember? You came down to the office and sang 'If I Had My Way.'"

Slowly, Reverend Gary Davis answered from the other end of the phone. "Right! You're the fella I sold that song to for \$500."

Artie responded. "No, Reverend. I gave you a \$500 advance for the publishing. As of now, Peter, Paul & Mary's album, with your song on it, is gold. And you've got a lot of money comin' to you."

Silence fell on the other end. Then... "What did you say your name was?"

"Artie Mogull, Reverend. From Warner Brothers Music and..."

Reverend Gary Davis interrupted. "How much money are we talking about, Mr. Mogull?"

"At this point, about \$8,500," answered Artie.

"Honey!" yelled the Reverend, "c'mere quick! Say that again Mr. Mogull?"

"I said we've got a check for \$8,500 for you for 'If I Had My Way,' the song you wrote. You did write the song, Reverend, didn't you?"

The answer came slowly, "No, Mr. Mogull, I didn't."

Artie wheeled about in his chair, and covering up the mouthpiece, said to his secretary, "Get Mr. Starr on the intercom, tell him we got trouble." Then, back to Rev. Gary Davis, once more in control, "What do you mean, Reverend, you didn't write 'If I Had My Way?'"

"I mean, Mr. Mogull, I didn't write it. It was revealed to me."

"Oh," said Artie. "I understand, Reverend. I'll mail you your check tomorrow, and please come and visit me anytime."

Artie did understand.

There was Artie in the midst of the music business magic that always managed to surround him. For Artie, none of it was cut and dry. It was, and still is, the essence of excitement, discovery, laughter and surprise. For Artie, it has also been extraordinarily successful.

Artie's found a new star. Artie's identified a total shift in the music business. Artie will bet you that this will be the biggest new singer, new group, new something in the business, Artie loves the record, Artie thinks the record stinks, Artie's angry, happy, won't talk about it. Artie's broken his rib falling off a Moped (circa 1977). Artie's not in. Artie just flew to Europe five minutes ago, Artie's got to talk to you immediately, Artie's got the perfect song. Artie Mogull... is a "record man." The King of a vanishing breed.

In 1960, Artie brought Peter, Paul & Mary together with Warner Brothers Records, that's how I met him. We were backstage at "The Blue Angel," the finest of the New York showcase clubs where Mathis, Belefonte, Streisand and countless others had performed.

He was in the dressing room discussing Peter, Paul & Mary's deal with Albert Grossman (our manager). Together, they were writing contract negotiation history; Albert because he was a genius

who was to challenge all the rules of the music business, and Artie because he was determined to put this thing together, whatever it took. He sniffed the excitement and the potential for success.

To this day, Artie will tell you with delight all the stories of the grand manager, the stars before stardom, the great personalities of the record business. Artie loves every memory of every crazy negotiation he ever had.

"Albert was the greatest of them all," he once said to me. "Do you realize that you people (Peter, Paul & Mary) were the first artists ever to have the right to totally control album cover art work? I mean, you just handed it in!"

One of my early memories is of that demo studio down the hall from Artie's office. There, the new writers would sit and plunk their new tunes. (I know I did.) One of the tapes cut there was a song called "Blowin' In The Wind," the writer, of course, was Bob Dylan.

There is a special aspect of Artie Mogull, that is almost unique, for few people in the music business are willing or able to afford it: Artie is loyal.

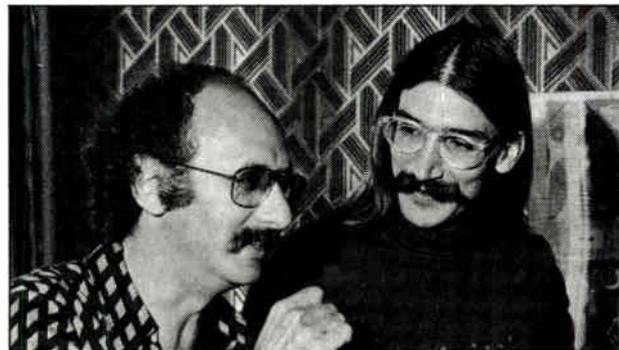
I remember when Artie stuck his neck out for Maxie Kendricks who'd been fired from MPHIC (Music Publishers Holding Company), Artie created a total uproar. Many of us seconded the motion with letters and expressions of concern, but Artie was the first to go to bat for his friend. As it turned out, when Maxie was not rehired, it was Artie that made the calls and knocked on the doors to get Maxie situated at Capitol Records.

It was, and is now, simply more than a business to Artie. Perhaps that's why there's a new magic at United Artists Records. That's perhaps the reason that Crystal Gayle follows in the line of Helen Reddy and Olivia Newton-John.

Artie is a magical catalyst for talent; for artists, managers, music business people, and his friends. He is still in love with the music business, and to some degree, for all of us, he is the one that continues to make it exciting.

Thanks, Artie.

— by Peter Yarrow



Peter Yarrow (left) and Jerico Harp, a new UA discovery.

## I'M SORRY WE DIDN'T MEET 18 YEARS AGO

Who is Artie Mogull? It was only a name I had heard over and over again for almost 18 years, until two years ago. I met Artie at a political dinner and liked him from the very first words we exchanged.

The stories... Peter, Paul & Mary, Cosby, Olivia, Helen Reddy, Dylan. I don't know of another record executive who has touched so many superstar careers. Artie has a nose for talent and is one of the few who can smell a hit, instinctively before a record is released.

There's a telegram from Artie framed on my office wall that he sent to me when "Lucille" was released, "Lucille" by Kenny Rogers will be a hit!" He followed that prognostication with Crystal Gayle's "Don't It Make My Brown Eyes Blue," calling that shot when the record had just been released.

I think I like being with Artie because we enjoy not being too serious about many of the same things. My one regret in my relationship with him is that we didn't meet 18 years earlier.

— by Paul Drew, Pres.,  
Paul Drew Ent.

## BREVITY IS HIS BYWORD

Although the atmosphere throughout the office of the President is somewhat casual and relaxed, it's only a facade as evidenced by the heavy traffic to and from Mr. Mogull's "room at the top." However, because it is genuinely informal, we will now refer to Mr. Mogull as Artie because he prefers it that way. He works at full throttle, keeping an assistant and two secretaries hopping all day, not to mention the rest of the staff.

I've observed him in a room with four or five different conversations going on simultaneously. We never cease to be amazed that he can later accurately relate everything discussed. He doesn't miss a thing... "what's this... what's that... who's that... who's on line one..."

He's also been blessed with a limited attention span... a total of about 30 seconds on any one subject, primarily because he has the uncanny ability to eliminate the "hype," weigh things carefully via his rapier-like mind, and arrive at "the bottom line" instantly. I've learned a lot about priorities from Artie. He can screen the mail and phone list (minimum of 150 calls a day) culling those that need his immediate attention in a matter of seconds. Rarely is he sidetracked.

We work well together because I'm a first-hand witness to the incredible pressures that regularly head his way. He wants everything NOW and it's worth complying with because of the "golden glow" that comes our way when his strides for United Artists are fruitful.

Aside from his prowess with talent and administration, Artie is very special to me because he's warm, generous and caring, and also possesses a wit and repartee which are unsurpassed.

— by Kathi Van Stralen  
Executive Secretary to Artie Mogull

## MY FRIEND ARTIE...

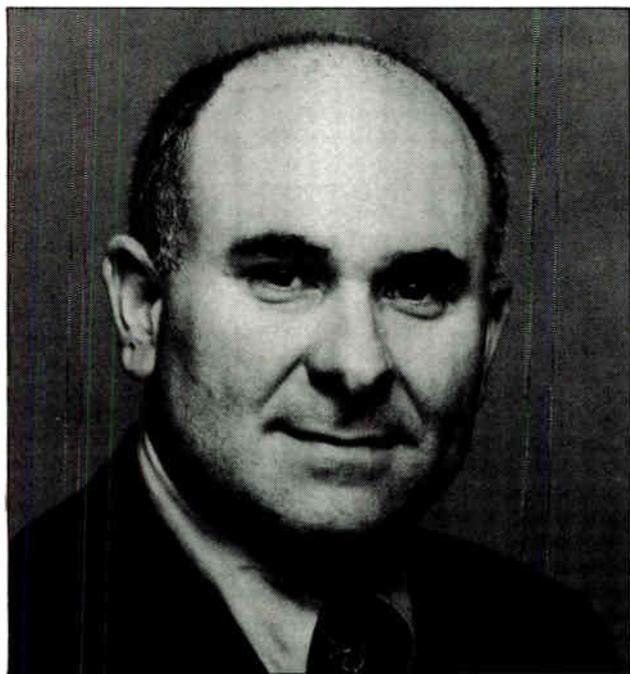
Not since the Bible first hit the streets has there been such a story as the Artie Mogull story. Artie, who has the magic touch and often acknowledges that he didn't even realize what was going on, has been responsible for many of the big entertainment names who managed to break through the executive secretary barrier to bring their talents to the attention of the public.

Known to many in the trade as the "lovable rogue," Artie has been and is a brilliant music man. He understands the inner complexities of the business and he knows where residual values are lurking. As a personal friend dating back to the days of Ray Anthony's big band launching on Capital Records it has been interesting to watch this complete music man develop. The old time publishers who gathered for lunch at Lindy's on Broadway, loved to have Artie around. He was in the "new wave" of publishing and understood how to work with record labels to get the most mileage for his writers and other clients. His competitors had to go back to work, wondering about the young upstart and admiring his knowledge of where to go to find the extra dollar values available in a good copyright.

It has been interesting to watch Artie rise from "gofer" for a big band leader to the presidency of a prestigious record company. As a band boy with Tommy Dorsey, as a publishing manager for the Kingston Trio, as a friend of Lee Gillette, as the new protege of the late Herman Starr, president of MPHIC (world's largest music publishing house and now Warner Bros. Music) as a music publisher with his own firms, as an A&R man for Warner Bros., Capitol, MCA, publishing business once again and then finally to his ultimate goal, his own show, the presidency of United Artists, Artie has paid his dues.

Along the way have been many big names, people who profited by either record or publishing deals worked out by Artie... to name a few of his earlier associations... The Kingston Trio, Bill Cosby, Laura Nyro, Peter Paul & Mary, Bob Dylan, Helen Reddy and Jeff Wald, Olivia Newton-John and many, many more. Those of us who know Artie aren't surprised at anything he says or does. We just wonder what will be next from this most gifted music business man.

— by Hal B. Cook



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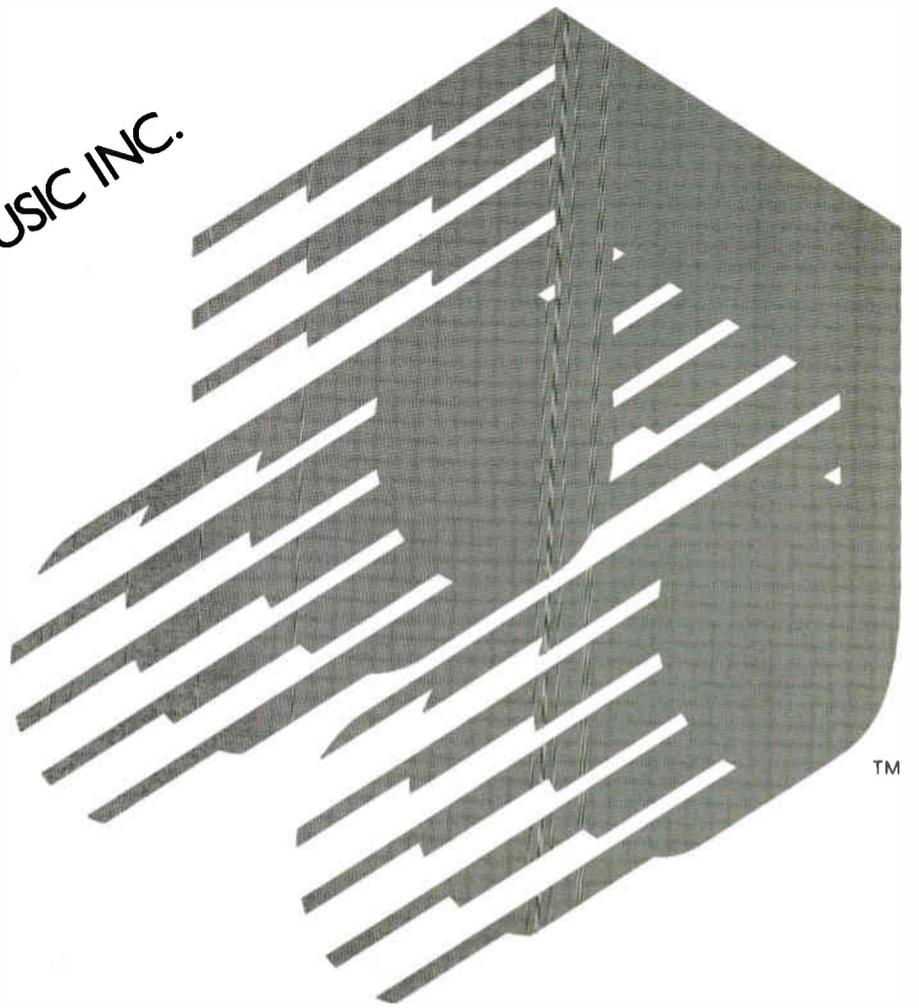
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## A Very Personal Tribute To Artie Mogull

When Artie Mogull jumped into the United Artists presidency chair in 1976 — carrying with him some 30-odd years of industry experience — he had some very definite goals and strategies in mind for the label.

"One of the very first things I did," says the platinum haired, peripatetic executive, "was write a memo spelling some of those priorities out. Among them were getting Electric Light Orchestra's sales up. I wanted to get them from 600,000 units to the one to two million level. I also wanted to break Crystal Gayle very big and cross her over as well as get Kenny Rogers hot again. I also wanted to make Ronnie Laws huge."

In retrospect Mogull has been able to achieve those things and more for those artists and UA. Undeniably the uncanny 50-year-old label veteran has more aces up his sleeve for 1978.

"Specifically with ELO," he continues, "we spent a fortune to achieve its new status. When I first heard 'New World Record' I knew instinctively that was the album that would do it for them.

"They had three straight albums that did 600,000 to 700,000 units. We decided that we should spend whatever amount of dollars were necessary in advertising to get them to that one to two million plateau. Instead, it got to three million.

"We did a huge television campaign. In the U.S. 'New World Record' is three million and in the rest of the world it's probably three million. The new 'Out Of The Blue' by ELO I am predicting will do eight million double albums around the world."

The Crystal Gayle phenomenon is perhaps "the" crossover story of 1977 as her "We Must Believe In Magic" album and "Don't It Make My Brown Eyes Blue" single rocketed to the upper edges of the pop chart. After several country rooted UA albums she has become a household word in the pop domain.

"I'm very lucky with girl singers," smiles Mogull. "There was Helen Reddy at Capitol. Olivia Newton-John at MCA. When I got to UA I knew I was going to make Crystal a star. I made that a top project. And I told her that and we worked great together achieving that.

"I involve myself very much with songs as related to the artist because I came out of the publishing business. I'm very song oriented."

Mogull's keen instincts tell him that there might not be a follow-up smash single from "We Must Believe In Magic" with the next single most likely emanating from Gayle's new LP due in February.

Admittedly, Mogull is much more interested in the creative side.

"I like discovering new talent and matching it with songs and producers. I get a great kick out of breaking artists. That, to me, is the fun of the record business. Then you have to deal with their managers and their business managers. That's one of the things I don't like about the record business anymore. You talk more to their lawyers than you talk to them. In the old days you used to deal with them one on one. Now we are in the era of the superstar and the superstar manager. The manager is bigger than the artist. It's gotten to the point where you don't tell them what you want. They dictate to you what they want. You really don't have much to say about it anymore. More control is taken out of your hands."

Mogull is especially proud of the fact that UA is building from within.

"At UA," he notes, "we've attempted to break artists in-house



Before...

rather than go out and buy them from that great auction in the sky that's taking place. If you notice we haven't lured any artists from other record companies. All the artists we have broken have come from within. However, we are going to be surprising people with a couple of name signings in 1978."

At the core of Mogull's UA philosophy is an artist broadening and building program with key emphasis being placed on pop, country, soundtrack, soul and jazz product.

"When the new management team took over," he explains referring to Mark Levinson, vice president of business affairs and Gordon Bossin, marketing vice president who joined UA last year, Pat Pipolo, vice president of a&r and Stan Monteiro, vice president of national promotion, "we decided that the label was relying too much on a few artists. We had to broaden the spectrum of our artist roster and we are succeeding in doing that.

"If we are not already there," he continues, focusing on the upcoming year, "we will try to become, next to A&M, the most important independently distributed label."

Reiterating more on UA's wide talent spectrum, Mogull also says, "We have three young and talented artists: Earl Klugh, Noel Pointer and Ronnie Laws. All those artists, I believe very strongly, will be superstars.

"We will be concentrating very strongly on all three. Noel Pointer is a brilliant young jazz violinist who sings on his next album."

Among product UA has slated for early 1978 release are Dusty Springfield, produced by Queen's producer Roy Thomas Baker, the Dirt Band, Noel Pointer, Earl Klugh, Ronnie Laws, Shirley Bassey,

Kenny Rogers and Crystal Gayle.

Mogull also says that the label will be concentrating more in 1978 on its promotional, marketing and merchandising efforts.

"Marketing, merchandising and retailing have evolved tremendously. I want to make sure that Columbia and Warner Bros. don't overwhelm the record business with their numerical superiority. They have so many people in the field right now it's tough to compete."

He also signals the extensive "Out Of The Blue" campaign with massive advertising mobiles, posters, hats, 4 x 4s and other merchandising aids as something the label will do more of with major artists in 1978 with all-encompassing programs to envelop Kenny Rogers, Crystal Gayle, Ronnie Laws and Enchantment.

"The business," he says, "has matured tremendously from the marketing and merchandising point of view. The sales levels that can be achieved compared to what they were before are staggering.

"It was once unheard of to have more than four or five albums sell 500,000 in the course of a year. Now if you look down the charts there are at least 50 to 75 which are over that mark. And it used to be that if you did one million albums it was a millenium. Now you can do five or six million on an LP, and that's really only happened in the last few years. Artists have gotten much more powerful.

"And the record deal has quadrupled. It used to be that a 5% artist royalty was a staggering royalty. Nat Cole and Perry Como were lucky if they got 5%. Now an unknown group wants 10-12%. It was unheard of for an artist to have cover approval on an album for example. Tour support was something that didn't exist.

"Two things I've discovered after being in this business for 30 years are," he states, "first, the great anachronism in the record business now is that the guy who listens to the tapes has no authority. And the guy who has the authority to do something about it doesn't have the time to listen to it.

"Jerry Wexler had a great line. He once said the success of a record deal was in an inverse proportion to the size of the advance.

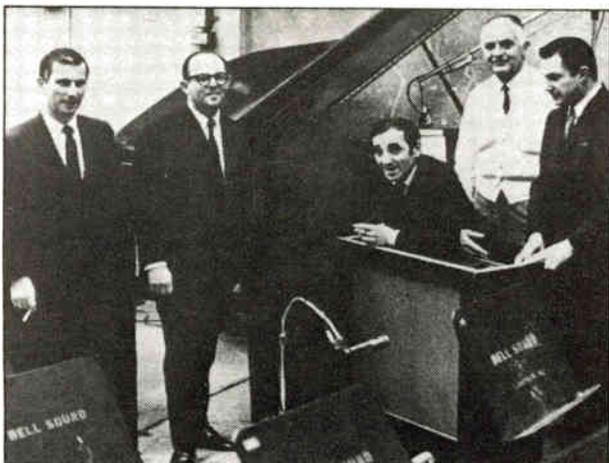
"It almost seems like music has nothing to do with the record business. The deal is the record business. I would say if I get 100 phone calls a day 98 concern money. That's all anybody calls about anymore. An ad, a loan, an advance, tour support. All I see when an act wants to tour is a request for money. It's gotten so being the president of a record company I equate with being the loan officer of a bank.

"I never had an artist that wasn't brought to me by some pro, except once. It's always some professional who brings them to you. You don't open your mail in the morning and listen to some amateur tape that turns out to be Bob Dylan. The exception was when I hired a piano tuner and when the guy came to work on my piano he talked me into listening to his daughter, who turned out to be Laura Nyro."

In addition to having good personal relationships with artists, Mogull indicates that he does get along well with managers.

"I think in my experience in the record business," he reflects, "there have been maybe 20 great personal managers. People like Frank Werber, Al Grossman, Jeff Wald, Jerry Weintraub, Irv Azoff, Sherwin Bash and Gallin & Katz, for example. The only great one I never had any dealings with was Brian Epstein. He's the only great personal manager in the history of the business I missed."

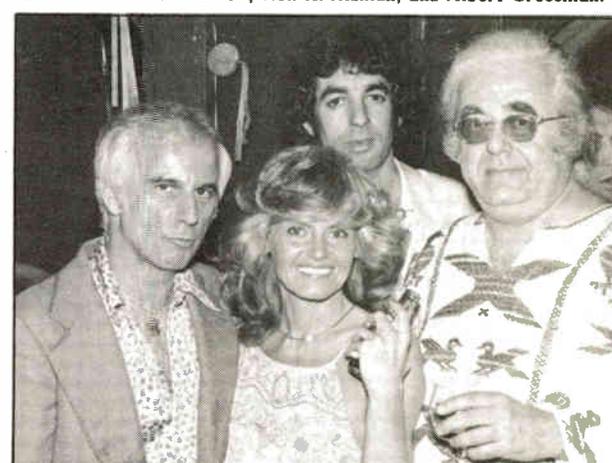
Artie, Mo Ostin, Charles Aznavour, Sonny Burke and Mike Maitland



The Mogull daughters: Cathy, Alison and Andrea.



Artie with Sharon Farrell, Ron Kreitzman, and Albert Grossman.





Buffy Ste. Marie, Abe Somer, Russ Regan and Artie.

The Mogull career, certainly, has been expansive.

Born in Mount Vernon, New York, in 1927, Mogull graduated from Columbia University in 1948, after a two and a half year South Pacific stint in the Navy.

He began his career in the music business as a band boy for Tommy Dorsey during which time the famous band leader moved Mogull into his New York office where he ran both the publishing companies and office for several years.

After that Mogull went into business with the Ray Anthony Band and was with them for nearly six years.

Mogull was in San Francisco at the Hungry i and heard the Kingston Trio. He made a deal to go into business with them for three years and was the publisher of all their hits during their peak period.

It was during this time that Mogull made a significant contribution to the music industry — pioneering song folios.

"I actually made the first song folios," he remembers, "and that came about through the Kingston Trio. Prior to that no music publisher thought of doing that because they sold individual sheet music. Also, there was a very abnormal thing that occurred with that group. Prior to the Kingston Trio, if Nat Cole had an album that sold 500,000 copies, it had twelve songs that were published by twelve different publishers.

"But the Kingston Trio was the first group that had a gold album where they owned all the songs. So it was a unique situation of having one publisher controlling the copyrights in a gold album. And that's what gave me the idea of putting out a folio duplicating the album. Later I did that with Peter, Paul & Mary and Bob Dylan."

After his association with the Kingston Trio, Mogull joined Warner Bros. Music where he eventually rose to general manager. During his period at Warner Bros. he was responsible for moving them from a very middle of the road publishing company to the contemporary music field and brought them such artists as Peter, Paul & Mary, Gordon Lightfoot, Bob Dylan, the Band, Richie Havens and Judy Collins.

At the same time Mike Maitland had just become the president of Warner Bros. Records and Mogull held a dual job as general manager of Warner Bros. Music Co. and head of the East Coast office of Warner Bros. Records where he was responsible for signing Peter, Paul & Mary, Bill Cosby and Gordon Lightfoot, again moving Warner Bros. in a more contemporary direction.

It is this time period that Mogull looks back upon with the greatest pride.

"Of all the accomplishments that I have been associated with," he enthuses, "the one that I am the most proud of is the Bob Dylan thing. To be working in a Madison Avenue publishing company like Warner Bros., which was at the time where we published Tin Pan Alley material and then to have Bob Dylan walk in and play "Blowing In The Wind," and for me to be hip enough to realize that I had something there, was exciting. That I think I am the most proud of.

"And after having decided that I would sign him he turned to me and asked me if it meant anything that he was already signed to another company. I gave him \$1,000 and he went and bought back his contract."

In 1965 Mogull left Warner Bros. and went into business with Bob



Mogull in sober conference with Steve Lawrence.

Dylan and Al Grossman, again racking up more publishing experience.

The following year Mogull headed west to California and went into business with Roy Silver and Bill Cosby and ran Tetragrammaton Records. There, they produced Deep Purple as well as the controversial John Lennon album called "Two Virgins," which featured a nude cover photograph of Lennon and Yoko Ono.

When Tetragrammaton went out of business Mogull took a job as a&r vice president at Capitol Records, a label he remained with close to two years.

At Capitol, Mogull signed Helen Reddy and also made the Shelter and Island deals there.

Then Mogull joined MCA as a vice president of a&r.

Three hundred seventy-seven gold albums sit in Mogull's Beverly Hills home.

During his tenure at United Artists Mogull has been a driving force in some rather groundbreaking developments in the music industry.

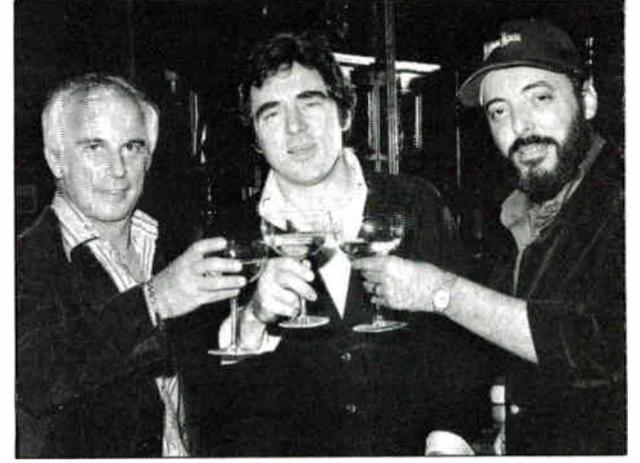
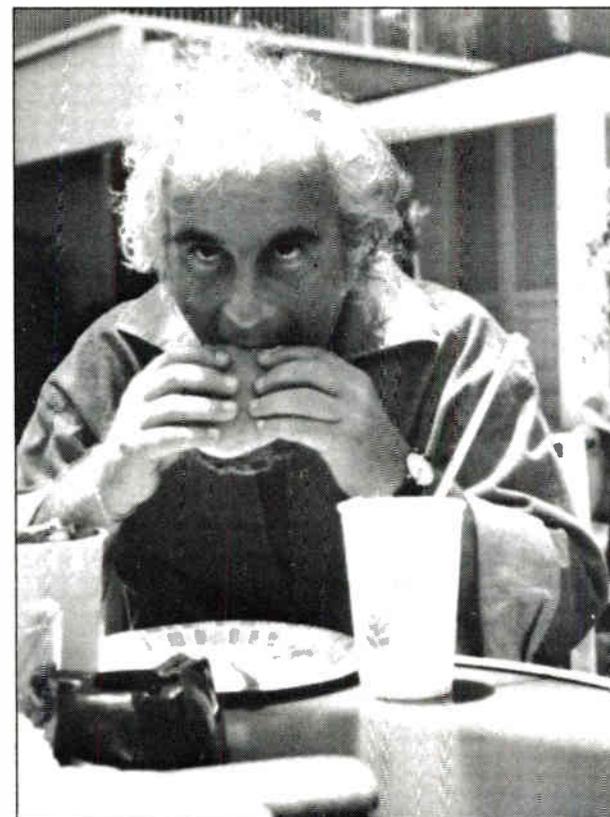
In June of 1977, he and UA international chief Harold Seider trekked to Russia where they met with representatives of Mezhdunarodnaja Kniga in Moscow.

Conferences with representatives of the U.S.S.R. trading and licensing wing for books and recorded product paved a way for album exchanges with the Russians expressing interest in such UA acts as Paul Anka, Shirley Bassey and the Nitty Gritty Dirt Band.

In exchange the Russians expressed a desire to send a variety of ethnic and classical recordings to the U.S.

That trip coincided with the windup of what is now an historic

... and after.



Artie, Anthony Newley and Snuff Garrett.

three-week Russian tour by the Dirt Band which gave Russian audiences their first real taste of a contemporary American pop act.

Mogull and Seider even attended the Dirt Band's Moscow gig in a 2,000 seat hall with Mogull describing the crowd as between the ages of 20 and 40.

The UA chief claims the younger segment of the crowd even "boogied in the aisles" during the second half of the concert.

In the fall of 1976 Mogull was responsive to an innovative concept by producer and friend Snuff Garrett which produced "Rhythm & Blues Christmas" and "The Twelve Hits Of Christmas" on United Artists.

"Mike Maitland once said to me," he quips, "I am the only person in the business who could jump off the Empire State Building in New York and there would be a mattress there for me to land on. That's another great accomplishment — surviving."

Mogull, also, manages to find time to contribute to industry functions and he has been a frequent panelist at a number of record business seminars.

His famous "do's and don'ts" have been well publicized and he's been quoted often saying, "I would never sign an artist if the manager tells me 'I've got an artist just like...., I've got an artist that can be a smash in Las Vegas...., and she has the greatest pair of boobs...'"

It's evident that Mogull's energy level is high as he devotes most of his day to his job as well as to the record business.

"I divide the working people of the world," he says philosophically, "into those that look forward to Monday and those that look forward to Friday. I think you'll find that most of the successful people in the music business look forward to Monday. By Sunday afternoon I am ready to jump out of my skin. However, I must admit that after 30 years I am looking forward to Fridays just a little bit."

He acknowledges he's "driven."

"When I made up my mind that Kenny Rogers' 'Lucille' was going to be a hit, you could have started writing checks against it," he says. "I drove the entire record company crazy."

With whatever free time he can muster away from the job — "I haven't had a vacation in 11 years" — Mogull spends a good deal of it with his daughters.

He manages to get in some golf and tennis, both sports he's played for many years.

Since becoming president of United Artists Records, Mogull says he's been "spared" only two experiences.

"After 30 years in the business," he laughs, "I've discovered an interesting characteristic about being a record company president. In two years not one employe has walked into my office to recommend that his salary be reduced.

"Nor has any artist, manager or lawyer walked into my office and suggested his royalty be reduced."

Mogull takes a great deal of pride as well as seriousness in his status as UA president and says, "I would like people to stop saying 'what a lucky son of a bitch he is.' It seems to me that I have been coming up with hits for 30 years and people still say how lucky I am. I wonder at what point people are going to say 'well, maybe he's pretty good at what he does.'"

# THE MOG IS FIFTY



Mogull shares a joke with Russ Regan.



Glen Campbell, Yolanda Garrett, Snuff Garrett, Artie and Romelle Dunas.



Buffy Ste. Marie, and Artie.



Mogull's 50th birthday blow-out.

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December 27, 1977

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Mr. Artie Mogull  
United Artists Records  
6920 Sunset Boulevard  
Los Angeles, California 90028

Dear Artie:

Thirty years ago, you made a good marriage with an industry, giving to it your talent and energy, and receiving from it the gratitude and accolades of your peers. Such is the stuff of which great unions are made, worthy of the pearl which symbolizes thirty years of partnership.

I wish you decades more of success and accomplishment in the industry you have served so well.

I also congratulate United Artists, which now can boast 20 full, productive years devoted to the entertainment of people here and all over the world.

And, not least, I extend my sincere good wishes to Transamerica Corporation, which this year celebrates its golden anniversary. Its achievements during those five decades merits our applause.

To all three celebrants, my hearty congratulations.

Sincerely,

*Tom Bradley*  
TOM BRADLEY  
Mayor

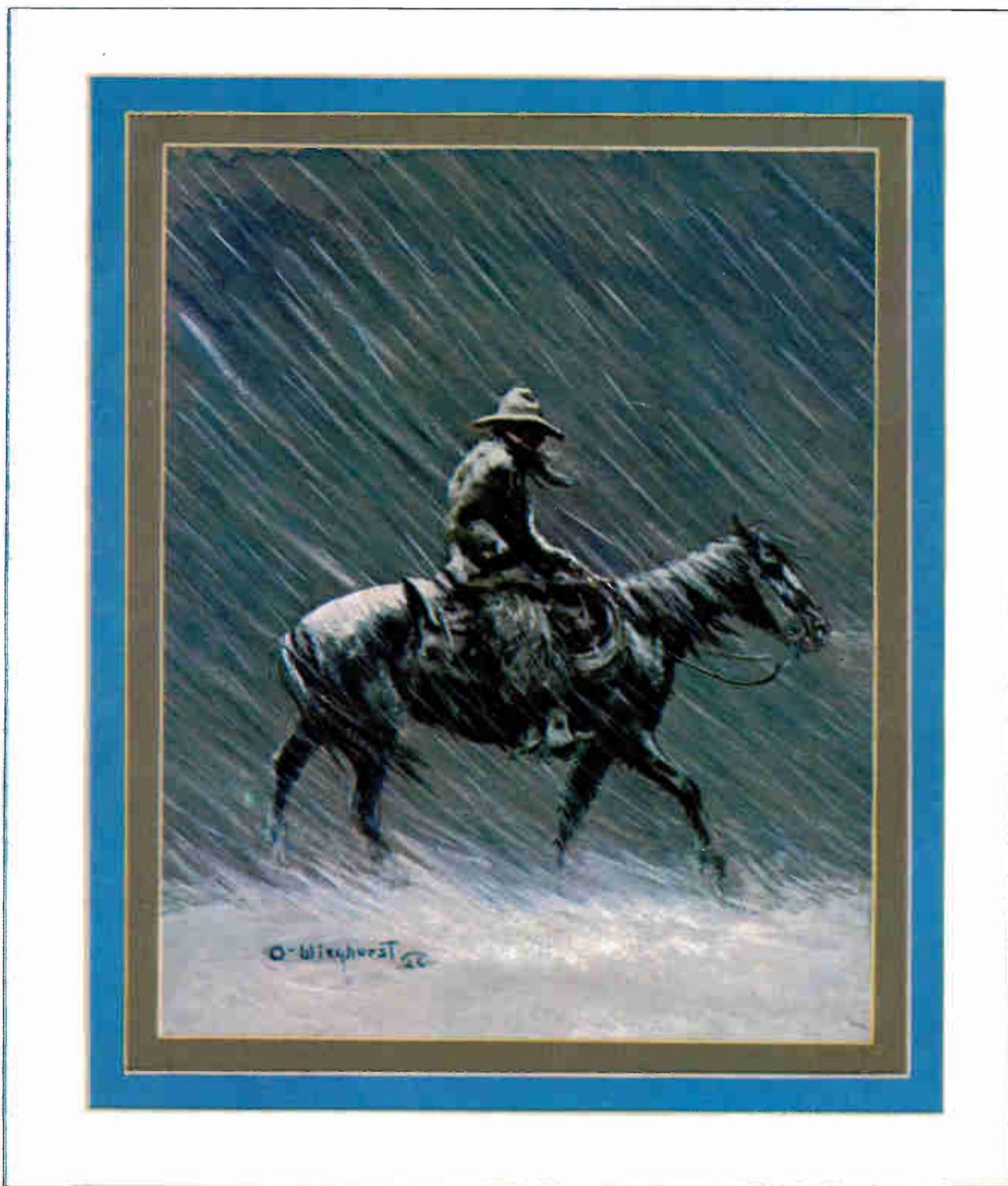
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"AN EQUAL EMPLOYMENT OPPORTUNITY-AFFIRMATIVE ACTION EMPLOYER"



*With Love from Everyone at United Artists Records*

**ARTIE, Happy 30th Anniversary!**  
**UNITED ARTISTS, Happy 20th Anniversary!**  
**TRANSAMERICA, Happy 50th Anniversary!**



...May the Wind  
Always be  
at your back...



**Snuff, Bud, and Steve**  
**GARRETT MUSIC ENTERPRISES**