

The Third Generation Monte Carlo. A new dimension in affordable luxury.

With immense pride, we present a trim and timely new edition of Chevrolet's popular personal luxury car: The Third Generation Monte Carlo.

Although thoroughly redesigned, today's Monte Carlo retains the unique personality of Monte Carlos past.

Front and rear overhang have been reduced. The turning diameter is over two feet shorter than last year, giving the car added agility in cramped quarters.

The new interior is a virtual "Driver's Suite," with sumptuous cloths and carpets, tall windows, a totally new instrument panel, and special Monte Carlo



"touches" throughout.

Surprisingly, there is more rear-seat leg room, head room and hip room than last year. More trunk space, too.

There is a new standard powerplant, a 231 Cu. In. V6. A 305 Cu. In. V8 is available. (Monte Carlo is equipped with GM-built engines produced by various divisions. See your dealer for details.) The Third Generation Monte Carlo. Drive it soon.

EPA ESTIMATES*
HIGHWAY
EPA ESTIMATES
CITY
27

Chevrole

*EPA estimates with standard V6 engine, available automatic transmission. Actual mileage may vary depending on how and where you drive, car's condition and available equipment.

California estimates: 23 hwy., 16 city.

Black Executives

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mark in the jazz field, he surfaced in R and B. The industry responded, and the pop radio audience became aware of this "new" artist.

According to Draper, Warner - Reprise now has about 34 black artists on its roster. About 25-30 per cent are brand new. He predicts that such names as Nytro or Bootsy Collins, Mystique will be familiar to the record buying public.

In fact, vice president Tom Draper calmly predicts that Warner Bros. will be a more potent force in black music presentation.

CBS Records has four black vice presidents, and the company proudly states that they are not confined exclusively to black music.

GEORGE BUTLER, holds a Ph.D. from Columbia University, and is vice president of jazz and progressive music. His responsibilities include the signing of acts and the overall supervision of the production and administrative facets of his division.

He cites the inception of commercial, electronic jazz five years, as the impetus for the kind of mass appeal the music now has.

Some of the jazz artists in Butler's division include Miles Davis, Herbie Hancock, Freddie Hubbard, Ramsey Lewis and Bobbi Humphrey, just to name a few. Butler throws an accolade toward Bruce Lundvall, president of the Records Division, who is responsible for his being at CBS, and who is one of the most knowledgeable persons about jazz extant.

A musician himself, George Butler grew up in Charlotte, N.C., and as a teenager, studied with Shirley Varrett and Horace Mann in New York, hoping to become a concert pianist.

While working on his Ph.D in musicology at Columbia, Butler became interested in the record industry.

"I felt that through my investigation of the record industry, that there was no blacks and hardly any whites with any kind of advance work in music. Initially, I sent letters to A&R directors at various record companies. Then, began to deal directly with record company presidents. Not one of them turned me down. I chose United Artists because it was a small company, but it was involved also with movies and Broad-

Eventually, Butler became involved with the hit musicals, "Hair," and "Illya Darling." During his tenure at UA, he produced 40 albums for Ferranti and Teicher, including their biggest hit album, "Midnight Cowboy."

He produced such diversified acts as Little Anthony and the Imperials, Shirley Bassey and gospel singer Isaac Douglas. As the head of Blue Note Records, Butler signed such artists as Earl Klugh, Ronnie Laws and Noel Pointer.

"At CBS Records," Butler says, "I intend to continue to build its roster with that same philosophy as well as help develop the giants presently on our labels."

..LE BARON TAYLOR is vice president of Black Music Marketing at CBS records, and has been with the company for four years. He is responsible for the marketing of all black products, including promotion, press, merchandising, advertising, public relations, artist development, product management and community relations.

Electronic jazz provides impetus to mass appeal.

CBS Records Division sets pace with four black executives.

Some of the artists he is directly responsible for include: The Emotions, Earth, Wind and Fire, Johnny Mathis, Teddy Pendergrass, Johnnie Taylor and Minnie Riperton.

Taylor has a thorough radio background, which began 20 years ago while attending Wayne State University in Detroit. He rose through the ranks at a local station, beginning as an engineer, then on-air personality, program director

and overall station

manager.

Taylor managed his own independent record and production company, Revelot, Ric Tic, which was a subsidiary of Golden World Records. Some of the artists in the stable included The Parliaments, the Fantastic Four, Edwin Starr, Daryl Banks and two young ladies who later became known as Dawn.

Golden World subsequently sold the company to Motown Records and Taylor headed for Philadelphia where he worked as assistant general manager and station manager for WDAS Radio.

Finally, Atlantic Records producer Jerry Wexler convinced Taylor that he was wasting his time in radio and should put some of his expertise into the record business. He became director of A and R for all black product at Atlantic. At one point he was a jazz personality on the air, which served him in good stead as A and R man.

Taylor has worked in virtually every aspect of the recording industry but explains that the business still holds a challenge for him. "My challenge here at CBS is to maintain and increase our market share of the black music area which is a day to day challenge."

"We are expanding our artist development area. A company is only as strong as the artist it develops, so that is a top priority. In terms of taking the lesser-known groups and developing them into major groups, we concentrate on grooming, stage presence, costumes, and venues.

Taylor also feels as strongly about community relations. He says: "I am a strong believer in community relations. In my opinion, when a company takes money out of a black community, or any community, there should be someone within the operation to make sure that X amount of dollars are filtered back into the community."

"Here at CBS, we happen to have a few execs, Walter Yetnikoff, president, CBS Records Group, Bruce Lundvall, president, CBS Records Division, and Jack Craigo, vice president - general manager, CBS Records Marketing. At first, they really didn't understand where we were coming from, but did not say no. We've been lucky in that area."

...JIM TYRRELL is vice president of Marketing for Epic, Portrait and Associated labels at CBS Records. He is responsible for sales, merchandising, product management, artist development, operations, inventory management for all the product, black or white, that flows through those labels.

Tyrell works directly with the artists and their managers and producers as well as a fully-staffed division. Some of the artists he deals with are: Aerosmith, Patti La-Belle, Boston, The Jacksons, Joan Baez and the Isley Brothers.

A native New Yorker, Jim Tyrrell learned to play the violin while just five years old. By the time he got to high school, he learned to

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