

INTRODUCTION

In acquiring United Artists Records, EMI has chosen to maintain two distinct labels, *EMI-AMERICA* and *UNITED ARTISTS RECORDS*, each with a separate roster. Both these labels fall under the jurisdiction of Don Grierson and his staff. Don is quick to point out, however, that although this sounds like a large record operation, in fact we are only talking about some 35 acts all together.

There is no Artist Development Department, as seen at some larger operations, but rather a teamwork situation between the A&R, Marketing and Promotion departments. At this time there is no A&R Director in Nashville, however Grierson notes that Lynn Shultz, who manages the CAPITOL-EMI Nashville operation, is very much aware of that market and often forwards tapes and discusses artists directly with Don in L.A. "We are especially interested in Country cross-over artists like Kenny Rogers," Don suggests, and notes that he does not envision any personnel changes in that area in the near future.

In discussing the composition of the roster and current trends, Grierson notes that, "We want to be looked at as a contemporary label." Though Don notes that he is very interested in "New Wave" and the energy it generates, "... we look for artistry in any form..." In signing *The Fools* and *The Scooters* we feel we have signed two long-term rock and roll acts, not just 'New Wave'."

It's interesting to note that Grierson is not interested in being a producer. In his words, "I think an A&R man has a responsibility to work in A&R and he cannot fulfill that responsibility if he is also working as a producer." Furthermore, he goes on to say, "You usually find that in-house A&R producers do not have a great track record unless they were very successful before signing to the label." Don also does not consider his operation large enough to warrant any exclusive or long-term production agreements.

In discussing unsolicited tapes Grierson admits that, because his A&R staff is small, it often takes a long time to get to them, "But we are always looking for good songs and have quite a bit of respect for publishers who submit 2 or 3 songs on a tape that are on target." He also notes that often the songs submitted for a specific artist may not be quite right for that situation but will be filed and held for another.

When asked if there is anything he feels is unique to his A&R Department, Grierson explains that because his roster is kept small he can spend time with his artists, sometimes even before they are signed. Much of that time is spent helping an artist understand the industry itself and his place in it. "We want people who can relate to people and can be objective about it. Even if a record doesn't do well, we want that artist to sit down and analyze it with us. This is a business, and we like to help our acts be open minded enough to accept that as well."

DON GRIERSON: Vice President of A&R

CHLOWE PROCTOR: Secretary and Assistant to Don Grierson and Gary Gersh



Don Grierson, Vice President of A&R for EMI-America/United Artists Records is no stranger to the music business. He began his career as a teenager in his hometown of Dubbo, Australia (275 miles from Sydney) working as an air personality on radio station 2DU. From 1959 to 1963 he was responsible for making 2DU one of the country's most influential stations.

At the end of 1963, just as the Beatles' "I Wanna Hold Your Hand" was knocking The Kingsmen's "Louie Louie" from the top of the American charts, Don moved to Los Angeles where he went to work for California Music, a one stop servicing the greater L.A. metropolitan area.

The final months of 1964 found Don accepting a position at Record Merchandising as local promotion representative. He stayed with Record Merchandising for two years before joining Capitol Records in 1966 as Los Angeles District Promotion Manager, a position he held for three and a half years.

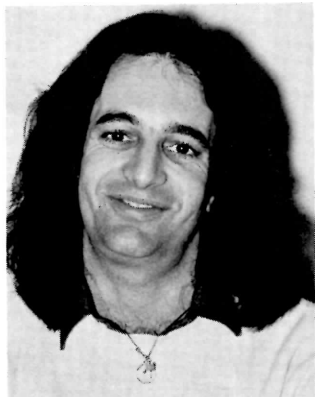
In 1969, Don became West Coast Regional Promotion Director for Chess/Checker/Cadet Records. In 1970 he departed for MGM where he assumed the position of West Coast Regional Promotion Director for MGM Records. Later in 1970, he was promoted to West

Coast Manager of the Crewe Group of Companies. Don concluded 1970 by accepting the position of West Coast A&R Manager for RCA Records, coordinating all A&R activities for RCA's W/Coast based independent labels. He stayed at RCA for 4 years.

In 1974, Don rejoined Capitol Records as Manager of International A&R and Promotion.

In 1975 he was promoted to Director of Merchandising and Advertising for Capitol. He held this post till December, 1977 when he was again promoted, this time to Vice President of A&R for the newly formed EMI-America Records label. When Capitol Industries acquired United Artists Records and merged it with EMI-America, Don was appointed Vice President of A&R for the New company EMI-America/United Artists Records.

GARY GERSH: West Coast A&R Manager



Among other distinguished accomplishments, EMI-America/United Artists Records West Coast A&R Manager, Gary Gersh, is the youngest A&R man in the business.

Just turned 24, Gersh first became involved in the record business in 1973 when he was named Assistant Head Buyer for Superior Music, seven months on the job he became head buyer at age 17. In addition to this heavy work schedule he engineered for Metromedia station KMET on weekends.

In 1975 Gary was named Assistant Manager of 7500 square foot Licorice Pizza store in Hollywood.

After a brief stint in Colorado, Gary returned to Los Angeles in 1977 and was appointed by Capitol Records Los Angeles branch to co-ordinate merchandising and secondary promotion.

A year later Gary became EMI-America's Western Region Promotion Coordinator headquartered in Seattle. Later in 1978 he moved back to Los Angeles to become the label's Regional Promotion Director. He closed the year as National Album Promotion Director.

In 1979, Gersh was named Manager of A&R for EMI-America/United Artists Records.

KATHY KEEP: Manager of A&R Administration



EMI-America/United Artists A&R Administration Manager is one of the key talents on an extremely talented staff. She joined Liberty's Studio as Traffic Control Coordinator in 1961.

In 1965 Kathy was promoted to Studio Manager when Liberty bought World Pacific Records in 1965. In 1969 Liberty merged with United Artists Records and Kathy assumed all studio supervision for the new company. She coordinates all releases as Director of Studio Operations.

In 1978, UA moved its studios to the present Orange Drive location and Kathy was named A&R Administrator for the label.

In 1979 Kathy was promoted to Manager, A&R for EMI-America/United Artists Records. In her capacity she co-ordinates all releases, administrates all recording projects, and liasons with artists, publishers, producers and fellow staff members.

She has coordinated all UA soundtrack recordings including the James Bond and Rocky films.

LURIE TODD: Secretary and Assistant to Kathy Keep

VARNELL JOHNSON: Manager of R&B Division



Varnell grew up in Philadelphia and began in the music industry working for a local distribution company. He started there in sales in 1968 and then moved into promotion. Varnell's next move was to Philly Groove Records in 1971 as National Promotion Director. From there he accepted a position at GRC Records as East Coast Marketing and Promotion Director and in 1975 when GRC closed its operation, Varnell moved to United Artists Records in the same capacity.

Last year EMI/UA established a new R&B division and moved Johnson to the West Coast to manage it. Unlike the rest of the West Coast EMI/UA A&R staff, he works out of the Capitol Tower in close association with the Capitol Records R&B operation. There Varnell is responsible for overseeing talent acquisition, artist co-ordination and promotion for EMI/UA as well as the development and exploitation of the Blue Note and Pacific Jazz catalogues.

CHERYL DICKERSON: Secretary and Assistant to Varnell Johnson

BOB CURRIE: East Coast A&R Manager



Bob started playing guitar at age 11 and in 1974, while in college, he began working in the mailroom at E.B. Marks Music. In 1975 he graduated Magna Cum Laude from Fordham University in N.Y. and by '76, was promoted to become Director of Creative Services for E.B. Marks. In that capacity, among other things, he was involved with developing Meatloaf as an artist. In 1977 Currie moved to SCREEN GEMS-EMI Music as East Coast Professional Manager. While at Screen Gems he worked with such artists as Cheap Trick, Journey and The Little River Band.

In 1979 Bob accepted his present position at EMI/UA where he now co-ordinates all East Coast A&R activities.

BARBARA CESIRO: Secretary and Assistant to Bob Currie