

WHO'S WHO AT CHRYSALIS MUSIC



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Chrysalis

Ann Munday - Vice President and General Manager Chrysalis Music Group



Joined Chrysalis Music Limited as Professional Manager in 1975, became General Manager two years later, transferred to Los Angeles as General Manager to the American Publishing Companies in February 1978. Joined the music business by working for Charles Hansen's British Print Office, moved to Music Sales and just prior to Chrysalis, worked for Big Pig Music and Rocket Music.

Susan Anderson - Copyright and Licensing Manager



While attending Law School, Susan worked briefly in the entertainment department at Mitchell, Silberberg & Knupp. Susan joined the Chrysalis music staff in 1979 as assistant to Ann Munday and in 1980 became Copyright and Licensing Manager.

Rachelle Fields - West Coast Professional Manager



Rachelle Fields joined Chrysalis in 1977. She has worked in publishing as West Coast professional manager for the last year and prior to that she had been director of promotion for Chrysalis Records. Her previous industry experience included working in management with the Fifth Dimension and at Multi-Media Management with the Temptations.

Cherie Fonorow - East Coast Professional Manager



Cherie joined Chrysalis in 1979 working as administrative assistant for A&R, publishing and publicity. She became publicity and publishing coordinator for six months, finally joining the publishing company full-time as assistant to the East Coast publishing manager and was promoted to East Coast Professional Manager in June 1981.

Jody Munday - Royalty Manager, Chrysalis Music Group



Employed by Chrysalis since 1979 in the royalty department, Jody is responsible for computer input for royalty statements and distribution of royalty income to writers and co-publishers, foreign and domestic.

INTERVIEW WITH ANN MUNDAY

- Q: People often feel that a publishing operation tied to a record company is just another way for the record company to get a piece of the action. How do you answer that?
- A: We are not just an administrative office, we pride ourselves on being creative publishers and I believe, have earned that reputation. Some of our publishing deals have been made at the same time as the record agreements, but other acts such as the Divinyls, Icehouse and Walter Stedding have signed to us afterwards (although I never forget our record company's support of us in such negotiations). I believe they see us as an extra push and help within the record company as well as working on their songs from a 'cover' point of view.

Interview with Ann Munday continued

Q: When a group signs with Chrysalis Records and with you as their music publisher, how much leeway do you have to work with their material when they must have songs for their own album?

A: We try to encourage them to write 'outside' songs that would not really be in their direction as an artist, and exploit them coverwise.

Q: What about material that is good for them?

A: Obviously, it's in our best interest and the artists' best interest to hold these songs for their albums.

Q: Are there instances where acts that have been signed to the label have since left the record company but have remained with your music publishing operation?

A: Yes...One is Frankie Miller. I can't honestly say that he perhaps had the choice to get out of the publishing deal, but he has been very happy working with us and we did help his management get him his record deal with Muscle Shoals Records. Other examples are Nick Gilder and Eric Troyer, both of whom we work with on a songwriting and artist level.

Q: Ann, what about the economy and the financial problems in our industry, how are they affecting you?

A: The first cost I looked at, was the demo budget per song to possible unit sales and decided we had to bring them down. I lost two of my staff and although we're actively searching for songwriters and acts, we're probably not as prepared to take as many chances as we did, say at the beginning of '81. We are getting involved in 'one-off' deals where writers come to us and give us songs to work for a set period...and if we get a cover, the song remains with us. Regretfully, we have stopped accepting 'unsolicited' material, which we prided ourselves on listening to.

Q: Are there advances involved?

A: It depends...every case is different. Sometimes the advance is the cost of the demo. Sometimes writers just give us the song. Recently, for example, we got a Bonnie Tyler cover, hopefully a single...that we got for nothing. They came to us because they wanted to work the song.

Q: Do you think things are going to change economically, or will things stay at this level?

A: I think the business is going to get tighter, from a work point of view and that the people remaining will be the people that really love it and work hard at it. I think actually that the excitement the business used to have before it got so big is going to come back.

Q: Along those lines, why does it seem that the excitement and innovation in music is coming from outside the U.S....from countries like the U.K., Australia, Benelux, etc.?

A: Those other areas are small enough that if you don't get radio support you can still sell the act in other ways. In England, the magazine media is an important means of breaking an act. Whereas in such a large place as America, if you don't get radio support you have a problem... And I think that the business is changing here now, as innovative groups from outside are coming in and record companies are seeing their overseas companies having success with them, they are having to consider 'well how else can we sell them here'. Once you start to get that happening I think you're going to get more interesting local groups as well and more 'open' minds from our side.

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Interview with Ann Munday continued

Q: Alright, Ann, to finish up, do you have any pet peeves that we haven't touched on?

A: My pet peeves (your word, not mine)...The disrespect some people show publishing...There may be bad publishers and they are very important to the music industry. It's not just sitting back and taking money. Even if it's just an administrative deal, if you do it well, it takes up a lot of time and effort...Another pet peeve...I wonder if A&R men consider lyrics from a woman's point of view...My last pet peeve...I'm tired of submitting songs to record companies that record them and before the record is released, we're asked for a reduced rate. I believe the statutory rate was fairly decided upon and for a British person to see something I thought was decided through proper legal channels, stringently fought against by record companies, strange! I also suspect it could start to backfire on record companies who want an act to record 'outside' songs, and then penalize them by reducing the royalty on their songs and in extreme cases cutting into their artist royalties.

Chrysalis Music Group - comprises at the moment Rare Blue Music, Inc., the ASCAP Company and Red Admiral Music, Inc., the BMI Company.

U.S. Catalogue Includes: Pat Benatar, Neil Geraldo, Gary Benson, Frank Wildhorn, J.D. Nicholas, Jack Lee, Blondie, The Fabulous Thunderbirds, Carlene Carter, Eric Troyer, Huey Lewis & The News, Icehouse, Martin Briley, Nick Gilder, Ivan Kral, Billy Idol, Jimmy Destri, James White & The Blacks, Snuky Tate, Shanghai, Joe Aglio, Big Secret Catalogue, Greg Lake, Walter Stedding, Divinyls.

U.K. Catalogue includes: Michael Schenker, Simon Climie, Junior Campbell, Jethro Tull, Robin Trower, Leo Sayer, King Trigger, Frankie Miller, Steeleye Span, Maddy Prior, Chieftains, Generation X, UFO, David Bowie (previous catalogue).

Other: Tom Robinson, Desert songs catalogue.