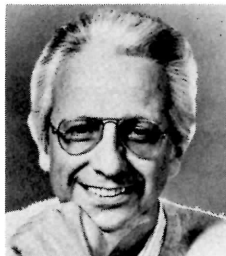


NORBY WALTERS ASSOCIATES

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Norby Walters, President/Jerry Ade, Vice President, Partner Co-Owner/Sal Michaels, Vice President, Partner Co-Owner/Irene Walters, Office Manager/Virginia Michaels, Ass't. Office Manager/John Henderson, Agent/Bruce Nichols, Agent/Richard Halem, Agent/Jeff Frasco, Agent/Richie Walters, Agent/Cara Lewis, Agent/Elayne Hightower, Assistant/Kari Olson, Assistant/Rose Cooley, Assistant/Carol Bunze, Assistant/Greg Foster, Assistant/K. Leon Saunders, Assistant/

NORBY WALTERS INTERVIEW

Q: Start me at the very beginning Norby

A: I started in the business way back in high school in the mid 40's in Brooklyn when I was a Jazz buff and brought shows into my high school; people like, Stan Kenton and Carlie Ventura. It was quite unusual for a high school boy to bring music in, in those years. Then when I got out of school I opened up a little Jazz club in Brooklyn and during 1949 and the early 50's I played such people as Charlie Parker, Stan Getz, Miles Davis....Dizzie Gillespie, all the great Jazz players.

Q: What was the name of the club?

A: The club was called "Soldier Meyers", and I remained a club owner until somewhere around 1968.

Q: In the same Jazz club?

A: I was in Brooklyn until about 1959 and then I moved to Queens and opened up a place called The Flamboyan, where I stayed until about 1964.

Q: What kind of club was that?

A: I had a lot of Latin things happening there, people like Tito Puente and Joe Cuba, Tito Rodrigues. Then I moved to New York City and from 1964 until about 1968 I had The Norby Walters Club on East 60th St. right next to The Copacabana. It was a cabaret/music room that was kind of a showcase where people like Jackie Mason, David Frye, Stillar & Meara used to come in all the time to work out their material. It was a great show business hang out where everyone from Buddy Hackett, Steve Lawrence to Sinatra used to come in. It was a very "hip" New York music room.

Q: Where did you go from there?

A: By then I was weary of being a club owner. It wasn't as much fun anymore. So I switched over to become an agent.

Q: So the Norby Walters Agency started in about 1968?

A: Right...we are entering into our fifteenth year.

Q: Who were your first clients?

A: A piano player by the name of Mike Cerratti who I sold to the Concord Hotel, and that's how it started. I went from piano players to duos to trios and a lot of great lounge groups, etc. By 1974 I had about 100 lounge groups working with about 8 agents selling them all over the country. Then a singer in one of my bands made a record called "Never Can Say Goodbye", that was, of course, Gloria Gaynor. At the same time, we had another singer named Carol Douglas cut a record called "Doctors Orders". They both broke together and went up the charts to top 10 pop and began the disco movement. Because of those events we phased our agency out of selling lounge groups and into selling disco attractions. We continued in that direction until about 1978, when I felt that disco was peaking and we would have to keep moving in a new direction. The Black sound of the streets, was the music that I understood best. And of course, a lot of the artists we had were Black. So we decided to go directly at the Urban Contemporary market in 1978.

Q: Did you feel there would be problems going in that direction as a "White" agent?

A: I thought there would be, and there have been many problems...however, what has been found out is that The Walters Agency revolutionized the Black music business by legitimizing the attitudes of the buyers toward the Black artist. It wasn't that way before. For the past five years we have been able to get higher prices in better venues, with stronger promoters and proper deposits, than have ever been before.

Q: Tell me a little about your key personnel?

A: While I was still a band agent, in 1972, Jerry Ade joined the company and headed up the band division and in 1974 Sal Michaels came in and took care of Gloria Gaynor. My son Richard started as the road manager for Silver Convention in 1977. He came into the office to apprentice and then went out again as a road manager for Marvin Gaye on Marvin's 1979 tour. He's now an agent. It's important to note that today Jerry Ade is a full partner and Vice President for National Affairs, and Sal Michaels is a full partner and Vice President of International Affairs.

Q: How large is your staff?

A: Today we have 10 agents plus myself. The country is broken up into territories that each agent services and I now personally am only signing artists and taking care of special projects. Also this past year, we've opened up a television, film and commercial office in Beverly Hills and are again breaking new ground for Black artists.

Q: Have you had any success there yet?

A: Yes, some of the projects that are currently coming to fruition include: a 3 year Coca Cola sponsorship for the Commodores; a soundtrack situation produced by Rick James for an up coming film featuring Dan Akroyd; 'a big bucks' deal for Kool & The Gang with General Foods and a dramatic network TV series for Sister Sledge.

Q: Who is running your Beverly Hills operation?

A: In January of 1982 we merged with a firm called the Light Company. They were doing primarily print commercials and we came to them with the idea of a co-venture with them representing our attractions and taking on this division gives our artists many other areas of exposure.

Q: Are you comfortable with your company at the size it is now or do you intend to continue to grow?

A: Well, I think to remain the same is to slip back. We've just taken on our most exciting project to date with the representation of one of music's most legendary figures Mr. Don Kirshner. So in 1983-'84, we will be developing a number of projects for Kirshner including such vehicles as made-for-T.V. feature films, network & syndicated specials and a couple of music based series situations.

JERRY ADE INTERVIEW

Q: Jerry, give me some background on you.

A: I went to Emerson College in Boston. When I graduated I immediately went into the entertainment business.

Q: When was that?

A: That was 1970. I was a lounge agent for bands with various companies and on my own.

Q: Was that in Boston?

A: No. I came back to New York and I ended up working for Banner Talent and then Norby and I got together in 1971, and we've been together since. I've never been anything but an agent...I knew what business I wanted to be in when I was very young..

Q: Why an agent...why not a manager or promoter?

A: It was a way to immediately pay my bills. That was the way I found it was easiest to make money and not have to go to work for somebody and take a salary.

Q: What did you work on when you joined Norby?

A: When we were handling lounge acts, one that broke out was Gloria Gaynor, another was Peaches & Herb who I always took care of. I also brought in Samantha Sang. Sal was crucial with acts like Vickie Sue Robinson and he of course handled Gloria Gaynor around the world. It's always been a co-operative effort.

Q: Norby said something about the country being split up into territories. How does that work?

A: The country is split up into four sections. There's four of us that handle the Northeast. Two people handle the South. One person handles the Midwest and one person handles the West Coast.

Q: How does that co-ordinate with the commercials and film business of the West Coast office?

A: The West Coast office will do any of their bookings of commercials or films in between what we do on the personal appearances. If a group's on tour it can't do a commercial.

Q: Do they do any bookings from the West Coast?

A: No. The population base is east of the Mississippi. We found it is very difficult to have an agent in the west. In Black music booking there are only about a dozen markets on the west coast where you can really work, where there are at least 80 on the east coast. There is also better communication when all the booking is done under one roof. You can talk to the man who handles the west coast by knocking on his door as opposed to calling California and being put on hold.

Q: Are there other areas of entertainment you are planning to get into?

A: Yes, we're actively pursuing record production deals. We're pursuing movie scores for our artists, commercials and any areas of exploitation to enhance the artists career.

SAL MICHAELS INTERVIEW

Q: Give me a bit of a bio on yourself Sal.

A: I was born and raised in Brooklyn where by 17 I was teaching guitar and waxing floors during the day and playing in a band at night. Then I went into the marine corps and when I came out started a maintenance business in about 1967. I built it up practically overnight into one of the largest maintenance companies in the tri-state area. Then I started to sell it piece by piece when I saw what was happening in the economy. Meanwhile I was in a band and after selling my business, hung out on the road for a year or two. We won some local awards and played back-up for acts like the Coasters, Danny & The Juniors, The Four Seasons and groups like that.

Q: Then what?

A: I got out of the band and started managing my own band and then started managing several other bands. That's when I met Norby Walters, with Jerry Ade, who was one of his agents. I always gave Jerry a rough time because he never got me enough money for my bands. I then joined the firm to start a "One Nighter" department for name artists beginning with Gloria Gaynor.

Q: How did you get into the international area?

A: Through Gloria Gaynor's underground success in discos all over the world we developed relationships with buyers in practically every country. Then as the One Nighter department really started to grow we began dropping out of the lounge situation and the One Nighter department really became the whole company.

Q: Tell me a little more about international?

A: The international area is very different because the expenses of travel and such are about five times what it costs to tour in the states. You have to have the support of the record company.

Q: I presume there must be times where the act is on one label here in the states and on others overseas, thus making it difficult to get that support.

A: At times that's true but with most of our acts the parent label is here. It's also important to point out that it takes patience and understanding on the part of the act and the agent. Kool & The Gang are a perfect example. Their first tour they lost money, the second they barely broke even and now they do very well. That's one of our strong points as an agency..where other agencies won't waste there time for no commission to build an act, half of my time is spent on acts with no immediate financial reward but we know it will eventually be to everyones advantage. Kool & The Gang are a perfect example of good management, a supportive record company and patience on the part of the group and ourselves to build what are now superstars in half of the world and we're heading after the other half very soon.

Q: You're opening up some new areas now?

A: Many of our acts will now be going to Southeast South America and Africa, which has become a tremendous market. But again it has taken a lot of ground work. I have literally taken promoter to sound and light companies here in the states to help them buy equipment. We even helped him buy buses. We're next looking toward Isreal and we're finding Australia a very difficult market to break for our acts...but based on what we've done in other areas, I know we'll eventually get through to Australia as well.

Q: Is there anything else?

A: Well, along with international, it's important to point out that I also work very closely with Jerry on any major tours. I think it's important for our clients to know that two of the owners are involved in supervising every major tour.