



Gold Mountain



Danny Goldberg



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DANNY GOLDBERG - President

Danny grew up in the suburbs of N.Y.C. and began working in the chart department of Billboard at age 18. He then went on to write reviews for them, before moving over to be the music editor of Record World, and then editor of Circus, freelance writer for The Rolling Stone, The Village Voice and other music related publications. Danny then moved into the publicity end of the business for the now defunct Famous Music-Paramount group of record labels, including such acts as Commander Cody, Melanie, Billy Joel, etc. Goldberg next headed the rock department of Solters & Roskin, with such clients as Stigwood, Moody Blues, Paul McCartney and Led Zeppelin. In 1974 Led Zeppelin hired Danny as Vice President of their new Swan Song label. He ran the U.S. operation until 1976, during which time the group, Bad Company, was also broken. In '76 Danny started his own PR and management company called Danny Goldberg Inc. His P.R. clients included ELO, Kiss, 10CC, Marvel Comics, and some TV work for Norman Lear and Bearsville Records. In approximately 1977, Paul Fishkin, who was then at Bearsville, introduced Danny to Stevie Nicks to develop a film based on the hit song "Rhiannon". Although the film never saw the screen, a close relationship developed between the three of them and in '78 they decided to establish Modern Records.

Meanwhile, as Stevie completed her obligations to Fleetwood Mac, Danny found another project as he produced and directed the film "No Nukes" with his fiend, Julian Schlossberg.

This year Danny left Modern Records to set up his own Gold Mountain Records. It is interesting to note that at the same time he is working as President of the label he is also music consultant to 20th Century Fox motion pictures with an office on the 20th Century lot as well.

BURT STEIN - Executive Vice-President/General Manager

Burt Stein entered the music business during his tenure with the Chicago Board of Education. While teaching school, he promoted concerts almost as a hobby. He promoted such notables as Muddy Waters, Howling Wolf, Richie Havens and the Siegal Schwall Blues Band.

From school teaching and concert promoting, he took a job with Elektra Records as a local promotion person for the Chicago and Milwaukee areas. Burt moved up the promotion ladder eventually running the entire promotion department as Vice-President. He stayed with Elektra Records for eleven years involved with the careers of Calry Simon, Harry Chapin, Bread, The Eagles, Jackson Browne, Warren Zevon, Joni Mitchell, Linda Ronstadt, Queen, The Cars, Eddie Rabbitt, Patric Rushen, Grover Washington Jr., and Motley Crue to name a few.

Burt is now with Danny Goldberg at Gold Mountain Records as Executive Vice-President/General Manager.

INTERVIEW WITH DANNY GOLDBERG

- Q: Last time we talked you were at Modern Records. Let's take it from there.
- A: My involvement with Modern came to an end basically because Paul and I had been friends for 10 years and partners for 5 and we both felt it was time for a change. He felt very strongly that he wanted to continue as president of Modern and I, for business reasons, felt that I really couldn't afford it unless we were never going to sign any new acts and I really wanted to work with new artists. So Atlantic Records bought my half of the company.
- Q: Tell me about the formation of Gold Mountain.
- A: While I was at Modern I made certain observations about the economics of the record business and the conclusion that I drew was that I could acquire a lot of records for very little money if I could guarantee a solid release and good promotion. So the basic theory of Gold Mountain is to put out 12 records a year and the theory economically is that I don't pay for recording costs and I don't pay advances.
- Q: Explain to me...how do you get records without spending any money?
- A: Where is it written that I have to spend money? When you guarantee a release that is distributed and promoted through A&M, there are a lot of people you can get to work on a royalty or deferred payment basis instead of immediate cash. Listen, if an artist or a manager can make a deal directly with Geffen or EMI or CBS or any of those major labels, they are crazy to come with me. I'm not competing with them. My feeling is, though, that 95% of the artists that go to them don't get signed, and some of them are really good! I'm probably gonna be wrong most of the time, too, like any other A&R person or record company president, but you can still make a lot of money being wrong most of the time...I always say that the record business is a lot like baseball; if you're batting 300 you're on the all-star team and at 200 you're still in the major leagues.
- Q: How did you end up at A&M?
- A: Out of courtesy I mentioned to Atlantic what I was doing but I knew that this wouldn't fit into their type of structure. The first person I talked to after that was Jerry Moss and it was one of those things where we had a deal conceptually in about 15 minutes...A&M is a label that has, from the outset, revolved around new artists. They've never signed an established superstar and totally relate to the creative process of establishing new acts.
- Q: What type of artist are you signing?
- A: One of the things I'm committed to is variety. First of all; because personally it's more stimulating and secondly; promotionally we will not find ourselves competing with our own product on any given release. The theory is to be about 60% AOR and then the other 40% will be perhaps 1 or 2 POP albums and 3 or 4 Black albums.
- Q: Where, geographically, are your acts coming from?
- A: The first album was an English act, Horizontal Brian. They HYTS are from San Francisco; Colour Radio is from Milwaukee; Timmy Thomas and The Soul Kings are both from Florida; I have 3 acts from LA, The Sights, The Textones and a group called Fahlazy; Out of New York I have Rajah and a thing I'm putting together that will be out in June called The Writers. It will be made up of 4 singer-songwriters who will each do 2 or 3 songs. The writers are Loudon Wainwright III, Dan Dailey, David Foreman, and Joel Zoss. That project is something I've wanted to do for many years. I've also just signed another act from New York in Wendy O Williams. So, if you look at my roster you can see that it is definitely eclectic. Our whole image is not to have an image.
- Q: What is your attitude toward video?
- A: I'm a major believer in videos. I think it helps you in the rest of the world and domestically there is only going to be more outlets in the future. So far every video we've made has gone on MTV and, as long as the cost is reasonable, I think it's one of the best investments you can make. 90% of the time, if you are going to make a records, you should make a video.
- Q: What about international distribution for the label?
- A: We're with A&M for the U.S. and Canada and with Polystar in Japan. Throughout the rest of the world, we are in various stages of negotiations.