

Chrysalis Music Group

645 Madison Avenue 9255 Sunset Boulevard
 New York, NY 10022 Los Angeles, CA 90069
 (212) 758-3555 (213) 550-0171



INTRODUCTION - Notes from Interview with Tom Sturges, Victoria Clare and Cherie Fonorow

With the addition of Bruno Kretchmar as overall head of Chrysalis Music out of the U.K., there seems to have been a change in priorities at Chrysalis with more financing and emphasis being placed on the music publishing division. When asked about financing Tom Sturges comments, "We have a great deal more to work with. We don't have a blank check...but we can sign, if we find the right writer or writer-producer or whatever..." There have also been staff positions added including a separation of all administrative activities from professional. Tom goes on, "They brought Ronda Espy in, who is the Senior Director of Business Affairs for the record company and now she is also overseeing all the administrative and copyright and legal affairs of the publishing company as well." Victoria Clare also notes the advantage of recent computerization, "All the systems have been streamlined. We've got a computer now that helps to give everybody more ready access to copyright information."

In the area of music for film and TV, Victoria notes an additional emphasis, "We're currently putting together an album that will highlight some of the best copyrights in the catalogue that we are going to be servicing the film people with. This will include the MAM catalogue that we recently acquired, which a lot of people don't know about...we are going to be actively pursuing this area to the extent that we weren't able to before...because we just didn't have the manpower." In the TV area Victoria goes on, "We have a deal with the 'Insiders' TV show...the thing that they have been most excited about is using our masters from the U.K....there is product there that we can't use for much here in the States, but is great for background or incidental music on the TV show." Tom goes on to point out that Chrysalis can offer TV and film people an unique advantage, in that, in many cases, all rights are controlled by Chrysalis.

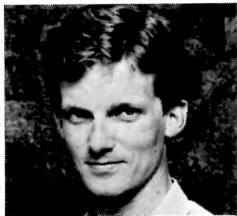
In discussing staff writers, Cherie Fonorow comments that "...some of the less productive writers have been released from their commitments in order to make room for new talent." Such new talent includes Billy Rush, brought in by Cherie on the East Coast, who wrote and produced the recent Taka Boom LP on Atlantic Records, and Larry Raspberry on the West Coast, who wrote a song called "Always Drive A Cadillac", to be released shortly on the new Everly Bros. album. Cherie also points out that "We are currently enjoying cover success with Frank Wildhorn, Nick Gilder and Frankie Miller." At this point Victoria notes an interesting "exchange program" whereby the British company is sending writers to this country to co-write, not only with Chrysalis writers but, as Victoria notes, "...with various writers, whether they are ours or others...it helps give them ears for the U.S. market." Cherie interjects here that, "...it is not only ears they are developing but covers as well...Out of these writers collaborations we have secured covers by DeBarge, Fiona, Smokey Robinson and the Bellamy Bros. to name only a few. There are so many strong writers that we have access to in the U.S. that this broadens the cover potential and the careers of our staff writers." As far as sending American artists to the U.K. Tom notes, "We are planning a number of such trips as well."

When asked about Nashville, Sturges points out that "...by nature of the fact that Frankie Miller is signed to this company, there's a pretty decent presence for Chrysalis in Nashville." Cherie also notes that, "We are also achieving success with another U.K. signed writer, Ian Sutherland, who has a cut on the new Everly Bros. LP." Tom continues, "Cherie and I took a trip down to Nashville for CMA Week ...we're going to try and make a steady slow approach there. I don't think those people respond to the hype and the glitter of Hollywood and New York, at least not in their own backyards." When asked about opening an office or signing other writers in Nashville, Tom notes "...there are preliminary discussions with a management company there concerning some sort of mutually beneficial arrangement." Cherie suggests that, "Considering the size of our company, I feel we can efficiently cover the Nashville market, even without an office there. We've already had a number one record, two top five Country hits and are currently number 4 with 'Lie To You For Your Love'."

Tom Sturges also emphasizes the strong communication between the publishing company and the record company at Chrysalis, "Not only is it the policy of Chrysalis Records that when we sign a record deal we attempt to sign the publishing as well...but also we hear about everybody that comes to the record company." Cherie adds that, "We also work very closely with respect to their A&R needs for cover material." Tom continues, "There's a very heavy focus here on communication...what makes Chrysalis Music really powerful is twofold, first - our strong association with the record company and second - our Professional and Creative strength, independent of the record company."

BIOGRAPHIES:

Tom Sturges - Creative Director



Tom began his music business career in September of 1980 as an intern in the copyright department at Arista Music. He was soon promoted to Professional Manager and then General Professional Manager. While at Arista, he was responsible for major cuts by such artists as Dionne Warwick, Huey Lewis & The News, Steve Wariner and Denise Edwards.

In August of 1983 Tom moved to Screen-Gems-EMI Music as General Professional Manager. While at Screen-Gems, Tom was responsible for major cuts by such artists as the Starship, Pat Benatar, Anne Murray, Julio Iglesias, Aretha Franklin and Sheena Easton.

In June of this year, Sturges accepted his present position as Creative Director of Chrysalis Music. In this position, he supervises the East and West Coast professional operations, as well as directing and maintaining the creative focus of the U.S. publishing company.

Victoria Clare - West Coast Professional Manager



Although her education was primarily in graphic arts and music, Victoria's music business career began as a legal secretary in the firm of Mayer, Nussbaum & Katz. After three years of considerable legal experience she accepted a position as Copyright Director for Infinity Records. When that label folded in 1979, she was hired by Jenson Publications to establish a branch office in New York. A year later when asked by the company to relocate to Wisconsin, Victoria opted instead to accept a position in Los Angeles as A&R and Publishing Director for Destiny Records. In that capacity, she attended MIDEM where she negotiated sub-publishing and licensing agreements.

Victoria then accepted her present position at Chrysalis in 1983 where she has been part of the "Chrysalis Commitment" since then.

Ronda Espy - Senior Director of Business Affairs, Chrysalis Music Group and Chrysalis Records,



Ronda began her music business career as a songwriter at college in Texas in the early 60's. In the early 70's she and her family moved to California where she took a position in Publishing Administration for Garrett Music Enterprises. Then in 1978 she joined Chrysalis Records as Director of Administration. During her tenure there, she acquired a law degree and became Senior Director of Business Affairs for the record company. In July 1985, the Chrysalis Music Group was added to her business

affairs responsibilities.

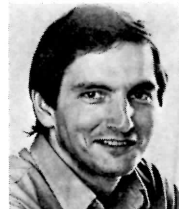
Cherle Fonorow - East Coast Creative Director/ International Manager, USA



In 1979, after graduating from SUNY, New Paltz with a degree in fine arts, Cherle was immediately hired by Chrysalis Records. At the time, Blondie had just released the "Parallel Lines" LP, which went to #1. Originally working as an administrative assistant, she worked in both press and publishing simultaneously. Eventually Cherle leaned more to publishing and in 1981 was promoted to Professional Manager. Then in 1983, the head officer of both Chrysalis Records and Chrysalis Music relocated to New

York. In the summer of '84, Cherle was promoted to Creative Director. Another change came this year when the main office and administration for Chrysalis Music was moved to Los Angeles. Meanwhile, Cherle has remained in New York to head up the East Coast publishing operation as well as handling international responsibilities for the U.S.

Bruno Kretchmar - President of Chrysalis Music Worldwide



DENISE RENDAL - Assistant to Tom Sturges
JODY MUNDAY - Licensing Manager
STEPHEN SCHWARTZ - Publishing Administration
RANDY CATE - Performance and Data Entry (N.Y.)
KAREN BRENNAN - Assistant to Cherle Fonorow