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#### INTRODUCTION - Notes from Interview with Jurgen Korduletsch

The label was established in August 1983 when Don Oriolo and Jurgen Korduletsch joined forces producing Claudja Barry's "For Your Love". When they approached a major record company, they were told, "We don't think that the musical category for this music has been invented yet." This type of response from major distributors led them to understand, as Jurgen explains, "If they cannot categorize the music that you are doing, and that categorization is usually done by judging as to what it sounds like that is already on the charts, then they don't know how to handle it." Jurgen and Don also found that dance music was not popular with the majors. In Jurgen's words "Dance music, since 1980, was and is a dirty word. The fact that major acts are cutting dance music is not considered in the same way...In those cases the music is carried by the image of the act...Unfortunately, dance music has always been considered a producer's art that doesn't create artists, with the exception of Donna Summer...Plus there was the additional factor that most of the major dance hits never sold albums...As we all know, a major company can't get motivated unless you have an album."

On this basis Don and Jurgen decided to release the record themselves. When the single charted and sold relatively well, Jurgen remembers "Originally we figured that we would do a label that would occasionally put out a record, but good records just kept coming through the door." Since both partners had a substantial pop background as well, they refused to limit the scope of the label anymore than to say it would be dance oriented. For example notes Jurgen "I got a record from Germany called 'Din Daa Daa' which was totally against anything that any major company would have considered commercial. We decided to take a shot on it and it became our first major hit." Jurgen goes on to explain "We made a futile attempt to break the record pop, but realized later what a big mistake that was, because what you make on the sales you spend on promotion."

It is interesting that a small label like Personal can approach the marketplace to sell specific records, not necessarily build artist, and yet manage not only to survive, but flourish. Although Don and Jurgen began the label with the intention of producing, they have instead found themselves picking up finished masters. Jurgen notes "A: We got great offers for records that were already finished and B: It was the cost factor." Their present intention, however, is to now do more productions of their own as they have decided specifically to reduce the licensing of foreign product. As Jurgen explains "You end up doing a job here promoting the record and they reap the benefits in their home territory where we have no participation...It just doesn't make sense for us...The margins here are so small to start with, and particularly in independent distribution. Considering all the risk factors when distributors have a 100% return privileges, your chances of not getting paid are greater than getting paid...It's a real problem."

Recently Lisa Lisa, licensed through CBS Records, was a major success for Personal. This resulted when Personal put together a concept album for CBS based on a best selling paperback called "Breakdancing". One of the cuts on that album was "Wonder If I Take You Home". With original material, CBS usually reserves the option to pick up the artist if things go well, and they did. The Lisa Lisa record turned out to be a real "street record" success for CBS and soon afterwards they signed the producers, Full Force, to a major deal. Personal has also signed another act to CBS called James & Susan Wells, which interestingly enough is a Chicago band that Personal licensed through England. Jurgen hints that this is not the end of their relationship with CBS.

It is worth noting that with Don's expertise in publishing, Personal has been able to pick up the music publishing rights on domestic masters they acquire and are usually the subpublisher on foreign product. They have thus already built a decent music publishing catalogue for which they have recently made an administration deal with Arista Music. On the record side internationally, Personal has label deals with their own identity in England with PRT, Japan with JVC-Victor, Italy with RCA, and Benelux with Dureco, and have record-to-record deals with other territories.

In discussing future direction for the label, Jurgen notes that they will have to further narrow their musical approach to urban contemporary street music, "basically because A: Urban material is more of a cash and carry business and B: Because on Black radio you can still make some inroads with relatively moderate expenditures." The label also intends to reduce the number of releases each month. Jurgen goes on, "Parallel to that we will channel more things through the major labels and function as a kind of production company." Although there have been P&D deals offered, none have yet carried the financial guarantees necessary to interest them...but they're talking. Considering that of their 30 releases this year, 26 have charted, they seem to be in a relatively good bargaining position.

BIOGRAPHIES:

Don Oriolo, President



Don's music business career began in the 60's when he played guitar in several groups. After working as a studio musician, he then moved into the producing end of the industry. As general manager of the Robert Stigwood Organization in the early 70's he was involved in the careers of such acts as the Bee Gee's and Eric Clapton. In 1974 he joined 20th Century Fox Music as General Promotion Manager.

After leaving 20th Century, Don created and produced the "Discomania" program for ABC-TV. Then in 1977 he joined Intersong Music as Vice President and General Manager. From Intersong, in 1981, Oriolo moved to Famous Music.

He left Famous to form Oriolo Educational Publications, where Don is producing a fully animated feature cartoon of Felix The Cat. He is also developing several other feature films.

Jurgen Korduletsch, Vice President/General Manager



Korduletsch entered the record business in the early 70's as the head buyer of Disco Center, then the largest record retailer in Munich. By 1973 he was the head buyer for Demmel, the city's largest record wholesaler. There he established a separate import division called Record Hop, which was instrumental in breaking the Twentieth Century label and artists like Barry White in Germany.

At this time Korduletsch began producing his own records, and immediately scored a big hit with Ronnie Jones' "Rock Your Baby", which went Top 20 throughout Europe. This led to an exclusive production agreement with PhonoGram Records, which gave him his own label for worldwide distribution, Lollipop Records, in late 1975.

Lollipop's biggest hit, "Boogie Woogie Dancin' Shoes", was written and produced by Korduletsch for Claudja Barry. Claudja's career took off in 1975 with Korduletsch's production of "Nobody Loves Me Like You Do." "Boogie Woogie Dancin' Shoes" sold over three million copies worldwide and cracked the Top 50 in the US on Chrysalis.

In addition to releasing new product, Lollipop obtained and successfully marked the classic catalogs of the Laurie, Ace, VeeJay and Swan and Sue labels throughout Continental Europe.

Frank Murray, Vice President of Promotion

Dale Roadcap, Product Manager