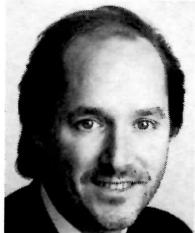


Who's Who at FAMOUS ARTISTS AGENCY - Introduction

Early last year Jerry Ade purchased General Talent Int'l.(G.T.I.) from partners Norby Walters and Sal Michaels and changed the name to Famous Artists Agency. Soon thereafter BAM Magazine selected Famous Artists Agency and Jerry Ade as a major player in the entertainment industry. At mid-year Performance Magazine announced that Famous Artists had become one of the top ten agencies in the business. The agency has recently added such major attractions as Guy, Soul II Soul, Milli Vanilli, Tone Loc and New Kids On The Block. In fact last year the Famous Artist Agency's clients were responsible for some 12% of the Top 100 albums and 17% of the Top 100 Pop chart records.

Interview with Jerry Ade



Q: At one point things were getting very difficult at GTI. Why didn't you just leave and go out on your own?

A: I figured that after spending 18 years building a company, to walk away was not the thing to do. Since I had signed a great number of the attractions here, it made more sense to stick with it and see what I could pull together.... As it turned out, that was the right decision because most of the clients stayed.

Q: I understand that when you bought out your partners and Sal Michaels left to set up another agency, you had a non-compete agreement as part of the buy-out arrangement. Has that been honored?

A: Absolutely not. As a matter of fact we're in court right now.... We had a temporary injunction enjoining him from doing business that moved on to become a full injunction. Then we sat down and agreed to agree to what we originally agreed to and since then he has continued to violate the contract and now we're in court again.

Q: Jerry, please explain to me how the agency is organized as far as departments and types of music.

A: Our agency is predominantly Black with a Pop Variety slant to it. I would say we're 60% Black and 40% White. In the next 24 months we will be 50/50. We're divided into territorial regions. Each agent is responsible for knowing the clubs, the buyers, the colleges, and the fairs for their territory.

Q: So, you're not set up by types of music but rather by territories.

A: That's right at this moment. As we expand there will be a Pop department, there will be a Variety department, there will be a Latin department... But in terms of Pop-Rap-Black music, at this moment we're just divided by territories. Everybody works everything.

Q: When I look at the current Pop charts, I see that a great percentage of those records are Black. Why dilute your Black emphasis.

A: What happened with radio is the following: When I grew up there was only AM radio. When FM came into play there was a powerful AOR base and from that developed Rock'N'Roll as we know it today. In the mid 70's to about 1980 radio became segmented. As the 80's began I attribute the loss of power of the AOR and Black formats to big corporations buying radio stations. In an effort to sell advertising the corporations had to appeal to the greatest market and that made radio Pop once again. CHR, Urban Contemporary, Power, and Black are all basically Black music with different nuances... What that means is that music once relegated to Black radio has now become Pop and that's why the charts are so vastly influenced by Black music.

Q: So wouldn't it make sense for you to keep your emphasis in the Black area?

A: Our emphasis will remain in the Black area, but as a result of the expansion of Black music, it is taking us into many other areas. Buyers and venues don't have color. A building has seats that get filled with Country, Black, Pop, Classical, whatever... If you represent stars, you represent stars.

Q: What about commercials, film and TV work for your clients?

A: Well we do help to secure sponsorship and endorsements to a certain degree. Our business is predominantly one of personal appearances. We are however affiliated with a company called Intertalent that will handle any of our clients that have the ability to work in that area.

Q: Jerry can you tell me your feelings as to why you were able to not only survive but flourish this past year, after what might well have been a devastating period for your agency?

A: I can honestly tell you that this is the strongest company on the street today. I attribute it all to the personnel here... One reason for our success is our knowledge of radio. Our biggest forte is being able to identify a breaking artist... Many records have pockets of acceptance in a small area and break from there. If you get an attraction that's breaking in one market, it's more than likely you can break it in others. We are also very much aware of what is breaking in Europe.

Q: Tell me about your international operation.

A: We do as much dollar volume overseas as we do in America.

Q: What about track dates?

A: Other companies never treated the track business with any significance and although we don't make any money doing track dates, it is something we offer that other agencies don't.

Q: What do you do to break Rock artists for example, for which track dates may not be appropriate?

A: We just did a 50 city tour with a heavy metal band... We toured every major media showcase room in America... That's one traditional way; Or you piggy-back as an opening act for a major artist; Or you find a territory in which the group is strong and gradually bring buyers from neighboring areas... you make it happen.

Staff Biographies

Jerry Ade

Jerry began booking bands in Boston while a student of mass communications at Emerson College. Upon graduation he returned to New York to book bar bands and lounge acts for various companies and on his own before joining Norby Walters in 1971. Together they built a major agency that became General Talent International (GTI) which Jerry bought out in 1988 and renamed the Famous Artists Agency.

Bruce Nichols

After receiving a Masters in Psychology from Springfield College, Bruce taught for two years at Cuttington College in Liberia. He then returned to the U.S. and made a career move to work for various agencies, including The Millard Agency (Bill Graham), and A.P.A. for five years before opening his own office that was eventually acquired by Famous Artists.

John Ade

While attending Jacksonville University, where he was a marketing and economics major, John spent his summers as a road manager for various major acts. At Famous, John is especially involved in finding and developing young up-and-coming talent.

Lee Stulman

Lee grew up in Levittown, Pennsylvania, and started booking local bands while still in high school. Upon graduation he operated a night club in his home town and then began promoting shows. In 1984 he was in charge of local productions in the Philly area for the Michael Jackson tour. The following year he joined a small agency in New York and then ran the East Coast office of a California based agency before joining Famous Artists.

Richard Walters

Richard starting working with bands while in high school and continued during his college years studying Business Administration at S.U.N.Y.. After graduation he signed on as road manager for the group Silver Convention, then one of the leading disco groups. He then became road manager for Marvin Gaye for over a year before becoming an agent at what is now Famous Artists. He is now responsible for the International Division.

Joan Berkeley

As one of the only female agents in the entertainment industry, probably the only black female agent, Joan also works with Richard in the International Division. She began as an on-air personality for a local Boston television show and eventually became a full-time anchor. She then worked as a researcher for the CBS T.V. news, a talent booker, and later on to CBS Records in promotion before joining Famous Artists.

Joe Gandhi

As a graduate of St.Xavier's College in Bombay, India, Joe was in charge of the student entertainment program. He became a concert promoter and manager upon graduation before coming to the U.S. four years ago and joining Famous Artists.

Stacey Sussman

Stacey attended the University of Cincinnati under scholarship as a classical pianist. She then studied record engineering at N.Y.U. and worked as an intern at RCA before joining Famous Artists as an assistant where she worked her way up to become an agent.

Additional Agents : Mark Katz, Julie Black, Chris Dennis