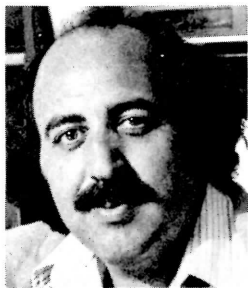


WHO'S WHO AT PORTRAIT RECORDS

Portrait Records
51 West 52 St., N.Y.C., N.Y. 10019 (212)975-5683

LENNIE PETZE - President



Linda Broderick - Secretary and
Assistant to Lennie Petze

BOB FEINEIGLE - Director of A&R & Promotion



In 1970 Bob, who grew up in Pittsburgh, Pa., began working as an inventory clerk for CBS records there. The next year he was sent to Columbus, Ohio to work for the company as a salesman. In '72 he was moved to Cincinnati to cover the Southern Midwest states. A year later he transferred from sales to local promotion where he worked until 1976 when he was promoted to Regional Promotion and Marketing Manager for E.P.A. out of Chicago. In 1978 Bob came to New York as Director of National Album Promotion for E.P.A. until March of 1982 when he accepted his present position as Director of A&R and Promotion for Portrait Records.

INTERVIEW WITH LENNIE PETZE

- Q: First let me get a bio on you personally, Lennie. How did you get into the music business?
- A: I was fourteen years old watching TV on a Saturday night when I saw Elvis Presley. That's when I got into the music business. I had a guitar within a week and knew then that music was my life. I played in a band from Boston professionally for about 10 years working the club circuit up and down the East Coast.
- Q: What was the group?
- A: We were called The Rondells. We had some singles released on a label called Amy Records, which is now Arista. From there we signed to the Phillips Label which was distributed by Mercury. At that time a friend of mine from school was the Promotion Manager in Boston for Phillips and he was leaving the company and he suggested that I apply for the position. I did and I got the job. I think he was just tired of taking my phone calls about my records. Anyway my introduction to the industry was a promotion man and I did it for 8 years.
- Q: Why would you want to leave performing to go into the business end?
- A: After ten years of it and not making it and being married with a couple of kids I realized that 'hey, enough is enough' and here was the opportunity to work at something still involved with music that I would really enjoy doing. I stayed at Mercury as the Boston Promotion Manager for the Phillips Smash and Fontana Labels for about a year and a half. I went to Capitol Records which had just started their Custom Label Division which included Apple, Invictus, Fame 123 and others that I don't recall.
- Q: When was this?
- A: This was about 1968-69...and what Capitol had done at that time was set up a division called their Custom Labels and they hired five regional people to just work those labels. I did that for about eight months covering Boston, Philadelphia, New York, Buffalo and Hartford when Capitol put in a new Division Head whom I didn't get along with. So I left and went back to Boston to work for an independent distributor where I had Elektra, Uni and a bunch of other labels.
- Q: Wait a second...you mean the independent distributors themselves hired promotion people?
- A: In those days yes...Anyway I was in that job about a year when CBS decided to pull the Epic Label into their Branch Distribution. The Local Promotion job became available and I became one of the first Epic Promotion men covering Massachusetts, Rhode Island, Maine and New Hampshire. That was 1971 and I've been with the company since.

WHO'S WHO AT PORTRAIT RECORDS.

Q: Alright, take me from there.

A: I was doing local promotion for Epic and when my regional man decided to leave they offered me the job covering the Northeast. I did that until 1975 at which time I accepted the position as Director of East Coast A&R under Steve Popovich. It's something that I had wanted for a long time. Although I love it promotion means promoting music, A&R is music if you know what I mean. The first guy I signed was Jimmy Peterik, who is in Survivor now. He was managed by Frank Rand at the time who later became my right hand man at Epic. When Steve Popovich left and decided to go back to Cleveland, Ronnie Alexenburg offered me the job as Vice President of Epic A&R and I did that from January of 1977 until August of 1980. During that time I signed such acts as Boston, Molly Hatchet, Heatwave, Garland Jeffries, Meatloaf, George Duke, Mtume, and others.

Q: Talk to me a little about setting up Portrait.

A: Portrait was originally set up as a west coast label in 1977. The first act they signed was Burton Cummings. Then they signed Joan Baez, a couple of groups from Australia and the big act that they did sign was Heart. But the label was not really happening so while I was running Epic Don Dempsey, the Senior Vice President of EPA, made a decision to fold the Portrait label into the Epic situation and they let the staff go on the west coast. I think it was in January of '80 that Heart asked me to move them over to the Epic label, so, not knowing that six months later I would be running Portrait, I switched them over ...But anyway the Portrait situation was offered to me and I was ready to do something different since I had been at Epic for three years and taken the roster from a roster of 120 acts to 60....and with the frustration of working with that many artists I needed a change. Being able to devote all of my energies to the creative aspects of the business was what I wanted. I felt like I was too far removed from the music. Even with an A&R staff of ten people there's no way you can get totally involved on a creative level with that many artists. And I must be totally involved...That's me. So here we are. EPA is a Division of CBS Records and the P isn't functioning. So when Don Dempsey, Dick Asher and Bruce Lundvall offered me the opportunity to develop the Portrait identity again, that became my job and my goal.

Q: Take me through the development of Portrait once you took over.

A: Well, when I took it over in '80 the roster consisted of a group called 20 20, Franne Golde, Ringo Starr, Joan Baez, Paul Williams, Burton Cummings and Heart had already moved over. In leaving Epic I brought two acts to Portrait both of which I was involved in as a producer, Angela Clemmons and George Wallace. The first new act on the label was a solo album by Barry Goudreau, guitarist from the group Boston. The first year was tough trying to figure out what to do with the roster that was there and yet put the label in the direction that I wanted to go.

Q: OK, that was the first year, what happened in the second?

A: I had some success with some of the acts that we released. "Balance" had a Top 20 single titled "Breaking Away", and a chart album. The Producers had a chart single and Angela Clemmons had a huge 12" called "Give Me Just A Little More Time". But I still didn't have that artist that could sell tons of albums. Then I heard some demos on Aldo Nova and I got very excited about him. I flew to Montreal to meet him after which I knew I had found my first big artist. His debut album sold over 1,000,000 units world-wide and his second album will ship in June or July. I also signed Saga and that was interesting because everyone at CBS including myself had passed on their first three albums. Then I got a copy of their latest album "Worlds Apart" which I fell in love with in about ten seconds and tracked them down in Puerto Rico and they were just about to sign with another label and I convinced them to come to Portrait...the record will probably go gold next week. Then we have Altered Images, which was a CBS UK signing, their new album will ship in June. I also signed a band called Arcangel from Connecticut that I am co-producing which will be out late May. We signed Peter Baumann, who was originally in Tangerine Dream. He'll have an album out this summer. We did a solo album with Buck Dharma, the guitar player from Blue Oyster Cult.....And one of those freaky things that very seldom happens, I got a tape in the mail that said Hawaiian Pups. I listened to it and it blew me away. As it turns out, Linda Broderick had told them to send me the tape. They have an EP coming out the end of April. Then there was an import on WLIR by a band called the Major Thinkers that Bob Feineigle brought to my attention, we made an EP deal and that record is just out. When I was at Epic I had signed Eddy Grant. We did two albums but didn't have much success and Epic let him go. I always believed in Eddy and when the opportunity to sign him to Portrait came about I had to have him....anyway we are out now with the new record and it looks like its going to explode. We also have an act from the UK called Miro Miroe as well as

WHO'S WHO AT PORTRAIT RECORDS

an act from Canada called Orphan. Lastly, my two newest signings and they will both have albums this year, are the Elvis Brothers, who are managed by Ken Adamany (Cheap Trick) and a girl singer named Cindi Lauper, who was in a group called Blue Angel. There are a couple of deals that aren't signed yet, but basically that's the roster.

Q: What about plans for the future...will you sign any more acts?

A: If I sign one more act this year, that will probably be it. What's amazing to me is that in the first year I don't think we got more than five or six tapes a week. But now after the success that we've had with Aldo, Saga, etc., we are probably receiving anywhere from 75 to 100 tapes a week.

Q: How do you screen all that?

A: Well basically, it's myself and Bob Feineigle and we listen to everything. With the success that we're having I hope by the end of the year to expand our staff a bit.

Q: Is Portrait a worldwide label?

A: Yes, the only area of the world we don't have the Portrait logo yet is South and Central America.

Q: Lennie, what are your personal goals for the company?

A: I've always been successful in recognizing and developing new artists. Aldo Nova, Saga, and Eddie Grant were my goals last year. This year it's all the other artists that I believe in. My goal for the company is to have the Portrait Label recognized by the industry as a label determined and able to break new talent.