

INTRODUCTION

Although Dave Kershenbaum has only recently taken over as Vice President of A&R at A&M, his organizational influence is evident. At present he is very pleased with the functioning of his department but does not rule out further personnel additions in the future as he emphasizes the importance of A&R to the long termed stability of a record label.

All unsolicited tapes are gathered by Debbie Frankson on the West Coast and Marge Williams on the East and Kershenbaum makes a point of noting that he sees every such tape submitted to the West Coast office and is in constant contact with the New York office as well. These tapes are then delegated to the various A&R personnel to listen, and are usually reviewed within a week of submittal. Dave points out that only recently an artist named Rocky Robbins was signed to the label as a result of such a tape.

Along with listening to unsolicited tapes, each A&R staff member is also constantly on the streets visiting clubs and listening to talent. An elaborate card file is kept on all of this, noting dates and comments for future reference.

Each A&R person is further assigned a number of artists on the label for which he or she acts as liaison. This includes everything from personal problems to reviewing and recommending material. Areas of the country are also broken down and assigned. Here staff members stay in touch with the local promotion area, trade papers, etc., and make frequent visits to their assigned territory looking for talent.

In evaluating the roster balance, Dave notes that he takes a careful look at the upcoming release schedule, often months in advance, in assessing what type of artist would be most advantageous to sign at what time. But most important is the long-term potential of a prospective artist. Here, along with the way the artist comes off on record, Dave also considers three other basic criteria: 1. The uniqueness of the act 2. The artists' ability to perform and 3. The artists' ability to write original material. All this and more is considered before an act is signed to A&M.

— West Coast

DAVID KERSHENBAUM: Vice President of A&R



Dave grew up in Springfield, Missouri and started playing in local bands in junior high school. In the mid 60's he moved to LA and signed a production agreement with Mike Curb's company whereby he was to be produced by Bob Summers as an artist. Kershenbaum eventually moved to Chicago to establish his own production company, specializing in music for T.V. and radio commercials, with studios in Dallas as well. During this time, Dave produced demos for various groups which he then shopped in LA. As a direct result of his deal shopping in Los Angeles, Dave was hired as a staff producer for RCA, based in Chicago, with the official title of Midwest Director of Contemporary Rock. After signing and producing B.W. Stevenson and such hit records as "Shambala" and "My Maria", Kershenbaum next found himself back in Los Angeles producing such RCA acts as the Hueys Corporation, John Stewart, David Clayton Thomas and co-produced the Everly Brothers with Chet Atkins to name only a few. Dave then left RCA to establish his own independent production company. After producing the Joan Baez "Diamonds and Rust" album for Jerry Moss, Dave then produced such A&M artists as Hoyt Axton, Cat Stevens, Gallagher and Lyle, Ritchie Havens, the Ozark Mountain Daredevils and others.

Eventually Kershenbaum accepted a staff production agreement with A&M in 1978 and in 1979, after signing and producing Joe Jackson, Dave was promoted to his present position as Vice President of A&R.

JODY ORBERG: Secretary and Assistant to Dave Kershenbaum

JORDAN HARRIS: Director of A&R



Jordan was born in San Francisco and spent his high school years in Hawaii. After playing trumpet in local bands, Harris first became involved in the record business as a packer for an independent distributor in Hawaii. He then attended San Francisco State majoring in advertising and went on to graduate work at the Art Institute. While in San Francisco, Jordan became involved in record retail work for Warehouse Records and eventually took over as Director of Advertising in Northern California.

In 1974, he moved to Los Angeles where Harris joined Warner Brothers as a staff photographer and in 1975 he moved to A&M to set up and direct the labels product management department. In 1979 Harris was appointed to his present position as Director of A&R for the label.

CHERIE HUNT: Secretary and Assistant to Jordan Harris

BARRY KORKIN: Associate Director of A&R



"After starting out as a child, I'm not sure if it went uphill or down. Somewhere along the road of life I felt I would become the world's greatest, legitimate, neighborhood pharmacist. Alas, that passion turned sour to a more realistic musical note. That was only after failing vital courses like Chemistry and Math. I then reflected on radio as a career; but more importantly, the *music* on the radio which was an early teenage infatuation, quickly becoming a full-time 'jones.'

I dabbled, like most, in playing rock and roll bands with no great aspirations while working a factory job. Luckily, I was able to start college for the second time with studies in Broadcasting. While 'doing' radio, and continually listening to anything on vinyl, I suddenly realized where I wanted to go with a career, and it wasn't immediately music, but advertising. So, while never really starting in that field, I incorporated it while working in record retailing a million hours a day. Then it was several years in promotion for A&M, and thankfully, several and hopefully many more years doing A&R. So when it comes to music and listening, I guess I'm still all ears. Maybe that should read 'certified professional and more critical ears'."

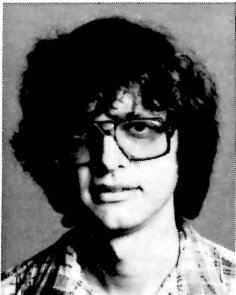
DEBBIE FRANKSON: Secretary and Assistant to Barry Korkin/New Talent Coordinator

JULIEA CLARK: International Projects Co-ordinator/West Coast A&R Representative



"Last of the California natives . . . Particularly with a Cockney accent . . . Raised on everything from Bach to James Brown . . . Landowska to Lovich . . . Suffers from a passion towards 'raw reggae' . . . 'Actually — the very first music I was exposed to were things like Ave' Marie or Old Rugged Cross. I was raised in a mortuary (it was a three story colonial — First floor was the Funeral Parlor — second floors — home) I used to sit on the second landing by the organ and really like the music, but couldn't figure out why people were crying! Music has always made me feel good — or at least shall I say — made me feel! . . . I started out a frustrated hairdresser . . . then on to become a frustrated secretary for a shoe chain . . . when one day at the stroke of 3:15 . . . decided to enter the 'record biz' . . . under the fantasy to become a great engineer . . . and woken to the reality of the life of one . . . 1½ years later on . . . taken on in publishing at A&M . . . after three months was rescued by the arrival of Kip Cohen and worked for his assistant, Roger Birnbaum . . . after 2 years was lucky to 'cop' a transfer to London office for enlightenment . . . after one year . . . returned to U.S. for three months (economic recovery) and returned to U.K. to work for Glyn Johns . . . for 8 months . . . returned to U.S. and soon after commenced work for Kip Cohen . . . upon his departure . . . and the take-over by David Kershenbaum . . . was forced to stay on as part of A&R staff . . . the rest is all a blur!"

BOB SHULMAN: West Coast A&R Representative



"The first time Bob Shulman heard Chuck Berry he flipped out. His parents were not so excited. 'You call that crap music?' they screamed. Bob knew music would be his life, so he left the small Connecticut town to get away from the criticism, chickens, tomatoes to go where his musical ideas would be appreciated. His stint as a folk singer in Chicago was cut short by a hail of eggs, rotten tomatoes, and a crowd yelling 'you call that crap music?' Undaunted, Bob then became a disc jockey on WGLD in nearby Oak Park and then helped found WXRT's rock format. 'I kept hearing John Denver singing about how high you could get in the Rockies, so I left for Colorado.' However, he took a wrong turn at Dodge City and ended up in New Mexico where his brief career as a real estate tycoon was ruined when he tried to pass off a desert arroyo as ocean front property. Not being able to stay away from music, Bob became program director of KRST Albuquerque where he became well known for all the phone calls he got from angry listeners shouting 'you call this crap music, play Stairway to Heaven.'

Now an A&R representative for A&M in the L.A. office, Bob looks forward to his never ending search. 'Looking for new musical talent is like a great treasure hunt — it's really important to listen to every tape and demo that comes in. Working for Dave Kershenbaum is so great because he is very open to new ideas; why, just the other day I played a tape that I loved for him and he said 'you call this crap music?'

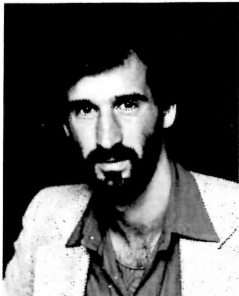
It's just like home."

STEVE ROLAND: A&R Projects Co-ordinator

GLORIA CALBREATH: A&R Administration Manager

— East Coast

MICHAEL LEON: Vice President of East Coast Operations



Michael was born in Los Angeles and grew up in New Jersey. In 1969 he graduated Boston University with a degree in public relations and then went on to live and work in Boston until 1972 when he moved to New York to "get into the record business." His first such job in N.Y.C. was at Bell Records as International Service Co-ordinator which encompassed everything from mailing tapes, negatives and promotional material overseas to answering the switchboard. Gradually Michael moved into sales and co-ordinating pre-release information. When Clive Davis took over Bell he moved Leon into promotion for what was then to become Arista Records in 1974. In the fall of 1976 Michael moved to the promotion team at A&M. Then, in the spring of 1978, he was moved to Los Angeles as Assistant to the President, Gil Friesen. In January 1979 it was back to New York for Michael as Director of East Coast Operations. His responsibilities were now to include co-ordinating the marketing efforts in the northeast as well as administering the day-to-day activities of the New York office. In October 1979 Michael was appointed Vice President of East Coast Operations. This added A&R co-ordinator to his existing responsibilities in marketing, promotion and administrative work.

HERNANDO PATRICK EDWIN MICHELLE DE VAS COURTRIGHT II: East Coast A&R Representative



Hernando was born in Santa Monica and attended high school both in California and Connecticut. Courtright played guitar, piano and vocals in local bands off and on until 1976. From '75 to '76 he worked with the Runaways and then joined Records Ltd. in import records until 1977. Hernando began working with Scott Anderson and the Knack in '77 and also worked on Alice Cooper's "Lace and Whiskey" album. Then in January 1979 Courtright accepted a position at Warner Brother Records in New York for Bob Krasnow, the Vice President of Talent Acquisition. Hernando moved to A&M Records and his present A&R position in October of 1979.

MARGO WILLIAMS: Secretary and Assistant to Michael Leon/East Coast New Talent Co-Ordinator

Margo attended the NYU School of the Arts and the Columbia University and Stanford University writing programs. After working as a researcher for Forbes Magazine, Margo worked in theatre as an actress, playwright and producer. She created the "Roadshow" theatre company and co-wrote, co-produced a rock musical of "Alice in Wonderland" before joining A&M Records in March 1978.