

## Interview with Dick Wingate

Q: Dick, tell me about the structure here.

A: Domestically, I'm Senior V.P. of A&R and have responsibility for all repertoire, excluding Country, which is handled in Nashville by Steve Popovich. ...and a new label we've started on the West Coast, which is headed up by Ed Eckstine, called Wing Records.

Q: What's the difference in philosophy between New York and the West...Why was it set up as a separate entity?

A: Actually we had a West Coast label in Casablanca. When Russ Regan left to go to Motown, Ed replaced Russ and we changed the name of the label. Their philosophy isn't going to be much different, although musically they're worlds apart. It's just that we wanted a different identity on the West Coast. Bob Skoro is the VP of A&R in LA for PolyGram, and between the two we have had a very high profile that we previously missed in LA.

Q: Have there been any signings on the West Coast yet?

A: Bob has signed a band called Refugee, previously with Chrysalis, and they are currently in the studio finishing their first album with Pat Glasser producing. He is also actively involved with the band Animation...and is working with David Kershenbaum on that project. Lorie Harbough is on the verge of signing her first act too.

Q: What about the area of dance music?

A: Jerome Gaspar heads up Urban A&R and is very active in that area. We have a couple of deals now in the works, of which I expect to close at least one that will bring us 12 inch dance product. We're also making a production arrangement with Larry Blackmon of Cameo.

Q: Are your signings usually worldwide deals?

A: Always, unless of course there are specific territories not available. PolyGram is a strong global company and we are trying to tighten up what in the past has been a checkerboarding in signings. Now we are insisting on worldwide deals from all license holders.

Q: What about publishing rights?

A: We are pretty much requiring those rights for new artists. We've had tremendous success with the new publishing operation. Our first signings were Cameo, Bon Jovi, and Gwen Guthrie.

Q: What other changes can we expect to see here now?

A: The rest of the changes are more creative than structural. The first thing I realized when I got here, as I looked at the roster, was that I was inheriting a roster that was very strong in some areas and weak in others.

Q: Such as?

A: The strong areas included Hard Rock or Metal, and Black. Those are the two traditional PolyGram strengths, and we've had an amazing year with Bon Jovi, Cinderella and Cameo. We were weak in terms of female artists and, with the obvious exception of John Cougar Mellencamp and the Rainmakers, we had only a few heartland or roots type artists. I felt we needed to come up with another half dozen such groups for the roster to be properly balanced. Solo artists was another priority. We had a number of bands and very few solo artists.

Q: What have you signed along those lines?

A: The first act that I signed when I came here was an a singer/songwriter named Tom Kimmel. He was born in Alabama and lives in Nashville and is being produced by Bill Szymczyk and mixed by Bob Clearmountain. His album is an incredible debut. Robert Cray was brought in by Pete Lubin shortly thereafter, and we've just passed gold status with his first PolyGram album. We're shooting for platinum and beyond. Robert is the epitome of the new direction and strength of our roster.

Q: Any other signings?

A: I've recently been involved in signing a label deal with Tin Pan Apple Records that brings us a stronger street presence and the Fat Boys from Sutra. They are going to have a huge album and movie this summer, for which we are also doing the soundtrack, called "Disorderlies". Part of that deal also are two guys I had previously worked with that call themselves the Latin Rascals, who we believe in very strongly... Aside from that deal we've signed a terrific pop/rock artist named Billy Branigan and a solo female artist named Cindy Valentine with a dance oriented record that has just been completed. Also, we're going to make an LP with Nia Peeples, star of Fame. There is one act that I brought over with me from Epic, Face To Face, which features Laurie Sargent, who I really believe will be a huge star. Chas Sanford is set to produce...So as you can see, we've really tried to fill in some of those areas on the roster.

Q: To change subjects a bit...If a given A&R director passes on a tape does it often go on to another A&R person or is it sent back?

A: We have a computer system here for all tape submissions that was initiated and programmed by my assistant Mori (Mickelson). It cross-references everything and keeps five people from listening to the same bad tape...It is set up in such a manner that, at any time if someone calls concerning their tape, we can tell them exactly what the status is.

Q: What is the policy on unsolicited tapes?

A: We just don't have the manpower to accept them right now. As a matter of fact, we have composed a letter of tape submission guidelines that will be returned with such tapes.

Q: What kind of guidelines?

A: We suggest going through reputable industry contacts, whether they be club owners, retailers, concert promoters, our local promotion people, producers, studios, publishers, business managers, lawyers, any of the many ways that we recognize as legitimate. Or they can get a record pressed and convince the local radio station to play it.

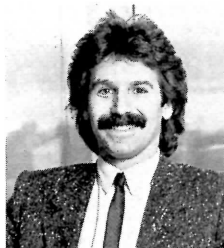
Q: Alright Dick, is there anything else?

A: Well, a main priority when I got here was to develop a staff that worked together more than separately....and I think we've pulled together a real team of experience now. Another priority was artist development. I felt that there was some really good talent on the roster that hadn't been directed to their fullest potential, and that is changing. Finally, I'd just like to note my appreciation to Dick Asher for his willingness to let us make the A&R decisions and his total support of everything we are doing.

## PolyGram Records™

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### POLYGRAM - EAST COAST

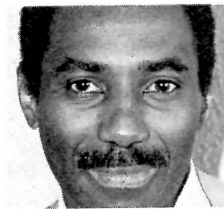


DICK WINGATE, Senior Vice President A&R

Dick Wingate is Senior Vice President, A&R for PolyGram overseeing a roster of approximately 70 domestic artists and 35 international acts. Prior to joining PolyGram in 1986, Dick was Director of Talent Acquisition at Epic Records, culminating in the signing of 'Til Tuesday and acting as Executive Produce for their debut album, Voices Carry, as well. He was also involved in the acquisition of Eddy Grant, Face To Face, Garland Jeffries and Dead Or Alive, among others. Wingate initiated Epic's licensing agreement with Stiff Records, which brought Lene Lovich and Ian Dury to U.S. shores in the punk heydays of the latter '70's.

He began his tenure at CBS Records as Product Manager for Columbia Records in 1976, developing marketing campaigns for such acts as Bruce Springsteen and Pink Floyd, and was instrumental in introducing Elvis Costello and Nick Lowe to the American Market.

Prior to joining CBS, Wingate was Director of East Coast Operations and Promotion for Chess/Janus Records (1974). He began his music business career as Program Director for WBRU in Providence, Rhode Island, later moving to WPLR in New Haven, Connecticut.



JEROME GASPER, Vice President A&R, Black/Urban Music

Jerome has been with PolyGram for the past five years. He started his career in the music business in 1960. In that capacity, he worked with artists such as Aretha Franklin, Wilson Pickett, King Curtis, Dionne Warwick and Barry Manilow. He became Director of A&R at RCA in 1976 and then held a similar position with CBS starting in 1979. He signed Luther Vandross to the label and worked with artists such as Patti LaBelle, Mtume, and others. In 1981, Gasper became Director of A&R at A&M. He was in charge of Jeffrey Osbourne, The Brothers Johnson and Joyce Kennedy.

His current roster consists of Kool & The Gang, Cameo, Gwen Guthrie, Rene & Angela, Commodores, Kurtis Blow as well as new artists under development.



PETER LUBIN, VP of A&R

Peter Lubin has been with PolyGram Records since 1980. His recent signings include The Everly Brothers, blues great Robert Cray and the Kansas City Based Rainmakers. He was also responsible for bringing such notables as the Moody Blues and Peter Gabriel to the Mercury label.

Prior to working for PolyGram, he was with Columbia Records and has worked as an Account Executive at The Howard Bloom Organization.

Peter's first foray into the record business was in 1977, when he helped found and develop the independent Big Sound Records. At that time he was also the music columnist for the New Haven Register and a regular contributor to such publications as "Crawdaddy", "Stereo Review" and "International Musician".



DEREK SHULMAN, VP of A&R

Derek has been on the A&R team at PolyGram since 1984. He is responsible for signing Bon Jovi and Cinderella, both of which are high on the Billboard charts, as well as new up and coming acts such as 8 Seconds and Jeff Paris.

Prior to working in A&R, he was National AOR/Artist Development Director for PolyGram.

He started his musical career as singer and founder of British rock/pop group, Simon Dupree and the Big Sound in 1968 having several top ten hits in the UK. Out of the ashes of this band, he formed the legendary band Gentle Giant in 1971. He, together with his brother, produced all but two of the eleven recorded albums. He managed the band in the last seven years of their existence. In addition, he produced and managed the Pittsburgh rock band, The Granati Brothers on A&M Records from 1978-1980.



JIM LEWIS, VP of A&R

Jim has been a member of the PolyGram A&R staff since early in 1986. He is responsible for signing established acts such as The Moody Blues and Emerson, Lake And Powell; as well as newcomers Yngwie J. Malmsteen and TNT.

Prior to working in A&R, he worked for six years as V.P. of Marketing and International Repertoire where he worked with PolyGram International originating acts such as Def Leppard, Tears For Fears, ABC, Big Country, Bananarama and many more.

Jim began his musical career playing in bands and major orchestras in the Metropolitan area. He is a graduate of the Juilliard School and holds an MBA in Marketing from Columbia University's Graduate School of Business.



TONY PRENDATT, Director A&R, Black/Urban Music

As Director, A&R Black/Urban Music for PolyGram Records, Tony's administrative, technical and musical abilities work virtually as one on a day-to-day basis.

Historically, Tony has worked creatively alongside Irene Cara, Chaka Khan, Phil Raome, Jeff Tyzik, Max Roach and Noel Pointer to name a few. Working under the direction of Vice President, A&R Jerome Gasper, Tony's present day working activities include Cameo, Kool & The Gang, Rene & Angela, Commodores, Gwen Guthrie, Kurtis Blow and Junior as well as new acts under development.

Tony's education includes the High School of Music & Art, City College and Brooklyn College of CUNY and Pace University.



BOB PAYNE, Manager, A&R, Black/Urban Music

The newest member of the A&R team comes to PolyGram from Columbia Records, where for four years he was coordinator of Artist & Product Development.

During his time at CBS, Bob worked with such artistic luminaries as Earth, Wind & Fire, Gladys Knight & The Pips, Cheryl Lynn, Bill Withers, Deniece Williams, Branford Marsalis and Rebbie Jackson just to mention a few.

The combination of Bob's artistic sense and administrative knowledge can only enhance the success of the PolyGram A&R team.

POLYGRAM - WEST COAST



BOB SKORO, Vice President A&R, West Coast

Bob began his career in publishing at Screen Gems Music in Los Angeles. Moving to Chappell Intersong as Creative Director, West Coast, Bob was involved in the signings of Franne Golde, Bernie Taupin and Ratt. Bob then moved to the Chappell Intersong corporate office in New York as U.S. Creative Director. While in New York he spent much of his time working with and developing new and existing

songwriters. Prior to leaving Chappell, Bob signed the band Cinderella, who are currently enjoying major success on PolyGram from their debut release.

Last June, Bob made his move to publishing to A&R. His first signing is the Toronto-based band, Refugee, currently in the studio with producer Pat Glasser. In addition, Bob is overseeing the recording of Animation's third album, having teamed the band with producer David Kershenbaum.



LORIE HARBOUGH, Manager, A&R, West Coast

Lorie joined the company in December of last year. Previously she was with MCA Music, where as Creative Manager she had extensive experience in talent acquisition and talent development. While at MCA, Lorie worked with such well-known producers/writers as Steven Hague, Marcus Miller, Mark Goldenberg, Ian Ritchie, Glen Ballard and Robbie Nevil. She was instrumental in the creative development

of such artists as Willie Nile, The Unforgiven, Alex Brown, Wiretrain and The Breakfast Club.

Prior to MCA Music, Lorie worked for two years at CBS Songs as a Professional Manager. She held a similar title at United Artists, where Lorie began her professional career.

SUPPORT STAFF

MORI MICKELSON came to PolyGram, from Epic A&R, with Dick Wingate. Previously, she worked in Miami at Criteria Studios, 195 FM, 96X FM, MJS and Multi Entertainment. She also freelanced for Cellar Door Concerts, Home At Last and Gerald Schwartz Agency (Public Relations).

SUSAN DREW moved to the East Coast after working in PolyGram's LA Office as Promotion Department Coordinator. Previously, Sue had been with Epic's LA office, where she worked in Media Relations/Video.

DONNA ELLIOTT came to PolyGram most recently from EMI-America's A&R Department, where she was Assistant to Michael Barackman and John Mrvos. Prior to that, she worked with them in Arista's A&R Department.

MONICA HOYT was an Assistant Agent with Norby Walters, and before that at Banner Talent, prior to joining PolyGram's Urban A&R team.

MARY REYNOLDS was an independent manager and publisher, as well as an Associate Manager and Road Manager with Cavallo, Ruffalo & Fragnoli, prior to becoming the A&R Assistant in PolyGram's West Coast A&R Department. Mary also worked for CBS Records in LA as a Project Coordinator and as an A&R Assistant for Columbia Records.

MARY GORMLEY completed internships in the President's office at PolyGram and the A&R office at EMI prior to starting full-time in the A&R Department.

POLYGRAM - NASHVILLE

STEVE POPOVICH, VP & Chief of Nashville Operations

In January of 1986, Steve's appointment at PolyGram Nashville was formally announced. Prior to that beginning in 1966, Steve spent 10 years at CBS Records where he was instrumental in establishing the careers of Santana, Paul Simon, Bruce Springsteen, Mac Davis and Chicago. As a CBS promoter, he created "crossover" hits from country to pop for Lynn Anderson, Ray Price and Johnny Cash.

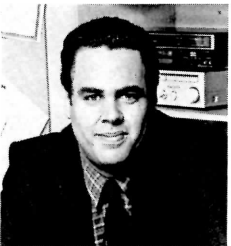
At CBS' Epic label as an A&R vice president, he signed The Jackson, Cheap Trick, The Charlie Daniels Band, Ted Nugent and Boston to recording contracts.

In 1976 he launched the successful independent label and management firm Cleveland International. There he made a star of Meat Loaf and revived the careers of B.J. Thomas and Donna Fargo.

He was a Grammy Award nominee in 1986 for "70 Years Of Hits", an LP he co-produced for polka legend Frankie Yankovic.

Popovich's relationship with PolyGram was already established. He brought Tom Jones to the label and produced the artist's first three country albums.

Steve's approach to A&R is summed up in his own words "I don't sit back and read charts to make decisions," he says. "People are my A&R staff. I go out and hear music and listen to people. I'm here to find good songs and good talent. A good song takes care of itself."

WING RECORDS - WEST COAST

ED ECKSTINE - Senior Vice President & General Manager, Wing Records

Ed Eckstine has been named Senior Vice President and General Manager, Wing Records, PolyGram's West Coast based label and oversees all aspects of the newly-formed label operations.

Eckstine comes to PolyGram from Arista Records, where he served as Vice President of A&R for the past two years. There he was instrumental in the creative development of such artists as Jermaine Stewart, Kenny G., Aretha Franklin and Whitney Houston. From 1973-84, Eckstine made his mark in the music industry at

Quincy Jones Productions/Qwest Records, where he was involved in the careers of Patti Austin, James Ingram, New Order, Brothers Johnson, Michael Jackson and George Benson. Eckstine acted in a variety of capacities at Qwest, culminating as Vice President/General Manager.



HEATHER IRVING, Director, Pop A&R, Wing Records

Heather comes to Wing after eight years with Epic Records, where she most recently was Associate Director of West Coast A&R. She joined Epic's merchandising department in 1978, later moving to A&R where she was named Associate Director in 1983.

TONY JOSEPH - A&R Manager, Wing Records

Before joining PolyGram, Tony had been active in re-mix work for such artists as Patrice Rushen, T.C. Curtis, Foster Sylvers, Sherry Payne & Philip Ingram and Jeff Lorber with Thelma Houston. He was also responsible for the dance music programs on radio stations KACE and KJLH in Los Angeles, "Traffic Jam" and "Saturday Night Jam", two of those stations' most popular features from 1982 to 1986. He began his industry career at WBSL in New York, where he worked as a high school intern in 1979.