

# ROCKIN' ROLES

Continued from E-4

tacted a pizza delivery guy who stopped at home, picked up the fruit and tissues, and rushed the precious objects backstage.

## Record-company PR

**The job:** Media contact.  
**The bucks:** Entry level starts in the low \$20,000s, with a top end peaking at just over \$100,000.

**The inside track:** Internship with a record company or concert promoter.

"Publicists are the caretakers of the music industry," said Bobbie Gale, 28, a manager of media relations at Atlantic Records in Los Angeles. "We do everything from disseminate information about an artist to the media to making sure that the artist shows up to a photo shoot at the right time."

In an industry that is dominated by males, many women break into the business through public relations; the field has long been considered a female ghetto. Gale, who "always loved music more than the pictures of surfers I had on my wall," had an internship with a talent-bookings agency while attending college.

"The thing I've always enjoyed is the personal bond you can make with an artist whose work you ap-

"There's this general allure to being on the road: Roll into town, roll out, the whole outlaw rebel thing."

SCOTT PATTERSON  
tour manager

preciate," said Gale, a USC graduate with a degree in public relations. "It kind of happened with me and Julianna Hatfield. . . We were up in Seattle and she just turned into this giggling kid."

Bryan Spevak, a 25-year-old PR-communications-journalism graduate of California State University Fullerton, always hoped to get paid

Promoters' earnings depend on ticket sales and therefore fluctuate with each show.

"I've gone through years where I haven't made a penny," said Schiffman, who began booking alternative-rock concerts at smaller venues in 1981. "But you can make quite a bit of money in this business. Still, I traditionally lose money on 40 to 50 percent of all my shows."

## Tour manager

**The job:** Make sure everything goes right on the tour.

**The bucks:** Varies from several hundred a week to several thousand.

**The inside track:** Network. Organizer or hand-holder? A bit of both is needed to be an effective tour manager.

"My job is all about scheduling, negotiating and orchestrating the details," said Scott Patterson, 32, who attended SDSU and pursued a degree in physical education. "I handle everything, from hotels to press. Nothing changes without going through me first."

Patterson broke into the industry by working as a concert security guard while in college. His links with a merchandising company led to a job interview with rock act Kik Trace.

"They flew me out for the interview and told me I had 10 minutes to convince the band to hire me," said Patterson, who has worked as a manager for five years.

He started at \$700 a week. "I know the tour manager for Def Leppard makes \$4,800 a week," Patterson said. "The guy with Van Halen makes \$4,300 a week when he's on the road, \$2,200 a week when he's not."

The cliché that pop stars are surrounded by wine and women still holds true for younger bands, said Patterson, who has worked with Ugly Kid Joe, the Lemonheads and Shriekback. It is up to the manager to balance the wild part of the road with the necessary business details.

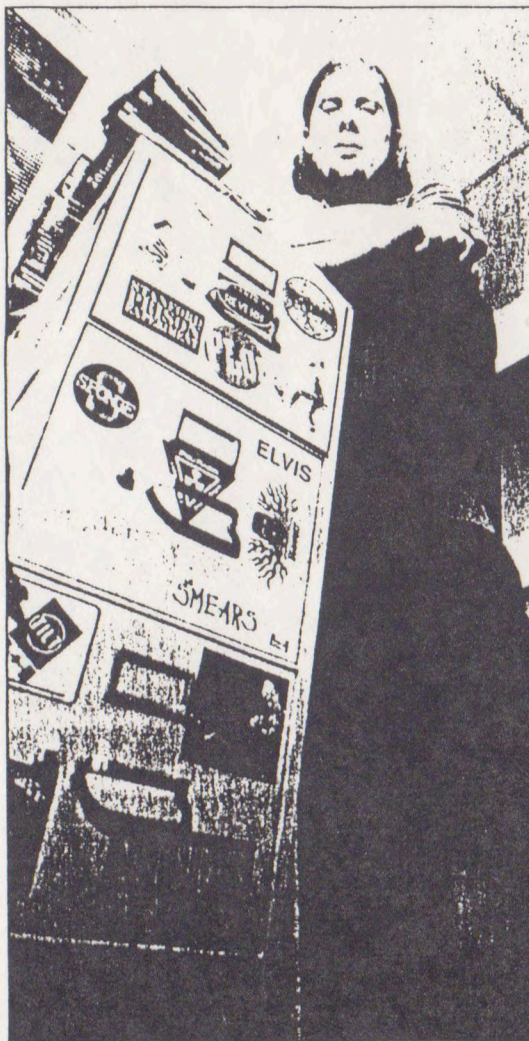
"There's this general allure to being on the road: Roll into town, roll out, the whole outlaw rebel thing," said Patterson, who currently is working with Crash Test Dummies. "Now I'm a pencil pusher."

## Tour accountant

**The job:** Handle all the money on the road.

**The bucks:** Between \$1,000 and \$4,000 per week.

**The inside track:** Business back-



Union-Tribune / JAMES SKOVMAND

**Rock 'n' roll adventure:** Cargo Records publicist Bryan Spevak, who does everything from promoting bands to going on the road.

## Studio production

with, it's the producer who has to remind them to move along in the recording process."

## Legal

**The job:** Protecting a performer's legal rights.

**The bucks:** Beginners start around \$50,000, with hotshots topping out in the millions.

**The inside track:** Choose a law school that offers entertainment-law courses; make lots of contacts; learn the language of the industry through an internship with the legal department of a film, television or record company.

When artists try to break their contracts or renew their multi-million-dollar record deals, attorneys step into the limelight nearly as often as the stars. Not surprisingly, the field is filled with business lawyers eager to serve as counsel to the stars. Los Angeles attorney Jeffrey Graubart, 54, entered the field by working in the legal department at Capitol Records in Los Angeles.

"What we actually do is different from other attorneys more in style than in actual substance," said Graubart, who represents pop artists Boy George and Culture Club, and Japanese film director Akira Kurosawa. "All lawyers deal with a lot of paper and a lot of business issues. It's just that our clients often ask, 'Can I leave a copy of my new album on your desk?' or 'Would you like to come see my new film?' as thanks."

Konrad "Kasey" Trope learned the basics about entertainment law from his father, who represented the helicopter pilot in the "Twilight Zone" case. Trope, 39, worked as a tax attorney in Washington, D.C., before relocating to Los Angeles in 1990. Trope specializes in start-up film companies and young bands.

"An entertainment attorney wears many hats," said Trope, who is teaching a class on the industry at California Western School of Law this fall. "It's all about litigation, negotiation and contracts."

And egos.

"You have to be able to deal with a lot of egos and still keep yours in check," Trope said. "It's very similar to what happens in Washington, D.C. Agents and studios are like little countries, and you're the diplomat."

## Medical

**The job:** Heal the sick stars.

**The bucks:** Varies. Tom Cummings, a family physician in Pacific Beach, asks \$25 to \$44 per house call. Buzz Reifman, the "Rock Doc" of Denver, charges artists and their crews \$25 to \$50 a visit.

**The inside track:** Specialize in otolaryngology to treat troubles with the ears, nose or throat, or sports medicine for problems with tendons and joints.

A failed voice or a sprained ankle can mean thousands of dollars in lost revenue to concert promoters. When the stars get sick in San Diego, promoters call Tom Cummings.

Cummings started practicing entertainment medicine eight years ago when Tom Petty demanded a vitamin B-12 injection.

"I had treated several people who worked at Bill Silva Presents for a while," said Cummings, 42. "I sent my medical assistant to do it and she really didn't seem to mind working at night." Though some artists prefer to see Cummings in his office, many opt for the doctor to make a house call. Cummings remembers a telephone conversation requesting his help for a singer with Fine Young Cannibals.

"It was between the set and the encore, and one of the singers wouldn't go back onstage because of a sore throat," Cummings said. "I remember hearing the crowd screaming for an encore and thinking, 'How am I going to get through that crowd?'"

Cummings declined to respond to the call.

Buzz Reifman is another "rock doc" of sorts. Reifman, a 48-year-old physician's assistant, has spent 13 years caring for the performers who jet in and out of Denver.

Autographed photos of superstars such as David Bowie, Janet Jackson and Bonnie Raitt cover his office walls. Ozzy Osbourne has given him a gold record. And Reifman's little black bag always holds a stethoscope, a pen and a picture or CD of the artist he's treating.

"It all started when I was called out to treat George Strait for voice problems," Reifman said. "It has grown from there. The tour managers have my card or know me from one of the venues."