

**For my brothers**

**Ricky Wilson**

**Joey and Dee Dee Ramone**

**Klaus Nomi**

**Andy Warhol**

**Roy Lichtenstein**

**Michael McLintock**

**The Notorious B.I.G.**

**Jam Master Jay**

**Joe Strummer**

**They left the party way too early...**

# **I SPEAK MUSIC**

**All dialects**



**Selected images from the archives of George DuBose**

I was a photo assistant for Lane Pederson in NYC. I had been processing film for Andy Warhol's Interview magazine and shooting odd little filler shots for their advertising. One day in December of 1977, I got a phone call from Richard Cramer, the assistant AD at Interview. He asked me if I wanted to see a band from Athens, GA, at Max's Kansas City, a famous NYC nightclub. I had lived in Atlanta in the early 60's, so I was a little curious about this unknown Southern band.

On December 12th 1977, the B-52's played Max's Kansas City for the first time. Lydia Lunch and her band, Teenage Jesus and the Jerks, were the opening act. Before the B-52's came on stage, there was a sound of bees buzzing, then the band came on stage and began playing "Planet Claire", the music of which is an exact copy of "The Peter Gunn Theme", written by Henry Mancini.

The first song I ever played on guitar was "The Peter Gunn Theme". Ricky Wilson played Mosrite guitars, which are played by my other favorite band, The Ventures. If I was ever in a rock band, the B's would have been my dream band.

I had offered the band's first manager, Maureen McLaughlin, use of an extra room in my apartment, when she came to NYC to get bookings for the band. One summer day in 1978, whilst vacationing at my friend Billy Halsey's farm in The Hamptons, I called my apartment to check my answering machine for messages.

Ricky Wilson answered the phone. "What are you doing there?", I asked.

"We're all here!" The whole band had moved into my apartment. When I returned home, the whole apartment was so tidy. Cindy Wilson spent several hours, scrubbing and bleaching the bathtub. It never looked so white.

I asked the band to come to the photo studio where I worked. I had the idea to make a B&W 16"x20" poster to "snipe" around the clubs where the band would be playing. I didn't know about wheat paste and after having stapled posters around the block where Max's Kansas City was, I got back to the point where I started. All the posters were gone. After that, I sold them for 52¢ each or two for a dollar.

Interview magazine published the picture with Glenn O'Brien's interview of the band.



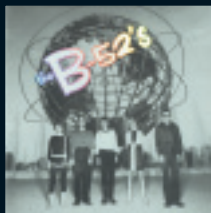
Two years later, the band was signed by Chris Blackwell of Island Records. A phone call came from Tony Wright, the creative director of Island Records, asking to see all of my shots of the B-52's. At his office, it was obvious that the band had already decided the picture. Tony asked me if he could hand-color it. We changed the mylar balloon that Kate was holding to a matching Corfam shoes and handbag I had bought her in a thrift shop. Tony asked me how much money I wanted for use of the shot. I told him I had no idea. He offered me \$750, which I quickly calculated as 5 weeks pay at the time.

Tony did not like the group's attitude, using the name "Sue Absurd" as his art direction credit. It became one of our biggest award-winning covers.

Soon after the album was released, I was contacted by Rolling Stone magazine's photo editor, Lori Kratochvil. She gave me my first assignment for the magazine. I took the band to The Unisphere in Flushing Meadows, where this shot was taken.

After I got all the film back from the lab, I let the band edit the film down to one image. When I confidentially presented the slide to Lori Kratochvil, she was furious. "Where is the rest of the film?", she asked.

Out of allegiance to the band, I refused to let her see the rest of the shoot. It was the first and only job I ever had for Rolling Stone. It was also the last time I was ever hired to photograph the band. So much for loyalty. Twenty years later, Warner Bros. Records used the image on the right for the B-52's Greatest Hits package and then proceeded to lose the original negatives for this and three other shots.





## KID CREOLE

I shot Kid Creole and the Coconuts first LP and the second LP cover for the UK. He loved to heap abuse on me during the shoots. I always told him to put the Coconuts up front on stage...he did.



## DIETER MEIER

Dieter's Meier's publicist said Dieter only had a few minutes for the shoot for Interview Magazine. I said, "No problem, I have the set ready." When Dieter saw the set I had created, he stayed for 2 hours and drank all my Beck's beer.



## THE FLESHTONES

This is a publicity shot taken around the time when I shot the cover for the Fleshtones album "Hexbreaker." The "Hexbreaker" cover features a large black paper cutout of a devil's head and horns on the background paper.

The horns of fire over Keith Strang's head are a happy accident.

## MADONNA'S FIRST GIG

A manager once asked me to go to Uncle Sam's Blues, a club in Roslyn, Long Island and make live photographs of just the singer of a band called "The Breakfast Club".

Just the singer, not the band.

Hmmm?

There was this sexy, young woman wearing revealing costumes of chamois and foxtails, she was oozing sexuality, but seemed shy or unsure of herself. I went back stage between sets to meet her.

Offering encouragement, I wrote a short list of supportive suggestions.

What is your real name, I asked?

"Madonna".

When her manager discovered the note, she was furious and ejected me from the dressing room, screaming, "How dare you speak to my artist!"

I shot the second set, took the train back to Manhattan and never heard from the manager again. My negatives of Madonna's first gig sat in my files for 15 years before anyone had any interest in publishing them. My expenses have been recouped and then some from my first meeting with Madonna.

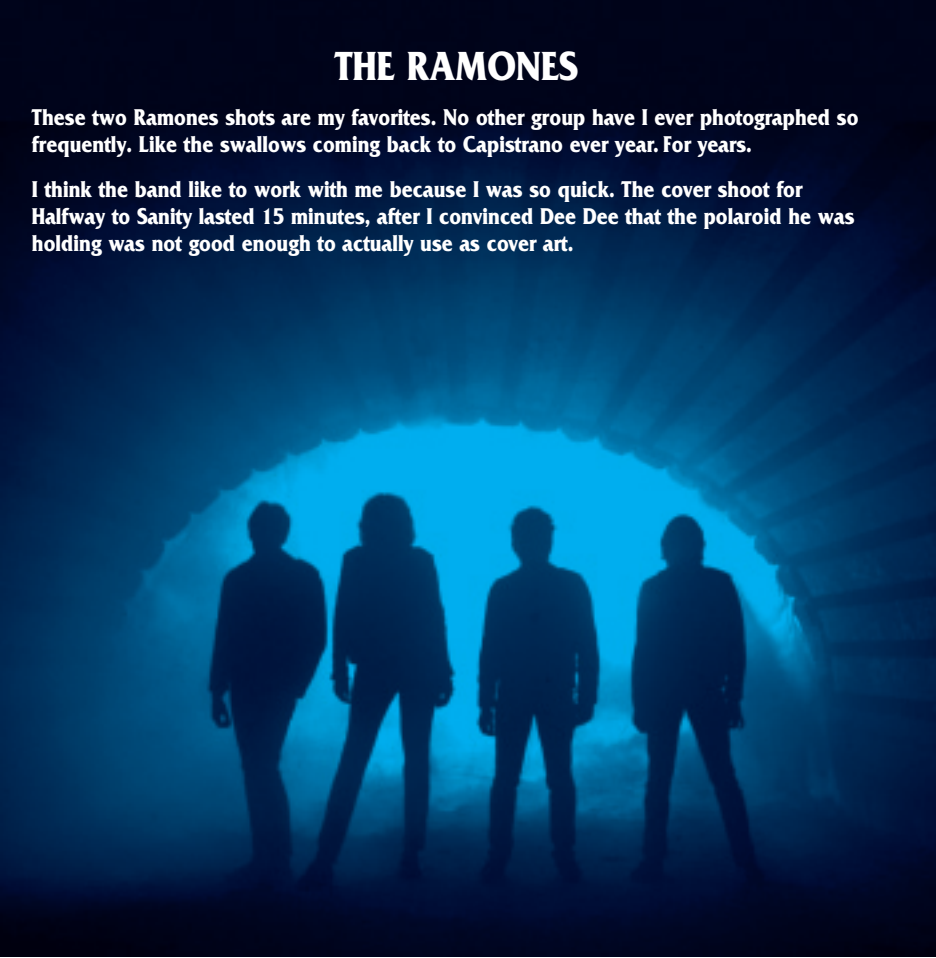




## THE RAMONES

These two Ramones shots are my favorites. No other group have I ever photographed so frequently. Like the swallows coming back to Capistrano ever year. For years.

I think the band like to work with me because I was so quick. The cover shoot for *Halfway to Sanity* lasted 15 minutes, after I convinced Dee Dee that the polaroid he was holding was not good enough to actually use as cover art.





## MARIANNE FAITHFULL

Marianne is my favorite female artist. The woman I have worked with the most. She dedicated a song to me at a recent Cologne concert, made the wife a little jealous...



## KLAUS NOMI

This shot is from Klaus Nomi's first concert. I photographed every Manhattan performance he did. He was the first artist I knew to die from AIDS. There is a biographical movie coming soon.

## R.E.M.



Yet another band from Athens, Georgia, that wound up crashing in my living room, actually this time it was in my photo studio. I was given their first demo tape with the idea that I might be able to help them get a record deal. I did get them a gig at the famous Mudd Club. When only 12 people showed up to watch them perform, the owner, Steve Mass, called, saying he didn't want to pay them. They played for free.

## ANDY AT HOME



Yes, darling, Andy lived at Studio 54.  
...and he was not as shy as he looks.



## Afrika Bambaataa & Soul Sonic Force

Booming out of a car stuck in Manhattan traffic, I heard the music from Kraftwerk's "TransEurope Express" with the words, "Rock, Rock the Planet Rock". The group was Soul Sonic Force and this was the first big rap hit. When SSF showed up for this publicity photo, I was amazed by the elaborate costuming and by the physical size of these gentlemen. Afrika Bambaataa and Mr. Big were just that... So big that the background paper was not wide enough.



## Big Daddy Kane

I shot most of Kane's album and single sleeves, this publicity still is my favorite. My collaborations with Kane made me recognize my talent as an art director working with black artists. I also learned that musicians are only on time for gigs or recording sessions. Kane actually showed up a whole day late for one of our sessions. It was not taken personally...



## THE NOTORIOUS B.I.G. & DJ \$50 GRAND

Mr. Cee, Big Daddy Kane's DJ, produced a single for a compilation album. He called to ask if I could accompany him to Bed-Stuy to photograph the singer. I had learned that I could go anywhere in the right company. Years went by and these images went unused. After B.I.G. died, Puff Diddy's label used them and refused to pay...my agent was afraid to collect.

Just have to run with the right company...R. I. P.

## THE DIABOLICAL BIZ MARKIE

My second rapper after Soul Sonic Force, Biz was a delightful inspiration. We saw eye to eye on the imaging for his packages. Dressing as a mad scientist here, led to Biz's video for "Just A Friend" when he dressed as Mozart and played a harpsichord. I remember being in a NY deli soon after this album was released and heard a white customer humming the tune to "Just A Friend".

My first gold album for a rapper.



## THE INFAMOUS MOBB DEEP

Prodigy and Havoc were 14 when they recorded their first album. I will never forget them smoking "blunts" and drinking "40s" in my studio during the session. I wanted to spank them...but not with those Japanese rice cutters in their hands.



## RUN DMC

These guys were already famous by the time I shot them for Penthouse magazine. A few months ago, I found out one of the images from this shoot used as the cover of their greatest hits. Then Jam Master Jay died... R. I. P.



## SHANNON

**This is an example of how my career has gone. My bro, Kevin Tooley, drummer of The Hotheads from NYC, produced her first single, "Spellbound", a cover from Siouxsie and the Banshees. Will Shannon become an international star? Will I get another gold record?**

A lucky guy I am. I have a gift from God and get to share it.

Having a cover look like the music sounds inside means a lot to some people, but not all. A record company president once said, "Covers don't mean a damn thing. I can sell a record in a brown paper bag".

Thanks to people like Tony Wright, creative director of Island Records, now Palm Pictures, Kathy Schenker, publicist, Robert Hayes of Interview, Michael Zilkha of ZE Records, Dee and Lenny at Cold Chillin', Glenn O'Brien, writer, my path has been straight and true and photographers Lane Pederson and Eric Boman, who so generously shared their knowledge, experience, sensitivity and sense of style with me.

My career has been exciting and extremely challenging. I shot hundreds of record covers and received dozens of gold and platinum plaques; book and magazine covers I can't count and memories I wouldn't trade for anything.

Maintaining photo studios in Cologne and NYC, I am able to design and send proofs as .pdfs to clients and printers anywhere in the world.

I also work with Cologne Creatives, a group of digital experts in Cologne. Internationally known for their skills concerning 2d design for print, CD-ROM, web publishing and 3d for advertising, movie and product visuals and productions. Our client roster includes Warner Entertainment, Rhino Records, RTL Television, Media Consulta, Drillisch, BDI, BKM, Romanian Ministry of Finance, World Congress of Railroad Research, F & H Communications, CMA, New Yorker Clothing, Evian and Babylon Media Consult.

We are all musicians at heart. Our customers feel it.

©2003 George DuBose boss@george-dubose.com  
Tel: +49.221.340.1513 Cell: +49.(0)160.481.1234

Represented by Susan Hannaford  
susanhannaford@compuserve.com  
Cell: +49.160.322.0118



www.cologne-creatives.com  
Tel: +49.221.397.6930  
Fax: +49.221.397.6933  
Cell: +49.172.775.1100

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