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E.G. DAILY

A&M PRESS DEPARTMENT

BIOGRAPHY

Three years ago, E.G. Daily's first solo album put her squarely on the map as a young talent to be reckoned with. The album *Wild Child*, yielded two Top Three dance hits, one of which ("Say It, Say It") reached the top spot on that chart. A year later, s he enjoyed another top Five dance record with a tune from the "Summer School" soundtrack.

Her path was clear: Keep on turning out dance music, and continue having some substantial hits. But with *Lace Around the Wound*, her second A&M album, it's equally clear that E. G. Daily chose another route.

" I didn't want to do another dance record," Daily says. "I'd done that already, I enjoyed it, I'm proud of it, but I wanted to move on. It bores me when someone's new record is exactly out to see what they can do next. I think once people listen to my new music, they'll know I've changed and I've grown."

A self-described "Hollywood baby," E.G. Daily is one of five children, all of the musically inclined. E.G. began pursuing her own career as a singer, actor, and dancer before she was ten years old. "The older I got, the more serious I became about the work," she recalls. "I was auditioning for things when I was eight. By the time I was 13 or 14, I became more involved in the artistic side of what I was doing."

Daily taught herself to play guitar, and she began writing songs when she was just a few years out of the sandbox. An early voice coach recognized a certain soulfulness in her voice and pushed her to sing "things like Aretha Franklin classics and songs off of old Rod Stewart albums," and by the time she reached high school, Daily was already singing with the gritty power that later prompted *Spin* magazine to dub her "the white Tina Turner."

Daily has put that voice to good use. She was a member of the Righteous Apples, a band with its own television series. She appeared in "Tanzi," a musical in which she played a female wrestler. She sang blues on the soundtrack to the film "Street Music." She worked extensively with producer Giorgio Moroder. And along the way, she found time to act in movies like "Valley Girl," "Streets of Fire," "The Escape Artist," and "Pee Wee's Big Adventure"--the latter featuring E.G. as the leading man's love interest.

Her work with Moroder paid some handsome dividends. For one thing, she sang on his soundtrack for "Scarface." For another, she recorded a song for the "Breakfast Club" soundtrack with Moroder associate Keith Forsey and co-wrote and recorded a song for the "Thief of Hearts" soundtrack with Harold Faltermeyer, another Moroder associate. The two would later play significant roles in Daily's first solo effort. But most importantly, the experience gave her a musical education that served her well on *Wild Child.*

Faltermeyer, Forsey and Jellybean Benitez were among the production heavyweights

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involved in *Wild Child* (released in January, 1986), and their presence certainly contributed to the success of tracks like "Say It, Say It," "Love in the Shadows," and others. But E.G. also co-produced four songs herself, and co-wrote eight of the ten songs on the album/ The confidence she gained from that experience carried over to her preparations for *Lace Around The Wound;* in fact E.G. virtually abandoned her acting career (her only recent roles were in the films "Loverboy" and "Bad Dreams") to concentrate on her music.

"That was a conscious decision (to do less acting)," she says. "I've spent the last three years simply getting on with the business of being an artist – not waiting around for the big movie, or the big record, not hustling people to buy me or sell me or believe in me, but just being a singer and songwriter."

Daily put together a live acoustic set with a harmonica player and another singer; she also put together a rock 'n' roll band, called Slave, and hit the L.A. club circuit. And when it came to the new album, "I knew what I wanted: more acoustic instruments, and a more spare, rootsier sound."

Daily also knew she was on the right track when producers Tommy Faragher and Lottie Golden sent her a tape of their tune "Some People," which became the lead track on *Lace Around The Wound.*

Says E.G., "The song had a kind of John Cougar vibe about it, and it was more in the direction I was heading. I liked the production—it was very sparse, without a lot of keyboards, and you can hear everything in the mix."

Daily spent four months in New York with Faragher and Golden, polishing off seven tracks for the new album. "It was a totally creative process," she recalls. "If we wanted to put mandolins or a jaw's harp in 'Bad Water,' we did.

"Being a producer as well as a songwriter, I was very particular about what I wanted and didn't want on this album sound-wise and instrumentation-wise. Tommy and Lotti were great about working with me. If I didn't like a particular guitar sound, they'd ask me what I wanted to hear instead; and at the same time, I knew enough to let them do their job, which is to get a great sound and to push me to do my best. In the end, everyone used their ability to work toward the same goal."

E.G.'s other producers included guitarist Pete Glenister (Terence Trent D'Arby's band) and Glen Skinner (two tracks), keyboardist John Van-Tongeren (one track), and...E.G. Daily, who handled two tracks on her own. One of those is a soulful remake of the Percy Mayfield classic "Please Sned Me Someone To Love," which she's been singing since the age of 15 and which features background vocals by Billy Vera.

Daily is aware that after *Wild Child,* there may be some people who figure they know what E.G. Daily is all about. But she's not worried about preconceptions. "I'm sure this record may seem like a big change, a big jump," she concedes. "It's not to me, though, because in my heart I knew all along I would make a record like this. I think the real artist in me came out on this record. This time I'm saying, 'Here, this is me, and I hope you enjoy it.'"