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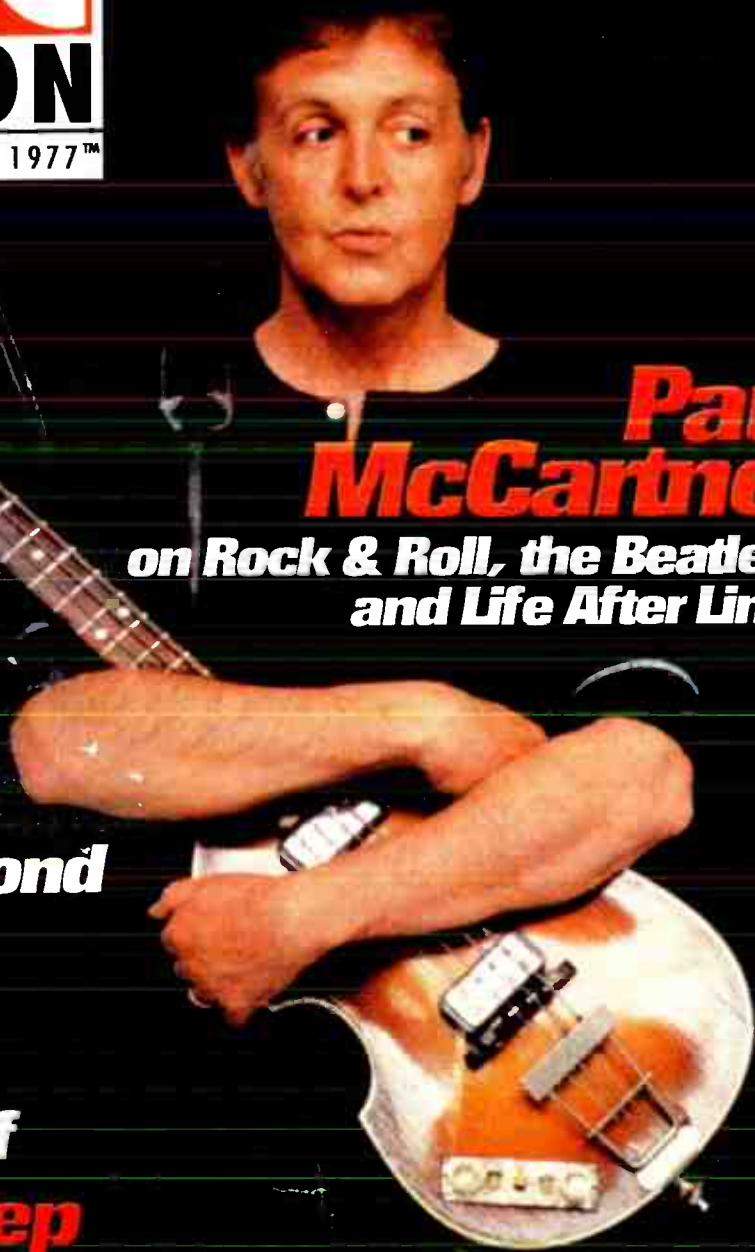
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Paul McCartney

on Rock & Roll, the Beatles,
and Life After Linda

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5 Industry Execs Discuss A&R in

2000 and Beyond

High Profile:

The Fall And Rise of

Mobb Deep



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J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.
E. Eric Bettelli

EXECUTIVE EDITOR
J. Michael Dolan

SENIOR EDITOR
Mark Nardone

ASSOCIATE EDITOR
Michael Mollura

ART DIRECTOR
Jodi R. Lether

ADVERTISING ART DIRECTOR
Gary J. Stephens

ADVERTISING/PROMOTION MANAGER
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OPERATIONS MANAGER
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ADMINISTRATIVE ASSISTANT
Linda Taylor Fiets

SONGWORKS
Dan Kimpel

SHOW BIZ/A&R REPORT
Tom Kidd

CYBER MUSIC
Joel Pelletier

NIGHTLIFE
Tom Farrell

CLUB REVIEW EDITOR
Bernard Baur

TECH EDITOR
Barry Rudolph

GUIDE EDITOR
Eric Moromisato

CONTRIBUTING WRITERS

Dianne Bates, Bernard Baur, Al Black, Constance Dunn, Wayne Edwards, Jeremy Engel, Chad Goodell, Jorge Hernandez, José Martínez, Jana Pendragon, Rob Putnam, Daniel Siwek, Stacey Stich, Paul Suter, Jonathan Widran.

INTERN: Richard Fries
PHOTOGRAPHERS

Dianne Bates, Bernard Baur, Tom Farrell, Rod Goodman, Heather Harris, David Klein, Lucia, Harold Sherrick, Daniel Siwek, Stacey Stich.

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MAIN OFFICES

4731 Laurel Canyon Blvd., N. Hollywood, CA 91607 818-755-0101
FAX: 818-755-0102 E-Mail Internet Address: muscon@earthlink.net
World Wide Web Address: <http://www.musicconnection.com>
24 Hour Free Classified Hotline: 818-755-0103

Member: 

FEATURES



28. Paul McCartney

After a period of mourning the death of his wife Linda, Paul McCartney has returned with a series of musical projects that have allowed him to tap into his rock & roll roots. *MC* caught up with the ex-Beatle in New York for this candid interview.

By Gary Graff



46. A&R Roundtable

What are talent scouts at record labels thinking as we enter this new century? *MC* spoke at length with five A&R execs about how they do their job, why the signing climate is evolving, and what artists can do to make the A&R process as productive — and painless — as possible.

By Tom Kidd

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CALENDAR

—MICHAEL MOLLURA

If you have an event, workshop, class or seminar that you want us to announce, send the info, in writing, to: **Calendar**, c/o Music Connection, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607

Current

On January 24 at 9:30 p.m. *Music Connection* is presenting a music industry showcase featuring four selected artists from the *Music Connection's* Top 20 Demos of 1999. The event will be hosted by Cyber Music columnist and musician Joel Pelletier and will be held at the Viper Room on Sunset Blvd. in West Hollywood. Managers, publishers, record labels, booking agents and music supervisors are encouraged to attend and can contact the Way Home Media at 818-980-8304 for guest list and promotional material information. The public is also invited to attend and CDs from the participating acts will be available at the show.

On February 20, 2000, West L.A. Music and Tascam will introduce the new Tascam MX2424 at an exclusive clinic to be held from 7-9 p.m. at the West L.A. Music store. The clinic is free, reservations are required. West L.A. Music's address is 11345 Santa Monica Blvd. in West Los Angeles. For more information and reservations contact 310-477-1945.

Some of the biggest names on the contemporary music scene will join KCRW-FM host Garth Trinidad in a UCLA Extension course exploring "Black Music 2000: Sessions with Recording Artists of Today and Tomorrow." Depending on availability, those appearing live with Trinidad include Kamau Daaood, writer/spoken word artist; Herb Graham Jr., jazz composer/producer; Medusa, a rap artist; Cut Chemist and Numark, DJ/Turntablists; Sway and King Tech, hosts of the *Wake-up Show*.

In related news, on January 19, noted vocal coach Gloria Bennett will begin teaching a nine-week course at UCLA Extension titled "Finding Your Voice." In the class, singers will learn how to control their voice and learn proper vocal techniques. All levels are encouraged to attend. Live performance opportunities are included in the course. For more information contact Steven Nily at 310-206-6237.

Calling on all unrecognized music composers for a chance to prove themselves. Turner Classic Movies and *Film Music* magazine are presenting an unprecedented opportunity to compose a musical score for a great silent film. The grand prize winner will be assisted by industry professionals and have their music incorporated into a silent classic that will air on the network. For an application and more information visit the TCM Web site at turner.classicmovies.com/music beginning January 1, 2000.

Emerging Artists & Talent in Music (EAT'M) is starting up their registration offices for their conference, showcase and festival which helps artists and professionals meet those elusive entertainment industry players that can make their career happen. This year's event will take place from June 7-10 in Las Vegas. EAT'M is attended by industry pros that represent all facets of the industry including: labels, producers, managers, attorneys, Internet servers, agents, promoters, songwriters and publishers. For additional information and registration forms please contact the EAT'M office at 702-837-3636.

The Songwriters Guild Foundation kicks off the new millennium on Monday, January 10, 2000 with the Phil Swann Country/Pop Workshop. On Tuesday, January 11, the Harriet Schock workshop begins. On the 12th, the Creativity Playground for Songwriters starts. And on the 13th, the Jack Segal Songshop resumes. For more information contact 323-462-1108.

Sam Ash Music will host the New York Custom Guitar Show and the World's Greatest Guitar Auction on Sunday, January 9, 2000 from 12-7:30 p.m. in the Hammerstein Ballroom at The Manhattan Center in New York. The expo will also feature appearances by Paul Stanley, Ace Frehley, and Leslie West. Proceeds will benefit a charity, TBD. For more information contact 323-852-9444.

Dou Dou N'Diaye Rose Brings the very best drummers of West Africa to the Cerritos Center For The Performing Arts from January 20-21st. These awesome drummers have worked with such icons as the Rolling Stones, Peter Gabriel and Miles Davis. For ticket information contact 562-916-8500.

Updates

Please note that the following **Top 20 Demos** qualifiers of 1999 have new contact numbers: **All Weiss** can be reached at 323-653-6905. **DeeDee O'Malley** can be reached through War of Art Records, 818-768-8800. See our Artist Profile on O'Malley on page 56.

Also please note that the fashion show at the **Los Angeles Music Awards** last month featured the work of **Terri King Fashion Designs**. For more on Terri King clothing contact 323-882-8417.

To contact the band **Flowerchild**, which was listed as one of our Hottest 100 Unsigned Bands of 1999, call Luminary Records at 818-763-2277.

Lastly, the **Bastard Sons of Johnny Cash** were recently inked to Ultimatum Music and their new manager Joey Vegas can be reached at 323-936-4841. The band will soon be renamed. **MC**

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HEART & SOUL

—MICHAEL MOLLURA

If you or your organization is making a difference in the music community, please fax (818-755-0102), mail (4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607) or e-mail (muscon@earthlink.net) your information to Heart & Soul columnist Michael Mollura at Music Connection.

Yamaha & NAIMM Celebrate Michael McDonald

In an effort to pay tribute to the accomplishments of renowned singer/songwriter **Michael McDonald** and celebrate his 25-year relationship as a **Yamaha** artist, the Yamaha Corporation of America, in conjunction with **NAIMM**, will be presenting a mammoth concert on February 4, 2000, at the Shrine Auditorium. McDonald will be presented with the rarely bestowed Honorary Yamaha Lifetime Achievement in Musical Excellence Award. An all-star roster

RADD's Awesome Campaign

The non-profit organization **RADD** (Recording Artists Against Drunk Driving), which utilizes celebrity icons to promote the message of sober driving, recently launched their fourth annual "Designated Driver Awareness" campaign at L.A.'s **House of Blues** on Sunset Boulevard. The campaign continues until the end of January whereby California consumers showing **RADD's** special "Designated Driver Licenses" can get a \$2.00 discount at all **Sam Goody/Musicland** stores on over 400 **RADD** recording artists, free hot



Pictured at RADD's Fourth Annual Designated Driver Awareness event are (L-R): Tim Scott of Jack Mack & The Heart Attack; producer Mark Hudson; Jessica Castellanos of Viva; Sally Colon, Viva; Doug Feiger, the Knack; Denny Seiwell, Wings; Steve Thoma, and Dorian Gregory, Charmed.

of artists will perform on this special night. All proceeds of this humanitarian event will be used to benefit music education, research and advocacy. For additional information feel free to contact them by calling 800-341-HOPE.

dogs at 7-11, and free non-alcoholic beverages at over 3,000 participating restaurants and bars state-wide. Consult your local papers for card cut-outs or go to www.artistdirect.com/radd for a download. Call 818-752-7799. **MC**

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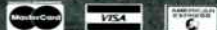
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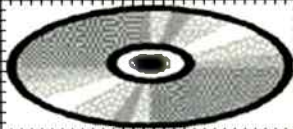
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CLOSE-UP

Musicians Contact.com

By Jonathan Widran

In the late Sixties, Sterling Haug was in a band called the Shades of Dawn, playing Gazzari's five nights a week and dreaming of the big time. When two members of the band were drafted during the Vietnam War and the group subsequently disbanded, he coped with his disillusion by finding a way to stay involved in the music industry without working a straight job. The result — now entering its fourth decade of business — is Musicians Contact, which acts as employment broker for musicians seeking professional gigs.

Haug launched the business from a tiny office above the Whisky a Go Go, providing a service which was unheard of at that time.

"I started the business on a shoestring budget, charging five dollars for musicians seeking employment to register," he recalls. "Prior to that, musicians and those who needed them only had the union or flyers posted at schools around town as a means of hooking up. Through luck, word of mouth and finding a unique niche, it became an indispensable service to Los Angeles musicians over the years."

The landscape changed over time, and with the dawn of publications like *Music Connection* and the *Recycler*, Musicians Contact found itself with some healthy competition. But for those who can't afford the luxury of waiting for the next issues to come out, Haug has always had one distinct advantage — his postings were immediate and so, for instance, bands needing an emergency replacement could find a needy musician in a jiffy.

Through the Seventies and part of the Eighties, Musicians Contact consisted of a hotline with daily job postings read onto a tape by Haug. Musicians would call and have to listen to them all to find something suitable.

In the mid-Eighties, Haug set up a primitive, but effective, computerized voice system which allowed musicians to call in at any hour, enter a code and be directed immediately to the appropriate listings.

Haug also instituted electronic resumes by which musicians could create voice bios that prospective employers could listen to in order to find the perfect match for their needs.

"The advent of electronic communications saved me a bundle of money because in the early days I had to hire people to read listings and answer phones," he says. "Obviously, our Web site (musi-



**Sterling Haug, Musicians
Contact Owner**

cianscontact.com), which began as a glorified ad, but recently became interactive, has made it even easier to connect musicians with those looking for them."

These days, Haug charges musicians a sign-up fee of \$45 for 100 days, which can be nonconsecutive in any given year. Those who join create an Internet profile, which is categorized so that employers can find and peruse prospective employees at their leisure.

The Musicians Contact site features such categories as job offers, individuals seeking work, solo artists seeking jobs or representations and bands seeking new members. If the band looking to hire a new member is currently working, the service is free; if not, Haug charges a \$19.00 access fee.

"I get a lot of repeat business because the musicians who are aggressive and who really use my service tend to get a lot of gigs," he says.

"It's very satisfying for me to know that I'm helping people with their livelihoods — and I love the stories I hear about how gigs lead them into whole new lives and relationships, as well. As one who once had those kinds of musical dreams myself, I can perfectly relate to them."

Call Musicians Contact,
818-888-7879 or go to
Musicianscontact.com





SIGNINGS & ASSIGNMENTS



Brent Gordon

Platinum Entertainment Inc. announced the promotion of **Brent Gordon** as the new President of Sales and Distribution. For more information please contact 310-281 0712.

The **Recording Academy** announced that the organization has hired former *Daily Variety* and *Variety Music* Editor **Adam Sandler** to fill the newly created position of Vice President of Communications and Director of Special Projects/Office of the President. For more information contact 310-392-3777, ext. 326.



Dana Cluverius

The **Sony** corporation announced a number of new signings and assignments in various divisions, starting with **Sony Wonder** who promoted **Dana Cluverius** to Associate Director, Creative Affairs. **Robert Wescott** has been named Director, Finance and Administration. And **David Roofthoof** has been named Development Executive at Sony Wonder.

At Sony's **Epic Records Group**, it was announced that **Randy Irwin** has been promoted to Vice President, World Marketing. **Rob Kos** has been named Senior Vice President, International Marketing. And **Marty Maldenberg** has been named Vice President of Worldwide Marketing for the Epic Records Group.

At **Sony Music Entertainment** it was recently announced that **Amy Housel** has been promoted to the position of Director, Shared Services, I&E. And **Hon Younger** has been promoted to Associate

Director, Disbursement Services, at SME.

At **Sony Classical** it was announced that **Jebb Hart** was named Senior Vice President, U.S. Marketing.

And lastly, at Sony's International **Columbia Records** division, it was announced that **Julie Borcard** has been promoted to the Senior Vice President desk. For more information on any of these Sony appointments, contact Keith McCarthy, 212-833-7185.



Darlene Rosado


BMI appointed **Darlene Rosado** as the new Marketing Manager, Media Licensing. In her new position, Rosado is now responsible for the management of state shows, the production of marketing materials and creative copy for articles and promotional contests.

Also at **BMI**, **David De Busk** has been promoted to Senior Director, New Technology. For more information contact 212-830-3881.



Amanda Cagan

The **Mitch Schneider Organization (MSO)** has recently announced that **Amanda Cagan** has been promoted to Senior Account Executive. For further information, feel free to contact the MSO office at 818-380-0400.

Sharon Corbitt has been promoted to Studio Manager for **Ocean Way Nashville**. Corbitt is a fifteen-year veteran of the music industry in Nashville. For more information contact 615-320-3900 or visit oceanwaystudios.com 

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Andy Martin

President

Deep South Records

Years with Company: 3

Address: P.O. 17737,
Raleigh, NC 27619

Phone: 919-877-0098

FAX: N/A

Web site: www.deepsouthrecords.com

E-mail: andy@deepsouthrecords.com

BACKGROUND: The Deep South Records label was formed in 1996 by label president Andy Martin as an artist-friendly company seeking to expose new music to both fans and major record labels. In the few short years since the label's inception, sixteen of the bands included on the three *Deep* compilations have gone on to sign to major record labels, including Marcy Playground and Sister Hazel. Also functioning as both a management company and an indie label in their own right, Deep South is home to bands as of yet unsigned to major labels, including Mr. Henry and Cigar Store Indians.

Defining Deep South: I'm an A&R consultant for Cherry/Universal. If I bring an artist in to them that they decide to sign, it would actually come out on Deep South/Cherry/Universal. I also do A&R consulting for Universal Music Publishing. Then we've got Deep South. We also manage bands: Collapsis, who are signed to Universal, and Radiostar, that are signed to RCA.

There's no one, real focus to the label's style. I really look for stuff that's the best whether it be a rockabilly band or an Americana kind of thing or just a straight hard rock thing. I look for stuff that's great.

Deep Compilations: As a label, we do a compilation once a year called *Deep* that's kind of like what the *Aware* thing is except I'd like to think our scope is a little bit more vast as far as the kind of things we look for. It can range from acoustic acts to 2 Skinnee J's, from the *Marvelous 3* to Marcy Playground's "Sex and Candy" which was from the first one. It ranges the spectrum of stuff. Basically, the

compilation comes out once a year with the stuff we're digging.

Radiostar's Signing: Somehow they got my number and called my office and left me a message. I was in Baltimore, coincidentally, with a friend of mine for New Year's. Somehow the singer in the band found out I was going to Baltimore so called and left a message that his band was playing the night before New Year's. I thought, "What the heck. I don't know any bars in Baltimore. What am I going to do tonight? I'll go check out this guy's band." I thought they were all right. So he gave me a demo tape which I listened to on the way home and really dug it. Over the course of four or five months I kept listening to it. I invited them down to Raleigh to do a show called the Carolina Music Harvest. We had fifteen A&R reps fly down for it. Everybody freaked on this band. Then six months later they were in this huge bidding war.

Mr. Henry's Problem: It's a band that is so talented and writes such great songs, but they've had the hardest time getting a record deal. The problem is they're from New York. They're really great guys and they know all the A&R reps. The A&R guys just can't look at them beyond friends. It's not sexy. A&R wants to find that band from Topeka and turn it into a bidding war. They've gotten airplay and they've toured and they've built a buzz outside of their own market, but nobody's coming to the party. So we'll see.

Being a Farm Team: [New labels] have to be a farm team. For instance, with a band like the *Marvelous 3*, it's only going to sell so many records touring and out on the road.

As an indie label, we can only take it to a certain point before the band needs a bigger machine to really kick in and be able to go to town with it. But hopefully in the future we'll have it set up where we can retain it.

The Role of the Indie: Everybody's looking at indie labels to get that one radio station to add it in some bizarre market and have it react so they can come in and write some huge check. It's a backwards mentality. Their [major labels] development side has really given up. And the Internet is going to change the way they do things as far as who's the first band to break through the Internet. You can either learn how to play their game or not. Fortunately, we're at least learning to play their game.

The Internet: Last week we were talking about somebody who's gotten all these downloads on MP3 and all these majors were looking at her. It's still way too early to tell whether the Internet is going to be

great or it's going to hurt us as a smaller label. My gut tells me that it's a good thing. Regardless, major labels are never going to be able to find certain bands. We as smaller labels really know our backyard. Nobody can breathe music within two hours of where we live without us knowing about it whereas major labels in New York or L.A. can't do that. I think that's really where we're always going to have the advantage even with the Internet. Bands still play out and it's still a reaction thing.

Where Acts Come From: We get an average of 30-40 unsolicited packages a week from people finding out about us on the Web and articles like this. And, believe it or not, a lot of major labels tell bands to call us. You'd be surprised how many e-mails I get from A&R reps saying, "There's this band in Des Moines that I think is really, really great but there's nothing we can do with them right now." There's probably one or two of those per week. It's hard to sort through when you're getting so much material every week but I have a small army of Santa's elves going through everything. There's not enough hours in the day to listen to everything and I can feel the pain of someone at a major label sifting through all the material and decide what they're going to spend their four minutes listening to.

The Proper Demo: You hear the old story, "You can send it on cassette or a four-track demo. I can hear through it." But the reality is that as A&R reps, you've got a very small window of time to listen

to music. The way technology is and the way home studios are, the reality is if you've got some crummy demo, it's probably not going to catch somebody's ear. A great sounding CD and a great sounding song is going to catch someone's ear.

Persistence: There really is no wrong way to get to me. Going to as many music conferences as I go to, I get plenty of chances to see a lot of the same bands playing the conferences and a lot of the same people come to the same panels. Believe it or not, some of the most terrible bands I've come across, I will go see them and I will sit down and finally listen to their tape just because they're more persistent. When I've got the same tape at four different music conferences handed to me by somebody who is genuinely a nice person, I think it deserves a listen.

Getting His Attention: As far as random packages, what gets my eye and makes me pop it in and listen to it? When I open the package it should get the artist's point across really quickly. If you've sold 10,000 CDs, it should be in big, bold letters on the cover sheet. If you're getting airplay on 99X in Atlanta or KROQ in L.A., it should be in big letters. If you're getting spun anywhere, if you've sold 500 copies through one store in Des Moines, put it in big, bold letters.

I think that's something that is going to get anyone's attention. Whatever your story is, make sure it's front and center.

— Tom Kidd

H-BLOCKX: STONE COLD & RED HOT



H-BLOCKX have contributed a track to *WWF: Music Volume 4*, the track that will become the theme song for the most famous of all WWF superstar wrestlers, Stone Cold Steve Austin. The song that was recorded by H-BLOCKX is titled "Oh Hell Yeah" and appears in the fourth volume of a series that has seen unparalleled success. In November, H-BLOCKX and Stone Cold Steve Austin gathered in Los Angeles to shoot a video promoting the song. The video was directed by Martin Weisz who has previously directed videos for such superstars as Brandy, Puff Daddy and has also worked with H-BLOCKX directing their first video for their current single "Fly," from the group's Risk Records CD, *Fly Eyes*.

LAMA Get Results For Anyone

Anyone, the Los Angeles Music Awards winner for "Outstanding Orange County Artist," have signed to **Roadrunner Records** — just four days after the LAMA event, held November 25, at **House of Blues**. According to the group's lead singer, **Riz**, Anyone had been negotiating with the label, and the award from LAMA prompted the company to speed things up before other labels stepped in. Meanwhile, the LAMA's "Outstanding Female Singer/Songwriter," **Larisa Stow**, signed with **DTS (Digital Theater Surroundsound)**, who will fund her next album which she will shop to the majors. Also, there were a total of 188,000 hits on the event Webcast, which could be accessed at houseofblues.com, LAMusicawards.com, and [USA Video Interactive's usvo.com](http://USAVideoInteractive.usvo.com)

Concert Industry Consortium 2000

Pollstar Magazine has announced their **Concert Industry Consortium (CIC) 2000** for January 31-February 3 at the **Bellagio Hotel** in Las Vegas. The consortium, which brings together all facets of the concert industry, promises focus sessions including "Club Tours: Reaching Beyond the Bar,"

"The College Role in Artist Development," and "Indie Promotion and Strategies." In addition, there will be specialized meetings for small hall managers, casino and hotel talent buyers, as well as arena managers.

Besides **Pollstar**, **CIC** sponsors include **Giant/Revolution Records**, **Columbia/Sony**, **William Morris Agency**, **Creative Artists Agency** and **Bill Graham Enterprises**. The event is always well-attended and often sold out. The **CIC** registration fee of \$499 includes a ticket to the concert industry awards party where artists including **Dave Matthews** and the **Rolling Stones** have received awards in previous years. For more information call 559-271-7979.

Showcase And Give to the Children

In an attempt to garner National attention **The Art of Elysium**, a Los Angeles-based non-profit organization devoted to bringing hope and happiness to terminally ill children through the philanthropic efforts of today's emerging musicians, actors and other artists, are taking their local efforts to our nation's Capitol. The Art of Elysium's mission is to bridge the gap between the artistic experience and the act of giving to the community.

The organization is devoted to supporting the careers of emerg-

L.A. WOMEN IN MUSIC



The first compilation from supportive and influential **L.A. Women In Music** is in stores. Featuring nineteen tracks from some of L.A.'s best female artists including **LAWIM** president **Harriet Schock**, all proceeds from sales of the CD will directly benefit the organization's educational and service projects. On hand are notable cuts from **Debra Davis**, **Laura Burgo**, **Kelly's Lot**, **DeeDee O'Malley**, **Kanary** and **Schock** herself, all of whom waived their royalties. **Nancy Matter** of **Moonlight Mastering** served as **Executive Producer** and her company donated their mastering services. For more information call **Nancy Matter**, 213-243-6440.

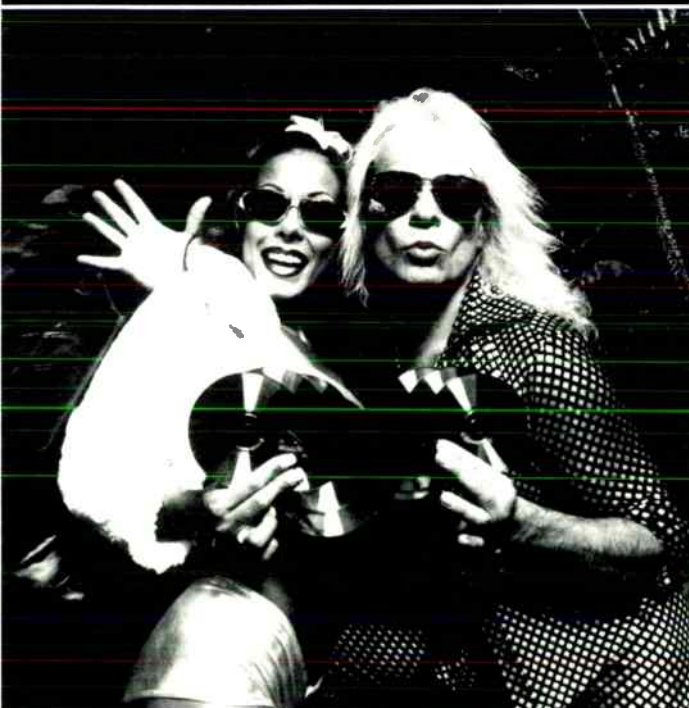
ing talent who donate their time to teaching weekly workshops to terminally ill children at local hospitals by showcasing their talents to the entertainment industry. The organization hosts industry showcases and artistic galas to foster prosperous careers for deserving artists who contribute to the mission of the Art of Elysium. These showcases have resulted in the signing of five major acts who are now inked to various record labels including **Macy Gray** to **Virgin Records**, **Sumach** to **E Pluribus Unum Records**, and **M Theory** to **Dreamworks Records**. This is an excellent vehicle for aspiring artists to attain exposure while giving something back to the suffering children who may be ill but remain as our brothers and sisters. For more information on how to get involved contact 323-692-9999. Art of Elysium is also accepting donations from musical retail shops across the country.

"will remain in place." For more information contact **Arista Publicity** 212-489-7400.

Farm Club Launches

Jimmy Iovine, the Co-Chairman of **Interscope/Geffen/ A&M**, and **Doug Morris**, Chairman and Chief Executive Officer, **Universal Music Group (UMG)**, have now launched **Jimmy and Doug's Farm Club**, a new record label designed to exploit the advantages of the Internet. At **Farm Club.com**, unsigned artists can upload their music and have an opportunity to compete for a major record contract. The site serves as the label's A&R source as well as its first line of marketing and promotion. Other plans call for tie-ins with **America Online**, **MTV**, **Sprite** and the **USA Networks** who will broadcast a weekly one-hour program called **Farm Club.com** following the **World Wrestling Federation's RAW/War Zone**. For more information visit the Web site or telephone **Bob Bernstein**, **Universal Music Group**, 818-777-0589.

DIAMOND DAVE TAKES DIAMOND AWARD



Former (and rumored to be future) **Van Halen** frontman **David Lee Roth** got together in true **Diamond Dave** style to ham it up with supermodel **Felecia** after he received the newly established "Diamond" award for sales of over 10 million copies of **Van Halen's** album, **1984**. Pictured is **Felecia** (Left) and **Roth**. For more information call **Mitch Schneider Organization**, 818-380-0400.

Arista Rumors Continue

Though the **New York Post** reported recently that **Clive Davis**, **Arista Records'** chairman and founder, is "out as **Arista CEO**," the man himself is promising to stay put. "I have no plans whatsoever to retire. I am absolutely at the peak of my powers...Arista itself has never been more successful in both sales and profits," he said. The initial rumors may have started because **Davis'** contract with **BMG** is up in 2000. Sales from the label have remained strong in 1999, with **Santana** having the longest-running single of the year, **Sarah McLachlan's** two-million seller, **Mirror Ball**, and **Whitney Houston's** triple-platinum release. "The smart money," says **Davis**,

Mr. Dalvin Signs to Maverick

Maverick Recording Co. is launching the new millennium with the signing of Urban/Hip-Hop/Teen artist **Dalvin DeGrate** of **Jodeci** fame. The album from the solo artist, whose 1992 **Uptown/MCA** debut **Forever My Lady** went triple-platinum, features the debut single, "Why Can't We," a duet by **DeGrate** and **Stevie J.**, (known for his work with **Puff Daddy** and **Mariah Carey**), who also produced the track. The debut recording under this new pact, **Met. A.Mor.Phic**, **DeGrate's** fourth re-



lease as a solo artist, is scheduled for release in early 2000. For more information contact Heidi Ellen Robinson, Maverick Recording Co., 310-385-6452.

Esquivel Unearthed

See *It In Sound*, an album by 82-year-old Esquivel that has sat in the vaults for almost four decades, has just been issued by Other Wordly Music (www.otherwordly.com). Plucked from obscurity during the big lounge craze, Esquivel never quite got his due as a sonic soundsmith. See *It In Sound* was created with tape loops and "samples" back in the days before synthesizers, leading to Esquivel's modern celebration as The King of Bachelor Pad Music. This sonic artifact should be in stores now. For more information contact Leah Selvidge, Other Wordly Music, 201-795-9424.

Thunderpuss 2000 Hits Fifth #1

Los Angeles-based remix team Thunderpuss 2000 (Chris Cox and Barry Harris), have just received their fifth #1 on the *Billboard* Hot Dance Music/Club Play chart with their remix of Pet Shop Boys' "New York City Boy." The single is taken from the Boys' new album, *Nightlife*, on Parlophone/

Sire. Thunderpuss 2000, who had just hit #1 on several charts a few weeks back with their remix/co-production of "Love Is The Healer" for Donna Summer, scored their first #1 in January 1999 with "It's Not Right But It's Okay" for Whitney Houston. They next hit the charts in June with Amber's "Sexual (Li Da Dis)," only lodged from its peak by their second remix for Houston, "My Love Is Your Love." For further information, telephone Shelli Andranigian at 818-507-0221.

Tom Petty DVD Released

Warner Reprise Video has released *High Grass Dogs: Live From The Fillmore*, the newest from Tom Petty and the Heartbreakers to hit home video and DVD. The set is a live concert retrospective filmed at the landmark San Francisco venue in March 1999. Featured are nineteen songs that span the band's history including their early hit, "Breakdown" through "Free Girl Now" from last year. This is the band's first home video since 1992. For more information call Alisse Kingsley or Jeff McLaughlin, Warner Reprise Video, 818-846-9090.



IMX ARE IMMATURE NO MORE



Los Angeles-based IMx, the R&B trio formerly known as Immature, celebrated the release of their MCA album, *Batman, Romeo and LDB*, last October 26, with an appearance at Fortune Records in their home town and a cake to celebrate Romeo's 18th birthday the day before. As Immature, the trio made its hit debut album in 1992 with *On Our Worst Behavior*, following it up with three more albums under their original name. As IMx, the trio has hit the Top 20 in the R&B charts with their debut single, "Stay The Night." Pictured (L-R): Romeo, Batman, LDB. For more information contact Valerie Lewis, MCA Records, 212-841-5199.

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TAXI

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Vega

Date Signed: May 1999
Label: Freeworld/Capitol Records
Label Address: 304 Park Ave South, NY, NY 10010
Phone: 212-253-3000
Manager: Carlos Hatter
Address: P.O. Box 250307
Phone: 800-237-0460
Band Members: Eugene and Ahsohn Williams, Jason Chenevert, Tennell Williams.
Booking Agent: Carlos Hatter
Legal Rep: Monica Ewing & Assoc.
Type of Music: R&B
A&R Rep: Kimberly Smith & David Gates

Though Vega is a newly signed act, the group has existed for almost a decade. It's a family affair: two brothers, Eugene and Ahsohn Williams, are joined by their cousin Jason Chenevert and boyhood friend Tennell Williams in a potent blend of vocal soul.

Coming up in Detroit, the aggregation performed in talent shows and cut their teeth in the recording studio. They took it as far as they could in the city where the golden glow of Motown has long since faded into memory. "It's sad," explains Jason Chenevert, "there's so much talent — even the bums can sing in Detroit."

In 1998, the group traveled to Atlanta to enter a talent showcase. They won the competition, but more importantly, met platinum producer Dallas Austin, a writer/producer who has recorded with a range of artists including TLC, Madonna, Michael Jackson and Boyz II Men. Impressed by the group's vocal prowess, Austin provided them with instrumental tracks from his stable of staff songwriter/producers. "We wrote lyrics to every song and took them back down to Atlanta and sang them," recalls Tennell Williams.

Their self-titled debut, on Austin's Freeworld Entertainment (distributed by Capitol Records), blends the group's tight vocals with Austin's organic approach. "We're into melodies, strong harmonies and real instruments," explains Eugene Williams, "Dallas is the same way. Certain songs have samples, but we're not restricted to them." Ahsohn Williams adds, "To get to work with someone we've looked up to for such a long time is a blessing."

Eugene Williams sums up their collective vision. "We have a company, Vega, Inc. We want to produce — we already write — and to expand into other business ventures. It's been a struggle for all of our lives; to be able to make our families proud and not want for anything would be the greatest gift we can give them."

—Dan Kimpel



Shannon Curfman

Date signed: July 12, 1999
Label: Arista Records
Manager/Contact info: JW Management & Consulting, Jake Walesch
Address: 301 SE Walnut Street, Minneapolis, MN 55414
Phone: 612-379-0800
Booking Agent: Ron Kaplan
Legal Rep: Alan Mintz
Type of music: Contemporary R&B
Legal Rep: Darrell Thompson (Los Angeles, CA)
A&R Rep: Pete Ganbarg

When you hear blues guitarist/singer Shannon Curfman wail, you immediately think of a veteran musician like Bonnie Raitt. Well think again, at age fourteen, Curfman, a native of Fargo, has only been playing the guitar for three years but you'd never know. In addition she can play the violin, piano, drums and bass. But don't expect her to start playing every instrument on her upcoming records. "I like having other people on my record because they put their own vibe on it."

A fan of Stevie Wonder, Santana, Prince, Marvin Gaye and Al Green, Curfman's parents were fond of Led Zeppelin, Janis Joplin and Jimi Hendrix. "I actually got into funk from other musicians I knew in Fargo, North Dakota" the guitarist explains.

Curfman co-wrote seven of the songs on her debut, *Loud Guitars, Big Suspicions*. "I started writing when I was twelve and would go back and forth with ideas," Curfman recalls. "I'd write the song, demo it and go back and listen to the song and change anything that needed changing."

Curfman also co-wrote one song with Fargo native Jonny Lang, who also plays lead on three of the album's tracks. "He's someone that I've looked up to forever. He's a great influence and finally writing a song with him was great."

After she released her album independently, Arista Records soon moved in and signed the young guitar player. "They're really into artist development," Curfman says. "They're a smaller company and only have 30 or 40 artists, and they really focus on them. Clive (Davis) is a very hands on person. He's not just the man that signs the checks and leaves on vacation for ten months of the year."

Curfman knows she's in this for the long haul. "I definitely want a long career. I don't want to be a one-hit-wonder and disappear from the face of the earth. I couldn't picture myself not playing. It's the funnest thing in the world for me."

—José Martinez



Minibar

Date Signed: May 5, 1999
Label: Cherry/Universal Music Group
Label Phone: 310-899-0088
Management: Robert Starks
Management Phone: 323-460-6366
Band Members: Simon Petty, lead vocals, guitar; Tim Walker, guitar; Sid Jordan, bass; Malcolm Cross, drums.
Type of Music: English Alternative/Country-Pop
A&R Rep: Leslie Reed, Cherry Records

We were getting really frustrated with the record companies in England," recalls Simon Petty, lead singer and songwriter for Minibar. "So when we sat down with our manager last July, we told him we wanted to go to the United States."

However, to earn money for air fare they played cover gigs in a divey Tex Mex restaurant on the edge of London. After several months they finally crossed the sea with heartburn to spare.

"We played the Troubadour one week and the Viper Room the next," Petty says. "And a scout from Cherry Records was at the Viper Room."

That scout raved about the band so much that his boss, Leslie Reed of Cherry Records, called to find out where their next gig was going to be.

"We didn't have any other gigs lined up," Petty says. "Instead she (Reed) told us to come by her office and bring a guitar. So we showed up with acoustic guitars and an electric bass that we plugged into the hi-fi. But before we even finished the second song, she said, 'I'm really going to have to stop you.'

"At first," he recalls, "I was very surprised because I thought we had done pretty good."

And indeed they had, because rather than showing them the door, Ms. Reed offered them a contract — "Just like that," Petty exclaims.

Of course, once Minibar were signed, their work truly began. "We didn't even have a whole album of songs ready so we're constantly writing while we're in pre-production."

Today, Petty and his band mates are living their life's dream. "It's everything I ever expected and more," he relates enthusiastically. "Sitting outside, looking at the palm trees in Santa Monica is simply amazing."


—Bernard Baur



DION TRACK SAVED: Live-Wire Mastering was called in by Disney to repair a Celine Dion vocal track that was used during the closing credits for the movie *Bicentennial Man*. The song is titled, "Then You Looked At Me."

"The raw track had honest flaws," said Gary Gladstone, senior engineer with Live-Wire, "not unlike what can happen when your star has left the studio after a perfect take only to discover technical problems later." He later added, "We took on the task of removing 'mystery distortions' that could not otherwise be removed using conventional means. Plus, we gave the vocalist a warmer, more intimate feel to her performance." For more info contact 818-990-4889.

CHANCE MEETING WITH SEGER AT OCEAN WAY: The Neve Room at Ocean Way Nashville was host to Brooks & Dunn's recent recording session for the classic Bob Seger tune "Against The Wind" for the forthcoming *King of the Hill* soundtrack release. Using the Sony 33-48 HR, the session was produced by Ralph Sall and engineered by Eddie Miller.

Coincidentally, Seger just happened to be in the building, in Ocean Way Nashville's Neve VRP Room where he was overdubbing his forthcoming album release. When Brooks & Dunn were notified that Seger was across the hall, they walked over to say hello and chatted about their chance meeting. 

OBLIVION AT WESTLAKE AUDIO



Avex Trax recording artists Oblivion Dust were at Westlake Audio tracking and mixing songs for their third release. Tracking was done in Studio C on the Neve V60 and mixing in Studio B on the SSL 4072. Pictured in Studio C are (L-R): guitarist Kaz; bassist Ricki; assistant engineer Kevin Guarnieri; drummer Furuton; singer Ken; producer Ray McVeigh, and co-producer/engineer Krish Sharma.

THE THIRD EYE'S BLUE



Elektra recording artists Third Eye Blind mastered their most recent release *Blue* at the Bernie Grundman Mastering facility in Hollywood. The new release follows the San Francisco band's triple-platinum self-titled debut. Pictured during a mastering session are (L-R): drummer Brad Hargreaves; manager Eric Godtland; co-producer Jason Carmer; vocalist/lyricist Stephan Jenkins; mastering engineer Brian "Big Bass" Gardner, and bassist Orion Salazar.

THE VILLAGE HOSTS MILLION DOLLAR HOTEL



The musical crew of the latest Wim Wenders film *Million Dollar Hotel* spent time at The Village working on the film's soundtrack. Pictured in Studio B are (Standing, L-R): assistant engineer Atom; a friend of Wenders; director Wim Wenders; screenwriter Bono of U2; producer Hal Wilner; musician Robbie Robertson, and (Seated, L-R): engineer Eric Liljestrand and actress/singer Milla Jovovich.

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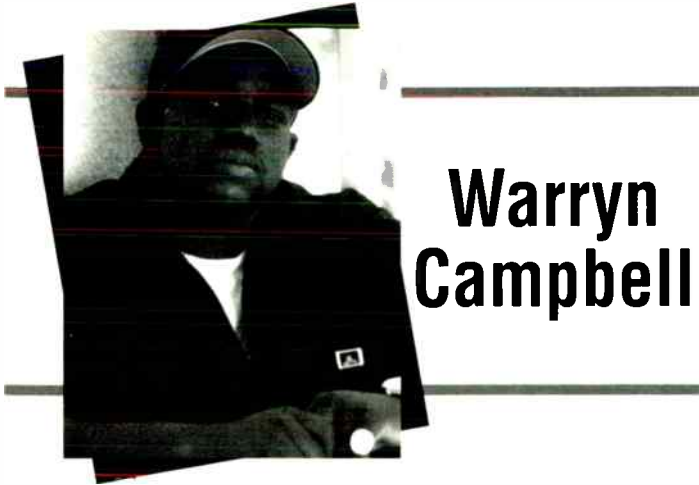
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Warryn Campbell

Hip-hop/gospel crossover success

By Jonathan Widran

With artists such as Kirk Franklin paving the way for the exciting new hybrid of crossover gospel and hip-hop, church-raised producers like Warryn Campbell are finding great opportunities to cultivate their spirituality even as the public digs on their grooves. Growing up a preacher's kid in L.A., Campbell wrote for his church's gospel quartet and sang his songs all over the city. Years later, he finds himself in the studio with duo Mary, Mary (whom he discovered) and Woody from Dru Hill, combining his amazing song sense and production skills with the soul of the music he grew up on.

"All my parents ever said when they discovered my musical talent was, 'Do it, and do it right,'" says Campbell, who was playing bass, piano and drums by age eight. "I never saw myself playing music outside of church, but my dad encouraged me to be more than a church musician, kept me striving for other things. I had a buddy who was working for DJ Quik and he needed a keyboard player. I did a session for the song 'Safe and Sound' and Quik became my mentor. His telling me that I was a good writer made me realize that I should share these gifts with a larger audience."

He reached his goal this past year, writing and producing Shanice Wilson's #1 single "When I Close My Eyes," which set a *Billboard* chart record by jumping over 70 slots in one week. He also produced four songs on Dru Hill's *Enter The Dru* release, including the #1 single "How Deep Is Your Love" (which also appeared on the *Rush Hour* soundtrack). In addition to the various gospel projects (including several tracks on Yolanda Adam's upcoming disc), he recently wrapped up work on the first solo album by Dru Hill's lead singer, Sisqo. A track he did with Mary, Mary appears on the *Prince of Egypt* soundtrack.

Campbell was originally signed to EMI Music Publishing strictly as a writer, but when those interested in his songs began to love the full-scale demos he was creating, his behind-the-boards career took shape. The tracks behind Shanice on "When I Close My Eyes" — which L.A. Reid originally wanted for TLC — came directly from the original demo he made. It was so precise that he guided Shanice to do a near imitation of the tune's vocal.

"I always do a full demo first because when I write a song, I know how I want it to sound," he says. "It didn't take long to see that we both visualized the final outcome the same. Not all artists are this open to a producer's direct input like this." Case in point, Dru Hill, whose members wanted Campbell's writing and sonic expertise ("a banging track," was the precise terminology), but were less inclined to follow his vocal guidelines. "Sisqo looked at me like, 'What are you doing telling me how to sing?' It's a learning process, and every situation varies, but the main thing is to not let the artist completely run me over. I feel I'm in the middle sometimes, and it's up to me to help create the best tracks possible without stepping on toes."

Those who hire Campbell are definitely getting a producer who is a jack of all trades at a very young age (23). At 16, he scored HBO's telefilm *What About Your Friends*, and he also remixed the main title theme for *Moesha*. "I'm sure being able to help artists in so many ways will lead me into a career that takes on a lot of different facets," adds Campbell, who makes no bones about wanting to have a label like LaFace someday. "I basically tell people I'll do whatever you need — if you need a better track, I'm there. A new sonic approach, no problem. A stronger chorus, a tighter verse, I can do that, too. Not long ago, I saw Mary, Mary perform to a really excited audience in New York City. When I was riding in the limo with them later, I thought, I really love what I do."

Contact Gil Robertson, 323-292-4010



24-TRACK, 24-BIT HARD DISK RECORDER FROM TASCAM

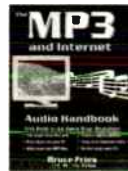


The new MX-2424 is slightly larger than an ADAT recorder but is a full 24-track random access recorder/player/editor. The basic price is \$4,000 and your music is recorded on an internal, nine-GB SCSI hard drive. There is the option to install a tape drive, DVD-RAM or any other removable backup media system in a blank, front panel slot. The MX is all about options you can add to fit the unit to your particular audio production needs. The unit comes standard with two channels of AES/EBU and SPDIF digital I/O that can be routed to any of the 24 disk channels. Optionally, you can add 24 channels of TDIF, ADAT Optical or AES/EBU digital multitrack I/O. You may also record at 96kHz sample and 24-bit depths on up to twelve tracks. All standard synchronization methods are covered by the SMPTE LTC, word clock, video sync, MIDI Machine Control and MIDI Time Code fea-

tures. The unit will record and play standard AIFF, Wave and Sound Designer II audio files and is compatible with both MAC or PC disk formats. The system uses Time-Line's Open Track List edit decision list format (or Open TL™) that has been made freely available to the audio industry. ViewNet MX™ is an included Java-based software editing application that provides networked graphical editing on any external computer by way of the MX's built-in Ethernet port. However, you can perform most types of edits from the front panel or the optional RC-2424 remote. Up to 32 MX's can be chained together using the TL-Bus that carries common sample clocking and time position information. The optional TL-Sync synchronizer will link the MX to any DTRS, ADAT, MMC and Sony 9-pin serial devices as well as TimeLine's Lynx-2 modules.

Future software updates and revisions are loaded using the front panel Smart Card flash ROM slot or by way of the Ethernet port. For much more about this new unit, contact Tascam at 323-726-0303 or visit www.tascam.com

THE MP3 AND THE INTERNET AUDIO HANDBOOK



The MP3 and The Internet Audio Handbook is a complete atlas on the current state of Internet-based music audio. The tome covers all methods of streaming, downloading, uploading and managing music from the Net. Over 300 pages, the book is divided into five parts: Digital Music And The Internet; Turning Your PC Into A CD-Quality Jukebox; Understanding Digital Audio; Recording Music On Your PC; and Step-by-Step Tutorials on various popular software suites. Part 1, Digital Music and The Internet, describes all the online music formats such as Liquid Audio and MP3, Internet radio stations, record labels and all the issues concerning piracy and copyrights. Part 2, Turning

Your PC Into a CD-Jukebox, talks about what software and hardware you'll need and where to get it. Part 3 is a complete tutorial on digital music and all the data compression schemes used to shorten download time of music files. Part 4 gets inside your PC to show you how to use that hard drive and "rip" or extract audio from your music CDs and then compile, store burn CDs of your personalized music collection. The complete tutorial in Part 5 will augment your understanding of popular music programs such as Winamp that is available free on the Internet. Programs like Audio Catalyst, Cool Edit 96 and Easy CD Creator are also reviewed.

Written by Bruce Fries with Marty Fries and published by TeamCom Books, this publication is a complete compendium of useful and diversified information and is available for \$24.95. For more information on *The MP3 and Internet Audio Handbook*, visit www.teamcombooks.com

SEYMOUR'S LUCKY SEVENS



The Lucky Sevens are seven-string versions of popular Duncan humbucker pickups. The posse includes: the SH-1 '59 for neck and bridge; the SH-2N Jazz; the SH-4 JB for bridge; the SH-15

Duncan Custom for bridge; the SH-6 Duncan Distortion for neck and bridge; and the SH-8 Invader for neck and bridge. Besides these hambres, Duncan's Custom Shop continues to make seven-string humbuckers and single coils on request for any style from jazz tones to the heaviest core grinding sludgers. For much more you should contact Seymour Duncan at 805-964-9610 or visit www.seymourduncan.com





JOHN ALEXANDER, ASCAP SENIOR VP



John Alexander has been promoted to Senior Vice President of the American Society of Composers, Authors and Publishers (ASCAP). In this role, Alexander will continue to coordinate membership operations in Los Angeles, New York, Miami, Chicago, Atlanta and San Juan and will also serve on the management board for both ASCAP's Membership and Enterprises Business Units. Since joining the Society's management team in 1997, Alexander has been instrumental in the recruitment of thousands of new ASCAP members, including Alanis Morissette and the Goo Goo Dolls.

Recording Academy Awards

Recording artists and songwriters Harry Belafonte, Woody Guthrie, John Lee Hooker and Willie Nelson will receive Lifetime Achievement Awards from the Recording Academy. Music industry pioneers Clive Davis, Mitch Miller and Phil Spector will also be honored with Trustee Awards in conjunction with the 42nd annual Grammy Awards ceremony.

Past Lifetime honorees include Bob Dylan, Jimi Hendrix, Bo Diddley, Louis Armstrong, Irving Berlin, Henry Mancini, Elvis Presley, Sir Georg Solti and Frank Sinatra. Previous Trustee award recipients include Herb Alpert and Jerry Moss, Les Paul,

Dick Clark, Holland-Dozier-Holland, Count Basie, George & Ira Gershwin, Sir George Martin and Jerry Wexler, among others.

Beck Beckons Indrizzo

Beck's Midnite Vultures tour, which began in Europe in November and will continue well into 2000 with dates in Japan and Australia (plus a recent *Saturday Night Live* slot), features Famous Music songwriter/artist Victor Indrizzo on drums. The multi-talented Indrizzo, who also plays keyboards and guitar — has performed and recorded with artists including Willie Nelson, Scott Weiland and Daniel Lanois. He leads his own band, Drizz, and his song "Lady, Your Roof Brings Me

PHIL CROSLAND, ASCAP SENIOR VP MARKETING



Phil Crosland has been promoted to Senior Vice President of Marketing for ASCAP. Crosland will expand the branding effort for the organization as well as meet the marketing needs of each of the new ASCAP Business Units. He will continue to oversee advertising and marketing for ASCAP Playback, the organization's Web site, and member and consumer marketing support programs. He will also serve on the management boards for the Membership, Enterprise and Headquarters Groups, and will chair the newly created ASCAP Marketing Committee.

Down" is featured on Atlantic's gold-plus soundtrack for *Great Expectations*.

Film Music Magazine and Turner Classic Movies: Silent No More

Turner Classic Movies and the Los Angeles-based *Film Music* magazine have teamed up for the first Young Film Composers Competition. The Grand Prize Winner will be mentored through the process of scoring a classic silent film by a select team of

industry professionals. The finished soundtrack will accompany the picture to air on the Turner Classic Movie Network. For an application and more information visit the Web site at turnerclassicmovie.com/music

Deston Songs Partners with edel Music

edel Music, Europe's indie label and renowned songwriter Desmond Child have teamed up to form a major publishing company Deston Songs. Under this agreement, Deston Songs will receive

BMG TO ADMINISTER PEGGY LEE/DENLOW CATALOG



BMG Songs has signed a worldwide administration deal with Denslow Music, the catalog of singer/songwriter Peggy Lee that includes compositions written by Lee and her former husband Dave Barbour plus collaborations with Johnny Mandel, Quincy Jones, Mel Torme and Lalo Schifrin, among others. Shown at the signing (L-R): Art Ford, VP, Film and TV Music, BMG Songs; Cy Godfrey, Esq.; Peter Brodsky, Associate Director, Legal and Business Affairs, BMG Music Publishing Worldwide; Holly Goster-Wells, Ms. Lee's granddaughter; Jon, L. Hanson, Trustee; Peggy Lee Trust; Danny Strick, President, BMG Songs and Ron Broitman, Director, Film and TV Music, BMG Songs.

SONGWriters BOND TO HEAL THE BAY



Members of the L.A. singer/songwriter community gathered at D'Brien's Harvest Hootenanny to raise much-needed funds for the Heal The Bay effort. Performers included Glenn Phillips (*Toad The Wet Sprocket*), Lowen & Navarro, Lysa Flores, Fjaere, Ken D'Malley and various up-and-coming singer/songwriters selected from open mics around town. The event was organized by Bill D'Brien (no relation to the club) who is planning another event early in 2000. Interested songwriters are invited to attend the open mic at D'Brien's, 2941 Main St., Santa Monica, on Mondays. Sign up between 7:30 - 8:00 p.m. Pictured (L-R): Eric Lowen and Dan Navarro.

UNIVERSAL RENEWS WITH HOLLAND-DOZIER-HOLLAND



Universal Music Publishing Group has re-signed a worldwide administration deal for the "Gold Forever Catalog" with hit songwriters Holland, Dozier, Holland. Shown at the signing are (L-R): David Renzer, Worldwide President, Universal Music Publishing Group; Victoria Canchola, Assistant to Richard Davis; Irwin Griggs, Vice President Special Projects, Universal Music Publishing Group; Scott James, Senior Vice President, Film, Television and New Media Worldwide, Universal Music Publishing Group; Tom Eaton, Manager, Music Publishing and Television Music; Marisa Porter, Manager of Music Publishing and Television Music. Seated (L-R): Edward Holland, Brian Holland and Richard Davis, The Holland Group.

funding from edel to operate as a full-service publishing company, signing songwriters, acquiring catalogs, as well as placing songs through offices in New York, Miami, Los Angeles and Nashville. Child's partners in the project are **Winston and David Simone**.

Child has inked as an exclusive signing to the company. His hits include "Livin' La Vida Loca" (Ricky Martin); "Livin' On A Prayer" (Bon Jovi); "Dude Looks Like A Lady" (Aerosmith) and "Where Your Road Leads" (Garth Brooks and Trisha Yearwood).

"As a songwriter myself, I believe that Deston Songs will give other songwriters, both aspiring

and already successful, unparalleled attention and opportunities," says Child.

It's An L.A. Women Thing

Just released: **Los Angeles Women in Music Compilation Volume One** featuring a diverse cross section of female songwriters and performers including: **Harriet Schock, Susie Hanson, Debra Davis, Lisa Nezmo and DeeDee O'Malley**. Check out the organization at lawim.org or call 213-243-6440.



HAMSTEIN PROMOTION



Sara Twargowski has been elevated to the position of Catalog Manager for Hamstein Music Group in the Nashville office. Call 615-320-9971.

Itaal Shur

Smooth Sailing

by Dan Kimpel



Itaal Shur is hot. His song, "Smooth," recorded by Carlos Santana, for the seven-million-selling comeback album, *Supernatural*, rules the airwaves. Co-written (and sung) by Rob Thomas of Matchbox 20, "Smooth" has spent over two months at Number One.

On this day, Shur is visiting Los Angeles from his home in New York, making a marathon round of meetings with labels, producers and artists — all of whom are intent on capitalizing on this pop magic he generates. But he's a creative man and this business talk takes its toll. "I'm really tired today," Shur begins. "Why don't you just say, 'He came here and said a lot of shit and I wrote what I wanted to write anyhow?'"

Hey, not so fast. First off, where does his intriguing name come from? "My father is from Russia; he moved to Israel after World War II," offers Shur. "My name is a made-up Israeli name. 'I' means island and 'tal' means morning dew. 'Shur' is the name of a forest in the Old Testament."

Shur's father, a noted composer of Israeli music, settled in the U.S. Itaal was raised mostly in Seattle and Cincinnati. In 1989, he moved to Manhattan. "When I got to New York I did whatever I could to survive. I worked jobs — I was a waiter — I was playing with this band from Morocco; I was more into the whole Knitting Factory category — an underground, avant-jazz, weird thing."

Shur and a circle of like-minded artists devised a new synthesis of music with the Giant Step nightclub as its geographic center. "I gravitated to that acid jazz thing, which was beautiful. We built a movement that laid the groundwork for Nouveau Soul: Erykah Badu, D'Angelo and Maxwell."

As a founding member of the band Groove Collective, Shur recorded two albums and, in 1996, penned "Ascension" with Maxwell for the artist's hit debut. "After I did Maxwell I submerged and worked in my studio — doing my own thing with my own band," says Shur. "I was deep into songwriting and producing. I needed to do that because I wasn't finding who I was."

Now, with a full slate of projects, Shur's identity seems vividly defined as he launches his creative future. "I'm going to be writing and producing whole records, with artists signed to my company. I want to develop images with my brothers, total broadcast and computer animation, and doing artist development, which is really lacking right now."

Shur's 1998 album, *Music From The Aural Exciter*, was released under the name Big Muff (in reference to the Electroharmonic distortion pedal.) A melange of funk, techno and hip-hop fusion, it charted in the UK with a version of Rodgers and Hart's "My Funny Valentine." Recently, Shur has shown his performing side with his band Itaalotron which he is developing as a record project.

Itaal Shur was in Brazil when he heard through his manager, Suzanne Hilleary, that Santana was looking for material. "I brought in a whole song with a different lyric and hook. Pete Ganbarg (Sr. Director A&R at Arista) said, 'I love the track but the song's a little too sexual,' and he hooked me up with Rob Thomas, who actually lived four blocks away from me in Soho. Rob heard the track and came up with the verse, but he didn't have a chorus.

"In the meantime, I came up with 'Give me the ocean/Give me the moon' which eventually, over six rewrites with Rob, turned into 'Just like the ocean/Under the moon.' We got along famously and we just worked really easily. The first line went through a number of rewrites — all preposition changes. We didn't know who was going to sing it, they thought maybe George Michael, but Rob ended up recording the vocal on the tune."

With the undeniable success of "Smooth," Shur's pride is evident. "I'm glad my hits have both been in a very musical vein," he says, "not in a corny, silly way. Both 'Smooth' and 'Ascension' are live-oriented, groovy songs. The whole thing about 'Smooth' — I love it. There was no formula: it happened. It was like God — I had no control over it."

Contact Warner/Chappell Music, 310-441-8600





Skirball Cultural Center: An excellent world music resource. Pictured (L-R): Zakir Hussain, Don Kirby, Shankar and T.H. Vikku Vinayakram.

CULTURE AT SKIRBALL

For the very best exhibitions of art and world music you must try the **Skirball Cultural Center** for something different. Recent shows have included legendary Indian classical musicians such as violinist **Shankar**, table player **Zakir Hussain** and **T.H. Vikku Vinayakram**. The cultural center has easy access from the 405, awesome acoustics and comfortable seating and not enough people know about this sanctuary, yet. On January 12 look for the **Kurt Weill Centennial** concert featuring the **East Side Sinfonietta**. On January 25, there will be a special presentation of **Hindugrass** music which crossbreeds the folk music of India with American bluegrass. And on March 9 an incredible night featuring the **Music and Dance of Bali and Java**. For more information contact 310-440-4500.

DOUDOU COMES TO CERRITOS

Hailed as one of the greatest living percussionists in the world by



Doudou N' Diaye Rose comes to the Cerritos Center for the Performing Arts for two special shows on January 20 and 21st.

many artists including **Peter Gabriel** and **Miles Davis**, **Doudou N' Diaye Rose** will actually be performing with a group of drummers from West Africa at the Cerritos Center for the Performing Arts for two rare concerts on January 20 and 21st. For percussionists this is required stuff; for everybody else this is a concert that will open your eyes to some of the best music in the world as well as one of the best concert halls in Southern California. Tickets are now on sale with special student discounts. For more information call the Cerritos Center for the Performing Arts ticket office at 800-300-4345.

P.J. AND KCRW BRING CHRISTMAS TO THE EL REY

The critically acclaimed singer/songwriter **P.J. Olsson** wowed the house at the **El Rey** as the middle slot for the **KCRW**-sponsored Christmas party. Olsson, who's been racking up more compliments than **Michelle Williams** at a nudist colony, will be releasing his full-length debut for **Columbia** this

spring. Get in touch with Neil Lawi at to see what the fuss is all about: neil_lawi@sonymusic.com

STILL DRE

One of the most eagerly-awaited new releases, **Dr. Dre 2001**, is here before its millennial title, and more than worth the wait. Certainly one of the best hip-hop releases since its predecessor record, **The Chronic**, (which is arguably the best rap/hip-hop album ever). When asked about his music Dre says, "I can't really explain it, because for me it's like breathing."



Dr. Dre will tour this spring.

2001 is a 22-track masterpiece which shows Compton's own **Dr. Dre** still at the top of the hip-hop game. Dre is throwing phat beats and rhymes like bong loads at a **Grateful Dead** concert, and it's all here, badder and more high-kicking than **Carrie-Ann Moss**.

But what about a live show? Fear not. We hear that Dre will be hitting the road in spring, and will be starting off with a handful of L.A. shows joined by (this is in the rumor stage) **Westside Connection**, **Eminem**, and **Snoop Dogg** for the major market shows. We'll just have to wait and see, but two things are for pretty much for certain: there *will* be a spring tour, and it *will* be worth the wait. Been a long time since L.A.'s seen Dre live and in person. Too long. **2001** is available now through the **Aftermath/Interscope** label.

STILL GUNS N' ROSES

Awol rock gods **Guns N' Roses** have released **Guns N' Roses**

Live Era '87 - '93, a two-CD collection of live songs culled from performances around the world including London, Paris, Las Vegas, New York, Mexico City and Tokyo, among other places.

The 22 songs are pretty much all the **Guns N' Roses** tunes we've come to love and miss, with a hard version of "Nightrain" to start it off which then segs into "Mr. Brownstone." The solo unreleased track being a cover of **Black Sabbath's** weepy "It's Alright" which is just that.

Accompanying the release of **Guns N' Roses Live Era '87 - '93**

is the previously unreleased video for "It's So Easy," which was recorded in October 1989 at the **Cat**



P.J. Olsson at KCRW's party at the El Rey.

house in Los Angeles. And it's all available on **Geffen/Interscope/A&M Records**.

SAY WHAT AT THE DRAGONFLY

Starting every Monday in January, **Say What** and **e.c.e.** worldwide will bring you the best in unsigned and signed talent at the **Dragonfly**. I gotta throw props to



Guns N' Roses has a new live album.

event organizer **Edwin Camacho**, who indeed pulled together some "best of" talent for their test run debut on December 13, which included the **Ethers**, **Widget** and **Organik**.

Camacho goes on to tell us that the night will be primarily for record label executives, agents, publishers and music supervisors, promising, "It will be a foundation for talent to express their voice and talent on stage." Wow. This guy used the word "talent" twice in one sentence, so I guess he's not kidding around. Camacho goes on to tell us that "the night's secondary mission is for talent to establish a new fan base." Okay, whenever a promoter tells us that they're setting up a night to help bands establish a new fan base (in other words, totally eating it on the draw), I get a little suspicious. But this Camacho guy seems to be linking up with some topnotch local acts. Also, he promises that labels and music companies can come in and promote their new releases, talent and merchandise.

For more information contact Edwin Camacho at 323-969-0945. And do us a favor — if you book


something through this Monday night club, be sure to let us know how it went.

HOT LIVE JOHNSON

L.A.'s own **Hot Sauce Johnson** absolutely rocked the house with their recent **Troubadour** gig in support of their debut outing for the **Interscope** label. In spite of having a name that sounds like a gay porn actor (try saying it with a lisp — "mmmm... *Hot Thauce Johnson...*"), Hot Sauce Johnson is undeniably one of the most energetic, entertaining and thoroughly committed live club gigs I've seen in years. It's well worth your time, so get off the effin' Internet, turn off your Nintendo, and go experience this band's non-virtual reality.

If more live bands kicked in this level of dedication instead of whining and complaining, the L.A. club scene would be a much better place to be. Check out Hot Sauce Johnson the next time they take the stage — they've got more energy than a pack of ferrets weaned on Starbucks and Fenfen. Call Terry Wang at **Interscope** for further information, 310-208-6547

STILL BIG, BAD AND BEAUTIFUL

Local swing hombres **Big Bad Voodoo Daddy** have released *This Beautiful Life* for the **Coolsville/Interscope** label, the follow-up to their platinum, eponymously titled debut disc. The Daddies launched their tour with a stint on the *Tonight Show with Jay Leno*, as well as a show at the **House of Blues** on December 20 and a New Year's Day shindig at the **Pasadena Civic Auditorium**. For more information on Big Bad Voodoo Daddy, contact Terry Wang at **Interscope Records**. 



Big Bad Voodoo Daddy (L-R): Karl Hunter, Andy Rowley, Glen Mathevka, Scotty Morris, Kurt Sodergren, Dirk Shumaker and Josh Levy.

ROCK WRASSLIN' SPECIAL

Like it or not, the wonderful world of professional wrestling has replaced rock & roll as the #1 attraction for the 12-35-year-old white males. If you don't believe it, chew on this: professional wrestling outdraws rock and rap bands big-time with higher numbers and more consistent clout. All you have to do is turn on your television to any of the thrice-weekly **World Championship Wrestling** or **World Wrestling Federation** events and see 'em packing in the masses to 18,000 seaters — and that's on a slow day. Or you may tune into the really horrorshow ultraviolence of **Extreme Championship Wrestling** to see the **Smashing Pumpkins'** singer **Billy Corgan** in the front row digging the action. Bet you never thought you'd see *him* at some wrestling event, huh?

Think again. Rock music and pro wrestling are wrapping around each other like **Neve Campbell** and **Denise Richards** in *Wild Things*. First up, our pals at **WWF** released their fourth compilation of wrestler entrance themes, which, by the way, are topnotch rap n' rock tunes in the vein of **Korn**, **311** and **Rage Against the Machine**, and saw the album enter at #5 on the *Billboard 200* album chart. Then the fine folks over at **WCW** and **Tommy Boy Records** kicked down with a nice compilation called *WCW Mayhem The Music*, a soundtrack companion to their highly rated TV programs, which consistently draw in over 30 million loyal viewers every week.

WCW Mayhem The Music features new exclusive music by major artists including **Kid Rock**, **Metallica**, **Limp Bizkit**, **Everlast**, the **Ruff Ryders** and more. *WCW Mayhem The Music* also includes wrestler themes for grapplers like **Goldberg**, **Kevin Nash**, **Hulk Hogan** and our personal fave, the **Crow-like, bat-wielding Sting**. To promote the album, the latter-mentioned Sting (pictured above with local guitar hero **Olivar** of the Los Angeles-based band **Don't Ask**) made an appearance at the **Tower Records** on Sunset. Sting drew out a stomping wicked crowd to press the flesh, and apparently there were even a few who were expecting to see the Sting from the Police. Sorry,

the make-up wearing Sting actually draws more.

The wrestling bit has kicked over to the local scene big-time as well. **WCW** will bring their act to the **Staples Center** on January 24 at 4:30 p.m. Who exactly will play hasn't been announced just yet. Additionally, *Ultimate Pro Wrestling* does local shows every month "L.A. is very much at the forefront of what is cutting edge in entertainment," says **UPW** owner **Rick Bassman**. *Ultimate Pro Wrestling* features a myriad of colorful characters, and brings their shindig to the **Roxy** and the **Galaxy** on a monthly basis. They'll be at the Roxy on January



WCW CD release available now.

20, February 17 and March 23; meanwhile, they'll be at the **Galaxy** on January 27, February 25 and March 30th.

Ultimate Pro Wrestling ain't the only game in town. **San Fernando Valley-based Xtreme Pro Wrestling** has been having monthly matches at the **Reseda**



Sting (the wrestler) with Olivar of Don't Ask.

Country Club, but have recently relocated to the **Vogue Theatre** in Hollywood at 6675 Hollywood Blvd. now that the **Country Club** has supposedly been bought by a church group — but you can read more about that in my next column.

In the meantime, you can find out **XPW's** schedule by calling their hotline at 818-779-6475.



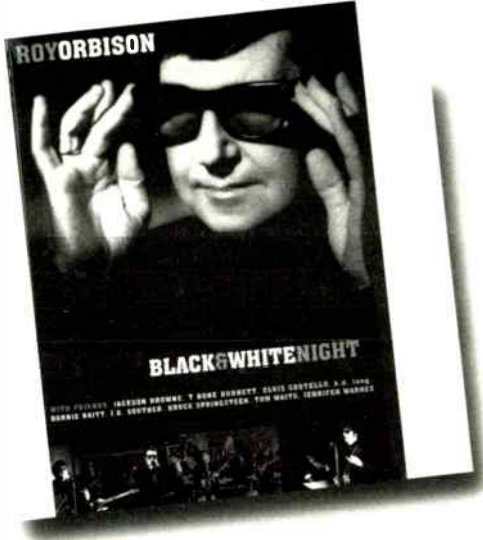


One of rock & roll's most beloved figures performs seventeen of his most popular tunes on the special edition, dual-layer DVD, *Roy Orbison: Black & White*. Orbison, who was a contemporary of Elvis Presley, toured with the Beatles and had his most famous songs covered by the likes of Lin-

soap operas ever. The show featuring a sympathetic vampire named **Barnabas Collins** once drew over 20,000,000 viewers each afternoon and still remains a cult classic. Now **Varese Sarabande** has released the soundtrack on CD, digitally remastered from the original tapes. As a bo-

ing this fine new children's record were such luminaries as "**Wreckless**" **Eric Goulden** (famed for his work with **Stiff Records** in the early days of punk), **Kevin Kinney (Drivin' and Cryin')**, **Rick Richards (Georgia Satellites)**, **Bobby Byrd (James Brown's emcee)** and **Colonel Bruce Hangpton (Aquarian Rescue Unit)**. *The Slippery Ballerina* is a musical storybook that tells the tale of **Monkey (the Velvet Underground's Moe Tucker)**, who wants nothing more than to be a ballerina. Also participating in the project were

stage presence and a striking voice that helped pave the way for, among others, **Axl Rose**. But let's forgive him that, as have the **Gods of Rock** after he crucified himself on the Hollywood sign in a vain attempt to please them with human sacrifice. The pages of *I Got More Crickets Than Friends*, Pearl's first book of prose, shows he's very much in control of himself in a world that is itself out of control. Drawing on the style of **Charles Bukowski** while leaning dangerously close to his substance, as well, Pearl proves as



da Ronstadt and **k.d. lang**, is supported on the disc by a "Billion Dollar Backup Band" that includes **Jackson Browne, Bruce Springsteen, Elvis Costello, Tom Waits, T-Bone Burnette** and **James Burton**. Featuring enhanced material and superior concert sound quality, the DVD (which was originally released on video) is in stores now from **Image Entertainment**.

Sarah McLachlan and her touring chef, **Jaime Laurita**, have teamed up for *Plenty: A Collection of Sarah McLachlan's Favorite Recipes*. The book promises an inside look at what the singer eats while on the road and so should be just right for the family on the go. *Plenty* should be in book stores just about now.

The *Conjuring Dark Delicacies* cookbook is in the more eclectic cooking stores around town. It features recipes and artwork from such people as **Clive Barker, Stephen King, Bernie Wrightson, Peter Atkins (Hellraiser 2-4, Wishmaster), Richard Laymon (The Woods Are Dark), William F. Nolan (Logan's Run), Nick Bougas, David Quinn, Barry Barnes, Tony Gleeson, Todd McIntosh, Pat Fish, Staci Layne Wilson, Mel Whitlow, Steve Rude, Christa Faust, GAK** and journalist around town **Sabrina Kaleta**.

The original drummer for the **Beatles, Pete Best**, is on his way to L.A. He'll arrive during March to perform with his current band and talk about a book he's publishing.

The 1966-71 ABC TV gothic daytime drama *Dark Shadows* was one of the most distinctive

nus, the CD also featured 40 minutes of previously unreleased 1968 and 1969 interviews with cast members including **Jonathan Frid (Barnabas Collins)**, and heartthrob **David Selby (the werewolf Quintin Collins)**. Upon its 1969 issue, the soundtrack went to #18 on *Billboard's* Top 200 album chart and a single version of "Quentin's Theme" reached the Top 20. The Sixties-themed music doesn't hold up as well as it might have, but the CD is still a must-have for anyone who remembers the original run of the series or has just discovered it again on the Sci-Fi Channel. Get it wherever you buy really scary camp.

Danny Elfman has the soundtrack to **Tim Burton's** critically acclaimed new film, *Sleepy Hollow*, based on the classic American story by **Washington Irving**. The film stars **Johnny Depp** as **Ichabod Crane** beside **Christina Ricci, Miranda Richardson, Caspar Van Diem, Christopher Walken** and **Michael Gambon**. **Hollywood Records** has the soundtrack CD in stores.

During January 2000, look for **MTV** to launch *The Lyricist Lounge Show*, an urban sketch comedy program. The half-hour show will air on **MTV's The 10 Spot** and will feature lyrical skits by a cast of actors, comedians and hip-hop artists. The show is derivative of New York's renowned *Lyricist Lounge* showcase, the underground hip-hop haven for unsigned artists.

The guests were out in force for *The Slippery Ballerina* release party held recently in Atlanta, GA, at the **La Fonda Latina**. Celebrat-



Ian Dury and Susan Cowsill. For more information on this bizarre but interesting project, call Other Worldly Contact at 512-476-0909.

As the lead singer of Los Angeles-based **Love/Hate, Jizzy Pearl** was noted for a remarkable

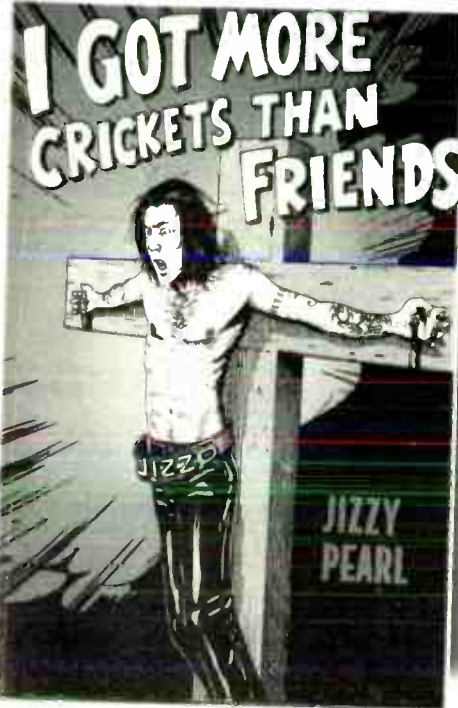
entertaining, scary and downright funny as any other street poet you'll hope to meet. The self-published *I Got More Crickets Than Friends* is available at Pearl's Web site (www.kingjizzo.com) or at



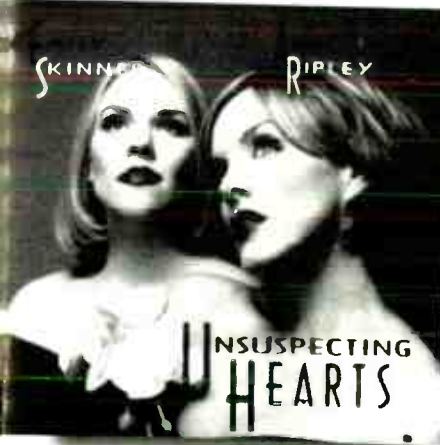
"Wreckless" Eric, Rick Richards and Bobby Byrd.

Bookbound in the Silverlake area of Los Angeles.

As the stars of the Broadway musical *Side Show*, **Emily Skinner** and **Alice Ripley** received a joint Tony Award for Best Actress in a Musical. On *Unsuspecting*



Hearts, the follow-up to their acclaimed CD, *Duets*, Skinner and Ripley revisit that familiar territory,



delivering the world premieres of "She's Gone" from that show and the title song, "Unsuspecting Hearts" from the musical version of **Stephen King's *Carrie***. The rest of this collection is filled with songs of friendship and memories of Broadway's greatest hits delivered with a taste of diva and a whole bunch of camp. Wherever you buy cabaret.

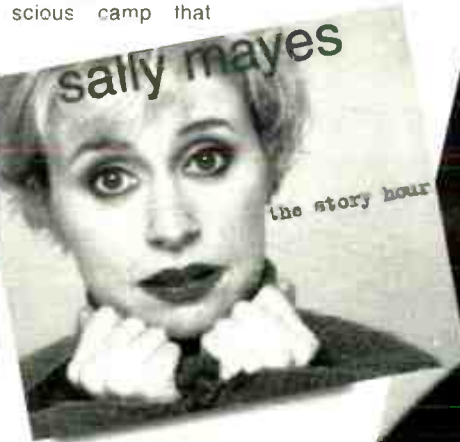
Songwriter **Carole Bayer Sager**, songwriter and producer **David Foster** and composer, produce

and recording artist **Kenneth "Babyface" Edmonds** have announced a partnership to create **Tonos.com**. This site promises a backstage look at all aspects of the music business and a place to showcase new talent with contests to discover said talent. Winners of the first two contests have been promised to be flown to Los Angeles to be recorded and produced by Babyface and Foster. The official site launches February 2000.

Former **Fem2Fem** lead singer **Michelle Crispin** has placed her song, "Believe," (which won her second place in the Unison International Song writing Contest) in the Glam Slam film, *Fashionably L.A.* Visit her on the Web at www.michellecrispin.com

Tim McGraw and **Faith Hill** will do a guest shot on *Sesame Street* next year.

"This album came out of a time during which my life changed dramatically," explains **Sally Mayes** of her new live CD, *The Story Hour*. "I became a mom. I lost my father. I didn't do a club act for almost five years. I wanted to come back to it from a fresh place, which is a different take on things." For this collection, the star of such musicals as *She Loves Me* and *Sondheim's Marry Me A Little* offers story songs that are heartfelt and well-constructed, delivered without the self-conscious camp that



mars so much of cabaret. It's tempting to confuse the artist with the art here, which, of course, is just what Mayes wants you to do. That she's able to pull it off is to her credit. This is one of the best cabaret collections in recent memory. Wherever you buy CDs.

Boca Raton teen girl group **Swept Away** made it to the Top 5 videos in **Disney's *Two Hour Tour*** show. Their video, shot at the YeeHaw Junction turnpike stop to accompany their new single "Going Going Gone," was one of almost 500 submissions. Musical guest **Christina Aguilera** selected



Swept Away

the final five to be shown when the show airs during March. The trio has interest from **Hollywood Records** and **Warner Bros. Records**. Contact **Jaime Rich** (18), **Amanda Rich** (15) and **Lindsey Gentile** (16) through Teen Talent Management 561-241-9110.

When she first began perform-

of Miss Ross. Johnson has already appeared on TV and video with **Patti LaBelle** and **Eddie Murphy**. She has also appeared solo on *The Surrogate*, a film made for TV. Get ready to see lots more of this intriguing performer when she gets larger distribution. For now, find her on the Web at www.vannjohnson.com or telephone **Stacey Kumatagai**, Media Monster Communications,

818-506-8675.

From **Rhino/Word Beat** comes *Our Souls Have Grown Deep Like The Rivers*, the first comprehensive collection of black poets reading their own work. The 75 tracks (almost half of them previously unreleased) feature selections from albums, radio programs, Library of Congress recordings and readings in clubs, colleges and museums. Some of the great-



Vann Johnson

ing in Los Angeles, people called **Vann Johnson** "the girl who could mimic **Diana Ross**." When **Michael Bolton** heard her at a club, he asked her to audition for him and then kept her on the road for five years. When **Yanni** heard her, he invited Johnson to sing in front of the Taj Mahal. *Message*, the otherworldly debut to Johnson, is an exotic mix of world music, new age and a voice that has more in common with the power of **Shirley Bassey** than it does the whisper

est names in black literature are here including Harlem Renaissance leader **Langston Hughes**, NAACP founder **W.E.B. Dubois**, **Maya Angelou**, Pulitzer Prize-winner **Rita Dove**, **Gil Scott-Heron**, **Amiri Baraka**, **Ishmael Reed** and **Wanda Coleman**. This voluminous set is available for \$29.98, suggested list price.





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ATOM-BOMB: Another site for indie artists is **Atom-Bomb.com**. "Posting your work on the site is quite easy. Just download and return the submission form with the appropriate format of your work, and Atom-Bomb.com will take care of the rest." They are actively seeking submissions from

more than 50,000 MP3 tracks for sale at Emusic.com

THE DUCK KNOWS: Have a guitar- or music-oriented Web site? **Ducks Deluxe**, creators of **Dr. Ducks Ax Wax** and **Ducks Deluxe Guitar Strings**, is offering to rate music Web sites and award

Web site, <http://www.ducksdeluxe.com>, and read the qualifications required to enter your site. If



bands and solo artists, filmmakers, TV and Radio stations. According to the agreement, they get to use your music for all kinds of promotion and marketing of the site, which can benefit you, and you get 50 percent of net profits off any or your music that is purchased from the site. They will post audio files, band photos and bio info, and offer feedback directly from Atom-Bomb.com's online community. The L.A.-based indie band **Buzz-Box** say they benefited enormously from being featured on Atom-Bomb.com. And they take care of all the digitizing/scanning/posting stuff (go to www.atom-bomb.com if you'd like to download the agreement forms).

them with one of three different "Duckys," to be linked on their "Ducky Hall Of Fame." Go to their

EAT 'EM UP: **Tunes.com**, a privately-owned (meaning they kept all the stocks to themselves) online music site creation and design company (including **RollingStone.com**, **AquireTunes.com** and **DownBeatJazz.com**), has been purchased by **Emusic.com**. Owners of Tunes.com received approximately \$130 million worth of Emusic.com stock and a seat on their board.

By filling Tunes.com sites with Emusic links they hope that the 1.5 million/month viewers of the some of the Internet's most frequently visited networks of music-oriented Web sites will help sell some of

zine-style music and streaming radio site features everything from hot, up-and-coming music artists to Japanese tattooing, as well as record reviews, interactive cartoons and global youth-oriented travel information. They also regularly offer live Webcasts of concerts and club performances by artists and DJs, including English DJ **Paul Oakenfold** from Hollywood's dance club **Vynyl**.

100 PERCENT earBUZZ: Here's a new business model: 100 percent to the artist. **earBuzz.com** is announcing that 100 percent of the revenue profits received for the purchase price of artists' CDs will be forwarded to the artist. With more and more Web sites generating a greater portion of their revenue from banner ads, some sites have been giving artists a piece of

earBuzz.com

you meet their rules, send an e-mail to ducks@ducksdeluxe.com with the name and URL of your site — and good luck!

their ad revenues (including IUMA and MP3.com). earBuzz, however, is the first to announce that they will not take any piece of the CD sales. What a great idea! Attention, multinational media conglomerates — how about turning your record companies into loss leaders for your film, TV and print media companies (after all, without content, what are they to do...)?

SPIKE RADIO: **SpikeRadio.com** is a rich multimedia site, with heavy use of Flash and Java (taking over my entire screen when the index page comes up). The maga-

SPIKE RADIO

MUMIAH
And Justice For All
Interview with DJ Vadim
From Russia With a Shove

Dark Princess
Planet Surf
Resfest 99
Tokyo Motorshow 99

ON THE AIR
Current Show: Name of DJ, Name of Show
Up Next: Name of DJ, Name of Show

PICK OF THE WEEK
Check out the SpikeRadio pick of the week, the soundtrack for Being John Malkovich.

IN HEAVY ROTATION
Handsome Boy Modeling School - So...How's Your Girl?
Beck - Midnite Vultures
Beastie Boys - Anthology: The Sounds of Science
Aphrodite - Aphrodite
Dot Allison - Afterglow

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GUITARS GUITARS GUITARS: Guitar.com offers practical information for guitarists, including product reviews, industry tips, etc. It also features articles and interviews on today's hottest guitarists and guitar-oriented bands, as well as classic and legendary guitar players. Created by Epigraph Entertainment, the site is heavily loaded up with banner ads and sponsor logos, especially from Guitar Center's site, Musician's Friend.

(averaging 800,000 visitors a day looking for CDs, tapes and videos) is now offering more than 60,000 MP3 downloads for sale at their site. With music from top independent labels like Beggars Banquet, Ichiban, Del-Fi, and CDNOW (<http://www.cdnw.com>) downloadable tracks range from Stereolab to Bach to Patsy Cline to Duke Ellington to Beck to Jerry Garcia (now *there's* a compilation CD waiting to happen). Downloadable tracks range in price from \$1.49 to \$3.49 and new downloadable tracks are added on a regular basis.



INDIE MUSIC TIPS CD-ROM: Kathode Ray Music (<http://www.kathoderaymusic.com>) is putting together a CD-ROM of over 1,000 Indie Music promotion tips, to be distributed free at music conferences and other industry events throughout the U.S. Submit something that they can use and they'll include your contact info and Web site URL on the disc absolutely free. Go to <http://www.indiebiz.com/cdrum> for complete info.

PLATINUM ONLINE CATALOG: Indie label Platinum Entertainment Inc. will be offering their entire catalog for free digital downloads online at their Web site [HeardOn.com](http://www.HeardOn.com). Artists including Pete Townshend, the Beach Boys, the Band and George Clinton will all be free to consumers, along with recordings of classics from Beethoven, Mozart, and most other major composers.

In addition, unsigned artists are encouraged to post their music, with the most frequently downloaded artist each quarter guaranteed a record contract that, they say, will be worth a minimum of \$250,000. Interestingly worded — but worth \$250,000 to whom?

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WebTips:

Free Sites?

A lot of indie music sites are offering "free" pages for bands to post their MP3 tracks, photo and bios. The reason the sites give this stuff away is simple — they want as much content, especially MP3 content, on their site as they can possibly get. MP3 is the most searched for word on the Internet right now, and when they can generate enough hits on their site they can charge money for advertising (and possibly attract attention from some of the larger, deep-pocketed portals and entertainment sites that might buy them up). But what are you getting? Usually, you're getting another page for your music online, and you want as many of them as possible. But these sites usually require that you have some computer facility to digitize and convert your own audio to MP3 files, scan and format your images to their specs, and enter your text. All of this, even for me, can take a while using many of these Web site's forms and browse buttons.

If you're not very computer literate,

you're going to need a friend — or a professional — to get this stuff posted for you. Or just concentrate on a number of sites available that will do all of this for you — for a fee (ranging from \$20 to \$200).

And watch out for sites that offer "limited time" free memberships, read the fine print about how long they can use your music for promotion FOR FREE (some of them require lifetime use), and check to see how much they will pay you if they sell any of your music. And **MAKE SURE TO KEEP OWNERSHIP OF YOUR PUBLISHING AND COPYRIGHTS!**

As usual, I'll only know it if you e-mail it (joelp@joelp.com). My music site is at www.joelp.com, and you can read all of these back-issue columns at www.Webbands.com

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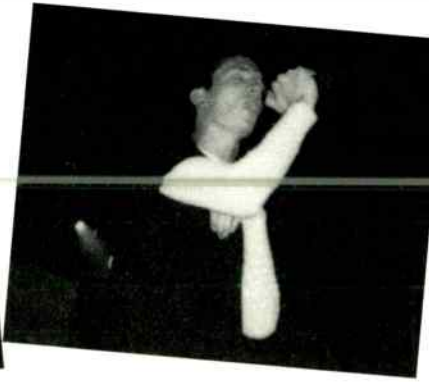
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PRIMUS, INCUBUS & BUCKETHEAD BUMP AND FUNK: The Palladium played host to a funk-flavored rock fest that could best be described as loud. Aside from the venue's security, who dressed like FBI commandos who constantly swarmed in on kids sneaking smokes, the evening was feverishly charged. Being the last night of Primus' "Anti-Pop" tour, musicians played musical chairs onstage, as members from each band sat in with one another throughout the night. Pictured (L-R): Buckethead (or couldn't you tell?); Brandon Boyd of Incubus, and Les Claypool of Primus.

PHOTOGRAPH BY DANIEL SPOCK



VOICEWORKS AT LUNA: It turned into a pretty melodic evening at Luna Park when these five songbirds took to the stage at voice coach Lisa Popiel's Voiceworks Showcase. Pictured (From L-R): Julie Stevens, Jane Lackey, Matthew Alexander, Deborah Downey Thomas, and Tania Obteshka.

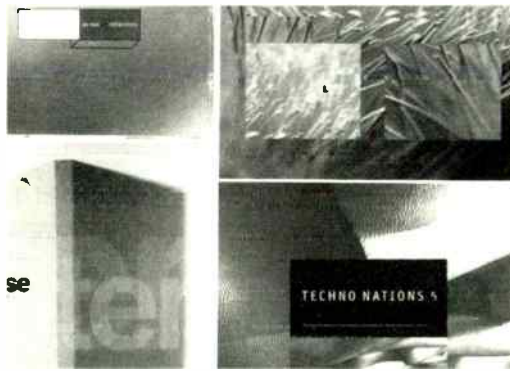


SMOKEY GETS INTIMATE AT TOWER: Legendary singer/songwriter Smokey Robinson recently hosted an in-store autograph signing for hundreds of fans at Tower Records in Los Angeles to promote his Motown Records CD *Intimate*. Robinson's first solo project in eight years picks up where his 1975 mood-setting *Quiet Storm* album left off. Pictured (L-R): Carlos Marin, Phillipp Embuido, Jeremiah White, Smokey Robinson, Larry Germack, Bob Feterl, Betty Cruse and Jimi Wills.



AXEMAN KRAMER SPLITS THE GARAGE IN HALF: Legendary musician and ex-MC5 axeman Wayne Kramer recently rocked a packed house at the Garage in Hollywood. Kramer was later accompanied onstage by members of the psychedelically-fueled veterans, the Deviants. Pictured (L-R): Kramer, Deviants' Mick Farren and Andy Colquhoun on guitar.

PHOTOGRAPH BY DANIEL SPOCK



DISCSTYLE: THE GRAPHIC ARTS OF ELECTRONIC MUSIC AND CLUB CULTURE: This impressive collection of techno-related album covers, assembled by Martin Pesch and Markus Weisbeck in association with Gingko Press, is a testament to the post-modern nature of the electronica scene. Taking the best cover art from electro trip hop, drum 'n' bass, big beat and house techno releases of the past decade, (example above), this sheaf of computer generated art is a graphic expression of the music's complex genesis. Designers such as Tomato and Designers Republic as well as the packaging for artists like Massive Attack, Underworld, and Aphex Twins are included in this 136-page book with 250 color illustrations. Available wherever you buy cool books. E-mail gingko@linex.com for more information.



LUSCIOUS JACKSON AT HOB: These awesome rockers recently met with Capitol Records executives at the Los Angeles House of Blues after a blistering show that featured songs from their current *Electric Honey* release that's out on Capitol/Grand Royal Records. Pictured backstage at HOB is (L-R:) Roy Lott, President, CEO, Capitol Records; bandmembers Jill Cunniff, Kate Schellenbach and Gabby Glaser; and Jay Krugman, Sr. Vice President, Domestic & International Marketing, Capitol Records.



Oakey & Ralph at VYNYL: Two world-class superstar DJs put L.A. in a "trance" during a recent stop at club Vynyl in Hollywood. Dave Ralph (Left) and Paul Oakenfold have been spinning internationally for quite some time and their individual sets of progressive-techno had the crowd jumping and wanting more. Chants of "Oakey, Oakey," filled the room, giving the Brits a bit of the royal treatment here in Los Angeles.

PHOTOGRAPH BY DANIEL SPOCK



HOWARD NITZERBERG

GARBAGE COVERS IRVINE: Promoting their latest hit single, the title song on the MCA soundtrack to the James Bond thriller, *The World is Not Enough*, Interscope/Geffen recording artists Garbage teamed up with MCA's Lit for an alternative dose of spicely, sultry rock at the Irvine Meadows Amphitheatre. Pictured above is Garbage-woman Shirley Manson.



DAVID KATZ

KORN AT NORTHRIDGE TOWER: One of rock's most explosive bands entered the *Billboard* 200 albums chart at #1 with their new Epic CD *Issues*. The excitement culminated with Korn's only U.S. in-store appearance at a Tower Records outlet in Northridge. The band spent seven hours signing CDs for every one of the 2,000 fans who showed up. Pictured (L-R): Korn members Head, David, Munky, Fieldy, and Jonathan.



TOM DIT FIVE

GUITAR CENTER'S DRUM OFF: Fifteen-year-old drummer Carlin Deon Muccular (Pictured Left) was the winner of this year's annual Guitar Center Drum Off. The event took place at the House of Blues where (from L-R:) Flea, Stephen Perkins, and Dave Navarro funk-rocked the jammed-in Sunset Boulevard crowd.



TOM DIT FIVE

1985—NILS THRILLS (Issue #20): Guitarist Nils Lofgren, then (as now) on tour with Bruce Springsteen and the E Street Band, was asked how he once managed to perform somersaults onstage. The former teenaged gymnast replied: "...I thought, maybe I could get a little mini-trampoline and if I learned how to do a little flip with a guitar, it would look good. So I went to my old gym teacher and he helped me learn it."



1995—TFENDER LOVING SCARE (Issue #4): TLC, the R&B trio who are currently high on the charts, were emerging from a period of dire internal conflicts when the group's T-Boz Watkins told *MC*: "People thought that when we came out with the first album that we were young teenagers who didn't know what was going on — 20, 21 — when we first got into this business....Sure, we've had some rough times, but in everyday life, you'll find no job is perfect. You're always going to find something that goes wrong. The thing to do is to make the best out of the worst situation — and I think that's what we've done."

The above issues, and most back issues since '77, are available for purchase. Call 818-755-0101.



DAVID KATZ

KID ROCK & POWERMAN SELL OUT THE PALLADIUM: It was not very educational, but it sure was fun as two sold-out crowds were manhandled by the explosive testosterone-flavored rap-rock of Detroit's Kid Rock, pictured at left. At right is Spiderman of show openers Powerman 5000.



DAVID KATZ

ENRIQUE'S VIRGIN DEBUT: The very hot son of Latin crooner Julio Iglesias has finally released his debut album *Enrique* worldwide. Pictured above is the man himself performing live at a recent Virgin Mega Store event on Sunset Boulevard.

Paul McCartney

By Gary Graff



**You can always tell
when there's a Beatle
in the building.
There's a different
kind of buzz in the air,
a palpable excitement
that you know can
erupt into ecstatic
shrieks at the first
sight of him.**

Paul McCartney knows how to carry that Beatle air, too. As he walks into a conference room upstairs at New York's Hammerstein Ballroom, McCartney looks like, well, Paul McCartney. Beatle Paul. Tanned and trim in a dark suit, he's charming and engaging — eyes bright despite an arduous travel schedule, a demeanor that's very chummy and earnest, even in a quick encounter.

And McCartney is about as busy as you can get these days, re-emerging after a protracted period of mourning the death of his wife, Linda, who succumbed to breast cancer in April 1998. Last October's *Run Devil Run* stands as his rock & roll re-entry, a collection of vintage covers of personal favorites played by McCartney and a crack band that included Pink Floyd guitarist David Gilmour and Deep Purple drummer Ian Paice. The Capitol album also contains three Paul McCartney originals, including the title tune, conceived with a classic rock & roll sound.

He followed that project with *Working Classical*, which leapt to the top of the classical music charts on both sides of the Atlantic, then gave a special rock & roll concert at the famed Cavern Club in Liverpool, where the Beatles were discovered, generating a record number of Webcast hits as well as a new wave of Beatlemania.

Soon, McCartney will give another nod to his roots by going into the studio to record lead vocals for the classic Buddy Holly tune, "Rave On," which is slated to appear on an upcoming new album by the late Holly's band the Crickets (see sidebar on page 30).

McCartney isn't sure what will come next. More live shows, perhaps even a tour, are a possibility. New songs are being written, as well. And then there's the next Beatles archival project; last year it was *Yellow Submarine*, this year, who knows what. And his mourning for Linda, he says, is not — and may never be — done. But, as he once wrote in song, "life goes on," and so does Paul McCartney.

MC: Thirty years on, what kind of perspective do you have about being a Beatle, or an ex-Beatle?

McCartney: I remember when the Beatles broke up, we all insisted on being called ex-Beatle. We said "I won't do an interview with you unless you write ex-Beatle." We were very touchy at the time. But enough water has gone under the bridge now for me. Look, Greta Garbo spent her whole life trying to stay away from being photographed, and they grabbed topless pictures of her at 70. It doesn't work. Brigitte Bardot wanted to be left alone, and they grabbed pictures of her.

When you reach a degree of fame, whether you like it or not, people remember you like that. John Lennon did some greater things after the Beatles — "Give Peace a Chance," "Imagine," were certainly as good if not better. But nobody really saw it that way. You take the rough with the smooth.

The way I look at it is there was a point in the Beatles...We used to go to Greece because Greece was the only place they never recognized us. Everywhere else, in Germany, in Italy, in the south of France, it was "There's the Beatles!" and we had to run for our bloody lives. So we'd go to Greece, and one year everyone recognized us in Greece, too. So we figured, "Whoa, this is the point of no return." But then you learn to either get out now or realize that this is fame, this is what happens with fame. This is celebrity. We thought, "Well, we better get on with it, come to terms with it."

MC: Do you ever get tired of talking about those days?

McCartney: Not so much. I'm quite interested in Beatles questions. It's something I did. It's my heritage. I'm proud of it. I got to write with John Lennon; nobody else did. Well, Yoko did, but not to the extent I did. So I'm willing to talk about that sort of stuff, if that's what people want to know. On the other hand, if they want to know about animal rights activism, vegetarianism, the environment, then, sure, those interviews interest me more. That's my grown-up persona — the father of four kids. That's me, a political animal. They're newer questions.

But the other doesn't bug me. I'm proud to have been part of that. I mean, some of

One of the pieces of advice people will give you if you have a major grief is "Get busy. Keep busy. Keep your mind off it." And I didn't want to do that. So I made a point of, for a year, not doing that. I said, "No, I'm not going to do that. I know it's probably good advice, but I'm going to experience the feelings for a year, try and find where that all takes me." So now, just naturally after all that time, I'm feeling more comfortable with just easing back into things.

John's statements came back to haunt him, and I think if he were alive now, he'd wish he never said them. He used to go around saying, "The Beatles were bastards..." Well, I'll show you a few people who were bigger bastards than we ever were. John was sensitive, a real sweetie. He was messed up, sure, but a sweetie — and he didn't want

I'm quite interested in Beatles questions. It's something I did. It's my heritage. I'm proud of it. I got to write with John Lennon...

everyone to know it. But late at night, after a few drinks, he really quietly might admit it. Similarly with the other guys. Look at Ringo; he's now all dried out, and he's this lovable, interesting, really intelligent bloke.

MC: When you do get to talk about things other than the Beatles, is it hard for you to be accepted as an authority and an activist?

McCartney: We're getting a lot of that [message] over, you know. See, I'm a believer in not ramming it down people's throats. What I say is, "Look guys, if you want to talk about that, that's great." I could talk for hours about that stuff. But whatever people want...

MC: How did *Run Devil Run* come about?

McCartney: I was always going to make a rock & roll album; it was one of the things I dearly wanted to do. And I kinda felt it would be best to make it before the end of the 20th century. It's also something Linda was very keen on me doing, and she was egging me on: "You know that rock & roll album you were thinking of doing? Do it." She kept really bugging me about it, 'cause she was a big rock & roll fan. Obviously, I regret she isn't here to hear it. That's a major regret; but never mind, we did it for her. She's still there, bugging me — "Come on, man, get it right!" Okay, baby...

MC: The songs on *Run Devil Run* are not all obvious choices. Stuff like (Gene Vincent's) "Blue Jean Bop" and (Elvis Presley's) "All Shook Up" are pretty well known, but then you have more obscure things like "Movie Magg" (Carl Perkins), "No Other Baby" (the Vipers) and "Coquette" (Fats Domino)



...Some of John's statements came back to haunt him, and I think if he were alive now, he'd wish he never said them. He used to go around saying, "The Beatles were bastards..." Well, I'll show you a few people who were bigger bastards than we ever were.

are on the obscure side. How did you choose what you were going to record?

McCartney: It's funny; I met Eric Clapton in a restaurant in L.A. the other night, and he said, "Man, I heard you found some stuff I don't even know." They're all kind of, like, very arbitrary. It's just pure memories from childhood, from when I was a kid. There's a fairground in Sexton Park where me and my friend Ian James walked around in our flak jackets with the little flap on the top and we thought we were really cool and we thought we'd attract women — and we didn't. I was going to get serious and say "No, these are better songs." But I didn't need to, 'cause these were just pure memories. So this is all stuff that really affected me as a kid.

MC: Did you feel nostalgic for the music or for the times?

McCartney: Both. It's both. When we were kids, it was America re-awakening the world, 'cause we were into sort of other stuff then; and suddenly Elvis and Little Richard came sort of screaming out across the Atlantic, and it was just so exciting for us all. So to remember it was very exciting, but also to be a teenager at that time was a very exciting/interesting time — especially when you couldn't pull birds.

MC: You shared an interest in this music with John Lennon. Was he in your thoughts while you were making *Run Devil Run*?

McCartney: Not massively. John is kinda

like a constant; he's sort of always there in my being. But this album, it wasn't like that. I think if we'd done sort of more John tracks, tracks I associate with John, I might have thought that more — "Lonesome Tears," something like that, stuff we did in the early days. "Dancing in the Streets," that was John. "Blue Jean Bop," the opening track, reminded me of him, 'cause he had the album. Like I say, he's always in my soul, so



The Crickets, clockwise from Top Left: J.I. Allison, Sonny Curtis, Joe B. Mauldin, and Glen D. Hardin.

Paul & The Crickets

Paul McCartney will take another opportunity to return to his musical roots when he lends his vocal prowess to a track from the upcoming album by the Crickets — the late, legendary Buddy Holly's band. A devoted Holly fan, McCartney will sing lead on the track "Rave On," one of Holly's biggest hits, for the tentatively entitled album, *Pickin' Under the Influence*.

"It's sort of a tribute album to ourselves," quips J.I. "Jerry" Allison, Crickets drummer and Holly co-writer. "We've worked

with Paul before, some years back, and are real happy he's doing this with us now."

McCartney will be in good company on the record, which already has Crickets-related covers sung by Motley Crue's Vince Neil ("I Fought The Law"), Nancy Griffith ("Heartbeat"), and Waylon Jennings ("Well All Right"), and will also, says Allison, include guitar hero Eric Clapton singing lead on "I'm Looking For Someone To Love."

MC

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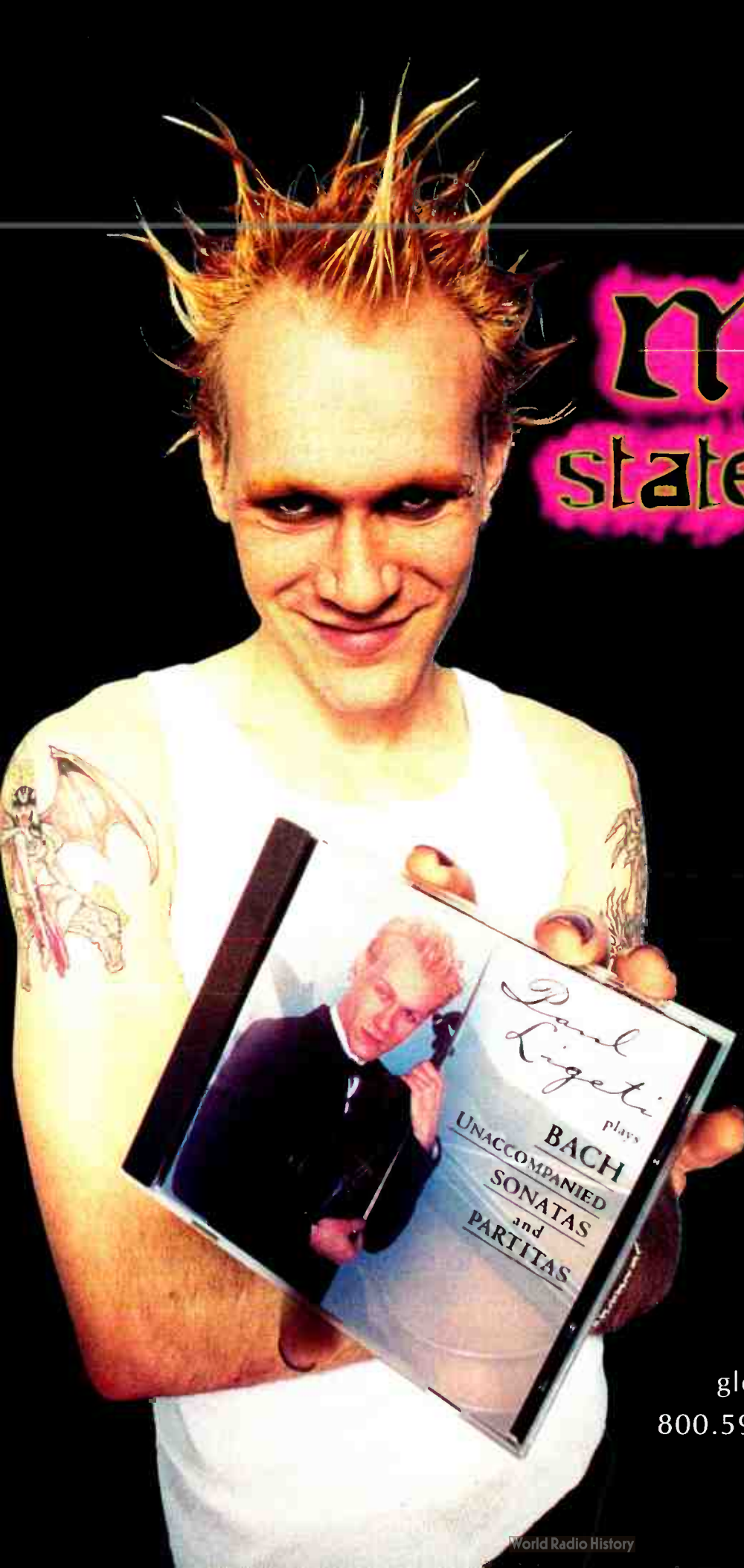
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thing else. He was getting his own tour together.

MC: You made the album in a week, which is almost unheard of these days.

McCartney: I remembered with the Beatles, what we used to do in the very early days, we were expected to show up at the studio at 10 o'clock on a Monday morning and be ready to record at 10:30, and between 10:30 and 1:30 we were expected to have done two songs. Then you got 1:30 to 2:30 for lunch, then 2:30 to 5:30 for two more songs. So we'd show up on a Monday morning, George Martin would show up, the engineer would show up and say, "Okay, chaps, what are we going to do?" Me and John would say, "Well, it goes like

this," and often George and Ringo didn't even know what the song was. That's pretty far out when you think about today's recording — you've got demos, everybody knows the song inside and out. It was actually really cool working the old way again. So that was how we did it; we came in Monday morning, and by the end of the week we did nineteen tracks, and we chose from them what the album is.

MC: So no rehearsals?

McCartney: I made a point of not even ringing them, so Monday morning it was like, "Hey, how you doing? We're going to be making an album together." So it was very spontaneous, but that was the way I wanted to do it.

On the other hand, if they want to know about animal rights activism, vegetarianism, the environment, then, sure, those interviews interest me more.

I always think of him. But not specifically; [Run Devil Run] was really more Linda. If there was anyone to sort of dedicate it to, 'cause she'd always been so keen on me doing it.

MC: You put together quite a band for this album, with David Gilmour and Ian Paice from Deep Purple, especially. How did that happen?

McCartney: I talked to a few people about how to do this album. Some people said, "You can have anyone." Then I said, "Hmm, wow, yeah, that's a thought." So you have to think about who that anyone might be. I talked to Chris Thomas, who was going to produce. I said, "I know Dave (Gilmour) and I know Mick (Green), so I'd like those two guys on guitar." I said, "Who's around and who's drumming great, besides Ringo?" [Thomas] said he'd just happened to have seen Ian, and I don't know Ian from a bar of soap. I've never met him. And I liked the idea of Deep Purple's drummer. I knew there must be some heaviness there. I said, "Okay. Great."

MC: Was Ringo ever considered?

McCartney: Yeah, it would've been great. He would've been my first choice — and then Keith Moon and John Bonham, but they're both dead so that would've been more difficult. But [Starr] was doing some-

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Compiled by Eric Moromisato

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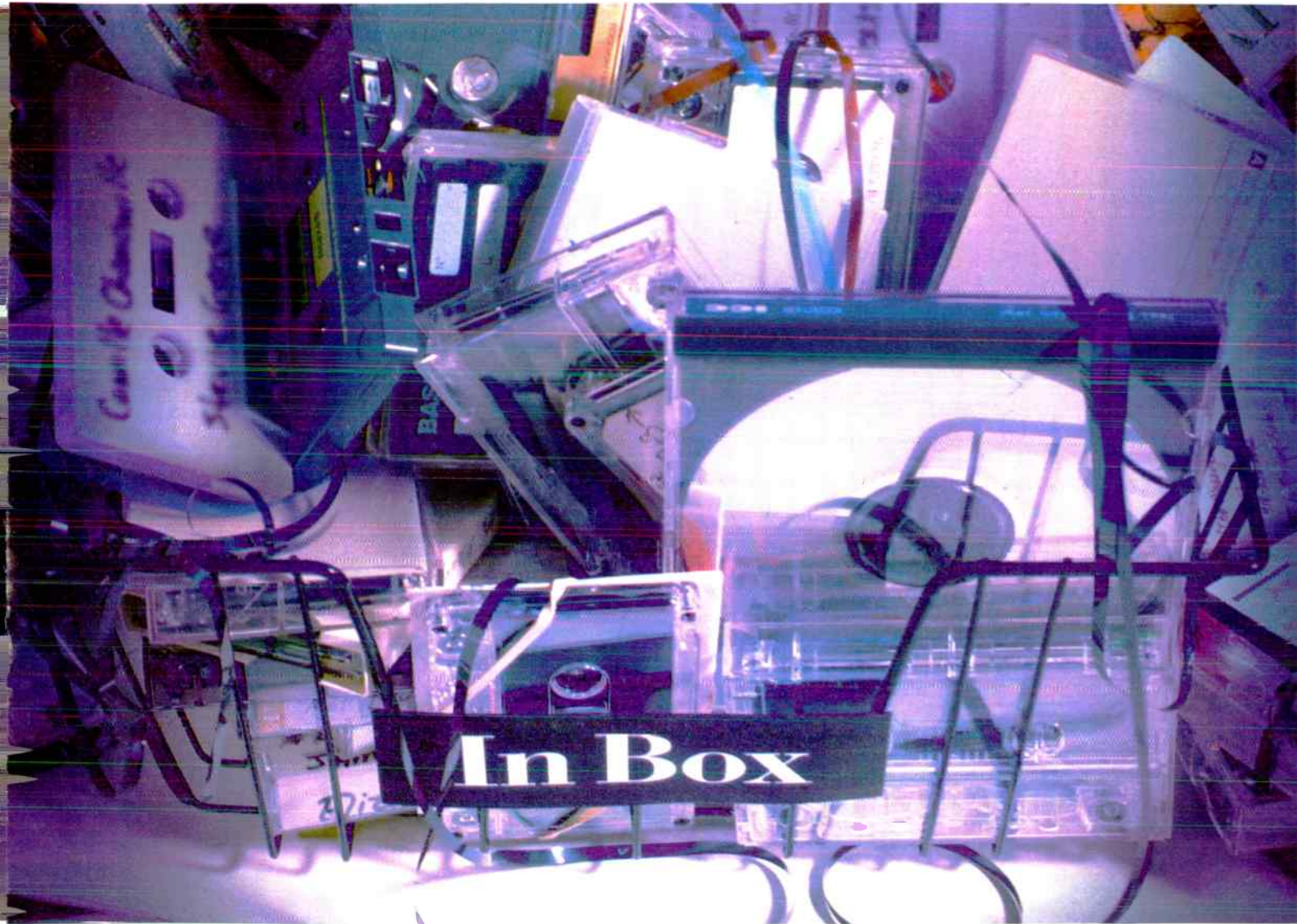
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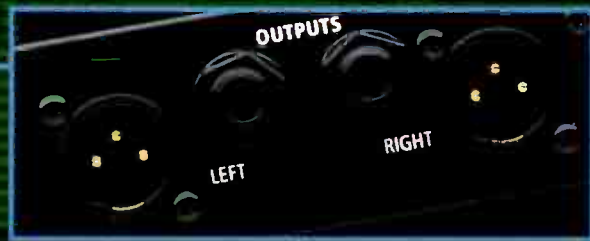
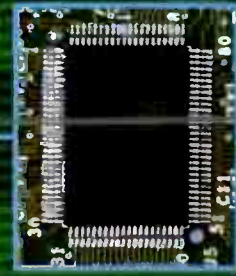
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World Radio History

A&R

Roundtable

by Tom Kidd

What will be the fate of A&R in the coming years? For the first A&R roundtable of the new millennium, MC went to a range of industry professionals to find how they see their jobs now and to try to predict how A&R will evolve in the future. We asked about traditional A&R, the artist's role in the process, future trends, and the effect of the Net, including MP3's, Web sites and electronic tipsheets.

Andy Karp

Director, A&R, Lava/Atlantic Records

(Has A&R'd Kid Rock, Divet Garza, Edwin McCain, among others)

A&R Now — The Job

I think it depends very much on the artist and the A&R person. There are some A&R people who are very market-driven and very visionary in a lot of ways. There are others who really don't have much foundation in certain aspects of record making.

The most important thing for me to do is to gain their trust and respect on a musical level. If I do make a suggestion about a producer or a mix or a musician or song structure or a chord, at least they'll listen to it. I don't pretend I'm right all the time, but building that credibility with your artist is important. Without that, you really don't have a whole lot to stand on. You're just a label guy.

The Internet

I will tell you that I've found MP3 very useful. For instance, I'm making a record with a band in Norway, a group called Midnight Sons, and it's the easiest thing [using] e-mailed mixes — sort of an Internet hookup. Obviously, you can't reference the finished mix that way, but certainly you can get a basic idea of what it sounds like.

Beyond that, as far as how new technology has helped me, it really hasn't affected my job that much.

A&R Evolution

[Pop music] is a very sort of DIY medium and that's probably one of its strengths. At the same time, issues [regarding electronic distribution] are things we're going to have to deal with. It was easier before to hire someone to do it for you. There's so much about these

new technology delivery systems that hasn't been established yet, especially in regards to the intellectual property issues. I think over the next couple of years, the next six to twelve months, probably, it will be a little easier to really gauge these issues. Once people are able to download complete records quickly, things will change. Right now, it's [a little too slow] for major labels to [distribute product] this way. But that certainly will change.

Artist Responsibilities

Artists need to have a more definitive idea of the people they're dealing with. It turns into a kind of crapshoot if bands simply go for the label that writes the biggest check. What they really need is to get hooked up with the people who can help them do things right and not get caught up in the shuffle.

I think the artists really have to have a defined sense of who they are. Many of the artists I've signed are very much like that and I think that's why they are as successful as they are.

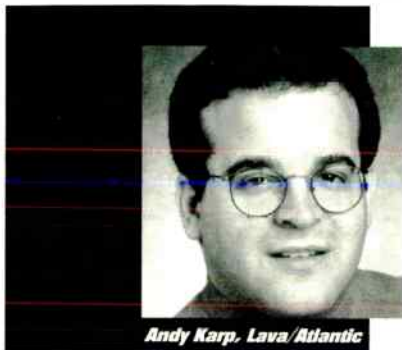
While they're signed, the only thing I expect bands to do is to be willing to work. While they're making a record, I want them to raise the bar as to what they expect from themselves, just like I do. The artists need to push themselves to always make their songs better, to make their performance better, every aspect of their band. It's pretty stiff competition out there and I always try to remind the bands that the records they buy are the records with which they're competing. You better make sure everything you do is at least that good.

Upcoming Trends

I think as far as teen bands, I don't see any reason why they should go away. You're definitely seeing what typically happens when you have a musical movement or a certain style that becomes popular. There's the first wave, then there's

bands that sound like them, and then there's bands that sound like the bands that sound like the first band. You had Soundgarden, Alice in Chains, Pearl Jam and Nirvana. Then you had your Sponges. Then you had your bands that sound like Sponge. Then the whole thing gets watered down.

So you're definitely seeing that with the Backstreet Boys, 'N Sync and 98 Degrees. Then you've got your second wave. It's always going to come down to who's



Andy Karp, Lava/Atlantic

Artists need to have a more definitive idea of the people they're dealing with. It turns into a kind of crapshoot if bands simply go for the label that writes the biggest check.

got the best song and the best machinery to expose these artists.

Monte Connor

Senior VP, A&R, Roadrunner Records

(Has A&R'd Coal Chamber, Type O Negative, Fear Factory and others)

A&R Now — The Job

Once you're signed, I think the principle job of the A&R person is just to stay on the band and really ride them hard to make sure they're really writing. Bands are very eager to write ten songs and jump in the studio. I think it's up to an A&R person to demand the band write as

much as possible and to sit back and have a choice; maybe write 25 songs and have twelve for the record. Also, to help the band find the right producer and stu-

dio situation; basically, to liaison internally with the company. The bigger the company, the more important the A&R person is. The A&R person is an artist's parent within the company. It's the person who has to go around to the departments within the company and make sure the band is getting attention within that department. He's the quarterback person. It's very similar to what a product manager does.

Once you have the right studio and the right producer, you make sure the whole recording process goes well. Then, you oversee the mastering process and help the band pick the sequencing of songs. My job basically starts with signing the band [and ends with] delivering the finished product to the company.

The Internet

It hasn't changed me one bit. I have the Internet set up, but I don't have a Real Player and I don't have an MP3. I've

never to this day listened to music on the Internet. I guess you could say I'm a little bit behind the technology, but to be honest I've never had a need to do that.

I pretty much find out about my bands the way I've always found out about them. I have a network of people across the country. Maybe I could find out about more bands if I were hooked up, but it certainly hasn't hindered me yet. It's gotten to the point recently where it's so overwhelming, I'm getting hooked up to the Net because I feel I should, but it hasn't really affected my job.

A&R Evolution

I hope the job isn't going to be changing. To me, certain things just belong in the traditional way. I don't want to sit at my computer and listen to music. I want to take it in my car or listen to it on my Walkman. The whole idea of sitting at a computer, staring at a screen and listen-

ing all these A&R tipsheets. If they're sending out to everyone, what's the point of me getting it? It's serving me no advantage because everyone is seeing this at the same time. If I see a band on there, I almost don't want to investigate it because I know it's not a secret anymore and my job as an A&R person is to find things six months to a year before everyone else does.

So many people are taking shortcuts. They're not getting out on the streets and finding bands, all they're doing is finding out what everyone else is chasing and they're going after it. I have no respect for people who do A&R like that.

Artist Responsibilities

L.A. is the most impossible market to sign anything. There are no secrets whatsoever. Bands are always giving their tapes to Dino of our band Fear Factory. So Dino calls me up to tell me about this

great new band called Ear Shot. He'd seen them in this club where there was nobody there and it was their second show. I called the guy in the band right away and we developed a rapport. The band set up a showcase for us three weeks later. I got out there to see the show and there were like 400 A&R tables there. It's impossible to get the jump on any good band [in L.A.]. I'm finding what you've got to do is go to places like Des Moines and sign bands there.



Monte Connor, Roadrunner Records

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Joe Long

President, AML Entertainment

(Has A&R'd Three Dog Night, Eagles, Trig among others)

A&R Now — The Job

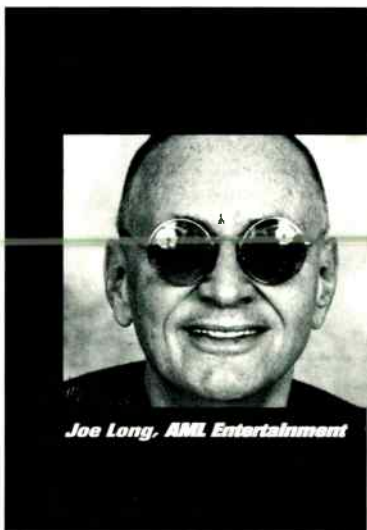
The A&R person has to be a numbers cruncher. I know these companies have rooms full of people just checking SoundScan and radio play of little acts in Oxnard. They check them out of New York in Atlantic's offices. That's their big job. It's purely the numbers.

Music is way back on the back burner. It's lucky if the music's good. That's the

we also had a lot of one-shot singles. We worked creatively with artists. Now, I can't imagine A&R people even having the time to study and work with artists the way things are changing. It's a totally different job now.

Artist Responsibilities

Artists have to be very realistic about what A&R is about. They really need to know, instead of throwing themselves on the mercy of the big machine. As far as I'm concerned, there's no such thing as artist development in any big record company. That's left now to independent production companies, which are branches of the artists these days. You



As far as I'm concerned, there's no such thing as artist development in any big record company. That's left now to independent production companies, which are branches of the artists these days.

Upcoming Trends

As always happens when any good thing comes along, the majors rush in to kill it so that a year from now they'll have put 400 bands out that all sound the same and people will go, "Okay, what's next?"

The trend right now is Pimp Rock, Adidas Rock, whatever you want to call it. It's rap/metal meets hip-hop. I'm getting 20 demos a day from bands that sound like Limp Bizkit, Korn or Coal Chamber. Surprisingly enough, every once in a while one of these tapes is good. I call the band up and they're like, "We're showcasing next week for whoever." It is incredible how on it the majors are. They just want their piece of this Pimp Rock pie. They're going to kill it.

Next year, there's going to be something new coming. What's it going to be? If I knew, I'd be there. You could look at any of the big bands right now and find out where it's going to go. If you want to figure what the next trend could be, find out what direction Limp Bizkit is going to go on their next record.

plus of the day, but the norm these days is everything's pretty good. From every home studio to every big studio, these people are cranking out adequate to good product so it's a different game.

The Internet

I'm from the old school and I'm just real lucky finding acts that come to me. Everything that's ever been a hit for me has come to me. Trig came from San Bernardino through a lawyer. He had no idea what he had in his hand and just wanted an opinion. The minute I heard it, I called Russ Regan on the phone. From that moment on, we were with the group.

A&R Evolution

A&R used to be a creative job and right now it's a numbers-crunching job. I think that's really the future, though it really saddens me.

I started in the Sixties and the Seventies as a teenager. Artist Relations and Artist & Repertoire was always so creative and it was about songs, the acts and the talent. Of course, money was always much easier back then and it was never a problem. Everything's so fast paced now that the public wants a change every ten days instead of every ten years.

My main A&R job was as West Coast man for London Records and it was strictly creative. We had the Moody Blues and the Rolling Stones and acts like that, but

have to come in completely developed along with showing them some numbers.

The days of artists getting signed off the stage of the Troubadour are few and far between. There's a game to play and you've got to play it. I think most of these A&R guys have sliding nameplates anyway and I don't think there's very many people who have a position that is a lasting one, at least in their minds. So you really have to convince them they can put their asses on the line.

Upcoming Trends

Obviously, the computer age is a major impact in the next five to ten years. I think there will always be an A&R department, but I think A&R will mean something different.

It takes a different kind of artist. Definitely take some business courses. You have to know how to merchandise and do all the things to show yourself because that creative window is definitely wide open. You just have to prove yourself in a few regions and move a few units and this and that. Even if Grandma and your whole family run out to buy it, the big labels look at that more than the music, so you have a chance to do some creative things these days.

I think it's one of the most exciting times for music because of this independent surge. You have such a shot with the Internet. You have a chance to do literally anything if you are creative and talented.

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Dave Welner, Mammoth Records

tered where you were from and what you looked like and who you played with. Now, if you come with a mass single, all the A&R guys are looking for it.

A&R Evolution

I see the beginning of the end of the industry that we know. And I'm kind of glad to see that. I don't want to disrespect or frown upon the traditional record industry as we know it, but I'm glad to see artists making 50 percent royalties and

rare nowadays to see someone who's never sold a record but who has three tracks on a dem. The demos nowadays are complete albums. To get a deal with no track record nowadays is about as lucky as winning the lottery.

Upcoming Trends

In hip-hop, I think it's exciting to watch the West Coast come back right now. In the early Nineties, West Coast gangsta rap was dead, but now it's back strong

In hip-hop, I think it's exciting to watch the West Coast come back right now. In the early Nineties, West Coast gangsta rap was dead, but now it's back strong and that introduced a whole stable of new artists.

Dave Welner

VP of Distributed Labels & Urban Music, Mammoth Records

(Has A&R'd acts at No Limit, Youngbleed and Brotha Lynch Hung)

A&R Now

A&R is defined as someone who is dealing with the artist and delivering an album. Besides the given — taking care of the recording, studio, producers and things like that — the most important thing is he needs to relay to the company what kind of artist and what the market is. You've got four or five different departments at the label and I think it's very important that the A&R guy communicates to the label what kind of artist you're dealing with so that marketing plans and budgets get put together according to what the A&R person says. No one knows the music better than the A&R guy. It's very important that the budgets get in place so that at the end of the day the artist sees a royalty check.

The Internet

I'm still in the Dark Ages. I'm not computer literate. I guess the people I work with and who help me out could answer that question differently. But if you ask me how I think that's affecting the industry as a whole, I think it's everything and I'm just limited in the technology area. So I surround myself with people who make up for my ignorance in that world.

I think that anyone who comes to the table with quality material has a fair shake right now. For any act selling themselves, it's now exciting for them because the criteria is not as narrow as it was in the mid- and early-Nineties, when it mat-

I'm excited about the changes that are coming. It's all going to be for the positive.

I'm a traditional record industry guy. I'm familiar with traditional distribution. I'm not one who's going to go online and buy records, so in my case I feel like I've kind of limited myself unless I've surrounded myself with the right technology-oriented people. But I think the way the industry's been going for the last 40 years is that a lot of acts get signed and very few succeed. That is because labels are recouping their losses. The way the industry is going to be, and I'm talking 10-20 years from now, is going to be for the best interests of the labels and the artists.

Artist Responsibilities

I can't tell you how many times I've seen artists with a lot of talent never get a record out because they're caught up on who gets taken out and who gets taken to dinner and who wasn't taken to dinner. You know, getting caught up in comparing themselves to other artists. Stay focused on yourself and stay professional with you're A&R guy. Show them that you want it as bad as he. Focus just on your record with the A&R guy and don't get caught up in the politics. He needs to put his time into the most productive scenario. If you're assuming that the A&R guy is there to do damage to the artist or can't be trusted, then don't sign to the label. You've got to trust you're A&R guy.

Nowadays, ever since the early Nineties when independent labels took off the way they did, it's given people the opportunity to go out there and learn the industry and sell records with no major label involvement. So, ultimately, it gives A&R guys a chance to test-market the act. It's

and that introduced a whole stable of new artists. It's also exciting to see the more intellectual hip-hop styles on a national level.

As far as the industry as a whole goes, I think it's going to depend on what's happening with our country. There's not a whole lot going on. There's no big political thing that's got people fired up and pissed off. That's why it's been a one-hit wonder thing for the last two years. I think until people really feel strongly about something, it's going to continue to be a pop world.

Myles Lewis

A&R Manager, Almo Sounds

(Has A&R'd Ozomatli, Soul Wax and Jurassic 5, among others)

A&R Now

The A&R person represents that band to the label. It's their job to make sure that band gets priority and gets attention from the label. They make sure the other departments — marketing, radio promotion, publicity — make it a priority to work that band and to help make it a successful project.

The Internet

It's certainly opened up new ways to do your job as an A&R person. I've found bands through the Internet, I've listened to music through BillboardNet and it's definitely a new avenue. You can find a band during the day while you're sitting in your office. It's informative; it kind of gives you a tip. But you don't get to see a band live when you're on the Internet. A&R still requires going out to see bands and seeing what they're like live.

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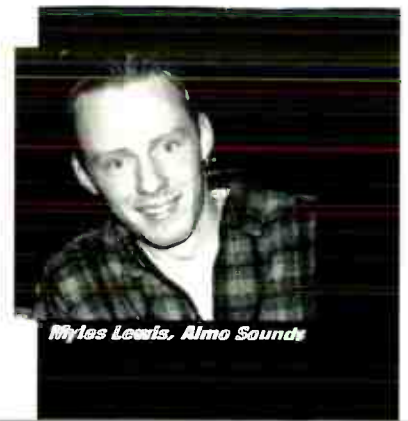
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A&R Evolution

I'm sure the Internet will have an effect on how people do A&R. But again, I think it's valuable to go out and see bands live and go to clubs to actually see musicians playing. What kind of kids come out to see the band? Can they develop a following in their area?

It's one thing to get up on a Web site offering your music to download and have people come by and be curious and

I expect a band to be fairly self-contained as far as being a marketing machine. I actually look for quite a lot in a band. I look for them to have quite a clear vision of where they are and what they want to do. I want them to be proactive in things like picking singles. It's kind of a group decision that we all end up making, the label and the band, but it's really nice if they know where they are and what they want to do. It's always nice when the band has a really clear



I'm sure the Internet will have an effect on how people do A&R. But again, I think it's valuable to go out and see bands live and go to clubs to actually see musicians playing.

get free samples of your music. It's a good thing. It's a good way to stir up some interest. But I don't think it's going to replace the way people do A&R. It's going to add to it.

It makes my job more interesting. I can listen to tapes all day or go on the Internet and find a band that's kicked up some dirt on its own. You can research that way and find bands that have more going on

image and knows where they want to go. It ends up being too many cooks in the kitchen when a lot of people have a different vision. It makes it harder for everybody to do their job.

Upcoming Trends

That's the key question. I don't know, to be honest. There have been a lot of



L.A. is the most impossible market to sign anything. There are no secrets whatsoever. It's impossible to get the jump on any good band there. I'm finding what you've got to do is go to places like Des Moines and sign bands there.

-Monte Connor, Roadrunner Records

than a cassette that they've dropped in the mail to every label.

Artist Responsibilities

The band needs to make sure they have someone who shares their vision. Everybody at the label should share their vision, but the A&R person specifically should be on the same page with them as far as where they want to go with their career. They can help facilitate that.

short-lived trends over the past few years. It was ska, then it was swing, then it was this rap/metal thing. Everything tends to come and go, at least in rock music. Where it's going, I don't know.

The thing we've done at Almo and the kind of bands we've tried to work with are the bands that are unique even in this time of trends. We haven't signed a rap/metal band and we didn't sign a swing or a ska band. We try to put out really unique records.

Contacts For This Article:

Monte Connor, Senior VP, A&R,
Roadrunner Records 212-274-7500

Andy Karp, Director, A&R, Lava/Atlantic
Records 212-707-2000

Joe Long, President, AML Entertainment
323-463-0854

Dave Weiner, VP of Distributed Labels &
Urban Music, Mammoth Records
323-656-7405

Myles Lewis, A&R Manager, Almo Sounds
310-289-3080 

I expect a band to be fairly self-contained as far as being a marketing machine. I actually look for quite a lot in a band. I look for them to have a clear vision of where they are and what they want to do.

-Myles Lewis, Almo Sounds



The Fall and Rise of the Infamous Mobb Deep

By Al Black

Hardcore rap duo Mobb Deep know a thing or two about hanging in there and making things happen — they're a textbook example of a band who have turned underground, grassroots support into mainstream, chart-topping success. The duo (comprised of rhyme makers Prodigy and Havoc) have seen their fortunes rise steadily over the years, and have managed to achieve a longevity that's pretty rare in the often fickle world of hip-hop.

Mobb Deep didn't exactly hit the ground running; *Juvenile Hell*, their 1993 debut album, went largely unnoticed. A label switch to rap powerhouse Loud Records proved fortuitous; the band's sophomore effort, 1995's *The Infamous*, went gold, with sales buoyed by the single "The Shook Ones, Part II," which cracked the Top 10 on *Billboard's* Rap Singles chart. The buzz on the street was strong regarding the duo's music, and their next album, 1996's *Hell On Earth*, garnered an even wider audience.

Their latest effort, *Murda Muzik*, continues along that upward trajectory; the album debuted at #2 on *Billboard's* Hot 200 albums chart (despite the fact that pirated copies were being sold prior to its release), and went platinum a mere twelve weeks after its street date. The pair's Prodigy recently gave us the low-down on survival, success and what it takes to make it in the rap game.

MC: You guys had your first record deal when you were both in your mid-teens. What was it like to have a contract at such a young age?

Prodigy: Back then we didn't know much about the business — we just knew that we'd worked so hard to get a record deal. That's all we really wanted, was a deal. We were fifteen, sixteen years old — we got fucked in our contract, but you live and learn, know what I'm sayin'?

MC: How did you get hooked up with your current label?

Prodigy: Our first album on Island flopped. It sold like 20,000 copies or something like that. Island dropped us, and we finally figured it out, that it's not all about having a record deal and making music. This is a business, and people are in this for money, there's money involved in this game. There's a lot of ways they write contracts so they can fuck with people's lives. [It's up to you to] dissect the contract so you can make the right moves. It made us look at life in a whole different perspective. We were, like, "yo man, this is more serious than just rap music. This is about our lives and our careers and our futures."

So me and Hav put some money together and bought some production equipment and started making our own beats, and started getting more serious about rap music, and our lyrics, and the substance and everything — the whole all-around perspective of it. The word got around. Matty C. and Bonz Malone, friends of ours who had connections, saw how more in tune with the business we were, and helped us get with Loud.

MC: What's the biggest difference between working with Loud and working with Island?

Prodigy: [A] label is not gonna do anything for you — everything the label does, they do for



Mobb Deep: Prodigy (Left) and Havoc.

themselves. The only difference is that we know what we're doing now; the label has to work with us knowing that.

MC: What sort of things inspire you to write?

Prodigy: Everyday life inspires me — things I go through, things my family goes through, and things that I see happen. If it isn't a personal experience, it's something around me, something that people would want to sing everyday because they could relate to it. That's what music is really all about.

MC: You guys went through some lean times after being dropped by Island. What motivated you to stick with music?

Prodigy: Number one, that comes from fear of being broke. Number two, it just comes from looking at life — you see that your mom's getting old, and your pops is getting old. You see that there's a line, and you're standing in that shit, and you're next. So you've gotta do something with yourself. You can go one way with your life or you can go the other way — there's only two ways to go, the positive way or the negative way. Go the right way — the legal way — or you can go the wrong way, and there are consequences.

MC: What went down with your album being bootlegged and how did it affect sales?

Prodigy: The bootleg situation caused some early copies of our album to get leaked out; people were selling some copies of our album on the street before it was ready to be released. We were forced to go back to the studio and just keep working, to give the fans new songs on the album so they couldn't say, "Oh, we heard this already." We wanted to give them new shit so they'd be like, yeah, we gotta buy it.

MC: Do you think the bootleg situation helped or hurt you?

Prodigy: It didn't hurt us, we made new songs and we're still selling 30,000-40,000 a week. It did hurt us in that if no one had heard anything from the album, and it had just dropped like a bomb on everybody's head, I think we could've made a couple hundred thousand dollars more than what we did — but that's not that much damage.

MC: Do you still consider yourselves underground?

Prodigy: [Our] music is always gonna be grimy — that's an underground sound right there. But it's not underground, because we've sold a million records. Underground is when you're local, when you're trying to break through to the rest of the world. We broke through years ago.

MC: Where do you think hip-hop is headed in the new millennium and what sort of legacy do you think it will leave behind?

Prodigy: Our rap music is soul music — what soul was in the Seventies, rap is in the Nineties and beyond. It's a metamorphosis. It's that ghet-to shit, just like soul was back in the Seventies. We want to use this rap game as a stepping stone to get to the next level, for there's more than one business in rap. There are other avenues for us to make money, as far as, like, clothing, getting into scoring soundtracks for movies. It not just about how many albums you can put out — it's about what you're gonna do after rap. And not just after rap — while you're in rap. If the time comes when the fans ain't buying your music anymore, there will be other things going on.

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The Autumns

Team Up With Simon Raymonde

By José Martínez

A departure from pounding rap-rock or the simplicity of teen pop music, the Autumns and their atmospheric, guitar-driven, sound (somewhat reminiscent of Radiohead) will be testing the waters with the release of their next album, *In The Russet Gold Of This Vain Hour*, this February. Moody to say the least, the Autumns (singer/guitarist Matthew Kelly, guitarist Frank Koroshec, bassist Brian Stearns and drummer Eric Crissman) are self-described Anglophiles. Fans of Eighties Brit Pop, one of their favorite bands is the Cocteau Twins. Fittingly their latest effort is produced by Cocteau Twins bassist Simon Raymonde.



The Autumns (L-R): Frank Koroshec, Matthew Kelly, Brian Stearns and Eric Crissman.

"I liked [Eighties] glam rock when I was twelve," recalls Kelly, "but for people who were of a more serious, emotional disposition, glam rock was not going to fit the bill. And then the grunge thing happened and that was cool, but overseas that war didn't even need to happen. There was a really steady stream of intelligent, good music."

Before heading into the studio, Raymonde had a unique take on the recording process. "I wanted to record half of it in America and the rest back home in my studio in England. We all lived on campus as it were. In fact, the desk in the studio (at Prairie Sun Studios in Cotati, CA) was actually from the studio that I have in London, about ten years before we ever moved in there. I just thought 'This is weird karma!'"

During the recording process, Kelly admits there was only one disagreement between the band and Raymonde. "It was intense," the singer admits, "but we came out on the other side tighter as a creative unit."

"I let them have their own way, grudgingly," Raymonde adds, "because it's their record ultimately and not mine. I had to think back [and remember] if it were me and I was playing, I'd say, 'Look, fuck you. It's my song.' Some producers would probably say I'm being paid to do this record, but it was a judgment call. At the time I did think I was right and they were wrong; but in hindsight it was such a minor thing it didn't really matter."

With song titles such as "Boy With The Aluminum Stilts," "The Wreath and The Chain," "June In Her Frost and Fur," and "Mistral Chimes At Nightfall," you know this band is looking to "take the road less traveled." But that has been their M.O. from the beginning, and despite the madness of glam rock they have survived.

"We grew up in Santa Clarita, which is a cultural wasteland," Kelly explains. "There were no clubs and there was this conservative, lynch [mob] environment. When we started playing L.A. we weren't doing glam rock or death metal and there was a really strong reception to it. This is a big town and there are plenty of people who listen to what we listen to."

After creating a local scene and finding a home at Cafe Bleu, a local club with a definite Brit feel, the band signed to Risk Records. "To be perfectly honest," Kelly muses, "we didn't have the whole town banging down our door. At the time, we'd been showcasing for about a year straight and a million industry people came to these shows. And it's pretty common for them to call you and say, 'You're hot. We really want to get into bed with this thing.' But they never do anything. It's classic. They're waiting for some other person to make a move. When Risk contacted us, they were one of many labels that had contacted us, but there was a sense of urgency. They impressed us."

Armed with their second full-length album, Kelly says the Autumns plan "to tour, tour, tour" throughout 2000.

Contact Steven Cohen, Risk Records, 323-462-1233.



DeeDee O'Malley

An Emerging Artist Keeps it Simple

By Dan Kimpel

With a new CD, *Simple*, a single, radio airplay, a Web site, a nationwide presence on MP3.com, a video, television appearances, regular Borders Books in-store appearances and a steady string of high school concerts, DeeDee O'Malley is in high gear.

A growing stack of glowing reviews (including the second highest rating given an unsigned/indie artist in these pages in 1999) bears witness to her impact; so do accolades in the 1999 Star 98.7 Lilith Fair Contest; an award in the recent video competition held at The Gig and a slot as one of the artists featured on the Los Angeles Women In Music's inaugural compilation CD, *Volume 1*.

Impressively enough, O'Malley has taken these steps without major label support. "The record companies don't want to deal with you unless you're already happening," says O'Malley, "so you try to create a buzz within a 50-mile radius of where you live. And they go 'Check this chick out — she's got 400 people coming to her shows. If she can do that right near her house what would happen if we pump some money into her?'"

Seated in a Ventura Boulevard coffeehouse, O'Malley's energy is tangible — a healthy alternative to the high-octane java, but equally eye-opening. Even though she's independent, O'Malley acknowledges that the enthusiastic participation of her devoted family and friends are keys to her emerging success.

"My mom came out from Long Island two years ago and she'd never called a radio station in her life, but within two months she had me on 32



stations. My sister-in-law spends her days on the phone, booking me at Borders Books. So every weekend I play two or three Borders, and every week I also play two or three high schools. It's a great way to make an impact." The high school concerts have won her a supportive audience who often end up attending O'Malley's Borders and concert shows.

O'Malley's brother, Baraka, also a recording artist with his band Army of Love, produced *Simple*. The accompanying video, "That's How You Got To Me Baby," is shot in atmospheric black and white. It follows the no-frills philosophy of *Simple*, marking a lyrical intersection of heart, soul and truth. "It's not victim-oriented music," O'Malley explains. "I've been through a lot of crap in my life, but I learned from it. The simplicity of the title came from my mom saying to me, 'I know you'll be in love someday and can just sit with a guy on a park bench, kick a can of Coke around, and look up at the stars. You can hang out with no make-up, in your jeans, talk about nothing and you'll know you're in love.'"

O'Malley plans to continue recording ("I have an insane amount of songs," she laughs), to expand her itinerary of gigs, to tour farther from home and make more videos. She also has a song, "More of Me," in an upcoming film produced by Nancy Cartwright (the voice of Bart Simpson) titled *Gathering the Joneses*. She will also appear on the music program *David Norwood's Media One Cable Station* on December 27th.

Of course, whether or not she continues as an independent artist remains to be seen, but for O'Malley the payoff — the recognition that she's affecting a growing audience with her songs — is already a reality. "If you want something, simply go out and get it," concludes O'Malley. "Don't say 'I want it but maybe I can't have it,' or you'll complicate things. If you state what you want and then go for it, life is pretty simple."

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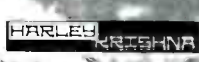
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Following Horus

Seeking: Label Deal
Style: Rock
Contact: 604-275-0912
followinghorus.com

There is something unique and melodically accessible going on here, despite the fact this trio are plowing familiar funk-rock ground.

- Production 7
Lyrics 6
Music 7
Vocals 6
Musicianship 7

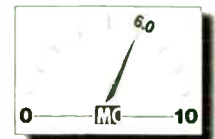


Lost Identity

Seeking: Label Deal
Style: Rap-Rock
Contact: 323-222-8208
lostidentity.com

Blending Spanish and English in their rap-rock rants, this self-described 'Spanglish Rapcore' foursome pack an iron-fisted punch by virtue of their extreme socio-political viewpoint and appropriately aggressive, bare-bones musical stance.

- Production 6
Lyrics 6
Music 6
Vocals 5
Musicianship 7



Eliana

Seeking: Label Deal
Style: Dance pop
Contact: Jacob Michael Entertainment, 323-692-7769
MP3.com/eliana

A high-energy dance diva a la Mariah Carey, Eliana kicks-starts her demo with 'Take Me To Your Heart,' a relentless, 4-on-the-floor number that we could find little fault with.

- Production 6
Lyrics 5
Music 5
Vocals 7
Musicianship 6



David Mitchell

Seeking: Label Deal
Style: Smooth jazz
Contact: 619-284-5015

Mitchell is a trumpeter/singer with a full backing group who has had some radio play for his brand of upbeat, instrumental pop-jazz.

- Production 6
Lyrics 5
Music 5
Vocals 5
Musicianship 7

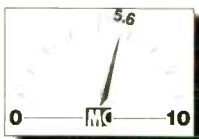


Carbon 9

Seeking: Label Deal
Style: Industrial rock
Contact: Tomi Quinn, 818-796-0886
carbon9.com

Laying techno and industrial elements on an accessible, hard-driving rock foundation, local quartet Carbon 9 offer a thirteen-song CD of angsty-yet-melodic material that would please fans of Marilyn Manson and Orgy.

- Production 5
Lyrics 5
Music 6
Vocals 5
Musicianship 7



Lane

Seeking: Label Deal
Style: Pop
Contact: 310-535-6865
lanesongs.com

Here's a full-length CD of original material that is successful in capturing the artist's obvious ability to connect with a listener. Lane's voice is expressive and solid overall, especially on the tunes 'Goodbye' and 'Be My Baby.'

- Production 5
Lyrics 5
Music 5
Vocals 6
Musicianship 5



Kasey Goveia

Seeking: Label Deal/Publ.
Style: Pop rock
Contact: 310-226-7178

Former frontwoman for Cherry Snapper, Kasey Goveia offers a solo four-song CD with full back-up band that showcases her pleasant, Natalie Merchant-influenced vocals and familiar pop-rock style.

- Production 5
Lyrics 5
Music 5
Vocals 5
Musicianship 5



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CLUB REVIEWS



Wenty Morris: Soulful rock & roll with memorable chorus hooks.

Wenty Morris Jack's Sugar Shack Hollywood

Contact: Barbara LeBaron, 323-857-1003

The Players: Wenty Morris, lead vocals, guitar; Sharon "Miss Bass" Raye, bass; Zachary Throne, guitar; D.A. Young, keyboards, vocals; David Green, drums, vocals.

Material: Favoring the rock aesthetic of artists such as the Wallflowers and Counting Crows, Wenty Morris goes one step further, with a dose of funk and Zep-pelinesque guitar riffs. Overall his songs contain catchy instrumental hooks and riffs along with memorable choruses. Though his songs are well written and contain the most important elements needed for hits, the greatest obstacle Morris will have to overcome is the obvious comparisons to Lenny Kravitz.

Musicianship: Possessing a voice that marries elements of Otis Redding, Prince, and Kravitz, Morris is a seasoned singer with the ability to inject a heartfelt intensity into every note. Bassist Sharon "Miss Bass" Raye, keyboardist D.A. Young, and drummer David Green matched Morris' vocal ability with a seemingly limitless capacity to funk and groove. Not to be outdone, guitarist Zachary Throne delivered one screaming guitar solo after another that always complimented the songs and the vibe created by the band.

Performance: Considering the house PA was highly taxed and the small audience present seemed disinterested in live music, Morris and his band had an uphill battle to climb before they even played a

note. Once they took the stage, however, the band confidently tore through one power packed selection after another.

Whether performing a ballad or a barn-burner, the group's tenacity and ability to pour themselves into every note of every song forged a connection with a suddenly enthusiastic audience that only moments before seemed apathetic.

Summary: Morris' considerable talents as a performer should earn him a following throughout L.A. If he can find a way to add an element to his songwriting that removes him from the shadow of Kravitz, he'll stand a strong chance of creating a unique identity that will endear him to fans of soulful rock & roll.

—Jorge Hernandez

Utah Richard's Studio North Hollywood

Contact: Fontaine & Daughters Productions, 310-471-8631

The Players: Sara Kaelin, vocals; Stacy Price, vocals; Ashley Scott, vocals; Lindsay Taylor, vocals.

Material: With all of the "boy bands" on the planet, it seems only fair that there should be a ying to their yang. Well, the universe has finally found that cosmic balance in Utah, an ensemble of four young ladies who are all thirteen years of age. If you can imagine the Backstreet Boys and 'N Sync as little girls, you'll know what to expect from this group. Pop numbers, dance tunes and ballads abound, all of which focus on love, relationships and matters of the heart. While the material is not ground

breaking by any means, the approach and presentation is unique. The most surprising aspect is the way these girls interpret "love" in a fun but mature way that seems well beyond their years.

Musicianship: Utah is a vocal/dance act that performs to pre-recorded music. All of the girls traded lead vocals and harmonized on the choruses, with each of them performing an a capella number that showcased their individual talents.

Kaelin, by far, was the strongest and most distinct with a stunning quality about her that had the mark of a future diva. Price, Scott and Taylor were on a more equal level with good vocal ranges and steady harmonies.

Performance: There were probably more A&R reps at this show than most unsigned artists see in a year. Nevertheless, these young ladies displayed a poise and confidence that was remarkable. As they sang, they walked right up to each person in the audience and looked them straight in the eye while singing their hearts out.

Although their dance routines could have used a bit more practice, their confident manner would have been impressive had they been twice as old, and the fact that these were kids made the impact even more amazing.

Summary: When you consider that, currently, young girls are the largest record buying demographic, it's not hard to imagine that Utah could tap into that audience. It's an idea whose time has come.

—Bernard Baur



Utah: Imagine the Backstreet Boys and 'N Sync as teen girls.

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PLEASE INCLUDE:

- 1 or 2 live photos
- 1 or 2 lines describing your music.
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Tee-M: Exceptional songs and vocals with heart and humor.

Tee-M
Crooked Bar
Hollywood

Contact: Artist Hotline, 310-394-2745

The Players: Tariq Mirza, vocals, guitar; Al Reyes, upright bass, back-up vocals.

Material: Tee-M's bright and buoyant pop confections have the kind of radio-ready melodies everyone loves but few can write. The sound is timeless, both contemporary, classic, and rockin' despite the presence of only two instruments and voices. But that seems to be all Tee-M needs, and they proved it, time and time again. The fourth song in their set, "Hallucination," a sweet, droll, sexy, slow-rolling number, is among the most beautiful songs I've ever heard.

Musicianship: Mirza and Reyes rock harder acoustically than most bands do electrically, and they do it with heart and humor. Their sonic touchstones (the Beattles, Corner-shop and Squeeze) are met and matched with integrity and style. Mirza's soaring, melodic voice and crystal stringsmanship and Reyes' sharp harmonies and solid upright bass poured juice into each song.

Mirza's vocals are especially notable — he slips from English to Pakistani and back again, as if one language cannot contain all that this artist needs to say. It's a gorgeous and extremely effective instrument that is simple yet supple.

Performance: Tee-M turned the Crooked Bar into a campfire sing-along, instructing the audience on the chorus and visibly enjoying the response.

Tariq rocks with the sort of wide-eyed charismatic intensity that is reminiscent of Kurt Cobain. At times, however, he fell a little short. At one point Tariq tried to get a ringing, harmonic note from his guitar. After failing twice he finally succeeded on the third try and shined a humble "not too bad, was it?" expression at the crowd. Tariq grinned sheepishly as we all

laughed. Calm and in control, Mirza and Reyes are captivating performers.

Summary: Exceptional songs, vocals and musicianship spell out an act that fans of pop and rock should not miss.

—Chad Goodell

**Franky And The
Angel Park**
The Gig
Hollywood

Contact: Angelus Entertainment, 310-274-3449

The Players: Franky X. Perez, vocals, guitar, piano; Larry Marciano, lead guitar; Peter Cicchetti, bass; Seth Leonard, piano; Bailey Hicks, drums.

Material: Franky Perez pulls off the impossible. With influences ranging from Ricky Martin to Billy Joel to Bruce Springsteen, he's an artist with an awesome charisma, not to mention some righteous tattoos. His songwriting is expansive and impressive, with lyrics that celebrate a Springsteen street sense.

The music crosses over, under and in between Martin's salsa, Elton John's pop and Joel's New York bravado. The synthesis of these varied forces coalesced into a thoroughly entertaining set, in both English and Spanish, that was never boring or predictable. In fact, you never knew what to expect, except that you knew it would be something special.

The only problem Perez may have is that he's too versatile for his own good. Although the songs had a consistent quality, there unfortunately didn't seem to be any real signature style or sound that let you know who this artist truly was. But with a talent like his, that may be a minor distraction that will surely be overcome with time and development. Sometime soon, when Franky Perez hits his stride, there will be no stopping him.

Musicianship: This is an excellent group of musicians with an energy and intensity that never wavers. Above it all, though, is Franky Perez, who sings as if this could be his last gig on earth.

Perez carries a voice that grabs you, no matter what the emotion. His backing band, the Angel Park, is much like Springsteen's E Street outfit in that they delivered on every song, yet never overshadowed their leader. Either way, with a frontman like Perez, that would be a tall order for any group.

Cicchetti and Hicks locked into viscous grooves that pounded the room and drove the music to astounding heights. Meanwhile, Marciano and Leonard kicked in tasty, hard-edged leads, producing a sound that was tight enough for salsa and gritty enough for rock.

Performance: Franky Perez has a star quality that is mesmerizing to watch. He also has that common man touch, making him a very accessible performer. At one point during the set he asked the soundman for more monitor in such a polite manner that it made you instantly like him, and set him well apart from the rock star attitude you usually see.

Summary: Franky and The Angel Park are a band on the rise, the type of act that makes you wonder where they honed their chops. Once they focus on their direction, this will be an act that will have industry types clamoring for them. Their cross-over potential, star-like charisma and energetic performance will attract not only a large fan base, but the men in suits.

—Bernard Baur



Franky and the Angel Park: Awesome Spanglish rock act.



Bob Dorough (Left) and Dave Frishberg (Right): Veteran songwriter duo bring new life to old standards.

Bob Dorough & Dave Frishberg Jazz Bakery Culver City

Contact: Laurie Ziegler, 310-394-0540; Irvin Arthur, 310-278-5394
Players: Bob Dorough, piano, vocals; Dave Frishberg, piano, vocals.

Material: Everything in this rather unusual, hour-long set was original material written by one or both of these fellas. Dorough is a veteran who has written music for the TV show Schoolhouse Rock for almost 30 years.

Musicianship: These two talented performers could have been solo keyboard stars, if they hadn't chosen to follow their writing muse, a path which has turned out to be highly beneficial for the both of them.

Performance: This was a most unusual teaming - two artists who essentially do the same thing, and even sound alike. Yet it worked marvelously, with neither performer upstaging the other, perfectly complementing and enhancing the other's work.

Summary: The show was titled "Who's On First," and Dorough and Frishberg spent the first few minutes tossing a coin to answer the question. It somehow all seemed

perfectly logical to find these veteran composers on the same stage, somewhat like having them in your living room - assuming you have a room big enough to house two grand pianos.

-Francesca Nemko

Scooters Viper Room West Hollywood

Contact: John Mastro or Michael Flynn, 323-932-0606
Players: Anthony Carey, guitar/vocals; Chris Kelly, guitar/vocals; Robert Molcher, bass; Simon Rooney, keyboard; Tim Rooney, drums.

Material: By combining modern Brit Pop, Beatle-esque melodies and Beach Boys harmonies, the Scooters have created a fresh, positive style that hooks you from the moment you hear it.

choices and even political issues, their viewpoint is more philosophical than most. But these heavy thoughts go down easy when the Scooters sing about them, because they do so in such a positive and upbeat fashion.

This is just the type of material that fueled a generation with ideologies and messages that meant something; and while the Scooters are looking at a more complicated world today, they remind you that you can make a difference because what you think matters.

Musicianship: The set opened with Carey, Kelly and Molcher singing a cappella harmonies that soared to perfection. They then picked up their instruments and began a tight and energetic set that got better as it progressed.

T Rooney's drumming and Molcher's bass generated the upbeat rhythms that set the tone for the evening while S. Rooney's keyboard inspired the melodies. The revolving leads between Kelly and Carey offered a nice counterpoint with Kelly sounding a bit like Elvis Costello and Carey supplying the higher registers.

Performance: This animated band performs as if they're on a trampoline. They have a good rapport with each other and delighted the audience with their banter. In fact, the Scooters captivated the crowd right up to the very last note and when they finished the fans cheered for more.

Summary: The Scooters are a must-see pop rock act with melodies and harmonies that have you humming their songs even before you know the words. When you leave their performance you feel happy, relaxed and good about life - a welcome change in these angst-filled times.

-Stacey Stich



Scooters: Refreshing dose of animated, Beatlesque dynamics.

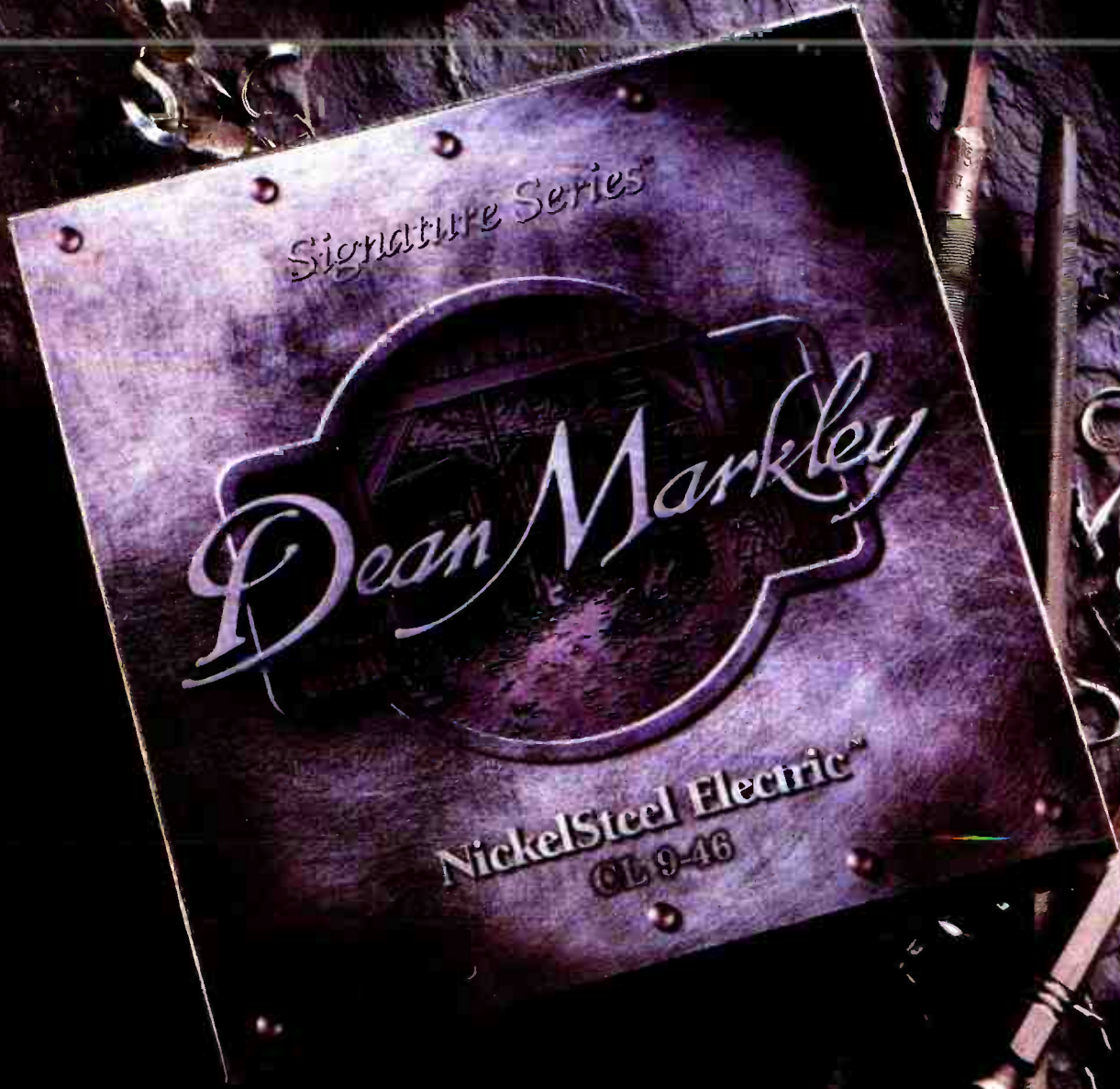
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Big Brother Down: Good humored Westside rock act.

Big Brother Down
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Contact: Max Chain, 310-664-0580

The Players: Max Chain, vocals, tenor guitar; Johnny Hawthorn, guitar; Orlando Sims, bass; Bob Street, percussion; Mike Sauer, drums.

Material: One might be tempted to dismiss BBD as just a good time bar band, but if you listen past the din of the crowd, you will hear a band that has some serious intent.

Most of BBD's material is now co-written by Chain and Johnny Hawthorn, and Chain's stint as editor of his college newspaper is evident in the lyrics.

Musicianship: These guys can play. The recent addition of funky bass player Sims (who also currently plays with Chalk Farm) has perked up the band's bottom end considerably.

Hawthorn is an excellent guitar player (also catch him playing with the Larrys) who doesn't muddy up things by overplaying.

Performance: Big Brother Down knows its crowd. Everyone was on their feet dancing, which is a rare

occurrence for the jazzheads at Hal's.

The band's stage patter and rap during their songs is aimed at specific people on the dance floor. These boys are funny onstage and their humor is infectious, if a bit merciless.

-Dianne Bates

Red Delicious
House Of Blues
West Hollywood

Contact: Artist Hot Line, 626-799-5744

The Players: Sara Wallace, lead vocals; Rob King, keys, vocals; Steve Baca, guitar; Regina Zerney, bass; Steve McClintic, drums.

Material: Before their show began, the members of Red Delicious were talking about how they're always compared to the group, Garbage, and when they took the stage it was easy to see why.

There were some signs of experimentation, especially in Baca's leads and the keyboard work of King, but it never coalesced into a complete vision.

looking for that magic, but couldn't quite find it. Nevertheless, their musical direction is interesting enough to produce something unique, and with a little time and the proper focus they may find themselves and whatever it is that will make them special.

Musicianship: Overall, the caliber of these players was very good with Baca and Zerney being the standouts. Baca had a creative approach to lead guitar that touched upon old-style rock as well as innovative fingering.

Zerney and McClintic locked in well with Zerney's counterpointing bass riffs supplying the impetus for the songs, while King was a busy player cueing up the samples and adding the keys.

Performance: There was much anticipation before this show, but Red Delicious came out flat. Perhaps this was simply an off night, because one got the impression that this band could probably do much better.

Their energy was inconsistent and looked as if they couldn't quite grasp it. Much like their music, the performance showed promise but didn't reach its goal.

Summary: The biggest element missing from Red Delicious is consistency. This group has been building a buzz for some time now, but don't have it all together yet.

On the plus side, however, they appear to have the talent to overcome these shortcomings, and with time and the right guidance, they could indeed become an act to rely on.

-Bernard Baur



Red Delicious: Garbage-like buzz that needs more sting.

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*HipHop/fnI prj sks bass plyr Must be fluent in hipHop infI Roots, BE Peas, MosDef Aldwin 310-548-1899

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*Voc/guit formng band in OC Nd drums, bass, gut Xperimnt acous/electr mus. Thomas 714-205-7428, http://members.aol.com/horusules
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lab/w Jazz standrds: DShure BHoliday infI 310-410-0918
*Fem keybrdst wntd for rock tribute band infI Go-Gos, Benetar, Blondie 818-490-2093
*Fem keybrdst wntd for estab working band Steady work, lead/bckgrnd vocs Passprt for travel Into hr energy dance, funk, rap etc Mike 818-508-1374

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fun Image nothing, talent everything brett@pip.com
*Keybrd plyr/samplr guru wntd for new xperimnt, pop rock band Brian 310-208-9532, earthmen99@hotmail.com
*Keybrdst/modern noise makr nnd for estab solo artist, for So Cal gigs & poss tour Maj label infI Infil Beck, LPhair, Cake 805-898-2319

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*Banjo plyr nnd for barn burnng, ft stomping, sthrn frned frun all orig rock band infI Foghat, MHatchett, Kravitz Honky Stomp 310-393-0711
*PrO cntry drrm, 20 yrs exp. Nd 2 lead gut plyrs, fem or male lead voc, steel gut plyr, 2 horns, fiddle Have bass plyr Jim 818-701-8225
*RENFIELD, estab jazz core super heroes sk optmista nbn nbnbnbn imbrpr & singngng aulla We have gigs, albums, blah, blah, blah Sam 818-642-3372

25. KEYBOARDISTS WANTED

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*2 fem singrs sk keybrdst to form band for pop R&B lype music 818-260-9045
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*Artistic trioHop grp lng for keybrdst, 818-761-6940
*Artistic, poetic fem singr/sngwrttr lng for keybrdst to collab 818-387-3926, slaceyjustus@gmail.com
*Bon Jovi tribute ssk keybrdst/bckup voc Must have grt stage presnc Paul 626-332-0405
*Can you handle twistdy melodic, hauntingly hypnotic, rctclty, ragng music? Beautifully eerie gofuk, tv Industrl to world instrum In classcl 323-957-2149
*Drrm/composr lng for male singr & other muscians to penrmn spccl pop/rock thusic from all rehlgions 33-38 Levy 818-762-0280
*Duran Duran tribuque sks memur wntd can ik & play lko NRhodes, Band already has web page, gigs & demio 310-350-0037
*Exotic R&B soul singr/sngwrttr w/album recrd & groovn band, sks keybrdst Dedicated, pro & willing to commit lng term, Great music, cool vibe 818-832-8775
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*Fem jazz voc, just starting out, skng jazz pianst to col-

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Drmr ndd to form grp inspired by U2, Radiohd, Versus. Drg addicts, pop cultv victims, pseudo eccentric nd not apply. Adam 626-578-6350, apmy@earthlink.net
+Drmr w/voc wntd by THE ROSENBURGS, Posies, Lemonhds, everyrhng Brlpop. Indie deal, maj distrib, bkr-agency grp, spring tour. David 201-646-1821.

+Drmr ndd to form grp inspired by U2, Radiohd, Versus. Drg addicts, pop cultv victims, pseudo eccentric nd not apply. Adam 626-578-6350, apmy@earthlink.net
+Drmr w/voc wntd by THE ROSENBURGS, Posies, Lemonhds, everyrhng Brlpop. Indie deal, maj distrib, bkr-agency grp, spring tour. David 201-646-1821.

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Email for more info beachsand@email.com.
+Hrd hitng drmr wntd for fun, loud, all pwrp pop band. Infl Replace, Cosmo, 310-392-9617.
+Hrd, hvy & aggressv drmr w/vgroove, Zombie, old Sabbath, Swrman, Tool, Black Sabbath, Prong, Godsmck etc Dbl kck cool. 323-878-0900.

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*Lyricist w/connex sngng composer...
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*Singer/songwrtr sngs...
*Sngwrting team sks...
*Wntd: lyric wrtr...
*Yng, talented fem sngwrtr...

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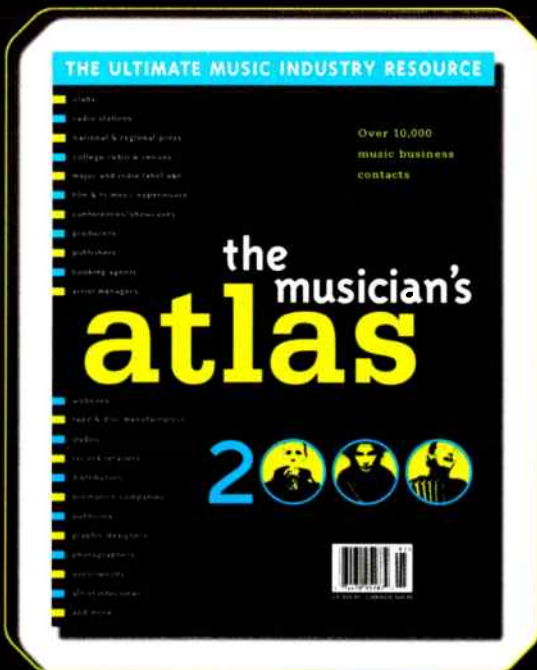
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•Signme.com http://www.signme.com
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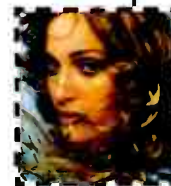


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