

**STRUCTURAL CHANGE IN THE MUSIC INDUSTRY:  
THE EVOLVING ROLE OF THE MUSICIAN**

**RICHARD JAMES BURGESS**

**A submission presented in partial fulfilment of the  
requirements of the University of Glamorgan/Prifysgol Morgannwg  
for the degree of Doctor of Philosophy**

**March 2010**

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## **Structural Change in the Music Industry The Evolving Role of the Musician**

### **Abstract**

The recording industry is little more than one hundred years old. In its short history there have been many changes that have redefined roles, enabled fortunes to be built and caused some to be dissipated. Recording and delivery formats have gone through fundamental conceptual developments and each technological transformation has generated both positive and negative effects. Over the past fifteen years technology has triggered yet another large-scale and protracted revision of the business model, and this adjustment has been exacerbated by two serious economic downturns. This dissertation references the author's career to provide context and corroboration for the arguments herein. It synthesizes salient constants from more than forty years' empirical evidence, addresses industry rhetoric and offers methodologies for musicians with examples, analyses, and codifications of relevant elements of the business. The economic asymmetry of the system that exploits musicians' work can now be rebalanced. Ironically, the technologies that triggered the industry downturn now provide creative entities with mechanisms for redress. This is a propitious time for ontologically reexamining music business realities to determine what is axiological as opposed to simply historical axiom. The primary objective herein is to contribute to the understanding of applied fundamentals, the rules of engagement that enable aspirants and professionals alike to survive and thrive in this dynamic and capricious vocation. The secondary goal is to empower creative practitioners to circumvent systemic injustices that have been perpetrated and perpetuated by the oligopolistic market conditions that have prevailed for most of the century of recorded sound.

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## Foreword

The foundational portfolio upon which this thesis is developed is my complete body of work created over more than four decades in the music industry. The topic of compensation for creators is one that it is vital to address if the music and cultural industries are to be healthy, diverse and sustainable. This is not a hypothetical discussion of whether musicians should be better compensated but, rather, an empirically based, holistic examination of how self-determining creators and performers can survive and thrive by building businesses and brands with the objective of retaining an equitable share of revenues generated by the sale and use of their works and services.

I describe how a small number of large corporations that dominate the recorded and live music industries continue to move towards optimizing their business models and profitability at the expense of artists upon whom their businesses are built. This trend is elaborated upon in Chapter 2 with regard to the introduction of 360 deals<sup>1</sup> for recording artists and I refer briefly to the manipulations of ticketing revenues in Chapter 4. As a result of the high levels of financial reward that can be achieved by a very small group of successful artists in the music business, I suggest that the outsider's and the naïve aspirant's expectations of income can be significantly exaggerated. I make the case in Chapter 5 that the musician's point of view in signing a record deal is not unlike that of a gambler entering a casino where, although the odds of winning are slim, each participant anticipates his or her chances more favorably than statistical analysis would support.

Every year a very tiny fraction of artists ascend to newfound and often temporary

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<sup>1</sup> A 360 deal is a type of recording contract that entitles the record label to not only earn revenue from the sale of recordings but to take a percentage from the artist's other four income pillars—publishing, merchandising, touring, and endorsements.

prominence in the music business; an even smaller number consolidate their position and become wealthy. Much like the casino this ‘jackpot’ effect is sufficient to entice artists to sign dramatically inequitable deals, where the vast majority of revenues generated and all rights in the artists’ works will forever remain with the copyright owner—the record label. The long odds of an artist making money from a major or independent label deal have now been exacerbated by a secondary and complementary effect: some consumers of unlicensed free music have justified not paying for it by making the case (to themselves) that successful artists are already rich and don’t need the money.<sup>2</sup> Not paying for music by artists at the other end of the success and wealth spectrum is justified with the knowledge that artists below gold disc status often don’t receive meaningful (or any) royalty payments from their record labels.<sup>3</sup> My concern, expressed here, is for the medium to long term prospects of committed musicians entering the industry and the potentially negative effects on cultural heritage, individual expression and artistic contributions to society. I argue that self-determinism is the more assured path for musicians who wish to pursue their art and craft as a profession.

The “rules” derived from each case study were distilled and blended from observed practices, behaviors and results. The music industry can appear quite irrational and even unfathomable to the uninitiated.<sup>4</sup> My objective here was to extract the underlying fundamentals that govern the systems of the music industry machine (as they relate to

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<sup>2</sup> Trey Parker, Erica Rivinoja, “Episode 709: Christian Hard Rock,” *South Park*, <http://www.spcriptorium.com/Season7/E709script.htm>, (accessed June 13, 2010). Beautiful spoof showing Lars Ulrich, Britney Spears and Master P. having to downsize because of lost revenue from free downloads.

<sup>3</sup> E.D.Kain, “Protecting the Music Industry from those Pesky Consumers,” *The League of Ordinary Gentlemen*, <http://www.ordinary-gentlemen.com/2010/04/protecting-the-music-industry-from-those-pesky-consumers/>, (accessed June 27, 2010).

<sup>4</sup> For example: why do labels spend millions of dollars on an act and then drop them before releasing the recordings or within weeks after the release date, why do they pay inflated “promotion” fees to radio promoters and “co-op” advertising fees to large retailers. Why do they suddenly withdraw all the marketing money from an artist who is starting to pick up momentum with airplay and touring, and much more?

artists) by describing and analyzing the practice-research methodologies that resulted in the attached portfolio in order to “generate new knowledge that has operational significance.”<sup>5</sup> As described in Chapter 2, my intention, from the beginning of my career, was to earn a living by making music. The case studies were not dispassionate experiments, but best efforts to traverse the systems of the business to a successful outcome. The examples detailed illustrate my empirical processes, underlying rationale, and the evidence subsequently derived via direct observation and subsequent cogitation on the outcomes. Empirical results were then reapplied to a variety of scenarios, in several countries, testing and refining the hypotheses presented herein. These rules are not intended as dogma. They represent a knowledge-set that arose from observable data, which allowed me to formulate, extrapolate, interpolate and repeatedly test theories that produced quantifiably positive results across diverse facets of the industry, and resulted in the underlying portfolio. It is my hope that these experiences, results and conclusions can be further tested by disinterested third parties augmenting the knowledge-base to create increasingly useful tools for future generations of self-actualizing musicians.

It could be argued that successful outcomes in these case studies are attributable to natural talent, or luck. A certain degree of talent (or attractiveness to a target constituency) cannot be summarily dismissed as a contributory factor.<sup>6</sup> However, I have worked with many musicians who, in my judgment, had comparable or better abilities than me but who did not follow similar methodologies to those outlined here.<sup>7</sup> When they

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<sup>5</sup> University of Technology, Sydney, “Practice-Related Research,” *Creativity and Cognition Studios*, 2010, <http://www.creativityandcognition.com/content/view/122/131/>, (accessed June 13, 2010).

<sup>6</sup> See footnote 121 for Richard Wiseman’s research on luck.

<sup>7</sup> e.g. They were either not prepared to change locations or work at creating wide networks; they did not wish to play “stepping stone” music outside of their optimal creative objectives; they did not wish to take control of their own business matters and tended to depend upon external entities such as managers, agents

dropped out of the music business, it is my observation that this was often because of their inability to make an adequate living, to have reasonable expectations of being able to achieve the equivalent of a middle class existence or concerns about sustainability over the medium to long term. Often described as innate or natural ability, talent is notoriously difficult to define or quantify. Perhaps the most useful perspective is promulgated by Malcolm Gladwell in his bestselling book *Outliers*: the idea that any reasonably intelligent and able person can achieve high levels of complex cognitive ability by practicing the skill they wish to excel at for at least 10,000 hours.<sup>8</sup> Gladwell cites the findings of psychologist K.Anders Ericsson, which showed that, in the test group, there were no “naturals” (those who achieved without practice) and no “grinds” (those who practiced but did not achieve)<sup>9</sup> These kinds of levels of practice, a grasp of the underlying fundamentals and a persistent, systematic approach have allowed me to make a good living and effectuate the levels of mobility I desired: geographically, socially and within the music business. With regard to luck: it is difficult to discount an element of luck in any success story—timing and opportunities can be factors—but provable repeatability (when based on the conscious application of theories or understood principles) reduces the dependence on random chance.

Since I am the primary subject and participant in the research this “awareness of self within a culture” makes the work, by definition, an autoethnographic study.<sup>10</sup> This

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and record labels; they would not take responsibility for understanding and refining the marketability of their creative output: and the number one career killer (according to the author’s observations) is the “all or nothing play” of hoping to sign or signing with a major or independent label without a graduated strategy for achieving that goal and/or no contingency plan in the event of failure.

<sup>8</sup> Malcolm Gladwell, *Outliers* (New York: Little, Brown and Co., 2008), 35-68.

<sup>9</sup> Ibid, 38-39

<sup>10</sup> Autoethnography: the study of the awareness of the self within a culture, <http://www.humboldt.edu/~dck5/autoethnography.html>, (accessed June 13, 2010).



approach was deliberately chosen. There are a number of excellent scholarly works about the music business, but very few written from the perspective of the musician—the creative insider viewpoint.<sup>11</sup> The objective observer certainly provides a useful lens through which to view the industry. But, it must not be forgotten that the disinterested findings of an ethnographic researcher are dependent upon the, sometimes limited, perspectives and subjective opinions of contributors, interviewees and study participants. It can be difficult to gain access to the highest levels of senior executives and sensitive information is likely to be withheld. Data can be unreliable. The IFPI and the RIAA are both organizations that represent corporate interests. SoundScan primarily serves the needs of major and large independent labels and the data collected is biased towards the distribution outlets controlled by the majors and the largest independent distributors. SoundScan recently changed its qualification requirements for labels filing venue sales reports, to a \$500 annual fee. This has made it possible and simpler for small independent and artist owned labels to report gig sales, but a \$500 fee is, nonetheless, a significant deterrent for many.<sup>12</sup> Because SoundScan, the RIAA and the IFPI data is not a complete representation of all recorded music sales it cannot be relied upon to construct a comprehensive overview of the music industry. A fundamental shortcoming inherent in SoundScan's data was well described in (Tunecore CEO) Jeff Price's rebuttal of Tom

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<sup>11</sup> Gustavo Azenha, "The Internet and the Decentralisation of the Popular Music Industry: Critical Reflections on Technology, Concentration and Diversification," *Radical Musicology*, Vol 1 2006, <http://www.radical-musicology.org.uk/2006/Azenha.htm>, (accessed May 25, 2010). Keith Negus, *Producing Pop, Culture and conflict in the Popular Music Industry*, (London, Arnold, 1992, —*Popular Music Theory: An Introduction*, (Cambridge, Polity Press 1996), Patrik Wikström, *The Music Industry, Music in the Cloud*, (Cambridge, Polity Press, 2009).

<sup>12</sup> Announced during a Neilson Q&A at NARM, May 2010, Chicago.

Silverman's calculation that only 14 out of 225 new artists, who surpassed sales of 10,000 units in 2008, were unaffiliated with a major or independent label.<sup>13</sup>

With regard to the recollection of the historical facts of my professional life: I am still in touch with many of the musicians I worked alongside: from my earliest boyhood bands up to the present. I have comprehensive records of my career through written articles, radio and television programs and books; I have copies of most of my tangible creative output, reviews, articles, videos and documentation of significant parts of my work.

Much of my work is still available commercially and the rest is, thankfully, accessible on the internet in unlicensed form. The advent of new forms of distribution has caused those of us with legacy recordings to construct databases of our complete catalogue of works in order to claim our rightful compensation from the various performing rights organizations and collections agencies. All these: friends, colleagues, collections, writings, and processes along with assiduous fact checking and research have supplemented my recalled experiences and filled in uncertainties as needed.

My earliest interactions with the music business, as a young child, caused me to wonder how the whole process worked. My mind was flooded with questions ranging from how do you play an instrument, write songs, make a recording, get that recording on the radio and, ultimately, how could I carve out a living from music? This early curiosity and passion for music triggered a lifelong observational and reflexive process with the objective of refining an understanding, in order to establish and subsequently preserve the

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<sup>13</sup> Jeff Price, "How people use Nielsen to hurt musicians." [tunecore.com](http://blog.tunecore.com/2010/01/how-people-use-nielsen-to-hurt-musicians.html), January 21, 2010, <http://blog.tunecore.com/2010/01/how-people-use-nielsen-to-hurt-musicians.html>, (accessed May 25, 2010). Tom Silverman is the founder, and CEO of Tommy Boy Records and has served on the boards of RIAA, SoundExchange and the American Association of Independent Music.

ability to make music as a livelihood. With more than forty years experience of making a living in the music business it is clear to me how many of the terms and conditions of this industry have impacted my creative, professional and personal life. I have also had manifold opportunities through discussion, debate and observation to see how those terms have affected friends, colleagues and fellow musicians for better and for worse. All too often the rational course of action has been to seek an alternative to the mainstream methodology out of frustration with the indifference of the industry to the concerns and needs of its primary source of energy—musicians.

**Introduction:  
Music vs. Business**

The term *musician* as used in the title of this thesis is intended to encompass not just instrumentalists but the entire generative group that is involved in the creation of music, including artists, performers, singers, composers, arrangers, producers, and engineers. These appellations are used largely interchangeably throughout the following text. Since the word *musician* came into common usage centuries before the invention of recording technology, it is not surprising that it is commonly applied to those who play instruments. However, technology makes it possible to create and record music without playing what we traditionally think of as a musical instrument, and thus the term *musician* is applied to all who are involved in the shaping of the final sonic work.

Understanding something of the history of the recorded music industry is important in order to identify the inequities and anomalies that exist within it. Creative artists and musicians must traverse many disparities as well as legal and business quirks in order to make a living. When I began working as a teenager, it quickly became apparent that I would need to become a lifelong student of the industry and its history. From that point my actions and choices were informed by an unfolding understanding of the evolutionary processes that shaped the business environment in which music is made, recorded, and disseminated.

Much has been written about the state of the music industry post-Napster and the advent of distribution channels outside of those controlled by the business. MP3s had been available for several years before Napster launched. Clearly the industry was unprepared

for this new form of virtual delivery, which could function completely independently of the existing distribution infrastructure. Doug Morris, Chair and CEO of Universal Music Group (the largest of the major labels) unwittingly reinforced this point in a 2007 *Wired Magazine* interview when he said, “There's no one in the record company that's a technologist. That's a misconception writers make all the time that the record industry missed this. They didn't. They just didn't know what to do. It's like if you were suddenly asked to operate on your dog to remove his kidney. What would you do?”<sup>14</sup> Virtual delivery continues to develop and is now many generations past Shawn Fanning's initial model.<sup>15</sup> When the trade papers and other media outlets discuss the state of the business, they do so almost invariably in the context of what effect the digital distribution revolution has had and is having on labels, distributors, and retailers. I argue that the fundamental and future-defining question for music and the industry is rather this: how are these technologies and business models affecting the processes of the creation of music and the motivation of the creators?

Music has been a part of the social, cultural, and artistic fabric of humankind for tens of thousands of years.<sup>16</sup> It is unclear when the business began: that moment when a financial or in-kind transaction was first associated with the creation and/or performance of music. Long before recording technology was invented, creators and performers of music were being rewarded for their work in many ways. For thousands of years, revenue generation was restricted to payment for performance of services. It is the publishing industry that

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<sup>14</sup> Seth Mnookin, “Universal's CEO Once Called iPod Users Thieves. Now He's Giving Songs Away,” *Wired Magazine*, November 27, 2007

<sup>15</sup> Sean Fanning was the founder of Napster.

<sup>16</sup> James Blades, *Percussion Instruments and Their History* (Westport, CT: 2005), 34, Daniel Maurer, “Flutes Offer Clues to Stone-Age Music,” *Associated Press*, June 25, 2009.

lies at the root of the modern music business—creating income from the distribution of the creators' work, divorced from the presence of the creator. This signified the shift from a service industry to one based on a product: sheet music.

After Edison's invention of the phonograph in 1877 the nascent recording industry allowed for income from distributed works to include that of the performer's contribution as well as the composer's. The fact that revenue was now able to be generated from these products did not automatically mean that the creators of the sound recordings could or would become beneficiaries. The publishing industry and composers had a 400-year lead on negotiations regarding copyright, ownership, and payments. To this day performers have not managed to establish the same legislative protections that composers and authors enjoy. This is a mystery of the vagaries of the legislative system and a testament, in the US at least, to the power of the corporate lobbyist. The inequity between the way composers and performers are remunerated varies in different parts of the world, but these inequalities exist and are untenable. Nonetheless the control and power within the music business ultimately lies with the creators and performers—no music, no music business. However, the evidence of the past one hundred years of the music industry belies this fundamental truth. The reason is that creators and performers have allowed their works to be co-opted, owned, possessed in perpetuity, and exploited, or, perhaps worse, permitted to languish unexploited and even unavailable. Artists have sold their rights to business people in exchange for only a tiny portion of the proceeds generated. Even in the case of the extremely rich music superstars, revenue generated from sales of recordings is many times the royalty paid to the artist. Courtney Love outlined a rough analysis of the percentages and dollar figures in a speech:

This story is about a bidding-war band that gets a huge deal with a 20 percent royalty rate and a million-dollar advance. (No bidding-war band ever got a 20 percent royalty, but whatever.) This is my “funny” math based on some reality and I just want to qualify it by saying I’m positive it’s better math than what Edgar Bronfman Jr. [the president and CEO of Seagram, which owns Poly[G]ram] would provide. What happens to that million dollars? They spend half a million to record their album. That leaves the band with \$500,000. They pay \$100,000 to their manager for 20 percent commission. They pay \$25,000 each to their lawyer and business manager. That leaves \$350,000 for the four band members to split. After \$170,000 in taxes, there’s \$180,000 left. That comes out to \$45,000 per person. That’s \$45,000 to live on for a year until the record gets released. The record is a big hit and sells a million copies.... So; this band releases two singles and makes two videos. The two videos cost a million dollars to make and 50 percent of the video production costs are recouped out of the band’s royalties. The band gets \$200,000 in tour support, which is 100 percent recoupable. The record company spends \$300,000 on independent radio promotion. You have to pay independent promotion to get your song on the radio; independent promotion is a system where the record companies use middlemen so they can pretend not to know that radio stations—the unified broadcast system—are getting paid to play their records. All of those independent promotion costs are charged to the band. Since the original million-dollar advance is also recoupable, the band owes \$2 million to the record company. If all of the million records are sold at full price with no discounts or record clubs, the band earns \$2 million in royalties, since their 20 percent royalty works out to \$2 a record. Two million dollars in royalties minus \$2 million in recoupable expenses equals ... zero! How much does the record company make? They grossed \$11 million. It costs \$500,000 to manufacture the CDs and they advanced the band \$1 million. Plus there were \$1 million in video costs, \$300,000 in radio promotion and \$200,000 in tour support. The company also paid \$750,000 in music publishing royalties. They spent \$2.2 million on marketing. That’s mostly retail advertising, but marketing also pays for those huge posters of Marilyn Manson in Times Square and the street scouts who drive around in vans handing out black Korn T-shirts and backwards baseball caps. Not to mention trips to Scores and cash for tips for all and sundry. Add it up and the record company has spent about \$4.4 million. So their profit is \$6.6 million; the band may as well be working at a 7-Eleven.<sup>17</sup>

It is important to recognize that Ms. Love’s numbers are rounded and generous in these calculations.<sup>18</sup> In her hypothetical example the band was one of the fortunate few; they

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<sup>17</sup> Courtney Love, “Courtney Love Does The Math,” *Salon.com*, New York, May 16, 2000, <http://archive.salon.com/tech/feature/2000/06/14/love/print.html>, (accessed August 26, 2009). Speech to Digital Hollywood online entertainment conference.

<sup>18</sup> Anthony Luti, Recording Contracts 101: The Basics, *True Magazine*, <http://www.lutilaw.com/articles/TheBasics.pdf>, (accessed May 29, 2010), 1-2. Laura Lopez, “A Brief Overview of Artist Recording Contracts,” *New Jersey Volunteer Lawyers for the Arts*, 2005, 4,

were highly successful. More than 95 percent of signed artists never achieve this level of success.<sup>19</sup>

Examining music business empires, gross revenues, and fortunes built on sales of recordings during the twentieth century, it is difficult not to conclude that, for the most part, creators and performers have been under-rewarded. In some cases compensation has been withheld altogether. Copyrights are mostly owned in perpetuity by major labels that still insert wording in their artist contracts claiming the performer's creation as a work made for hire.<sup>20</sup> These contracts offered by major record labels are, at best, difficult to decipher without legal training or substantial experience. Music business lawyers frequently perform work for both labels and artists, making it difficult for artists to get truly impartial advice. Nonetheless, astute artists soon understand that the revenues generated are not being shared fairly with creators.

Many music artists aspire to make a living creating, performing, or recording music.

Largely because, very early in the development of the business, major labels formed an oligopoly that effectively controlled distribution and access to the media, over the history

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<http://www.njvla.org/docs/A%20Brief%20Overview%20of%20Artist%20Recording%20Contracts.pdf>, (accessed May 29, 2010). David Baskerville, *Music Business Handbook and Career Guide*, (Thousand Oaks, Sage Publications, 1995) 170. Million dollar advances have been the exception rather than the rule and, for first-time signings, are becoming increasingly rare in the era of the 360 deal. Established artists with a recent history of substantial sales can command royalty rates at 18% or above. Based on the author's experience with recording contracts, conversations with top music business attorneys and many sources, including the three noted here, a more typical range for royalties for a major label signing (even a bidding war band) is the 10 to 15% of retail price or the equivalent adjusted percentage of PPD (published price to dealer otherwise known as wholesale price).

<sup>19</sup> Richard James Burgess, *The Art of Record Production*, (London, Omnibus Press, 1997), 168. A senior executive at PolyGram once told the author, in an alcohol-fueled conversation, that if one in twenty acts succeeds, the labels are happy. There are no publicly available sources of data that show artists signed vs. successful artists.

<sup>20</sup> United States Copyright Office, *Works Made for Hire Under the 1976 Copyright Act*, <http://www.copyright.gov/circs/circ09.pdf>, (accessed August 26, 2009). If a work is a work made for hire, the employer or other person for whom the work was prepared is the author.



of the recorded-music industry artists have accepted asymmetric deals. The broadcast media, prior to the Internet, was the primary way for an artist to develop a large audience. Physical retail stores were the only practical source for consumers to purchase an artist's recordings. The oligopoly dominated access to both these outlets. As Courtney Love continued:

Somewhere along the way, record companies figured out that it's a lot more profitable to control the distribution system than it is to nurture artists. And since the companies did not have any real competition, artists had no other place to go. Record companies controlled the promotion and marketing; only they had the ability to get lots of radio play, and get records into all the big chain stores. That power put them above both the artists and the audience. They own the plantation.<sup>21</sup>

This is essentially an extractive economy where wealth is drained away from the creative resources—not dissimilar to a mining town where workers create the value but do not retain an equitable share of that value. In this type of environment the artist can become a replaceable commodity that simply serves the industrial machine for a limited period. This dissertation outlines a timeless methodology based on specific courses of action the author took to initiate and extend his career before and after the period when his artistic output was well matched to the needs of the major labels.

The longevity of my career in this business was made possible, in large part, because I came to view my creative abilities as a product that I owned and could market. In order to achieve my initial ambitions and retain some semblance of control over my career, I had to learn skills that enabled me to exploit my own creative abilities. I could not defeat the system, but I learned to use it to my benefit. Having gained some insight into the inner

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<sup>21</sup> Courtney Love, *Salon.com*, 2000, <http://archive.salon.com/tech/feature/2000/06/14/love/print.html>, (accessed August 26, 2009).

workings of the music business, I developed a fascination with those processes and realized I could market my understandings and skills also. Mostly, my creative output and technical abilities have been my primary sources of income, although at other junctures the revenue generator has been my industry knowledge. Nevertheless, at all times, these facilities have functioned synergistically.

Early in my career, learning from both my positive and negative experiences, I began to discern some of the underlying rules of the industry. By compiling and mapping these rules into a system, other opportunities became apparent, and they allowed me to explore new aspects of the business. In each of the five chapters I describe important and distinct stages of my working life as case studies. I then extract observed fundamental rules that can be applied to achieve comparable results, today and in the foreseeable future. As very few rules are absolute, exceptions are delineated in a separate section, and then these lessons are put into a framework representative of today's music industry under the heading of contextualization. Finally, each section is summed up with a conclusion.

The transformative circumstances that the business is currently experiencing are not entirely unique. In the 1920s, free music on the radio had an extremely detrimental effect on the record industry. Sales of records in the US dropped from 104 million in 1927 to six million in 1932. The number of phonograph machines manufactured had fallen from 987,000 to 40,000.<sup>22</sup> Early recording technology expert Roland Gellatt reported, "The talking machine in the parlor, an American institution of redolent memory, had passed

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<sup>22</sup> Simon Frith, "The Industrialization of Music" in *The Popular Music Studies Reader* (Routledge, 2006), 234.

from the scene. There was little reason to believe that it would ever come back”<sup>23</sup> In the thirties this slump resulted in the collapse of small labels and the strengthening of the oligopolies. In the UK, EMI and Decca manufactured nearly all the records sold; in the US, 75 percent of all records were sold by RCA or Decca and most of the rest by the American Record Company, which controlled Brunswick and Columbia.<sup>24</sup> Factors that contributed to this slump were not only the introduction of free and relatively high fidelity music via radio, but also talking pictures and, of course, the Great Depression.<sup>25</sup>

It is clear that just as there have been recurring recessions in the music business from its very beginnings in the early part of the twentieth century, there is also an expansive factor that occurs in cycles. Peter Alexander observes that scale-reducing technologies such as the kinds that occurred in the second half of the 1910s and 1950s facilitated significant waves of entry into the business by lowering production costs.<sup>26</sup> The recording industry has been in a similarly expansive mode since the late 1980s. This expansion was initially stimulated by the proliferation of inexpensive digital recording equipment and more recently by access to alternative distribution and promotional channels via the Internet.

The beginning of the new millennium saw the refining and coalescing of several technological developments<sup>27</sup> that allowed the proliferation of free music. The negative impact on music revenues was then compounded by increasing competition from an

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<sup>23</sup> Roland Gellatt, *The Fabulous Phonograph 1877–1977* (London: Cassell, 1977), 256.

<sup>24</sup> Frith, *The Popular Music Studies Reader*, 235.

<sup>25</sup> Ibid.

<sup>26</sup> Peter Alexander, “New Technology and Market Structure: Evidence from the Music Recording Industry,” *Journal of Cultural Economics* 18 (1994): 113–23.

<sup>27</sup> The invention of the MP3, the ability for consumers to make perfect digital copies, and peer-to-peer distribution systems.

expanded range of entertainment products.<sup>28</sup> Combined with two recessions,<sup>29</sup> these factors all contributed to slumping sales. This may be analogous to what happened in the 1920s and 1930s, but there are significant differences in the current circumstances such as: lowered production costs via inexpensive digital recording devices; close to unlimited (digital) shelf space; no inventory costs; and universal, near zero-cost distribution via the Internet. If modern creative music artists acquire a strong set of business skills, this is a moment in history in which they can retain ownership of their works and increase their opportunity for sustainable success, while maintaining a significant level of autonomy. The means exist to cut off the extractive pipeline and retain an equitable share of the wealth in the creative community. Given what is at stake,<sup>30</sup> and understanding the history of the stakeholders on the business side, it is imperative that the creators do not miss this opportunity to claim a fairer share of revenues generated. It may be decades before there is another paradigm shift of this magnitude that offers a chance to redress the balance.

The following five chapters outline methodologies that have been tested in my own career. These contain the potential to be adapted and used to enable a wide range of music business career objectives.

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<sup>28</sup> Videogame consoles and video games, the proliferation of inexpensive Hollywood movies and TV shows on DVD, the Internet, on-demand delivery of TV shows, documentaries, and movies.

<sup>29</sup> The 2000 bursting of the dot-com bubble and the 2008 global economic crisis.

<sup>30</sup> The global recorded music revenues were \$17.03 billion in 2009 down from \$36.9 billion in 2000 according to the IFPI, Paul Resnikoff, <http://www.digitalmusicnews.com/stories/042810ifpi>, (accessed May 28, 2010).

## **Chapter 1**

### **Adapt or Die**

#### **Case Study:**

#### **When Opportunity Meets Preparedness**

Almost as soon as I began playing music, I settled on a singular goal: I wanted to become a studio musician. I have a behind-the-scenes kind of personality and the daily variety in the work appealed to me, but more than anything the fundamental concept of recording—the permanent documentation of an event—was fascinating to me.

My career began as a musician in New Zealand. I had studied with the best players in my hometown and in Sydney and, by 1971, had worked my way up through the ranks playing blues, rock, top-forty, and jazz standards to the level of house studio musician for EMI Records. I was a member of the Quincy Conserve, EMI recording artists, winners of the National Entertainment and Ballroom Operators Association award (1971), and reputedly the highest paid band in New Zealand at the time. This opportunity had presented itself unexpectedly. I was three weeks away from leaving for the UK when I received the invitation to fly to Wellington and audition. I passed the audition, canceled my ticket to the UK, and took the job. The band gig was exciting: playing six nights a week with musicians who were among the best in the country. The studio work was everything I had hoped for, and I would stay behind after sessions sitting in the back of the control room watching, listening, and absorbing. I got a wonderful grounding in studio work on both sides of the glass at a very early age, but after one year realized I wanted bigger challenges. I needed more education and wider experience.

It is worth noting that the previous drummer for the band and EMI Records was nationally famous in his own right and considered to be the best in the country. The opening occurred because he had proven to be unreliable; he would often be late for sessions and finally lost the job after provoking a serious confrontation with the head of a major TV sponsoring organization.

**Rules:**

- 1) Setting goals for the short, medium, and long term enables easy identification of appropriate opportunities as they arise. Looking ahead one year, five years, ten years, and twenty years helps calibrate a sense of what is important to pursue and what is unnecessary.
- 2) Working towards a defined goal aligns preparations. A state of readiness is necessary for those brief moments when a window of opportunity opens. Success occurs when opportunity meets preparedness.<sup>31</sup>
- 3) Plans or strategies are not goals, they are maps of how to get to a goal. A window of opportunity is a potential shortcut to a desired goal. Plans can be changed if an appropriate shortcut presents itself.
- 4) To play with those better than yourself is to improve your game. This rule is universal.
- 5) Be reliable: always show up, always show up on time, always show up ready to play with all equipment working perfectly (metaphorically true for any area of endeavor).
- 6) Complacency and a disproportionate sense of worth is a career killer.

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<sup>31</sup> All the hours of practice and money spent on lessons paid off when I got that first big break.

**Exceptions:**

In seizing apparent opportunities it is vital not to become scattered, vacillating without strategic purpose. Measure perceived opportunities against established goals. When absolutely necessary, in the face of an overwhelmingly favorable option, modify the goal.

**Contextualization:**

Today, while still difficult, it is more realistic for musicians who do not live in major music centers to achieve their goals without relocating. A musician can live outside the major music centers and pick up local and regional work. He or she can post work samples online via social networking sites and a personal Web site and create opportunities to establish a physical and/or virtual career. Studio musicians, artists, and producers can use services such as eSession. If all else fails, it is possible to move to a location that offers greater opportunity. Staying put offers the advantage of a familiar and developed network; moving means establishing fresh connections. Either way, rising above the fray takes a determined outreach program with other musicians, artists, labels, producers, engineers, studios, film and advertising companies to find work, and to open up the possibility of getting recommendations for jobs or substitute opportunities.<sup>32</sup>

Being talented, experienced, and skilled is not enough to guarantee success. In the early stages of a career all musicians, artists, producers, or managers have to market themselves, whether they choose to use that term or not. Of course the best advertisement for anyone is the quality of his or her work combined with the ability to gel—musically,

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<sup>32</sup> A sub. (US) or a dep. (UK) stands in or substitutes for another musician on their regular gig or on a gig that they were booked for but could not do.

personally, and professionally—with others. It is necessary for anyone attempting to succeed in this profession to be able to demonstrate his or her abilities. Resumes and bios can open doors and ears, but solid offers of work almost invariably depend on potential employers or collaborators hearing a live performance, recording, and/or a positive recommendation from trusted source. In every community there are key personalities to reach. These are the people that Malcolm Gladwell refers to as Connectors, Mavens, and Salesmen.<sup>33</sup> They have well-developed networks, are considered authoritative sources, and, according to Gladwell's research, can turn word of mouth into a powerful, and positive, epidemic.

The music scene is extremely fluid in larger markets; musicians come and go, they leave on tours, move to other cities, get tied up working a TV show or an album, sometimes they get fired or get a day job, and so opportunities arise. When the word of mouth about someone's playing, reliability, and personality is positive, offers to play or record will start to flow. The best recommendation engine of all is still a set of quality recordings.<sup>34</sup> Recordings with known artists that have been distributed widely and may be familiar to prospective employers are ideal. But even well-recorded demos and/or video materials compiled into a strong show reel can communicate skill sets well. These can be given out on CD or DVD, sent via e-mail, or best of all posted publicly online. Links to online materials can be circulated virally and be actively promoting a career even without the conscious participation of the musician. Of course Abraham Maslow's foundational layer

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<sup>33</sup> Malcolm Gladwell, *The Tipping Point* (New York: Little, Brown and Co., 2000), 14.

<sup>34</sup> The albums I recorded for EMI in New Zealand opened all kinds of music business doors in the UK and US when I arrived.



of physiological needs<sup>35</sup> is “always there to remind you,” so what I will arrogantly term Burgess’s first law, “You have to buy the time to get lucky,” applies as ever. In practical terms this means either working any and every gig that comes along, just for the money until the right gigs start to flow, or having a very flexible day job.<sup>36</sup>

### **Conclusion:**

Goals, a working plan, and preparedness for opportunity are essential factors in success. Goals must, however, be balanced with an understanding that inflexibility is not a winning strategy. The willingness to learn, to adapt, and to change plans as circumstances demand is indispensable.

### **Case Study:**

#### **It Is Not What You Know, It Is Who You Know**

I arrived in England with no contacts in the music business. I was excited and optimistic but back to square one. I went to many of the auditions advertised in *Melody Maker*, and I quickly realized that this was a losing proposition. There would be at least a hundred drummers lined up ready to play, and invariably the person who got the gig was either known to the band or came via a personal recommendation. This reminded me of my Mother’s oft-repeated adage, “It is not what you know, it is who you know.” She used it cynically, but I figured I could turn the concept to my benefit.

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<sup>35</sup> Janet Simons, Donald Irwin, and Beverly Drinnien, *Psychology—The Search for Understanding* (New York: West Publishing Company, 1987), <http://honolulu.hawaii.edu/intranet/committees/FacDevCom/guidebk/teachtip/maslow.htm>, (accessed August 24, 2009).

<sup>36</sup> Malcolm Gladwell states that “it is all but impossible to reach [10,000 hours of practice]...if you have to hold down a part-time job on the side to make ends meet.” *Outliers* (New York: Little, Brown and Co., 2008), 42.

It is not always obvious where you are going to meet someone that can be important to your life and career. I had a bread-and-butter gig in an Irish band with a very nice husband-and-wife team. We played working men's clubs, pubs, and church socials. Not even close to what I was looking for, but it fulfilled Burgess's first law, keeping body and soul together for those first few months in the new country. I started to connect with people that knew people that knew me or my track record in New Zealand, and modest opportunities began to develop. In order to leave the Irish group I had to find another drummer. Nobody wanted that gig. In the end I taught the couple's fourteen-year-old son to play drums so he could take over from me.

Well, file that thought away for seven years because their son was Rusty Egan, who became the drummer in The Rich Kids,<sup>37</sup> co-founder of Visage, and sonic prophet for the New Romantic and Futurist movements via the influential club, The Blitz. The Blitz was a Tuesday-night gathering promoted by Rusty and Steve Strange which became the rallying point and central clearing house for the new post-punk scene as it developed in the late seventies.<sup>38</sup> As Steve Strange defined the look, Rusty shaped the sound. He spun music from artists such as Eno, Bowie, Fad Gadget, Ultravox, Yellow Magic Orchestra, and my own group, Landscape. These records formed the soundtrack for The Blitz and the other clubs and warehouse parties that established the movement in London prior to 1980.

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<sup>37</sup> An important early punk/power pop band that had two ex-Sex Pistols members and Midge Ure from Slik who went on to fame with Visage, Ultravox, and as a solo artist. The band had one top-forty hit produced by Mick Ronson.

<sup>38</sup> The club in London that launched the New Romantic movement and the careers of Spandau Ballet, Culture Club, and Visage, along with a bevy of designers.

The networking and connections had paid off, and I became an in-demand session musician as well as a member of several bands. After nearly a decade of studio work in the UK I resolved that I wanted to move into record production but had no real strategy other than positive thinking and putting the idea out into the universe—telling everyone I knew. Working with many of the top producers in New Zealand and the UK had taught me a great deal. I had electronics training and experience, having been a recording geek since buying my first tape machine at sixteen. Making label demos for groups I played with got me major studio<sup>39</sup> production experience. By now I was well networked within the major labels from being signed and from playing on so many records. I casually mentioned to all the A&R men (they were all men in those days) at record labels that I was “moving into production,” but no breakthrough opportunities were being offered. I had not spoken to Rusty Egan for some time, and then, unexpectedly, he called me one night and invited me to The Blitz. As soon as I walked in, I recognized that what was happening in that room could become the next big movement. Punk had been established for more than three years, had become part of the mainstream, and was diffusing as a musical and cultural force. I instinctively understood that it is better to be first than it is to be better.<sup>40</sup> I knew this could become my breakthrough opportunity, although exactly how was still not obvious.

The club night started at 10pm and did not really get going until after midnight. During this period I had early morning sessions every day as a studio drummer, but I could not allow lack of sleep to keep me from missing this opportunity. Initially I was excited that

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<sup>39</sup> In the seventies creating high-quality multi-track recordings in a home studio was generally not financially or technically viable for any but the very wealthy.

<sup>40</sup> Al Ries and Jack Trout, *22 Immutable Laws of Marketing: Violate Them at Your Own Risk* (New York: HarperBusiness, 1994), 2.

my own band's music was getting played at the club, and I was meeting other musicians who shared my passion for electronic music. I saw Spandau Ballet play their first gig at the club, and when they got up on stage I realized that I knew them, and had been talking to them for several weeks. As it turned out, they would be my first opportunity, and would launch my career in record production. They had heard some of my work (with my own band Landscape) in the club, and from our conversations they knew that I knew my way around the business and recording studios. We also got along very well on a personal level. Nonetheless I was still pleasantly surprised, perhaps shocked, when I got a call from their manager, Steve Dagger, to ask me to produce their first album.

**Rules:**

- 1) Develop and maintain a wide, professionally relevant circle of contacts and acquaintances.
- 2) Be kind along the way. Opportunities arise from unexpected sources.

**Exceptions:**

- 1) Developing connections without developing appropriate skills is pointless. Maintain a balance between abilities and connections. Having a convincing way with words is useful, but substantial progress will depend on well-honed professional skills.
- 2) Socializing can waste a great deal of time without well-planned strategic objectives. Spending time in clubs can be enjoyable, and fun is a necessary element in a well-balanced life. However, assessing the productivity of specific activities relative to career advancement can be a useful eliminative process. If

short-term goals are being missed because of inefficient use of time, it is highly likely that mid- to long-range objectives will not be met. Being the best at what you do is not useful if nobody knows about you; there are few careers in which it is possible to achieve greatness by being a master barfly or couch potato.

**Contextualization:**

There may still be no substitute for making a face-to-face connections with relevant professionals, but the Web 2.0 social networking sites such as (at the time of writing) Facebook, MySpace, YouTube, Twitter, Flickr, LinkedIn, Plaxo, etc., can rapidly broaden networks beyond geographical location and immediate social circles. The benefit of these sites is that they are not simply a passive or outward form of marketing. They offer a fast way to get a message out, and, perhaps more importantly, the interactivity allows immediate feedback. These reactions allow artists to test their work and build not only an audience but a community of allies, friends, like-minded artists and collaborators. Such sites, along with judicious use of e-mail and texting, offer a relatively low-pressure way to stay in touch with fans, friends, casual acquaintances, and business contacts, keeping them updated on past, present, and future work activities.

The social networking sites are easy to maintain on the move via a mobile device, laptop, or any available computer. It is possible to take a purely practical approach and maintain an up-to-date schedule, resume, bio, and show-reel. Alternatively, the online presence can become a living piece of art itself, comprising videos, innermost thoughts, recordings, artwork, and photographs. Whichever method is chosen, the primary objective is to control the image and brand presented to the world. Monitoring the efficacy of these

activities by tracking views, visits, tags, and comments is a simple matter using free Web tools. Cross-marketing is always more effective than single-channel marketing, and the easiest way to do the former is to reference Web sites, MySpace, Facebook, Twitter, and Flickr pages from the stage and in any printed materials. List at least one major link (Web site?) on business cards and/or handouts and distribute them liberally. Link to all sites from everywhere possible; tag and share liberally. Check Google rankings frequently by simply searching key URLs, names, and terms, and use Google analytics or other Web-monitoring software. Set up Google alerts for important names and brands to catch any online publications that reference them. It helps to have an unusual name. Google can now crawl Flash pages, but at the time of writing it still does not have the ability to link within the Flash.<sup>41</sup> It is more effective and less difficult to build a site with all significant information in html, mostly on the top level. Resist the temptation to have a mini-movie as an intro unless making mini-movies is a fundamental career objective. Get as much data on the top-level home page as is feasible without it becoming a confusing mess. It is no accident that most commercial Web sites, as well as the social networking sites, have huge amounts of data on the top page. The Web is all about instant gratification, and any barrier is likely to cause visitors to click off.

Just as valuable time can be wasted in bars and clubs, and at events and conferences, entertaining but unproductive communications on social networking sites also carry a high opportunity cost.<sup>42</sup> Most people go to these places, physical or virtual, to pass the

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<sup>41</sup> Travis Hudson, "Google's Crawlers Can Now Index Flash Pages," *Today@PCWorld*, July 1, 2008, <http://blogs.pcworld.com/staffblog/archives/007199.html>, (accessed August 26, 2009).

<sup>42</sup> Matthew Bishop, "Opportunity Cost" *The Economist:View Magazine*, adapted from *Essential Economics: An A to Z Guide*, London, Profile, 2004, <http://www.economist.com/research/Economics/searchActionTerms.cfm?query=opportunity+cost>, (accessed July 25, 2009).

time and hang out; for the professional networker these are places of business. Everyone needs to relax, but methodical networking, whether online or in person, demands clear objectives and detailed strategies for how to meet them. If it cannot be measured, it cannot be improved, so keep track of views, visits, comments, friends, tags, business cards, etc. For real-world interactions contact management software is invaluable. It does not take long to accumulate an unmanageable amount of contacts, and keeping all the information filed in an easy-to-search system is imperative. Follow up and respond as appropriate, and ensure that some progress is made every day.

**Conclusion:**

J. A. Barnes coined the term *social networking* in 1954,<sup>43</sup> well before the advent of personal computers and the Internet. He was carrying out a community study and discovered a social structure that cut across organizational boundaries. Social networking is a natural life process that is a necessary survival skill and an activity that can enhance the quality of life in the real and online world. There is fishing for fun and fishing for a living. It is important to differentiate the two activities when it comes to social networking. An extended physical and virtual network is a requisite resource for a successful career.

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<sup>43</sup> J. A. Barnes, "Class and Committees in a Norwegian Island Parish," *Human Relations* 7 (1954): 35–58.

**Case Study:****Do Not Put All Your Eggs in One Basket**

Christmas lights are frequently wired in series so that if one bulb fails, the whole string goes dark. Strings of lights that are wired in parallel do not go dark simply because one bulb fails. In a series circuit the electricity has to flow through each bulb before it can get to the next; in a parallel circuit every bulb could burn out but one, and that last one would stay bright. This may be an imperfect metaphor, but it represents a useful survival practice for any career. Structure your career like a parallel circuit where the flow cannot be stopped by a single failure. To mix metaphors: do not put all your eggs in one basket.

I could not have realistically imagined that playing in the Bernie Egan Trio was likely to lead to anything other than providing income for the short term. When I first landed in London, there were no immediately obvious routes to my goal of establishing myself as a successful studio musician in the UK.

This was a decade before the age of personal computers, two decades prior to the Internet, and thirty years before Web 2.0 would become a buzzword, but the process was remarkably similar to the way social networking sites work. Make one connection, and through that person a whole world of other connections opens up. In my case I connected with a musician from New Zealand who, it turned out, was linked to a high-quality network of musicians from home. One of them was a singer, Frankie Stevens, who was very famous in New Zealand and had been signed to a deal in the UK with CBS Records (now Sony). I did not know Frankie well before I moved to the UK, but he knew of me from my last band in New Zealand and he hired me to tour with him in the UK. From that



he suggested that I play on his next recording session, and I hit it off really well with the producer, who was also his A&R person from CBS. This producer was working with another group that he had signed, and he invited me in for those sessions, and subsequently many more. As the sessions cascaded, I met engineers, producers, other musicians, and fixers (contractors),<sup>44</sup> some of whom guided me to other studio work and touring opportunities. I made an excellent living as a studio musician throughout the seventies and paid for my first house, equipment, and a few cars.

I did not put all my eggs in one basket, though. The money was very good, but studio musicians (in the 1970s in the UK)<sup>45</sup> did not earn royalties, residuals, or bonuses if the records they played on were hits. Payment was based on Musicians' Union scale. Artists and producers, on the other hand, are paid a royalty against sales, and a hit can generate substantial monies. I also started to notice that there were very few studio musicians (in the rhythm sections)<sup>46</sup> over 40 years of age. Earning royalties seemed like a necessary step forward, and, since hedging bets is wise, I played in a number of bands on the side until one of them was signed by a major label.<sup>47</sup> I continued to spend as much time as possible in the studio to learn everything I could about production and engineering. Being a member of a signed band presented more opportunities to experiment in the studio, in the form of demo sessions. The label would hire one of the many top-level studios in London, along with a junior engineer, and allow the band to take on production duties.

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<sup>44</sup> The people who book the session musicians.

<sup>45</sup> Now a percentage of PPL monies gets paid to non-featured musicians for performances of the recording but not sales.

<sup>46</sup> More orchestral musicians seemed to be able to keep working in studios into their older years.

<sup>47</sup> Easy Street signed first with CBS Records (now part of Sony Music Entertainment) and subsequently with Polydor Records (now part of Universal Music Group).

I still did not put all my eggs in the one basket; I continued to do studio work and play with other bands. One of the groups was an avant-garde electronic three piece called Accord; another was the band Landscape, which at the time was a jazz fusion outfit with heavy funk and electronic leanings; both groups were far outside the mainstream of popular music. I had developed an interest in electronics parallel with my interest in music; I built my own electric percussion rig for the group Accord, and I had been experimenting with an early synthesizer.<sup>48</sup> It crossed my mind one day how odd it was that drums had not even been electrified and that they had not moved into the electronic realm. I began dabbling with electronics onstage, mixing synthetic sounds with my acoustic drums, and at the same time started researching all the available electronic percussion devices. Through my extended network I was asked to write an article on the topic.<sup>49</sup> This gave me the opportunity to: get my hands on all of the available machines, do some in-depth research, and develop a broader overview and a deeper knowledge of the subject. From that research it became clear that none of these devices<sup>50</sup> could truly be categorized as electronic drums. They were sonically a better fit for the special effects<sup>51</sup> category of percussion along with whistles and thunder sheets. For all practical purposes, most percussion instruments and in particular those we refer to as drums are characterized by an initial sharp transient.

I called companies to get someone interested in my ideas for an electronic drum set, something that could be used as a stand-alone replacement for the acoustic drum set. I

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<sup>48</sup> EMS Synthi A.

<sup>49</sup> Richard Burgess, "Skin and Syn: Drum Synthesis and Treatment Examined by Richard Burgess," *Sound International*, 1 September, 1979.

<sup>50</sup> Syndrums, Synare, Impakt Percussion.

<sup>51</sup> Special effects percussions include instruments such as sirens, whistles, flex-a-tone, jaw harp, ratchet, thunder machine, wind machine, etc.

was turned down by all of the drum and most of the electronic musical instrument companies. Eventually I found someone to collaborate with, and several years later the result was the Simmons SDSV. It was an instrument that was, unsurprisingly, perfectly adapted to suit the music I was working on. What we did not predict was that it was to become a distinctive sonic and visual icon in the not-yet-extant New Romantic/Futurist movement and a staple of the eighties music scene.<sup>52</sup>

During this same time period I had become interested in the computer music that was being generated on the huge mainframe machines at Stanford and IRCAM by musicians such as John Chowning. This was not music that would ever have a direct commercial application. When I heard about the Roland MC8 microcomposer, I persuaded Roland to let me and John L. Walters (my colleague and friend in Landscape) spend a day locked in the Roland warehouse<sup>53</sup> experimenting with one. At the end of that day there was no doubt that the MC8 would be the perfect companion to the as yet unreleased SDSV that I now had in prototype form. I bought the MC8 and started programming drum parts into it for our upcoming album, using it to trigger the prototype SDSV. This was before the Linn LM1<sup>54</sup> drum machine was released. The Roland CR78 became available around this time and that did have some programmability, but it was still very difficult to control and limited by those hotel-lounge type of drum sounds.<sup>55</sup>

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<sup>52</sup> The first instance of recorded SDSV is on Landscape's *The Tearooms of Mars...* album, which I programmed and produced. The second programmed use was on Angel Face/RERB for the group Shock, which I produced. The first record to feature SDSV played manually was *Chant No. 1* by Spandau Ballet, played by John Keeble and produced by me. I had the field to myself since I had the only prototype and there were no production models yet. All the early recorded instances were played, programmed, or produced by me.

<sup>53</sup> It was the day of their Christmas party, and we were the only ones there. They actually locked us in the warehouse when they left for their party.

<sup>54</sup> The first truly programmable, sample-based drum machine.

<sup>55</sup> These were later refined and became the sound of urban, hip hop, and techno music via the TR808, 606, 909, etc.

Marrying the MC8 computer with the SDSV prototype was a eureka moment for me, but it also started me thinking about the future of studio drummers. If I could program my parts at home and take them to the studio to dump onto tape, why would everyone not do that? Why not phone our parts in? I knew this would not happen overnight, but I was confident it would happen. At the time I had no knowledge of Roger Linn's groundbreaking work on the LM1, which subsequently developed into the Linn Drum. This was the paradigm-shifting machine that would replace innumerable drummers and introduce the widespread use of machine-programmed drum tracks. I also had not been introduced to the transformative Fairlight CMI yet—the first commercially available digital sampler.

Taking into account these factors, I realized it was time to move into production work. Not only was my job endangered but also I was no longer simply the drummer, I was arranging and programming drum parts along with a great many of the synthesizer parts. The MC8 was a comprehensive and versatile computer sequencer, but engineers and producers in the late seventies had never encountered anything like it. After doing a couple of sessions as a musician with the setup I had created, it became obvious that it would be easier to be in control on these sessions than try to educate more traditional producers and engineers in the new technology.

**Rules:**

- 1) Do not put all your eggs in one basket.

- 2) Having set realistic goals, pursue as many available routes towards them as energy and time will allow.
- 3) Acquire disparate albeit related skills.
- 4) By all means follow interests and passions, but measure every action against the strategic plan and apply intellect to sift the valuable from the diversionary.
- 5) Pay attention to what is going on in the outside world and try to anticipate medium- and long-term trends.
- 6) New technology will continue to change the working environment. If it can be digitized or automated, it will be; if someone or something can deliver it more cheaply than you, or even for free, they will.
- 7) Innovation very often comes from connections made between disparate disciplines.
- 8) “It is better to be first than it is to be better.”<sup>56</sup>

### **Exceptions:**

It is not always necessary to change with the times. Some studio musicians, who continued through the 1980s, after the machines took over, managed to carve out sustainable careers for themselves. Roof thatchers are still in business in the UK today—it is just that there are a lot fewer of them now than there were a century ago. The companies that press vinyl today are busy to capacity, but there are a lot fewer vinyl manufacturers than there were twenty-five years ago.

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<sup>56</sup> Al Ries, Jack Trout, *The 22 Immutable Laws of Marketing: Violate Them at Your Own Risk* (New York: HarperBusiness, 1994), 2.

**Contextualization:**

Nothing has changed about the music business or life in general that allows time to pursue a career in a serial fashion. As a young musician or artist there is precious little time to get established before the demands of the industry begin to conflict with personal needs: the desire to have some kind of normal, stable existence. In order to optimize usage of time, it is vital to move forward in a parallel fashion on multiple fronts.

Networks, and thus opportunities, can be expanded more quickly by testing and experimenting with different groups of musicians. Because it is difficult to anticipate where the perfect opening might come from, put out as many high-quality recordings as possible, perform as many shows, and stretch out into areas of the business that might not be intuitive or immediately obvious. What may appear to be commercial very often turns out to be non-commercial and vice versa. In a creative world, playing it safe can produce the opposite result. Staying home is comfortable, going out requires effort, particularly for introverts. Hedge all bets; when an outsider wins, the rewards are great. It is easier to trim a busy schedule than to fill idle time.

**Conclusion:**

For a time I played with a Jamaican reggae band, and in the studio they used to say “Full boost at all frequencies, mon” (say it with a Jamaican accent). This saying has been a fundamental tenet of my life ever since. What it really means, in audio terms, is turn up the volume, but the metaphorical implication is: do everything; move forward on all fronts simultaneously.

## Chapter 2

### The Law of Supply and Demand

Supply and demand is a basic governing concept of economics, and the free market system. Like every other business the music industry is governed by the law of supply and demand.<sup>57</sup> Forbes's investopedia defines supply and demand thus:

#### The Law of Demand

The law of demand states that, if all other factors remain equal, the higher the price of a good, the less people will demand that good. People will naturally avoid buying a product that will force them to forgo the consumption of something else they value more.

#### The Law of Supply

Like the law of demand, the law of supply demonstrates the quantities that will be sold at a certain price. The higher the price, the higher the quantity supplied. Producers supply more at a higher price because selling a higher quantity at a higher price, increases revenue.

#### Equilibrium

When supply and demand are equal the economy is said to be at equilibrium. At this point, the allocation of goods is at its most efficient because the amount of goods being supplied is exactly the same as the amount of goods being demanded. Thus, everyone (individuals, firms, or countries) is satisfied with the current economic condition. At the given price, suppliers are selling all the goods that they have produced and consumers are getting all the goods that they are

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<sup>57</sup> International Society for Complexity, Information, and Design, "Supply and Demand Theory," *ISCID Encyclopedia of Science and Philosophy-BETA*, (undated), [http://www.iscid.org/encyclopedia/Supply\\_and\\_Demand\\_Theory](http://www.iscid.org/encyclopedia/Supply_and_Demand_Theory), (accessed August 26, 2009).

demanding. In the real market place equilibrium can only ever be reached in theory, so the prices of goods and services are constantly changing in relation to fluctuations in demand and supply.

### **Disequilibrium**

Excess Supply:

If the price is set too high, excess supply will be created within the economy and there will be allocative inefficiency.

Excess Demand:

Excess demand is created when price is set below the equilibrium price. Because the price is so low, too many consumers want the good while producers are not making enough of it.<sup>58</sup>

The extension to the law of supply and demand is that demand can drop to zero, meaning that the product cannot be sold at any price.

How does supply and demand affect a music career? The answer is: in many ways, and the most obvious is, when one is starting out as a musician or artist, rates must be competitive or there will be no work. Sometimes, at first, it is impossible to charge anything—demand has to be created before price will rise above zero. This is no different than any other service or product and is the reason why companies give away free samples, or use discounts and rebates during an introductory phase.

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<sup>58</sup> Investopedia, “Economics Basics: Demand and Supply,” *Investopedia.com*, (2006), <http://www.investopedia.com/university/economics/economics3.asp>, (accessed August 26, 2009).



**Case Study:****Shaping the Landscape**

The band Landscape started as a Monday-night rehearsal band, as a way of getting John L. Walters's jazz material played and for the musicians to be able to play great music with other excellent musicians unencumbered by commercial considerations. Eventually the band became so tight that we decided to attempt to develop it into a career. At that point we were faced with two options: get a record deal and/or get gigs. On the basis of "full boost at all frequencies" we tried both. We submitted demos to labels with no luck; the band, as an instrumental jazz-funk outfit with no guitar player, was atypical of hit-making bands of that period. The supply side of bands looking for record deals always far outstrips the demand side. Labels have limited resources (including money and time) available to sign and market new artists. We realized we would have to pursue our own course in establishing demand for the band before labels would be interested in signing us.

A good way for a group to prove the existence of demand is to fill a venue with people who have paid to see them. Here we ran squarely into another supply and demand dichotomy: the pub rock scene was in full swing in the UK, and, while that circuit would have been perfect for Landscape to play, the clubs and pubs were not interested in the group. Supply exceeded demand, creating disequilibrium, and getting a gig in those venues at any price was close to impossible. In addition, we were too unusual for the pub owners to believe we could attract an audience. They did not have to take a chance on an outsider band. We were confident that the group could develop an audience (our egos

told us so), but we would have to prove that to the clubs and pubs. This was a classic catch-22 situation;<sup>59</sup> we could not get a gig in those clubs to prove that we could draw an audience, and we could not demonstrate to the club that we could draw an audience unless we could get a gig there.

We realized that we would have to create our own circuit, and so we found a pub (The Stapleton in Crouch Hill, London) that had no live music on Tuesday nights; it was a good-sized space with a small stage. When we went to see the room, there were five men and a dog in the place. We offered to play there every Tuesday, their slowest night of the week, for thirty-five pounds. The owner accepted, and we played there every week for over a year. By the time we left, the place had been packed to overflowing for months. The reason we left: supply and demand. The increased demand should have pushed our price up, but the pub would not pay us any more. Other pubs would, though, and with the crowds we were drawing, we could now afford to rent venues that held many more people than The Stapleton. We could pay our out-of-pocket expenses from the door take and still make a great deal more than thirty-five pounds in profit.

The band did have two lucky breaks early on: we won the Vitavox live sound award and the Greater London Arts Association Young Jazz Musician competition. The prize for the Vitavox competition was a PA system, and the Arts Association award was a matching subsidy for every gig we played in the Greater London area. I think we nearly broke the GLAA bank because we played at least six nights a week for the duration of that subsidy.

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<sup>59</sup> Joseph Heller, *Catch 22*, (New York: Simon & Schuster, 1955), 67. The paradoxical rule in the novel *Catch-22* (1961) by Joseph Heller: a situation for which the only solution is denied by a circular rule or circumstance.

The fact that we could play so often and make reasonable money exercised Burgess's first law of the music business, "You have to buy the time to get lucky." This law applies to any entrepreneurial activity because there is a start-up cost to any venture. That cost may just be your time, if you are a musician, but it also includes capital outlay for equipment, investment in education, transportation costs, and, unless you still live at home with your parents or manage to acquire a patron (girlfriend or boyfriend these days), you have all the usual overhead costs such as rent, food, clothing, etc., that occupy the base of Maslow's hierarchy of needs.<sup>60</sup> Hence the joke, "How do you get a musician off your front porch...pay him for the pizza." Somehow, everyone has to make a living while building a business. While delivering pizza is one way to stay alive, a more efficient use of time and energy is to make money performing work more closely related to the ultimate goal. Playing, writing, producing, audio-engineering, booking, or managing would be good examples. These activities can generate money and help develop the very skills needed to become a successful musician or artist. Hence Burgess's second law; "It is best to earn a living performing the skill that relates to your ultimate goal." Even if the gigs you get are the worst on the planet, you can realize the adage that Jimmy Blades<sup>61</sup> used to recite to me: "Learn while you earn and earn while you learn." Earning a living performing a skill related to your chosen discipline helps you fulfill the 10,000 hours of practice that researchers have determined are required to achieve

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<sup>60</sup> Abraham Maslow, "A Theory of Human Motivation," *Psychological Review*, 50, (1943): 370-396. Physiological needs are those required to sustain life, such as air, water, food, sleep. According to Maslow's theory, if these fundamental needs are not satisfied, then one will surely be motivated to satisfy them. Higher needs such as social needs and esteem are not recognized until one satisfies the needs basic to existence.

<sup>61</sup> James Blades, my percussion teacher and longtime principal percussionist with the LSO.

excellence at performing complex cognitive tasks.<sup>62</sup> Individually the members of Landscape were making a living at music and thus developing their own abilities, but that still did not develop the necessary group skills the band would need in order to progress.

Landscape needed to play and rehearse more in order to get tighter, learn new material, write more, test the material on a live audience, and improve audience interaction skills as well as build a fan-base. The Greater London Arts Association grant made it possible to take gigs that would otherwise have been financially marginal. Because the grant doubled our money, we covered costs and paid ourselves a little each night. The grant only covered London shows, so we planned to play in and around the city from Monday to Thursday, and do out-of-town shows on the weekend. This had a double benefit: out-of-town gigs were better paid on the weekends, and the schedule left those of us who did studio work free to play sessions during the weekdays, in London, and still have time to get to the Landscape gigs at night. In the beginning the London shows were subsidizing the out-of-town shows. We were still building an audience and a reputation—buying the time to get lucky. Managers and labels started to come to shows when the word got out that we were filling town halls and the Music Machine (later The Palace) in Camden Town. Nobody was getting rich, but we were making a living, playing a lot, and we had a great sound system (the one we won). I recorded most of the live shows directly to two-track, and we put out two seven-inch EPs on our own label, Event Horizon Records. Now we had product to sell, to which we promptly added T-shirts, stickers, and badges.

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<sup>62</sup> Malcolm Gladwell, *Outliers* (New York: Little, Brown and Co., 2008), 35-68. Gladwell also states: ““it is all but impossible to reach [10,000 hours of practice]...if you have to hold down a part-time job on the side to make ends meet.” 42.

These were the early days of punk in the UK and, with our aggressively distorted albeit jazz-influenced instrumental sound and indie attitude, we were able to set up distribution through some of the new wave/punk outlets such as Lightning and Rough Trade. When we were on tour, we visited every record store from Land's End to John O'Groats and sold them as many EPs as they would take. The EPs did not cost us anything to record; I taped them on my Revox A77 with a coincident pair of mics. We used high quality, but used Ampex tape that I picked up for free from the studios I was doing sessions in during the day. We had a strong network of friends in the business and were able to get engineers of the caliber of James Guthrie<sup>63</sup> and Ian Cooper<sup>64</sup> to help us master the EPs at no cost. The first manufacturing run was financed out of income from shows and subsequently out of the profits from sales. The first EP hit #1 on the indie charts. At that point the group really started to garner some attention from major labels. The band still did not have a manager, although there was much interest. We divided what would have been the management and label duties up amongst the band members, with some of us taking pseudonyms so it would not look like a completely amateur operation. I was Steve Gritta the band photographer; I took the pictures we used on the EP covers and for the press. Since I had already been signed to two major labels, I was the label liaison; our keyboard player did the accounting and bookkeeping, the trombonist booked shows; and his girlfriend designed our first logo and EP cover. The bass player solicited the press, and our sax player<sup>65</sup> wrote copy for the media and managed the printing of flyers and ads under the names of Morgan Soames and A. Bohr (for letters to the press). We aggressively pushed sales of the EPs at shows.

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<sup>63</sup> Engineer for Pink Floyd's *The Wall*.

<sup>64</sup> One of the great UK mastering engineers to the stars such as The Police, Sting, Oasis, Nick Cave, The Verve, and Nigel Kennedy.

<sup>65</sup> John L. Walters, who is now the editor of *Eye* magazine.

By now the audiences were getting very big, and we sold over 25,000 EPs live at gigs, through independent distributors, and direct to stores around the country. We ran weekly ads in the music press (designed by a friend who was an art student at the local college),<sup>66</sup> and the band was becoming well known. A manager, who was a radio plugger,<sup>67</sup> came on board, and through him RCA offered the band a deal. We took a vote and by three to two decided that we should sign the record deal. I voted against it because we were making considerably more money per unit on our own label than we would through a major. We had a sustainable independent business model, but it was far from a glamorous life. I was the only one in the band with experience of being signed, having been contracted to EMI Records with the Quincy Conserve in New Zealand and both CBS and Polydor Records in the UK with the band Easy Street. In fact I had to get a letter of release from Polydor in order to sign with RCA. I was already pretty cynical about majors, although the recording budget, whilst modest, was attractive. We took the deal because there was a majority desire within the group to have a shot at the big time, and we knew it would be highly unlikely that we could achieve a top-forty chart hit on our own label. Despite many frustrations with the label, including ones that continue to the present, we did have success with RCA Records, including top-three and top-forty singles, a successful album, and four high-budget videos.

**Rules:**

- 1) Profitability tilts the supply and demand scales. At the aspiring artist level there is an abundance of supply which vastly outstrips demand from record labels or

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<sup>66</sup> John Warwicker, who went on to own the highly respected design collective, Tomato.

<sup>67</sup> *Radio plugger* is a British term for an independent radio promotions person.

venues. This makes attracting a deal highly competitive, depresses prices, and encourages artists to sign unfavorable deals. There is a very short supply of bands with an already developed audience and infrastructure; demand for those bands is more likely to be higher because there is less speculation regarding market appeal. An established following improves an artist's negotiating position both with record labels and concert promoters. There are far more bands trying to play shows than there are slots available. Artists who can fill pubs, clubs, and halls will keep getting invited back. An artist who can fill large venues such as sheds and stadiums has much greater leverage when it comes to negotiations.

- 2) It is best to earn a living performing the skill that relates to your ultimate goal.

**Exceptions:**

Artists who are perceived to fit neatly into a commercial hit-making profile do not usually have to prove themselves on the road or through independent sales. Labels will sign such acts from demos or a private showcase. The best way these types of artists can improve their leverage is by pitting one record label against another and creating a bidding war.

With regard to Burgess's second law; "It is best to earn a living performing the skill that relates to your ultimate goal:" there are some musicians who prefer to create as an avocation. This can be because of other career interests, the sheer difficulty of making a good living as a musician or because the artist is committed to a particular vision and is not prepared to perform or create music that is in any way considered a compromise, in order to make money.. Charles Ives is a standout example; he became one of the most

notable twentieth century composers but he chose to make his living by selling insurance. Ives understood that his musical interests lay outside of the commercial norm and he would need the: “room to create as he wanted, without the impediment of a relentlessly conservative musical establishment. As Ives put it, if a composer ‘has a nice wife and some nice children, how can he let them starve on his dissonances?’”<sup>68</sup>

Ives believed that commercial pressures would compromise his artistic integrity and his “day job” bought him artistic freedom. Keith Negus cites Sara Cohen’s 1991 study of rock bands in Liverpool, where one band felt they were “‘prostituting themselves for money’” if they played cabaret gigs<sup>69</sup>. The author’s personal views, anecdotal evidence from hundreds of musicians and pages of Google returns, on the topic of “The Dreaded Day Job,” all indicate that it is somewhat rare to find a committed musician who would prefer to make his or her living by any means other than playing music.”<sup>70</sup> As Billy Bragg put it when asked about his worst and best jobs, “Working in an all-night petrol station was my worst job. The hours were long, the wages low and the management were skimming off money claiming you pilfered Rolos. Awful. My best job? Come off it—I get paid to do the thing that I always wanted to do.”<sup>71</sup>

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<sup>68</sup> Jan Swafford, “Charles Edward Ives,” 1998, Peer Music Ltd, <http://www.charlesives.org/02bio.htm>, (accessed May 31, 2010).

<sup>69</sup> Keith Negus, *Popular Music in Theory: An Introduction*, (Hanover, NH, Wesleyan University Press, 1996), 46.

<sup>70</sup> Bob Craypoe, “A Musician Working the Dreaded Day Job,” *ezonearticles.com*, <http://ezonearticles.com/?A-Musician-Working-the-Dreaded-Day-Job&id=2562314>, (accessed June 5, 2010). David J. Hahn, “Best and Worst Day Jobs for Musicians,” *musicianwages.com*, <http://www.musicianwages.com/the-working-musician/best-and-worst-day-jobs-for-musicians/>, (accessed June 4, 2010).

<sup>71</sup> Laura Barnett, “Don’t give up the day job - how artists make a living,” *guardian.co.uk*, January 24<sup>th</sup>, 2010 <http://www.guardian.co.uk/culture/2010/jan/24/artists-day-jobs>, (accessed June 4, 2010).



### **Contextualization:**

Many aspects of the business have changed beyond recognition over the past half-century, but the fundamentals remain the same. Even in the heyday of the sixties it was not easy to get a deal; the Beatles were turned down by every major label in the UK.<sup>72</sup> The deal the Beatles eventually signed with EMI could not be construed as being financially equitable. With so many fewer labels and so much less money available it is no easier to get signed today.

During the past fifty years, and even back to the beginnings of the recording industry, when a new artist did get offered a contract it was invariably financially unfavorable. With the advent of the 360 deal that reality has only changed for the worse.<sup>73</sup> What has shifted in the artist's favor is the financial viability of self-producing an album, making videos, and distributing a CD and/or digital files. These industry de-concentrations have occurred before, most notably in the late forties with the technological advancement of magnetic tape. What we are experiencing now is also due to new technology lowering the

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<sup>72</sup> Bob Spitz, *The Beatles: The Biography* (New York: Little, Brown and Co., 2005), 292–93. There were four major labels in the UK at that time, EMI, Decca, Pye, and Phillips. Brian Epstein was turned down by all of them, although the Beatles were eventually signed by the EMI label, Parlophone.

<sup>73</sup> Jeff Leeds, "The New Deal: Band as Brand," *New York Times*, November 11, 2007, Arts Section. Bob Lefsetz, "The New Deal: Band as Brand," *The Lefsetz Letter*, November 11, 2007, <http://lefssetz.com/wordpress/index.php/archives/2007/11/11/360-deals/>, (accessed August 25, 2009). Lefsetz, "Labels Must Become Managers," *The Lefsetz Letter*, April 29, 2009, <http://lefssetz.com/wordpress/index.php/archives/2009/04/29/labels-must-become-managers/>, (accessed August 25, 2009). Leeds describes 360 deals as a "money grab," Lefsetz calls them a "land grab." and in the later article reiterates: "The vaunted 360 deal is basically a land grab." A 360 deal is one which entitles the record label to participate in all streams of income generated by the artist. Until recently record labels only received revenue from record sales. Sometimes they would sign a deal for the artist's publishing and/or merchandise but, with the exception of small labels, those deals were usually separate, not cross-collateralized, and would entail an additional advance to the artist. The 360 deal encompasses record, publishing, merchandise, and touring revenues as well as endorsement deals. The 360 deal was designed to generate more money for the labels to replace revenue being lost to piracy. The rationale given was that the label was investing in the artist's brand. In most cases the labels do not have expertise in the various areas of the artist's business that they are sharing revenue from, and music business commentator.

cost and scale of production.<sup>74</sup> There are fewer barriers to entry now because of the vastly reduced costs of creating, distributing, and promoting music using digital audio workstations, inexpensive recording software, cheap HD video cameras, CD burners, and cost-effective, low-quantity<sup>75</sup> commercial CD and DVD duplication houses.<sup>76</sup> The Internet offers high-margin international distribution that is virtually free of upfront cost. It is no longer necessary for an artist to mortgage future or sell his or her creative offspring in order to have a career. There are negative aspects to this democratization of the entire supply chain, an obvious one being the massive proliferation of recorded material available to consumers. In 2008, 105,000 albums were released in the US, as opposed to 5,000 in 1973.<sup>77</sup> This is good for diversity but makes it harder for an individual release to gain prominence.

In order for artists, musicians, and producers to bootstrap a business, produce, distribute, and promote masters and videos, they have to be prepared to learn a great deal more non-creative skills and spend significant amounts of time on administrative and business considerations. This life is not compatible with that of the old-style rock star caricatured so beautifully in Joe Walsh's "Life's Been Good":

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<sup>74</sup> Peter Alexander, "New Technology and Market Structure: Evidence from the Music Recording Industry," *Journal of Cultural Economics*, Volume 18, 1994, 113-123,

<sup>75</sup> Kunaki.com will manufacture one CD for \$1.00 including full-color printed artwork and CD label in a jewel case.

<sup>76</sup> Peter Alexander, "New Technology and Market Structure: Evidence from the Music Recording Industry," *Journal of Cultural Economics*, Volume 18, 1994, 113-123. This economic attribute of technology has caused an increase of recordings and releases several times before, notably in the late forties with the advent of magnetic tape which shifted the distribution of market share away from major firms towards new, independent firms.

<sup>77</sup> Nielsen report from NARM conference (2009) attended by author and Travis Elborough, *The Long-player Goodbye: How Vinyl Changed the World* (London: Sceptre, 2008). Jeff Price, "How people use Nielsen to Hurt Musicians," *tunecore.com*, January 21, 2010, <http://blog.tunecore.com/2010/01/how-people-use-nielsen-to-hurt-musicians.html>, (accessed May 25, 2010). If you count albums not registered with SoundScan the number may be more than 200,000 albums or album equivalents released per year now if you add the more than 105,000 albums releases registered with SoundScan in 2008 and the 90,000 album equivalents quoted as being on TuneCore with allowance for the many other albums released by artists and small labels that are registered with neither service.,

I have a mansion, forget the price  
 Ain't never been there, they tell me it's nice  
 I live in hotels, tear out the walls  
 I have accountants pay for it all

They say I'm crazy but I have a good time  
 I'm just looking for clues at the scene of the crime  
 Life's been good to me so far

My Maserati does one-eighty-five  
 I lost my license, now I don't drive  
 I have a limo, ride in the back  
 I lock the doors in case I'm attacked

I make hit records, my fans they can't wait  
 They write me letters, tell me I'm great  
 So I got me an office, gold records on the wall  
 Just leave a message, maybe I'll call

Lucky I'm sane after all I've been through  
 (Everybody say I'm cool..... He's cool)  
 I can't complain but sometimes I still do  
 Life's been good to me so far

I go to parties, sometimes until four  
 It's hard to leave when you can't find the door  
 It's tough to handle this fortune and fame  
 Everybody's so different, I haven't changed

They say I'm lazy but it takes all my time  
 (Everybody say Oh, yeah..... Oh, yeah)  
 I keep on goin' guess I'll never know why  
 Life's been good to me so far<sup>78</sup>

A post-millennial rock star who wishes to take control of his or her career and copyrights will have to delay the carefree lifestyle until he or she can afford to hire managers, business managers, and a crew to do the grunt work. Anyone who gains a real understanding of how the business actually works will probably be far too cynical, suspicious, and sensible to enjoy Joe's exuberant irresponsibility. Such conscientious and

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<sup>78</sup> Joseph Walsh, Wow and Flutter Music, ASCAP, Los Angeles, CA, used for educational purposes under the fair use doctrine.

hard-working artists will, however, own their copyrights, keep a much bigger percentage of revenue generated, and increase their chances of sustaining a lifelong music career. In Landscape, a democratic group decision was made to sign with a major, and this resulted in the career satisfaction of a hit album and singles. The chart success led to concerts, TV, radio, and press all over Europe and the production and release of a catalogue of three albums and four videos for RCA. Had the band stayed the course with its own label, Event Horizon Records, it is highly likely that the trajectory would not have been so ballistic—but it also may not have ended so abruptly. Life might have been more Spartan and the career not so stellar; still, maintaining the self-sustaining economic structure the band had established, it would have been possible to continue releasing albums, touring, and building on a hard-earned reputation. A significantly higher percentage of the revenue generated and, most likely, more money would have been distributed to band members. More importantly, the band would have owned its albums. Instead, the creators have been contractually handcuffed, watching powerlessly as RCA deleted the recordings and videos from distribution and has held them in corporate vaults for decades, unavailable in stores or online.

### **Conclusion:**

The major label can be a rocket ship to the stars, but in most cases escape velocity is not achieved and there is an inevitable crash back down to earth. Of the few artists that achieve chart success, most do not maintain it for long and many do not survive the experience with their careers intact. One of the great ironies of life is that more is heaped upon those who have—as the song says: “God bless the child that’s got his own.”<sup>79</sup> Being

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<sup>79</sup> Arthur Herzog Jr., “God Bless the Child,” Edward B. Marks Company, 1939.

independent is not really a choice; it is a necessity in any walk of life: graduates from Harvard or Oxford, artists that draw a thousand people to a club on a snowy Tuesday night or get ten-million views on YouTube must each create implicit value propositions.<sup>80</sup> At certain junctures it may be possible to trade independence for more promotion or a chance of fortune and fame, but many artists trade their future and their copyrights too cheaply. Labels, with some justification, use risk as leverage; the greater the risk, the greater the return the investor expects. A higher level of pre-deal demand for an artist results in greater leverage in negotiations, which can result in more favorable terms and a higher return of revenues for the creators.

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<sup>80</sup> Investopedia, "Value Proposition: What Does Value Proposition Mean?" *Investopedia.com*, (2009), <http://www.investopedia.com/terms/v/valueproposition.asp>, (accessed August 26, 2009). A business or marketing statement that summarizes why a consumer should buy a product or use a service. This statement should convince a potential consumer that one particular product or service will add more value or better solve a problem than other similar offerings.

### Chapter 3

#### Independence Is a Virtue

The word *business* has many meanings, but in the context of the *music business* it is defined as a profit-seeking enterprise. The antonym of business is *avocation*, meaning a hobby or something one does in addition to a principal occupation.<sup>81</sup> Music can certainly be a hobby, but the music business is a for-profit enterprise or profession. It is a lot easier to understand the industry if you accept that the music business is not concerned with music per se; it is a business that makes its money from the sale of music. There is nothing cynical about this statement, it is a fact. Music business executives may be as passionate about music as any musician, but they have jobs because they work with music that sells in sufficient quantities to satisfy their corporate objectives. The business of music is a business just like any other. Understanding the mechanisms, methodologies, and the *raison d'être* of business can save a lot of frustration<sup>82</sup> and wasted time. Noted music business attorney Peter Thall says: “Many of those who have topped the charts for a generation are no more sophisticated than the novice when it comes to the business intricacies that will, when all is said and done, determine their financial outcomes.”<sup>83</sup> Not understanding the intricacies of the music business leaves musicians economically vulnerable.

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<sup>81</sup> [dictionary.com](http://dictionary.com), <http://dictionary.reference.com/browse/avocation?fromRef=true>, (accessed August 20, 2009).

<sup>82</sup> Napalm Death, *Enemy of the Music Business* (Dream Catcher/Spitfire Records, September 25, 2000). <http://www.metal-observer.com/articles.php?lid=1&sid=1&id=7787>, (accessed August 26, 2009). The title and influence for the corporate hatred in the lyrics on the album came from the frustrations that Napalm Death were experiencing with Earache Records at the time.

<sup>83</sup> Peter Thall, *What They'll Never Tell You About the Music Business* (New York: Billboard Books, 2006), x.

The vast majority of artists start out by playing gigs. Gigs are a great way to test-market and hone songs, performance, and presentation, as well as to build an audience or fan-base. An informed artist sets about developing a lasting relationship with that audience by growing a mailing list, establishing a Web presence, and cultivating multiple points of contact and interaction, along with a strong brand identity. Ideally this relationship is not one way—here are the products; buy them—but an interactive dialogue. The essence of good marketing begins with an attempt to understand what the market wants and follows with the creation and testing of a product; adjustments are made as necessary, and then the product is brought to market. Steps one through four can be repeated as many times as necessary. Of course, many artists do not wish to be enslaved by market forces. Louis I. Kahn was referring to the idea that the creation of art is not the fulfillment of a need but the creation of one when he said, “Did the world need the Fifth Symphony before Beethoven wrote it? Did Beethoven need it? He desired it and the world needs it...”<sup>84</sup> Beethoven, of course, did not work in a vacuum, he spent a lifetime honing his skills, and he did receive feedback from the market when he gave performances, sold compositions, and in the form of support from his patrons. There are some aspects of what any artist does that work better with an audience than others. Improvements can often be made to material, the order of material, arrangements, presentation—stage presence, lighting, sound—a complex cocktail of synergistic details. By observing and adjusting parameters that cause a more or less favorable response, it is possible to optimize the final product without compromising values or content.

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<sup>84</sup> Louis I.Kahn, Robert Twombly, *Essential Texts* (New York: W. W. Norton, 2006), 231.

There is a fundamental financial truth when it comes to playing clubs at hard ticket venues<sup>85</sup>—the act is worth no more than the number of people who pay to get in, times the ticket price. Most clubs want to keep some portion of the door take to cover their nut.<sup>86</sup> Under rare circumstances some will pay the artist 100 percent of the door and use the bar take to cover costs and make a profit. An influential manager or agent can get a higher guaranteed fee than this formula would provide, but not on a repeat basis. Even if club owners are development-minded and pay out more than they make, either on faith or as a favor to a band, manager, or agent, they will not keep doing so if the group does not start to attract enough people to cover the guarantee after the first couple of plays in the market. The touring market in the US has tightened sharply since 2001, and clubs have been less and less inclined to develop artists. Clubs cannot afford to lose money, so many artists play either for nothing or for a straight percentage of the door with no guarantee. The harsh reality is: if artists do not have a strong draw in a particular market, they will not command a good upfront guarantee there. Building a following that more than covers costs, in multiple markets, enables a band to achieve sustainable growth. At the other extreme, building a career on hit records and radio play is a high-risk venture more akin to gambling than growing a business. Having a hit record is like hitching a ride on a ballistic missile; the variables are how high it will fly and whether the golden parachute will be big enough to give you a soft landing.

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<sup>85</sup> A hard ticket venue is one where the artist is the attraction and gets remunerated based on paid customers through the door. There might be a guaranteed payment to the artist but if the door take falls short of the guarantee, the artist will still get paid but is unlikely to get booked back at that club at that price point.

<sup>86</sup> Overhead such as staff, electricity, rent, etc.



Artists can get paid more than fair market price by playing soft ticket venues:<sup>87</sup> festivals, fairs, and bars that would be packed with people no matter who was playing there. People do not go to these places to see a specific artist, but the venue or promoter deems it worthwhile to pay for live music. In this context music is a commodity. A commodity is a basic good used in commerce that is interchangeable with other commodities of the same type. Commodities are often used as inputs in the production of other goods or services.<sup>88</sup>

In a soft ticket environment the band is an interchangeable product or service used to provide an evening of entertainment or a day of fun at the fair. Just as any brand of the right type of sugar is fine for making apple pie, any proficient band of a certain musical style is fine for these gigs. Although these kinds of shows do not contribute towards development of a loyal fan-base, they may help fulfill Burgess's first law (buying the time to get lucky) and thus be tactically useful. Generally, soft ticket gigs are the domain of tribute bands, mid-level regional artists, and fading national acts on a one-way ticket to oblivion. A recognizable national name or a decent local reputation, along with a reasonable price-point and a good agent, will enable artists to get bookings for soft ticket concerts.

### **Case Study:**

#### **Shacking Up**

In 1994 I had been living primarily in the UK again for several years, and I decided to go on vacation to Maryland, Virginia, and Washington, DC, in the US with my family.

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<sup>87</sup> A soft ticket venue is one where the audience is attending primarily for reasons other than seeing the artist (e.g., a fair or festival). The overall revenues generated are not directly related to how many people were attracted by the artist and the fee to the artist is often higher than they would earn at a hard ticket venue..

<sup>88</sup> Direxion, "Glossary: Commodity," <http://www.direxionfunds.com/glossary.html>, (accessed August 25, 2009).

Anywhere I go I cannot resist investigating the local music scene. Through a chance conversation with some twenty-year-olds and then by following up the network of events, connections, and references, I was introduced into the heart of the alternative rock scene in Maryland. As I talked to various people, it became obvious that there was an active local scene, and there were four or five names of bands that came up regularly in conversations with multiple people. I have always been a record person at heart, and, although I consider the live performance to be very important, there have been instances when a band was exciting live but could not translate that presence into the metaphorical grooves. I took home copies of all the most interesting recordings of local bands and listened to them. I kept getting drawn back to three songs on a tape by Jimmie's Chicken Shack. I would be at the gym or walking or driving and one or another of the songs would cycle through my brain, particularly one called "High." It was a hard-edged, alternative-rock track with a genre-defying half-step chord movement reminiscent of early techno and house music.

I had not managed to speak to the band while I was in Maryland, so I called them up from the UK and said I thought I could get them a deal. I was initially thinking that I would produce the band and sign them to my production company. They were interested (and skeptical), but getting them to make a commitment was not easy. I did not want to invest a lot of time and effort and have a deal snatched out from under me, which happens all too frequently in the music business. I flew out a couple of times to meet with the band and we got along well, but still no deal. In the end, against my better judgment and after a year of talking, I played three tracks for an A&R person at Mercury in New York City. As I suspected he would, he immediately wanted to hear the band live. By that time I had

been to a number of gigs and knew how strong they were as live performers. I walked out of the meeting, called the band, told them I was bringing an A&R person from a major and needed to lock down a management agreement immediately. They agreed. At this point I realized I could be more effective as a manager than as a producer in a genre that was not a specific area of expertise for me at that time. I found them the best music business lawyer in the DC area, and we got the management deal done.

One serious expression of interest from a significant A&R person causes an avalanche of interest from other companies. I parlayed the Mercury interest, and there was a constant flow of A&R people in and out of the DC-Baltimore area over the next year to see the band play to their considerable fan-base in the area. One hundred and ten A&R people later (those were the days) I secured a half-million-dollar recording contract with Elton John's recently revived Rocket Records label through Island Records, and a half-million-dollar publishing deal with Peer Music in Los Angeles. By this time I was in and out of Maryland so much I set up an office there, establishing a management agency and independent label group in order to develop other local and regional bands for up-streaming to the majors.<sup>89</sup>

“High” spent nearly a year in the active rock charts, finally coming to rest in the top ten, and the band toured endlessly. They went from a decrepit van to a new van and trailer and quickly to a luxurious forty-five-foot sleeper bus. As happens all too often with major labels, every time a single came out there was a major shift at the label. Initially

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<sup>89</sup> Up-streaming to the majors is system used by small to medium sized independent labels of developing the artist to a certain point and then moving them to a major label. It could be a cash buyout, or the original label can negotiate an income stream from the major via a management agreement, production deal, label deal or an override percentage.

Rocket moved from Island to A&M Associated in Los Angeles; then it moved back to Island. Universal took over the mother company, PolyGram, and right before the second album release, Rocket was shuttered and the band moved to the newly merged Island-DefJam Music Group. “Do Right” was the first single from the second album and spent a year climbing the alternative rock charts. It was firmly ensconced in the top ten when the label began to cross the single over to the top-forty charts. This was a full decade after Frederic Dannen’s exposé of the music business’s radio promotion practices.<sup>90</sup>

Independent promotion in the late nineties was a sophisticated business model but many still viewed it as a euphemism for legalized payola. The curious thing about payola, by this time, was that it would not buy you a hit if the song was not destined to be a hit anyway. Nonetheless, if the promoter did not get paid, the song would not be played on air. So the indie promoters would take the money; if the song did not test well, the station would stop playing it, and if the song did test well, the promotions person came back for more money to keep it on the air. This was an excellent business model for a handful of independent radio promotions companies. Odd as it is that the (then six) major labels would support these kinds of techniques, the extremely high financial hurdle thus created was a very effective way for the majors to prevent independent labels and artists from getting airplay on any important stations.<sup>91</sup>

Critical ingredients in getting the deal for Jimmie’s Chicken Shack were the power of their live show (which translated into an ability to fill venues) and their willingness to stay out on the road. Thirteen years later they are still touring on a regular basis. By the

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<sup>90</sup> Frederic Dannen, *Hit Men: Power Brkers and Fast Money inside the Music Business* (New York, Times Books, 1990).

<sup>91</sup> *Ibid.*, 14.

time the deal was clinched with Rocket, over 25,000 CDs and tapes of their first three independent demo albums had been sold. (Twenty-five thousand was the magic number that got my own band, Landscape, their deal with RCA in the seventies.) The first thing I did when I started managing Jimmie's Chicken Shack was to reduce the price of their CDs and tapes to \$5; this was well before widespread Internet distribution and p2p sites. Nonetheless I wanted impulse buys—people walking out of shows with music in their hands. Word of mouth is powerful, and I knew those early adopters would play it for friends, make copies, distribute the music, and become hard-core fans of the band. The phenomenon snowballed. The band regularly attracted 400–1,000 kids through the doors of clubs, earning \$2,500 to \$4,000 per show before the album was released. By the time the deal was signed, the guys were local and regional heroes. Gigs were insane parties, and they played at the biggest radio festival in the area more years running than any other band. My rationale was that it should be possible to develop similar levels of excitement in all fifty-two states if we could do it in one. They went on to tour nationally and internationally playing clubs, sheds, stadiums, and festivals. Two videos were featured MTV picks on heavy rotation for months.

**Rules:**

- 1) Develop and maintain loose networks of early adopters and tastemakers in order to monitor new developments; these people know what is new and good.
- 2) When developing an artist in a business capacity, be sure to have a written agreement outlining terms and conditions.
- 3) Get music into people's hands as cheaply as possible—free is now easy via the Internet, and sustainable if costs can be kept close to zero.

- 4) Do not underestimate the power of the impulse buy at gigs. Free download cards and referring people to the Web site still require a secondary action at a later time when the initial excitement and motivation of the gig have diminished. Stimulate gig sales with inexpensive pricing for physical product and highly visible positioning of the sales table in the entrance and exit audience flow. Staff the table with friendly, enthusiastic help.
- 5) Artist signings at the table increase sales greatly.
- 6) Do not discourage copying and redistributing in the early days—word of mouth is the most powerful form of marketing.<sup>92</sup>
- 7) Develop a market big enough to sustain the business and/or attract further investment.
- 8) Obscurity is the first problem you have to solve.<sup>93</sup> Create a buzz and translate it into media attention and a revenue stream.

### **Exceptions:**

As a career becomes established, it becomes necessary for artists to get paid for recordings. It is no longer financially practical or good business sense to use recordings simply as free loss leaders to get people to come to your live shows or to buy a T-shirt. To incentivize impulse buying, expensive studio albums can be sold as premium product bundled with less expensive giveaways (e.g., live performance recordings, outtakes,

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<sup>92</sup> Jack Trout, “A third-party endorsement of your product has always been the Holy Grail. It’s more believable...,” [http://www.forbes.com/2006/03/02/gm-harley-marketing-cx\\_jt\\_0307trout.html](http://www.forbes.com/2006/03/02/gm-harley-marketing-cx_jt_0307trout.html), (accessed August 26, 2009).

<sup>93</sup> Tim O’Reilly, “For...creative artists...laboring in obscurity, being well-enough known to be pirated would be a crowning achievement,” December 11, 2002, <http://www.openp2p.com/pub/a/p2p/2002/12/11/piracy.html>, (accessed August 26, 2009).

video clips, downloads, streams, stickers, even temporary tattoos with purchase of another item or items above a certain price-point).

**Contextualization:**

Independence may be more important than ever. Despite the fact that the industry has been in a state of turmoil and steady financial decline since the year 2000, not much has changed for the artist trying to get started. It is a hard uphill grind to get from zero to something, and then still not a certain process after that. That major label deals are not as attractive as they used to be may actually be beneficial. The process of becoming successful was always a marathon, yet many artists have viewed it as a hundred-yard dash to a major label deal, in the hopes that from there it will be an easy ride to success. A major label contract has always marked only the beginning of much more hard work. Signing on that dotted line is a very long way from the endgame, particularly when viewed from the long-term economic prospects of the artist.

A major label is not dissimilar to a venture capital company that invests money to develop speculative, high-potential products. Their initial investment will be extracted from revenue before the artist can get paid. To minimize and justify the risk, investors control significant commercial and artistic decisions, then take the lion's share of profits even after recoupment.<sup>94</sup> A million albums sold will still realize a deficit for most major label acts. In contrast, sales of 20,000 albums are achievable for any band that tours solidly. Twenty thousand units sold would realize gross revenue of \$200,000 at a \$10

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<sup>94</sup> Recoupment is the repayment of the investment in the artist from revenues earned. Costs that are recoupable do not have to be repaid if the artist does not earn enough from the deal to cover the investments by the label.

retail price. Manufacturing costs need be no more than \$30,000, and if the recording costs were, say, \$20,000 (which is higher than necessary for an independently produced album), that leaves a net profit of \$150,000. Add that to digital sales, touring, and merchandising revenues, and a band can develop and sustain a career on that kind of income. Independent labels and management companies often act as business incubators developing bands up to the point that majors become interested. The only reason for an artist to sign to an indie label at an early stage is if he or she is utterly incapable of developing his or her own career. Indie deals are generally not structured any more favorably for the artist than major label agreements and in some cases can be worse (e.g., where the indie demands publishing). The prospect of a major label deal, with or without big money attached, very often clouds the vision of inexperienced artists. To be sure, going it alone means running every mile of that marathon. If an artist values control, ownership, artistic integrity, freedom, and the prospect of career longevity, then self-determination is the most reliable option.

As the music business continues to implode, it seems likely that large, well-financed marketing organizations (possibly a regrouping of the major labels) will survive and continue to perform important functions. We can see the model in Live Nation, which has expanded into management, promotions, and a record company. Since the merger of Ticketmaster (now run by uber-manager Irving Azoff) and Live Nation was approved by the Department of Justice, the conglomerate could become unstoppable in the higher echelons of the business. This consolidation or concentration will not be good for most artists. Already ticketing and order processing charges for live concerts can add as much as 40% onto the face value of a concert ticket and those additional charges go straight to



the bottom line of the ticketing company without being shared with the artists.<sup>95</sup> The consequence is high ticket prices to the consumers and a lower share of the music fan's money going to the artists. It may be that the repercussions of overpriced tickets are already being felt: top British promoter, Harvey Goldsmith said recently "...this year ticket sales are hemorrhaging."<sup>96</sup> It should not pass unobserved, though, that the history of the music business has not favored large conglomerates in times of technological expansion.<sup>97</sup> The challenges of the new music business will best be met by those who take a holistic approach. This is not to say that 360 deals<sup>98</sup> are a satisfactory solution. Artist managers are well adapted to the wider view; they are the only executives who have navigated all aspects of the industry including touring, recordings, publishing, merchandising, and sponsorships/endorsements/advertising. These are the five financial pillars of the industry, the five potential sources of revenue. The new business models or lack thereof have not changed or eliminated any of these five streams or contributed new ones. For artists the 360 deal represents a financial step backwards and only time will tell whether or not they prove to be workable as business models for the labels. Major labels have very little experience, historically, with anything other than selling records and bankrolling publishing deals. Touring, merchandising, and endorsement deals require very different skills and mindsets as well as a mid- to long-term commitment to development and the ability to micro-market. James Diener, CEO-President of

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<sup>95</sup> Jessica Dickler, "Ticketmaster charges: A concert killer," CNNMoney.com, October 11, 2007, [http://money.cnn.com/2007/10/11/pf/raw\\_deal\\_ticketmaster/index.htm](http://money.cnn.com/2007/10/11/pf/raw_deal_ticketmaster/index.htm), (accessed June 13, 2010)..

<sup>96</sup> Harvey Goldsmith, "Re: Rip Off's (sic), *From The Road*, <http://lefsetz.com/wordpress/index.php/archives/2010/06/07/from-the-road/>, (accessed June 13, 2010).

<sup>97</sup> Peter Alexander, New Technology and Market Structure: Evidence from the Music Recording Industry, *Journal of Cultural Economics*, Volume 18, 1994, 8. "Columbia, Decca, RCA Victor, and...Capitol...prior to 1948 accounted for three-fourths of all record sales.... [B]y 1962, independent firms accounted for 75 percent of the recording industry's total market share."

<sup>98</sup> A 360 deal is a type of recording contract that entitles the record label to not only earn revenue from the sale of recordings but to take a percentage from the artist's other four income pillars—publishing, merchandising, touring, and endorsements.

A&M/Octone Records, in a speech defending 360 deals said that the endorsement/licensing deals are not so challenging from the label's perspective because once they develop the artist's brand the licensees approach the label (rather than deals being generated by a proactive stance on the part of the label). Of course this is also true for the artist who is not giving away a share of his or her sponsorship revenues to their record label and amounts to a tacit confirmation that the labels are not proposing to actively add value but simply wish to participate in these additional revenue streams that historically belonged to and sustained artists.<sup>99</sup> From the artist's perspective giving away more to get the same or less in return seems imprudent at best. Maintaining independence, at the very least through the development phase of a career, and if only to improve leverage in negotiations, represents a wiser course of action.

**Conclusion:**

There are fundamental rules that govern how business works, and most new ideas are simply reworkings of models that have been tried before in some other guise or era. The philosophy behind the so-called new economy of the dot-com boom had some in the financial world believing that profitability no longer mattered. Consequently companies reached impossible valuations based on mindshare and eyeballs with very little income. All kinds of new business models are currently being promulgated, including various different permutations of "free."<sup>100</sup> Free sounds suspiciously like the new economy that brought us the turn-of-the-millennium recession. Versions of free as a business model have been around for a long time. Marketers have given away or sold for less than cost

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<sup>99</sup> James Diener, CEO-President of A&M/Octone Records, Keynote Speech, NARM conference, Chicago, May 16, 2010 (author was present).

<sup>100</sup> Chris Anderson, *Wired*, February 25, 2008.

loss-leader promotional items in order to entice the customer to buy another: the free printer that needs an expensive cartridge every three weeks, free or cheap razors that take high-priced disposable blades, less-than-cost Polaroid cameras that required exorbitant, proprietary Polaroid film. When Prince gave away nearly three million CDs in the *Mail on Sunday*, *Time* magazine reported that he was paid \$500,000 above his royalties. His previous album only sold 80,000 units in the UK, so millions more people heard this album than the last. He sold out twenty-one shows in London a month later and gave away a copy of the CD with each ticket. The *Mail*, for its part, sold 600,000 more copies of the paper at \$3 each, and it is likely that advertisers paid handsomely for space in that edition. This is known as the three-party system in which a third party pays for a benefit that allows the first two parties to exchange goods for less than their actual cost or, as in Prince's case, for free.

To revisit the five revenue pillars of the business: when an artist begins his or her career, the first revenues typically come from playing live—touring income. Eventually, hopefully, all five pillars become active, though not necessarily in equal measure. There could be cross-subsidization involved, and the balance of cross-subsidies varies from artist to artist and territory to territory. Cross-subsidy involves selling a product at below cost because it will be subsidized by one of the other pillars. An act may sell CDs for less than cost or give them away for free because the loss can be subsidized by generating touring, advertising, or endorsement income. Another common way cross-subsidies work is that developing artists often get paid less than their costs to play a show but can make up the difference by selling CDs, T-shirts, hats—from the merchandise pillar. What an artist has to be concerned about is not whether each one of the five pillars is generating

income but whether the total income being generated is sufficient to support the business. To maximize income and create stability and flexibility over time, every effort should be made to realize diversified revenue from all five pillars. Most artists will never break through to the Madonna, Rolling Stones, or Prince level of touring—once around the world once every five years, charging \$300 per ticket. Long-term touring at the lower levels of the business is debilitating as a lifestyle. It is hard to maintain relationships, participate in bringing up children—even keeping a permanent residence can become a challenge. There is a quality of life motivation to be able to generate at least a portion of income from sales of products that do not necessitate being on tour endlessly. Developing a self-determined, independent career may not afford overnight celebrity status, but it can enable an artist or musician to create sustainable revenue streams and adjust the work schedule to harmonize with changing personal needs. When an act is making enough money to sustain a middle-class lifestyle or better, it is highly likely that the majors will become interested. Then, both leverage and more rational decision-making circumstances accrue on the artist's side of the negotiations.

## Chapter 4

### Marketing Is Not a Strap-on Device

Business dictionary.com defines marketing as:

[A] management process through which goods and services move from concept to the customer. As a philosophy, it is based on thinking about the business in terms of customer needs and their satisfaction. As a practice, it consists in coordination of four elements called 4P's:<sup>101</sup> (1) identification, selection, and development of a product, (2) determination of its price, (3) selection of a distribution channel to reach the customer's place, and (4) development and implementation of a promotional strategy. Marketing differs from selling because (in the words of Harvard Business School's emeritus professor of marketing Theodore C. Levitt) "Selling concerns itself with the tricks and techniques of getting people to exchange their cash for your product. It is not concerned with the values that the exchange is all about. And it does not, as marketing invariably does, view the entire business process as consisting of a tightly integrated effort to discover, create, arouse, and satisfy customer needs."<sup>102</sup>

#### Case Study:

##### Pop Music

A common misconception about marketing is that if you spend enough money promoting any product, it will be successful. Money and promotion are certainly an important part of success in the marketplace but are by no means the sole determinants. To be effective, marketable factors have to be woven into the fabric of the product. As Victor Hugo said, "There is nothing more powerful than an idea whose time has come." He wasn't referring to marketing, but the concept applies. Building marketing elements into a product is what is referred to above as the concept phase of marketing and is related to market research: understanding the needs of the consumer and the marketplace—discovery and creation. Market research and testing may seem contrary to the freewheeling spirit of the music business: the this-is-my-art approach. But most highly successful acts have done

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<sup>101</sup> Product, pricing, promotion, placement.

<sup>102</sup> BusinessDictionary.com, "marketing," <http://www.businessdictionary.com/definition/marketing.html>, (accessed June 25, 2010).

extensive market research, perhaps without realizing it. By spending years playing live and developing material, brand, and performance in a give-and-take relationship with their audiences, they are discovering, creating, testing, and adjusting every aspect of what they do. This process does not happen when an act gets signed without playing shows, but mostly those kinds of artists fit a proven commercial profile. The group I had multi-platinum success with in the mid-eighties, Five Star, fits this description. They were not on the touring circuit for ten years before being signed but were a family R&B/pop group following in the footsteps of other well-proven acts such as the Jackson Five and the Osmonds, and non-family, pop harmony groups such as Boyz II Men and New Edition. Similarly the Spice Girls had predictable marketability in their primary marketplace (the UK). They followed a period of highly successful pop harmony groups,<sup>103</sup> and there is a long history of successful female vocal groups. Since material—the songs—is such an important element in the success of a pop act, these kinds of groups leapfrog the testing phase of the material by sourcing songs from established writers. The material is chosen by experienced A&R people, produced by well-known producers, and performed by experienced studio musicians. Five Star and the Spice Girls may not have been road-tested on audiences, but the commercial viability of the component concepts had been thoroughly tested. For most of my career, I have stayed away from the assembled pop music team construct. I prefer to work with artists who write their own material. Some exceptions were Five Star, Princess, New Edition, Patsy Kensit (Eighth Wonder), Jaki Graham, and Brother Beyond.

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<sup>103</sup> Take That, Boyzone, Backstreet Boys, New Kids On The Block, New Edition.

Perhaps the most powerful example of a music product that has marketable factors inseparably fused with it is the *Pop Idol/American Idol* franchise. These programs, on the surface, are simple talent shows. Even within the short, sixty-or-so-year history of commercial TV there have been many talent shows, most notably *The Gong Show* and *Star Search* in the US; *Opportunity Knocks* and *New Faces* in the UK.<sup>104</sup> Those shows were knockout competitions. They did not focus on any particular genre or style of artist, and frequently included variety acts such as dancers, gymnasts, comedians, and magicians. There was no grooming of the artists by the shows, no behind-the-scenes footage, and, apart from a very short on-camera conversation between the host and the artist, no extended development of the artists' profiles in the audience's mind. Voting was either by the studio audience or a panel of judges. In some cases the TV producers simply chose the winners. The relationship with the TV viewers was passive; there was no interaction with the audience at home. At the end of those shows even the winners did not have a certain future.

The genius of the *Pop Idol/American Idol* franchise is that its intrinsic marketing works on so many levels. It is highly targeted, seeking pop singers of the specific type that judge and record producer Simon Cowell<sup>105</sup> and the show's producer and artist manager Simon Fuller<sup>106</sup> had achieved success with prior to the show. The buildup and early selection process features behind-the-scenes footage of dramatic expectations, denigrating humor, and attendant humiliations, all leading to the gladiatorial, thumbs-down eliminations of

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<sup>104</sup> The group Easy Street that I was a member of won several heats of *New Faces*.

<sup>105</sup> Prior to *American Idol* and *Pop Idol* he produced *Curiosity Killed the Cat*, *Westlife*, *Mighty Morphin Power Rangers*.

<sup>106</sup> Manager of the Spice Girls.

the hopeless. This process appears to satisfy a primal need in the TV spectators.<sup>107</sup> As the victorious group of early finalists coalesces, their names, faces, and personalities become familiar to the TV audience even before the selectees go forward to the main competition. The interaction with the TV audience via mobile phone text-voting<sup>108</sup> is not only a phenomenal revenue generator<sup>109</sup> but allows the ultimate form of mobile Web 2.0 interactivity with consumers, allowing them to believe they are picking the final product. Fox Television cross-markets the show ferociously, allotting advertising during other shows at peak times, and the marketing coup de grâce is the tie-in on the Fox News morning show, after the previous evening's episode. There the anchors discuss the winners and losers, in all seriousness, as if they are news items and then feign a casual discussion of the ins and outs and personal likes and dislikes of the previous evening's show. By the time the final winner is chosen, the first release has been selected, recorded, tested, and massively pre-marketed. By the last show, the winner and often one or two other contestants have become household names. They are familiar, in some detail, as personalities to millions of viewers and often referred to by first name only by consumers. Not only the winners reap the benefit of this hyper-marketing machine; on most seasons other finalists have gone on to successful if, in some cases, short-lived

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<sup>107</sup> Mark Motz , "What's the Psychology Behind American Idol?" *Associated Content*, February 15, 2007, [http://www.associatedcontent.com/article/143981/whats\\_the\\_psychology\\_behind\\_american.html](http://www.associatedcontent.com/article/143981/whats_the_psychology_behind_american.html), (accessed August 26, 2009).

<sup>108</sup> AT&T, "AT&T Announces FOX's Seventh Season Breaks All-Time Record for Text Messaging: AT&T Records More Than 78 million 'American Idol'-Related Text Messages," *AT&T*, San Antonio, Texas, May 22, 2008, <http://www.att.com/gen/press-room?pid=4800&cdvn=news&newsarticleid=25731>, (accessed August 25, 2009).

<sup>109</sup> Richard Siber, "Making Mobile Content a Reality," *Accenture.com*, August 22, 2003, [http://www.accenture.com/Global/Services/By\\_Industry/Communications/Access\\_Newsletter/Article\\_Index/MakingReality.htm](http://www.accenture.com/Global/Services/By_Industry/Communications/Access_Newsletter/Article_Index/MakingReality.htm). (accessed August 25, 2009). "FOX Entertainment Group sold for \$20 million to AT&T Wireless the exclusive rights to the mobile content related to *American Idol*. In addition to voting for their favorite contestant via a landline, viewers who were AT&T Wireless customers could vote via short message service (SMS) on their mobile phone. Of course, FOX leveraged the *American Idol* content in various other ways, too, multiplying the content value of one show exponentially."



careers.<sup>110</sup> As well as being a seemingly unstoppable marketing powerhouse, the show is the most definitive of A&R sources for 19 Recordings. 19 is owned by the mastermind behind *Pop Idol/American Idol*, Simon Fuller.<sup>111</sup> Upon entering the selection process contestants must sign a contract allowing any footage of them to be screened, including on-camera humiliations. More importantly, they commit to a first-option deal with Sony-BMG via 19 Recordings as well as management and merchandising deals with Fuller's companies.<sup>112</sup> Fuller reaps the rewards from the shows and from the subsequent sales of recordings by the winners and runners-up. 19 Recordings has not only test-marketed the artists and the material with consumers but can have a single and album in the marketplace immediately at the end of the season to capitalize on the momentum from the show, thus maximizing sales.

### **Rules:**

- 1) Understand what the market wants or needs.
- 2) Making a product blindly is a fast way to waste a great deal of time and money.
- 3) Test product in the best ways available. Play live; develop and test online as well.
- 4) If it is impossible to directly test product, do comparative-product market research. Examine similar products and emulate appropriate and acceptable

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<sup>110</sup> Reuben Studdard (winner) and Clay Aiken (runner-up) on the second season of *American Idol*; Fantasia Barrino (winner) and Jennifer Hudson (runner-up) on the fourth season; Taylor Hicks (winner) and Chris Daughtry (runner-up) on the fifth season.

<sup>111</sup> Fuller also managed the Spice Girls through their most successful period.

<sup>112</sup> Cooper, Anderson, "Simon Cowell interview" *60 minutes*, March 18, 2007, [http://www.youtube.com/watch?v=IPx\\_bX5\\_T70](http://www.youtube.com/watch?v=IPx_bX5_T70), (accessed August 25, 2009). Simon Cowell in an interview with Anderson Cooper for *60 Minutes*, March, 18, 2007, said that every single *Idol* winner is now signed through Sony-BMG in over thirty countries, and by that date they had signed 75 to 100 artists. They are multiple GRAMMY winners and have sold twenty million CDs. Their deal is in the vicinity of over \$100m, comparable to Bruce Springsteen's deal.

qualities from the successful analogous product. There are common factors in successful records that can be matched without legal or artistic compromises.

### **Exceptions:**

There are moments in life and in a career when an artist is so in touch with the marketplace that instinct alone is enough to be certain of the marketability of a recording. The latter part of the Beatles' career is good example. By the time they made *Rubber Soul* and *Revolver*, they were evolving at an unprecedented rate ahead of the marketplace. Each push forward into new territory not only reaffirmed their supremacy on the charts but redefined the sound and direction of pop music until their next release. In a less commercial milieu Miles Davis achieved the same effect during the fifties and sixties with his groundbreaking run of influential jazz albums. He leapt from bebop to cool to hard bop, did a series of unique big band albums with sophisticated arrangements by Gil Evans, and then in 1959 recorded one of the best-selling jazz albums of all time, *Kind of Blue*,<sup>113</sup> which ventured into new territory with modality. Davis had already set himself up as an innovator in jazz, and he was in the flow. The flow continued through the sixties with his last groundbreaking and virtuosic acoustic quintet featuring Tony Williams, Herbie Hancock, Wayne Shorter, and Ron Carter until Miles took another sharp left turn with the genre-melding electric bands that produced *In a Silent Way* and *Bitches Brew*,<sup>114</sup> launching a decade of fusion music.

David Bowie may be a less obvious example, but when he released *Let's Dance* in 1983, the album was a departure from what he had been doing with his Tony Visconti—

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<sup>113</sup> Triple platinum according to the RIAA.

<sup>114</sup> Certified Platinum by RIAA.

produced *Heroes* (1977), *Lodger* (1979), *Scary Monsters (and Super Creeps)* (1980) run of albums. He chose to work with Nile Rodgers on *Let's Dance*, and the album was clearly influenced by Rodgers's own disco group Chic, but disco had been dead since the backlash at the end of the seventies. The New Romantic era was in full swing, creating the second British invasion in the US and dominating the brand new MTV. The mix of musicians was unusual to say the least, with part of the rhythm section from Chic (Rodgers on rhythm guitar and Tony Thompson on drums) and hard-core Texas blues guitarist Stevie Ray Vaughan on lead guitar. Bowie did not choose to follow a predictable formula either for him or the time. *Let's Dance* was Bowie's biggest commercial success since *Hunky Dory*, and the title track hit #1 in the US and UK. He was already famous, had many prior albums, a strong identity; and this album was a potentially risky departure for him and for the time. Bowie has always been known for being an innovator and a creative risk taker. It appeared that he was in tune with the moment, trusted his intuition, and rewarded himself and his label handsomely.

### **Contextualization:**

Live shows are still a very good way to test and perfect marketability. The benefit of testing a product (personality, songs, performance, and presentation) live is the immediate audience feedback. There is, however, a disjunction between success in a live environment and making successful recordings.<sup>115</sup> Nonetheless, in drawing a substantial live audience in multiple markets a foundation is being laid from which a multiplatform career can be launched. Making a living from playing live indicates positive market acceptance to the extent that only a lack of the right song and production may be standing

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<sup>115</sup> O.A.R. can fill Madison Square Garden but do not penetrate the top 200—similarly Phish and The Dead. On the other hand, pop artists very often have trouble filling concert halls.

in the way of a hit record.<sup>116</sup> Online outlets cannot be ignored. CD Baby, MySpace, Facebook, and YouTube with or without a branded Web site can be effective ways of developing an audience and continuously testing product.

Artists can perform live shows in the virtual world of Second Life and, at the time of writing, at least one artist has been signed by a label because of his shows there.<sup>117</sup> Any online techniques can be manageably cost-effective ways of testing your music and performance. They require some Web experience, a lot of daily maintenance work, and a constant flow of new material, recordings, and videos. Mostly, giving work away is the only practical strategy at first, because the problem to be solved is obscurity.<sup>118</sup>

Monetization of newly acquired fame is the second phase in the development of a career. Corey Smith is an unsigned solo artist who gives away most of his recordings, but he has reputedly sold more than 385,000 downloads since May 2006 and is, at the time of writing, the #2 unsigned country artist on MySpace.<sup>119</sup> Here is what newrockstarphilosophy.com said about him in December 2008:

In a recent Lefsetz<sup>120</sup> post, Corey Smith, an underground folk/country/rock artist, was the topic of discussion. Why? He and his manager will be grossing \$4.2 million this year! That's pretty impressive as an indie, but here's the kicker: It was all built on giving away the music. Smith is your every day Southern American guy who sings about drinking, the plight of the American soldier, his friends, and his youth. You check out the lyrics, you learn a little about him, and you understand how he's building his own tribe. His myspace top friends are mainly all soldiers, he has beer koozies as part of a merch arsenal, he has a direct relationship with his fans (he'll email you the free tracks you want), and he's selling \$5 tickets for upcoming shows to make it easy for people to take a chance

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<sup>116</sup> Clearly the term *hit record* can mean very different things in different genres.

<sup>117</sup> Eliot Van Buskirk, "Second Life Bluesman Gets First-Life Recording Contract," *Wired*, August 13, 2008.

<sup>118</sup> Tim O'Reilly, "Piracy is Progressive Taxation, and Other Thoughts on the Evolution of Online Distribution," 2002, *openp2p.com*, <http://www.openp2p.com/lpt/a/3015>, (accessed August 26, 2009).

<sup>119</sup> Tjames Madison, "Corey Smith Keeps Busy on the Road," *Live Daily*, December 22, 2008, <http://www.livedaily.com/news/15415.html>, (accessed August 26, 2009).

<sup>120</sup> Bob Lefsetz is the author of *The Lefsetz Letter*, in which he comments on music business issues.

on him. One of the most interesting parts of Lefsetz' post was Corey's iTunes sales went down at the same time they stopped giving away the music. Giving away the music actually helped his iTunes sales! There's hope. Make sure you have solid music, make it easy for people to become potential fans, stay in constant contact with the converted, and make it easy for the converted to spread the word about you.<sup>121</sup>

Lefsetz paraphrases Smith's manager, Marty Wunsch, saying:

You've got be wary that the technology does not get ahead of, does not overwhelm the act. Wunsch does not use Google Analytics to find out where each and every fan is, he goes on feel. He and his agent Cass Scripps just go into a new territory, and although the first gig might be soft, the one after that never is. Because Corey delivers. Wunsch has tried releasing the equity, giving away the music of other acts. But they have not succeeded because the acts were not good enough.<sup>122</sup>

A common misconception is that if enough marketing money is spent on a project it will be successful. If large marketing budgets were the critical factor, major labels and major film studios would not experience such high failure rates. Record labels, managers, and producers look for acts that have a built-in appeal. Occasionally artists are signed to labels based on an A&R person's intuition, but usually there is more to the process than that. Most likely the A&R person will have tested the material on his superiors and his subordinates as well as the marketing and promotions people, using them as an expert focus group. Usually the history of the act (or, as it is customarily referred to, "the story") is a significant consideration. The story is the evidence that the product has tested strongly somewhere of significance. This might mean that the artist has developed a substantial following in one or more markets and/or has a song that has demonstrated strong appeal to consumers by way of feedback to local airplay or has been streamed or

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<sup>121</sup> The New Rockstar, "Indie Artist Makes \$4.2 Million in 2008," *New Rockstar Philosophy*, December 22, 2008, <http://newrockstarphilosophy.com/2008/12/22/indie-artist-makes-42-million-in-2008/>, (accessed August 26, 2009).

<sup>122</sup> Bob Lefsetz, "Music Does Not Drive The Culture," *The Lefsetz Letter*, <http://lefssetz.com/wordpress/index.php/archives/2008/12/14/corey-smith/>, December 14, 2008, (accessed June 25, 2010).

downloaded an exceptional number of times. The marketability of a product is embedded in that product. Playing a venue three or four times with no growth in audience size indicates a problem. It may be the wrong venue (not reaching the target market), the timing could be unfavorable, or the product being presented (personality, material, performance, and presentation) may not be making the necessary consumer connection. Likewise with airplay, streams, and downloads: if a song is being exposed to a good-sized audience but doesn't get a strong positive reaction, it is most likely missing an ingredient. The positive approach to a negative response is to make adjustments and retest the product. In the case of a live act, corrections may need to be made to the material, order of the set, performance style, personal style (hair, clothes, makeup, and verbal communications), stage presence, promotion, volume—or any combination of the myriad reasons why artists fail to connect or build. In the case of a recording it could be the lack of something in the song, the production, or the mix. Whatever the cause, fixing the problem involves some harshly objective analysis and making corrections to the product. Spending more marketing money on a non-reactive product is rarely a worthwhile strategy.

Certain markets or venues work for some artists and not for others. Replace venues that are not working with new test markets. Identify common factors between venues that work and ones that do not. Perhaps shows that are close to colleges work better than urban club dates or vice versa? Failure is a necessary step in any entrepreneurial venture. Thomas Edison said, "I am not discouraged, because every wrong attempt discarded is another step forward." Quickly eliminating areas of failure leads to faster development of

areas of success. Having access to a trusted third-party opinion such as a manager, agent, or producer can be helpful.

Persistence is a powerful force and, as an artist, it is worth remembering. Malcolm Gladwell references, in his book *Outliers*, the “Theory of 10,000 Hours,” which says that any kind of complex cognitive task takes 10,000 hours of deliberate practice to master. Gladwell gave a talk in New York on the subject of Fleetwood Mac. Most people are aware that their album *Rumours* is one of the biggest-selling albums of all time, but they are not aware that it was the band’s sixteenth album. The first fifteen did not break any sales records, but they did keep the band in the game—observing Burgess’s first law, “Buy the time to get lucky.” Mick Fleetwood and John McVie, from whose surnames the band name was derived, refined the music and the lineup of the group over a period of more than a decade. Members came and went for all kinds of reasons, but the band was out working, building their brand-name, testing their material, their performance skills, and their rapport with the audience. As Gladwell says,

The ten years that Fleetwood Mac takes to become Fleetwood Mac is not just a decade of getting to be good, of mastering music, it’s also a decade of trying to understand what they’re good at, of exploring and experimenting with all kinds of musical forms and all kinds of musicians, in order to find a combination that makes sense; that expresses whatever it is that they really want to express.<sup>123</sup>

Fleetwood Mac’s “time to get lucky” was when they met up with Stevie Nicks and Lindsey Buckingham in a Van Nuys studio. Nicks and Buckingham had spent their previous ten years perfecting their craft with no tangible signs of success. Perhaps Mick Fleetwood’s ten years of experience in assembling bands and identifying talent was

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<sup>123</sup> Malcolm Gladwell, “Outliers: The Story of Success,” Talk given at *Gain: AIGA Business and Design Conference*, New York, October 25, 2008, <http://www.aiga.org/content.cfm/video-gain-2008-gladwell>, (accessed June 25, 2010).

determinative in recognizing Nicks and Buckingham as being the missing ingredient, and, of course, the result could have been yet another test lineup. Whether by accident or design, Fleetwood Mac was comprehensively test-marketed.

Please note that the word *lucky* as in “buying the time to get lucky” is used here primarily as in the context of Sam Goldwyn’s adage, “The harder I work the luckier I get.” There does appear to be an element of random chance or auspicious timing in every success story. Nonetheless, a random opportunity will amount to nothing if the artist is either not available (as per Burgess’s first law) or prepared (as per Gladwell’s 10,000 hours of practice). A ten year research program by Professor Richard Wiseman has shown that people who experience good luck consistently exhibit certain traits such as “looking at the big picture, opening their minds to the unexpected, breaking routines and connecting with others.”<sup>124</sup> Formulating products in a vacuum may be necessary up to a certain point in the research and development phase, but marketing untested creations can waste a lot of money, lead to disappointment, and bring nascent major label careers to an unceremonious close. Integrating market-tested skills and constituent elements will increase the probability of success. This process is somewhat akin to the alpha and beta testing process that a software company will use before release to the general public. The feedback from the smaller alpha test group in the laboratory and then the larger beta test user group enables the company to refine the product before it has to compete on the open market.<sup>125</sup>

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<sup>124</sup> Richard Wiseman, “The American Dream: Seeing The Gorilla,” *Forbes.com*, October, 2007, [http://www.forbes.com/2007/10/09/psychology-perception-opportunity-ent-dream1007-cx\\_rw\\_1009wiseman.html](http://www.forbes.com/2007/10/09/psychology-perception-opportunity-ent-dream1007-cx_rw_1009wiseman.html), (accessed May 29, 2010).

<sup>125</sup> PCMag.com, “alpha test,” [http://www.pcmag.com/encyclopedia\\_term/0,2542,t=alpha+test&i=37674.00.asp](http://www.pcmag.com/encyclopedia_term/0,2542,t=alpha+test&i=37674.00.asp), (accessed May 29, 2010).



**Conclusion:**

The objective of doing market research or testing of products is not necessarily to create homogenized, look-alike end results. Research and testing enable the end user to participate in the process of creation, imbuing the result with intrinsic market value. No artist works in a creative vacuum and, as the controlling entity, understanding which aspects to refine, diminish, or emphasize in order to fill the needs or wants of the target audience offers a more certain way to reach that audience. In most cases the objective of a large corporation is to appeal to the largest possible audience—the blockbuster model—which does require homogenization. From this approach we get the familiar, lowest-common-denominator pop-culture artifacts, crafted specifically to appeal to the widest audience and to offend the least number of people. Companies such as Victory Records<sup>126</sup> and Smithsonian Folkways<sup>127</sup> do not pursue blockbusters but have created extremely viable business models by focusing on niche markets. Marketing is a dispassionate feedback mechanism. Research and test-marketing are ways to cost-effectively increase the probability of success. The harshest form of feedback is for an untested product to be categorically rebuffed by the market.

**Case Study:****Smithsonian Folkways and Smithsonian Global Sound**

My fifth and most recent major career shift within the music business was to move from owning my own company (which focused on the management and development of

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<sup>126</sup> <http://www.victoryrecords.com>, (accessed August 26, 2009).

<sup>127</sup> <http://www.folkways.si.edu/>, (accessed August 26, 2009).

artists) to the position of Director of Marketing and Sales at Smithsonian Folkways (the record label of the national museum of the United States and part of the Center for Folklife and Cultural Heritage). I had never worked for a large organization, and my twin goals in taking on this task were: to develop the necessary techniques to be able to function within such a large bureaucracy, and to do something a little more altruistic than normally associated with the commercial record business, while utilizing my existing skills. The Smithsonian's mission is "the increase and diffusion of knowledge." Smithsonian Folkways' mission is to "increase understanding among peoples through the documentation, preservation, and dissemination of sound." Both are worthy objectives consistent with my experience and belief system. I knew that my knowledge of industry techniques could have a significant impact on their efficacy. In a move that surprised me but underscored my commitment to the task, I took a 75 percent pay cut in accepting the job.

The Smithsonian Institution receives approximately 70 percent of its funding from Congress and the rest from a mix of trust fund income, grants, and business revenues. Smithsonian Folkways receives virtually no Federal or trust fund support, only a very small number of grants, and is mostly financed by revenue-generating activities. When I began at the nonprofit, independent label, it was firmly entrenched in the traditional physical-goods-to-retail distribution business model. It was obvious from my first interview in 2001 that the model being used was not a good fit for this organization. Retailers prefer to sell many copies of a few releases; physical shelf space is a valuable commodity. Smithsonian Folkways does not choose its releases for their market appeal but for their relative cultural importance and lack of representation in the marketplace:

the mission is educational and concerned with preserving culture. These are factors that produce a large, slow-moving catalogue; music retailers want small, fast-moving inventories. On the positive side the label has a sixty-year history, twenty of those within the Smithsonian, strong brand recognition within a niche market, and an excellent reputation for authenticity and academic rigor. Folkways' reputation has been powerfully reinforced by the Smithsonian brand. The challenge for a Director of Marketing (the Sales moniker was added in a later promotion) was how to keep the label afloat financially without degrading the academic quality, educational value, or perception of the niche product.

The label has more than 3,500 albums in its catalogue, and releases approximately twenty new titles every year, with a commitment to keep all titles—new and old—available. Titles do not get deleted from the catalogue unless there are rights or cultural sensitivity issues. Even in 2001, when the music retail sector was still healthy, the ability of any distributor to place a significant portion of the Folkways catalogue into brick and mortar retail stores was very limited. Direct sales to consumers and specialty retail accounts had been a part of the business plan since Smithsonian took over the label in 1988 but accounted for less than a third of all sales. New releases were replicated and printed commercially, and the back catalogue was duplicated on demand, initially on cassette and (from 1996) on CD in generic packaging. Moses Asch, the founder of Folkways, had somehow managed to keep over two thousand titles available in a commercially packaged vinyl form by striking short-run deals with manufacturing plants. At the Smithsonian these kinds of creative manufacturing solutions were not viable.

By 1988 the CD revolution was in full swing and, although five years late, Smithsonian Folkways was able to establish itself strongly by re-releasing its iconic titles in the CD format. Woody Guthrie's, Lead Belly's, and Pete Seeger's catalogues had never been available on the digital discs, and by 1988 music retailers were removing their vinyl bins and beginning to stock only cassettes and CDs.

By the time I arrived at the label, the archives had largely been mined for re-releases by iconic artists. The received wisdom was that compilations did not perform as well as single-artist releases and that Smithsonian Folkways was not in the business of recording new releases but simply mining the archives and acquiring other old collections or recordings. These two premises, if accepted, would have formed an irresolvable problem. I addressed the idea of new releases but decided to set it aside, given the initial resistance I encountered and the time it would take from inception to the first release. I wanted to make an impact in my first year. I resolved to challenge the first premise by focusing on branded pillar<sup>128</sup> releases for physical retail. I proposed and we launched a mid-priced line of branded, genre-oriented compilation albums that began with *Classic Bluegrass from Smithsonian Folkways*. The key marketing elements would be: the Smithsonian Folkways name as part of the title, the prefix "Classic" followed by a genre, more than an hour of music, a thirty-plus-page booklet, and a mid-price-point of \$11.98. The content would be pulled from our archives, thus saving us licensing fees. My rationale behind the series was that a genre-labeled product branded both Smithsonian and Folkways that was priced reasonably would have significant impulse-buy appeal to retailers and customers alike. It would not only generate revenue directly but would serve as a point of entry to

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<sup>128</sup> Pillar, in this context, means financially successful recordings that would support the organization.

the label and the archival content for retailers and customers. All of the *Classic* titles contain lists referring back to the original releases from which they are compiled. Most of the source material is available for purchase within stand-alone albums, the exceptions being where we have used previously unreleased content from our archives. Of course, using previously unreleased material has a marketing benefit. It also enables us to put out quality unreleased material on a track by track basis where we may not have enough to justify a full single-artist release. The series has been highly successful and has become a retail sub-brand in itself. It has become our primary method of penetration into the more restrictive retail market environments. At the time of writing we have released seventeen titles in the *Classic* series—more than two per year.

The label already had a Web presence and a mail-order operation. The Web site was unattractive and difficult to use; orders came in by phone (only during business hours EST), fax, and e-mail. I set about initiating a complete revamp of the Web site. With very little money and a creative revenue-sharing business proposition, we found a world-class Web design company to upgrade our online presence. Orders could now be taken via the Web, 24/7. I also added after-hours phone answering and order taking as a customer service feature. Eight years later we are realizing nearly three times the revenue with fewer than half the employees (staff reductions have been by attrition, apart from a post-9/11 Smithsonian-wide layoff that happened in my first three months). As an additional benefit our direct sales to customers carry a profit margin that is substantially more than double our margins through retail distribution with close to zero returns. Our direct-to-account sales are synergistic in that the accounts can buy more cheaply from us without a middleman. Our sales people are only discussing Folkways material, unlike a distributor

who is trying to sell from a large menu of titles and many labels. I also instigated a no minimum order policy. In fact, we encourage accounts to order frequently in small quantities to avoid costly and human-resource-draining returns. I introduced a very simple training program for the customer service staff: treat the customer as you would like to be treated. When I was officially assigned the sales function, I discovered that there were hundreds of thousands of dollars of aged receivables: orders that had been delivered but not paid for. The computer system at that time would not track or report aged receivables, so I implemented the ancient but extremely effective concertina file system, which we still use as a backup for our new, improved computer tracking systems. Aged receivables have been reduced to well below six figures, and most of them are only days or weeks, not months or years, overdue. Unpaid accounts are blocked from reordering until the overdue payments are received.

What I recognized when I first researched the label and during my interview process was that we would never be able to get all of the 3,500-plus titles in any one physical retail outlet or even spread across all of them. Before their bankruptcy, Tower Records was one of our biggest accounts, but even a deep catalogue chain such as Tower could not carry a significant percentage of our releases. To compound the problem all of our titles have varying degrees of niche appeal, but none would be categorized as best sellers or blockbusters. By 2001 Amazon was becoming a considerable force in the marketplace. We were taking advantage of the fact that shelf space is not an issue in a virtual store with our own Webstore, but our market reach was limited. Even with all the search engine optimization and marketing we can do, we will never have the reach of Amazon. We are a boutique, single-line store, and even eight years ago Amazon was clearly

becoming the great, everything-available-all-the-time mall-in-the-sky. At the time consumers were still unsure about the safety of Web transactions, but Amazon had created the best sense of security by its sheer size, familiarity, and marketing muscle. There were voices within Folkways that expressed the idea that we would cannibalize our own Web sales if we put everything up on Amazon. I argued that boutique stores sell the same products as mall stores and still manage to stay in business. In addition we would gain extra brand recognition from being in a high-traffic environment such as Amazon. I also made the case that we attempt to get our product into every physical retail store irrespective of whether one is next door to the other. We put everything up on Amazon, and our sales there increased by double digits every quarter for several years. Interestingly, our direct sales to consumers and accounts via our Web site and mail-order operation rose by double digits also, despite the fact that Amazon often prices our products lower than we do.

In my first year at Folkways I reduced our advertising budget by 50 percent. I discovered that they had not been tracking ROI (Return On Investment) on advertising. I instigated a promotional (promo) code system, only to find out that the ordering system and Web site could not accommodate promo codes. My only recourse was to reduce advertising expenditure based on instinct and personal experience, then track sales results. Sales went up as the ad costs came down, so I continued to cut back on print advertising year after year. We now have promo code capability on both our order system and Web site and are tracking returns from every print ad, promotional offer, giveaway, catalogue mailing, e-newsletter and e-magazine distribution. Last year I terminated the print catalogue because two independent test runs we did produced data that indicated no measurable effect on

sales. In contrast, our monthly e-newsletter and quarterly e-magazine increases sales by more than 300 percent for a three-day period after the mailing. There appears to be a smaller, but measurable and worthwhile, residual increase in sales thereafter. I do continue to advertise in core, targeted publications even when track-able sales are not measurably justifying expenditure. I do this partly because an ad can stimulate a customer to buy a product without using the promo code, and partly as a general marketing strategy to keep the brand visible to our target audience. In the rapidly declining print market, I also feel some responsibility to contribute to the health of the few remaining magazines that are core to our niche markets.

When I started at Folkways, we had an initiative called Smithsonian Global Sound in our Seattle office that was setting up a collection of global archives for digital dissemination. The startup costs were very high for cataloguing and digitization of archives in less developed countries. Creating museum- and research-quality metadata was expensive and time-consuming. The business model was unresolved. The initial idea was to sell individual monthly subscriptions. The project launch kept getting delayed, and I was asked to examine the business and come up with a set of proposed solutions. I did so, and it was clear that we needed to cut costs dramatically by bringing the operation to Washington, DC. It also was imperative to launch the service as quickly as possible; the funding organizations were becoming impatient. In plotting the shortest path to launch, it became evident that, although the setup work had been done thoroughly, the quantity of metadata catalogued and music digitized was far short of what was needed. The original team had set up an infrastructure that would well serve the needs of the academic community. Now we needed to get everything we could up on the Web site and available



for sale as quickly as possible. We abandoned the subscription model in favor of ninety-nine cent à la carte downloads (iTunes had not yet been launched or announced). We also made the important decision to distribute the tracks DRM<sup>129</sup> free, on the basis that we had been selling CDs for many years without any anti-copying mechanism. We digitized at CD quality—WAV files—and stored them as lossless FLAC files so that we could batch process to whatever format we might need in the future. Smithsonian Folkways was the first site (by many years) to sell full-spectrum audio files to the public using the FLAC algorithm. The FLAC files have always been priced the same as MP3s. In addition, with assistance from the University of Alberta, we undertook the daunting task of scanning all the famous Folkways liner notes and making them available on both the Smithsonian Global Sound and Smithsonian Folkways sites for free.

Libraries had always been an important market for Folkways' founder, Moses Asch, and were still a significant source of business for CDs. Some libraries would buy one each of every title in our collection. We were exploring the idea of digital delivery to libraries by subscription when we were approached by a third-party company that already specialized in delivering digital journals to university libraries. They had an infrastructure in place and a sales and marketing team that specialized in the education market. We were able to strike a favorable business deal with them and now produce more than 12 percent of our revenue from those annual subscription sales.

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<sup>129</sup> Digital Rights Management is the way in which copyright owners prevent unauthorized access to files, often by preventing copying, transferring or conversion by the end user. An example of a well known DRM system is FairPlay, which is the proprietary system implemented by Apple via iTunes.

Following the same basic principles we used in the brick and mortar market, I resolved to get our entire collection into every online store, whether physical or digital. iTunes was rumored to be in the works, and I made contact with them. At the time the Smithsonian was wary of new technology, and it took more than a year to negotiate the iTunes contract. I was learning what it takes to work for a large bureaucratic organization—vast reserves of patience and diplomacy. We did get the entire collection of 40,000 tracks up on iTunes, eMusic, Rhapsody, Napster, and all the other sites that had a viable business model. Our digital sales have increased exponentially since 2004 from nearly zero to more than 35 percent of our revenue.

I was promoted to Director of Marketing and Sales for both Smithsonian Folkways and Smithsonian Global Sound, and since my first day on the job to the time of writing our revenues have increased by 64 percent in a business that has decreased overall by more than 30 percent for the same period.<sup>130</sup> In 2008 we witnessed a 64 percent drop in sales to brick and mortar stores through retail distribution but more than made up the difference in digital and direct sales as well as licensing and streaming income. The label is the perfect expression of Chris Anderson's Long Tail principle<sup>131</sup>—a business can be sustained by selling small amounts of a large inventory of hard-to-find items—that is an alternative business principle to the past century's blockbuster concept of selling a large amount of a small inventory of items. (It is also referred to as the 80/20 or Pareto's principle.)<sup>132</sup>

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<sup>130</sup> Neilson, "State of the Industry," report presented at NARM 2008, San Francisco, May 4-7, 2008.

<sup>131</sup> Chris Anderson, "The Long Tail," *Wired Magazine*, Issue 12.10, October 2004.

<sup>132</sup> F. John Reh, "Pareto's Principle—The 80/20 Rule: How the 80/20 Rule can help you be more effective," *About.com: Management*, <http://management.about.com/cs/generalmanagement/a/Pareto081202.htm>, (accessed June 26, 2010). Eighty percent of the sales and revenues come from 20 percent of the products and vice versa.

Smithsonian Folkways updated its custom disc program to purely on-demand manufacturing. We now carry no inventory of these titles; they are made by a robot as the orders come in, and they feature retail-ready, individualized CD covers that bear a strong brand resemblance to the original Folkways LPs. The new packaging has extended our ability to sell into highly specialized retail stores such as railroad and maritime museums and any others for whom we have appropriate recordings in our collections. The liner notes are embedded as PDF files on the CD and can be read on a computer, printed, or downloaded from our site for free. We will print and mail out liner notes for free for customers who have accessibility issues. If we receive a complaint, we try to resolve it quickly and very often send out free product as a thank-you to the customer and for their inconvenience. We receive very few complaints, but if there is a valid criticism we try to modify our systems to prevent future recurrences. Any significant complaints that are not easily resolved by the customer service representative are brought directly to my attention.

One of the primary lessons I have learned from working in the Smithsonian is how difficult it is to implement change within a large bureaucratic organization. In April of 2008 I hired an e-marketing person after a multi-year campaign to do so, as well as a year-long search and human resource process. Prior to the person coming on board, we had already made substantial inroads into online marketing and had developed a Web 2.0 strategy and presence. Now I have someone who has the expertise and time to prioritize online marketing and to measure the results. The ability to gather and evaluate accurate metrics is one of the many advantages of online marketing techniques.

**Rules:**

- 1) Diversify distribution, sales outlets, and strategies.
- 2) Diversify marketing techniques, outlets, and strategies.
- 3) Track and measure every significant interaction with consumers and potential consumers; adjust sales and marketing strategies according to the findings.
- 4) Create relationships with customers and sell and resell to them. If they bought one item, they will buy another similar item if they are made aware of it.
- 5) Find out where the target customers go and be there.
- 6) Treat customers as you would like to be treated. Make it easy for them to buy.
- 7) Eliminate aged receivables to the extent that you can. Do not sell to customers who do not pay.
- 8) Move towards zero distribution, inventory, and storage costs.
- 9) Navigating the system within a large organization consumes time, energy, and resources. Expend these wisely.

**Exceptions:**

There are no exceptions to these rules.

**Contextualization:**

The rate of change in society has been accelerating. The time between discovery and implementation is getting shorter and shorter. Ray Kurzweil and Chris Meyer said in a 2003 article:

The 21st century will be equivalent to 20,000 years of progress at today's rate of progress; organizations have to be able to redefine themselves at a faster and faster pace.<sup>133</sup>

Neither businesses nor individuals will be able to survive well without looking ahead one year, five years, and ten years. In the same article Kurzweill and Meyer also say:

Most projects fail, not because the R&D department cannot get it to work, but because the timing is wrong. Probably more often than not these days, projects are premature. All the enabling forces are not in place yet. But it is also not a good idea to just target today's world, because windows can be closed by the time you finish a project. So you really have to catch the wave at just the right time.<sup>134</sup>

Their observations apply to trends in music as well as marketing techniques for a musician, artist, or label.

The author's transitions from musician to artist to producer to manager and into his most recent position as Director of Marketing and Sales was made possible because the elements of marketing and sales are underlying factors in all music business activities and, perhaps, in life. Initially these skills were instinctual, and then they were consciously developed as survival skills to promote personal success. Subsequently they have been applied as a manager for other producers, artists, and musicians and in the marketing and sales of Smithsonian Folkways. There was no great leap from the creative to the business side, no big moment of decision; the transitions were smooth, with extensive overlap and never one-way. This career can be viewed in its totality as a multi-directional continuum. In their most abstracted forms creativity and business are one, and in their most pragmatic forms they are utterly interdependent.

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<sup>133</sup> Ray Kurzweill and Chris Meyer, "Understanding the Accelerating Rate of Change," *Perspectives on Business Innovation: KurzweilAI.net*, May 1, 2003, <http://www.kurzweilai.net/articles/art0563.html?printable=1>, (accessed August 26, 2009).

<sup>134</sup> Ibid.

Change is like a river—it is easier to go with the flow than it is to resist or swim against it. Within Smithsonian Folkways the adjustments have also been gradual and continuous. In 2001 it was clear that the CD was entering its final phase, but the label was never in the CD business any more than Moses Asch had been in the 78 or LP business.

Smithsonian Folkways is in the knowledge business. Its mission meshes perfectly with the Smithsonian's—the increase and diffusion of knowledge. Smithsonian Folkways' mission is educational, but the practical solutions to the accelerating rate of change that is currently happening would be the same, no matter what the business. Whatever the solutions appear to be today, five years from now the actuality will be different. Still, the principles remain the same: understand the customers' interests and requirements and deliver products that satisfy them. Control costs, margins, inventory, and distribution to the extent possible. When selling something, clearly understand the value proposition<sup>135</sup> for the customer. Find a way to state that value proposition in all marketing materials. Manage receivables—get paid on time. Learn to recognize opportunity costs and human resource costs, and evaluate whether they serve established strategic goals.<sup>136</sup> An entity that proposes to give something away must understand the value proposition in that giveaway. A giveaway (freebie) does not constitute marketing unless discernable,

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<sup>135</sup> Jill Konrath, "How to Write a Strong Value Proposition," *The Sideroad*, (undated), [http://www.sideroad.com/Sales/value\\_proposition.html](http://www.sideroad.com/Sales/value_proposition.html), (accessed August 26, 2009). "[A] clear statement of the tangible results a customer gets from using your products or services."

<sup>136</sup> NetMBA, "Opportunity Cost," *NetMBA.com*, 2002-2007, <http://www.netmba.com/econ/micro/cost/opportunity/>, (accessed August 26, 2009). Opportunity cost is based on what must be given up (the next best alternative) as a result of any decision that involves a choice between two or more options.

tangible or intangible, and preferably measurable benefits accrue back to the organization, group or individual.<sup>137</sup>

**Conclusion:**

As an individual or organization, a team or group, it is essential to have short, medium and long term plans. An individual can change course quickly but large organizations respond very slowly, very much like changing the course of an ocean liner. Bureaucracies are made up of individuals who have a certain amount of leeway to interpret rules favorably or unfavorably. Maintaining relationships with internal gatekeepers is very important. Many new ideas are perceived by other employees to represent more work and/or changes of tasks (with consequent learning curves). Sensitivity to any such implications and planning in advance to mitigate them can reduce unexpected negative or passive aggressive reactions. Regular brainstorming sessions can be valuable not only for identifying new ideas but also for testing reactions to possible new initiatives or courses of action. In a large bureaucracy outsourcing can sometimes be a more practical solution than attempting to reassign tasks and redefine job descriptions. Practice “what-if” exercises extending thinking, discussion, and planning to the extremes of the range of possibilities. It is never wise to assume the status quo will continue. Mentally position the organization ahead of the change curve. Remain in a constant state of preparation for the next phase, but do not get too far ahead of the customer’s desire to change. Nurture early adopters; they may be small in number, but they are big in influence. They are the trailblazers who very often indicate the way forward. Remember: if it cannot be measured, it cannot be managed.

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<sup>137</sup> Gary Witt, “What’s The Right Giveaway?” *Exhibitor Magazine*, (undated), <http://www.marketingpsychology.com/articleexhibitor.htm>, (accessed August 26, 2009).

## Chapter 5

### If You Think Education Is Expensive...

“If you think education is expensive, try ignorance.” - Derek Curtis Bok

#### **Ignorance and Gambling vs. Education and Hard Work**

The music business has historically been neither highly formalized nor theoretically based. Until quite recently many musicians, artists, and producers did not have a great deal of formal training. It is unlikely that the handful of them who majored in music studied much about the methodologies of the industry. Those aspiring to the business side have only relatively recently found schools teaching courses in music industry theory and practice. It has generally been held within the music business that the methodologies and practices are fundamentally quite different from those of other businesses. Matthew Knowles, Beyonce’s father and manager, took a “Survey of the Music Business” course at Houston Community College and said: “I also used a lot of the business savvy that I had learned at Xerox, and that was, understanding the customer and knowing how to work inside of a major company. I find that a lot of new managers do not have that attribute of dealing with the different departments in a record label and building this energy.”<sup>138</sup>

Whether the music industry is similar to or different from others, it is a truism that there have not been a high percentage of executives, musicians, artists, or producers with either music or business degrees. The scholarly side of the music business has only developed

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<sup>138</sup> MTV.com, “The Family Business,” *MTV.com*, (2007), [http://www.mtv.com/bands/p/parent\\_managers\\_041115/index3.jhtml](http://www.mtv.com/bands/p/parent_managers_041115/index3.jhtml), (accessed August 26, 2009).



fairly recently. On the applied side there has been a suspicion of qualifications, or at least a sense that they do not help in building careers. In addition, there has been a great divide between the business and the creative entities within music. Musicians and artists are very often cynical about commercial realities and practices. Those on the business side treat artists and musicians less as vital partners and more as disposable commodities. The result of these attitudes and the lack of targeted training is that many facets of the business are populated by those who have a trial-and-error education. The exception to this rule is what can be referred to as “the permanent music business”: the attorneys, business managers, and some managers who transcend trends, movements, and the careers of individual artists and executives alike. Business affairs departments in the large companies are inhabited by long-standing attorneys who generate the contracts that deprive artists of an equitable share of revenues. Likewise label royalty departments are often run by the same people for decades. It has often been said that a successful artist who audits his or her record label will find unreported or under-reported royalties, but the financial hurdle of hiring auditors makes auditing uneconomical for all but the most successful acts.

Record labels from the point of view of the musician are not unlike casinos from the perspective of the average gambler. It is nearly impossible to beat the house, a fact that is cunningly obfuscated by the occasional winner walking out with a jackpot. The record label mix of affable A&R people backed up by intransigent legal and accounting departments serving management and shareholders whose eyes were firmly fixed on quarterly profits worked out well for labels and publishers for decades. Musicians, artists, producers, and managers have been all but obliged to play in a high-stakes, long-odds,

winner-takes-all environment that was dismissive to those who fall below gold or platinum sales status. The labels, perhaps because of their lack of a theoretical base or their past ability to manipulate distribution and airplay, did not foresee the damaging effects of their failure to address the Internet revolution. The MP3 when conjoined with Napster was the “killer internet app”<sup>139</sup> that spawned unlicensed downloading and destroyed the major labels’ business model. The general public has not demonstrated any sympathy for the major labels who have never encountered any meaningful pressure to treat artists fairly. The labels chose to stand on a “take it or leave it” position where the artists receive a low percentage of revenues, pay for everything out of their minority share, and never own or control the exploitation of their works. Young consumers appear to be able to justify free downloading on the basis that the economics of the business are binary: on one end are the rock stars who are perceived to make too much money, and on the other are the artists who don’t make any money from record sales anyway.

If every cloud has a silver lining, this one is waiting to be mined by musician, artists, producers, and managers—the core creative and business group, almost the entire team that creates the sound, produces the records, and establishes the artist’s brand identity.<sup>140</sup>

Yet this entire group has hitherto been required to survive on considerably less than 15

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<sup>139</sup> Matt Haughey, “Napster: A New Killer Internet App.” *Evolt.org*, November 11, 1999, [http://www.evolt.org/article/Napster\\_A\\_New\\_Killer\\_Internet\\_App/21/564/index.html](http://www.evolt.org/article/Napster_A_New_Killer_Internet_App/21/564/index.html), (accessed August 26, 2009).

<sup>140</sup> Paul Temporal, “Corporate Identity, Brand Identity, and Brand Image,” *BrandingAsia.com*, June 2002 <http://www.brandingasia.com/columns/temporal10.htm>, (accessed August 26, 2009).

“Brand identity is the total proposition that a company makes to consumers—the promise it makes. It may consist of features and attributes, benefits, performance, quality, service support, and the values that the brand possesses. The brand can be viewed as a product, a personality, a set of values, and a position it occupies in people’s minds. Brand identity is everything the company wants the brand to be seen as.”

percent of gross revenue from the sales of recordings.<sup>141</sup> The breakdown of the major label system offers opportunity for those who are adequately educated and willing to work. The time has come to reverse the polarity of the music business 180 degrees by creating and marketing music either without a major label or in collaboration with one, but on much more favorable terms to the creative team. Ironically this circumstance comes about just as the majors have introduced the 360 deal, in which they actually reduce the amount of income an artist receives by taking a share of the artist's other four revenue streams. In most instances the 360 deal can only be characterized as a desperate land grab by an industry in dire straits.<sup>142</sup>

Major and larger independent labels have performed a legitimate, albeit heavy-handed, role in the business. They have had unparalleled marketing clout. They have been able to leverage the mass media and the global marketplace in a way that was all but impossible for a less well-financed organization. This, of course, is in part because, as an oligopoly, they controlled access to the media and distribution networks. But the influence of the mass media is now in decline. Patricia Gassner said:

More than thirty years ago Richard Maisel (1973:168) developed a three stage theory of social change and media growth. Essentially, the theory "the decline of mass media" claims that a society can, according to its developmental stage, be characterised by predominant forms of media such as elite media, mass media or specialised media. Although this theory has been criticised by various researchers, such as Donald Day (1974:299-300), for failing to consider (for example) changes

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<sup>141</sup> Assuming a generous royalty deal to the artist of 15 percent of retail price and not even taking into account reductions and deductions, costs recouped, etc. The producer and the manager are paid out of the artist's share, as are the artist's lawyer and business manager. On a fifteen point deal the producer share will amount to around 20 percent of the artist's royalties, so will the manager's; then the lawyer and business manager often receive 5 percent each, leaving the artist with only 50 percent of the 15 percent, which will have to be divided amongst them if they are a group.

<sup>142</sup> Paul Resnikoff, "Why 360 Degrees Still Spells 360 Questions...", *Digital Music News*, August 19, 2008, <http://www.digitalmusicnews.com/stories/081908three>, (accessed August 26, 2009). "360-degree remains a mammoth music industry buzzword, though the march towards all-encompassing is still early-stage and chaotic. And as the traditionally influential role of the major label continues to disintegrate, the land grab has only intensified."

in the nature of society or lacking of a cross-national perspective, the conclusion about a trend toward a specialisation of the media, especially with regard to more focused audiences these days, can still be considered valid to a certain extent.<sup>143</sup>

If managers, artists, and producers educate themselves and take responsibility for the development of their careers, the advantage now turns firmly in their favor, but they must stop accepting major label deals that are heavily weighted against the artist.

Labels could choose to become collaborators that offer the opportunity to lift an artist from the middle class to stardom. If artists with leverage insist on more equitable deals, labels will have to come to regard creative entities as partners. Such partnerships will only be meaningful if they incorporate a complete rethink of the financial relationship. Revenue splits should, at a minimum, be equal, and the reductions, deductions, and recoupment practices need to be eliminated. Not only for the sake of artists' moral rights but also for the availability of cultural heritage, labels must cease the practice of allowing their vast catalogues to languish, hidden in vaults. Rights for unreleased and deleted product should revert to the creators. Creative teams will need to acquire and apply legal and business expertise during the early part of their careers in order to achieve a sustainable, middle-class lifestyle. It is unthinkable that artists go into record deals without understanding the consequences of the terms they are committing to (such as which costs are recouped from their share of revenues).<sup>144</sup> It is a rare artist who has a business plan beyond "get a record deal and get rich." Record deals as they stand are loans against future potential income. Unlike a car loan or a mortgage on a house, if the

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<sup>143</sup> Patricia Gassner, University of Stellenbosch, "The End of the Audience," *Global Media Journal*, African Edition, undated, <http://academic.sun.ac.za/gmja/grad2.htm>, (accessed August 26, 2009).

<sup>144</sup> Deductions and reductions can include packaging costs, new technology costs, tour support, video production costs, marketing and promotion costs including retail, radio, and PR. Royalties on international sales are usually reduced by 50 percent, as are sales during a TV advertising campaign, etc. There is also usually a return reserve holdback of royalties for future returns (usually limited to 10 or 15 percent and to be cleared by the next royalty payment period).

artist should be successful and recoup all the costs, the record company will still retain ownership of the intellectual property. Under the current model, labels have total control over the artist's recordings. They can keep them locked up and unavailable, license them for whatever they determine and to whomever they wish with no special permissions required. They can even trade access to them, as a part of their catalogue, for shares in billion-dollar companies such as YouTube and Spotify. Statistically, the major label deal an artist signs is more likely to end, rather than realize, his or her hopes of a career in music.

Major labels are currently not set up to establish or maintain a middle-class income for artists. Upon signing a deal the first major fork in the road is that success will either be substantial or the artist will be dropped; the second fork is that the achieved success will either be sustained or the artist will be dropped; the third fork comes when the artist is eventually dropped. At that point the hard questions artists have to ask themselves are: did they make enough money to maintain their lifestyle, are they established enough to keep making meaningful income, and did they achieve enough success for their recordings to remain available or will their work be deleted? Artists are a commodity for major labels. As music business attorney Michael Guido of Carroll, Guido and Groffman, LLP said about one of his artists in an interview on PBS TV:

They're going to put her song out to radio. Now the song itself sounds like a hit.... [R]adio stations are getting, I don't know, five or 10 new singles a week...of which they're going to maybe add one to their playlist.... [W]hat I do hope happens for her is that if her first single does not succeed, or if her first album does not succeed, that she be allowed to continue to grow and develop and be in the game.... It is going to be a decision made at her label, if [the single] does not succeed, whether to continue with her or not.... [T]hat kind of decision is made four to six weeks after a single comes out. You know the real tragedy that I see in the business...is some artist works for years to get a record deal. They struggle...over all the obstacles, and through all the battles, and they succeed in

finally having somebody say, validating them, “Okay, we’re going to let you in the game.” [The artist] feel[s] great, they then spend another year to make their album because they’ve got to wait for the right producer, and that producer’s schedule, and go through the A&R process of choosing the songs to go on the album, then making the album, and having it mixed, and maybe re-mixed. And then people generally want three or four or five months to set up the album so that there can be some press and coordinate it with the album release. Finally the big day comes, the album comes out, and in three weeks or four weeks it’s decided that it’s over, because their first single is not responding at radio, immediately. That’s what I mean about the one-trick pony. That happens day in and day out... [A]nybody thinking about this business [would say], “That’s not logical. How do you invest all this money in an artist that you’ve believed in for this entire time, and then pull the plug on it after three weeks? What kind of business are you people in?” It wouldn’t make any sense to any outsider. What is concerning is that people in the record business accept that as the norm. And you find these radio promotion people saying, “Well what can I tell ya, single didn’t react. The spins are flat. I’ve got to put four more singles out next week, I can’t work this anymore, goodbye.”...[T]here’s no logic to that.<sup>145</sup>

There is currently a tiny middle class in the music business, and it is mostly a temporary and lower middle class.<sup>146</sup> Young musicians will subsist close to or below the poverty line<sup>147</sup> on gig money, sleeping in their vans and on fans’ floors while out on tour. At home they share houses or live at home with their parents. They often work menial part-time jobs well into their twenties and sometimes thirties. It is difficult to get comprehensive statistics on income for musicians, but the Future of Music Coalition did an online survey in 2002 to find out how many US-based musicians had health insurance:

[Fourteen]% of the general population of the US does not have health insurance in contrast with 44% of musician respondents to the survey. There is a high correlation between low income and lack of health insurance. Seventy-six percent of the respondents cited cost as the reason they did not have insurance. Nearly forty percent of the respondents who made most of their living from music were uninsured. Musicians who made most of their living from music only represented a quarter of the respondents. More than half were under the age of 29 and twenty-two percent made less than \$15,000 per year with nearly half making less than

<sup>145</sup> Michael Kirk, “The Way The Music Died,” *Frontline*, PBS, 2004, <http://www.pbs.org/wgbh/pages/frontline/shows/music/artists/sarah.html>, (accessed August 26, 2009).

<sup>146</sup> United States Department of Labor, “Musicians, Singers, and Related Workers,” *Occupational Outlook Handbook, 2008-09 Edition*, <http://www.bls.gov/oco/ocos095.htm>, (accessed August 26, 2009).

<sup>147</sup> Primarily anecdotal evidence based on direct experience with artists I have managed or known.

\$29,000. Seventy-five percent of the musicians who responded were male, sixty-three percent single, and eighty-one percent had no children.<sup>148</sup>

While these statistics do not tell the full story, they paint a grim picture for musicians hoping to enjoy a middle-class or better lifestyle and maybe even support a family by practicing their chosen profession. If they get discovered<sup>149</sup> and get signed, they have a less than 5 percent chance of charting.<sup>150</sup> Even if the contract is such that they can raise their standard of living for the duration of the deal, within a year to five years the vast majority will be looking for another career or be back on subsistence work. If they should be among the fortunate one or two percent that makes money<sup>151</sup> and have some chart success, they will still be hard pressed to have a career that survives five years. Striving to get a major label deal is not the same as having a business plan. A record deal can elevate an artist's brand to a level where they will enjoy enough success and make enough money, to live comfortably, or to be able to continue making a full-time living as a musician, for the rest of their lives. The vast majority of signed artists do not achieve this result.

This is what the US Department of Labor reports:

Median hourly earnings of wage-and-salary musicians and singers were \$19.73 in May 2006. The middle 50 percent earned between \$10.81 and \$36.55. The lowest

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<sup>148</sup> Future of Music Coalition, "Health Insurance and Musicians: A Survey of Health Insurance Among Musicians," *Future of Music Coalition*, August 27, 2002, <http://www.futureofmusic.org/research/healthsurveyresults2.cfm>, (accessed August 25, 2009).

<sup>149</sup> It is nearly impossible to calculate the odds of getting signed because there are no complete statistics on how many working or aspiring groups, artists, and musicians there are at any point in time. Few are part of a union, or registered anywhere.

<sup>150</sup> Rule of thumb number stated to author by the head of major label (1 act in 20 succeeds), but there are no verifiable statistics available.

<sup>151</sup> Nielsen Soundscan report, "State of the Industry 2007–2008," presented at NARM conference, May 4–7, 2008. There were approximately 105,000 albums registered with SoundScan that were released in the US in 2008; only 950 new releases sold 25,000 copies or more, accounting for 82 percent of all new release sales. 570,000 albums sold at least one copy in 2007, only 1,000 albums sold 65,000 copies or more and accounted for 50 percent of all album sales. Fewer than 10,000 albums accounted for 80 percent of all album sales in 2007.

10 percent earned less than \$7.08, and the highest 10 percent earned more than \$57.37. Median hourly earnings were \$23.37 in performing arts companies and \$13.57 in religious organizations. Annual earnings data for musicians and singers were not available because of the wide variation in the number of hours worked by musicians and singers and the short-term nature of many jobs. It is rare for musicians and singers to have guaranteed employment that exceeds 3 to 6 months.

Median annual earnings of salaried music directors and composers were \$39,750 in May 2006. The middle 50 percent earned between \$23,660 and \$60,350. The lowest 10 percent earned less than \$15,210, and the highest 10 percent earned more than \$110,850.

For self-employed musicians and singers, earnings typically reflect the number of jobs a freelance musician or singer played or the number of hours and weeks of contract work, in addition to a performer's professional reputation and setting. Performers who can fill large concert halls, arenas, or outdoor stadiums generally command higher pay than those who perform in local clubs. Soloists or headliners usually receive higher earnings than band members or opening acts. The most successful musicians earn performance or recording fees that far exceed the median earnings.

The American Federation of Musicians negotiates minimum contracts for major orchestras during the performing season. Each orchestra works out a separate contract with its local union, but individual musicians may negotiate higher salaries. In regional orchestras, minimum salaries are often less because fewer performances are scheduled. Regional orchestra musicians often are paid for their services, without any guarantee of future employment. Community orchestras often have more limited funding and offer salaries that are much lower for seasons of shorter duration. Although musicians employed by some symphony orchestras work under master wage agreements, which guarantee a season's work up to 52 weeks, many other musicians face relatively long periods of unemployment between jobs. Even when employed, many musicians and singers work part time in unrelated occupations. Thus, their earnings for music usually are lower than earnings in many other occupations. Moreover, because they may not work steadily for one employer, some performers cannot qualify for unemployment compensation, and few have typical benefits such as sick leave or paid vacations. For these reasons, many musicians give private lessons or take jobs unrelated to music to supplement their earnings as performers.

Many musicians belong to a local of the American Federation of Musicians. Professional singers who perform live often belong to a branch of the American Guild of Musical Artists; those who record for the broadcast industries may belong to the American Federation of Television and Radio Artists. <sup>152</sup>

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<sup>152</sup> United States Department of Labor, "Musicians, Singers, and Related Workers," *Occupational Outlook Handbook, 2008-09 Edition*, <http://www.bls.gov/oco/ocos095.htm>, (accessed August 26, 2009).



Artists may not have a business plan, but the corporations that own their works most certainly do. A music corporation's business plan is a gross exaggeration of the 80/20 rule. In these cases it is not a matter of 20 percent of the products making 80 percent of the income, it is more like two or three percent of the signings generating 100 percent of the revenue; the rest get dropped from the roster. In 2008 only 950 (less than one percent) of the 105,000 new releases sold more than 25,000 units, and these 950 accounted for 82 percent of all new release sales.<sup>153</sup> Artists are a commodity to record labels. Not only are artists treated as a commodity by labels, but copyrights are a commodity to be hoarded. When a label drops an artist three weeks after his or her first single is released, the label generally retains all rights to single, album, and any other material that was recorded under the deal<sup>154</sup>—songs that were recorded and did not make it onto the album, and sometimes demos that were submitted for but not included on the album. Copyrights are held in perpetuity not because the major label intends to exploit them—they delete the majority of titles. Copyrights are simply bundled assets, commodities consolidated to increase the market value of the corporation. If labels only valued the successful branded artists who are able to generate the high-income copyrights, they would not resist returning the rights to less successful and unsuccessful artists or even those copyrights that were once valuable but are no longer being exploited.<sup>155</sup>

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<sup>153</sup> United States Department of Labor, "Musicians, Singers, and Related Workers," *Occupational Outlook Handbook, 2008-09 Edition*, <http://www.bls.gov/oco/ocos095.htm>, (accessed August 26, 2009).

<sup>154</sup> Future of Music Coalition, "Major Label Contract Clause Critique: Clause 1: Transference of ownership: You own nothing, ever!," *Future of Music Coalition*, 2001, <http://futureofmusic.org/article/article/major-label-contract-clause-critique>, (accessed August 25, 2009).

<sup>155</sup> It took me nearly three years to get Jimmie's Chicken Shack released from Island DefJam when the label no longer wanted to continue recording and releasing albums. I have never been able to get them to return or license the rights to the artist for albums recorded under that contract, even though the albums are no longer available to the public. Similarly, RCA deleted my own group's (Landscape) titles about twenty-five years ago and, apart from two short license deals with third parties, they have refused to return or license the copyrights to us, the artists.

The mass media has commodified their audiences to be sold to advertisers in tidy demographic units.<sup>156</sup> Radio is the Holy Grail for record labels seeking hit records. It follows, therefore, that artists must be packaged in demographically defined bundles that are compatible with the needs of the radio conglomerates to capture specific audiences that attract corporate advertising dollars.

In this aspect the music business is not alone; management guru Tom Peters said, “It’s barely an exaggeration to say that everyone is getting into the entertainment business.” Peter Spellman notes that “[t]he cultural industries...commodify, package, and market experiences as opposed to physical products or services. Their stock and trade is selling short-term access to simulated worlds and altered states of consciousness.”<sup>157</sup>

Recording artists could learn from the acting profession:

Films are essentially projects, similar to a new product line or a new restaurant. However, they possess some unique, important characteristics. They are expensive commodities.... Until the 1950s, the studio system ruled supreme in Hollywood. A star would sign a long-term contract with a studio. If the star had a successful film and his market value went up, the studio would capture most of the rent. The demise of the studio system made stars essentially free agents, whose salary reflects their market value. Since each star is unique in some sense, one could conjecture that they should be able to capture most of their expected value added. This “rent capture” hypothesis is supported by significant casual evidence, indicating that stars very quickly adjust their fees to reflect their value. Weinraub (1995) reports that John Travolta, who had earned only \$150,000 for *Pulp Fiction* (a much lower fee than he had commanded earlier in his *Saturday Night Fever* days), increased his fee to \$10 million after the success of that film. Alicia Silverstone, who had received \$250,000 for *Clueless*, increased her fee for

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<sup>156</sup> David Bollier, *Viral Spiral* (New York: The New Press, 2008), 10.

<sup>157</sup> Peter Spellman, “The Future of Music Careers: Quantum Career Development in a Transforming Industry” *Music Business Solutions*, 2003, <http://www.mbsolutions.com/articles/futureofmusic.html>, (accessed August 26, 2009).

the next film to \$5 million. Other examples abound (see Weinraub 1995; Gumbel et al. 1998).<sup>158</sup>

**Rules:**

- 1) Education is vital.
- 2) Understand the inner working of this business to increase the chances of sustaining a satisfying and financially rewarding career.
- 3) Write out a business plan. There are plenty of online resources outlining how to do so.
- 4) If offered a record deal, examine it not in the light of industry standard deals but compared to other alternatives. Calculate the numbers. If sales of a self-release can realize \$8 profit per CD and a label is offering less than a \$1 royalty (after deductions and reductions), before signing the deal be sure that there are substantive reasons to believe the label will sell more than eight times the number of CDs than a self-release will.

**Exceptions:**

There are no exceptions to these rules.

**Contextualization:**

Huge amounts of money have been and continue to be made by the recording industry. The US domestic business, although in steady decline, has been above \$10 billion per annum for well over a decade. After extracting the label's contractual deductions and reductions as well as management, legal, and business management fees, artists are

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<sup>158</sup> S. Abraham Ravid, Rutgers University, "Information, Blockbusters, and Stars: A Study of the Film Industry," *Journal of Business*, <http://www.journals.uchicago.edu/doi/pdf/10.1086/209624>, (accessed August 26, 2009).

receiving a single-digit percentage share of these monies. In the case of a group, that single digit has to be shared by the members. The statistical chances of becoming one of the high-royalty earners are low. Less than five percent of signed artists succeed, and it is incalculable how low the percentage is when considering the great mass of hopefuls that do not get signed to a record deal.

Based on the odds, hoping to financially succeed at playing the major label game as a recording artist is analogous to gambling, which Nando Pelusi, PhD, defines as “anywhere we defy logic and statistics in pursuit of an easy payoff.”<sup>159</sup> He goes on to say:

Gambling plays on at least two human universals: the urge to get something for nothing and the difficulty of giving up that dream, no matter how high the stakes or the odds against it. For most of human prehistory, living through the night was not a given. For this reason, goes the evolutionary hypothesis, our ancestors learned to take what we’d now consider murderous chances in pursuit of food and mates. Those who continuously gambled and won became our forebears, passing on a taste for the “off chance.” The possibility that a big score could be just around the corner, but you never know where or when you’ll hit on it, parallels modern gambling: One more rock overturned and you find dinner.

[Playing the slots is] high-risk, low-yield, at least in the long run. You’re practically guaranteed a net loss and have only the slimmest shot at the jackpot. Another disadvantage: Gambling does not teach you anything new, whereas the risks our ancestors took for survival had a steep learning curve—after overturning four dozen rocks, you’ve identified some helpful patterns.

Gambling upends the natural correlation between high risk and high yield.... That’s because we’re notoriously bad oddsmakers. Even mild proficiency in statistics requires study. Flying is safer than automobile travel; more than twice as many people lose their lives in car accidents each year than have died in the entire history of air travel. But the shock from a single plane crash evokes awe, whereas the tallies of auto fatalities put us to sleep. Same with gambling: Two percent interest earned on our checking account does not hold a candle to the lights, bells and riches of a casino jackpot. We’re drawn to the more astonishing event, regardless of its probability.<sup>160</sup>

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<sup>159</sup> Nando Pelusi, “Gambling: The Pipe Dream Payoff,” *Psychology Today Magazine*, March 1, 2006..

<sup>160</sup> Ibid.

Artists are still more than willing to sign 360 deals<sup>161</sup> with major labels. In many cases this enthusiasm does not appear to have been diminished by vastly reduced advances, lower recording budgets, and the significant extra revenues that the labels are taking from the artist's other four financial pillars. Any artist who calculates the consequences of 360 deals will realize that it would take an unrealistically big hit and then another and another to earn enough money to either sustain a career or to retire when the peak period is over. Bands very often have the idea that the majors have special access that guarantees hits. They do have access—it is called money and oligopolistic control—but success is far from assured for any individual artist. If an act charts substantially, then, for a time, financial matters improve,<sup>162</sup> but a majority of artists do not win the major label lottery. These artists spend years of their lives working up to getting a deal and making the first album; they then give up at least one album's worth of their best material to the label. They will most likely never again be able to access those recordings, which will be deleted and become permanently unavailable shortly after the band is dropped.<sup>163</sup>

It is easy to understand why artists do not approach record deals rationally. As Dr. Pelusi says, "We're notoriously bad oddsmakers." It is hard work doing everything yourself. It is much easier to abdicate responsibility for your career and let a label take care of it all. The question is, at what price? Artists rarely set out with the objective of becoming business people; they want to be creative. For this reason alone a good management

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<sup>161</sup> Team X, "Move over Record Labels: 360 Deals Give Recording Artists New Power," *Lovelyshakira.com*, August 13, 2008, <http://www.lovelyshakira.com/article.asp?articleid=35777&Move-over-record-labels-360-deals-give-recording-artists-new-power>, (accessed August 26, 2009). Outlines how labels refuse to sign artists who do not agree to a 360 deal.

<sup>162</sup> See Courtney Love's math in the Introduction to see how little of that hit revenue comes back to the artist.

<sup>163</sup> The term "dropped" means the artist's contract is terminated. Rights to recordings do not typically revert to the artist on termination.

company definitely earns its 20 percent. Labels, even calculating conservatively, take more than 85 percent of the revenue<sup>164</sup> from the exploitation of recordings, and now, with a 360 deal, they are taking a significant percentage of all other streams of income as well. Unless a label is offering retirement levels of upfront money, as Live Nation did for Madonna<sup>165</sup> and EMI did for Robbie Williams,<sup>166</sup> it would be prudent to sit down with a calculator to be clear what the deal represents in real money, per person, over the period of time it will take to make and promote the first album. Balance those numbers against what could be earned by investing in some self-education, taking more responsibility for developing a following, and retaining intellectual property rights. Taking a slower, steadier path to a sustainable music career is likely to be less of a risk in the medium to long term than gambling on a major label deal.

### **Conclusion:**

Education can take the form of college programs now that there are many music business courses offered. It can be self-education through books, articles, conferences, panels, seminars, common sense, practical experience, the advice of experienced musicians, or the experience you can take away from the non-music industry world of business. The idea that the music industry is fundamentally different from other businesses is a deception. The details and terminology may be different, and the contracts certainly are, but money is being made, and in most cases it is not being shared fairly with the creators.

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<sup>164</sup> Assuming a 15 percent (of suggested retail price) royalty rate and all the usual reductions and deductions contained in a standard recording contract. The label also takes all of the revenue up to recoupment of advances, and recording costs. Depending on the contract the label recoups all or some of the video, touring, and marketing costs.

<sup>165</sup> MSNBC News, "Madonna Announces Huge Live Nation Deal: Changes In Music Business Entice Singer To Jump From Warner Bros.," *MSNBC*, October 16, 2007, <http://www.msnbc.msn.com/id/21324512/>, (accessed August 26, 2009).

<sup>166</sup> BBC News, "Robbie signs '£80m' deal," October 2, 2002, <http://news.bbc.co.uk/1/hi/entertainment/2291605.stm>, (accessed August 25, 2009).

Without the creators the industry could not exist: no music, no music business. Major labels have been and continue to be the robber barons of the cultural sector. Each time a copyright is deleted from the distribution chain by an owner/corporation, the world is denied access to yet another piece of its cultural heritage. At this particular technological juncture educated, hard-working artists can maintain public availability of their works by retaining ownership of their copyrights and a substantial part of revenues generated.

## General Conclusion

The goal of this dissertation was to contribute to the body of knowledge by:

- Extracting fundamental constants from over four decades of unique experience in the music industry that may suggest constructive methodologies for aspirants and professionals alike
- Elucidating the opportunity that exists at this particular moment in time for creators of music to end systemic injustices and exercise control over the business of music
- Encouraging the generative group (musicians, producers, engineers etc) to evolve self determining praxes; to become active and reflexive practitioners who unceasingly question—what if, is this the only way, the best way, how could this system better serve the creators?
- Contributing to and stimulating the debate on how the music industry impacts musicians, the creation of music and cultural heritage with particular emphasis on the creators' perspective

The first chapter demonstrated, through my early career experiences, how important it is to be prepared, in a constant state of readiness, in order to recognize and grasp opportunities. The causative factors of success may owe less to raw talent than to planning, preparation, practice, and persistence. Additional contributory attributes are an open mind, a willingness to learn, adaptability, hard work, and a measure of good fortune. The methodologies discussed in this thesis have been productively applied over the course of a forty-five-year-long career. These techniques are simple and replicable.



Similar degrees of application should produce equally rewarding results for other music business disciples.

John Donne said, “No man is an island”<sup>167</sup>—human beings do not thrive when isolated from one another.<sup>168</sup> J. A. Barnes observed the way that networks cut across community lines and organizational boundaries in his seminal work “Class and Committees in a Norwegian Island Parish.”<sup>169</sup> The fervor for the interactive Web 2.0 era (which is now nearly ten years old) will surely pass, but online social networking as a tool is an extension of behavior that we naturally exhibit to one degree or another. Conscious awareness and implementation of the ageless, underlying principles of social networking on and off line will accelerate and enhance the journey toward objectives.

As stated in Chapter One, these theories and practices have evolved in a life lived by the principle of “full boost at all frequencies.” This can be an intense way to live, not only personally but for those who share the walk. My observation is that over-achievers in any field live “at a high volume.” To simply make a decent living in the music business requires an intensity of purpose and action that would most likely produce far greater financial rewards in other disciplines.

Not only would the level of commitment required to achieve success in the music business produce greater rewards in another profession, but so would the entrepreneurial spirit exhibited by those who survive the vagaries of the business. When a major label is

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<sup>167</sup> John Donne (1572–1631), *Devotions Upon Emergent Occasions, Meditation XVII*.

<sup>168</sup> Gary Martin, “The Phrase Finder,” 1996-2008, <http://www.phrases.org.uk/meanings/257100.html>, (accessed June 26, 2010).

<sup>169</sup> See note 28, P12.

offering money and an apparent opportunity for fame and fortune, it takes a very strong will to resist the temptation. As pointed out in Chapter Two, sometimes there is no choice but to independently build a business. For the “fortunate few” who do get signed, the cost of letting someone else do the work may be greater than the value returned in the final counting. It is easy to be wise in retrospect, and for the artist who has an all-or-nothing or a celebrity-or-die mentality, the Faustian pact offered by the major labels might be the best option. The primary concern here is for the committed musicians who unwittingly get caught in the major label web and have difficulty extricating themselves and their creations in order to sustain their lives, art, and career. The fairest situation would be for all artists to be in the strongest possible negotiating position, and to enter into contracts fully aware of the financial and legal consequences.

Most in-demand recordings are still available for free via illegal, unlicensed, peer-to-peer download or streaming sites. It is very difficult for record labels, recording artists, producers, musicians, songwriters, and publishers to sustain businesses and careers with the prospect of a complete loss of income from the sale of recordings. In this inhospitable industry climate, new business models are emerging without apparent reference to recent past experience and the knowledge that should be gained from it. Only nine years ago the economy experienced a severe downturn after a speculative frenzy caused by the false premise of a “new economy”—the dot-com boom—an eyeballs and mindshare concept where there were no limits, no revenues and, apparently, no bottom lines. The very same types of business models are being touted again: the idea of giving away product in order to build mindshare with no reliable strategies for how to turn mindshare into revenue. The decentralized, zero-distribution-cost world of the Web offers potentially exciting

opportunities. But does it make any more sense for artists to give away their work and their rights so they can tour and sell merchandise than it does for Mercedes to give away cars as promotion and sell T-shirts for revenue?

In the desperate push to rise from obscurity to celebrity, “free” becomes the default word in the marketing lexicon. In the year 2000 more than half of the dot-com companies went out of business, wiping out five trillion dollars in market value and causing a significant recession.<sup>170</sup> This was the e-commerce bubble. We are now in what was reported as far back as 2007 as the Web 2.0 bubble.<sup>171</sup> In his article John C. Dvorak pointed out that the 2000 dot-com bubble was, at the time, only the latest in a series of technologically stimulated and worsening boom and bust cycles that the market has an apparent inability to predict. The common factors between the e-commerce and Web 2.0 models are that apparent value is created by speculative investment and usage statistics rather than by revenues and bottom line. Staid as it may seem, the evidence from the dot-com bust is that unless there is a quid pro quo somewhere in the business model, collapse is inevitable. Just as in any other business, artists need to focus on building tangible value and controlling their rights, which are their primary assets. Rights need not be either-or— all rights reserved or public domain. Creative Commons offers excellent mid-way alternatives. In an online environment where any music can be obtained for free, retaining rights may seem like a moot point. But, for instance, synch and master use licenses for movies, television, and documentaries remain controllable and can provide

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<sup>170</sup> Vedanta Today, “Dot-com Bubble (2000),” [http://www.vedantatoday.com/index.php?option=com\\_content&view=article&id=670&Itemid=446](http://www.vedantatoday.com/index.php?option=com_content&view=article&id=670&Itemid=446), (accessed August 26, 2009).

<sup>171</sup> John C. Dvorak, “This Dot-Com Bubble Will Burst, Too,” August 7, 2007, <http://www.foxnews.com/story/0,2933,292261,00.html>, (accessed August 25, 2009).

substantial income to writers and artists. Legislation and international IP treaties may eventually correct what is now a lawless online IP environment. It would behoove all artists in the rush to recognition not to permanently sacrifice any part of their rights that may compromise their ability to make a living in the future. Of course, if an artist's carefully considered perspective is that all creations are common and should be freely shared, it is his or her prerogative to do so. However, it is an oddly arrogant supposition for anyone other than the creator to assume that any work should be distributed without charge. The least qualified of all protagonists for the free dissemination of intellectual property should be for-profit organizations that are built on, or benefit directly from, the free delivery of others' creative works.

As pointed out in Chapter 3, for the artist getting started, obscurity is a problem that has to be solved. This is no different than with any product or service that is trying to break into or develop a market.<sup>172</sup> Andrew Drubber states that:

Music is pretty much unique when it comes to media consumption. You don't buy a movie ticket because you liked the film so much, and while it's conceivable that you might buy a book because you enjoyed reading it so much at the library, typically you'll purchase first, then consume. DVDs are, perhaps, a little closer to the music buying experience. You love a film, so you buy the disc. But equally, you tend to love the film because you once took a chance and paid to see it in the cinema. But music is different—and radio proves that. By far the most reliable way to promote music is to have people hear it. Repeatedly, if possible—and for free. After a while, if you're lucky, people get to know and love the music. Sooner or later, they're going to want to own it. This isn't just true for pop music. It's not just about getting a hook stuck in someone's brain so they hum it to themselves as they take out the rubbish. So-called 'serious' music also benefits from familiarity—perhaps even more so. The more challenging a work, the more exposure is required to really get inside it and appreciate it.<sup>173</sup>

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<sup>172</sup> Tim O'Reilly, "For...creative artists...laboring in obscurity, being well-enough known to be pirated would be a crowning achievement," December 11, 2002, <http://www.openp2p.com/pub/a/p2p/2002/12/11/piracy.html>, (accessed August 26, 2009).

<sup>173</sup> Andrew Drubber, *New Music Strategies: The 20 Things You Must Know About Music Online*, 2007, <http://newmusicstrategies.com/ebook/>, (accessed May 30, 2010).

Whether music is inherently unique in needing to be sampled, in its entirety and repeatedly, before a potential consumer might buy it may be arguable. That it has been freely available for audiences to assess before purchase is a historical reality, at least since the advent of radio in the 1920s. The unfairness to musicians occurs when large corporations build profitable businesses based upon the use of music without compensation to the creator—other than the supposed promotional value of the use. Unlike record labels in the United States, publishers did not elect to waive their royalties on the basis of the promotional value of airplay. In the US this complete lack of compensation from radio play to musicians and artists contributes to the difficulty many of them have in building a sustainable lifestyle and it increases the economic disparity between writers and musicians. The wealth gap that can be created within a band, between the writers and non-writers, can also cause considerable internal tensions.<sup>174</sup> Given that there is a precedent set for the free “promotional use” of music the difficulty of establishing economic sustainability for musicians is exacerbated as digital delivery moves further towards on demand streaming. As Patrik Wikström points out, “this is no longer a promotional tool; it is a music distribution technology.”<sup>175</sup> Thus far, income from Spotify (the leading service in the on demand streaming field) does not appear to be making up for lost download or CD sales. Victoria Bassetti, Sr. VP for Consumer Experience at EMI stated that, by EMI’s calculations, it takes approximately 350 streams to produce the same income as a single download.<sup>176</sup>

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<sup>174</sup> BBC News, "Spandau Ballet in court over royalties," [http://news.bbc.co.uk/2/hi/uk\\_news/263725.stm](http://news.bbc.co.uk/2/hi/uk_news/263725.stm), January 27, 1999, (accessed June 25, 2010).

<sup>175</sup> Patrik Wikström, *The Music Industry, Music in the Cloud*, (Cambridge, Polity Press, 2010), 106

<sup>176</sup> Victoria Bassetti, Sr. VP for Consumer Experience, EMI, NARM Music Law 2010 Conference panel- \$350 Million And Rising: Why Is Paying Copyright Owners So Difficult?, May 17, 2010. Attended by author.

A fundamental tenet of this thesis is the value of permitting and encouraging a rich and diverse ecosystem of art, craft, and culture that supports all points of view, including music as an avocation and as a profession. Considering how much society purports to value art, music, and culture, too many creative artists throughout history have lived and died penniless. If a great culture is evidenced by the art it leaves behind, it should follow that society has a responsibility to, at the very least, protect its art and artists from avaricious elements. Musicians have had little choice, for most of the history of the recording industry, but to accept the terms offered to them. How or why it was and is considered fair for the entire generative group to accept what often amounts to a single digit percentage of revenues is difficult to rationalize. That all costs must be paid out of the musician's minority share and that, even after recoupment of those costs, the copyrights remain the property of the record label (in perpetuity) only serves to emphasize the magnitude of the inequity. The loudest voices in the public debate tend to be those of the industry and more recently those of the consumer; the insider—royalty earning musicians are rarely heard. It is hard to imagine that the increasing difficulty of making a living will not damage creative output. Optimism is usually high at the point that an artist signs a recording contract and the complexities of reductions, deductions and recoupment are not tangible until the royalty statements begin to arrive with large negative balances due to unrecouped costs. When an artist is successful the inequity can be obscured by a series of large royalty checks. It is sobering to realize that before the artist receives a single royalty check all of the record labels costs have been recovered and the label has made a substantial profit. When labels justify their practices by referring to their levels of risk and unrecouped costs they are not referring to losses in the normal business sense (where they laid out more money than they have recovered). The term

“unrecouped costs” refers to monies that have not yet been recovered from the artist’s minority share. This phenomenon was explained by Courtney Love in her quote included here in the Introduction. In the later stages of a successful career due to the reductions and deductions, statements often contain line items showing hundreds of units sold, the aggregate of which only produces pennies in royalties to the artist. More recently, with the new streaming services, line items are reporting hundredths (and less) of a penny for the use of a track and, at the time of writing, diminished sales revenues are not being compensated for by income from increased streaming usage. For all these reasons, knowledge gained through education has never been more important than it is today. Artists need to be fully enlightened as to their natural rights in their work, and the community should be apprised of the ultimate social cost of depriving artists of a living. Societal change continues to become more rapid and conceptually more challenging than at any point in history. The methodologies outlined herein may have evolved in simpler circumstances, but complexity evolves, as our species has, by layering simple constituents.<sup>177</sup>

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The music business, if it can be referred to monolithically, failed to deal with the technological and business advance into the virtual space to a disastrous degree. The major labels are now attempting to compensate by taking more from those who have the least. They are trying to regain what they have lost by annexing the other four of the five revenue pillars that artists have hitherto relied upon. The parameters that separate most

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<sup>177</sup> Sunny Y. Auyang, “Mass Phenomena and Complexities of Composition,” Talk presented at Eidgenossische Technische Hochschule, Zurich, 1999, <http://www.creatingtechnology.org/papers/mass.pdf>, (accessed August 25, 2009). “Much complexity we see around us stems from a similar source, structures generated by the interactive combination of many constituents. The constituents themselves can be rather simple, so can the relation between any two. However, because there are so many constituents in a large system, their multiple relations generate a relational network that can be highly complex, variegated, and surprising.”

artists from complete independence are brand recognition and a consuming audience associated with a revenue generation model. In all of these discussions talent must be considered a given, because even the majors cannot sustain artists without talent indefinitely (perhaps it would be more accurate to say artists with no public appeal/marketability). For artists who have the talent/public appeal/marketability, only education, entrepreneurship, hard work, persistence, and an ability to harness the power of technology stand between them, their audience, and their ability to create a sustainable living. The principles are simple: identify, create, and refine a value proposition for the audience, develop a demand, fulfill that demand, and monetize the supply chain. This self-determined approach does not necessarily mean that musicians must always operate in DIY mode. Any business startup may involve a more hands on approach during the initial period but as David Byrne points out: functioning entirely self sufficiently, where the artist has to do everything is not necessary. Byrne rightly indicates that freedom needs to be balanced with pragmatism and the model an artist chooses to pursue can “morph and evolve.”<sup>178</sup>

On the subject of public appeal, there is a long history of undifferentiated or facsimile products in this and every business. Creating clone commodities is a perfectly valid business model, but development and testing via the live market and the Web can offer the opportunity to hone unique products that have unpredictable qualities. In 1962 the Beatles’ recordings were substantively different than anything else on the radio. This is a testament to George Martin’s musicality and respect for artistic integrity, and perhaps above all else the years of development, testing, and refinement the Beatles themselves

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<sup>178</sup> David Byrne, “Survival Strategies for Emerging Artists—and Megastars,” *Wired Magazine*, December 18, 2007.



went through in the crucible of the Hamburg and Liverpool clubs. Fleetwood Mac refined their appeal across sixteen albums and many lineup changes before discovering the magic formula—surely an instructive exercise in persistence and buying the time to get lucky. Corey Smith may not be a blockbuster in the Beatles or Fleetwood Mac mold, but he has also identified an audience, refined his appeal, and is making millions doing so. Perhaps more importantly, Smith has achieved artistic and financial independence, as well as the potential for a sustainable career. By maintaining an open mind and observing the parameters that create a reaction in the marketplace, a talented artist can maximize his or her chances of accreting a fan-base. Sizable followings can be developed and interacted with online, then expanded significantly when augmented with live audience interaction.

There has been no greater test of many of the theories contained herein than the work done at Smithsonian Folkways. That it is possible to sustain a business based on recordings with a limited appeal is gratifying. There is, apparently, some demand for almost everything that the human mind can create. It is sobering to recognize that we cannot easily predict what it is that the public will buy. The Smithsonian Folkways mail-order shipping table is a daily reminder of how important it is to keep everything available. As Folkways founder Moses Asch said, “You don’t take the letter J out of the dictionary because it is used less than the letter S.”<sup>179</sup> In no way does Smithsonian Folkways fit comfortably into the music business machine, but the label uses the mechanisms of the capitalist, free market system to promulgate a cultural mission—successfully. Moses Asch demonstrated to the world, long before there was a name for it (the Long Tail concept), that it is possible to sustain a business by selling a few units each

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<sup>179</sup> Tony Olmsted, *Folkways Records: Moses Asch and His Encyclopedia of Sound*, (New York, Routledge, 2003), xi.

of many items. Major media corporations squander significant amounts of money every day that they do not make their entire catalogues available. More importantly they deny artists deserved and nourishing income, as well as deprive society of its fullest diversity of cultural heritage.

Individual artists can take advantage of the Long Tail principle by being more prolific, by not being so precious about their creative output. Many independent artists have fallen into a slow, one- to five-year release cycle that was foisted upon the business by the major label blockbuster model. It takes one to five years to complete the promotion cycle for a multi-platinum-selling album. Indie artists are better served by being more prolific, focusing on creating a body of work and a flow of material to service their fan-base. The Beatles released ten albums in five years (from *Please, Please Me* to the *White Album*), and they found the time to tour and write songs for many other artists. Labels cannot reliably pick hits, and artists are even worse at it. Get the work out there and let the public decide. With digital distribution the cost of failing is closer to zero than it has ever been. For those who wish to start labels, management or agency stables, Moses Asch's legacy also stands as a reminder of the value of a business identity. Folkways recordings are literally from all over the map, but the label has a singular identity of authentic, high-quality, well-documented, and annotated recordings. Alligator Records is known for its blues releases, Victory Records for hard core punk, Sub-Pop built its identity on grunge. Each of these labels has a distinct identity which is not just recognizable but creates an emotional bond with its audience. The names Capitol, Sony BMG, Warners, and Universal and most of their sub-brands (Mercury, Columbia, etc.) do not make a musical

statement or evoke any positive emotional response in the consumer. A strong brand identity is a powerful asset for artists, smaller entrepreneurs, and collectives.

There will be no time in the future that successful people will not have to remain mentally agile. Creative thinking is and will be even more an essential element of survival. Of course the mental agility of a few free thinkers does not help if their organizations cannot change, and this will be the defining challenge for larger, more hidebound bureaucratic structures.

To conflate two overall objectives: an ideal arts world would consist of artists being empowered to make their own way forward creatively and taking control of the business of their art. The numbers speak unambiguously: most artists and their creations do not survive the corporate environment where the objective is to homogenize and commodify in order to generate mass bestsellers—blockbusters. Diversity and individuality should occupy their rightful space and live peaceably alongside a diminished mass media. This would be a world in which the nations' and the planet's artistic and cultural heritage would no longer be locked in corporate vaults, away from the people, unavailable for viewing, listening, or study. Everything would be available on demand.

The music business stands at a crossroads, 132 years since the invention of sound recording and playback technology. Edison initiated a revolution and sowed the seeds for a new business. As soon as Edison's invention became publicly available, people were enthralled with captured sound.<sup>180</sup> The fact that, for the first time, sound could be

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<sup>180</sup> "Edison Back From Paris," *New York Times*, October 7, 1889.

disseminated across lands, seas, and into the future immediately accelerated the rate of cross-cultural exchange. The introduction of mass-produced recordings was one of many significant steps forward. More recently Internet delivery has been shifting the paradigm again. Since 1877 technology and business may have been the enablers, but recorded sound and music have been the drivers of the growth.

The importance of recording and preserving all musics can be underscored by the realization that we do not have useful documentation of vernacular styles that were not written down or could not be represented accurately by Western classical notation. A good example would be the earliest expressions of the blues. The blues was handed down orally and its offspring are alive and well, so we are keenly aware of the loss of a cultural reference point. The richness and diversity of our sonic arts and cultural heritage must not only be documented and preserved but also disseminated to promote understanding amongst peoples, and for future generations and researchers. Musicians and sonic creators need to be protected, encouraged, and incentivized rather than filtered, exploited, and discarded. The best way to do so is to utilize low-to-zero-cost, decentralized recording technologies and distribution systems. Creative control, rights, and rewards should remain under the jurisdiction of the generative group, at least during their lifetimes.

As Buckminster Fuller said, “You never change things by fighting the existing reality. To change something, build a new model that makes the existing model obsolete.”<sup>181</sup> For a time the gatekeepers of the past century will continue to be in disarray; unable to

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<sup>181</sup> George Martine, Gordon McGranahan, Mark Montgomery, Rogelio Fernández-Castilla, *The New Global Frontier: Urbanization, Poverty and Environment in the 21<sup>st</sup> Century*, (Earthscan, London), 141.

dominate access to distribution and promotional outlets. However, the oligopoly is regrouping and musicians will need to act as agents of change, not only for personal benefit but for the future of the profession, art and culture.<sup>182</sup> There now exists the opportunity to reject the preexisting construct that defined the generative entities as minority shareholders in their own creations and finally reward the producers of the art. Whether an individual regards his or her work in the music business as an avocation, art, cultural heritage, a career or profession, the richest rewards (which may or may not be financial) will accrue to those who build the new model by retaining control of their creations and taking charge of their futures.

Richard James Burgess, Washington DC, November 2009

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<sup>182</sup> IDG News Staff, "Documents reveal major labels own part of Spotify: The record companies bought their shares for a pittance last year," *InfoWorld*, (August 07, 2009). <http://www.infoworld.com/d/applications/documents-reveal-major-labels-own-part-spotify-741>, (accessed August 25, 2009).

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**Portfolio Elements:****Books Authored:**

**Omnibus Press/Music Sales: *The Art of Music Production*, third edition, 2004  
First edition, 1997 (*The Art of Record Production*), second edition, 2000**

Analyzes and codifies producer: roles, styles, methods, interpersonal techniques and examines production across a wide variety of genres. .

**Articles written:**

**Melody Maker, June 23, 1979,**

***The Electric Almanac: Pew-pew-pewww...!***

Review of the SDS3 drum synthesiser. Three-quarter page article.

**Sound International, September 1979,**

***Skin and Syn: Drum Synthesis and Treatment***

Six page comprehensive overview of the state of the art of electronic percussion focusing on the Syndrum, Synare, and Impakt electronics device.

**Musicians Only, May3, 1980**

***Road Test: Fairlight Computer Keyboard***

Test of the very first commercial sampling machine the Fairlight CMI (cost £13,000) outside of Australia. RJB explains the system, its capabilities and shortcomings to Paul Colbert.

**Musicians Only, July 5, 1980**

***Staccato - with flare: Richard Burgess (Landscape) tests out the Cadency Theory***

Full page article reviewing the conceptually revolutionary Staccato flared drums

**Musicians Only, July 19, 1980**

***Road Test: What's the Use?***

Testing and reporting on the results of tests of AKG D12, D190 and D100 microphones.

**Musicians Only, August 23, 1980**

***Road Test: The All Electronic Kit?***

Preview discussion of the capabilities of the, as then unreleased, SDS5 drum synthesizer

**Sounds, Feb 7, 1981,**

***Einstein A Go-Go***

Review of the brand new Roland TR808 drum machine

**Rock Hardware (pub. Blandford Press), 1981**

***Rock Hardware: The Instruments, Equipment and Technology of Rock***

Edited by Tony Bacon, The first comprehensive handbook on the technology of rock  
Richard James Burgess wrote chapter on drums and electronic drums

**Melody Maker, May 1, 1982**

***Synth Percussion: The New Age Beat***

Evaluation of the present and future of technocussion including the Linn LM1, Roland TR808, TR606, Movement Computer Systems Percussion Synthesizer, Linn Drum, Oberheim DMX, Simmons Sequencer

**Radio, Television and Film**

**BBC World Service, 1983/1984**

*Let There Be Drums*

Thirteen part BBC world service radio series featuring the most seminal rock drummers. Music programmed and script written and recorded by RJB

**Trans Atlantic Films/ Channel 4, 1984**

*4 American Composers by Peter Greenaway*

RJB interviews Philip Glass on camera regarding his work in the context of the history and development of 20th Century Music.

**Radio New Zealand National, July 2009**

*Musical Chairs: Richard James Burgess - A Different Drummer (Part 1 and 2)*

Two one hour RJB lifetime retrospective interviews by Keith Newman

**Substantiating Articles about RJB:**

**Eclectic Rock,**

*The complete A-Z of Electronic Rock*

Landscape included in a rundown of the new electronic bands of the early 80s

***The A-Z of Rock Drummers, Proteus, June, 1981,***

Biographical. feature on RJB and his stature as a drummer including acknowledgement of his technological innovations

**International Musician, August 1, 1982**

*Landscape: Manhattan Boogie Woogie*

Discussion about the sonic advantages to recording on two inch, 16 track analog tape as opposed to two inch, 24 track analog tape

**Audio Media, October 1, 1992**

*Tracks: Only U Ballad/Brand Nu Day*

Feature on upcoming Praise Album on which I used the innovative and now obsolete quasi-surround sound technology Q sound and studio techniques and rationale utilized

**Sound Engineer and Producer, February 1, 1986**

*Going For Gold: Richard James Burgess - maintaining chart momentum*

Two page interview about all technical aspects of studio work and new technology with particular emphasis on my development of the SDS5 drum synthesizer and the first use of the Fairlight CMI sampling computer instrument on Kate Bush's Never Forever album, programmed by John L. Walters and RJB.

**Electronics and Music Maker, November 1, 1981**

*Landscape Explored*

Discussion based article between John L. Walters and Richard James Burgess about the technology that Walters, Burgess and the rest of Landscape invented, discovered or used in an unusual or unique way. Particular emphasis on the evolution of the sound creation and touch sensitivity features of the SDS5 drum synthesizer and then triggering it using MC8 microcomposer computer. Further discussion on the compositional rationale for and uses of technology including Landscape's innovative live sound system with Quad 405 amplification and Vitavox folded horn enclosures.

**Transcriptions of Interviews with RJB,  
Melody Maker, Mar 7, 1982**

***Talking Drums (on the Musicians World Page)***

Discussion on the technology and development of acoustic drums between Richard James Burgess, Cozy Powell, Jon Hiseman and Rick Butler. Transcribed by Paul Colbert

**Speeches, Talks and Lectures:**

Pearl Drums and Percussion Sounds at Nottingham Palais, Drum Clinic, 1977

Pearl Drums, Belfast, Northern Ireland, Drum Clinic, 1977

Roland UK Sales Conference, Ealing, London, Computer Generated Music, 1979

Liverpool Institute for the Performing Arts, Record Production, 1997,

University of California Los Angeles, Record Production, 1998

New York University, Record Production, 1998

Sheffield School for the Recording Arts, 1998, Keynote speech for graduating students

Sheffield School for the Recording Arts, 1999, Keynote speech for graduating students

Middle Tennessee State University, Record Production, 1999

Sheffield School for the Recording Arts, Record Production, 2000

Anne Arundel County High Schools, Keynote speech, Music Business, 2006

Association of Collegiate Marketing Educators Conference, Guest Speaker, 2006,

University of Glamorgan (Wales), Record Production, 2007

York College, PA, Marketing, 2007

York College, PA, Management, 2007

Omega Recording School, Record Production, 2008

Omega Recording School, Record Production, 2009

Art Institute of Washington, Record Production and Music Business, 2009

Smithsonian 2.0 Conference, Module Summary Speech

Recording Academy P&E annual advisory committee meeting, Producer Compensation

Recording Academy P&E annual steering committee meeting, Producer Compensation

Yahoo! Time-Capsule Launch, Jemez Pueblo, New Mexico, Opening Remarks

Debated Smithsonian's Associate General Counsel, Monetizing Web-Presence



**Panels Moderated:**

Smithsonian Folkways/Recording Academy, Baird Auditorium, 2008  
 Making Cents: From Beats to Bank Accounts—Maximizing Your Income as a Producer

University of Massachusetts: Fourth Art of Record Production Conference, 2008  
 Plenary Industry Panel: Producer Compensation Today and Tomorrow

University of Glamorgan: Fifth Art of Record Production Conference, 2009  
 Plenary Industry Panel: Moderator, Independent Production and Distribution  
 Producer Remuneration Discussion with Fran Nevrkla of PPL  
 Plenary Industry Panel: Moderator, Performance and Record Production

**Teaching:**

UK, private drum lessons, 1974 to 1979  
 US, Annapolis Music School, private drum lessons, 2006 to 2008

**Panelist:**

New Music Seminar, 1984, Production, New York City  
 Millennium Conference, 1997, Production, Harrisburg, PA  
 Millennium Conference, 1998, Production, Harrisburg, PA  
 Millennium Conference, 1999, Production, Harrisburg, PA  
 Atlantis, 2000, Finding New Artists, Atlanta, Georgia  
 NEMO, 2000, Management, Boston, MA  
 Philadelphia Music Conference, 2000, Management, Philadelphia, PA  
 Recording Academy, 2000, Distribution, Washington DC  
 Dewey Beach Music conference, 2001, Production, Dewey Beach, DE  
 Pacific Rim Music Business conference, 2001, Management, Sydney, Australia  
 Recording Academy, 2001, Production, Washington DC  
 Recording Academy, 2002, Home Recording, Washington DC  
 Dewey Beach Music conference, 2003, Production, Dewey Beach, DE  
 Society for Ethnomusicology conference, Miami, 2005,  
 Practical Approaches to Field Recording and Documentation,  
 ACME/FBD conference, 2006, Music Business Marketing, San Diego  
 Society for Ethnomusicologists conference, 2006, The New Digital Paradigm, Hawaii  
 Recording Academy, 2006, Speed Mentoring, Washington DC  
 The Art of Record Production conference, 2006, Record Production, Edinburgh  
 Recording Academy, 2007, Home Recording, Washington DC  
 Recording Academy, 2007, Speed Mentoring, Washington DC

**Richard James Burgess partial discography**

<b>Artist</b>	<b>Track</b>	<b>Album</b>	<b>Role</b>
Quincy Conserve	Aire Of Good Feeling	Epitaph	Drums, Percussion
Quincy Conserve	Peeling Paint	Epitaph	Drums, Percussion
Quincy Conserve	My Michellechan	Epitaph	Drums, Percussion
Quincy Conserve	That Same Feeling	Epitaph	Drums, Percussion
Quincy Conserve	Going Back To The Garden)	Epitaph	Drums, Percussion
Quincy Conserve	Someone To Find	Epitaph	Drums, Percussion
Quincy Conserve	Mystery Lady	Epitaph	Drums, Percussion
Quincy Conserve	All Right In The City	Epitaph	Drums, Percussion
Quincy Conserve	Here I Am Baby	Epitaph	Drums, Percussion
Quincy Conserve	Common Man	Epitaph	Drums, Percussion, Writer
Suzanne			Drums
Serenity	Whole Album	Piece of Mind	Drums
Craig Scott	Whole Album	Smiley	Drums
Hogsnort Rupert		Ways of Making You Laugh	Drums
Shane	High on a Mountain	Straight Straight Straight	Drums, Percussion
Shane	John Hope	Straight Straight Straight	Drums, Percussion
Shane	Summer Solstice	Straight Straight Straight	Drums, Percussion
Shane	I Didn't Get to Loving You	Straight Straight Straight	Drums, Percussion
Shane	Snowflake	Straight Straight Straight	Drums, Percussion
Shane	Burn Burn	Straight Straight Straight	Drums, Percussion
Shane	Sixteen Seasons	Straight Straight Straight	Drums, Percussion
Shane	Three Hours	Straight Straight Straight	Drums, Percussion
Shane	Wild Rose	Straight Straight Straight	Drums, Percussion
Shane	Cowboys	Straight Straight Straight	Drums, Percussion
Tim Rose		The Musician	Drums
National Youth Jazz Orchestra	Cockpit		Drums

National Youth Jazz Orchestra	Seven of Hart's		Drums
National Youth Jazz Orchestra	Go'way from here (le vcl)		Drums
National Youth Jazz Orchestra	The Brahms arms		Drums
National Youth Jazz Orchestra	Maybe this time		Drums
Landscape		Thursday the Twelfth	Drums, Percussion, Artist
Easy Street	Feels Like Heaven	Easy Street	Drums, Percussion, artist, co-Producer
Easy Street	Lazy Dog Shandy	Easy Street	Drums, Percussion, Vibraphone, artist, co-Producer
Easy Street	Things I've Done Before	Easy Street	Drums, Percussion, artist, co-Producer
Easy Street	Illogical Love	Easy Street	Drums, Percussion, Writer, artist, co-Producer
Easy Street	Shadows on the Wall	Easy Street	Drums, Percussion, Vibraphone, Writer, artist, co-Producer
Easy Street	I've Been Lovin' You	Easy Street	Drums, Percussion, Writer, artist, co-Producer
Easy Street	Blame the Love	Easy Street	Drums, Percussion, Writer, artist, co-Producer
Easy Street	Part of Me	Easy Street	Drums, Percussion, artist, co-Producer
Easy Street	Easy Street	Easy Street	Drums, Percussion, Writer, artist, co-Producer
Easy Street	Wait for Summer	Easy Street	Drums, Percussion, Piano, artist, co-Producer
Easy Street	What Have We Become	Easy Street	Drums, Percussion, Tympani, artist, co-Producer
Easy Street	Flying	Under The Glass	Drums, Congas, Perc., Elec. Perc., artist,
Easy Street	How Can You Take It So Hard	Under The Glass	Drums, Congas, Perc., Elec. Perc.,

Easy Street	Rely on You	Under The Glass	Writer, artist, mixer Drums, Congas,Perc., Elec. Perc., Writer, artist, mixer
Easy Street	What Does the World Know	Under The Glass	Drums, Congas, Perc., Elec. Perc., artist, Drums, Congas,Perc., Elec. Perc., Writer, artist, mixer
Easy Street	Is This Real	Under The Glass	Drums, Congas,Perc., Elec. Perc., Writer, artist, mixer
Easy Street	Look for the Sun	Under The Glass	Drums, Congas,Perc., Elec. Perc., Writer, artist, mixer
Easy Street	Only a Fool	Under The Glass	Drums, Congas, Perc., Elec. Perc., artist, Drums, Congas,Perc., Elec. Perc., Writer, artist, mixer
Easy Street	Strange Change	Under The Glass	Drums, Congas,Perc., Elec. Perc., Writer, artist, mixer
Easy Street	I See You	Under The Glass	Drums, Congas,Perc., Elec. Perc., Writer, artist, mixer
Easy Street	Night of the 11th	Under The Glass	Drums, Congas,Perc., Elec. Perc., Writer, artist, mixer
Robin Sarstedt	My Resistance is Low		Drums, Percussion
Barbara Dickson	People Get Ready	Answer Me	Drums, Percussion
Barbara Dickson	Boys From The Men	Answer Me	Drums, Percussion
Barbara Dickson	My Man	Answer Me	Drums, Percussion
Barbara Dickson	Lean On Me	Answer Me	Drums, Percussion
Barbara Dickson	Goodbye Dreamer	Answer Me	Drums, Percussion
Barbara Dickson	End Of The World	Answer Me	Drums, Percussion
Barbara Dickson	Answer Me	Answer Me	Drums, Percussion
Barbara Dickson	Goodbye To The Cries	Answer Me	Drums, Percussion
Barbara Dickson	From The Heart	Answer Me	Drums, Percussion
Barbara Dickson	Let It Go	Answer Me	Drums, Percussion
Barbara Dickson	Judgement Day	Answer Me	Drums, Percussion
Barbara Dickson	Driftaway	Answer Me	Drums, Percussion
Tony Visconti	What A Dilemma	Visconti's Inventory	Drums

Tony Visconti	Middle Of Your Heart	Visconti's Inventory	Drums
Tony Visconti	Let Us Grow A Little Garden	Visconti's Inventory	Drums
Landscape	U2XME1X2MUCH	U2XME1X2MUCH	Drums, Percussion, Writer, artist
Landscape	Don't Gimme No Rebop	U2XME1X2MUCH	Drums, Percussion, artist
Landscape	Sixteen	U2XME1X2MUCH	Drums, Percussion, artist
Charlie	No Second Chance	No Second Chance	Percussion
Charlie	Don't Look Back	No Second Chance	Vibraphone
Charlie	Pressure Point	No Second Chance	Triangle
Charlie	Turning to You	No Second Chance	Percussion
Charlie	Lovers	No Second Chance	Congas, Percussion, Vibraphone
Charlie	Johnny Hold Back	No Second Chance	Cowbell
Landscape	Workers Playtime	Worker's Playtime	Drums, Percussion, artist
Landscape	Nearly Normal	Worker's Playtime	Drums, Percussion, artist
Landscape	Too Many Questions (Don't Ask Me Why)	Worker's Playtime	Drums, Percussion, Writer
Driver 67	Car 67	Hey Mister Record Man	Drums
Driver 67	Communications Breakdown	Hey Mister Record Man	Drums
Ian Carr	Out of the long dark	Jazzbuhne Berlin '79:	Drums
Nucleus	Gone With the Weed	Out of the Long Dark	Percussion
Nucleus	Lady Bountiful	Out of the Long Dark	Percussion
Nucleus	Solar Wind	Out of the Long Dark	Percussion
Nucleus	Selina	Out of the Long Dark	Percussion
Nucleus	Out of the Long Dark	Out of the Long Dark	Percussion
Nucleus	Sassy	Out of the Long Dark	Percussion
Nucleus	Simply This	Out of the Long Dark	Percussion
Nucleus	Black Ballad	Out of the Long Dark	Percussion
Nucleus	For Liam	Out of the Long Dark	Percussion
Neil Ardley	Upstarts All	Harmony of the Spheres	Drums, Percussion
Neil Ardley	Leap in the Dark	Harmony of the Spheres	Drums, Percussion

Neil Ardley	Glittering Circles	Harmony of the Spheres	Drums, Percussion
Neil Ardley	Fair Mirage	Harmony of the Spheres	Drums, Percussion
Neil Ardley	Soft Stillness and the Night	Harmony of the Spheres	Drums, Percussion
Neil Ardley	Headstrong, Headlong	Harmony of the Spheres	Drums, Percussion
Neil Ardley	Towards Tranquility	Harmony of the Spheres	Drums, Percussion
Landscape	Japan	Landscape	Drums, Perc., Electronic Perc, Writer, artist
Landscape	Lost in the Small Ads	Landscape	Drums, Perc., Electronic Perc, Writer, artist
Landscape	The Mechanical Bride	Landscape	Drums, Perc., Electronic Perc, Writer, artist
Landscape	Neddy Sindrum	Landscape	Drums, Perc., Electronic Perc, Writer, artist
Landscape	Kaptin Whorlix	Landscape	Drums, Perc., Electronic Perc, Writer, artist
Landscape	Many's the Time	Landscape	Drums, Perc., Electronic Perc, Writer, artist
Landscape	Highly Suspicious	Landscape	Drums, Perc., Electronic Perc, Writer, artist
Landscape	Gotham City	Landscape	Drums, Perc., Electronic Perc, Writer, artist
Landscape	WandsWorth Plain	Landscape	Drums, Perc., Electronic Perc, Writer, artist
Buggles	Living in the Plastic Age	The Age of Plastic	Drums
Buggles	Johnny and the Monorail	The Age of Plastic	Drums
Buggles	Elstree	The Age of Plastic	Drums
Buggles	Clean Clean	The Age of Plastic	Drums
Buggles	Kid Dynamo	The Age of Plastic	Drums
James Wells	Explosion (10:03)	Explosion	Drums
James Wells	More To Me Than Meets The Eye (8:26)	Explosion	Drums
James Wells	Double Dose Of Love (9:50)	Explosion	Drums
James Wells	There's Nothing Sweeter Than Success (5:58)	Explosion	Drums
James Wells	A Case Of Mistaken Identity (6:41)	Explosion	Drums
Visage	All tracks	Visage	Fairlight, Computer and Drum

			Programming
Landscape	European Man (4:23)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	Shake the West Awake (3:26)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	Computer Person (3:00)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	Alpine Tragedy/Sisters (4:46)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	Face of the 80's (3:14)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	New Religion (3:26)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	Einstein a Go-Go (5:07)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	Norman Bates (5:19)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	Doll's House (7:41)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	From the Tea-Rooms of Mars...to the Hell Holes of Uranus: Beguine/Mambo (3:16)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist

			Writer, artist
Landscape	Eastern Girls (*) (5:24)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus CD	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	It's Not My Name (*) (4:26)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus CD	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape III	So Good So Pure So Kind (*) (6:51)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus CD	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape III	You Know How to Hurt Me (*) (6:51)	From the Tea-Rooms of Mars...to the Hell Holes of Uranus CD	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	Back on Your Heads	remix B side of 12"	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	Mistaken Identity	remix B side of 12"	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape III	I'd Love to Fly Away	Single	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape III	The Fabulous Neutrinos	B side of So Good So Pure	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape III	Feel So Right	B side of You Know How to Hurt Me	LVox, Computer Programming, Acoustic Drums,



			Percussion, Writer, artist
Shock	Angel Face	Angel Face	Producer, Computer & drum Programming
Shock	R.E.R.B	Angel Face	Producer, Computer & drum Programming, Writer
Shock	Dynamo Beat	Dynamo Beat	Producer, Computer & drum Programming, Writer
Shock	Dream Games	Dynamo Beat	Producer, Computer & drum Programming, Writer
Visage		Fade To Grey	Fairlight Programmer
Kate Bush	Babooshka	Never Forever	Fairlight Programmer
Kate Bush	Army Dreamers	Never Forever	Fairlight Programmer
Kate Bush	Breathing	Never Forever	Fairlight Programmer
Spandau Ballet	To Cut a Long Story Short	Journeys to Glory	Producer, Mixer, Remixer, Percussion
Spandau Ballet	Reformation	Journeys to Glory	Producer, Mixer, Remixer, Percussion
Spandau Ballet	Mandolin	Journeys to Glory	Producer, Mixer, Remixer, Percussion
Spandau Ballet	Muscle Bound	Journeys to Glory	Producer, Mixer, Remixer, Percussion
Spandau Ballet	Age of Blows	Journeys to Glory	Producer, Mixer, Remixer, Percussion
Spandau Ballet	The Freeze	Journeys to Glory	Producer, Mixer, Remixer, Percussion
Spandau Ballet	Confused	Journeys to Glory	Producer, Mixer, Remixer, Percussion
Spandau Ballet	Toys	Journeys to Glory	Producer, Mixer, Remixer, Percussion
Spandau Ballet	Chant No. 1 (I Don't Need This Pressure...	Diamond	Producer, Mixer, Remixer,

Spandau Ballet	Instinction	Diamond	Percussion Producer, Mixer, Remixer, Percussion
Spandau Ballet	Paint Me Down	Diamond	Producer, Mixer, Remixer, Percussion
Spandau Ballet	Coffee Club	Diamond	Producer, Mixer, Remixer, Percussion
Spandau Ballet	She Loved Like Diamond	Diamond	Producer, Mixer, Remixer, Percussion
Spandau Ballet	Pharaoh	Diamond	Producer, Mixer, Remixer, Percussion
Spandau Ballet	Innocence and Science	Diamond	Producer, Mixer, Remixer, Percussion
Spandau Ballet	Missionary	Diamond	Producer, Mixer, Remixer, Percussion
King	Fish	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Love & Pride	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	And as for Myself	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Trouble	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Won't You Hold My Hand Now	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Unity Song	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Cherry	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Soul on My Boots	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	I Kissed the Spikey Fridge	Steps in Time	Producer,

King	Fish (Reprise)	Steps in Time	Mixer, Remixer, Drums, Perc., Prog. Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Don't Stop	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Endlessly	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Fools	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Ain't No Doubt	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Classic Strangers	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Soul on My Boots [Rub A Dub Mix]	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Love & Pride [Body & Soul Mix]	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
King	Won't You Hold My Hand Now [Heavy Times Mix]	Steps in Time	Producer, Mixer, Remixer, Drums, Perc., Prog.
Landscape	One Rule for the Rich	Manhattan Boogie-Woogie	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	Manhattan Boogie-Woogie	Manhattan Boogie-Woogie	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	Colour Code	Manhattan Boogie-Woogie	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist

Landscape	Long Way Home	Manhattan Boogie-Woogie	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	It's Not My Real Name	Manhattan Boogie-Woogie	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	Bad Times	Manhattan Boogie-Woogie	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	Eastern Girls	Manhattan Boogie-Woogie	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Landscape	When You Leave Your Lover	Manhattan Boogie-Woogie	Producer, LVox, Computer & Drum Programming, Percussion, Writer, artist
Adam Ant	Baby, Let Me Scream at You	Strip	Producer, Keyboards, Drums, Percussion, Programming
Adam Ant	Libertine	Strip	Producer, Keyboards, Drums, Percussion, Programming
Adam Ant	Spanish Games	Strip	Producer, Keyboards, Drums, Percussion, Programming
Adam Ant	Vanity	Strip	Producer, Keyboards, Drums, Percussion, Programming
Adam Ant	Playboy	Strip	Producer, Keyboards, Drums, Percussion, Programming
Adam Ant	Montreal	Strip	Producer, Keyboards, Drums, Percussion, Programming
Adam Ant	Navel to Neck	Strip	Producer, Keyboards, Drums, Percussion, Programming

Adam Ant	Amazon	Strip	Producer, Keyboards, Drums, Percussion, Programming
Richard James Burgess	The Fugitive	Richard James Burgess	Producer, Keyboards, Drums, Percussion, Programming, artist
Richard James Burgess	Thank You Ladies	Richard James Burgess	Producer, Keyboards, Drums, Percussion, Programming, artist
Richard James Burgess	Beside Myself With You	Richard James Burgess	Producer, Keyboards, Drums, Percussion, Programming, artist
Richard James Burgess	Breathless	Richard James Burgess	Producer, Keyboards, Drums, Percussion, Programming, artist
Richard James Burgess	Your Love	Richard James Burgess	Producer, Keyboards, Drums, Percussion, Programming, artist
Richard James Burgess	Swim to Me	Richard James Burgess	Producer, Keyboards, Drums, Percussion, Programming, artist
New Edition	Kinda Girls We Like	New Edition	Producer, Engineer, Mixer, Programmer, Percussion, Keyboards,
America	We Got All Night	Perspective	Arranger, Drums, Rhythm, Producer, Drum Programming, Synthesizer Arrangements, Percussion Programming
America	5th Avenue	Perspective	Arranger, Drums, Rhythm, Producer, Drum Programming, Synthesizer Arrangements, Percussion Programming

Luba	Storm Before The Calm (Extended Dance Mix) (5:20)	Storm Before the Calm	Remix (Producer - Daniel Lanois)
Luba	Storm Before The Calm (Dub Mix) (5:35)	Storm Before the Calm	Remix (Producer - Daniel Lanois)
Luba	Storm Before The Calm (Video Mix) (3:25)	Storm Before the Calm	Remix (Producer - Daniel Lanois)
Strange Advance	We Run (Advanced Mix) (9:20)	We Run We Run	Remix Remix
Strange Advance Strange Advance	We Run (Extended Single Mix) (6:03) We Run (Strange Mix) (4:38)	We Run	Remix
Doppelganger	Communication Breakdown (3:54)	Communication Breakdown	Producer
Doppelganger	Come Come Come (Dub Mix) (3:32)	Communication Breakdown	Producer
Richard James Burgess	BBC TV	TX Theme	Producer, Programmer, Keyboards, co-writer
King	Alone Without You	Bitter Sweet	Producer, Mixer, Percussion
King	Platform One	Bitter Sweet	Producer, Mixer, Percussion
King	I Cringed, I Died, I Felt Hot	Bitter Sweet	Producer, Mixer, Percussion
King	Wait for No One	Bitter Sweet	Producer, Mixer, Percussion
King	2 M.B.	Bitter Sweet	Producer, Mixer, Percussion
King	Won't You Hold My Hand Now	Bitter Sweet	Producer, Mixer, Percussion
King	Taste of Your Tears	Bitter Sweet	Producer, Mixer, Percussion
King	Torture	Bitter Sweet	Producer, Mixer, Percussion
King	Sugar Candy Mountain Buddhas	Bitter Sweet	Producer, Mixer, Percussion
King	Mind Yer Toes	Bitter Sweet	Producer, Mixer, Percussion
The Nails	Let It All Hang Out (Extended Psychedelic Dance Version) (6:33)	Let It All Hang Out	Remixer
The Nails	88 Lines About 44 Women (Extended Psychedelic Dance Version) (5:30)	Let It All Hang Out	Remixer
Nina Hagen Nina Hagen	My Way	In Ekstasy In Ekstasy	Producer Producer

Colonel Abrams	Trapped	Colonel Abrams	Producer, Mixer, Keyboards, programming, Percussion,
Colonel Abrams	I'm Not Gonna Let You	Colonel Abrams	Producer, Mixer, Keyboards, programming, Percussion,
Colonel Abrams	Over and Over	Colonel Abrams	Producer, Mixer, Keyboards, programming, Percussion,
Colonel Abrams	Margaux	Colonel Abrams	Producer, Mixer, Keyboards, programming, Percussion,
Colonel Abrams	Table for Two	Colonel Abrams	Producer, Mixer, Keyboards, programming, Percussion,
Melba Moore	Read My Lips	Read My Lips	Producer, Drum Programming, Percussion
Melba Moore	Mind Over Matter	Read My Lips	Programming Producer, Drum Programming, Percussion Programming
Spandau Ballet	Instinction	The Singles Collection	Producer, Mixer
Spandau Ballet	To Cut a Long Story Short	The Singles Collection	Producer, Mixer
Spandau Ballet	Chant No. 1 (I Don't Need This Pressure On)	The Singles Collection	Producer, Mixer
Spandau Ballet	She Loved Like Diamond	The Singles Collection	Producer, Mixer
Spandau Ballet	Paint Me Down	The Singles Collection	Producer, Mixer
Spandau Ballet	The Freeze	The Singles Collection	Producer, Mixer
Kim Wilde	Another Step (Closer to You)	Another Step	Producer, Percussion, Programming
Kim Wilde	How Do You Want My Love	Another Step	Producer, Percussion, Programming
Five Star	Can't Wait Another Minute	Silk and Steel	Producer, Drums, Percussion, Programming
Five Star	Find The Time	Silk and Steel	Producer, Drums, Percussion, Programming
Five Star	Are You Man Enough	Silk and Steel	Producer, Drums, Percussion, Programming

Five Star	Show Me What You've Got For Me	Silk and Steel	Producer, Drums, Percussion, Programming
Nancy Shanks	Trials of the Heart	About Last Night	Producer, Programming, Percussion, Keyboards
Luba	Let It Go	Title from Hollywood movie "Nine And A Half Weeks" starring Demi Moore	Remixer, Engineer, Percussion, Programming
Chakk	Stare Me Out	10 Days in an Elevator	Producer, Percussion, Programming
Chakk	Imagination	10 Days in an Elevator	Producer, Percussion, Programming
Chakk	Big Hot Blues	10 Days in an Elevator	Producer, Percussion, Programming
Chakk	Over the Edge	10 Days in an Elevator	Producer, Percussion, Programming
Chakk	Love Trip	10 Days in an Elevator	Producer, Percussion, Programming
Chakk	She Conceives Destruction	10 Days in an Elevator	Producer, Percussion, Programming
Chakk	Falling	10 Days in an Elevator	Producer, Percussion, Programming
Chakk	Years I Worked	10 Days in an Elevator	Producer, Percussion, Programming
Chakk	Murder	10 Days in an Elevator	Producer, Percussion, Programming
Chakk	Big Hot Mix	10 Days in an Elevator	Producer, Percussion, Programming
Chakk	Stare Me Out [Crash Mix]	10 Days in an Elevator	Producer, Percussion, Programming
Chakk	Cut the Dust	10 Days in an Elevator	Producer, Percussion, Programming
Tony Banks	Shortcut to Somewhere	Music from the film 'Quicksilver'	Producer, Drums, Percussion, Programming
Virginia Astley	Darkness Has Reached It's End	Hope in a Darkened Heart	Producer, Mixer, Percussion
Lou Reed & Yossour N'Dour	Biko	The Secret Policeman's Third Ball	Producer, Mixer
Brother Beyond	Chaingang Smile		Producer, Mixer
Errol Brown	Body Rockin'	Body Rockin' 7" and 12" remixes	Producer, Percussion,



			Programming
Luba	Best Is Yet to Come		Remixer, Percussion, Programming
Tony Banks & Fish	Shortcut to Somewhere	Title from Quicksilver	Producer, Drums, Percussion, Programming
Five Star	Ain't Whatcha Do	Between the Lines	Producer, Percussion, Programming
Five Star	Made Out of Love	Between the Lines	Producer, Percussion, Programming
Imagination/Lee John	Rock Me Slow	Closer	Producer, Percussion, Programming
Imagination	Sunshine	Double Gold	Producer, Percussion, Programming
Living in a Box	Living in a Box	Living in a Box	Producer, Percussion, Programming
Living in a Box	Love Is the Art	Living in a Box	Producer, Percussion, Programming
Living in a Box	So the Story Goes	Living in a Box	Producer, Percussion, Programming
Living in a Box	From Beginning to End	Living in a Box	Producer, Percussion, Programming
Living in a Box	Generate the Waveave	Living in a Box	Producer, Percussion, Programming
Living in a Box	Scales of Justice	Living in a Box	Producer, Percussion, Programming
Living in a Box	Going for the Big One	Living in a Box	Producer, Percussion, Programming
Living in a Box	Human Story	Living in a Box	Producer, Percussion, Programming
Living in a Box	Can't Stop the Wheel	Living in a Box	Producer, Percussion, Programming
Living in a Box	Living in a Box (Reprise)	Living in a Box	Producer, Percussion, Programming
Heroes	Drift Away	Here We Are	Producer, Percussion, Programming
Heroes	Here We Are	Here We Are	Producer, Percussion, Programming
Heroes	Let Me In	Here We Are	Producer, Percussion, Programming
Heroes	Riverside	Here We Are	Producer, Percussion, Programming
Heroes	Dance Your Blues Away	Here We Are	Producer, Percussion,

Heroes	Living on a Time Bomb	Here We Are	Programming Producer, Percussion, Programming
Heroes	My Heart Beats	Here We Are	Producer, Percussion, Programming
Heroes	Dreams for Lovers	Here We Are	Producer, Percussion, Programming
Heroes	Face to Face	Here We Are	Producer, Percussion, Programming
Heroes	That Is Love	Here We Are	Producer, Percussion, Programming
Princess	Red Hot	Red Hot 7" and 12" remixes	Producer, Percussion, Keyboards, Programming
Princess	All For Love	All For Love	Producer, Percussion, Keyboards, Programming
Empire	Talk Free		Producer, Percussion, Programming
Empire	This is my Word		Producer, Percussion, Programming
Eighth Wonder	Use Me	Fearless	Producer, Percussion, Programming
Eighth Wonder	Anything At All	Fearless	Producer, Percussion, Programming
Eighth Wonder	My Baby's Heartbeat	Fearless	Producer, Percussion, Programming
Eighth Wonder	The Dress	Fearless	Producer, Percussion, Programming
Shriekback	Intoxication	Go Bang!	Programming, Percussion, Keyboards, Producer
Shriekback	Shark Walk	Go Bang!	Programming, Percussion, Keyboards, Producer
Shriekback	Over the Wire	Go Bang!	Programming, Percussion, Keyboards, Producer
Shriekback	New Man	Go Bang!	Programming, Percussion, Keyboards, Producer
Shriekback	Nighttown	Go Bang!	Programming, Percussion, Keyboards, Producer
Shriekback	Go Bang	Go Bang!	Programming, Percussion, Keyboards, Producer
Shriekback	Big Fun	Go Bang!	Programming,

Shriekback	Get Down Tonight	Go Bang!	Percussion, Keyboards, Producer Programming, Percussion, Keyboards, Producer
Shriekback	Dust and a Shadow	Go Bang!	Programming, Percussion, Keyboards, Producer
When in Rome	Wide, Wide Sea	When in Rome	Keyboards, Producer, Drum Programming
When in Rome	Heaven Knows	When in Rome	Keyboards, Producer, Drum Programming
When in Rome	Sight of Your Tears	When in Rome	Keyboards, Producer, Drum Programming
When in Rome		When in Rome	Keyboards, Producer, Drum Programming
Mark Gregory	Mark Gregory	Someone's Been Sleeping in My Bed	Producer, Mixer, Programmer, Keys
Mark Gregory	Mark Gregory	Help Me Operator	Producer, Mixer, Programmer, Keys
Mark Gregory	Mark Gregory	On and On	Producer, Mixer, Programmer, Keys
Mark Gregory	Mark Gregory	I Want to Hear it From You	Producer, Mixer, Programmer, Keys
Funkrew		Funkrew	Producer, Mixer, Programmer, Keys
Jaki Graham			Producer, Mixer
Jaki Graham			Producer, Mixer
Angie Dylan	Beast of Burden	Vinyl 12"	Mixer, Engineer
Angie Dylan	Anywhere In The World (3:40)	Vinyl 12"	Mixer, Engineer
Angie Dylan	Beast Of Burden (Mix) (4:17)	Vinyl 12"	Mixer, Engineer
Brother Beyond	Get Even	Chain-Gang Smile (3:40)	Producer
Eddie Chacon	Devotion	Eddie Chacon	Producer, Mixer, programmer, percussion

Eddie Chacon	Trouble In Heart	Eddie Chacon	Producer, Mixer, programmer, percussion
Eddie Chacon	Freedom	Eddie Chacon	Producer, Mixer, programmer, percussion
Eddie Chacon	Breaking Point	Eddie Chacon	Producer, Mixer, programmer, percussion
Eddie Chacon	Paint Box	Eddie Chacon	Producer, Mixer, programmer, percussion
Thomas Dolby	Hot Sauce 3.17 (7" Remix) [remixed by Richard Burgess]	Aliens Ate My Buick	Producer, Mixer
Thomas Dolby	Salsa Picante 3.17 [Spanish version of Hot Sauce] (7": MT 59)	Aliens Ate My Buick	Producer, Mixer
Thomas Dolby	Hot Sauce 6.56 (extended version) [remixed by Richard Burgess]	Aliens Ate My Buick	Producer, Mixer
Thomas Dolby	Hot Sauce Murder Dub 3.27 [remixed by Richard Burgess]	Aliens Ate My Buick	Producer, Mixer
Thomas Dolby	Salsa Picante 5.11 (extended version) [remixed by Richard Burgess]	Aliens Ate My Buick	Producer, Mixer
Thomas Dolby	Hot Sauce 3.17 (7" Remix) [remixed by Richard Burgess] (12": 12MT 59)	Aliens Ate My Buick	Producer, Mixer
Thomas Dolby	1. Hot Sauce 3.17 (7" Remix) [remixed by Richard Burgess]	Aliens Ate My Buick	Producer, Mixer
Thomas Dolby	2. Hot Sauce (extended version) 6.56 [remixed by Richard Burgess]	Aliens Ate My Buick	Producer, Mixer
Thomas Dolby	3. Salsa Picante 3.17 [Spanish version of Hot Sauce]	Aliens Ate My Buick	Producer, Mixer
Thomas Dolby	4. Get out of My Mix 5.25 (CD-Maxi: CDMT 59)	Aliens Ate My Buick	Producer, Mixer
Don Johnson	What If It Takes All Night	Let It Roll	Writer
Pandance	Voluntary Slave	Pandance	Producer, Engineer, Mixer, Programming
Pandance	Run Away	Pandance	Producer, Engineer, Mixer, Programming
Pandance	New Life Calling	Pandance	Producer, Engineer, Mixer, Programming
Pandance	Follow Me	Pandance	Producer, Engineer, Mixer, Programming
Pandance	Curtain of Ice	Pandance	Producer, Engineer, Mixer,

Pandance	Another Man	Pandance	Programming Producer, Engineer, Mixer,
Pandance	Take These Hands	Pandance	Programming Producer, Engineer, Mixer,
Pandance	Little Angel	Pandance	Programming Producer, Engineer, Mixer,
Pandance	Waiting for the Day	Pandance	Programming Producer, Engineer, Mixer,
Pandance	Children of the Night	Pandance	Programming Producer, Engineer, Mixer, Programming
Guys Next Door		Guys Next Door	Producer, Engineer, Mixer, Writer, Drum & Computer Programmer, Keyboards
Atoози	Shine A Light	Shine A Light	Writer, Producer, Engineer, Mixer, Keyboards, Drum & Computer Programmer
Milli Vanilli	In My Life	Real Milli Vanilli	Writer
The Party		In My Life	Producer, Drums, Percussion, Keyboards, Programming
George Lamond	In My Life	In My Life	Writer
Neil Ardley	Intimate Vistas	Kaleidoscope of Rainbows	Writer, Programmer, Keyboards
Praise	Dream On	Praise	Producer, Engineer, Mixer
Praise	Only You	Praise	Producer, Engineer, Mixer
Praise	Brand New Day	Praise	Producer, Engineer, Mixer
Praise	Easy Way Out	Praise	Producer, Engineer, Mixer
Praise	Solitude	Praise	Producer, Engineer, Mixer
Praise	Love	Praise	Producer, Engineer,

Praise	Pride	Praise	Mixer Producer, Engineer, Mixer
Praise	Chinatown	Praise	Producer, Engineer, Mixer
Praise	So Cold	Praise	Producer, Engineer, Mixer
Praise	Only You	Praise	Producer, Engineer, Mixer
Praise	Easy Way Out [Remix]	Praise	Producer, Engineer, Mixer
Adam Ant	Kiss The Drummer (3:35)	B-Side Babies	Producer
XCNN	Biroland	XCNN	
XCNN	1000 Easy	XCNN	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programming
XCNN	Broadway	XCNN	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programming
XCNN	Wrong Thing	XCNN	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programming
XCNN	Monarch	XCNN	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programming
XCNN	Looking Forward	XCNN	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programming
XCNN	Early Days	XCNN	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programming
XCNN	Young, Stupid and White	XCNN	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programming
XCNN	Basta	XCNN	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programming
XCNN	Unnatural Passions	XCNN	Producer, Engineer, Mixer (under

XCNN	Logic Bomb	XCNN	Caleb Kadesh Pseudonym), programming Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programming
XCNN	Find Out	XCNN	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programming
Roman	Once In a Lifetime	Naked Stories	Producer, Engineer, Mixer
Roman	Train	Naked Stories	Producer, Engineer, Mixer
Roman	Shake Out	Naked Stories	Producer, Engineer, Mixer
Roman	Enjoy What You Feel	Naked Stories	Producer, Engineer, Mixer
Roman	Something Like Magic	Naked Stories	Producer, Engineer, Mixer
Roman	Thank You for the Night	Naked Stories	Producer, Engineer, Mixer
Roman	What Goes Around	Naked Stories	Producer, Engineer, Mixer
Roman	Dear Sadness	Naked Stories	Producer, Engineer, Mixer
Roman	Agent Wallman	Naked Stories	Producer, Engineer, Mixer
Roman	Hold Me Now	Naked Stories	Producer, Engineer, Mixer
Roman	Ode to a Whore	Naked Stories	Producer, Engineer, Mixer
Roman	Won't You Come Home	Naked Stories	Producer, Engineer, Mixer
Roman	Near Dawn	Naked Stories	Producer, Engineer, Mixer
Roman	Do The Fool's Night	Naked Stories	Producer, Engineer, Mixer
Roman	All the Good Things	Naked Stories	Producer, Engineer, Mixer
Rubicon	Ageless	Room 101	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programmer
Rubicon	Rest a while	Room 101	Producer, Engineer, Mixer (under

Rubicon	Doubt all	Room 101	Caleb Kadesh Pseudonym), programmer Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programmer
Rubicon	Insatiable	Room 101	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programmer
Rubicon	Cut down	Room 101	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programmer
Rubicon	On your side	Room 101	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programmer
Rubicon	This Drenching Night	Room 101	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programmer
Rubicon	Bury my Gold	Room 101	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programmer
Rubicon	Empty Hands	Room 101	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programmer
Rubicon	Eat with me	Room 101	Producer, Engineer, Mixer (under Caleb Kadesh Pseudonym), programmer
Manfred Mann		Soft Vengeance	Producer, Engineer, Mixer, Drums
Manfred Mann	Pleasure And Pain	Soft Vengeance	Producer, Engineer, Mixer, Drums
Manfred Mann	Play With Fire	Soft Vengeance	Producer, Engineer, Mixer, Drums
Manfred Mann	Shelter From The Storm	Soft Vengeance	Producer, Engineer, Mixer, Drums
Manfred Mann	Tumbling Ball	Soft Vengeance	Producer, Engineer, Mixer, Drums
Manfred Mann	The Price I Pay	Soft Vengeance	Producer, Engineer, Mixer, Drums
Manfred Mann	Lose The Touch	Soft Vengeance	Producer, Engineer, Mixer, Drums
Manfred Mann	Adults Only	Soft Vengeance	Producer, Engineer,



Manfred Mann	The Complete History Of Sexual Jealousy	Soft Vengeance	Mixer, Drums Producer, Engineer, Mixer, Drums
Manfred Mann	99 lbs	Soft Vengeance	Producer, Engineer, Mixer, Drums
Manfred Mann	Miss You	Soft Vengeance	Producer, Engineer, Mixer, Drums
Manfred Mann	Nature Of The Beast	Soft Vengeance	Producer, Engineer, Mixer, Drums
Manfred Mann	Wherever Love Drops, Part 2	Soft Vengeance	Producer, Engineer, Mixer, Drums
Libera	Libera	Libera	Producer, Mixer, Programmer, Percussion
Jimmie's Chicken Shack	Whole Album	2 for 1	Record Label
Various Artists	Family Fowlbum Various Artists CMJ the Year in Alternative Music 1981	Various Artists	Executive Producer
Jimmie's Chicken Shack	Whole Album	Pushing The Salmanilla Envelope	Manager
Jimmie's Chicken Shack	Whole Album	Bring Your Own Stereo	Manager, additional drums
Shock	Is This Fischerspooner? ... No, It's Shock!	Dream Games / R.E.R.B. (Mix)	Producer, engineer, mixer, programmer, Keyboards
Jimmie's Chicken Shack	Whole Album	Re.Present	Manager, Executive Producer
Various artists	whole album	cELLAbration	Production supervisor
Electrofied	Whole album	Sunday Morning Blues	Producer, Mixer, Drums, artist
Ace Elijah	Whole Album	Deja Visite	Producer, Mixer, Drums
Jimmie's Chicken Shack	Whole Album	Fail On Cue	Mastering Engineer
Nethers	Whole Album	What the Wind Will Never Say.	Mastering Engineer
Various Artists	Whole Album	Classic Piano Blues	Co-Compiler
Tony Trischka	Whole Album	Territory	Associate Producer

**Additional recordings of note**

BBC World Service program	Let There Be Drums		Writer, Presenter
British television program	TX Theme		Writer, Producer, Keyboards, Programming
BBC Radio One Chart Countdown Theme	New Religion		Writer, Producer, Keyboards, Programming
BBC TV computer show theme	Computer person		Writer, Producer, Keyboards, Programming
Many commercial uses	Einstein A GoGo and other material		Writer, Producer, Keyboards, Programming
BBC Radio One	Kaptin Whorlix		Drums
12/04/1978 - Landscape	Gotham City		Drums
John Peel Session	Lost In The Small Ads		Drums
	Workers' Playtime		Drums
<b>BBC TV</b>			
Top of The Pops from London	Barbara Dickson	Answer Me - multiple appearances	Drums
Old Grey Whistle Test	Japan		Drums
Old Grey Whistle Test			Drums
Pebble Mill			Drums
Top of The Pops from London	Buggles	Video Killed The Radio Star - multiple appearances	Drums
Top of The Pops from London	Landscape	Einstein A GoGo - multiple appearances	Drums, Lead Vocals
Top of The Pops from London	Landscape	Norman Bates - multiple appearances	Drums, Lead Vocals
Top of The Pops from London			

**ATV Television**

New Faces

Drums

**ITV Television**

This Morning

Drums

**DVDs**

Various artists

whole DVD

cELLAbration

Producer

The Working White House

whole DVD

The Working  
White House

Producer

**Producers worked with**

Studio worked in

Barry Mason

CBS

Danny Beckerman

Warner Chappell

Dave Price

BBC

Denis Weinrich

Scorpio

Fiachra Trench

Trident

Gary Lyons

SARM

Gerry Shury

Guy Fletcher

Pye

Hugh Murphy

Sarm

Hugh Padgham

Townhouse

Ian Levine

Trident

John L. Walters

All over

John Sinclair

SARM

Jon Kelly

Abbey road

Julian Mendelsohn

SARM

Junior Campbell

Eden

Lawrie Monk

BBC

Mike Stone

Sarm, Trident

Paul Blencowe

Capitol

Paul Phillips

CBS

Pete Ritzema

BBC

Peter Collins

Rafe McKenna

Ray Harvey

BBC

Richard Mainwaring

The Manor

Rim Blackmore

BBC

Robin Millar

Basing Street

Ross Cullum

Air Studios

Tony Sadler

Red Bus

Tony Visconti

Good Earth

Trevor Horn

SARM

Wayne Bickerton

CBS

Will Malone

Warner Chappell

**Artists worked with**

Accord

Ace

Adam Ant

Allan David

America

Neil Ardley

Atooz

Barbara Dickson

Barry Mason

Brother Beyond

Buggles

Chakk

Charlie  
Chosen Few  
Colonel Abrams  
Craig Scott  
Don Johnson  
Easy Street  
Easystreet  
Eddie Chacon  
Eighth Wonder  
Electrofied  
Empire  
Errol Brown  
Five Star  
Frank Ifield  
Fred Henry  
Funkrew  
George Lamond  
Graham Collier OBE  
Guys Next Door  
Heroes  
Hogsnort Rupert  
Imagination/Leee John  
Jaki Graham  
James Wells  
Jesus Christ Superstar  
Jimmie's Chicken Shack  
Kate Bush  
Kim Wilde  
King  
Kiss  
Landscape  
Leo Sayer  
Libera  
Living in a Box  
Lou Reed & Yossour  
N'Dour  
Luba  
Mac and Katie Kissoon  
Manfred Mann  
Mark Gregory  
Melba Moore  
Milli Vanilli  
Nancy Shanks  
National Health  
National Youth Jazz  
Orchestra  
Nethers  
New Edition  
New Seekers  
Nina Hagen  
Nucleus  
NZ Fantasy Band  
Our Kid  
Pandance  
Patsy Kensit  
Peter Skellern  
Praise  
Princess  
Quincy Conserve

Richard James Burgess  
 Robin Sarstedt  
 Roman  
 Rubicon  
 Serenity  
 Shane  
 Shock  
 Shriekback  
 Spandau Ballet  
 Stackridge  
 Surprise Sisters  
 Suzanne  
 Tax Loss  
 The Blue Nazz  
 The Lordships  
 The Orange  
 The Party  
 Thomas Dolby  
 Tim Rose  
 Tony Banks & Fish  
 Tony Visconti  
 Vince Hill  
 Virginia Astley  
 Visage  
 When in Rome  
 XCNN

**Engineers and Assistant  
 Engineers worked with**

**Studio**

Alan Moulder	Trident
Andy Jackson	Utopia
Brian Tench	
Chris Tsangarides	Morgan
Colin Thurston	Good Earth/Red Bus
David Baker	
Dave Hunt	
Flood	Battery
Frank Roszak	Larrabee
Gary Langan	SARM
Hugh Padgham	Townhouse
James Guthrie	Utopia
John Etchells	Jam
John Hudson	Mayfair
Michael Barbieri	Media
Michael Brauer	Media
Mike Gregovich	Alvic Studios
Neil Black	Workhouse
Nick Launay	Townhouse
Pete Smith	Utopia
Phill Brown	Wessex
Rafe McKenna	
Rick Walton	
Steve Churchyard	Air
Steve Rance	
Stuart Bruce	Compass Point
Tim Palmer	Utopia
Tom Lord-Alge	Unique
Tony Visconti	Good Earth

**Groups Managed**

Jimmie's Chicken Shack  
 Joe 90  
 Mary Prankster  
 Kelly Bell  
 All Mighty Senators  
 Colouring Lesson  
 Laughing Colors  
 Live Alien Broadcast  
 Block  
 Underfoot  
 J'Matra  
 Cherry Twister  
 DZK

**Record Labels**

Event Horizon Records	UK
Fowl Records	US

**Producers Managed**

Phil Brown	UK
Stuart Bruce	UK
Rafe McKenna	UK
Andy Jackson	UK
John L Walters	UK
Frank Roszak	US

**Musicians Played with NZ**

Dave Orams	Bass	NZ
Bruce Robinson	Guitar	NZ
Suzanne Donaldson	Vocals	NZ
Malcom Haymab	Vocals, Guitar	NZ
Rufus Rehu	Keyboards	NZ
Barry Browne-Sharpe	Trumpet	NZ
Barry Saunders	Vocals	NZ
Eddie Hansen	Guitar	NZ

**Musicians Played with UK**

Adam Ant	Bass	UK
Alan Murphy	Guitar	UK
Andy Pask	Bass	UK
Barbara Thompson	Flute	UK
Barry Adamson	Bass	UK
Billie Currie	Keyboards	UK
Billy Kristian	Bass	UK
Carol Kenyon	Vocals	UK
Chris Birkitt	Guitar	UK
Chris Heaton	Keyboards	UK
Dave Formula	Keyboards	UK
Del Palmer	Bass	UK
Fiochra Trench	Piano	UK
Ian Carr	Trumpet	UK
Jean Rousall	Piano	UK
John Giblin	Bass	UK
John Kongos	Guitar	UK
John L. Walters	Soprano Sax, Flute, Lyricon	UK
John Martyn	Guitar	UK
John McGeoch	Guitar	UK

Katie Kissoon	Vocals	UK
Ken Nicol	Vocals, Guitar	UK
Kevin Savigar	Piano	UK
Laurence Juber	Guitar	UK
Marco Pirroni	Guitar	UK
Mary Hopkin	Vocals	UK
Max Middleton	Keyboards	UK
Midge Ure	Vocals	UK
Mike Moran	Keyboards	UK
Mo Foster	Bass	UK
Norma Winstone	Vocals	UK
Pepi Lemer	Vocals	UK
Pete Marsh	Vocals, Guitar	UK
Pete Thoms	Trombone	UK
Pete Zorn	Alto Saxophone, Vocals	UK
Preston Heyman	Drums	UK
Ray Cooper	Percussion	UK
Ray Russell	Guitar	UK
Roger Cawkwell	Synthesier	UK
Roger Heaton	Piano/Synth/Prepared Piano	UK
Rusty Egan	Drums	UK
Steve Strange	Vocals	UK
Tony Coe	Woodwinds	UK
Tony Visconti	Bass	UK
Trevor Tompkins	Percussion	UK
		UK
		UK
<b>Musicians Played with</b>		
<b>USA</b>		
Airto Moreira	Percussion	UK
Barry Eastmond	Keyboards	UK
Bob Babbitt	bass	UK
Dan Huff	Guitar	USA
David Lasley	Vocals	USA
Greg Phillinganes	Keyboards	USA
Jay Summerour	Harmonica	USA
Jimmy Maelen	Percussion	USA
Joy Askew	Keyboards	USA
Lisa Fischer	Vocals	USA
Memphis Gold	Vocals and Guitar	USA
Michael Boddicker	Keyboards	USA
Mickey Basil	Piano	USA
Myrne Smith-Schilling	Vocals	USA
Nathan East	Bass	USA
Paul Fox	Keyboards	USA
Paul Jackson Jr.	Guitar	USA
Paulette McWilliams	Vocals	USA
Paulinho DaCosta	Percussion	USA
Tony Fazio	Guitar	USA
<b>Photographers worked</b>		
<b>with</b>		
Ray Massey	Cover Photo -Tearooms LP	UK
Gilles Larraine	Cover Photos -rjb capitol LP	USA
<b>Narrators</b>		
Peter Marinker	Narrator - Tearooms LP	