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Reviews

Daniel Frankel and Gideon Frankel, editors; Interviews by Kara Pound. *Artist in Control: Success in the New Music Business*. Artist in Control, 2013. artistincontrol@gmail.com.

Hearing from professionals and entrepreneurs working on the front lines of the music industry is always helpful, especially when they are recognized leaders who have broken new ground within their segments of the business. Their insights and commentary can provide good source material for teaching and learning strategies to effectively maneuver through today's complex and ever-changing marketplace.

Artist in Control: Success in the New Music Business is a collection of documented conversations with eight individuals who share their stories and advice based on their experiences and everyday work in the music business. Independent journalist Kara Pound conducted the interviews; editors Daniel Frankel and Gideon Frankel compiled the fruits of those discussions with the intention of providing “a resource and inspiration for artists around the world” (p. 57). After each interview “key points” are included. Though they don't necessarily summarize the readings, they are useful takeaways from the conversations.

There is an intentional diversity among those who were interviewed. Young entrepreneur Alex White, the CEO of Next Big Sound who was included in *Forbes* magazine's “30 Under 30” music list, offers his insights. Industry veteran Bruce Iglauer, who founded the seminal blues label Alligator Records in 1971, also puts forth his commentary on the changing business environment. Q and A sessions with thought leaders recognized for their work in live music, public relations, social media, digital services, record labels, analytics, and music business education are included in this compilation.

While the diversity is effective, the commentary from the respondents is useful as well. The subjects provide keen insights into what they do and offer advice, without dwelling too much on self-promotion or their own experiences. In rare cases, there is what seems to be a bit of salesmanship occurring. For example, Ian Rogers, a pioneer in the digital music sphere, refers to the advantages of using Topspin, the service for which he was the CEO at the time. However, the philosophies and strategies that are inherent to Topspin would be applicable to all artists, whether they use

the service or not. He mentions that an initial focus for artists should be to aggressively grow their fan base, for example. Topspin's tools certainly support that activity, but it is by no means the only option.

Artist in Control could potentially be used as a supplemental text in a music course; there is simply not enough material included to qualify it as a primary textbook. The interviews are relatively short, and there are only eight. The quality is definitely there, but the quantity, or lack thereof, would likely leave the reader wanting more. This is not necessarily an entirely scholarly work. The interviews are simply presented, without commentary or any presentation of an overall theme or analysis of the content.

Still, *Artist in Control* is quite useful. The all-star industry cast was well selected. The subjects offer insightful commentary into artists' places in the industry and what they must learn and realize along the way. The variety of viewpoints is effective as well. Just as technology-focused solutions are recommended, there are also "old school" philosophies espoused. There are some true gems of advice in their comments. In a sense, what's presented here is a great gateway into the minds of these revered experts. A reader, especially a student of the music business, would be well served by seeking out even more content from these leaders and learning more about their companies. In the meantime, *Artist in Control* is a great introduction.

Storm Gloor

STORM GLOOR is an Associate Professor in the Music and Entertainment Industry Studies department of the College of Arts and Media at the University of Colorado Denver. He teaches courses in music marketing, the future of the music business, and is the faculty advisor for the College's internships. He has also managed the award-winning student-run record label, CAM Records. In 2010 he was the recipient of the College's Excellence in Teaching award and is currently a



Faculty Fellow in the Center for Faculty Development. Professor Gloor worked in the music industry for fourteen years and holds an MBA degree with a marketing concentration. He is currently vice president of the Music and Entertainment Industry Educators Association (MEIEA) and a member of the Denver Music Task Force. He has presented at numerous events and programs, including SXSW.edu, the Future of Music Summit, the Underground Music Showcase, the Denver Music Summit, and the 2012 EdMedia world conference.

The Event Safety Alliance, Donald C. Cooper, Editor. *The Event Safety Guide: A Guide to Health, Safety and Welfare at Live Entertainment Events in the United States*. New York: Skyhorse Publishing, 2014. www.skyhorsepublishing.com.

Everyone agrees there have been too many accidents at live concert events in recent years. One of the most notable accidents we have on record is the 1942 Cocoanut Grove fire in Boston which resulted in the death of over four hundred patrons due to decorations catching fire after a waiter lit a match and dropped it. Unfortunately this trend has continued with the 2003 Great White fire at the Station nightclub in Rhode Island, which claimed the lives of more than one hundred people due to poor choices by the crew and venue management, and it hasn't stopped. These horrific accidents are sometimes associated with the band performing at the time; however, those organizations were not completely at fault. These accidents could have been prevented and yet they were not, due to uninformed decision-making and the lack of established safety guidelines and protocols for live events. The promoter, event planner, venue manager, production team as well as band members either work together or against each other to create a live event. How these constituents interact will determine the level of safety provided to the patrons.

The Event Safety Guide: A Guide to Health, Safety and Welfare at Live Entertainment Events in the United States, created by the Event Safety Alliance (ESA), addresses the lack of safety protocols for live events. For those students entering college with dreams of going on the road, managing a band, or becoming a tech at a house of worship, the information presented in this guide is necessary for their careers. Students are focused

on how to make their dreams of being in the music industry a reality and not necessarily how to keep themselves and those around them safe in the process. The guide is divided into four major sections beginning with concepts pertaining to all live events, patron needs and experiences, protecting workers and the venue, and concludes with managing the show (p. 1). In the Planning and Management chapter, it describes how to coordinate with local authorities and the consideration needed for how the event may affect the larger community support systems. For example, the type of event and number of attendees is explained in detail. It also breaks down an event into three phases: pre-production, production, and post-production, and details how to prepare for each of them. In Chapter 4 the ESA addresses the subject of fire safety in depth. Classifications of fires are defined as well as the designation symbol associated with them (p. 45). The ESA also describes which type of fire could happen in specific venues and what chemicals could be the potential culprit. Most importantly the acronym for operating a fire extinguisher, "PASS", is reviewed here as well. This information is most important for students, as they may not have reviewed fire safety information since childhood education.

Section two (chapters 9 through 14) focuses on crowd management at live events. Chapters 10 and 11 discuss federal regulations when planning events with children and individuals with special needs. This information is helpful because it brings together in one place ideas of how to properly address the needs of distinct groups of people. Simple direction and understanding in the preplanning stages such as those suggested here make all the difference. Chapter 12 examines transportation of patrons and parking related concerns such as pedestrians and building temporary roadways. Table 14.1 on page 157 provides details for the number of people per day and the number of hours per day on site to calculate the number of portable restrooms required. Even if event planners do not quite hit the mark there is a standard for what will meet the needs of attendees and workers. These topics to my knowledge are not discussed in a standardized college curriculum. The insights in these chapters are instrumental in defining the structures found at live events including stages, sets, lighting, seating, video screens, and sound equipment to name a few, and for describing which safety protocols to use for each. Details are also included on electrical, food and water, merchandizing, sanitary facilities, and waste management.

Section three (chapters 16 through 23) covers protective equipment,

rigging, pyrotechnics, lasers, sound, and protective barriers. Without being a technical manual, this information represents the “nuts and bolts” of how to keep a live event safe while it is actually happening. Protocols on how to protect the venue, the patrons, and the workers are thoroughly reviewed. Chapter 22 is another chapter that should be emphasized for students since the topic is sound and noise reduction and protection. This chapter spells out OSHA guidelines for noise exposure. Table 22-1 defines safe levels and exposure times (p. 243). Understanding the physical effects of noise exposure is crucial for students if they want to work long-term in the live entertainment industry.

Chapters 24 through 27 review how to manage a show including topics such as merchandising and how to handle television and media personnel. Chapters 28 to 33 round out the book with information about types of events. From small events to stadium events this final section of the book specifies safety guidelines based upon event and venue types. This format brings the awareness to students that each show has different needs. For example, theatrical safety books exist but do not specifically address the complexity of a traveling live event. Those systems are often permanently installed, and the venue has a regular support staff to work with audience and house issues. Traditional theater does not address portable systems that are assembled and disassembled daily, and a crew that changes regularly, or incorporates fifty to one hundred new members for each event (stage hands). The ESA concludes the guide with a glossary of terms, addresses and checklists for live events are found in the appendix. Many of the regulations for live entertainment are found in the numerous publications of OSHA and other regulatory agencies. Until now, in order for one to find specific information one would have to laboriously sift through numerous standards, regulations, and codes. This guide, although by no means exhaustive, provides an overview of many agencies in one location. Specifics must still be obtained from local authorities, but it does provide a direction.

The *Event Safety Guide* clearly fills a void in the U.S. live entertainment industry. This book is for anyone who oversees event planning, sits on an event committee, or works at live events. If everyone has a sense of what is and is not safe we all win. The material covered in this book would be a great addition to a course in the music business/live entertainment industry; several of these topics will be included in my curriculum next year. The authors do an excellent job of filling a void within the industry

regarding public safety. Keeping safety in mind as we hold public events will protect patrons, professionals, and the live music entertainment industry as well.

Frank Baird

FRANK BAIRD is an Assistant Professor at Middle Tennessee State University specializing in sound reinforcement. Originally from the Pittsburgh area, Baird grew up with a love for music and the excitement of live performance. He attended his first concert at the Scottish Rite Cathedral, a 2,800 seat auditorium, in New Castle, Pennsylvania where Atlanta Rhythm Section and 38 Special performed. At the time he did not realize he could build a career in live sound but loved every minute of it and still has the t-shirt.



Baird's first big break in the sound reinforcement industry was working for Clair, and he felt as if he went back to school. The years have proven to be the foundation for his live sound career as he practices and teaches in the Clair tradition. Touring with both Elton John and Madonna provided technical experiences in front of an audience. In 1994 Baird relocated to Nashville and began work immediately with Soundcheck. National tours with artists including Clay Walker, Joe Diffie, and Bob Carlisle followed. An opportunity to manage a theatre at Belmont University appeared and he spent the next fifteen years working for the School of Music supporting more than 10,000 events while completing his Master's degree in Education. In addition to his duties at MTSU, Baird is the Production Manager and teaches a seminar at Whitehall Camp in Pennsylvania. He also acts as a consultant for churches, theaters, sound companies, and universities.

Ralf Schmerberg, Director; Many Ameri, Ralf Schmerberg, and Torsten Schmidt, Executive Producers; Easton West and Ralf Schmerberg Writers. *What Difference Does It Make: A Film About Making Music* (Video). Mindpirates Productions, 2014. www.rbma15.com.

Over a frenetic montage of flight and travel footage, *What Difference Does It Make: A Film About Making Music* opens to the sounds of phone conversations between newly accepted students in the Red Bull Music Academy and the film's producers. This divergent mix of lo-fi sound with elegant, high definition visuals sets the spastic, eclectic, and even schizophrenic tone the documentary will occupy over the next 95 minutes. Primarily staged against the backdrop of New York City's thriving music scene, this cinematic aesthetic mimics the environment well, and the viewers find themselves quickly immersed in a world of digital sound, technological artistry, and the absolute supremacy of musical excellence above all other pursuits.

The film premiered on February 17, 2014 at invitation-only screenings in over sixty international cities. It was released to free online streaming the following day. According to the film's website it was commissioned to celebrate the fifteenth anniversary of the annual music academy. Asking the question, "What does it mean to live a life for, and through, music?" is the central theme, and Director Ralf Schmerberg searches for answers through interviews with established artists, vignettes of academy participants, and street footage of life in the city that never sleeps.

Brian Eno is one of many industry luminaries interviewed, and his commentary guides the beginning of the film as he speaks of his inspiration to become an artist as well as his motivation to remain one. Also featured are Lee "Scratch" Perry, Deborah Harry, Rakim, Q-Tip, Philip Glass, and Erykah Badu. Beatles producer Ken Scott urges aspiring musicians to "give up now" if they are not committed to music above all else, and vinyl pioneer Tom Moulton discusses his refusal to let go of an artistic career path long after critics considered him too old to remain relevant. Perhaps the film's most original contributions to music history documentation are found in homages to jazz bassist Malcolm Cecil and synth pioneer Giorgio Moroder.

Topics considered include the challenging economics of the modern music industry. DFA Records' James Murphy speaks about his label's

attempts to support creativity and artist freedom. The life of the touring musician and the inherent tradeoffs in an artist's personal life are discussed at length from the perspective of those who have intentionally lived it. There is little in the way of socially correct censorship in this film. Nile Rodgers relates medically dying and being revived from drug overdoses a full eight times. Rather than offering a moralistic memoir of sobriety, he actually claims that the fact he is still alive is proof that he "found a way to relax" as opposed to other founding members of Chic who have died of cancer and stroke. The considerable pressures of fame and living a life in the public eye are also covered in depth.

The film ends with an emphasis on the experience of live music with some interviewees going as far as quasi-spirituality in their personal reflections. Stephen O'Malley describes musicians as "shamans [that] occupy a role that's really necessary for people to have in a society... a point of transference for spiritual energy in the regular, logical world." Though the film's aesthetic is dramatic to the point of pretentiousness in places, the lasting effect is a tender and reverent documentary style that shows an intensely personal side of music and the musician.

It does not take a critic's eye to detect the pervasive influence of Red Bull's brand image throughout, as no attempt is made to conceal it. All of the artists featured are related to the Red Bull Music Academy or the company's music label in some way. The company logo is portrayed on the backdrops of featured concert venues. De La Montagne is shown saying she is "ready to sing" after drinking two Red Bulls, and Lee Perry is shown partaking of the energy drink near the end of the film. Red Bull's patronage of the arts is both an honest attempt at cultural advocacy and unashamed brand transference. The company has a long history of using its considerable resources to sponsor independent music, art, and extreme sports events in exchange for emblazoning its logo on any available surface.

For music industry educators, this documentary provides an opportunity for contemporary and relevant media enrichment of core competencies. Though subject matter and language can be crass at times, the points of view expressed by the working musicians in the film will likely be appreciated by the typical student of the music industry. As an opportunity for classroom discussion, the post-modern commercialism of corporate sponsorship that has become socially acceptable in many circles is particularly interesting, as if "selling out" is now permitted as long as it is

blatantly transparent. Indeed, an extreme critical view of the film could find it as nothing more than an hour and a half advertisement for Red Bull's flagship beverage. Yet even this thoroughly negative reading still offers a valuable point of discourse on the role that corporate sponsorship plays in the creation of art, and the evolution of this complex relationship in the face of disruptive innovations that have shaken the music industry to its core. Whatever weaknesses of style, content, and commercialism the film does suffer from, like all good art, there is truth hidden inside. As a documentary of what it means to make music in the modern age, *What Difference Does It Make* is a worthy contribution to the historical record, and potentially a valuable contribution to those engaged in music industry studies.

Jason Lee Guthrie

JASON LEE GUTHRIE is currently a Doctoral Student in Mass Communication at The University of Georgia. His research focuses on media history and the music industry, and he teaches audio production, video production, photography, and media management. He has toured with several bands, managed a national concert tour in 2007, and he released "Cities", an album of original folk material, in 2011.

Prior to beginning doctoral studies, he received a bachelor's degree in Communication Studies from the University of North Carolina-Wilmington in 2009 and a master's degree in Educational Media from Appalachian State University in 2011. He is a member of MEIEA and the American Journalism Historian's Association.



John C. Maxwell. *Talent is Never Enough: Discover the Choices that Will Take You Beyond Your Talent.* Nashville: Thomas Nelson, 2007. www.thomasnelson.com.

Thousands of talented entertainment and industry students enter universities every year with the vision of perfecting their craft in order to be successful in the industry. *Talent Is Never Enough* poses the question that if talent was the only indicator of success, why do some people never reach their full potential? This text presents thirteen attributes that when combined with talent, make a person successful (or, a “talent-plus person”).

Talent Is Never Enough begins with the argument that talent alone does not make a successful person. A few examples include, “More than 50 percent of all CEOs of Fortune 500 companies had C or C- averages in college” and “More than 50 percent of millionaire entrepreneurs never finished college” (p. 2). So rather than dwell on success, the text puts talent into perspective with relation to giftedness; contribution to society; the recognition that everyone has talent; the ability to develop the talent a person has, not the one he wants; and the value of choices. It is the latter, choices, that sets the context for the rest of the book: TALENT + RIGHT CHOICES = A TALENT-PLUS PERSON (p.10).

The attributes presented for success are belief, passion, initiative, focus, preparation, practice, perseverance, courage, teachability, character, relationships, responsibility, and teamwork. Each chapter begins with a scenario that establishes the attribute, identifies the importance of the attribute, helps the readers recognize that attribute within themselves, and provides steps to heighten that attribute. In addition, each chapter includes “Application Exercises”—about a half-dozen questions that encourage personal reflection and often build upon previous chapter exercises.

Many institutions require an orientation, or a class, or freshman-success program, or series of workshops that help students identify their strengths, make appropriate choices, and navigate their college and professional career. For a student in the music and entertainment business, *Talent Is Never Enough* taps into students’ talent; identifies attributes that, in addition to talent, contribute to success; and helps steer the student in the right direction to make good choices to become a “talent-plus” person. As a teaching tool, a supplemental workbook is available. The workbook

chapters correspond to the text chapters and include additional, more detailed questions and exercises that facilitate introspection and action such as, “How can you utilize or further incorporate your talent into those areas of your life where you are most committed?” (p. 70).

The personal and recounted examples of success and failure make this an engaging, easy-to-read text for the student. Combined with the workbook, *Talent Is Never Enough* is a useful classroom tool for the instructor as well.

Kristél Pfeil Kemmerer

KRISTÉL PFEIL KEMMERER is Associate Dean and Associate Professor at the Mike Curb College of Entertainment & Music Business, Belmont University. She previously held teaching and administrative appointments in Texas and Pennsylvania. Dr. Kemmerer earned Bachelor and Master degrees in Music Education from Ithaca College, and a Doctorate in Curriculum and Instruction from Lehigh University. She has been a continuous board member of the Music & Entertainment Industry Educators Association since 2002; is a member of AAC&U, ACAD, and NACADA; and is the appointed Director of the Music Business and Technology Scholarship for Sigma Alpha Iota.



Stephen Marcone and David Philp. *Music Biz 101 & More* (Broadcast, Streaming, and Podcast). Wayne, New Jersey: William Paterson University. musicbiz101wp.com or wpsc.wpunj.edu or bit.ly/1mSfqPc.

At a time when there are thousands of free online courses, Steve Marcone and Dave Philp, two professors in the music management program at William Paterson University, have come up with a weekly radio show that talks and teaches about the business. And it's free! Streamed live Wednesday nights at 8:00 and available as a podcast on Stitcher Radio, the show is entertaining and informative. Philp is a natural for radio. His bigger-than-life personality carries the show and Marcone's dry humor brings out the show's darker side.

I listened in on three different occasions (eleven shows were broadcast during spring semester followed by reruns during the summer). Music attorney Karl Guthrie gave excellent legal answers to several call-in questions (tweets to @MusicBiz101wp are also welcomed) pertaining to registering band names, forming band member agreements, and understanding mechanical reproduction rates. He also spoke about two secrets of artist contracts: 1) artists who are also writers do not need to oblige label requests to be paid at $\frac{3}{4}$ rate, and 2) the copyright termination law affecting artist contracts enacted thirty-five years ago is now something artists from back then don't know enough about. Guthrie is veteran of the business and very willing to share his knowledge.

Aaron Van Duyne, business manager for *Kiss*, *Three Doors Down*, and *Dave Matthews*, among others, was equally informative. I learned a great deal about how the role of the business manager in today's industry has expanded beyond collecting and distributing the artist's earnings. Van Duyne said that he participates in negotiations concerning tours, merchandise, and literally all of an artist's new and varied revenue streams.

Lastly in May, I heard them interview Paul Sinclair, Executive Vice President of Digital Media for Atlantic Records. Sinclair gave great information on the direction of digital for the major labels and in particular, concerning deals with the various carriers and streamers. He expressed the importance of playlist curation, apps, and how DIY artists can get more listeners to stream targeted music.

All in all, I'm very impressed with the show. Marcone and Philp play

off of each other so the shows never got boring. Speaking for myself, an industry veteran of almost forty years, I found the information timely and accurate. The students on the show were informative as well (each week a student from the university's program serves as a co-host), and the audience asked intelligent questions. Tune in. Maybe you'll learn something... I did.

Steve Leeds



STEVE LEEDS is Vice President for Talent & Industry Relations at SiriusXM Radio, serving as liaison between Sirius and the entertainment industry, including music labels, film studios, managers, agents, and promoters. He is a member of the adjunct faculty of Bergen Community College, William Paterson University, and formerly at Belmont University and the New School.

UK Music, The Intellectual Property Office, and Aardman Animations. *Music Inc.* (App). 2014. Available for iOS and Android.

MDickie. *Popscene* (App). 2014. Available for iOS and Android.

Here are two new apps that teach you how to manage a career. *Music Inc.* is the result of collaboration among UK Music, the Intellectual Property Office, and Aardman Animations. The free app for Apple and Android comes in fifteen languages and allows players “to take on the role of managing an aspiring musician,” and I must add: it’s pretty cool! The blurb says it allows a player “to experience the challenges encountered by artists in the digital age.”

Okay, what’s cool about it? It requires the player to monetize revenue streams, such as live and recording, in order to acquire enough money to promote and advance an artist’s career. So in order to assemble the team to take a shot at stardom, one must sell music or perform gigs to earn enough money to pay all the “suits.” Protecting your rights (it is also called an antipiracy app), songwriting, producing, and releasing are all part of the process, and when others complete these steps, it’s all on the artist’s dime. So the player needs to develop a *strategy* in order to get through the maze and become successful. I give it \$\$\$\$ out of 5 (it takes a few minutes to learn how to use it).



Popscene, from MDickie.com calls itself a music industry “sim” that teaches how to manage a career. The description reads, “Bring your MP3 collection to life with animated performances as you embark on a career in music! Form your own band by recruiting talent from over 150 artists across 6 unique labels, or enjoy creating your own stars with the editor.” The game begins with an artist seated in the office of “The Underground”



and a “suit” requests that the artist submits a song, perform it in the office, and then fine tune it in the studio. The player chooses band members (or individual artists) from a list of 150, all with different attributes (or one can create unique artists with the game’s built-in editor). Downloading your own MP3s is the fun part or

you can continue to play by using the game's built-in tracks.

The next steps are to record (or submit) hits that will top the charts and then perform them on the road. Once several songs exist, it is the on-stage performers who must make the performances hits by earning high scores. The success rating for a show is the average score of all the songs performed. When booking venues, the player must calculate the chances of making a profit. Tickets to shows are sold at five dollars per song, so the more songs performed the more revenue becomes available.

The game itself is rich and complex. Throughout, revenue and expenses are calculated and different scenarios are created that make use of the various aspects of the business (in some ways this is very realistic). *Popscene* offers a variety of deals with different advances, royalty rates and terms.

I found the game repetitious and the instructions and takeaways, although humorous, were confusing and not as clear as *Music Inc.* The game is free to download, with the option to purchase a "backstage pass" for more content. I give it \$\$\$ out of 5, however most online reviewers love it.

Stephen Marcone

In the late 1960s and early 70s, as a trumpet player in a rock music group, **DR. STEPHEN F. MARCONE** recorded for Epic Records and toured the country taking an active role in the creative and managerial aspects of the ensemble. In 1973, he joined the faculty of the School of Music at Syracuse University and stayed until 1984. During that time, he was also Vice President of the Syracuse Musicians Association (Local #78). In 1984, he came to the William Paterson University of New Jersey where he was Chairperson of the Music Department for fifteen years, and recently, for two years, was Interim Dean of the College of the Arts and Communication. He has written articles for numerous publications and has lectured at the Hartt School of Music, New York University, and many national and regional conferences. He is the author of *Managing Your Band*, in its fifth edition, and is a frequent lecturer for the New Jersey Council on the Humanities. Each summer Marcone conducts the university's Summer Jazz Ensemble.



Steve Winogradsky. *Music Publishing: The Complete Guide*. Van Nuys, California: Alfred Music, 2013. www.alfred.com.

Steve Winogradsky's *Music Publishing: The Complete Guide* is an exciting new volume on music publishing. This well-organized book lives up to its name through its clear and detailed chapters covering this important area of the music industry.

Winogradsky begins with a history and concise summary of copyright law, establishing the basis for the music publishing industry. Graphics are included to assist the reader in understanding complex topics such as copyright duration and termination of rights. Other chapters in the book are dedicated to performing rights organizations, mechanical licensing, synchronization and print licensing, songwriter and composer agreements, publishing administration, and sampling.

The author wisely dedicates two of the thirteen chapters to explaining the frontier of digital media. Analysis of a digital rights agreement is especially helpful for anyone who has not seen or is attempting to draft such a document. The chapters on pitching and placement agreements and production libraries are yet another attractive component of *Music Publishing*. The chapter on production libraries is one of the best written by any author on this topic. The subject is covered by text and an analysis of three different contracts. The study of this chapter would be a helpful addition to any media production course.

Throughout the book the author clearly defines industry terminology. He demonstrates how these terms function in industry agreements, and provides all of the definitions in a glossary. Winogradsky draws from his many years as an attorney and music industry professional to provide case studies, hypothetical illustrations, and examples from his own career. This brings the material to life for the reader. These personal examples are enlightening, detailed, colorful, and often humorous.

The greatest strength of this book, which really sets it apart from other books on publishing, is the inclusion of sample documents with extensive explanation by the author. These documents include contracts, letters, licenses, special clauses, and schedules where appropriate. Winogradsky walks the reader through each of the contracts using a side-column running analysis and commentary which includes illustrative calculations. It is the next best thing to having an attorney present. There is a thorough description of each section and subsection of the documents. The author

gives examples of well-written contracts as well as “bad” agreements. As the author points out, a great deal can be gleaned from studying an unrealistic or unreasonable agreement as well as a model one. This kind of contract analysis can be very time-consuming in the classroom. Students can review these documents on their own, with the author’s help, which makes them invaluable resources.

Music Publishing is aimed at students as well as industry and legal professionals. The extensive document analysis makes this book useful for both music publishing and industry contracts courses. The author does not just explain the workings of the publishing industry but also provides very practical advice. The chapters are precisely laid out in an organized and consistent fashion which makes this an easy-to-use resource. Although *Music Publishing* comes with a somewhat high retail price it is well worth the cost.

Benjamin Smith

BENJAMIN SMITH is Assistant Professor of Music Business at Montreat College in Montreat, North Carolina. A native of Spartanburg, South Carolina, Smith holds a B.A. in Music and a B.S. in Finance from The Florida State University, an M.M. in Music Business and Entertainment Industries from the University of Miami, and a J.D. from the University of Memphis. He is an active professional cellist in Western North Carolina and the Upstate of South Carolina, performing with many orchestras, chamber ensembles, and in solo performances. Smith is a member of the professional cello duo Cello Times Two. His professional career includes work in business and law.

