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The *MEIEA Journal* provides a scholarly analysis of technological, legal, historical, educational, and business trends within the music and entertainment industries and is designed as a resource for anyone currently involved or interested in these industries. Topics include issues that affect music and entertainment industry education and the music and entertainment industry such as curriculum design, pedagogy, technological innovation, intellectual property matters, industry-related legislation, arts administration, industry analysis, and historical perspectives.

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Reviews

Thomas R. Leavens. *Music Law for the General Practitioner*. Chicago: American Bar Association, 2013. <http://shop.americanbar.org/ebus/store.aspx>.

Music Law for the General Practitioner was written as a primer to music industry issues faced by general practitioner lawyers (important point: not music industry educators). It is marketed as providing "...lawyers with comprehensive information on the business and legal topics that are likely to be encountered when representing a musical talent, producer, or consumer." However, for music industry educators, the utility of the volume is in two primary places: 1) its confrontation of the impact of digital technology on the industry, and 2) its user-friendly coverage of multiple topics not typically found in music business works, namely tax, estate planning, and music industry issues encountered by non-industry people.

Weighing in at just under 250 pages, Leavens' text is co-authored and edited by Heather Liberman. When the book was written, Leavens and Liberman were partner and associate, respectively, at the entertainment law firm of Leavens, Strand and Glover, though Liberman has since moved on to become General Counsel of South by Southwest. As a gating matter, it is readily apparent that Leavens and Liberman have music industry credibility sufficient to lend credence to the book. For example, in addition to his current private entertainment law practice, Mr. Leavens has taught the Entertainment Law and Music Law courses for many years at Northwestern University School of Law and has also served as inside general counsel for a publicly traded record company, a digital music company, and a media production company. Liberman also has teaching experience, having taught Entertainment Law at DePaul University School of Law.

Since *Music Law for the General Practitioner* was written for a primary audience other than music industry educators, it is not a perfect fit for music industry educators' (or students') use. Nonetheless, if used appropriately, it could provide significant value as a useful tool in our arena (i.e., music industry education) as well.

Overview and Synopsis

The first chapter, a philosophical introduction, contains a list of the fundamental elements of music (e.g., rhythm, timbre, loudness) originally authored by celebrated cognitive psychologist, musician, and record producer, Daniel Levitin.

Chapter two is a great overview of why there is economic value in music. It is first divided into the major rights important to music industry revenue (e.g., copyright, trademark). Within each of those major categories, the topics are further parsed. For example, within copyright there are separated topics on work for hire, fair use, etc. The chapter concludes with other topics relevant to economic value, such as contracts and moral rights.

The book's third chapter is a good overview of publishing. While comprehensive, it conveys nothing one wouldn't learn from many other books on this popular topic.

Chapter four is "How Bands Are Organized and Financed, and Planning for the Eventual Breakup." Other books focused on the industry dedicate some space to this topic, but *Music Law for the General Practitioner* devotes extra time here, with discussion of financing (an important topic missing from some other books). Refreshingly, it also takes into account that most bands end—and often acrimoniously so. As a result, this book's focus on how to plan for exit strategies is a welcome point of emphasis.

In chapter five, we move into sound recordings. This chapter, also covering a topic on which entire books have been written, is the book's longest at thirty-eight pages. The information in this chapter, like the information in the chapter on music publishing, would be familiar to the typical music industry educator, but probably new to the typical music industry student. In a length suitable for college-level homework, it conveys the basics of the record industry in an understandable manner.

From record companies the book segues to personal representatives. Here, *Music Law for the General Practitioner* is somewhat unique as it groups three major types of personal representatives—agents, personal managers, and business managers—into a single discussion. This presentation could be helpful to a reader's understanding of how personal representatives are the same and how they differ as well as how they work with one another. Interestingly, this chapter does not discuss lawyers, leaving them to their own chapter.

Chapter seven addresses personal appearances, from street performances to stadiums. The majority of the chapter's twelve pages deals with the latter (performances in public venues) before concluding with a discussion of money flow and ticketing.

Distribution has also received a lot of attention elsewhere. The eighteen-page chapter here is concise, well-written, and a good overview. It speaks to distribution of both physical product and digital with each broken down into several sub-topics.

One very interesting chapter, which readers are not likely to find in a user-friendly style elsewhere, is "Tax Considerations for the Musician." This chapter provides new information, even for typical educators in the music business field. It addresses topics from ordinary income versus capital gains, to deductions, exemptions, and even a brief overview of taxation relating to the type of business entity chosen.

Like the tax chapter, "The Musician's Estate" contains a fair amount of information that might be new to both educator and student. The chapter's opening question, "What comprises a musician's estate?" is one the answer to which many people would not know. The chapter also speaks to inventory, valuation, and income generation.

"Music and the General Business Client" is another unique chapter, addressing music industry issues encountered by non-music industry folks. It could be particularly useful to music industry educators because of the fair number of students who ultimately will only tangentially touch the industry. For example, a student who wants to open a club, a coffee shop, or even a hair salon, could benefit from this chapter's discussion of music at the work site. The chapter covers other topics in the same useful vein, such as advertising, sponsorships, and jukeboxes.

Chapter twelve is designed to give practicing lawyers advice on dealing with music industry clients. However, when one turns the chapter on its head, it's just as useful for the music industry educator or student, because it speaks to the relationship between lawyer and client. Seeing the lawyer's perspective is as useful for the would-be client as is seeing the client's perspective for the would-be lawyer.

Strengths, Weaknesses, and Impact on the Field

Music Law for the General Practitioner is well-written and contains a good deal of useful information about the music industry within a manageable space. That aspect of the book is a positive for music industry edu-

cators. The content is good, and the book is written at an appropriate level for the average collegiate music industry student. Moreover, its twelve chapters is a suitable segmentation for a textbook used in a fifteen-week college course. That the book is organized this way means it would nearly write its own syllabus when used as a textbook.

Another “pro” for *Music Law* is that it provides unique information not found in usable form elsewhere (i.e., that relating to taxes, estates, and how music affects non-music industry businesses). For the music industry educator, these chapters are a great way of rounding out knowledge on topics that don’t often arise in the typical music industry discussion.

The book’s primary potential weakness relates to the fact that its intended audience is not music industry educators, but rather, general practitioner lawyers. Thus, one might conclude that, for music industry educators, it is not a good resource or teaching tool. A more in-depth review of the book’s contents, though, belies that would-be conclusion. Indeed, one positive in this area is that other books (e.g., *This Business of Music*) are typically geared towards musicians, while this book provides a refreshing change of perspective. A second “con” is that a few important topics (such as touring and unions), as well as example form documents, are missing.

Finally, one reviewer on Amazon contends that the book’s price (US\$79.95 list price and \$56 on Amazon at the time of this writing) is high for this particular type and level of music industry content. Compared to other music industry books, this might be so (e.g., *This Business of Music* and *All You Need to Know About the Music Business*, respectively, are currently priced at \$21 and \$23 on Amazon). However, *Music Law* is priced competitively as compared to other textbooks, e.g., the Baskerville book *Music Business Handbook and Career Guide*, which sells for \$77 on Amazon. Make your own decision on this point.

Joe Bogdan

Kevin Lyman (Producer). *The New Music Biz: Bands, Brands, Managers, & Tours* (Video Series). Seattle & San Francisco: CreativeLive. www.creativelive.com.

Vans Warped Tour is the largest and longest running touring music festival in the United States. Its founder and proprietor is Kevin Lyman, a

live event veteran who started his career throwing college parties. Warped counted 2016 as its twenty-second year and shows no signs of slowing.

The Entertainment Institute (“TEI”), also founded by Mr. Lyman, is a music education platform that provides access to musicians and professionals through customized workshops, both online and in person. “Gurus” from all facets of the music industry present unique educational experiences by sharing their knowledge and experiences with fans. Through an online delivery partnership with CreativeLive, TEI offers *The New Music Biz: Bands, Brands, Managers, & Tours*, a series of thirteen videos, priced at US\$39.00 for the entire set, that have captured some of those live presentations.

Nine of the videos in the series feature conversations with Kevin Lyman, presented as informal interviews by Warped Tour Accountant and TEI co-founder, Jen Kellogg. Each Lyman-centric video is captured in front of a live studio audience. The other four videos are also styled as interviews, but with industry players other than Lyman, and they have no studio audience. They appear to be conducted back stage on the Warped Tour.

Kevin Lyman-Centric Videos

In the first two videos of the series that feature Mr. Lyman—*How an Idea Becomes a Show*, Parts one and two (running times: 31:31 and 33:59, respectively)—the groundwork is laid for a discussion of touring and festivals, primarily through identifying the people involved in making a tour possible as well as what each person is responsible for. They then segue into decisions concerning timing and revenue and the importance of traditional marketing versus social media.

Day of Show and Q&A (running time: 20:26) appears to be, in reality, the conclusion of the presentation begun in the first two videos. In other words, it appears as though the producer conducted an initial, ninety-minute session then cut it into three separate videos to begin the series. In this third video, Mr. Lyman discusses a typical Warped Tour show-day schedule as well as the different jobs involved in load-in and set-up on show day. He then takes questions from a studio audience, his answers to which include discussions of logistics such as security and health care.

In *The Old and New Music Landscape* (running time: 39:19), the topic is ways that music has changed substantively in the last several years, as well as the current curation process for a tour like Warped versus past methodologies.

The video named *Develop a Good Career Fit For You* (running time: 10:55) is intended to provide advice on ascertaining whether touring is the right life decision for the viewer, taking into account travel, stress, family, and physical activity as factors.

Another Lyman-centric video in the series is *Kevin Lyman's Career Story* (running time: 24:33). In this segment, Mr. Lyman walks the viewer through his career journey and the various crossroads he has faced along the way.

The *Recording and Distribution* video (running time: 10:21) includes a discussion of the people and logistics involved in creating and distributing recorded music. The real focus here, though, is on tactics that can be used to achieve efficiency in management of studio time and otherwise save money in the studio.

In *Being an Entrepreneur* (running time: 30:10), Mr. Lyman gives his advice on entrepreneurship, which includes success and failure anecdotes and lessons learned. The video concludes with the importance, according to Mr. Lyman, of the mindset that entrepreneurs need in order to succeed.

The title of the final video in the series styled as an interview with Kevin Lyman, is a play on a popular *Spinal Tap*-ism. It is *11 Ways to Turn Your Career up to 11* (running time: 31:58). In this video, Mr. Lyman advises the viewer on improving the chances of success in the music industry job search process through, for example, personal presentation skills and time management.

Other Videos

Four videos in the series feature interviews with people other than Kevin Lyman. In the video entitled *Damon Atkinson Interview* (running time: 17:58), drummer come tour manager Damon Atkinson discusses his transition from performer to operations personnel. In *Jake Round Interview* (running time: 43:54), the series gets the perspective of the founder of record label Pure Noise Records. Here, the primary topics are the importance of packaging of artistic material and sales-number maximization. The *Andy Biersack Interview* (running time: 45:16) brings an artist perspective. Mr. Biersack is the founder and lead vocalist for the American rock band Black Veil Brides. He discusses strategies for addressing the daunting task of marketing a band, and identifies a variety of income sources for musicians. Mike Kaminsky is a personal manager in the music industry and considers Kevin Lyman his mentor. In *Mike Kaminsky*

Interview (running time: 24:26), he reveals his tactics for discovering and marketing bands.

It is readily apparent, from the running times listed above, that the four interviews of people other than Kevin Lyman average far longer than the other videos in the series. This seems the product of less scripting and preparation for these videos versus Lyman's.

Analysis and Discussion

The video series is marketed to millennials as an introduction to the many options—both on stage and off—for building a career in the modern music industry. Central to its value, says the series' marketing material, is advice on building and maintaining a professional brand, opening doors, connecting with the right people, and expanding opportunities in a constantly changing environment.

Despite the fact that music industry educators are not the intended audience for *The New Music Biz*, it *does* offer multiple potential benefits to us. First, for any music industry educator concentrated in one area (e.g., the recording industry) who wants a refresher in another area (e.g., touring), there is value here in the relatively painless conveyance of a significant amount of current, useful information and insight. Second, and more importantly, the videos are a potentially useful tool to help address potential student disinterest and/or attention span issues. Currently students are likely to at least know of, if not be passionate about, Vans Warped Tour, so having the ability to use a video depicting Warped's Kevin Lyman is likely to hold students' interest and help spur in-class discussion.

On the negative side for music industry educators, perhaps *The New Music Biz* tries to cover too much ground in too short a time. Recording, touring, marketing...for the artist, the manager, the road manager, etc., all in a series of thirteen short-form videos. It might be too much, and too scattered, to be useful in any one field of interest and/or for any one class a music industry educator teaches. On the other hand, depending on a given institution's curriculum, the videos may address, to varying degrees, the content of a wide array of commonly offered courses covering topics like entrepreneurship, leadership, or introductory management or arts administration. Also somewhat to the negative for *The New Music Biz* videos is their twenty-eight-minute average length (topping out at more than forty-five minutes). Given the average length, it may well be the case that many are simply too long for in-class use (though they might be suitable for homework).

Finally, while it is clear from the videos that most were outlined prior to rolling tape, because they proceed as interviews they sometimes are disjointed and veer off topic. Fans of festivals in general, or Warped in particular, might enjoy the free-form exploration that the interview format offers, but the occurrence of that phenomenon could make the videos less useful, again, for the setting of any particular music educator's field of interest or classroom presentation.

Tactics one might use to make the video segments more usable in an educational setting might include assigning them as homework (rather than playing them in class), identifying particular segments (rather than letting large segments play from the start to end), and setting up the rationale for a given chosen segment, to focus the student on analytical thinking during viewing.

In the end, assuming the thirty-nine dollar price tag is not itself a hurdle for the music industry educator, the low barrier to entry presented by the minimal time required to watch one or two videos in order to make a decision as to whether to proceed further is enough to make taking a look, at the very least, a low risk proposition.

Joe Bogdan



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Edward Ray (with Barbara Hall). *Against All Odds: The Remarkable Life Story of Eddie Ray, A Pioneer Music Man*. North Charleston, South Carolina: CreateSpace Independent Publishing Platform, 2012.

Imagine a sixty-year career in the music business—a career that starts as a warehouse worker and ends with a federal appointment by the President of the United States. Imagine working at Decca, Aladdin, Imperial, Hi, Capitol, MGM, and Sounds of Memphis record labels, as well as working with such artists as Ricky Nelson, Fats Domino, Slim Whitman, David Bartholomew, Flip Wilson, Solomon Burke, Al Green, Lou Rawls, Rufus Thomas, Mike Curb, Pink Floyd, The Osmonds, Sammy Davis Jr,—just to name a few.

This was the career of record man Eddie Ray.

Over his career he worked his way up from the warehouse to become a buyer, distributor, producer, publisher, songwriter, A&R director, TV producer, record executive, promotor, educator, and federal employee. The attainment of each position was not only a personal accomplishment, but a triumph for a talented individual who happened to be African American, and he challenged stereotypes with every career move.

Against All Odds: The Remarkable Life Story of Eddie Ray, A Pioneer Music Man is Ray's autobiography. Co-author Barbara Hall helps Ray tell his story about breaking into the music business and climbing the ladder of success, as well as coping with his personal life while being involved with the music industry.

For a young African American teen coming of age in the 1940s in Franklin, North Carolina, the entertainment industry was not a typical choice of vocation. Blessed with parents who valued education and hard work, Ray was very capable of pursuing bigger ambitions than those available around Franklin. Upon graduating from high school, he weighed his options and moved to Milwaukee, Wisconsin on a whim. As fate would have it, he secured a job at the local Decca distributor. Realizing Milwaukee winters were colder than what he was used to, he moved to Los Angeles, sight unseen. He soon found a job with familiar surroundings at Aladdin Records. There he would begin his apprenticeship with the owners, brothers Leo and Eddie Mesner. Ray's trajectory was set.

Given the historical context of Ray's career he undoubtedly received disrespect and mistreatment because of his race. One might expect to read

lengthy passages about such episodes. Instead, Ray focuses on his successes and other positive events in his life. Ray only mentions a few race-related episodes and his most detailed account deserves quoting:

“The year was 1953...I had no time or patience for the foolishness of racism. Of course it was and still is a fact of life for people of color, especially African Americans, so my experiences through the years of being deliberately overlooked, flat out denied, or openly ridiculed were in no way unique. I will say that because African American artists were becoming more visible in the music business in the 1950s, I felt I’d at least stand a chance of moving through the ranks of the industry. So I made it a point, actually a personal mission, to break through as many racial barriers as possible.”

And so it was. Ray broke through many racial barriers to become the first of his race to hold significant positions in the music industry.

Baby boomers or others who appreciate pop music history will be drawn to Ray’s career. His book is a good read to learn about a bygone musical era from somebody who was not only present, but helped shape it. His experiences provide much insight into the roles of small and large independent labels and distributors post World War II.

Those interested in similar positions as held by Mr. Ray might appreciate him sharing the “secrets” to his success. These include the ability to recognize talent early on in others, and an innate sense of timing. Asking for more work was another career strategy that endeared him to his supervisors and propelled him into management roles rather quickly. He also offers personal advice that helped him, and might help others. These include striving to find a stable foundation, a wholesome social outlet, and a way to help others.

For the benefit of music educators, one highlight of the book was Mr. Ray’s telling of the vocational commercial music school he founded in Memphis. It was the first of its kind, and according to his telling, helped lay the foundation for the University of Memphis’ industry-related programs. It is also impressive to note that while he was in Memphis—at nearly fifty years old—he decided to finish his college degree.

Ray's career culminates like a Hollywood story. It's as if his early career had prepared him for and propelled him toward his last major position. The small town of Franklin, North Carolina, approximately 1,500 population during his teen years, was about to have one of its own work for the President of the United States! Through his association with Mike Curb—then into politics—Ray's name was forwarded to President Reagan for federal appointment and Ray was subsequently installed as Commissioner of the Copyright Royalty Tribunal. He went on to hold the position for eight years.

Several years later, his protégé, Mike Curb, presented Ray with another opportunity: that of Vice Chairman and Operations Director for the North Carolina Music Hall of Fame located in Kannapolis. Ray was duly inducted in 2009. The North Carolina native had gone full circle. He was back where he started, though with a lifetime of experiences to share.

I had the privilege of meeting Mr. Ray and we enjoyed a lively and informative conversation. He was cordial, witty, well versed about music, and seemed to genuinely enjoy people. His book is an extension of his personality—upbeat and focused on the positive.

Mark Crawford

MARK CRAWFORD, a native of Decatur, Illinois, is the Coordinator of Commercial Music at Tennessee State University. He has been in this position since the fall of 1998. In this position he serves as the advisor for Commercial Music majors, places interns, maintains a rapport with the music industry, and teaches within the Commercial Music core. Dr. Crawford's completed degrees include the Master of Music from Austin Peay University, the Doctorate of Education and Master of Education degrees from Vanderbilt University, and the Bachelor of Science in Instrumental Music Education (K-12) and an Associate of Science degrees from



Freed-Hardeman University. His musical experiences include writing and co-producing five independent music projects, performing at Opryland, and Fiesta, Texas theme parks, three appearances on TNN's *You Can Be A Star*, three-time first place winner for the West Tennessee Songwriters' Association songwriting contest, past member of the Nashville Community Orchestra, the Jackson, Tennessee Community Band, and the Jackson Community Jazz Band, road work and vendor support for various artists, multiple "garage" bands, numerous demos, story line and music composer for a children's musical, director of the Chester County Community Band, interim band director for Nashville Christian School, and guest conductor.

Barry Mazor. *Ralph Peer and the Making of Popular Roots Music*. Chicago: Chicago Review Press, 2015. www.chicagoreview-press.com.

Ralph Peer's legacy as a legendary figure in the early music industry who also markedly influenced the development of modern music itself is beyond question. His contribution to the development of the growth of music publishing and the development and promulgation of Latin music and what would come to be known as Country and Western, along with other genres, cannot be underestimated. Barry Mazor's documentation of Mr. Peer's accomplishments offers keen insight into how it all happened and what they mean to us today. The quality of this examination makes it quite useful as a text relating to key developments in the history of both popular music and the era within which it developed.

From the time young Ralph Peer seemingly fell into employment as a phonograph salesman through the years he thrived as a music publisher, he seemed to have a fortunate combination of business acumen and the ability to identify high quality music outside the mainstream. As an A&R

representative, his recognition of the potential of so-called “hillbilly” music, for example, led him to a fortuitous series of recording sessions in Bristol, Tennessee, which sparked the careers of the Carter Family and Jimmie Rodgers. He and his famed publishing company, Southern Music, were integral to the earliest growth in popularity of music from South America and Mexico in the United States and beyond. Southern Music eventually transformed into what we know today as Peermusic, the largest independent music publisher in the world.

Peer had a keen sense of awareness, a dedication to entrepreneurship, a focused work ethic, and he was a good leader. When he and his wife purchased a mansion in Hollywood, it is telling that the purchase was one of the rare times that he put money into something other than his business. It’s clear from the stories related by his associates and former employees that he was very supportive of them; he was respected a great deal by those who conducted the day-to-day work in his businesses. It’s also fairly evident that he was a shrewd and effective negotiator. When negotiating his pay with Victor Records, for example, he demanded, and received, a royalty on the sales of each record side he worked, which proved extremely lucrative.

With this text, Mazor strikes an almost perfect balance between biography and history. We learn enough about Ralph Peer the person to understand his general ambitions and motivations both privately and as a businessman. Additionally, the music industry within which he operated in his time is well explained. The detail with which his involvement in key industry developments is outlined (the establishment of BMI, for example) also enhances this effective combination. We are indeed offered several glimpses into Mr. Peer’s “human” side. For example, he amassed an incredible collection of camellias during his world travels. He was absolutely an interesting person, a renaissance man, to be sure. But for the most part, this is a story that sticks to the point of how he conducted business while also remaining dedicated to bringing high quality music to new audiences for the sake of the art itself, though it was also apparently quite lucrative for him.

It’s not that this book (also available as a creatively enhanced e-book with music samples included) is useless to a contemporary understanding of the music economy and the external forces that can sometimes affect it. For example, Mazor draws subtle parallels to more current challenges when describing the industry’s shifting reliance on song placements and

live performance income when revenues from recordings dried up during World War II when the shellac to manufacture records was in short supply. Even in the 1930s, independent music companies found it difficult to compete or to even be recognized by larger conglomerates that controlled the mass market, yet their nimbleness allowed them to break ground more easily. And in the early 40s members of the AFM took issue with their reduced income as a result of a new technology: jukeboxes. It would seem that some of the challenges encountered by the industry today have some similarity to those of yesterday, albeit with assumedly less at stake in those earlier times.

There are also general principles to be drawn from Ralph Peer's experiences. His success in A&R, for example, appears to be at least partially attributed to his openness and curiosity for diverse cultures and backgrounds. Though he and his company were the chief engineers of the integration of music from Mexico into the American songbook, he could not speak Spanish fluently. He was quite open-minded when identifying the market potential for the songs and artists he encountered, wherever they might be, and regardless of background. It is also apparent that healthy and well-maintained business relationships opened many doors, serving him well in his endeavors. His relationship with Roy and Walt Disney, for example, resulted in business partnerships that yielded films featuring music from Southern's catalog, particularly its Latin American music. Peer's relationships with his artists were apparently quite genuine and consistent with his reputation, which, according to the book, was a major reason for bluegrass legend Bill Monroe's signing with Southern.

It is clear that Mr. Mazor's research was exhaustive. A great deal of references, including diaries, letters, and interviews, are included. And where there was no available source to corroborate or support, it is noted. Terminology and concepts that might seem foreign to some readers are clearly explained. The many photos included in the book provide a helpful visual context. Additionally, Mr. Mazor appears to be quite astute when it comes to the creation of music and the fundamentals of composition, which is an asset to the book. On the other hand, it seems as if our main character, Mr. Peer himself, didn't leave much source material. There are a lot of second- and third-hand accounts and conflicting descriptions of what happened in certain instances, where there's no description of his assessment of what really happened. For example, for some recording sessions there are conflicting accounts as to whether Peer was actually in or near

the studio at the time. It is perhaps telling and ironic that both A.P. and Sara Carter shared recollections of Peer advising them not to share much about their personal lives because “it wasn’t good for business.” Maybe that explains this void of information.

Though there is much presented in the book, even more might not be a bad thing. If the book falls short in any way, it is simply that it could be longer. There are times when a reader might be left wanting more. For example, Mr. Peer worked with or came into contact with a great many artists, even managing some along the way. While we learn much about the Carter Family, Jimmie Rodgers, and several others, there are some artists for which a reader may want to know more in terms of how they were found or discovered, and what precise role Peer played in advancing their careers.

While this is certainly a story of progress and success, it has its share of tragedies and missed opportunities. The sad fate of Jimmie Rodgers, the divorce of Sara and A.P. Carter and what might have been had they been more willing to work together in later years, and the bad timing of World War II and the international opportunities thusly missed, are among the setbacks Ralph Peer had to address along the way.

There have been quite a few visionaries who advanced the business of music and the careers of artists throughout history. There could be some debate as to just how influential Ralph Peer has been, but it is clear just from the mentions of songs and artists he chose to work with that he was connected in at least some way to so much popular music of his time. Classics such as *Georgia On My Mind*, *You Are My Sunshine*, *Bésame Mucho*, *Keep On the Sunny Side*, *Blue Yodel No. 9*, and *Deep in the Heart of Texas* were affected in some way by Peer and/or his company. To various extents he advanced the careers of Fats Waller, Hoagy Carmichael, Buddy Holly, and Mamie Smith, among many others. He had at least some part in the advancement of several genres of music, including Folk, Country, Latin, Bluegrass, and Blues. Useful as an academic textbook or as leisure reading for the hobbyist, *Ralph Peer and the Making of Popular Roots Music* is excellent source material for a fan, a scholar of roots music, a musicologist, a researcher of music business history, or any combination thereof.

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, South By Southwest, the Underground Music Showcase, the Denver Music Summit, and an Ed-Media world conference.

Mitch Weiss and Perri Gaffney. *The Business of Broadway: An Insider's Guide to Working, Producing, and Investing in the World's Greatest Theatre Community.* New York: Allworth Press, 2015. www.allworth.com.

Amid the hundreds of books discussing the rapidly-expanding, ever-changing music business, the latest book from co-authors Mitch Weiss and Perri Gaffney delves into one of the most lucrative yet often overlooked segments of the entertainment industry: Broadway. The twelve billion dollar-per-year business of Broadway is centered in a few streets in New York City, but it reaches all the way around the world. The authors' years of hands-on experience in this specialized area of the live entertainment business give this book an in-depth yet easily-understood perspective, which

makes it a great option for music industry and entertainment management professors seeking to enhance their curricula through a more thorough look at one of the most important aspects of the entertainment industry.

Broadway is for many people the exemplar of the word “showbiz;” however, most people do not think about the multitude of things that go into producing a single \$13 million Broadway production. The majority of consumers experiencing a live performance suspend their disbelief and allow themselves to be taken in by the world that is created onstage. To take a peek behind the scenes could dull the magic of a beloved musical or lessen the impact of a powerful drama. Thus, Weiss and Gaffney’s book is oriented more toward those individuals who wish to understand Broadway from a business perspective. The authors speak largely from a producer’s standpoint, but there are portions of the book that offer meaningful insights into all stages of a production. Because of this, the book is a useful tool for the college classroom, especially in a course teaching various aspects of this booming industry. The text explores the industry from several standpoints, including that of an investor, producer, actor, musician, costumer, stagehand, and carpenter.

The book is structured logically with six overarching parts, each encompassing a number of chapters that provide a deeper look into the topic under discussion, making it practical as a textbook to be used in a university course. Part One is a broad introductory section that discusses Broadway, the jobs, the people in control, and the Unions. The Jobs chapter is broken into brief overviews of each job as it falls into a category such as creative jobs, supervisory jobs, production and backstage jobs, or outside consultants and related jobs. The authors also break down a very complex union structure and explain each of the eighteen unions as they relate to the various players involved in each and every production.

Part Two begins to look more closely at what it takes to fill seats. The authors naturally discuss various aspects of marketing, press, promotion, and advertising. However, they go on to cover topics that are unique to Broadway and explain just how these particular events and products are extremely important to the success of individual productions, as well as the entire business of Broadway. Examples from this section include opening nights with their audiences of A-Listers and all-night after-parties, the Tony Awards, cast recordings, and merchandise. The Macy’s Thanksgiving Day Parade, which, despite the often brutal November temperatures in New York City, even boasts scaled down performances of many produc-

tions prior to the commencement of the parade. Each of these Broadway-specific events provide opportunities to leverage marketing opportunities that are not always available to other large-scale entertainment sectors; thus, they require a unique skill set and an ability to think creatively so that these events can be used to bolster a production's success. There is also the matter of critics and pivoting the opinions of critics into positive, attention-grabbing, seat-filling headlines even if the show is not necessarily well-received. The unique and inexplicable relationship of Broadway and *The New York Times* is also covered, and while the authors are unable to give detailed insight into why *The Times* wields such influence over Broadway, it is an interesting diversion and a breath of fresh air in a book that is based in practicality and pragmatism.

Throughout the book, key points are illustrated with examples from well-known productions, which serves to ground many of these seemingly conceptual topics in reality while also giving the readers a point of reference to which they can relate. Part Three, which talks about "Big Surprises" does this particularly well when discussing producing, investing, unique financials, and other surprises both good and bad. An example of this is the 1983 production of *A Chorus Line*, which is known as *ACL #3389*. This particular production marked *A Chorus Line* as Broadway's then longest running show with its 3,389th performance, and to celebrate that fact, every performer who had ever been in the show around the world was extended an invitation to come to Broadway and be a part of this historic performance. In total, 450 participated, and the cost of this one performance was estimated at over \$500,000 (in 1983 dollars), and the crew even had to build additional supports under the stage to support the weight of 450 performers. An incredible feat and a wonderful surprise for all in attendance, this one performance is credited with giving the musical so much publicity that it was able to run successfully for another seven years.

Part Four is perhaps the most practical portion of the book, broken into eleven chapters, each of which outlines what various members of a production "want you to know." The authors take time in each chapter to explain some of the most important functions, considerations, and behind-the-scenes action that takes place for any given production from the box office workers and the ushers to the playwrights and the press agents. This is where the authors really take a deep-dive into the daily work of every person who holds a position on Broadway and how each of them contributes to a show's success night after night.

No discussion of the business of Broadway would be complete without covering the budgets, and Part Five presents a set of financial statements for a fictional musical as a way to illustrate the cost and revenue structure of a typical Broadway production. For an instructional overview of the business of Broadway, these financial statements are an invaluable teaching tool, providing more context and clarity to many of the topics covered in the book.

Part Five is largely comprised of a detailed production budget and weekly operating budget for a fictional production, and it includes every line item that would be seen in the financial statements of an actual production. This includes the various categories that fall under physical production, creative fees, production fees, advertising/publicity, production salaries, rehearsals, cast, and general and administrative expenses. Seeing these balance sheets in black and white drives home the fact that Broadway operates entirely at a loss until opening night, and only then does a production begin to recover its expenditures and hopefully, if the show is successful, eventually turn a profit.

The detailed look into the financial side of Broadway productions is especially valuable, considering that the majority of available literature on the topic only makes short reference to a vitally important but often overlooked subject. Other commonly used music business books that discuss Broadway, such as *This Business of Music* (Krasilovsky, Shemel, and Gross) published in 2007, typically devote only one chapter or a portion thereof to this crucial topic and do not delve deeper than a general overview of financial matters. Weiss and Gaffney, however, know the significance of a production's finances, and they provide a much-needed update to the available literature on the business of Broadway. The level of depth and the fictional financial statements help to convey the weightiness of this topic without being overbearing, and their inclusion makes this section very teachable and extremely practical.

The final portion of the book is a collection of thoughts, advice, and remembrances from a wide range of Broadway veterans. While this may seem trite to some, it serves as an encouraging look at the diversity of experiences and opportunities available to anyone who has a passion for live entertainment and theater and who wants to be involved with this industry. No punches are pulled about the level of commitment, hard work, and tenacity that is necessary to succeed, but each individual is emphatic about the fact that a life in Broadway is entirely worth it.

For an entertainment management/music business program that is considering exploring Broadway in more detail, Weiss and Gaffney offer a practical, relatable, and easy-to-digest look behind the scenes at the myriad of moving parts that make up a multibillion dollar industry. At times, the text comes across as slightly overbalanced toward producers and potential producers; however, this is clearly borne out of the authors' own personal experience, and ultimately, the text does a commendable job of bringing visibility to all of the various aspects that make up the business of Broadway. The author of this review will be using this text as the basis for a new senior-level entertainment business course, through which he will endeavor to use the insights offered by the authors' industry experience to craft a more detailed look at one of the music industry's key players—Broadway.

Armen Shaomian

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**Joanne Finkelstein. *The Art of Self Invention: Image and Identity in Popular Visual Culture*. London: I.B. Tauris, 2007.
www.ibtauris.com.**

The complex and contentious nature of the relationship between society and the individual has been the subject of theorization now for centuries. Joanne Finkelstein rightly identifies the history of popular culture as an ideal observation point from which to analyze this relationship in modernity. Yet, while her rich writing style and sporadic bursts of keen insight make her book an enjoyable read, its scholarly contributions are limited by an unsystematic approach to both history and theory.

The Art of Self Invention begins with a lengthy introduction in which Finkelstein lays out her program as a study of “the role of popular culture in the promotion of particular cultural practices that instruct us in how to present ourselves to others” (pp. 2-3). Her investigation spans five chapters split into two parts. Part I offers first a series of vignettes that highlight issues of self and identity, and then a brief history of manners. Part II includes chapter-length discussions of identity, advertising, and fashion. The afterword rehearses many of Finkelstein’s key points, and makes an effort to draw a conclusion from the wide-ranging topics she has covered. The critical weakness of the work is exposed in this attempt, however, as without a cohesive and systematic theoretical framework from which to begin her analysis, Finkelstein, and her reader, are left to wonder exactly what it all means.

This is not to imply that her argument is atheoretical. On the contrary, Finkelstein seems nearly as well versed in the writings of Locke, Barthes, and Adorno as she is in Shakespearean scholarship, modern art, and popular cinema. Rather, the problem lies in that her theorization is employed haphazardly, and seemingly more for dramatic effect than for establishing a clear logic that can explore the relationship between popular culture and the self. Finkelstein acknowledges the difficulty of this task, writing that the “organic relationship between popular culture and personal values is impossible to link causally yet equally it is impossible to deny” (p. 16). Yet this difficulty does not justify her decision to avoid defining key conceptual terms (p. 27), nor her failure to provide a foundation in which her source material can be ultimately explanatory of her subject. Thus the only analysis Finkelstein can justifiably attempt is one “not focused on defining the nature of the self or subjectivity...but on examining the playfulness

produced by deception and the ease with which we live with contradiction, paradox and invention in everyday social life” (p. 36).

The refreshingly accessible language in this thesis statement possesses an understandable appeal for the scholar of visual media. The esoteric theoretical literature of bygone decades can seem unnecessarily cumbersome to the study of popular culture. Efforts such as Finkelstein’s that attempt to synthesize dense theoretical works, and what is more interweave them with the familiar tropes of popular culture, are often well received. Yet one must resist the temptation to read her thesis as capable of producing anything more than descriptive analysis. Accordingly, if a work limits its own aspirations to mere description, the only criteria by which it can be judged is upon the utility of that description.

Based upon these criteria, *The Art of Self Invention* does have something to offer. Finkelstein’s descriptive critiques of popular culture’s influence upon “the importance we place on physical appearance” (p. 13), on the paradox of manners as “universally necessary” yet in constant flux (p. 104), and on the problems that result when “surveillance exists alongside social order” (p. 150) are particularly salient for a scholar of media studies. They might make for excellent conversation starters in a graduate seminar.

Other descriptive passages are less useful. Finkelstein’s analysis of the 1959 film *Pillow Talk*, referenced over ten times in the book, is used as an exemplar of everything from “predatory masculine appetites” (p. 18) to a collective unconscious channeling of transvestitism (p. 51) to the presentation of “dissemblance as a source of amusement and pleasure” (p. 221). Pharrell Williams is characterized as recycling the “Hugh Hefner playboy aesthetic,” and as deliberately inverting imagery from the Playboy Mansion in a music video, though no primary sources from the artist are cited to substantiate these claims of creative intent (p. 207). Like so many of the media references offered in the book, the author’s own interpretive notions are considered sufficiently evidential. The erroneous assertion that it is Luke Skywalker, and not Anakin, that becomes Darth Vader in the *Star Wars* series is particularly galling for a work so predicated upon a careful analysis of popular visual culture (p. 23).

This book benefits from its author’s appealing writing style that often mimics the narrative pace of the films and novels that are her primary units of analysis. Yet, without a comprehensive theory from which to analyze her historical subject, the book’s contribution to both theoretical and historical scholarship is lacking. Her concluding observation that to

cope with the pressures of societal life human beings “produce a subjectivity that seems to have an objective facticity... a surface we can style and groom” (pp. 228-229) is consistent with findings in disciplines as diverse as psychology, communication studies, and Finkelstein’s own field of sociology. The problem lies not within the claim itself, but within using the history of popular culture as evidence to substantiate it without a convincing social scientific rationale to do so. Thus despite its aesthetic qualities, *The Art of Self Invention* falls prey to one of its chief critiques of popular visual culture. It is more style than substance.

Jason Lee Guthrie

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John Seabrook. *The Song Machine: Inside the Hit Factory*. New York: W.W. Norton, 2015. www.wwnorton.com.

John Seabrook's *The Song Machine* presents a fast paced, behind the scenes look at the complex ecosystem of writers, producers, artists, and label executives that collaborate to create and market the latest pop music confections. Mixed in is a rich appreciation for pop music history and the author's own musical tastes, which makes for an eminently readable volume. The impetus for the work is laid out near the beginning of the book when the author states:

Who *are* the hitmakers? They are enormously influential culture shapers—the Spielbergs and Lucases of our national headphones—and yet they are mostly anonymous. Directors of films are public figures, but the people behind pop songs remain in the shadows taking aliases by necessity, if not by choice, in order to preserve the illusion that the singer is the author of the song.

True to his word, Seabrook does unmask a great many of the most successful tunesmiths responsible for the past two decades of platinum pop hits, the product of the imaginary hit factory referenced in the title. One of the strongest sections of the book provides a detailed history of the transatlantic link that evolved in the 1990s between Sweden and the United States. Seabrook takes the reader back to Stockholm in 1992 and through a series of interviews, learns how Denniz Pop built the phenomenally successful Cheiron Studios. While the angst and slacker attitude of the grunge scene was taking American pop music by storm, Pop and his collaborators were literally changing the sound and approach to making hit songs. Churning out a series of 1990s top-ten worldwide hits for Ace of Base, Backstreet Boys, *NSYNC, and Britney Spears left no doubt that the Cheiron model produced gold and platinum success by the bucketful.

Pop, who had struggled to be taken seriously for years, proved to be not only a talented writer and producer, but an outstanding judge of talent, which he demonstrated by assembling a stable of the most talented Scandinavian collaborators under his umbrella who would jump in to contribute a new beat, a different lyric, or a bridge to the studio's latest creation. Similar to the model employed by Berry Gordy, Jr., at Motown, Pop pushed his

young charges to constantly better the latest version of each song or lyric, resulting in the most commercial, streamlined, danceable, radio-friendly tracks being made anywhere at that time. Emerging from this group was a pasty-faced singer plucked from a heavy metal band, Martin Sandberg, aka Max Martin, who would become the most prolific modern hit maker since Lennon and McCartney. Importantly, Seabrook points out that Martin, like many Swedes took advantage of the free after-school music training starting on recorder, then french horn and varied orchestral experience, before moving to drums and keyboards. This state-sponsored training provided Martin with the musical foundation with which he would change songwriting history.

Martin's work, and the work of another writer/producer, Lukasz Gottwald, an American guitarist better known as Dr. Luke, is woven throughout the remainder of the book, anchoring the insider's perspectives by the author's analysis of two of the most prolific hit makers today. As the narrative unfolds, the *American Idol* television show is introduced to guide readers through the evolution of the career of Kelly Clarkson from her audition in Dallas to her successful post-*Idol* career. Seabrook does a good job chronicling how a shy, twenty-year old from Dallas came to discover her own sensibility as an artist and writer over her first four albums, while simultaneously being buffeted by the strong direction of Clive Davis, who hand-picked the songs in her repertoire. The author wisely offers both sides of the Clarkson-Davis dispute, leaving the reader with a palpable sense of the tensions that arise at the highest levels of the business.

Another strength of the book is the fact that the author brings the reader into the studio during the song creation process. He offers a fascinating depiction of the "track and hook" approach so prevalent in today's songwriting milieu. Seabrook profiles Ester Dean, a top liner whose melodic gifts and ebullient spirit have formed the basis for hits by Rihanna, Nicki Minaj and Ciara. Sessions with Stargate and Ne-Yo provide further evidence of the trial and error approaches used to plot a path to the next *Billboard* hit, with the help of a revolving cast of collaborators, similar to the Cheiron model. What results is an informative, nuanced picture of the high stakes world of these musical Svengalis, the producers, beat makers, and top liners competing to get their tracks in front of the latest pop sensation.

The Song Machine lives up to its premise of illuminating the shadows the author references at the book's beginning and bringing the flesh

and blood writers and producers to life. But it doesn't shy away from some of the less appealing realities that have come to light lately. Seabrook outlines the tortured affairs of Kesha Sebert and Dr. Luke, detailing the artistic and business path that led to the ongoing high stakes, mudslinging battle in which there will likely be no real winners. Talent aside, it becomes clear that the heady power gained by being a top hit maker doesn't always come with commensurate good judgment.

Near the book's conclusion, the author interviews Spotify co-founder, Daniel Ek, who exudes optimism that Sweden's successful adoption of music streaming as a cure to the record industry's decline can be exported globally. As a counter, the author interviews mid-level artists Rosanne Cash and Marc Ribot, who see music streaming as a career dead-end if it becomes truly ubiquitous. Seabrook reports that even though Cash had 600,000 streams of her music in an eighteen-month period, her share of income from her record label was a paltry \$104. Readers will be left to ruminate just how such mid-level artists and writers will be able to survive unless twentieth-century (pre-streaming) record deals, which many argue are responsible for the dismal artist streaming payouts, are radically restructured.

Whether a reader is a casual fan of popular music or a serious researcher, *The Song Machine* offers an engaging, well-documented, and thought-provoking look behind the proverbial on-stage curtain, and should be an essential read for every aspiring songwriter, artist, and music manager who wishes to really understand the role hit songs can play in an artist's career.

Keith Hatschek

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