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Reviews

Keith Hatschek and Veronica A. Wells. *Historical Dictionary of the American Music Industry*. Lanham, Maryland: Rowman & Littlefield, 2018. www.rowman.com

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In an era when physical books may seem increasingly obsolete, especially those about the ever-changing music industry, educators are wise to ponder in what ways to ask students to spend financial resources. In my over fifteen years as an educator, I have slowly stopped using books in some courses, but continue to require them for a few. Are there readily available journal articles, popular magazines, or other more timely and cost-effective resources than an almost immediately dated textbook? However, a text that can serve as a base for several courses or as a career resource is still particularly valuable. The *Historical Dictionary of the American Music Industry* is a reference that music industry students can turn to again and again throughout their academic and ultimately professional careers.

Authors Keith Hatschek, a music industry veteran and the Director of the Music Management Program at the University of the Pacific, and Veronica Wells, Pacific's Music and Academic Support Librarian, have delivered a concise yet information-packed volume that will prove useful to music business students and educators alike. The book begins with a multiple page section of abbreviations and acronyms that are prevalent in the industry. A brief chronological history of the music industry from the 1800s to 2017 follows. Before the 275-page numeric and alphabetical dictionary entries, the authors present a 32-page, condensed history of the American music industry. This informative introductory section keeps the reader's interest by quickly covering everything from historical events such as immigration, the first religious music texts of the 1600s, early forms of mass media, and the World Wars' effects on the industry, to more open topics such as changing tastes, the ebb and flow of recorded and live revenue streams, and future challenges.

The over five hundred dictionary entries wisely and effectively cover diverse topics across the American music industry. Full of precise, bold-type titled listings complete with useful cross-references, the *Historical*

Dictionary of the American Music Industry appropriately addresses a range of topics including industry practices, vocabulary, and essential people—including executives and artists who have left their mark or are currently blazing new trails. Examples of entries in the text include “Advance,” “Graham, Bill,” “Meet and Greet,” “Noninteractive Radio,” “Pollstar,” “Secondary Market,” and “U2”.

Three appendices and an extensive bibliography complete the book. Appendix A is a listing of American, Canadian, and German music industry trade associations, and includes each organization’s mailing address, phone number, and website address. Eighteen pages of university music industry programs across the United States make up Appendix B. Appendix C is a chronology of broadcast and recording as well as a time line of the music industry from 1877 to 2016. The bibliography includes many more useful resources for music industry students: documentary films, journals, magazines, web resources, and books with topics including autobiographies, biographies, music history, music publishing, recording, and intellectual property.

Hatschek’s and Wells’ *Historical Dictionary of the American Music Industry* can significantly enhance music industry students’ academic experiences. It is a resource that will be useful throughout their time in school and beyond. The internet is fast and often available literally at students’ fingertips via mobile technology. However, this thorough reference can also be quickly accessed and, most importantly, the contents are verified and placed in context. Many music industry programs’ courses are delivered by only one or a few professors. Even for experts with years of professional experience, hours of research completed, and academic titles earned, it is often unrealistic to be able to recall, on the spot, anything and everything regarding the music industry. The *Historical Dictionary of the American Music Industry* could also be an excellent reference for teachers. Students want quick and accurate answers to many questions that often range beyond the scope of a particular class. I would not hesitate to recommend this book to students, as I know their money will be well spent and their education enhanced. I also highly recommend it to my fellow music industry educators.

Cutler Armstrong

CUTLER ARMSTRONG is a Senior Lecturer in the Department of Entertainment Media and Journalism in the College of Communication at Butler University. He earned an MS in Education from Butler in 2003 and currently teaches music business, audio production, a community-focused careers course, and more across a broad spectrum of topics in Butler's Music Industry Studies program. Armstrong is serving on the MEIEA board through 2020. He fills in on keyboards several times a year for long-running blues artist Duke Tumatote in performances throughout the Midwest.



Ian S. Port. *The Birth of Loud: Leo Fender, Les Paul, and the Guitar-Pioneering Rivalry That Shaped Rock 'n' Roll*. New York: Scribner, 2019. www.simonandschuster.com

<https://doi.org/10.25101/19.8>

It's hard to imagine a time in popular music without the electric guitar. To our contemporary ears, the guitar is a necessary ingredient to the music mix. As with many inventions and processes of the early twentieth century, new ideas and methods of technology changed business practices, created new markets, impacted cultural tastes, and imprinted decades with new beginnings. Simply put, they changed the way we lived.

The electrification and amplification of the guitar can be included in this early swell of change. As Edison and Graham Bell strove to be heard, so did the dutiful guitar player. Mother Necessity saw a need and two of

her sons brought guitar players from the shadows of the bandstand to the front of the stage. If ever there were two individuals identified with the beginnings of the electric guitar, it would be Les Paul and Leo Fender. Dissimilar in their personalities and musical abilities, they shared a common goal of developing an electric guitar for the masses.

At 352 pages (which includes an informative Notes and Sources section, and a thorough Index), author Ian Port plays both ends to the middle as he alternates chapters between the two, describing their lives and contributions to the electric guitar. This read is not a deep biographical exposé of either person. This book compares and contrasts the time line between the two, focusing more on the development and overall impact of their products. Other innovators and companies are mentioned such as Bigsby, Gretsch, Martin, and Rickenbacker, but Port stays focused on the “competition” between Fender and Paul.

Port’s book is well researched. He paints vivid word pictures, and each is supported by diligent research. With that said, his writing is not bogged down with minutiae. His research is meant to support and propel a story. We’re all familiar with guitarists who are gear heads and know every model and product number for the most minuscule part. This is not a book about parts, per se. This is a book about the ideas and chain of events that resulted in—much like Victor Frankenstein—bringing “life” to said parts.

Port’s writing effectively describes the contrast between Fender and Paul. Fender is the more introverted tinkerer who would be content “playing” with his tools and building a new gadget. Paul is also a tinkerer and “shade tree mechanic” whose extraversion drives him to create a machine that will propel him into the limelight. He wanted to be a star; Fender didn’t even play the guitar. Even their wives further reflected this contrast. Esther Fender worked a “day job” and regularly contributed money to cover the salaries of early employees. Mrs. Paul, a.k.a. Mary Ford, was a celebrity with impressive musical abilities.

An intriguing aspect in this telling is the business and marketing activities for Fender and Gibson (parent company of the Les Paul model). Each company knew that if its product got to market first, they could potentially own it. Port describes Fender’s efforts to sell and distribute its guitars by placing sales representatives in strategic markets. At one point, sales were so good that field reps were making over six figures! Gibson, the veteran in the guitar game, would counter with the upstart company by seeking endorsements from well-known players such as Les Paul.

Also related to the business side of the story are chapters about Fender selling his company to CBS. Port provides insightful narratives describing Fender's thought process leading up to the sale, how the sale affected the loyal workers at Fender, and how CBS had to learn the guitar business. Part of Fender's decision to sell the company was because of the success it was achieving. Running the company was becoming overwhelming for him.

By the 1960s, both Fender and Gibson products were well established. As their usage increased, young rock and rollers picked one or the other as their weapon of choice. For several chapters, Port shifts his focus from Fender and Gibson to expound on artists and performers that brought more attention to their products. Artists such as Buddy Holly, Ike Turner, and Dick Dale became identified with Stratocasters. Bob Dylan even upset a whole audience when he went electric on a Stratocaster! Muddy Waters played the blues on a Telecaster and Fender's Percussion bass guitar was embraced by ace players like Motown's James Jamerson, L.A. studio musician Carol Kaye, and the Beach Boys' Brian Wilson. Not to be outdone, Gibson saw predominant guitar heroes Eric Clapton and Jimmy Page strap on Les Pauls. Among the chapters of who-was-playing-what, Port has a whole chapter on the impact of Eric Clapton, as well as a chapter on Jimi Hendrix—which includes a play-by-play of Hendrix's Woodstock performance of the U.S. national anthem. These extended narratives are informative and ultimately add insight to the arc of the book, but while reading they seem a little long and wandering from the main topic.

That said, Port brings the book full circle as he concludes with the epilogue. It is informative and poignant. He tells us what happened to Fender and Paul in their latter years. He reminds us that even rock-gods are mortal, but because of their forward thinking and passion for sound, as long as there are garage bands and guitar virtuosos, the names of Fender and Paul will live on. Port offers his observation about the impact of the two brands (p.255):

Fenders and Les Pauls were twins, opposites, companions—rivals that were remarkably complementary. Through the odd meanderings of time and fashion and technology, two musical instruments born largely in 1940s Hollywood had risen to become the cherished tools of an unfathomably louder age. The guitar of Leo and Les

had far outlived the dreams of their makers—and yet, to the current generation of players, and to future ones, they were just being born.

This book is recommended for anyone looking for an introduction to the lives and careers of Leo Fender, Les Paul, and the time line of the development and marketing of the electric guitar. It's a good launching point to other more specific and detailed books related to the persons and events.

Mark Crawford

MARK CRAWFORD, a native of Decatur, Illinois, is a Professor of Music at Tennessee State University where he serves as the Coordinator of Commercial Music. 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 six 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.



Jeff Brabec and Todd Brabec. *Music, Money, and Success: The Insider's Guide to Making Money in the Music Business*. 8th ed. New York: Schirmer Trade Books/Music Sales Corporation, 2018. <http://musicandmoney.com>

<https://doi.org/10.25101/19.9>

When I reviewed a prior edition of *Music, Money, and Success: The Insider's Guide to Making Money in the Music Business* by Jeff Brabec and Todd Brabec in 2011, I found it to be the best book on the market at explaining the complicated landscape of licensing, royalty, and income arrangements in the music business. A great deal has changed in the music business since then, and most changes have made it even more complex than before. For example, streaming has now taken the lead in how music is consumed, but the rights and royalties for streaming audio versus video content are different, and for streaming on-demand versus non-interactive are different. Industry newcomers and veterans alike find themselves struggling to parse out the different rights and revenue streams involved in music commercialization today. This book is still the best book on the market at explaining how it all works. Much of this review will be similar to the one I wrote in 2011, because much of the structure and overall substance of the book has not changed, with the important exception of updated examples and new topics that have come into existence or significantly evolved since the prior edition of the book was published.

Structurally, the book is divided into chapters, each dedicated to a segment of the business, such as songwriting and music publishing (including co-publishing and administration), co-ventures and joint-ventures (an area of significant growth in the industry), music copyright, recording artist contracts, sampling, television, motion pictures, commercials, performances, Broadway, video games, digital media (the chapter with perhaps the most updates since the prior edition of the book), foreign countries, the buying and selling of song catalogs, arrangements with lawyers, managers, and agents, and pulling it all together. The authors have also included a section on breaking into the business, a guide to music industry organizations, and six example contracts. Each chapter contains a significant number of subsections, which are well labeled and listed in the table of contents, and the book includes an extensive index. Since the last edition, the authors have added over one hundred new pages of current information, with examples.

Substantively, as in prior editions, the authors go into a great level of detail about each of the topics. So much of the business of music involves rightsholders entering into contracts with parties who will be providing financial compensation in exchange for somehow using the music. The topics addressed in music contracts today continue to grow in number and complexity, because the ways to generate money from the use of music have grown. For example, the contracts governing the use of music from the musical *Hamilton* must address how revenue from on-demand streaming services like Apple Music will be divided up between the digital service provider and the different rightsholders. The authors, once again, do a tremendous job of explaining each provision in a way that is easily understandable. The way each provision is listed as a subsection of the chapter in which it is contained (and is therefore included in the table of contents) makes it particularly easy to look up something specific quite quickly. This feature makes the book very useful as a reference tool. The authors also discuss a number of non-legal business topics, such as the different departments within a music publishing company, and how the budget for music in a film is put together.

In addition to its thorough coverage of contract provisions and business aspects, the book contains a number of unique and invaluable elements. One of those elements is the inclusion of a number of mock discussions between parties, written in script style. Throughout the book these are referred to as “The Phone Call.” For example, the way discussions between a recording artist and a record company about the terms of either a 360 deal, or a Net Profits deal, might play out are presented, as is a call between a music supervisor and a music publisher about a synchronization deal. Another element is the inclusion of actual license fee and royalty rate numbers. These are often very difficult to get a hold of. The authors do a great job of continually updating the book, which is now in its eighth edition, and are able to do so because they both remain very active at the highest levels of the music business. Their combined experience provides the reader with the security of knowing that what they are reading is legitimate information which can be relied upon.

Music, Money, and Success is full of real-life, this-is-how-it’s-done, this-is-what-it-costs information, which is of great importance to both music industry practitioners and students. The authors provide this information in a truly objective manner, and in a way that does not presume the role of the reader (e.g., artist, songwriter, executive, etc.). I use it all the

time as a reference book, I use it as a textbook for my Music Contracts course, and I know of numerous other educators who use it in their courses as well. When a new edition is published, I update my course reading assignments and require students to use the new edition the very next semester I teach the course. Since it is important to me that my students understand the current ways that music is monetized, it is equally important to me that they own an up-to-date reference guide. And since it is available as an e-book, it is easy for them to always keep it handy. When I am asked to recommend a book on rights and revenue in the music business, this is the book I tell people to buy.

Serona Elton

SERONA ELTON is Associate Professor, the Program Director of the Music Business and Entertainment Industry Program, Associate Dean of the Frost School of Music at the University of Miami, and a Vice President at Warner Music Group. She is also a former President of the Music and Entertainment Industry Educator Association (MEIEA). She has previously worked as a Vice President at EMI Recorded Music, North America, and is a licensed attorney in Florida and New York.



Tom Fontaine. *The Beatles and Their Solo Years: A Trip Down Memory Lane*. Independently published, 2018.

<https://doi.org/10.25101/19.10>

Devout Beatles fans and enthusiasts can sometimes be described as having an insatiable appetite for all things Fab Four. Walk through any one of the Beatles conventions or scholarly gatherings and it becomes obvious. *The Beatles and Their Solo Years: A Trip Down Memory Lane* is a book for those hardcore fanatics. And though it centers on the author's memorabilia collection, there are insights to be gained from many of the artifacts, and it adds to the ever-increasing plethora of Beatle stories out there.

Tom Fontaine is a well-known and highly regarded music memorabilia collector, with a particular affinity for Beatles items. This book is actually a follow-up to his previous text which included items related to The Monkees, Elvis, and Elton John, among others. This Beatles-focused edition is essentially like a walk through a 170-plus-page museum, complete with supporting descriptions and photos.

Taking all these interesting pieces out on the road, or loaning them out to exhibits, may not be something Mr. Fontaine would want to do, but this book is the next best thing. Readers can at least get a glimpse of items as varied as an autographed script from *A Hard Day's Night*, checks written by George Harrison, signed receipts from the club where Paul McCartney met future wife Linda, or a Shoney's menu signed by Ringo Starr.

Unlike simply a photo album, though, the collection Fontaine presents includes many pieces that tell an interesting story and/or give us new insights. For example, we are able to see a card that John Lennon mailed to a fan who asked for his autograph. The fan received it December 10th, 1980—two days after Lennon's assassination. Still another response from John to a fan was mailed almost a decade after the fan reached out to him. Clearly John was thinking, "better late than never" with that response.

To some this may feel like watching an uncle's slide presentation of the family vacation. It might feel like it's a public indulgence of the author's Beatles geekdom as he lays out his collection one page at a time. This text is definitely not for the novice. Nevertheless, many fans of the "four lads who shook the world" will surely appreciate the work Tom Fontaine has accomplished to put this collection together.

Storm Gloor

Lee Parsons. *Playlisting. The Billion Dollar Business: A Complete Guide to Getting Your Music Playlisted on Spotify, Apple Music and More.* Ditto Music, 2017.

<https://doi.org/10.25101/19.11>

We are definitely not short of strategy guides suggesting how artists can thrive in the age of streaming. Lee Parsons' book might be among the best of them given its quite succinct and to-the-point approach. The author provides exactly what the full title promises.

Parsons is the CEO and cofounder of Ditto Music, an online music distribution company. Thus, as one could probably predict, there is a small bit of selling on the agenda here. It's nothing more than to be expected, though. The benefit, however, is that he is able to share actual case studies from his company's experiences, even though in at least one case anonymity needed to be maintained. Nevertheless, the data he has access to provide backup for what is advised and not advised, which is all the more imperative these days.

The streaming economy is certainly one aspect of the music business that is still not entirely clear to many people, whether they are consumers, musicians, or working in any other capacity in the industry. Mr. Parsons provides enough basic definitions and terminology for even a novice to quite easily make sense of playlists, their value, and how artists can get their music placed on them in the most advantageous manner. On the other hand, the approaches might seem like old news to anyone who has already begun to monetize streaming with relative success. But this is likely the best approach for the author to take. It's all laid out quite clearly and simply, with little digression or editorializing.

The potential hazard in authoring helpful information to guide others through the music business is that the material can become outdated by the time it is published or shared in any way. At present, that's even more so the case with any content addressing streaming. Unfortunately, some of the details (the most popular playlists on Spotify, for example) presented here could be already outdated. The strategic and theoretical aspects of the guide, though, will be helpful for some time. Nevertheless, the most significant downside of this text is its limited shelf life, something of which Mr. Parsons was surely aware.

Ultimately, though, *Playlisting. The Billion Dollar Business* is definitely a helpful resource for the individual who needs to quickly and eas-

ily gain enough knowledge to traverse the basic practical aspects of the streaming business, particularly in the Spotify and Apple Music realms.

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 is the recipient of the university's 2018 Excellence In Teaching Award. In 2014, Professor Gloor developed the first Music Cities higher education course in the world. Along with that course, Professor Gloor teaches Music Marketing and oversees the internships for the College of Arts and Media. As part of the First Year Experience program at CU Denver, he teaches a course on the Beatles. Professor Gloor is also a Faculty Fellow in the Center for Faculty Development, is a past president of the Music and Entertainment Industry Educators Association, and serves as a city councilman for Glendale, Colorado. He has presented at numerous events and programs, including SXSW.edu, South By Southwest Music, the Music Cities Convention, the Future of Music Summit, the Underground Music Showcase, the Denver Music Summit, and an EdMedia world conference.



Maria Eriksson, Rasmus Fleischer, Anna Johansson, Pelle Snickars, and Patrick Vonderau. *Spotify Teardown: Inside the Black Box of Streaming Music*. Cambridge: MIT Press, 2019. mitpress.mit.edu

<https://doi.org/10.25101/19.12>

Spotify Teardown is possibly the most comprehensive study about the streaming giant that you can get your hands on today. The five authors from Sweden, along with their technical computing group from the HUMlab at the Umeå University, is perhaps the top team of experts in the world with the credentials and enough insight to write an academic book on the inner working of streaming music and the policy implications related to those services. It is based on a \$1 million study funded by the Swedish Research Council to investigate and challenge the quid pro quo of streaming services such as Spotify. The study ran from Fall 2013 to Summer 2017 and yielded an impressive twenty-one top peer-reviewed articles! The book is a hybrid between a dissertation and a compilation of academic articles but do not let this dissuade you from reading it. To my surprise, it was a really fast and entertaining read.

The book revolves around four chapters. The first offers a fascinating historical time line narrative following the nine rounds of financing the company had to secure to survive, pivoting its business model all along the way. It tracks how Spotify evolved from its Beta years as a peer-to-peer, Pirate Bay-like model, to the platform we know today. The second chapter explains how music files are loaded onto the platform and the inner working of aggregators. The third one follows how the streaming company aggregates playlists. Finally, the fourth and last chapter (and perhaps the most illuminating one in my opinion) delves inside the automation process of its programmatic advertising system and the roles of its various intermediaries. Mind blowing! But I think that the best parts of this book are the various experiments the team produced, which are interjected throughout the manuscript and called “interventions”. The team of researchers created some of the most innovative and out-of-the-box thinking methodologies I have seen in a long time. They developed and used bots, scripts, and crawlers to discover the inner workings of the Spotify platform. Some of those experiments involved creating a record label to understand the mechanics of aggregators, using bots for tracking streams, developing a plug-in called Songblocker (the opposite of an ad-blocker) to sniff out the

communication between Spotify and its ad suppliers, and tracking playlist loops generated by Spotify Radio.

If there is any shortcoming to the book, it is perhaps that it is directed to the academic community rather than the general population. Because of this, the narrative includes a certain amount of redundancy as the authors keep bringing us back to what was discussed previously as an introduction to each new section. Also, this is most definitely not a read for your freshman class or your survey of the music business course. However, it would make an amazing case study to use in a special topics course or independent study, it could be used in a music industry seminar (skipping the research methodology and research design parts), or it could be prescribed to graduate students involved in research methods.

Reading *Spotify Teardown*, you will learn more about Spotify and the inner workings of streaming services such as Spotify than you ever wanted to know, but it is hands down the best music business-related book I have read in a long time.

Stan Renard

STAN RENARD is the Assistant Professor and Coordinator of the Music Marketing Program in the Music Department at the University of Texas at San Antonio (UTSA). He is the founder and Coordinator of Music Biz Day, the largest free music biz expo in Texas. Dr. Renard joined UTSA as part of the University's Goldstar Initiative, which supports its recruitment and retention of world-class faculty members. He has the unique background of someone who



has taught business courses in business schools and music courses in music departments, and then used this experience to develop music business courses. Dr. Renard is Assistant Director of the start-up incubator CITE (Center of Innovation, Technology and Entrepreneurship). He is also a touring and recording artist, virtuoso violinist, violist, active conductor, and the founder and arranger of the Grammy-Nominated Bohemian Quar-

tet. Dr. Renard holds a Doctorate in Musical Arts (DMA) from the University of Connecticut as well as a Doctorate in International Business (DBA) from Southern New Hampshire University. Previously held collegiate appointments include Colby College, the University of Massachusetts, Amherst, the University of Connecticut, Storrs, Providence College, Eastern Connecticut State University, Southern New Hampshire University, and the University of California at San Diego.

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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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