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INTERVIEW SERIES

**7 Marketing Tips You
Can Learn From The
Music Industry**



Dear Student,

I'm Michael Senoff, founder and CEO of HardToFindSeminars.com.

For the last five years, I've interviewed the world's best business and marketing minds.

And along the way, I've created a successful home-based publishing business all from my two-car garage.

When my first child was born, he was very sick, and it was then that I knew I had to have a business that I could operate from home.

Now, my challenge is to build the world's largest free resource for online, downloadable audio business interviews.

I knew that I needed a site that contained strategies, solutions, and inside information to help you operate more efficiently

I've learned a lot in the last five years, and today I'm going to show you the skills that you need to survive.

It is my mission, to assist those that are very busy with their careers

And to really make my site different from every other audio content site on the web, I have decided to give you access to this information in a downloadable format.

Now, let's get going.

Michael Senoff

Michael Senoff

Founder & CEO: www.hardtfindseminars.com

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7 Marketing Tips You Can Learn From The Music Industry

Digital products are digital products. It doesn't matter if you're dealing with songs or audio interviews; they all need to be promoted in the best way possible. So in this audio, I interview Bobby Lee, a personal manager for entertainers, who's going to tell us how marketing is done in the music industry.

According to Bobby, like most everything else nowadays, the music industry is feeling the slump from an ailing economy. Not as many people can afford to go to concerts, and a lot of people still download music illegally. But, there are ways to make the most of marketing campaigns in any economy while also protecting your assets and getting your name out there. And in this audio, you'll hear all about them.

You'll Also Hear...

- How artists use twitter, limewire, youtube and itunes to promote their products and generate business
- How most artists run their backend merchandising so they're minimizing expenses and maximizing as much profit as possible
- Exactly what sells the best at a merchandising table
- How Bobby gets his bands' names out there locally and beyond – and whether or not all press is really good press
- How copyrights work, when you need one, and ways to do it cheaply
- How to make a quality demo from the comfort of your own living room
- Tips for selling online and building a fan base

Even though the music industry is complicated and cutthroat, there are many marketing lessons you can take from it and apply to any promotion. And in this audio you'll hear all about them along with an insider's look at how the music industry works and how to make the most of it.

Bobby: What I advise every artist to do is as soon as you write that song copy write and the first you should do even though I don't know if it holds up in court or not anymore I know it use to, was called A Poor Man's Copy Write which was basically mailing a copy of the lyrics to yourself through the mail and when you get it back in the mail don't open the envelope, just leave it the way it is and put it away somewhere. The stamp shows the date that it was done. Now, then there's also getting involved with the Library of Congress, you know, your music there. So there's a lot of different ways to copy write your music.

Michael: I'm real excited to do this the music promotion and the production business has always been interesting to me, especially since I've been doing all these interviews because you as a producer or as a promoter, you know, I look at all my audio recordings and people in the music business who are trying to make it in the music business, you know, they're selling music but with my digital audio I want to try and learn what I can from you about how people are doing it right in the music business and see if I can kind of correlate it to some of the stuff I'm doing with my digital audio interviews. Tell me your name, where are you from and what do you call yourself within the music business?

Bobby: My name is Bobby Lee and I have a company called Phoenix Rising Productions and what we do is we manage entertainers we do personal management for entertainers which basically means that we are the buffer between the artist and the rest of world including the business world. I'm currently located in Atlanta, Georgia and have an office in Florida as well. The main office for us is in Atlanta, Georgia.

Michael: Yeah, I'm from Atlanta originally.

Bobby: It's a beautiful city I love it there.

Michael: Where are you from originally?

Bobby: Originally I'm from the Bronx.

Michael: Okay. How long have you been in Atlanta?

Bobby: Five years.

Michael: Where is your office located in Atlanta?

Bobby: Right by the Atlanta Zoo.

- Michael: Okay. Let me ask you this, were you a musician first?
- Bobby: I played base since I was about 13 or 14 years old. If I were any good at it I would have been Gene Simmons by now.
- Michael: Yeah, he's doing quite well.
- Bobby: He really is something else.
- Michael: Okay, so you played base for a while and so who did you get into the management business? Have you always been involved in music?
- Bobby: Pretty much always, yes. There's only really two things that ever really interested me for a career, one of the two being the music industry because I have a cousin who was actually the drummer for Marilyn Monroe when she use to tour USOs and he went on to become a Vice President for Capital Records and then an artist manager and he's now retired from the business. It was just him it was growing up in the 80s with all that hair metal and that's sort of the thing that got me really interested in the music business. Yes, I was what you called one of those troubled teens that turned to music.
- Michael: Yeah, how long have you been doing the music management?
- Bobby: Doing management now since '93.
- Michael: So give me an example of who approaches? When does a musician, whether they're a solo recording artist or whether they're a garage band or getting some notoriety, when does an artist come to you or at what time does an artist need a manager?
- Bobby: Well, it's really hard to say but a lot of times what should happen is an artist should run their music by their friends first. From that point on you have to gauge what kind of response you're getting from the crowds if you're even playing shows. For the most part, with a new artist if you're not playing shows you don't have any reason to have a manager. If you don't have products ready to sell in the stores you don't need a manager. But a lot of times what fans will do is they will run it by their friends, run it by their fans gauge the response they're getting. Sometimes they'll go through a music attorney, a music business or entertainment attorney to find a manager. Sometimes they'll only use an entertainment attorney as a manager. It's really - there's no cut and dry way to do it.

Michael: You mentioned an entertainment attorney, so give me an example of like a band that's really hot, maybe take me back from when they just started and they were playing shows and they started getting some notoriety. Can you think of a case study at what point they contacted a manager or they probably didn't know what the hell to do they probably just only knew how to play music and have a good time? But at what point does one need a contact and entertainment attorney and a manager, any case student that you can kind of give an example of, maybe even one of your clients?

Bobby: There's not one particular band that I can think that I can give you as a case study but I can tell you that, basically, when you think you're ready, when you have a quality demo which is usually four to six songs, and I mean quality produced in the studio, when you have a fan base where it can be justified to put you on the road where you've proven that you've done marketing on your own, you may even have some radio airplay, that's where a manager will usually look to get involved. I'll give you an example, a friend of mine that's a manager out of New York - I had a jazz artist contact me a couple of days ago and I have enough on my plate right now but I asked him I said "Are you interested in a jazz artist" and his immediate response was "Is she ongoing or is she brand new" and I told him "She's ongoing." He said "Well then, yeah, because I don't have the time to deal with something brand new." See, it takes a lot for a manager to take a brand new artist.

Michael: Because he's got to do all the marketing.

Bobby: Exactly, is that I do all the marketing and you got to babysit the band, you got to teach them a lot of things, you got to deal with a lot of hassles basically, and I don't mean hassle in a bad way but it's like dealing with a group of kids that have not yet figured out how to play nice with each other.

Michael: And that's hard work.

Bobby: It is because it's become common place for a manager to also be a "babysitter" I shouldn't have to be that way. If you're going to come to a manager and you're going to ask for a manager's help then you should be responsible and mature enough to be able to handle the entire thing on a business level.

Michael: Unless you see something in that group that just blows you away and that maybe the band doesn't even realize what they have.

Bobby: Exactly, and an example of that, as a matter of fact, would be I had an artist she's 17-years-old her name is Kashlee Clausen and I see something in her now that I believe she's going to be very big.

Michael: Okay, so do you approach her?

Bobby: I approached her in this case.

Michael: What do you say when you approach?

Bobby: Basically, what happens in this case – again no situation is the same – but what happened in this case was I ran across her on MySpace and as soon as I realized she was underage that presents a whole lot of other issues as well. So I contacted her through MySpace and asked her if anybody was handling her career, she responded with no. I said “Well, I would like to speak with you because I’m interested in your music, I’d like to speak with you with your parent’s permission.” And that happened – we didn’t physically meet each other face-to-face for almost two years, we talked on the phone dozens and dozens of times. She’d been coming to me with her parent’s advice on what she should do for about a year and a half and we just met face-to-face about four weeks ago.

Michael: What kind of artist is she?

Bobby: I compare her a lot to Ava Levine but don’t tell her that because she’ll throw something at you.

Michael: Yeah.

Bobby: She doesn’t like that too much. She’s trying to feel her way through. She’s a much better rock artist or electric artist than she is acoustic because with her acoustic writing the problem is she’s writing all the stuff on her own, the lyrics on her own, and I probably shouldn’t tell you she’s never had a boyfriend. The lyrics that I’m hearing out of her are things that you would hear a 25 to 30 year old dejected woman write and I don’t want to put that out there because I don’t think they’re going to find it credible coming from a 17-year-old.

Michael: Right, I understand.

Bobby: But when she does a rock tune it’s amazing, her voice is amazing her guitar playing is amazing, she’s now feeling her way into the rock world.

Michael: So is your goal to get her as a manager to sign with you or is that not what a manager does, you know you hear the term I signed with this label, is that what you do?

Bobby: That's two different things. What Phoenix Rising does is we wear all hats for the artists up to the point that they are ready to take on each individual member of the team. So, basically what we're talking about here is their team would usually consist of a personal manager, sometimes a business manager, sometimes an entertainment attorney, a booking agent, a public relation specialist and a marketing firm as well, which will handle getting music out there to the stores and getting merchandise out there as well. So what we do is, initially, we wear all those hats for our artists and usually the first one that we'll take on will be booking. And then as each individual member of the team comes on board, like I said with Kashlee for example, we find her a booking agent that person answers to us, we answer to the artist.

Michael: Alright, so tell me what a booking agent is, what's their responsibility, what do they do for the musician?

Bobby: Now, a booking agent – and this is where a lot of entertainers get mistaken – they usually contact a manager and say “Hey, we want to play shows can you get us out there?” Well, the answer to the question is yes, but that's not what a manager does. A booking agent is responsible for getting the artist out there look why that performance is. The problem with booking, you see this is one of the inherent problems with the music business Michael, is you have to have booking, radio and distribution all on the same page with each other and that is very hard to do and let me explain why. The ultimate goal in the ideal world is to get the artist out there live, get them on the radio and get the music in the stores. Music industries have become so complicated booking doesn't want anything to do with you unless people can hear you on the radio and the music is in the stores because who's going to go see the shows live if they haven't either heard you on the radio and/or they can't buy you in the store.

Distribution doesn't want to take the time to put it in the stores if the fans don't already know about you live and/or on the radio. And radio is a whole other animal in itself now that it's become as corporate as it is. There was a time where you use to be able to get a DJ, especially a night time DJ, to play just about anything and it's all playlist, they're pre-recorded now with very few exceptions.

- Michael: Oh, I see. So how do you handle that? How do you tackle those challenges?
- Bobby: It involves having good relations with all of these people involved. They have to trust you as a manager and that you know what you're talking about, again, using Kashlee as an example, they have to trust – if you come to them you're giving them an artist that if the booking agent takes the artist on chances are very good that distribution or radio are going to follow very closely behind because you as a manager are experienced enough to know that this is an artist that deserves this opportunity.
- Michael: Okay. So what are you going to tackle first between those three things, booking agent?
- Bobby: Using her as our example, it's going to be booking and radio because her full length CD is not ready yet and booking is going rather well because she's playing quite a few shows in Arizona where she leaves.
- Michael: I see. Do you get a booking agent who's strong in Arizona or are these booking agents national or are they specialized in different local markets?
- Bobby: No, with her what I'm going to do is because she still has a year of school left, either I'll do the bookings for the next year or I'll find a booking agent that can handle her just in the regional area California, Arizona, Nevada maybe Texas, New Mexico where if she's playing shows out of the area, out of a driving area, she can still be back in time to go to school on Monday, if you know what I mean.
- Michael: Yeah, so as a manager what's in it for you? How do you structure a deal if you find an artist that you're really excited about, even though they're new and they're kind of just getting going, but you see huge potential. What do you see from a business standpoint if you hit a homerun with her, as an example is it standard within the industry or is it a percentage of sales, just from a business standpoint how does it work? And I know everything's different, yeah.
- Bobby: It used to be that it was straight commission. There's a couple of different ways that these deals are structured now. Let's say I pick a four piece band any garage band that thinks they have enough originals to do something with and they're tired of playing covers. What I may do in that case is charge them a fee, just as an

example, maybe \$250 dollars a month for four or five guys that's hard to come up with. I'll say look, this is your base fee this is what I'm charging you for this. Instead of taking the normal 15% to 25% of what you make I'm only going to take maybe 8%, 10% until things go to another level, when they go to another level we'll renegotiate our contract.

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Michael: So what they make how does that categorize record sells, t-shirt sells, where else are they making money record sells, t-shirt sells, show proceeds and what else?

Bobby: They're making money on record sells they're making money on merchandising really that's the two areas.

Michael: When they sign with you do you have an exclusive with them for a certain amount of time?

Bobby: Depending on the artist. With Kashlee I will probably do about a three year contract and then renegotiate it from there. Actually, it may even be a five year because she has a lot of development to do she's only 17, but there are some artist where I think that I see something but I'm not quite positive or I'm not quite comfortable with the way the band presents themselves so I'll say look, let's do a year and renegotiate it from there and if at any point in time within that year – this is where I differ from a lot of managers I'll tell them if at any point and time within that year either one of us is not happy with where this is going with 30 days notice we can walk away from the contract, unless of course there's something major going on in that 30 day period, you know, then we go to arbitration and say look, this is what's going on let's get past our differences.

Michael: I'm just saying like you know that guy Lou Pearlman, you know, from that show *Making the Band* he was I guess the promoter for all of those boy bands. You know I guess a good manager you're going to be doing a lot of marketing and if you do a year contract, and let's say you put a lot of effort in your marketing and you hit some homeruns during that year, I guess maybe you know unless some other manager comes after them and wants them, I mean are you banking on them just being happy with what you've done staying with you or is it not smarter to tie them up in a contract for longer than that? What's your view on that?

Bobby: In some cases it is smarter to tie up in a long-term contract. The problem that I have with the same people in a long-term contract, unless they are a major artist, is that if they're not with me or I'm not happy with them it's going to come out in the performance, whether it be in the live show or in the studio recording, it's going to come out in the performance. As it comes out in the performance it's going to come out in the press and if it comes out in the press then it becomes all sorts of mudslinging back and forth.

Michael: So everyone's got to be really be happy with everything.

Bobby: And the way that I look at - I can't speak for any other manager – but the way that I look at it is if you're not happy with me then I don't want you to be with me because there's too many other bands out here and too many other managers out there for us to have these kinds of disagreements. Let me clarify that. If it's something where I feel, again using Kashlee as an example, I'm pushing Kashlee more towards electric guitar and rock songs because that's where I see her strength at. Her father thinks that she's better off doing just acoustic and we almost didn't get as far as we are right now because of this disagreement between. But, basically what I told them was let's do this, let's put it both out there and we'll put Kashlee's acoustic music out under a different name and we'll put her electric music out under Kashlee Clausen and we'll see which one hits.

Michael: So you say get her out there, so how do you get the band out there?

Bobby: In this instance, the way that it'll start is with her doing local and regional shows interviews on local radio, getting local DJs interested in her. There's been conversations as to whether she should even continue her last year of school or not I'm very against her leaving school especially in the last year, she's very for it, her parents are willing to let her do it. I don't know if I'm comfortable as a manager with asking for that to happen.

Michael: So who pays for all of that? Do you pay for all the effort in promoting and getting her out there and booking and radio stuff that all comes under your job?

Bobby: Well there're some managers that will I'm not one of them, but in her case she has her parents to back here. But if you have a group of guys, for example taking our hypothetical four piece band we talked about, you know, if you believe that much in your music then you'll find the money to do the promotion. There is a school of

management out there that will tell you I don't care if it's the second coming of John Lennon you do not put your own money into an artist.

Michael: Oh, a manager says that.

Bobby: Right.

Michael: A manager should not put money into their artist.

Bobby: Right, but then there are some managers that believe that you should. What I believe, Michael, is that there are going to be situations where their might be times where I should but for the most part the answer to that is no.

Michael: Right. So there's no easy way to fame for a band it's a lot of hard work, it's a lot of shows, unless there's some examples of how a very talented, undiscovered talent or band whether it's a four piece or acoustical gets discovered and shoots to the top, you know, aside from American Idol or something like that, I mean are there some stories like that?

Bobby: There are stories like that but even with the contestants that have won American Idol you're not seeing them become quote/unquote "superstars" at least not yet it's very rare. I tell bands all the time one of the first questions I ask them is do you understand that it's not six months from the demo to the limo and if they start telling me yeah, but we this, this, this and this, we have all this going on, depending on their attitude toward the this, this and this and what's going on is whether or not I will actually take them on because there are so many bands that believe literally that it is six months from the demo to the limo. It used to be that there were a lot of big fish in a small world when it came to getting success in the music industry.

Michael: Like who?

Bobby: Using your major acts, using a few as an example. Your Van Halen, your Kiss, Rolling Stones, Pink Floyd, the Eagles, these were bands that were big fish in a small pond. It's hard for a new band to crack because people are always going to listen to what they know before they listen to something new. Now, with the internet what it is you have a lot of small fish in a much bigger pond because of internet distribution and file sharing, downloading, peer-to-peer program. So it's become easier in some ways for an artist to promote themselves. I mean I know artist that spend hours and

hours and hours a day six, seven days a week on the computer doing nothing but putting their music out there, you know, it pays off.

Michael: Can you think of an example?

Bobby: I want to say Def Camp for Cutie was one of them.

Michael: Alright, what kind of band were they?

Bobby: They're what you call an Indie Rock Band. When Indie Rock first came out what Indie Rock meant was it was a band that was not necessarily interested in being with a major label they wanted to do everything on their own without a major label behind them.

Michael: Okay, and so they were doing a lot of online marketing.

Bobby: A lot of what you call grassroots marketing.

Michael: Were they selling lots of albums?

Bobby: Absolutely, but if you noticed again, like I said, just because somebody is on the radio and you hear them three or four times a day on the radio doesn't necessarily make them a superstar these days, you have a lot of bands that are really good and then there's two or three years between albums so they become one hit wonders.

Michael: Right. So Def Camp for Cutie – you have an idea of how much music they've sold through their own efforts.

Bobby: I don't, I don't have those figures.

Michael: So how does someone like that – okay, they don't want to go to a big label they want to control their marketing, what are some of the online things that they, as an example, were doing to get their music out there? And I'm asking this so anyone who has an audio interview or audio content or anything audio, digital wise can kind of use as a model.

Bobby: They spent a lot of time putting their music out on vouchering programs I want to say Amazon.com, iTunes. They're now on Barsuk Records and they actually started with just a cassette release.

- Michael: Do this explain what a file sharing network is and what is – is it Barser Records?
- Bobby: Barsuk, B-A-R-S-U-K.
- Michael: Okay, who are they and how did they get on if they were trying to – if they remain independent and what is a cassette release?
- Bobby: Do you want me to start with the file sharing?
- Michael: Yeah.
- Bobby: Okay. Basically, a file sharing network it's a practice of distributing and providing access to whatever you have digitally stored whether it be computer programs or audio and video or documents or books. It can be implemented in different ways the storage of it, the transmission of it and the distribution of it. The most common methods are manual sharing with removal media such as a CD player or a DVD that sort of thing. So, basically, file sharing is not just downloading songs illegally file sharing actually includes what you buy in the stores.
- Michael: Okay. What are the monster file sharing online services? Like I think we've all heard of Napster and what they went through years ago.
- Bobby: Two other ones that are now no longer with us are Casa and Bit Ones. Now, you got LimeWire, Grokster. Now you have Torrent Sharing, T-O-R-R-E-N-T Sharing which is a lot faster and there's supposedly a lot more available on Torrent.
- Michael: Do you know what happened to Bit Torrent?
- Bobby: Bit Torrent I think went out of business and they were shut down I think.
- Michael: Okay. Let's say you're putting your files up there but the people who are accessing this file sharing, are they just trying new music just checking out new stuff or is it only good for someone who knows what the name of that band is?
- Bobby: No, it's very good for trying out new stuff, for hearing music that you have not heard before, looking for stuff that's obscure. It's a very good tool the problem is the money that is lost by it.

- Michael: Oh, because it out there in internet land that prohibits albums and CD sales.
- Bobby: Exactly, and that's one of the big fights that the Recording Industry Association of America has been having lately with all these file sharing programs.
- Michael: How big of an issue is this?
- Bobby: It became a very big issue.
- Michael: With Napster, right?
- Bobby: It started with Napster and it went downhill from there it spiraled out of control. You have to look at it this way, when you and I were kids we bought the album because we were supporting the band, we looked forward to the album artwork and the little surprises that might be inside whether it's a poster or a patch or what have you. The generation now doesn't know about that what they know about is getting online and Googling the band and finding all the information on there including where to find the album online, basically, for nothing.
- Michael: That's right they want it free they don't want to pay for it.
- Bobby: Right and it's become a big problem because this is one of the only times I've ever seen the artist and the record labels agree with each other, they both agree that they're losing money off of this.
- Michael: Do you think realistically that the record labels are ever going to be able to control this?
- Bobby: Not unless the internet becomes a lot more regulated than it is and I don't see that happening because there's too big of a movement to keep it unregulated. In some instances, it's done a band or an artist a lot of good to have their music put out there with or without their permission on the file sharing networks. For example, some of the up and coming rap artists they may not get radio airplay without people knowing all about their songs and then they go and put their songs into say a Lime Wire program and everybody starts downloading it and now all of a sudden you've got 50,000 fans calling the various radio stations across the country and going "Why aren't you playing this?"
- Michael: Now, what is Lime Wire?

- Bobby: Lime Wire is another file sharing program.
- Michael: Is it free for an artist to put their stuff up there?
- Bobby: To my knowledge yes, but here again, it's a file sharing it's not like a Amazon where you make money off of it, where if you have this online computer already you just upload it to them.
- Michael: Yeah, I see. So it could be good for recording artist to get their first stuff out free, build up a fan base and then when they come out with their next album then they can promote the sell of it, that's possible.
- Bobby: Exactly. Exactly, but then what happens is you get fans that go buy the album and put it on Lime Wire for everybody to share.
- Michael: I see, yes.
- Bobby: So there's no easy answer to this. Here again, when you and I were kids I may go buy a kids album and come over to your house and you say "Hey, let me record that on your cassette?" Well, technically according to the law we've committed a crime by you haven't paid for it.
- Michael: Right, you have millions of people out there committing crimes everyday technically sharing their music.
- Bobby: Exactly, but it becomes a social issue as oppose to a legal issue.
- Michael: So what do you tell your new client even if she gets super popular and everyone wants to hear her, you know, how is she thinking – how is she going to make money in this business or I guess there's money in doing shows?
- Bobby: Right, there's money in doing shows and there's money in merchandising depending on how popular you get. MC Hammer comes to mind here because his first album was able to sell more and make more money selling the album, literally, out of the trunk of his car than what the record company was offering.
- Michael: I remember his bio he was selling this stuff out of the trunk of his car because I think the record company was only going to give him like 50 cents or something.
- Bobby: Yeah and he made more money doing it himself, but that's not always going to be the case. A lot of this, Michael, goes back to

the talents of the artist and the talents of the team that's behind the artist, and quite frankly the relationship that the team behind the artist has with the various players in the record industry and music industry.

Michael: That's very interesting. Okay, so you've got iTunes out there is iTunes a realistic way for any of these artist to make money with their music or are they not paying?

Bobby: Oh, sure. They charge I believe its 99 cents a song. Last year they just restructured, if I remember correctly, but I've seen them charge anywhere between 99 cents and about \$2 a song of which the artist gets a percentage on and I don't know off the top of my head what that percentage is. But you have to look at it like this too, when you're using a traditional model – let's say MC Hammer again as an example, MC Hammer stood there for hours and hours and hours on end selling his album out of the trunk of his car that's physical time that he put into being in one specific location well, your time is worth money. So now you spend two or three hours a day for a couple of days a week uploading your music to sites, such as iTunes for example, but then the sites do the work from there for you, you don't have to continually monitor it. So it's not as cost prohibitive, I should say, or time prohibitive as the old fashioned model what MC Hammer did.

Michael: I see. So where is the real money in this business I mean as we said its record, album and CD sells and then merchandising and shows?

Bobby: And it's hard to say in this day and age where the real money is for a couple of reasons. I was just talking about this with a promoter that I know in that there's so many problems in the economy itself right now with people not being able to pay the house note, not being able to pay the car note, if they're not paying their primary bills on the frontend they're certainly not going to buy albums and concert tickets on the backend. Now, going back a few years the money for the artist is usually in touring.

Michael: What could the artist make touring?

Bobby: I've seen some artist come off a tour making millions of dollars just for themselves.

Michael: Is that handled by the booking agent like big tours like that?

Bobby: Booking agents and promoters.

Michael: And do booking agents and promoters do they work on like a gross or a percentage or seat sells, how do they structure that or is it all different?

Bobby: What happens, basically, is the promoter makes an offer to buy the show. Let's say you have a super group, for example, and in this super group you have members of other previous well known bands.

Michael: Give me an example.

Bobby: One example is a band that's out right now called AKA, which is former members of Yes, Toto and Asia. And what will happen is you'll go to the promoter and the promoter makes an offer on the show at which point management and the band either says yes or no we'll accept that amount of money.

Michael: So they'll just buy you the show the rights and the license to the show.

Bobby: Exactly.

Michael: What are they paying for something like that?

Bobby: Anywhere from \$75,000 dollars up depending on the band.

Michael: Does the band get seat sells and stuff or is it just a – well obviously they would have to right?

Bobby: Well, at that point with very rare exceptions the band doesn't care what the promoter does at that point. The promoters are going to do what the promoter to do to make his money back. The promoters, basically, are going to buy the show from the band.

Michael: He's really just buying the licensing rights to promote them exclusively.

Bobby: Right. When the Eagles first came back out, if I remember correctly, their tickets were somewhere in the area of about \$250 dollars and that's because of the money that they were commanding. Now here again this is the Eagles we're talking, they could command whatever it was they were commanding from the promoters they would get it because they're the Eagles. So the promoter has to turn around and charge enough money to make that back and to make a profit for himself.

Michael: Okay got it. So the promoter's buying the license the show and the band is for sale, basically, and the promoters job is to get them shows but what other backend money do you know of is in it for the band? Do you think the band keeps their merchandise sells during the tour or does the promoter get part of that too?

Bobby: Well, yes they keep a percentage of it, yes, but here again when you get into a national tour you're getting into having a merchandising company come out and do it professionally for you.

Michael: It's nice to hear how this is broken down. A band wants to go on a big tour, and let's just take for example like the Eagles big band, promoter will buy the show, license the rights to take them on a tour whether it's national or worldwide, then they have the rights and they negotiate, you know, whatever they negotiate. Now, is the band or the band manager going to setup the merchandising with an expert who's an expert in merchandising, how does that all work?

Bobby: Usually, they will have a manager that will do it. Sometimes that will get regulated to the tour manager to do but mostly it will be the manager that does that.

Michael: Alright, so are there some big name merchandising companies who are well known for doing a good job for bands?

Bobby: There are but I have not been to that level yet.

Michael: Alright. Are there smaller level ones though that you know of?

Bobby: Well, yes and what happens on that level a lot of times is the band will take somebody that they know personally because it costs them less money. Here again, it's all about minimizing expenses and maximizing profits. So what they'll do is they'll take somebody that they're very comfortable with, a friend, a relative and that person will be in charge of merchandising. Now, as an example let's say you're playing what's called the showcase club or a showcase venue.

Michael: What's a showcase venue?

Bobby: They're located in various parts of the country and I can't think of any in San Diego but they're all over Los Angeles.

Michael: Oh, like a core amphitheater or something?

Bobby: Well, no that's actually called a shed and I'll get to that in a second. A showcase venue is a bar that has established a reputation in the region for, basically, helping to break what are now national recording artist. In Rochester New York there's a place called The Penny Arcade and in the 70s and 80s most of the hair metal bands that you hear now or know about now came through The Penny Arcade at one point or another. It's more of a mythical status.

Michael: Kind of like the Whiskey Ago-go.

Bobby: Exactly, I was trying to think of that one.

Michael: Yeah, in LA on Sunset.

Bobby: Right.

Michael: Or the House of Blues.

Bobby: Well yeah they're a lot more corporate now, but yeah. So what the band will do is they'll take somebody that they know very well and since you're only talking about a place where there's one way in and one way out you're not talking about a major arena where you can setup merchandising all the way around the circle of the facility, you're talking about a venue where's there's only one way in and one way out. You setup a big merchandising table and you have somebody that you trust run that for you and you're selling shirts and CDs and bumper stickers and buttons, and whatever you dream up to sell. Now, if there's no outside company what the band has done is they've made an agreement with the person running it this is how much I'm going to pay you the rest of it is our profit.

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Michael: From what you know of all the years what sells, you know, these merchandising tables, what do people really mainly buy? Where is the money and the merchandising any feedback on that from your observation?

Bobby: T-shirts.

Michael: Mainly t-shirts.

- Bobby: T-shirts have always been a seller. In the day and age of the internet and computers I've seen some bands starting to sell cell phone covers, the covers that you'd find in the mall at one of those little kiosk where you stick it over your cell phone with pictures of the band or the band's logo, that sort of thing, there's all sorts of different marketing tools and products.
- Michael: Alright, that's some of the merchandising angle. Okay, why don't we talk about the different venues that we were kind of starting getting into? You had some certain names for them. Can you give me a breakdown on some of the different venues?
- Bobby: Your local corner bar where you might see a local cover band play is simply that, it's just a local bar, a local venue. Your showcase venue again would be like the Whiskey and that sort of thing. What you have is a good group of people that promote shows they have to pay very close attention to the economy and whether or not they're going to make their money back plus a profit for what they do because it's a business. If the economy is in a downturn it's very hard to justify getting people to spend a \$100 bucks or more on tickets. A concert with a major artist is not a cheap night you're probably going to drop \$75 to \$100 dollars on each ticket and there's your parking and your gas and you're going to want to buy something. So you're probably talking by the end of the night \$200 to \$300 hundred dollars spent for two to three hours of music.
- Michael: The young kids do they have money to do that or are they getting that from their mom and dad or what?
- Bobby: Pretty much mom and dad, yeah.
- Michael: Man. We were doing the venues and then let's talk about you got bands out there playing different venues and then let's talk about the side of the writers who review live shows and bands and how that can affect their careers. So tell me about some of the venues that bands are playing from small to big arenas.
- Bobby: Once you get past your local corner bar – here's what I'll do with a band I'll take any band and I'll say look, I'm going to have you play three weekends a month when you're starting out and two of those weekends are going to be in local bars in the local area in the local city. The third weekend is going to be within driving distance but somewhere within about two hours so that you're now playing regionally as well. And then the fourth weekend is yours because if I burn you out then you're no good to anybody, you have to have sometime to yourself.

Michael: Will you promote each one of these shows?

Bobby: At my level, yes, and I'll work with others to do the promotion as well. So if you're talking about a national band a national recording artist now you're talking about you already have people on board that know as soon as the show is booked they know this is what we have to do to do our promotions.

Michael: Okay, so local bars and then the regional area then where do they go from there?

Bobby: Well, from there hopefully they've developed enough of a following and enough interest that we can get them picked up by a label and out on a tour. Now, when you get out on a tour now you're starting to talk about playing more showcase venues but hopefully a shed, we call it a shed, but what a shed is, is actually your outdoor arena but the smaller one like say any of your performing arts centers they'll be called a shed.

Michael: Now, you mentioned hopefully picked up by a label before you're getting into the shed and the outdoor arenas, is it realistic or is it mandatory that you're going to have to have a label support you in that?

Bobby: No, it's not mandatory to have a label but it is mandatory to have quality people that have enough of a relationship business wise, because what you're talking about is getting picked up as a supporting artist at this point, not a headlining artist but a supporting artist. So the people that are on your team, your manager for example, has to have enough of a working relationship and have enough trust from others in the industry to know that if the national band on the tour takes your band as a supporting artist that your band is going to perform to their best, that people want to see them.

Michael: Let's say a national band they're the main feature but the supporting artist is the one who plays before they come out.

Bobby: Absolutely, and then you have to be on top of their game all night long, they have to get the crowd worked up but they have to also not upstage the national band which happens – I shouldn't say more often than not – but it happens quite a lot people gets so interested in the new artist that there's still hyped up to see who they came for but, I can't think of an example off the top of my head, but there's been examples of bands being kicked off of tours

because it turns out more people come to see them than the national artist.

- Michael: Let's say you're a typical four guy band, okay, and they go with a label. What are they giving up by going with a label? What's negotiated there?
- Bobby: Okay, if you record an album and then put it out there on your own you own all the rights to it, but if you go to a label you're going to give up some of your rights, as a matter of fact, a lot of your rights. But what happens is the label then finances almost everything so it's tit for tat. If you want the backing of a national label which makes it a lot easier to get into the stores and on the radio and onto the tours then you're going to give up a lot of things. If you want to be a professional recording artist and going to professional studios and have a \$1 million dollars dropped on your album to record it you're going to give up a lot of money on the backend.
- Michael: How much is a lot because we all hear stories about Dan's touring nationally, they think they're rich and by the time the accountants do the books and the label gets paid they're left with peanuts.
- Bobby: Exactly.
- Michael: Is this still happening today?
- Bobby: It still happens today. Now, Metallica is an example of the exact opposite. I don't know if they still do it or not but at what point Metallica refused every monetary advance that the record label would make to them so that they would have more of a percentage of their record sells.
- Michael: Do you know what kind of percentage they asked for?
- Bobby: I don't off the top of my head.
- Michael: It's very similar to the book publishing industry.
- Bobby: And basically it's like this, Michael, you go to a label and the label becomes interested in the artist and says alright, here's a \$100,000 dollar advance to do what you need to do, whatever that may be. Now, that money is theoretically supposed to be spent on recording and living expenses and everything else so that all you're doing is concentrating on putting out the best possible product. Well, now you're already in the hole for \$100,000 dollars.
- Michael: Because it's an advance.

Bobby: Exactly. So the record company's immediately going to take that \$100,000 back from the record sells. Now on top of that, this is where you get into the legalities of the contracts, there's a certain percentage that's allowed for broken records or broken CDs I should say, there's a certain percentage that's automatically allocated out for damaged goods, things that are shipped to the stores and are not sellable because they're damaged. And then you get into a whole he said she said thing where this wasn't actually damaged but we'll throw it into the damaged category. The artist is not getting that money the record label's keeping that money. Then there's the miscellaneous category and that's pretty self-explanatory. Though I'm not going to down the record labels but there's a lot that get stored into the miscellaneous category that shouldn't. The moral to that story I guess would be while the band may need the advance be very careful on how much you accept in an advance. My advice as a manager is to only accept the amount of money that you need to record that album to their standards.

Michael: And so when you sign with a label how are long are the contracts for a year?

Bobby: Usually, three to five years with one year options to renew.

Michael: And so after the three to five the band can get out of it.

Bobby: A lot of times, yes.

Michael: But they won't own any of the music you did under their label will they?

Bobby: Oh no, they'll still own it.

Michael: The band will or the label.

Bobby: The label will.

Michael: So the band that's not their right unless they negotiate it.

Bobby: Well, they will still get royalties, if the band switches label when the contract is up the band will still get royalties from the first label.

Michael: When bands are out there playing, whether it's the local bar or a larger venue or a stadium – let's not say stadium events – just the more local and regional stuff. Can reviews by music critics destroy

the reputation? How is that whole game played? How do you see it?

- Bobby: A writer can either be your best friend or your worst enemy it is never ever, ever a good idea to upset a music critic, even if the music critic does not like you the best thing in the world for you to do as an artist is to stay on that critic's good side and keep pounding away and pounding away. The other side of that is there is a saying that all press is good press even if they're talking bad about you they're still talking about you, they're still giving you space in that newspaper or that magazine, your name is still on their mind.
- Michael: Yeah, are there critics that people in music really follow and listen to and respect?
- Bobby: Exactly, and you're dealing with a bunch of people who get thousands and thousands of emails and packages from bands all thinking they're the next best thing to the Rolling Stones. I've met a lot of music writers, music critics who once they've been in for a while they become very jaded and they become on a power trip; they don't want to deal with anybody. They realize what they're position is.
- Michael: Everyone's kissing their ass.
- Bobby: Basically, yes. Now, I've got a writer in Arizona who writes for Arizona Weekly just a local free publication but she's very enamored with Kashlee she loves Kashlee's music and she's going to be a major factor in the next six months to a year in helping to promote Kashlee.
- Michael: Okay, very good. Alright, let me ask you this when a band goes out – like let's say a cover band and they're playing only Beatles songs let's say, how does the copy write stuff work on that? Can any band become a cover band and play Beatles songs legally without paying royalties?
- Bobby: Yes and no. Nowadays the bars where these bands would play they're following BMI and ASCAP rules a lot more.
- Michael: Alright, what's BMI and what's ASCAP?
- Bobby: BMI and ASCAP, I believe it's Broadcasting Music Industry and ASCAP is American Society for Composers Authors and Publishers, these are the two licensing arms and royalties arms.

Basically, what these two agencies do they're the two major ones, what they do is an artist will go to them and say we want to be either ASCAP registered or BMI registered and then from there anybody that plays their songs has to pay a royalty to either ASCAP or BMI and those two agencies pay a percentage of that royalty back to the artist and what the agencies do is they actually have people that go out to the bars and say look, if you're going to have these bands in here – or they even do it with jukeboxes. I don't know about Karaoke but I know they do it with bands and jukeboxes, if you're going to pay these songs, you know, it's going to cost you money. Well, you're making money off of the jukebox but what is the office getting for the fact that it's their song. So they actually have what we would call the ASCAP police that go out to the bars and see what they're doing and what they're playing and if you got bands in there that are only playing cover tunes more than likely the bar owners are going to be told you have to be a registered venue to have this done, otherwise, you're basically stealing the money from the artist.

Michael: Wow. And these police are out there in all the bars and venues.

Bobby: Well, and again I use to lease as...

Michael: No, I know what you're saying though.

Bobby: For the most part, yeah, across the country yeah they send people out. Now, the exception to that I feel is you got a band that you put into a bar that maybe, you know, they got the crowd so worked up doing their original music, which is a great thing and then they'll throw in a Led Zeppelin cover tune just to show that they have diversity. Hopefully, in those cases ASCAP and BMI will leave the bar alone and say look, its one song.

Michael: The bar owner has to register because they're hosting the band or the band has to register?

Bobby: The bar owner does.

Michael: Let's say the band is specifically Beatles cover songs.

Bobby: Well, now you're getting into licensing rights and I don't know a whole lot about that would be more of an entertainment attorney, but basically yes, I mean if you have a band that goes out there and just – using the Beatles – does just Beetle cover tunes somewhere along the line there's going to be somebody that's going to come along and say "This is fine but you have to pay a certain amount of

money out of what you're making to use these songs." When a band does that, Michael, what you have is a band basically making the money off of the back of the band that's already done it.

Michael: Yeah, that's right. Do you see this as a real issue for bands playing cover songs, cover bands? Like what about on the college campuses you have so many of these bands playing cover music.

Bobby: I see it as a real issue and I see it as more of a real issue now with the internet being what it is, especially the social networking sites like Twitter, for example, and I'm just giving you a hypothetical example. You get some people that go out to see a show and they start tweeting to their friends "Oh my God, these guys are doing a great version of the Beatles and they're going to be playing at Bar X next week." Well, now somebody else knows somebody else and tells somebody else and tells somebody else and the next thing you know you've got the ASCAP police down there saying "This is what you need to do you need to spend this money."

Michael: Interesting. Okay, music blogs, what are some the biggest most influential music blogs that you know of for discovering maybe undiscovered talent?

Bobby: I don't personally pay attention to music blogs because I feel they've become too unregulated there's a lot of them out there, and again, they're all opinions they're a good way for BMI to become known just like with the file sharing sites some of them would be Progressivity, Rock-n-Roll View, In solitude, the Metal Cache and I'm using those because I deal more with metal bands than anything else.

Michael: I see. How is heavy metal doing today?

Bobby: Well, unfortunately it's not what it once was. A guitar player that I know we were talking the other day and I said "You ever notice nobody really solos anymore" and I don't know how you are, Michael, but I'm 39 and I'm thinking of the old days when you would go out to see Van Halen, for example, Eddie would do a solo and Alex would do a drum solo, you know, and you don't really see that anymore. They lump heavy metal into the new rock now and it's really not, but like everything else it's had it's time.

Michael: Yeah, what's really hot right now?

Bobby: I guess what you would call your progressive rock. I can't name any of them specifically because I don't deal with them I'd rather

deal with my clients. If you'll allow me to I will name my own clients.

Michael: Sure. Yeah, absolutely.

Bobby: Kashlee Clausen out of Arizona, Chaz West who is the former singer for Bonem, Jason Bonem's band, Ron Keel who is the lead singer for the band Keel, Eutoro out of Rochester, New York and AKA which is former members of Yes, Toto and Asia.

Michael: Okay, very good. Thank you for that. How about YouTube have you seen bands really get a lot of promotion and notoriety through videos of some of their shows that they have the rights to publish on YouTube?

Bobby: Absolutely, it's a wonderful medium, unfortunately, you end up sometimes with bad videos that get out there [inaudible 44:54] go on in the middle of the song, you know, your Pyritic videos basically, but yes if you're talking about a clean video that's a wonderful medium because again it's free.

Michael: What is mastering and what is the goal of mastering?

Bobby: When you get to somebody that does the mastering you're taking all the flaws out of the song that are in there from when you actually recorded it. Basically, the difference is this a pro-mastering engineer will usually mess with the equalization to bring out the best colors in the music. They apply compression that gives it some punch and presence which also maximizes loudness. But it's really easy to screw up performance being mastered so that's why you do need an engineer which is something else you asked me about some of the tools that you had used would be Pro Tools, Cakewalk, Sound Forge, Wavelab.

Michael: Okay, these are editing software.

Bobby: Right, and in this day and age these are software tools that anybody can go out and buy. They're not cheap but you can go out and buy them. You can basically produce a quality demo to attract the attention of someone such as myself in your living room if you spend enough money.

Michael: Now, a demo would be one song or is that multiple songs.

Bobby: No that's actually a promo; a demo would be more like four to six songs.

Michael: Okay, a promo is one song.

Bobby: Right.

Michael: A demo is four to six songs.

Bobby: Right.

Michael: Does an album have a standard amount of songs in it?

Bobby: Now, in the day and age of the CD usually I'd say 13 to 15 songs sometimes 18, depending on the length of the songs.

Michael: Right. How does mixing come in? Does your engineer do the mixing as well?

Bobby: The engineer, the producer and sometimes the band will be involved in it sometimes the manager will be involved in it. Lou Pearlman again comes to mind. Lou Pearlman was involved in every aspect of it.

Michael: I see. You know about Lou Pearlman.

Bobby: I do.

Michael: Did he go to jail?

Bobby: He did.

Michael: Was he a bad guy? What happened?

Bobby: Well, Lou was involved in a couple of different things. There are some stories out there and I'm not saying anything that hasn't already made the news, there are some stories out there that Lou was always a pedophile. To my knowledge he's never been charged with that but this is just one of the stories that we have heard. Basically, Lou was involved in one of these financial ponzi schemes. I mean everything that he did with the music business to my knowledge was legitimate and he was a genius with it.

Michael: He just got into some other stuff that was bad.

Bobby: Right.

- Michael: Interesting. So when you say Lou Pearlman comes to mind is because he was involved in everything.
- Bobby: Right.
- Michael: Okay. What do you see bands and copy writes is that something they register or do you do that for them or what?
- Bobby: As a manager I advice every artist and idealist to copy write their music as soon as they write it.
- Michael: And so what's copy written the words or the melody and the sound. How does it differ from like an information product the text product as a copy write?
- Bobby: You can copy write both the words and the sounds. There's been several court cases where people have believed they've been ripped off by up and coming artist in their songs. An example of that would be the fight between Vanilla Ice and Queen.
- Michael: Yeah, I remember that.
- Bobby: What I advise every artist to do is as soon as you write that song copy write it. And the first thing you should do, even though I don't know if it holds up in court or not anymore, I know it use to was call the poor man's copy write which was basically mailing a copy of the lyrics to yourself through the mail and when you get it back in the mail don't open the envelope just leave it the way it is and put it away somewhere. The stamp shows the date that it was done. Now, then there's also getting involved with the Library of Congress, you know, registering your music there. So there's a lot of different ways to copy write your music.
- Michael: Today's digital world iTunes albums versus singles, do artist need albums still?
- Bobby: I think in today's world an artist would be much better served putting out singles to gauge the response and if the response is big enough and wide enough then, yeah, by all means go put out a CD.
- Michael: Let's talk about some tips on how one can sell more music online. What advice would you have for someone who wants to really try and get their best single out there sold online to start building some fan base?

Bobby: Have a song title that is very catchy that's going to catch somebody's attention right away then you start getting into how you encode keywords into the file name that will come up when people search for certain types of music or certain bands. I've seen it on Lime wire where you may type in ACDC and something totally unrelated to ACDC comes up but it's because of how it was keyed into the file name.

Michael: How long should the title be and what could be a problem if it's too long?

Bobby: A problem if it's too long is it may not show up. I don't think there's any given length on how long it should be so long as it's a catchy title and it makes sense.

Michael: How about the length of an actual single? How long should a song be?

Bobby: You don't want to lose somebody's attention and I think it depends on the genre of the music. If you're talking about an electronic dance tune it would probably be more like six to eight minutes. Your typical rock song would probably be anywhere from four to six minutes.

Michael: Well, this has been great. Why don't you tell me what are you looking for? If you've got a listener who knows of a band or an artist who they think is just awesome who should contact you and who shouldn't contact you listening to this interview?

Bobby: Bands or solo artist that have a four to six song demo that already have some interest behind them, whether it be radio airplay or shows already played or press that's already been done on the artist, those are bands that we definitely look for artist that we definitely look for, but that doesn't mean that we won't listen to a new artist. You never know when you're going to discover the next Beatles.

Michael: That's true.

Bobby: So I personally as a manager will not rule anything out. I will accept unsolicited submissions but it may take me longer to get back to the artist about it.

Michael: Alright, what would be the best way for them to contact you?

Bobby: Through our Web site it's PhoenixRisingProductions.net.

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Michael: Okay, PhoenixRisingProduction and they can just email you direct.

Bobby: Right, and that's productions.

Michael: Productions with an S. Alright, Bobby let me let you go. I appreciate it man, have a good rest of your trip there.

Bobby: Thanks. Bye-bye.

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