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## Reviews

**Peter Doggett. *You Never Give Me Your Money: The Beatles After the Breakup*. New York: HarperCollins Publishers, 2009. [www.harpercollins.com](http://www.harpercollins.com).**

The story of the Beatles is well known. There are numerous books devoted to the group's history ranging from gossip tomes to serious studies of their music. One might think that the story of the "Fab Four" has been told completely and that there is little more useful information to be mined from the thoroughly picked-through archives.

However, Peter Doggett has added a much-needed dimension to the study of Beatles history. In *You Never Give Me Your Money: The Beatles After the Breakup*, Doggett contributes an in-depth accounting and analysis of the business and legal matters that led to the group's demise. Doggett also provides the reader with clear explanations as to how these matters made it impossible for the Beatles to ever reunite in the years before John Lennon's murder, even though they contemplated doing so many times.

Beyond this, *You Never Give Me Your Money: The Beatles After the Breakup* is an excellent case study for students of the music and recording industries. The Beatles' naïve foray into artist management and the formation of Apple Records is textbook material for how not to run a successful business. The book also clearly demonstrates the oft-cited axiom that musicians need to know and understand more about the business side of their careers. Trusting others to work in their best interests, the world's most successful pop group fell victim to any number of bad business deals, including losing their valuable music catalog. Doggett explains in detail how the stresses and strains of The Beatles' poor business dealings led to the demise of the group, thereby affecting the financial well-being of each individual member for the rest of their lives. For example, Doggett writes that the "near canonization" of John Lennon after his 1980 murder continues to nag at his former writing partner Paul McCartney:

How could he (McCartney) stake his claim to a proper share of the Beatles' artistic legacy when he was uncomfortably mortal and Lennon was up among the gods? ... For the rest of his life McCartney would be bat-

ting Yoko Ono for his place in history. There were now three Beatles, and one saint (p. 12).

This artistic tension was a direct result of business decisions made during the Beatle years. Doggett points out that seemingly minor matters took on major importance and the constant legal wrangling wore heavily on the individual members of the group. One example of note, related to the above reference to McCartney, involved an early agreement that songs written by John and Paul would be credited as “Lennon-McCartney.” Apparently this agreement was made between Lennon and manager Brian Epstein, and according to McCartney, without the latter being present. In the early years Lennon and McCartney often collaborated on songs, however this partnership gradually deteriorated and each wrote separately. For example, McCartney was the sole writer (and performer) of *Yesterday* and Lennon the sole writer of *Come Together*. Because of the agreement however, both are credited to “Lennon-McCartney” with both individuals receiving songwriter royalties.

Many years after John Lennon’s death, Paul McCartney approached Lennon’s widow, Yoko Ono, requesting permission to credit the McCartney penned song *Yesterday* as “McCartney-Lennon,” a seemingly simple request, since Lennon played no part in the composition of the song. However, old animosities arose and Ono denied McCartney’s request. (P. 340)

*You Never Give Me Your Money: The Beatles After the Breakup* sheds new and intense light on the issues surrounding the business management of the group after the death of manager Brian Epstein in 1967. After Epstein’s death, the group tried unsuccessfully to manage themselves, so they began looking for someone to handle the group’s business affairs. The Rolling Stones recommended their manager, an American named Allen Klein. McCartney’s father-in-law, Lee Eastman, was also a highly regarded entertainment attorney in New York City and Paul recommended that the group interview him as well. In the end, Lennon, Harrison, and Starkey signed personal management agreements with Allen Klein, and McCartney signed with Lee Eastman. Klein was selected to manage the Beatles, over McCartney’s reservations. The Eastmans were to be the Beatles’ legal advisors. It was this business arrangement that estranged John and Paul and eventually doomed the Beatles as a group.

*You Never Give Me Your Money: The Beatles After the Breakup* provides wonderful insight into the dynamics surrounding the conflicting

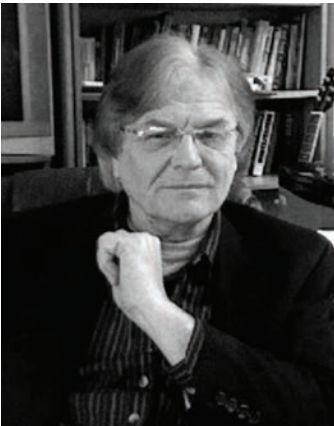
management styles of Klein and Eastman. Doggett writes:

There was no rapport ... between Klein and ... Eastman. As (Eastman) remarked later, 'I won't do business with him; he's a swine. When you go to bed with a louse, you get lousy' (p. 78).

John Lennon came to Klein's defense, launching into a profanity-laced tirade against Eastman—McCartney's father-in-law. When Lennon found that McCartney had been secretly increasing his own stake in their publishing company, Northern Songs, Ltd., the two nearly came to blows. Following this incident, Lennon, Starkey, and Harrison banned Eastman from Apple. This further alienated McCartney and would never be completely rectified.

Nuggets like the above help the reader understand the depth of animosity between the individual Beatles and their management. However, the value of this book lies in the fact that Doggett delves deeply into the actual numbers and language of the contractual arrangements that literally snared the Beatles in their breakup years. It is this detail of the business and legal matters, coupled with the personalities of artists and managers that makes *You Never Give Me Your Money: The Beatles After the Breakup* an important read for educators and students of the music and recording industry.

Kenneth Creech



**KENNETH CREECH** is Director of the Creative Media & Entertainment Program at Butler University. Dr. Creech teaches in the Digital Media Production and Recording Industry Studies Programs. His content expertise includes copyright, law and regulation of the electronic media, and legal and business problems in the recording industry.

**Jay Frank. *FUTUREHIT.DNA: How The Digital Revolution Is Changing Top 10 Songs*. Nashville: Futurehit, Inc., 2009.  
[www.futurhitdna.com](http://www.futurhitdna.com).**

Defining the formula or precise elements for a hit song that will resonate, commercially or otherwise, is perhaps an endless enigma for the creative side of the music industry. Among many musicians, songwriters, and producers there is an ongoing quest to create and/or find the song(s) that represent not only artistic achievement but a lucrative revenue source as well.

In *FUTUREHIT.DNA: How the Digital Revolution is Changing Top Ten Songs* music industry veteran Jay Frank puts forth his own recommendations through analysis of current trends and observations. His insights are not only based on empirical findings, but on the author's vision of the future of the music business as well. Along with a focus on lyrics and music, the author discusses strategies behind the nature and timing of content creation. Could this be a textbook in a music course? Well, it depends.

The idea that there might be a sort of guidebook for writing a popular hit song might conjure initial concern that such a code could never really be cracked. If it were really possible, someone (or some computer program) surely would have figured it out by now. It might be short-lived, too, as consumer preferences and the marketplace are constantly changing. Moreover, one could charge that good music typically finds its audience, no matter how small or large, without any science to it. And in an age of access to any music at any time, the definition of a "hit" song is perhaps nebulous anyway.

But Mr. Frank seems to take such conundrums into account in his presentation. Not every strategy is entirely applicable, and there's no pretense that a lack of talent, creativity, or originality can be compensated for by applying his principles. Most recommendations are supported with solid evidence, and seem intuitive. For example, one suggestion is to lengthen one's songs. He clearly outlines how online music services, which pay royalties for the use of content, often opt to feature or recommend longer songs; their overall music use expenses can be reduced significantly by doing so. Essentially, it costs services twice as much, under the current royalty structure, to play two three-minute songs as it does one six-minute song. With millions of listeners using a service, this adds up quickly, so creating longer songs can increase your play counts on such services.

There are also insights into strategies outside of just the crafting of songs. For example, there is a recommendation to release songs more often. In an age where individual tracks are selling much more briskly, the idea of waiting three-or-so years to release an album's worth of songs all at once seems outdated. Mr. Frank adds other supporting arguments, including the fact that consumers' tastes have been changing more quickly in recent years. Therefore, directing fresh material to them more often is vital.

The book does have its potentially questionable side. Academics might take issue with the amount of uncited, unsupported generalizations. Statements like "...only a small subset actually cares about permanent music ownership" and "the playlists that people are creating and playing are largely tilted toward hits or mostly positive themes" may be factual but the supporting material is anything but clear as there is only a short list of sources and further information at the end.

Several times throughout the book there is a competitive tone. For example, there is the suggestion that getting your song played not only generates revenue and exposure, but it also prevents someone else's song from gaining it. Again, that may be true anecdotally, but to what extent, and is there proof available? It would be helpful to know in both cases.

Throughout the book there are historical references to how the construction of songs has changed over time. It's interesting how marketing mechanisms and consumer technology have apparently affected popular music through the years. For example, another recommendation is to impact the listener in the first seven seconds. Statistics are presented as to how long song introductions have historically been for hit songs, especially recently. They were much longer in the 1990s, when radio programmers figured out that they could include and sell advertising messages during those intros. Therefore artists and producers, in order to garner more airplay, would many times have that in mind in the studio. The explanation of shorter intros in more recent years is explained by the handy "skip" buttons on iPods, online music players, and the like. These can be pushed quite easily if there's not a relatively immediate interest in the song. Digital age technology has provided the ability to track and gather data that tells us more than ever what consumers actually do when they listen to music, including exactly when listeners tend to opt to make such a choice.

*FUTUREHIT.DNA...* is worthy reading for songwriters at any stage of development, and perhaps to a greater extent aspiring producers as well. As a tool in the classroom though, it would seem most useful in those

parts of a course or program that lean more toward the business side. A real strength of the book is not so much the discussion of the craft, but of the commerce related to songs, now and in the future. The current and future shifts in how artists generate revenue from songs and recordings are explained quite well here. Consumer music consumption activity, particularly online, is expertly correlated to expectations and preferences of the songs and recordings involved. So while it may not be the ultimate “how-to” guide to creating hit songs, it’s one of the better texts that could support the study of the marketplace for music and how one might maximize the value of one’s content, and thus one’s career, within it.

Storm Gloor



**STORM GLOOR** is an Assistant Professor in the College of Arts and Media at the University of Colorado Denver. In 2010 he was the recipient of the College’s Excellence in Teaching award. Along with teaching various music business courses, Gloor oversees the college’s award-winning record label, CAM Records. He’s also developed the Music and Entertainment Marketing and Music and Entertainment in the Digital Age courses at the college. He holds an MBA degree from West Texas A&M University. Prior to academia, Professor Gloor spent

many years in the music industry in the retailing and merchandising of recorded music.

**Jeffrey Brabec and Todd Brabec. *Music, Money, and Success: The Insider’s Guide to Making Money in the Music Business*, 7<sup>th</sup> ed. New York: Schirmer Trade Books (Music Sales Group), 2011. [www.musicsales.com](http://www.musicsales.com).**

Simply put, the business of music is, at its core, about rights and rev-

enue streams. But aside from that statement, there is nothing simple that can be said about it. Rather, the music business involves a complex set of rights, which are more difficult than ever before to distinguish from one another, and a complicated landscape of licensing, royalty, and income arrangements. *Music, Money, and Success*, by Jeffrey Brabec and Todd Brabec, explains this in a more concise and useful way than any other book on the market.

Structurally, the book is divided into chapters, each dedicated to a segment of the business such as music publishing, copyright, recording contracts, sampling, television, motion pictures, commercial, performances, Broadway, video games, new media (internet, mobile phones, apps), foreign countries, buying/selling catalogs, and arrangements with lawyers, managers, and agents. The authors have also included a section on breaking into the business, a guide to music industry organizations, and some example contracts. Each chapter contains a significant number of sub-sections, which are well labeled and listed in the table of contents, and the book includes an extensive index.

Substantively, the book goes into a great level of detail about each of the topics discussed. So much of the business of music involves rights-holders entering into contracts with parties who will be providing financial compensation in exchange for somehow using the music. Each contract contains different provisions which often reflect the industry standard, but which are not easily understood by the uninitiated. The list of different contracts discussed is far more extensive than any of the other books I have seen. The authors do a tremendous job of explaining each provision in a way that is easily understandable. Readers will appreciate the way each provision is treated as a chapter sub-section (and therefore included in the table of contents), making it particularly easy to look up something 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 publisher, 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 is the inclusion of a number of mock discussions between parties, written in script style. For example, with respect to synchronization licensing of a musical composition, a mock telephone call is presented where the music supervisor is seeking clearance for a number of rights



and options from the music publisher. Another element is the inclusion of actual license fee and royalty rate numbers. These are often very difficult to get hold of. This book also presents the latest, most up-to-date information from the cutting-edge of the business, such as the use of music in mobile apps, in television shows like *Glee* and *The Voice*, on Broadway in shows like *Jersey Boys*, and lyrics on clothing. The authors do a great job of continually updating the book, which is now in its seventh edition, and are able to do so because they are both very actively involved in the music business at the highest levels. Their combined experience provides readers 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 students and practitioners alike. 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 Entertainment Industry Agreements course, and I know of numerous other educators who use it in their courses as well. When I am asked to recommend a book or books on the music industry, if I can only answer with one, this is the book I tell people to buy.

Serona Elton

**SERONA ELTON** is an Assistant Professor and the Program Director of the Music Business and Entertainment Industry Program at the University of Miami's Frost School of Music. She is also currently the President of the Music and Entertainment Industry Educators Association (MEIEA). Previously, she was the Vice-President, Mechanical Licensing and Repertoire Data Services for EMI Recorded Music, North America. She is also a licensed attorney in New York and Florida.



**Moses Avalon. *100 Answers to 50 Questions on the Music Business*. Milwaukee: Hal Leonard Books, 2010. [www.halleonardbooks.com](http://www.halleonardbooks.com).**

Some of the readers of this journal will remember that prior to 1979, when David Baskerville's book was published, there were virtually no books available on the music business. The only two available books were Lawrence Berk's guide and the Shemel and Krasilovsky opus, which is still available today, in many, later, revised editions. These days if you look in the music sections of a well-stocked bookstore, you may find twenty to thirty music business titles, and in some cases more. Some are surveys of the business, some are subject-centered, like Stephen Marcone's book on personal management, there are historical surveys of record labels, and autobiographies or biographies of music industry figures, legal guides, new media and copyright discussions, and insider tip handbooks. Moses Avalon has staked out his journalistic turf as a muckraker, a crusader who uncovers the evils of the mighty record companies.

Avalon is as curious combination of someone who knows more about the "dirty" practices of hiding royalties than anyone except some anonymous CPA, and a naïve, and not particularly well-informed, commentator. For example, the U.S. copyright life of a song is generally the life of the last surviving author plus seventy years, but according to Avalon, it is simply the life of the author plus 35 years. In a sort of parallel vein, Avalon goes into great detail about how a songwriter/artist can register a song with all of the various European performing rights societies, and thereby collect royalties at the source, without deductions. Since European countries pay performing rights to artists as well as songwriters, this could be an interesting ploy. It turns out that in addition to filling out a bunch of paperwork, the artist/writer must also keep in touch with these societies regularly, or the royalties may never appear. Now this is useful information, but the paperwork involved is going to frustrate most artists, and the amount of money to be claimed is probably not really worth the time for a business manager or lawyer to pursue. At the same time, Avalon never mentions that ASCAP, BMI, and SESAC all have funds that compensate songwriters for playing their music in public. Since these performances are not logged, except for a few stadium concerts, it is generally up to the songwriter to submit this information.

The most disconcerting part of the whole book is the amount of self-

promotion indulged in by the author. There are countless references to his other books, and frequent information about accessing his professional consulting services. It is not unknown for authors to reference some of their own books, or even to place something in the back of a volume that indicates their web sites, but it is difficult to understand how an author could find a publisher to promote the author's career to this extent.

My summary: some interesting material and some questionable assertions, clouded by occasional misinformation and an over-eager level of self-promotion.

**Ramon Ricker. *Lessons From a Street-Wise Professor: What You Won't Learn at Most Music Schools*. Fairport, N.Y.: Sundown, Inc., 2011. [www.rayricker.com](http://www.rayricker.com).**

Ricker's book really does deliver the information promised in his snappy title. His own career as a saxophonist and clarinet player, member of the Rochester Philharmonic, and head of the entrepreneurship program at the Eastman School, along with considerable arranging, composing, and session work credits, bring a useful perspective to the area of music business education. The book includes sections on school, various ways of developing entrepreneurial expertise, taxes, and practical tips for finding and keeping gigs.

He is particularly realistic in assessing the challenges of music careers. He cites a number of real-life instances where students were not emotionally suited for the sort of perpetual challenges often found in a professional music career. The reason this is so significant is that the handful of other books about music careers tend to over-sell the possibilities, and de-emphasize how hard such a life can be. Ricker also emphasizes how contemporary musicians must develop multiple careers, and gives five examples of artists who have successfully followed this track. There are dozens of practical tips on practicing, studying, assessing one's own abilities, getting along with musical contractors, and other useful subjects.

Ricker is a little weaker on his discussions of the record industry and some other aspects of the business. However, this is an excellent book, essential for budding classical musicians, and useful for jazz players and other musicians as well.

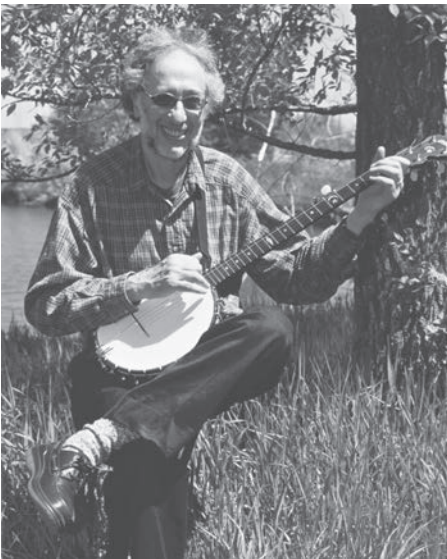
**Kent Crowley. *Surf Beat: Rock 'n' Roll's Forgotten Revolution*. New York: Backbeat Books, 2011. [www.halleonardbooks.com](http://www.halleonardbooks.com).**

This is not really a book about the music business; it's a historical survey of a particular genre of rock and roll. Crowley has an encyclopedic knowledge of surf music, and he traces its beginnings, its sort of sanitized pop versions by Jan and Dean and The Beach Boys, and the many minor bands that had their moment in the surf, so to speak, as well as some who enjoyed major hits.

Crowley brings to life the whole California culture of the 1960s and 70s, and he certainly gives guitarist Dick Dale long overdue credit as kind of the crown prince of surf guitar. Along the way he discusses the development of Fender guitars, the initially accidental use of feedback, and other surf guitar-associated matters. He writes extensively about the fabled Gold Star Studios and its visionary approach to rock and roll, and he introduces the reader to Paul Buff, who is an engineering wizard who worked with Frank Zappa during the early part of Zappa's career.

Left untold is the subject of how the whole California blonde surfer boy related to the huge African-American stream that was enormously influential in twentieth-century American pop music. In the author's defense, that might be an entire other book.

Dick Weissman



**DICK WEISSMAN** is the author of eighteen published books about music and the music industry, including his music business text, *Understanding The Music Business*, and *Talkin' 'Bout A Revolution: Music and Social Change in America*. He is on the faculty of University of Colorado Denver and Portland Community College.

**Monika Herzig. *David Baker: A Legacy in Music*. Bloomington, Indiana: Indiana University Press, 2011. [www.iupress.indiana.edu](http://www.iupress.indiana.edu).**

As any working jazz musician will tell you, times are tough out there. Gigs that pay a living wage are hard to come by, and for many the only choice these days is to stay on the road, find commercial avenues that pay better, or find a university teaching position.

As amply pointed out in *David Baker: A Legacy in Music* by Monika Herzig, *et al.*, we can thank pioneering educators such as David Baker for the latter option. Among the first to seek a permanent place for jazz in the academy, Baker is unquestionably among the pioneers of jazz education. With the 1969 publication of *Jazz Improvisation: A Comprehensive Method of Study for All Players*, Baker was also among the first to create method books that introduced neophytes to the seemingly mysterious world of jazz improvisation. He was also among the first to confront institutional resistance to teaching jazz in the university setting.

Baker helped to establish Indiana University's flagship Bloomington campus as one of the go-to places for jazz in academia. Students of the program have included such noted jazz performers as Michael and Randy Brecker, Chris Botti, Peter Erskine, Jim Beard, Alan Pasqua, John Clayton, Jeff Hamilton, Bob Hurst, and Larry Ridley, as well as noted jazz educators Jerry Coker, Jamey Aebersold, and Scott Reeves, among many others. Indeed, Herzig herself—along with *David Baker* co-contributors JB Dyas, Lissa May, and Brent Wallarab—are grads of IU and former students of Baker. The alumni roster reads like a “Who’s Who” of jazz educators around the country.

Baker has certainly attained the status of “national treasure” as we celebrated his eightieth birthday in 2011. Surprisingly, as Herzig notes in the preface, there were no major biographies underway. For an influential musician and educator such as Baker, this is indeed an oversight that this volume corrects.

This is a collection of illuminating and celebratory vignettes, beginning with Baker's formative years at Crispus Attucks High School in Indianapolis and chronicling his varied career thereafter: his professional life as a jazz trombonist and composer, cut short by a tragic car accident; his rebirth as a cellist, conductor, and educator; his contribution to jazz and music education; his legacy as a composer in the jazz and classical worlds; and finally, his lasting legacy as a National Endowment for the Arts Jazz

Master, leader of the Smithsonian Jazz Masterworks Orchestra, and advocate for musicians of color, and musicians in general. The last chapter is devoted to celebrating Baker the man, who, according to his wife Lida, is “this incredibly kind, genuine, nice person, very friendly, very outgoing... nice to everybody.”

Perhaps most impressive is the comprehensive appendices chronicling Baker’s hundreds of compositions, a bibliography of his numerous scholarly and other written works, as well as a selected bibliography of works about Baker; a list of the numerous awards and honors he has received; and an exhaustive and detailed discography. Also included with this volume is a CD of unreleased recordings compiled by Herzig.

It is hard to find fault with this volume, a celebration of a life’s work that has had a tremendous impact on the world of jazz specifically, and the world of American arts and letters in general. It is a needed and welcome work.

Dave Kopplin



**DAVE KOPPLIN** holds a Master’s in Music from the University of Southern California where he studied composition with Bob Linn, Morten Lauridsen, Donald Crockett, and jazz composition with Vince Mendoza. He received the Ph.D. in composition at UCLA, where he studied composition with Roger Bourland, Daniel Lentz, Manuel Enriquez, and Ian Krouse, and musicology with Robert Walser and Susan McClary. Professional credits as a composer include film scores, incidental music for theater, works for chorus, chamber orchestra, full orchestra, various electro-acoustic works for chamber ensembles, songs, and commissions for jazz and Latin-jazz ensembles. Kopplin regularly contributes articles to performing arts magazines across the country, including program notes and features for the Los Angeles Philharmonic, Los Angeles Opera, and for the Hollywood Bowl, among many others. He is presently Professor of Music at Cal Poly Pomona.