
Subject: TAXI - Independant A&R - Anybody have any comments?

Posted by [Kim](#) on Sat, 26 May 2007 21:58:03 GMT

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Subject: Re: TAXI - Independant A&R - Anybody have any comments?

Posted by [Kim](#) on Sat, 26 May 2007 22:01:01 GMT

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Fandangled technology. I meant to make a post... ;o)

www.taxi.com

This mob claim to submit your material for you to, err, people who want music.
;o) They say that 6% of people per year get a deal of some sort. The question
is I guess, am I in the top 6% of unsigned artists?

It costs \$299US pa to be a member, plus \$5 per song you submit.

I figure I'm sitting here writing and recording anyhow...?

Cheers,
Kim.

Subject: Re: TAXI - Independant A&R - Anybody have any comments?

Posted by [excelav](#) on Sat, 26 May 2007 22:40:53 GMT

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It's a wast of money and a bit of a scam.

"Kim" <hiddeensounds@hotmail.com> wrote:

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Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [Kim](#) on Sat, 26 May 2007 22:54:26 GMT
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"James McCloskey" <excelsm@hotmail.com> wrote:
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Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [JeffH](#) on Sat, 26 May 2007 23:02:54 GMT

Kim,

My opinion is a little different, being a TAXI member. Here's some observations after being involved a little over a year. First off, let it be understood I haven't gotten a deal off Taxi at present. I have only submitted for listings that include a critique as sending money off with no feedback doesn't seem prudent to me. The feedback I've received on a couple of submissions was helpful but elad me to a couple of conclusions:

1. Quality of the initial recording will matter

Even if you are trying to sell a song, the feedback I recieved made it obvious these were not "producers" on the other end, they were buyers (at least in mentality). They want fairly finished product.

2. Quality of feedback will vary greatly.

A couple of critiques were well thoguht through, Ac ouple of them obviously quick dismissals...on the sam song for different submissions.

3. Stick to EXACTLY what they are asking for.

If they say ALA Toby Keith, it means just that, lack of pitch control and all.

4. Don't submit if you don't have time to rework.

This has been my issue. I have not had time to hit the studio and apply the ideas the critiques have had for improving the song.

Hope this helps,

Jeff

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Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [Kim](#) on Sat, 26 May 2007 23:10:01 GMT
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....look at it this way.

They do say on their site that only 6% of their artists get any kind of deal in a given year. (They don't include the word "only" ;o). Hence there's a 94% "failure" rate...

....but I figure music has cost me probably \$50,000 at least to date to buy gear, pay interest on loans for gear, etc. The \$299 plus \$5 to submit songs seems relatively irrelevant. If I spend \$299 plus say \$1200 pa submitting songs, well, I dunno...

....it just seems more likely to get me some returns than spending that same money on more gear I guess...

Cheers,
Kim.

"James McCloskey" <excelsm@hotmail.com> wrote:

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Posted by [JeffH](#) on Sat, 26 May 2007 23:12:57 GMT

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Kim,

For what you want, I'd go for it. I believe the initiation fee is still refundable, you get the Rcoding Mag, and the monthly writeups from Michael (the TAXI dude) area a great read. My guess is the best chance for a deal is if they refer you to one of the houses trying to increase their book for TV, etc.

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Posted by [Kim](#) on Sat, 26 May 2007 23:15:16 GMT

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Generally I believe I'm quite a good emulator of styles, and by the sound of it they say a bit of "...in the style of..." so if the job is to write a song like somebody else's, I might be in luck. ;o)

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Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [JeffH](#) on Sun, 27 May 2007 00:33:00 GMT
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I would assume they let you know the other way.

They don't give feedback unless the listing says it includes critiques.

JH

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Posted by [Kim](#) on Sun, 27 May 2007 00:33:38 GMT
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Subject: Re: TAXI - Independant A&R - Anybody have any comments?

Posted by [excelav](#) on Sun, 27 May 2007 01:25:08 GMT

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Hey Kim! A few people I know tried it and they got no where with it. They thought the critiques were not vary good. They seemed to think it was a bit of a rip off.

When I lived in L.A. I was part of the A&R community. I was a scout. That is basically an unpaid internship. I was actually on a different level than a scout in that I hung out with managers, and executives. I could put the stuff right in to their hands personally. The top A&R people didn't think much of TAXI. They kind of thought it was kind of a money making scam, and a bit of a joke.

I personally never heard of anybody getting a major deal that was worth a shit out of it. It's not that hard to get a (bad) record deal, it's vary hard to get a good record deal. That was some years ago, so things may have changed. If your just using it to try to sell your songs it might be worth it but I think you can do it on your own.

If you go with it, let us know what you think.

Good luck!

James

Jeff Hoover <jkhoover@excite.com> wrote:

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Subject: Re: TAXI - Independant A&R - Anybody have any comments?

Posted by [Kim](#) on Sun, 27 May 2007 02:28:23 GMT

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"James McCloskey" <excelsm@hotmail.com> wrote:

>If your just using it to try to sell your songs it might be worth

>it but I think you can do it on your own.

Well this is the thing, I don't appear to be able to do it on my own. With the exception of people here, I don't really know anybody who's actually "in the industry" as a professional. I know a fair number of people in bands, some struggling, and every now and again one of my friends gets some moderate success and does national tours for a while, but, well, quite honestly, on the occasions where people actually go "Yeah, damned, that's a good tune!" they then go "Tell you what, I'll take 70% and make it a hit for you" and I'm like "Err, no you won't" and the discussion ends. Maybe not 70% all the time, but people seem to want a stupidly high percentage simply for the fact that they are the gatekeeper. I've been pushed into song writing partnerships I didn't want to be in simply so that someone else could get their hands on the cash. It all sucks, and I've had enough. I have, however (I think / hope) maintained the rights to pretty much all my stuff, and hence I have a fairly large library of songs I've written and recorded. Much of it would need to be rerecorded for submission, but the tunes exist, and are mine still.

I know this has all been said before, but the percentages which go to a songwriter are low enough to begin with. I think in the states the figures are slightly different, but here 6.25% of the disk price goes to the songwriter. Now out of that I find that often they want to cut it in half before they start "just because we're giving you a chance" and then they want to take another 20% or so for "production" (why does that come out of my share? I ask them... Oh, no answer. Thought as much...) and then of course the publisher will take another 20% of whatever amount I may have left.

$6.25\% \times 50\% - 20\% - 20\% = 2\%$

So I'd end up with 2% of disk sales. Now I know that on a big hit 2% of disk sales can be 2% of a lot of money, but it seems beyond stupidity and way beyond fairness that the songwriter only gets under 1/3 of the money which in itself is the actual songwriting money. I can understand a publisher taking an administrative cut and I'm fine with that. Beyond that I would have thought that most of the money should belong to the writer.

OK, now I'm just ranting. ;o)

My point however is that I can't do it on my own. I don't know the right

people it seems. And I'm also not a pushy person, and hence don't force myself upon people. If people ask about me then I'll play them something. If they don't then I don't tend to go "Hey such and such, would you mind listening to..." which appears to be what you have to do.

What I cannot work out is why everybody puts up with it, because MOST people complain about it.

Don't get me wrong, I know there are a lot of shit artists out there who are doing a lot of complaining because they think they deserve something when really they don't. I'd be willing to accept that I'm one of them if not for the fact that I do seem to get, shall we say, the occasional "offer to be ripped off" which makes me think that I obviously have something worth ripping off.

Sometimes I wonder if I'm the last human being on Earth who thinks people should be fair and reasonable to each other. Don't get me wrong, if I earned \$5,000,000 from a song I'd give a lot away, but not to these greedy people...

....I'd quite possibly start my own label. No wonder the Beatles had to do it. One wonders however "How long must we sing this song?". Why don't the actual MAJOR artists, the big guys, actually make a stand and go "Nup, it's unfair". I know they get decent deals, but don't they have hearts? There are bands out there that claim to care about the world and issues, yet they don't seem to care about their own industry.

OK, rant mode OFF!

The point is that at least with these guys I'm paying a set amount and they don't take a percentage. I find that reassuring. They're not asking to own my catalogue or take 50% or anything in order to do their job. Quite honestly, \$5 a song sounds pretty cheap if they're going to write any kind of even half decent critique. The song itself is probably 3-4 minutes long, add the time to put it in the player and muck about, and then writing the critique, and it must take at least 10 probably 15 minutes to do. That means they're making \$20 an hour assuming they are at it all day, and it means that \$5 is only buying you about 5-10 minutes of their time to write the critique. I wouldn't expect every critique to be a novel...

I dunno, the more I think about it the more reasonable it sounds.

I hear what you're saying about the record execs not liking TAXI, though I assume you're talking fairly much about one particular label. Even if only 5% of A&R people really pay attention to them, that's about 6% more people than are paying attention to me now...

Cheers,
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Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [brandon\[2\]](#) on Sun, 27 May 2007 02:35:11 GMT
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Hope you got deep pockets.
I guess it really depends on how well your music fits.
Mine never did.
I spent a lot of money for nothing more than a lot of spent time and I got a couple good critiques.
I learned the best way to shop music is in person.
You really need to go to nashville or one of the other type music cities where the songwriting business gathers.
I never had any luck and eventually quit shopping my tunes cause postage and envelopes and CDs and labels and business cards and promo packets and submission fees etc.. broke me.
Dont mean to put a damper on the subject..
my luck hasn been so good...I hope you find success!!
b

Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [Kim](#) on Sun, 27 May 2007 04:12:16 GMT
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Brandon,

Thanks for the comments.

You have no idea how bad I am at shopping music "in person"... ;o)

Cheers,
Kim.

"Brandon" <a@a.com> wrote:

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Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [Deej \[4\]](#) on Sun, 27 May 2007 05:28:35 GMT
[View Forum Message](#) <> [Reply to Message](#)

"Kim" <hiddensounds@hotmail.com> wrote in message news:4658ad6b\$1@linux...
>
>

Hey Kim,

We did Taxi for a while. I have met and talked to Michael Laskow on numerous occasions when he was holding seminars at the durango songwriters expo here (I have been on the volunteer staff of this for a number of years). Taxi provided some decent feedback, but unless you're willing/able to *write for the artist* when they say they are looking for material, I'd say its not going to be of much good to you. You never know. I think success would depend on how prolific you are and how familiar you are with the previous material of various artists. They (meaning the record companies) all seem to be wanting to recreate the wheel when it comes to looking for new material....always trying to replicate earlier successes.

My suggestion would be to hook up with a songwriters group in your area that sponsors events that can help you meet publishers. the schmooze factor is huge in the industry. There are thousands of songwriters. Unless it's an exceptional song, it won't get the nod over another song that is written by someone with connections/a proven track record (as long as they can right great songs, of course). Everyone will tell you it's all about the song.....it's not.....it's partially about the song but also about who you know if you got "the song".

We used to be involved pretty heavily with the Austin Songwriters Group (Amy was on the board of directors back in the 90's). At one of the seminars, a really wonderful individual named Dianne Petty who was Vice-President/Creative of SESAC heard one of Amy's songs and really liked it. She called up us, took us to dinner and it was the beginning of a very

interesting relationship that involved getting a few of Amy's songs pitched to some heavy hitters in Nashville. We wound up with a number of songs being picked up by various publishers due to this fortunate encounter. Of course, without the song that seemed to fit something that someone was looking for, nothing would have happened. This story isn't over yet, but it has been put on hold for a while. It hasn't been made any easier by us moving to the middle of nowhere, but luckily, this particular area is becoming more and more inhabited by folks that know folks that we know in places where music gets published so we've still got a line in the water, so to speak. You have to get out there and schmooze. Face time is a must.

Deej

Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [excelav](#) on Sun, 27 May 2007 07:17:45 GMT

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I hear you Kim. You can always submit your material to record companies and publishing companies. I think you should try that first, just to see what happens. It takes a combination of things to get a record deal, but some people get lucky just by sending in a CD with a good bio.

I guess it depends on what you want to do with your music. Do you want to be a performing artist, or do you just want to sell or license your songs?

I think you should talk to Martin H. about this, he has had some success down in Oz in the past. I bet he might be able to give you some good ideas about how to go about it and who to contact down there. I have a feeling he knows some people. I'd get your best stuff together. Start with a two to three song demo CD.

Have you read all the books on how to promote and sell your music? The ones I've read are so damed dated that I couldn't recommend them, but maybe somebody here can. As far as TAXI, if you can afford to spend the money, why not. It can't hurt.

Unfortunately, it's all about air play and promotion. Here in the US a special group of privilege people have firm control, and my government protects their interests with the FCC. Only songs from major labels get played on a regular basis, and you can't open your own radio station either. Even if you had a million dollars you would have a vary hard time opening a radio station in a major market. Radio is how music sells, and they keep the average joe out. The only way to get some kind of air play is internet radio, and It's a bit of a shot in the dark.

If you have away to get radio air play, it's key.

"Kim" <hiddensounds@hotmail.com> wrote:

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>"James McCloskey" <excelsm@hotmail.com> wrote:

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>>it but I think you can do it on your own.

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Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [Kim](#) on Sun, 27 May 2007 07:41:12 GMT
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"DJ" <www.aarrrrggghhh!!!.com> wrote:
>You have
>to get out there and schmooze. Face time is a must.

You really have no idea how bad I am with "face time". I'm a strange kind of bloke. ;o) Well, perhaps I'm not THE worst socialiser in the world generally speaking (though I'm not great at it) but I really am no good with meeting people generally, and completely and utterly hopeless at remembering names. Perhaps I'm delving too deep into other issues here, but it really takes me months (or years) of getting to know somebody before I feel half comfortable with them. By the time I get to know somebody, some other person has the contract...

....indeed I have the same problem with women, though that's another story.
;o)

Seriously, I can't even remember somebody's name. In some sense I feel I'm like "socially autistic" or some such thing. I happen to be very good with listening to a style of music and emulating it however, often spookily so. There have been times when I've attempted to write songs in the style of somebody else (twice that comes to mind) where I've actually ended up with the same lyrics almost, but off some B side or some album which I've been

absolutely certain I haven't heard previously. I don't really need to be intimately familiar with the work to copy somebody. I can buy a disk and fairly much listen for a day and go "OK, so they use these patterns, these rhythms, these subjects, these scales, these beats. Go!" and write a song to match.

....but unless some psychologist somewhere is able to fix my head, then if "face time" is the requirement, I'm simply not going to get my foot in the door I don't think.

I'm not up to date with new artists particularly either, but I don't feel I have to be to write songs, as I can "get up to date" in a day or so with a given sound sufficiently to copy the sound. I'll have forgotten it two weeks later, but does that matter if the song gets written? ...but a publisher is going to lose confidence if they speak with me and say "So I was thinking a song like this one..." and I'm like "Never heard of it. Which band? Who's that?". "That's the band we were talking about yesterday. It's their current number one smash hit". "Oh, them". I'll end up looking like a goose, and even if I write the best song in the world they'll go "Oh, here's that song written by that goose"... ;o)

Perhaps I'm insane to even think it's worth the effort for me. Maybe I'm just venting the frustration of years of song writing and recording while listening to such garbage on the airwaves so often.

I had another idea to sell some songs, which may suit me better. I probably won't get as much money, but if I could make a living I'd be a happy man...

....well, happier...

Thanks for the info though. Appreciated.

Cheers,
Kim.

Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [Kim](#) on Sun, 27 May 2007 07:48:36 GMT
[View Forum Message](#) <> [Reply to Message](#)

"James McCloskey" <excelsm@hotmail.com> wrote:

>

>I hear you Kim. You can always submit your material to record companies
>and publishing companies.

I don't know how it works in the states, but down here they all say "No unsolicited material" on a large neon sign hanging from a blimp which hovers over the company HQ. How they find artists I am unsure, but given I rarely play anywhere

I guess I'd be hard to find.

>If you have away to get radio air play, it's key.

Well I happen to work at the highest rating commercial music station in the country, but we're in a small dungeon underneath a pile of rubble (well, my previous lunch wrappers actually) in the back right corner where nobody can see or hear us... and the station in question plays music almost, but not quite, completely unlike the styles I like. ;o)

Mind you there are possible avenues there I guess if I can hold out long enough...

Thanks heaps for the advice though. I hope I don't sound ungrateful in my pessimism. ;o)

Cheers,
Kim.

>
>
>
>"Kim" <hiddensounds@hotmail.com> wrote:
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>If your just using it to try to sell your songs it might be worth
>>>it but I think you can do it on your own.
>>
>>Well this is the thing, I don't appear to be able to do it on my own. With
>>the exception of people here, I don't really know anybody who's actually
>>"in the industry" as a professional. I know a fair number of people in
bands,
>>some struggling, and every now and again one of my friends gets some moderate
>>success and does national tours for a while, but, well, quite honestly,
>on
>>the occasions where people actually go "Yeah, damned, that's a good tune!"
>>they then go "Tell you what, I'll take 70% and make it a hit for you" and
>>I'm like "Err, no you won't" and the discussion ends. Maybe not 70% all
>the
>>time, but people seem to want a stupidly high percentage simply for the
>fact
>>that they are the gatekeeper. I've been pushed into song writing partnerships
>>I didn't want to be in simply so that someone else could get their hands
>>on the cash. It all sucks, and I've had enough. I have, however (I think
>>/ hope) maintained the rights to pretty much all my stuff, and hence I
have
>>a fairly large library of songs I've written and recorded. Much of it would

>>need to be rerecorded for submission, but the tunes exist, and are mine
>still.
>>
>>I know this has all been said before, but the percentages which go to a
>songwriter
>>are low enough to begin with. I think in the states the figures are slightly
>>different, but here 6.25% of the disk price goes to the songwriter. Now
>out
>>of that I find that often they want to cut it in half before they start
>"just
>>because we're giving you a chance" and then they want to take another 20%
>>or so for "production" (why does that come out of my share? I ask them...
>>Oh, no answer. Thought as much...) and then of course the publisher will
>>take another 20% of whatever amount I may have left.
>>
>> $6.25\% \times 50\% - 20\% - 20\% = 2\%$
>>
>>So I'd end up with 2% of disk sales. Now I know that on a big hit 2% of
>disk
>>sales can be 2% of a lot of money, but it seems beyond stupidity and way
>>beyond fairness that the songwriter only gets under 1/3 of the money which
>>in itself is the actual songwriting money. I can understand a publisher
>taking
>>an administrative cut and I'm fine with that. Beyond that I would have
thought
>>that most of the money should belong to the writer.
>>
>>OK, now I'm just ranting. ;o)
>>
>>My point however is that I can't do it on my own. I don't know the right
>>people it seems. And I'm also not a pushy person, and hence don't force
>myself
>>upon people. If people ask about me then I'll play them something. If they
>>don't then I don't tend to go "Hey such and such, would you mind listening
>>to..." which appears to be what you have to do.
>>
>>What I cannot work out is why everybody puts up with it, because MOST people
>>complain about it.
>>
>>Don't get me wrong, I know there are a lot of shit artists out there who
>>are doing a lot of complaining because they think they deserve something
>>when really they don't. I'd be willing to accept that I'm one of them if
>>not for the fact that I do seem to get, shall we say, the occasional "offer
>>to be ripped off" which makes me think that I obviously have something
worth
>>ripping off.
>>
>>Sometimes I wonder if I'm the last human being on Earth who thinks people

>>should be fair and reasonable to each other. Don't get me wrong, if I earned
>>\$5,000,000 from a song I'd give a lot away, but not to these greedy people...
>>
>>...I'd quite possibly start my own label. No wonder the Beatles had to
do
>>it. One wonders however "How long must we sing this song?". Why don't the
>>actual MAJOR artists, the big guys, actually make a stand and go "Nup,
it's
>>unfair". I know they get decent deals, but don't they have hearts? There
>>are bands out there that claim to care about the world and issues, yet
they
>>don't seem to care about their own industry.
>>
>>OK, rant mode OFF!
>>
>>The point is that at least with these guys I'm paying a set amount and
they
>>don't take a percentage. I find that reassuring. They're not asking to
own
>>my catalogue or take 50% or anything in order to do their job. Quite honestly,
>>\$5 a song sounds pretty cheap if they're going to write any kind of even
>>half decent critique. The song itself is probably 3-4 minutes long, add
>the
>>time to put it in the player and muck about, and then writing the critique,
>>and it must take at least 10 probably 15 minutes to do. That means they're
>>making \$20 an hour assuming they are at it all day, and it means that \$5
>>is only buying you about 5-10 minutes of their time to write the critique.
>>I wouldn't expect every critique to be a novel...
>>
>>I dunno, the more I think about it the more reasonable it sounds.
>>
>>I hear what you're saying about the record execs not liking TAXI, though
>>I assume you're talking fairly much about one particular label. Even if
>only
>>5% of A&R people really pay attention to them, that's about 6% more people
>>than are paying attention to me now...
>>
>>Cheers,
>>Kim.
>>
>>
>>>
>>>If you go with it, let us know what you think.
>>>
>>>Good luck!
>>>
>>>James
>>>

>>>Jeff Hoover <jkhoover@excite.com> wrote:
>>>>Kim,
>>>>
>>>>I've only heard they haven't so far :-)
>>>>
>>>>I would assume they let you know the other way.
>>>>
>>>>Theydon't give feedback iunless the listing says it includes critiques.
>>>>
>>>>JH
>>>>>
>>>>> Yes they do say there is a money back guarantee. I haven't seen what
>>the
>>>>> conditions are, but they do say you can't have your money back just
>because
>>>>> "I'm out of cash at the moment" type of thing, so obviously your reason
>>>would
>>>>> have to be related to their service, and fair and valid.
>>>>>
>>>>> In that respect I guess it is worth a try in any case. Pay up, submit
>>>a few
>>>>> tracks and see what happens. Worst case it will only cost the song
submission
>>>>> amount and (I assume) the portion of the year that you were a member,
>>>so
>>>>> maybe \$100 all up.
>>>>>
>>>>> So I assume they tell you when they submit something, and also tell
>you
>>>why
>>>>> they have or have not submitted a particular tune?
>>>>>
>>>>> Cheers,
>>>>> Kim.
>>>>>
>>>>> Jeff Hoover <jkhoover@excite.com> wrote:
>>>>>
>>>>>>Kim,
>>>>>>>For what you want, I'd go for it. I believe the initiation fee is
still
>>>>>
>>>>>
>>>>>>refundable, you get the Rcording Mag, and the monthly writeups from
>>
>>>>>>>Michael (the TAXI dude) area a great read. My guess is the best chance
>>>>>
>>>>>
>>>>>>>for a deal is if they refer you to one of the houses trying to increase

>>>>>
>>>>>
>>>>>>their book for TV, etc.
>>>>>>
>>>>>>Jeff
>>>>>>
>>>>>> wrote:
>>>>>>
>>>>>>>Jeff,
>>>>>>>
>>>>>>>Thanks for that. The value of the critiques was one thing on my list
>>>>of
>>>>>
>>>>> queries
>>>>>
>>>>>>>in my head.
>>>>>>>
>>>>>>>Generally I believe I'm quite a good emulator of styles, and by the
>>sound
>>>>>>>of it they say a bit of "...in the style of..." so if the job is to
>>write
>>>>>>>a song like somebody else's, I might be in luck. ;o)
>>>>>>>
>>>>>>>It would also be good to get some feedback from people who listen
all
>>>>>
>>>>> day
>>>>>
>>>>>>>to which songs "make it" and which songs don't, even if I don't get
>>anything
>>>>>>>other than that from it.
>>>>>>>
>>>>>>>Cheers,
>>>>>>>Kim.
>>>>>>>
>>>>>>>Jeff Hoover <jkhoover@excite.com> wrote:
>>>>>>>
>>>>>>>
>>>>>>>>Kim,
>>>>>>>>
>>>>>>>>My opinion is a little different, being a TAXI member. Here's some
>>>
>>>>>>>>observations after being involved a little over a year. First off,
>>>let
>>>>>>>>
>>>>>>>>
>>>>>>>>>it be understood I haven't gotten a deal off Taxi at present. I
have

>>>>>
>>>>>
>>>>>>>only submitted for listings that include a critique as sending money
>>>off
>>>>>>>
>>>>>>>
>>>>>>>with no feedback doesn't seem prudent to me. The feedback I've received
>>>>>>>
>>>>>>>
>>>>>>>on a couple of submissions was helpful but elad me to a couple of
>
>>>>>>>conclusions:
>>>>>>>
>>>>>>>1. Quality of the initial recording will matter
>>>>>>>Even if you are trying to sell a song, the feedback I recieved made
>>>it
>>>>>
>>>>>
>>>>>>>obvious these were not "producers" on the other end, they were buyers
>>>>>
>>>>>
>>>>>>>(at least in mentality). They want fairly finished product.
>>>>>>>
>>>>>>>2. Quality of feedback will vary greatly.
>>>>>>>A couple of critiques were well thoguht through, Ac ouple of them
>
>>>>>>>obviously quick dismissals...on the sam song for different submissions.
>>>>>>>
>>>>>>>3. Stick to EXACTLY what they are asking for.
>>>>>>>If they say ALA Toby Keith, it means just that, lack of pitch control
>>>>>
>>>>>
>>>>>>>and all.
>>>>>>>
>>>>>>>4. Don't submit if you don't have time to rework.
>>>>>>>This has been my issue. I have not had time to hit the studio and
>>apply
>>>>>>>
>>>>>>>
>>>>>>>the ideas the critiques have had for improving the song.
>>>>>>>
>>>>>>>Hope this helps,
>>>>>>>
>>>>>>>Jeff
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>

>>>>>>>skey" <excelsm@hotmail.com> wrote:
>>>>>>>
>>>>>>>
>>>>>>>>It's a wast of money and a bit of a scam.
>>>>>>>>
>>>>>>>>
>>>>>>>>Thanks James.
>>>>>>>>
>>>>>>>>Do you mind if I ask what that is based on? Is it "the talk" you've
>>>heard
>>>>>>>>around, or just people who have submitted tunes and gotten nowhere?
>>>>>>>>
>>>>>>>>Cheers,
>>>>>>>>Kim.
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>Fandangled technology. I meant to make a post... ;o)
>>>>>>>>>
>>>>>>>>>www.taxi.com
>>>>>>>>>
>>>>>>>>>>This mob claim to submit your material for you to, err, people
>who
>>>>>
>>>>> want
>>>>>
>>>>>>>>>music.
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>;o) They say that 6% of people per year get a deal of some sort.
>>>The
>>>>>>>
>>>>>>>>>question
>>>>>>>
>>>>>>>
>>>>>>>>>>is I guess, am I in the top 6% of unsigned artists?
>>>>>>>>>>
>>>>>>>>>>>It costs \$299US pa to be a member, plus \$5 per song you submit.
>>>>>>>>>>>
>>>>>>>>>>>>I figure I'm sitting here writing and recording anyhow...?
>>>>>>>>>>>>>

>>>>>>>>>Cheers,
>>>>>>>>>Kim.
>>>>>>>>>
>>>>>
>>>
>>
>
>

Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [excelav](#) on Sun, 27 May 2007 08:25:21 GMT
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"Brandon" <a@a.com> wrote:

>
>Hope you got deep pockets.
>I guess it really depends on how well your music
>fits.
>Mine never did.
>I spent a lot of money for nothing more than a lot of spent
>time and I got a couple good critiques.
>I learned the best way to shop music is in person.
>You really need to go to nashville or one of the other
>type music cities where the songwriting business gathers.
>I never had any luck and eventually quit shopping my tunes cause postage
>and envelopes and CDs and labels and business cards and promo packets and
>submission fees etc.. broke me.
>Dont mean to put a damper on the subject..
>my luck hasn been so good...I hope you find success!!
>b

I did all the same things in the past. That doesn't work. The truth is you have to live there, you can't just be a visiter/ tourist and make it happen if your an artist.

Many people get signed different ways, and under different circumstances. Here it is guys, I'm giving it away right here, right now. Here is a formula to getting signed:

You have to live in a music city you have to become part of the seen. You need to have quite a bit of money and friends to help you! You need to promote the crap out of your music. You have to create a huge buzz about your band/music. You have to have good songs, that fit in to a radio format. You will need some radio air play. If your an artist you have to have STAR QUALITY!!! You need to be able to draw a lot of people on a regular basis. You need to set up A&R show cases. (IE. show case parties at the Hilton completely catered.) You need to know the A&R people and they better know about you.

You must have the songs, be a great performer, be able to sing well, have the right look, you must have STAR QUALITY!!! Get some air Play. You must create a huge buzz about your self in the A&R community and you will have an A&R feeding frenzy on your hands. This will take a lot of belief, tenacity, lots of money and about 3 to 4 years of hard work. I just told you what it takes to get signed. You might think this stuff is obvious, but many try to get signed without all of these things in place, and you can't. If you have all of the above then you have a good chance of getting signed to a major label.

When there is a buzz about an artist, A&R guys are easy to spot sometimes, there the guys with the folded up contract in their back pockets. You have to watch them, A&R guys will pull some stuff. If an A&R guy ever pulls a contract out and tells you, you have five minutes to sign the contract or it will be rescinded, DON'T SIGN IT!!! Ask him for his business card if you don't have it, then politely say, not without my attorney. Take the contract to an attorney to have it reviewed, you'll learn a lot.

There is so much I could say about this subject, but I'm going to put the breaks on here.

Subject: Re: TAXI - Independant A&R - Anybody have any comments?

Posted by [Kim](#) on Sun, 27 May 2007 08:40:52 GMT

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James,

I think you're right. I've seen friends of mine come close to pulling this off. A recent band I know did all of the above. They had one member who did a year or two basically as a session muso in a reasonably well known act, and then started his own thing with some other guys. They worked exceptionally hard doing whatever they could think of. They got every gig they could find. They put posters all over the city and I still see posters for them up everywhere. They rehearsed hard and played a lot. They got close. They still may make it, though they're going through some rough times currently, but they did all of the above...

This old fella on the other hand ain't interested in all that. I don't want to be a "rock star". If I got signed as a writer I'd probably use some kind of pen name or some such thing. I don't want to be rich or famous.

I just would like to earn a basic living off making music that I half like for, err, whatever it is that people want it for, other than advertising or other things with which I have moral issues. Films? Docos? Australian

Idol or the plethora of other singers who don't write, which seem so commonplace these days. I hear so many songs on the radio where I think "That's barely even a song. It's all just production" and what have you.

I had a complain about percentages earlier, but really I don't care about the money. I care about the principle. I care about some other sap getting the money when all they have contributed is keeping their fists clenched around the throat of the market so that nobody can get in without their say so. I refuse to let these people rip me off on principle, and the principle is that if EVERYBODY refused to let them do it, they couldn't do it. The human race shoots themselves in the foot with their own greed sometimes.

I don't even care if it's song writing really, but that just seems the most likely avenue, though my production quality should improve with the new gear arriving soon so maybe I could actually do music for some visual medium or something.

Or maybe, as I said, I'm really no good and just having a big sook. ;o)

Cheers,
Kim.

"James McCloskey" <excelsm@hotmail.com> wrote:

>

>"Brandon" <a@a.com> wrote:

>>

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>There is so much I could say about this subject, but I'm going to put the
>breaks on here.

Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [Sarah](#) on Sun, 27 May 2007 13:56:08 GMT
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On the one hand, Chick Corea's manager once advised me never to give money in advance to someone to promote your music. An ethical promoter with good current connections should be willing to work for you for a "piece of the

action."

On the other hand, \$300 isn't that much money. Might be worth a shot. I don't know if I could deal with any negative feedback, though. :)

S

"Kim" <hiddensounds@hotmail.com> wrote in message news:4658ad6b\$1@linux...

>
>

Subject: Re: TAXI - Independant A&R - Anybody have any comments?

Posted by [chuck duffy](#) on Sun, 27 May 2007 16:08:40 GMT

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Hey, how's it working out with the new band anyway? "Headless Corpse" kicked major ass in their previous incarnation.

Chuck

"Sarah" <sarahjane@sarahtonin.com> wrote:

>On the one hand, Chick Corea's manager once advised me never to give money

>in advance to someone to promote your music. An ethical promoter with good

>current connections should be willing to work for you for a "piece of the

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>>

>>

>

>

Subject: Re: TAXI - Independant A&R - Anybody have any comments?

Posted by [Chris Lang](#) on Sun, 27 May 2007 20:27:26 GMT

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Hi Kim-

I'm getting in on this fairly late, so forgive me if I'm off the mark- but you're looking for advice on TAXI? if so-

I have had a very positive experience with them, and with the producers and publishing houses that I have gotten to know through my music submissions. I submitted about 30 songs over a year, and always received constructive feedback, about 99% of which I agreed with. I had about half of them forwarded on, and I have contracts with 10 songs so far- all jazz and blues tunes.

I just made my first 25 bucks in royalties last week, and I feel like I've hit the big time!

TAXI has some great info on the industry, production advice, and web hosting- all kinds of stuff. They've recently started posting some interviews with industry folks on youtube.

I recommend TAXI highly.

Hope this helps,

Chris

"Kim" <hiddensounds@hotmail.com> wrote:

>

>

>James,

>

>I think you're right. I've seen friends of mine come close to pulling this
>off. A recent band I know did all of the above. They had one member who
did

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>hard doing whatever they could think of. They got every gig they could find.
>They put posters all over the city and I still see posters for them up everywhere.
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>it, though they're going through some rough times currently, but they did
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>>happen if your an artist.
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>> Here it is guys, I'm giving it away right here, right now. Here is a
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>>to getting signed:
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>>You have to live in a music city you have to become part of the seen.
You
>>need to have quite a bit of money and friends to help you! You need to
>promote
>>the crap out of your music. You have to create a huge buzz about your
band/music.
>> You have to have good songs, that fit in to a radio format. You will need
>>some radio air play. If your an artist you have to have STAR QUALITY!!!
>> You need to be able to draw a lot of people on a regular basis. You need
>>to set up A&R show cases. (IE. show case parties at the Hilton completely
>>catered.) You need to know the A&R people and they better know about you.
>>
>>You must have the songs, be a great performer, be able to sing well, have
>>the right look, you must have STAR QUALITY!!! Get some air Play. You must
>>create a huge buzz about your self in the A&R community and you will have
>>an A&R feeding frenzy on your hands. This will take a lot of belief, tenacity,
>>lots of money and about 3 to 4 years of hard work. I just told you what
>>it takes to get signed. You might think this stuff is obvious, but many
>>try to get signed without all of these things in place, and you can't.

>If
>>you have all of the above then you have a good chance of getting signed
>to
>>a major label.
>>
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>>When there is a buzz about an artist, A&R guys are easy to spot sometimes,
>>there the guys with the folded up contract in their back pockets. You
have
>>to watch them, A&R guys will pull some stuff. If an A&R guy ever pulls
>a
>>contract out and tells you, you have five minutes to sign the contract
or
>>it will be rescinded, DON'T SIGN IT!!!Ask him for his business card if
you
>>don't have it, then politely say, not with out my attorney. Take the
contract

>>to an attorney to have it reviewed, you'll learn a lot.
>>
>>
>>There is so much I could say about this subject, but I'm going to put the
>>breaks on here.
>

Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [Kim](#) on Sun, 27 May 2007 21:19:55 GMT
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Chris,

Thanks for that. I think I will probably do the TAXI thing. Worst case I'll blow some cash. I've blown plenty of cash though already. Another \$299 + \$5 a song seems fairly irrelevant...

And I'm VERY interested to know that you've had quite a number of songs submitted, and gotten contracts yada yada. That goes into my theory that whether I was to succeed would depend upon whether I was actually good enough and making the right material for the people in question. In any case I could just use some honest unbiased appraisals.

I guess in a sense I've spent lots of time up until now trying to do everything myself, and I feel it's time to become part of some sort of team, and recognise my strengths and weaknesses. The first step is probably ironing out what I am actually best at, and finding appropriate people who have strengths in my weak spots. I know many of them already, but I'd like some other voices to tell me I'm right.

Cheers,
Kim.

"Chris Lang" <yo@yo.yo> wrote:

>
>Hi Kim-
>
>I'm getting in on this fairly late, so forgive me if I'm off
>the mark- but you're looking for advice on TAXI? if so-
>
>I have had a very positive experience with them, and with the
>producers and publishing houses that I have gotten to know
>through my music submissions. I submitted about 30 songs over a
>year, and always received constructive feedback, about 99% of
>which I agreed with. I had about half of them forwarded on,
>and I have contracts with 10 songs so far- all jazz and blues
>tunes.

>
>I just made my first 25 bucks in royalties last week, and I feel
>like I've hit the big time!
>
>TAXI has some great info on the industry, production advice, and
>web hosting- all kinds of stuff. They've recently started
>posting some interviews with industry folks on youtube.
>
>I recommend TAXI highly.
>
>Hope this helps,
>
>Chris
>
>
>"Kim" <hiddensounds@hotmail.com> wrote:
>>
>>
>>James,
>>
>>I think you're right. I've seen friends of mine come close to pulling this
>>off. A recent band I know did all of the above. They had one member who
>did
>>a year or two basically as a session muso in a reasonably well known act,
>>and then started his own thing with some other guys. They worked exceptionally
>>hard doing whatever they could think of. They got every gig they could
find.
>>They put posters all over the city and I still see posters for them up
everywhere.
>>They rehearsed hard and played a lot. They got close. They still may make
>>it, though they're going through some rough times currently, but they did
>>all of the above...
>>
>>This old fella on the other hand ain't interested in all that. I don't
want
>>to be a "rock star". If I got signed as a writer I'd probably use some
kind
>>of pen name or some such thing. I don't want to be rich or famous.
>>
>>I just would like to earn a basic living off making music that I half like
>>for, err, whatever it is that people want it for, other than advertising
>>or other things with which I have moral issues. Films? Docos? Australian
>>Idol or the plethora of other singers who don't write, which seem so commonplace
>>these days. I hear so many songs on the radio where I think "That's barely
>>even a song. It's all just production" and what have you.
>>
>>I had a complain about percentages earlier, but really I don't care about
>>the money. I care about the principle. I care about some other sap getting

>>the money when all they have contributed is keeping their fists clenched
>>around the throat of the market so that nobody can get in without their
>say
>>so. I refuse to let these people rip me off on principle, and the principle
>>is that if EVERYBODY refused to let them do it, they couldn't do it. The
>>human race shoots themselves in the foot with their own greed sometimes.
>>
>>I don't even care if it's song writing really, but that just seems the
most
>>likely avenue, though my production quality should improve with the new
>gear
>>arriving soon so maybe I could actually do music for some visual medium
>or
>>something.
>>
>>Or maybe, as I said, I'm really no good and just having a big sook. ;o)
>>
>>Cheers,
>>Kim.
>>
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>"Brandon" <a@a.com> wrote:
>>>>
>>>>Hope you got deep pockets.
>>>>I guess it really depends on how well your music
>>>>fits.
>>>>Mine never did.
>>>>I spent a lot of money for nothing more than a lot of spent
>>>>time and I got a couple good critiques.
>>>>I learned the best way to shop music is in person.
>>>>You really need to go to nashville or one of the other
>>>>type music cities where the songwriting business gathers.
>>>>I never had any luck and eventually quit shopping my tunes cause postage
>>>>and envelopes and CDs and labels and business cards and promo packets
>and
>>>>submission fees etc.. broke me.
>>>>Dont mean to put a damper on the subject..
>>>>my luck hasn been so good...I hope you find success!!
>>>>b
>>>
>>>
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is
>>>you have to live there, you can't just be a visiter/ tourist and make
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Subject: Re: TAXI - Independant A&R - Anybody have any comments?
Posted by [jp jpjjpjonesmet](#) on Mon, 28 May 2007 00:57:48 GMT
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i'm an old vet on these matters.

i am VERY impressed with the integrity underlying this string.

i worked with taxi for a few years, investing a LOT of time and more money than i had. i received about 75%(!) very positive responses, forwarded by taxi. also a number of resposnes that read as if they came from high school girls. (sorry about the non-pc language, but you know the sort of language and handwriting.)

i made one deal with a "stock" house, if you know what that means, but never heard from them again. there were also some lawyers who got excited and were interested in jumping on the train if "things got hot."

at a certain point, right before i dropped taxi from my life, i called michael and suggested that taxi run a specialized service, "limousine," if you will. if they REALLY believe that your work is of high quality, why not stand behind it and promote it directly and honestly to their clients on the market end? He declined for reaons you can guess at.

this was a few years ago, and perhaps taxi has matured and is now offering a better service.

as i say, i'm an old dude today and it's up to someone else to convince me before i return to taxi or any other "service" that appears, at least on the surface, as just one more song shark in sheep's clothing.

in the meantime, anyone who is experiencing success ANYWHERE on the boards-- you have my heart-felt congratulations and encouragement.

keep the faith.

jp

Subject: Re: TAXI - Independant A&R - Anybody have any comments?

Posted by [Sarah](#) on Mon, 28 May 2007 05:12:47 GMT

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I don't know . . . can't remember a thing since I lost my head back there .

.. .

S

"chuck duffy" <c@c.com> wrote in message news:4659ad08\$1@linux...

>

> Hey, how's it working out with the new band anyway? "Headless Corpse"

> kicked

> major ass in their previous incarnation.

>

> Chuck

> "Sarah" <sarahjane@sarahtonin.com> wrote:

>>On the one hand, Chick Corea's manager once advised me never to give money

>

>>in advance to someone to promote your music. An ethical promoter with

>>good

>

>>current connections should be willing to work for you for a "piece of the

>

>>action."

>>

>>On the other hand, \$300 isn't that much money. Might be worth a shot.

> I

>>don't know if I could deal with any negative feedback, though. :)

>>

>>S

>>

>>

>>"Kim" <hiddensounds@hotmail.com> wrote in message news:4658ad6b\$1@linux...

>>>

>>>

>>

>>

>

Subject: Re: TAXI - Independant A&R - Anybody have any comments?

Posted by [jp](#) on Mon, 28 May 2007 07:21:39 GMT

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