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Subject: I was just wondering...

Posted by [Gantt Kushner](#) on Thu, 06 Dec 2007 20:41:06 GMT

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...How many of you nice folks actually record music (with or without Paris) for your livings? About 13 - 14 years ago my studio began to out-earn my gigs playing guitar in local bands and it's been my primary source of income all this time. The problem is it's not working very well anymore. I hardly do any demo work for bands these days. The last demo project I thought I had lined up ended up going to a friend of their guitar player's house - a lawyer with a Protools studio in his basement. The price? Nothing. I couldn't compete with that! I haven't done any jingle work in years. All the jingle writer/producers seem to have their own setups and use the big impressive studios for clients who want to see receptionists and 30 foot long consoles.

So I'm looking for a "real" job. My wife quit her job to home school our 10 year old son (and probably our 8 year old daughter once she has a groove going) and I can't support my family on what my studio makes. Which, at the moment, is almost nothing. I've thought about marketing myself as a "recording consultant" to help people build and use their home studios but I'm not sure how to go about doing that. I've also thought about marketing my guitar playing skills for home recordists and maybe trying to get mix work.

Sorry - I don't much know what I'm looking for here. I guess I'm just whining and venting a bit. I suppose I had a pretty good run. Now it's time to go sell video systems for the local music store. Or drive a school bus! I'm told our county school system has great benefits. I'm about to turn 56. Seems a little old to be trying to figure out what I'm going to be when I grow up!

Thanks for listening. You people have felt a lot like friends to me over the last 5 - 6 years that I've been hanging out here almost every day.

Gantt

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Subject: Re: I was just wondering...

Posted by [AlexPlasko](#) on Thu, 06 Dec 2007 21:46:14 GMT

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Gantt.. you aren't alone. I don't make anything from recording either .for my day job, I'm an electrical contractorbut would much rather write and record for a living . we are in the same boat. the music industry is harder than ever to make a living with.the only good thing about the studio is getting to write off the equipment .(\$250,000. + so far for me. what a sucker huh?)

It keeps me out of trouble and is something positive in my life .I say just hang in there in your spare time.we all have allot of time invested in this craft .maybe the industry will turn around.

" <ganttmann@comcast.net> wrote in message news:47585052\$1@linux...

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Subject: Re: I was just wondering...

Posted by [dc\[3\]](#) on Thu, 06 Dec 2007 22:04:11 GMT

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>

>..How many of you nice folks actually record music (with or without Paris)  
>for your livings?

I used to record classical and teach audio for a living. Lousy income but lots of fun and interesting people to work with.

Today, I have a fulltime job in systems design and install. Sometimes I love it, sometimes I hate it. Many times I think I would take another job with an orchestra or college in a heartbeat, but overall I am pretty happy with what I do.

There is no money to be made at the middle of the studio market, as you have seen.

My advice would be that if you can find a real job, stable, health coverage, pension, etc, take it. Do the recording on your offtime.

I may be giving myself the same advice in a few months if our work dries up!

my .02

DC

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Subject: Re: I was just wondering...

Posted by [DJ](#) on Fri, 07 Dec 2007 01:04:09 GMT

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I'm day job all the way. I'm slowly developing a few steady clients and giving them excellent rates so they they will come back and bring their firends. I also do CD projects for free for clients I trust who are performing musifcians and sell their CD's at gigs. I get a pretty hefty cut per unit sale so it keeps a bit of mailbox money coming in. One of my clients is getting pretty well known and is bringing in some business with deep pockets, but to quit my day job right now would be financial suicide.

My studio is either gong to be a supplemental retirement income or I'm gonna sell it and put the money in investments. I gave up the idea of making a full time living with it years ago.

"Gantt Kushner" <ganttmann@comcast.net> wrote in message

news:47585052\$1@linux...

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Subject: Re: I was just wondering...

Posted by [excelav](#) on Fri, 07 Dec 2007 01:22:37 GMT

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I'm trying to figure it out also. I've been out of the commercial studio business for some time now. I just record project demos now days for friends.

I've been doing automotive design and CAD system administration. Detroit sucks, I'm back to looking for work again. I might start selling pro audio equipment again, but it's a tuff way to make a living. I'm also thinking about going back to school for ultrasound tech/ vascular tech. Not my cup of tea, but there will be work and I won't have to change bed pans.

James

"Gantt Kushner" <ganttmann@comcast.net> wrote:

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Subject: Re: I was just wondering...

Posted by [Kim](#) on Fri, 07 Dec 2007 01:55:48 GMT

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I'm sure there's a lot of people in mid-sized studios that are hurting at the moment, and more to come.

I was discussing similar issues to this with a friend of mine in photography. Photographers have suffered in a similar way from the onslaught of technology, in that the digital revolution means that every man and a dog carries three cameras everywhere they go, and suddenly things like weddings are being photographed more and more often by some random who happens to have a digicam worth a little more than average.

The photography one is even stranger though, as a really good camera hasn't changed much in price. Well, perhaps the last 123 months have changed that, but in 2006 a \$300 digital camera compared fairly much to what you might have got in an "analog" camera for a similar wage percentage ten years earlier. I remember buying a half decent film camera in 1991 or so for \$20 second hand. Picture quality for price hasn't changed, but somehow because people have become so used to happy snaps, it's been accepted that we don't need those photographer people any more. We'll do it ourselves. And indeed, where I stand, I remember in 1990 a photo was a big deal. People would get ready. All stand together yada yada. Now somebody just walks up and says "Strike a pose!" and it's done. In some ways it's good, in others bad. The photos begins more to resemble real life, and what actually happened, but there is still nothing like a true craftsman to bring out some underlying beauty in something, and I think it is a loss to have less of that.

In one sense however it is a positive thing, in that when the industrial revolution began way back when, they talked up how much more efficient things would become, but the truth was that only the rich could afford most of the massive machines which were invented. I'm sure a camera in 1920 was worth enough to mean that only the rich could buy one, and then charge the poor to take a photo of them once a year and make a mint. Now anybody can afford a camera. Anybody can make a song. Anybody can print things. Anybody can make a film.

It's got to be damned painful for those who have worked hard to put together the cash to make money out of these livings, but on the other hand for those who were just never in a position to do so for whatever reason, it's a godsend. People who had the passion and creativity but not the cash are now in a position to make a move. The hard part is that, as we know, you get a lot of people who have the passion, perhaps creativity, but not the knowhow, and so the quality of product sometimes goes down a little, while people who know the craft point and go "That's shocking! Why didn't you hire me!".

Still, it's a kinda mixed thing at the end of the day.

I kinda accidentally counted myself out of the whole thing from the start. I did get Paris with a dream of starting a studio, but in the end I really knew that Paris' low price point was a sign of things to come, and that the time until home studios were cheap enough so that most people would "do it themselves" was not far off. Yes, there's still nothing like top quality gear, but the quality of prosumer gear is now very nice, and a skilled person with some well chosen \$200 mics and maybe one or two better ones can pull off a very nice job on many things.

I just hope that it does mean we start to see more creativity coming through from those who previously couldn't afford to get involved. Otherwise it's kinda all for nothing.

Cheers,  
Kim.

"Gantt Kushner" <ganttmann@comcast.net> wrote:

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>Gantt

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Subject: Re: I was just wondering...

Posted by [john Macy\[1\]](#) on Fri, 07 Dec 2007 03:37:35 GMT

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I don't have a plan B...

Been makin a full time living in the music business since '72. Can't figure anything else to do... In these current times of failing studios, I just opened another new one. I was fortunate to have taken over a studio I built in the 90's (one of several I have built and owned here in Colorado since the late 70's), so i did not have to do anything but move in. It's pretty big, and there is no way I would have spent the money it took to build it back then again. It has a main studio, an overdub suite and a third small control room. I am using the main room--the B studio is/will be geared at independent engineers, and I am renting the thrid control room to a producer/arranger scoring guy. Given the fact that I had enough gear to stock the A room, and will be adding a PTLE rig in B, the startup costs were minimal--the only way to survive these times. I just added a 7'6" grand piano, which is already bring business in. That combined with an establised rep and client base, and I may just make it work...:) The writing on the wall dictates a PTHD for the A room shortly to attract the independents...

I also play around 100 dates a year as a musician, play a lot of sessions, do some studio consultation/install for some clients, and probably some other things I am forgetting, though legal :)...

I feel pretty damn lucky to be pulling this off at age 54--gotta make it at least another 10 or 12 (I will be 64 when my son graduates from high school...).

It's a strange time, but if you keep your eye on the landscape you can adapt.

I would hate to be graduating from Berklee or somewhere and be thinking about doing this for a living...

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>I'm day job all the way. I'm slowly developing a few steady clients and

>giving them excellent rates so they they will come back and bring their



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Subject: Re: I was just wondering...  
Posted by [Dedric Terry](#) on Fri, 07 Dec 2007 03:44:20 GMT  
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I'm doing fulltime composing, sound design and audio post, but that's a pretty different market from a commercial studio. I have mostly corporate clients, with a mix of a few other things as well to supplement the main business. So far it's growing and doing well, thankfully.

I have a friend going the recording route - it's tough. He and his wife are young so they can survive on a little less, but it won't last long. He's already looking for ways to expand what he does.

Regards,  
Dedric

"Gantt Kushner" <ganttmann@comcast.net> wrote in message  
news:47585052\$1@linux...

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Subject: Re: I was just wondering...

Posted by [Gantt Kushner](#) on Fri, 07 Dec 2007 04:59:35 GMT

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Damn! It's good to know I'm not the only old dad here. I'll also be 64 when my son graduates (or whatever it is that home-schoolers do) from high school. Then I have a daughter 2 years behind him. Whew. Maybe I should move to Colorado to try to get a gig in your studio!

Gantt

"john Macy" <johnnospam@johnmacy.com> wrote:

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>I feel pretty damn lucky to be pulling this off at age 54--gotta make it  
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Subject: Re: I was just wondering...

Posted by [Gantt Kushner](#) on Fri, 07 Dec 2007 05:10:12 GMT

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I'd love to get into composing and post production work but I don't have any idea how to go about it. Any suggestions?

Gantt

"Dedric Terry" <dterry@keyofd.net> wrote:

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>pretty different market from

>a commercial studio. I have mostly corporate clients, with a mix of a few

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>Regards,  
>Dedric

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Subject: Re: I was just wondering...  
Posted by [Neil](#) on Fri, 07 Dec 2007 05:16:45 GMT  
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FWIW, I think John has the right idea - he's pretty diverse... playing, consulting, recording, renting out space, etc. I think in this day & age you have to be nimble - or at least willing to be so. That goes for nearly any business, not just music.

Me, I do this for a hobby, and some occasional additional income. If I were to quit my job, or retire early/whatever, i'd go with the more diverse route, as well.

Neil

"Gantt Kushner" <[ganttmann@comcast.net](mailto:ganttmann@comcast.net)> wrote:

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Subject: Re: I was just wondering...  
Posted by [Dedric Terry](#) on Fri, 07 Dec 2007 05:23:42 GMT  
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Composing is tough if not non-existent in local markets. The larger markets are highly competitive and saturated with music school grads with composition degrees, so it takes some spec work, really brushing up on your skills, putting together a demo reel, preferably with score to picture, and getting to know directors, producers, etc.

That said, I know guys getting good work with minimal traditional composing chops but a lot of experience with apps like Reason, Acid, etc. Not what I really consider true composing, but there is a market for that style. Likewise, there is a market for pop, rock, R&B, etc music (e.g. not just orchestral). My suggestion would be to pick your strength and focus on it when putting together a demo and marketing yourself.

For post, the best route is to get to know directors, producers and video/film production companies in your area. Sometimes a director/friend can get you started by just being willing to give you a shot, then you can network from there.

Let me know if I can help in any way. Feel free to email me offline.

Regards,  
Dedric

On 12/6/07 10:10 PM, in article 4758c7a4\$1 @linux, "Gantt Kushner" <ganttmann@comcast.net> wrote:

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>> things as well to supplement the main business. So far it's growing and  
>  
>> doing  
>> well, thankfully.  
>>  
>> I have a friend going the recording route - it's tough. He and his wife  
> are  
>> young so they  
>> can survive on a little less, but it won't last long. He's already looking

>  
>> for ways  
>> to expand what he does.  
>>  
>> Regards,  
>> Dedic  
>  
>

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Subject: Re: I was just wondering...  
Posted by [scott h](#) on Fri, 07 Dec 2007 06:29:34 GMT  
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odd thing... I am trying to get more into recording... and less into the day job...

I recent left (well... got canned) an ops mngr position at a radio cluster here in detroit, and i have been doing independent projects to get by....

i have a couple of irons in the fire for possible day gigs, but times are tough...

a couple suggestions for ya...

if you absolutely need cash, radio CAN provide decent cash for people with SOLID production skills. . . it also helps to have a decent voice, but someone who truly knows how to make things sound amazing is a true find now days...

call all your local stations and tell them you are available for any production overflow they have. branch out to others in the general area ... offer a competitive rate .. and you will pick up some folding money.

another thing I am doing that is similar to what DJ suggested is offering to local bands free recording of their shows, and on site duplication of them on CD... I have 3- 10 tray duplicators that can churn out 200 in a half an hour... just plug into the club board, record into your favorite 2 track.. light mastering/normalize... and by the time people are lining up to buy the disk (which the band has to heavily promote on stage) the first 30 are done....like getting a bootleg... but is actually audible.

also... I am offering to school bands a fund raiser package ... we take care of the licensing, duplication and recording... they sell the disks... all pre sale. after the concert, bring home the recording, master it... and burn the appropriate number of copies. full color disks with a color insert. we are selling them for between \$15 and \$20 a piece(depending on various factors) and giving the band fund a VERY good percentage. I have even sweetened the

pot for schools by adding a free Ipod shuffle to the kid who sells the most disks(minimum 10), and \$100 to the art student who creates the cover art. this is starting to take off pretty well. the big selling point is the licensing. . . the band directors love not having to deal with it, and frankly... it isn't that bad.

I totally understand the kids thing... I have for girls ..13,9,4,and 2... and we have number 5 on the way... gotta bring the cash in somehow...

scott h

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Subject: Re: I was just wondering...

Posted by [Sarah](#) on Fri, 07 Dec 2007 09:49:35 GMT

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I kept myself going for 12 years or so doing commercial music projects for local studios and production houses, arrangements and demo production for songwriters, and giving private lessons. I got tired of composing to other peoples specifications and making other people's creative visions real. I wound up with a backlog of about 300 songs of my own that I never had the creative energy left to work on. I've been making a lot more and I think a lot better music since I quit needing to do it for an income. I went back to school so I could do something rewarding for a good, predictable income, and make music purely because that's what I love to do.

I would probably enjoy doing film scores, but I'm not going to scramble to break into that at this point in my life. Besides, deadlines and I don't get along.

The other members of Sarahtonin all teach, but the eldest of them (32) recently asked me how long it would take to get a radiology degree and how much money he'd make. I guess I've been a bad influence. :)

Good luck,

Sarah

"Gantt Kushner" <[ganttmann@comcast.net](mailto:ganttmann@comcast.net)> wrote in message [news:47585052\\$1@linux...](mailto:news:47585052$1@linux...)

>

> ..How many of you nice folks actually record music (with or without Paris)  
> for your livings? About 13 - 14 years ago my studio began to out-earn my  
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> Thanks for listening. You people have felt a lot like friends to me over  
> the last 5 - 6 years that I've been hanging out here almost every day.  
>  
> Gantt

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Subject: Re: I was just wondering...  
Posted by [rick](#) on Fri, 07 Dec 2007 10:05:20 GMT  
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---

it did until i bought that mac and it killed it. i've got a couple of  
interns i'm teaching and hopefully they'll restart it and deal with  
the mp3 raised kids who seem to revel in everything sounding like ass.

On 7 Dec 2007 06:41:06 +1000, "Gantt Kushner" <[ganttmann@comcast.net](mailto:ganttmann@comcast.net)>  
wrote:

>

>..How many of you nice folks actually record music (with or without Paris)  
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>Gantt

---

Subject: Re: I was just wondering...

Posted by [Rod Lincoln](#) on Fri, 07 Dec 2007 19:15:17 GMT

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---

I've been doing nothing else but playing and recording my hole life. Right now it's probably 60% playing drums and 40% engineering. Most of my drumming is recording drum tracks, but I play gigs too. I've had a good run so far. We'll see. I always think about things like that (what to do if it dries up).

I've been lucky in that I have several corperate clients that I do engineering, drumming, and producing for. I use to do a lot of jingle work (drumming) but that's kind of dried up in the last couple of years. I'm almost 48, so I hope it continues for a while, or I can figure out something else if I have to.

Rod Lincoln

"Gantt Kushner" <ganttmann@comcast.net> wrote:

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>Gantt

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Subject: Re: I was just wondering...

Posted by [Tom Bruhl](#) on Fri, 07 Dec 2007 19:41:24 GMT

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This is a multi-part message in MIME format.

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Content-Transfer-Encoding: quoted-printable

Hi Gantt,  
My situation is similar to Rod's. I have been nothing but a performer and studio owner since 1990 for income. My main income has always been performance based. The studio has had some good years where it made = half=20 as much as performance. If I were to compete for full time business I'd = have to hustle the work by attending live shows, giving reduced rates and = advertising. I do none of those things and still have more than enough work to keep = me busy 2-3 days/week in the studio. It would be a scary prospect to rely totally on the studio for income with my mid level room. I have friends = with higher and lower level rooms none of which are able to make a living = from it.

It's a tough business but I love it when I'm caught in the act!  
Tom

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message = news:47598db5\$1@linux...

I've been doing nothing else but playing and recording my hole life. = Right now it's probably 60% playing drums and 40% engineering. Most of my = drumming is recording drum tracks, but I play gigs too. I've had a good run so = far.

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but that's kind of dried up in the last couple of years. I'm almost = 48, so

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>  
>Gantt

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

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Content-Transfer-Encoding: quoted-printable

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<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
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href=3D"news:47598db5\$1 @linux">news:47598db5\$1 @linux</A>...</DIV><BR>I've=  
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<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =  
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href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
..html</A>&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>

-----=\_NextPart\_000\_0098\_01C838DF.3D8D9310--

Subject: Re: I was just wondering...  
Posted by [Gantt Kushner](#) on Fri, 07 Dec 2007 21:24:32 GMT  
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What kind of gigs do you guys play? Clubs around the Washington, DC area pay \$80 - \$100 unless it's a jazz gig in which case it could be as low as \$50 a night. "Society" gigs pay union scale which is around \$200 - \$250 for a typical Saturday night gig. Established wedding/event bands pay \$250 - \$300 for sidemen. Even if I could work 7 nights a week I'd still go broke trying to support my family but the sad fact of life around here is that there are very few gigs and many, many musicians chasing after them. My friend and neighbor Mike Auldridge just came off the road from a tour with Emmy Lou Harris. If I could start working at that level things might be different around here!

Gantt

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>  
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Subject: Re: I was just wondering...

Posted by [excelav](#) on Fri, 07 Dec 2007 22:28:52 GMT

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Subject: Re: I was just wondering...

Posted by [excelav](#) on Fri, 07 Dec 2007 22:49:05 GMT

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>>

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>

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Subject: Re: I was just wondering...

Posted by [Aaron Allen](#) on Sat, 08 Dec 2007 02:08:09 GMT

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If you want to be in pop, forget your chops, buy a lot of fog and lights, sequence and hire pretty boys and girls on contract to surround you. Be creative with visuals, because the 'music' part of that is dead in local pop bands and ppl listen with their eyes.

Make it loud and thumping, and make it an event, or no one will show up/come back. remember the golden rule: boobs sell beers. Advertise, push push push and sell it. If anyone in your band forgets that, remind once then replace because there is absolutely no forgiveness in local/regional band pop. Do this and you'll likely quadruple your income figures or greater. Keep it up and you might become a decent touring act. Put money away, because there is no insurance, no retirement and no promises in that field.

AA

"James McCloskey" <excelsm@hotmail.com> wrote in message news:4759bb14\$1@linux...

>  
> So what are you guys making playing out these days? I have a friend that  
> keeps trying to get me to play in a top 40 rock band. It pays \$100.00 a  
> night, so i tell him no. If I played every friday and saturday all your  
> long that's only \$10,400.00 a year before taxes, and I would have to give  
> up all my weekends.

>  
> James

>  
> "Tom Bruhl" <arpeggio@comcast.net> wrote:

>>  
>>  
>>Hi Gantt,  
>>My situation is similar to Rod's. I have been nothing but a performer  
>>and studio owner since 1990 for income. My main income has always been  
>>performance based. The studio has had some good years where it made =  
>>half=20

>>as much as performance. If I were to compete for full time business I'd  
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>>advertising.

>>I do none of those things and still have more than enough work to keep =  
>>me

>>busy 2-3 days/week in the studio. It would be a scary prospect to rely  
>>totally on the studio for income with my mid level room. I have friends

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>>higher and lower level rooms none of which are able to make a living =  
>>from it.

>>

>>It's a tough business but I love it when I'm caught in the act!

>>Tom  
>>  
>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =  
>>news:47598db5\$1@linux...  
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>> I've been doing nothing else but playing and recording my hole life. =  
>>Right  
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>> We'll see. I always think about things like that (what to do if it =  
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>><HTML><HEAD>
>><META http-equiv=3DContent-Type content=3D"text/html; =
>>charset=3Diso-8859-1">
>><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
>><STYLE></STYLE>
>></HEAD>
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Subject: Re: I was just wondering...

Posted by [Robert](#) on Sat, 08 Dec 2007 04:47:41 GMT

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Strictly a sideline gig here, I'm a Linear Accelerator technician by day and a tech crazed, music nut 2 nights a week, ok ok, maybe a weekend here and there...but I'm definitely one for a solid "plan A" and a fun, hobbyish "plan B". For me it was back to school at 30 with a 9th grade education and I got out 3 years later with a college degree in electronics, best move I ever made in my life.

Rob

"Gantt Kushner" <[ganttmann@comcast.net](mailto:ganttmann@comcast.net)> wrote in message  
news:47585052\$1@linux...

>

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Subject: Re: I was just wondering...  
Posted by [John Macy](#) on Sat, 08 Dec 2007 06:25:34 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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"Put money away, because there is  
no insurance, no retirement and no promises in that field."

Gee, Aaron, NOW you tell me...

:)

"Aaron Allen" <[know-spam@not\\_here.dude](mailto:know-spam@not_here.dude)> wrote:

>If you want to be in pop, forget your chops, buy a lot of fog and lights,  
  
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>>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
>>>.html</A> </FONT></DIV></BODY></HTML>  
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Subject: Re: I was just wondering...  
Posted by [David L](#) on Tue, 11 Dec 2007 19:53:28 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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I've been doing what I do full time since around 2000. I'm a little different from a regular recording studio in that I provide musical services (bass, guitar, keys, computer based percussion & orchestration), mixing/engineering, and mastering for my clients. The reason I get my repeat work is mainly due to the musical services I offer. Except for a very few years, I've always been a self-employed full-time working musician.

That being said, the main thing on my mind these days is to try and peer a little into the future to find out how the people who've spent money recording a project with me can recoup their investment and actually turn a profit. I feel as long as there is a way for someone to earn their money back, it can justify the need to spend money with me to create something new.

David L

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Subject: Re: I was just wondering...  
Posted by [tonehouse](#) on Wed, 12 Dec 2007 04:25:18 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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Hi Gantt...I know exactly how you feel..I have just been doing "Vanity Projects" for local,semi-pro, singer-songwriters the past few years...Some of it is very good...alot of it is pretty boring. I was touring all the time in the 90's ,but the past few years it has not been worth it ,because the expenses have gone up so much .You DO have to be on a "national " level to draw any audience...the small,and mid-level pros are being cut out. Good for you that you are "venting" your concerns. I just became a grandfather in August ! Take care,and good luck finding a "real job"...you should be playing ,you're a great player..., Zan  
"Gantt Kushner" <ganttmann@comcast.net> wrote in message news:4759ac00\$1@linux...

>

> What kind of gigs do you guys play? Clubs around the Washington, DC area pay  
> \$80 - \$100 unless it's a jazz gig in which case it could be as low as \$50  
> a night. "Society" gigs pay union scale which is around \$200 - \$250 for  
> a typical Saturday night gig. Established wedding/event bands pay \$250 -  
> \$300 for sidemen. Even if I could work 7 nights a week I'd still go broke  
> trying to support my family but the sad fact of life around here is that  
> there are very few gigs and many, many musicians chasing after them. My  
> friend and neighbor Mike Auldridge just came off the road from a tour with  
> Emmy Lou Harris. If I could start working at that level things might be  
> different around here!  
>  
> Gantt  
>  
> "Tom Bruhl" <arpeggio@comcast.net> wrote:  
>>  
>>  
>>Hi Gantt,  
>>My situation is similar to Rod's. I have been nothing but a performer  
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>>It's a tough business but I love it when I'm caught in the act!  
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>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =  
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> >I choose Polesoft Lockspam to fight spam, and you?  
> ><http://www.polesoft.com/refer.html>  
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Subject: Re: I was just wondering...  
Posted by [Gantt Kushner](#) on Wed, 12 Dec 2007 14:18:36 GMT  
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Hey Zan,

Congratulations on achieving Grand Fatherhood! Mine are young enough to be grandchildren, but... I guess we're just Late Bloomers. It's too bad you aren't able to make a better living playing out - you're a great player! Maybe we should start a band and be unemployed together...

Gantt

"tonehouse" <zmcleod@comcast.net> wrote:

>Hi Gantt...I know exactly how you feel..I have just been doing "Vanity  
>Projects" for local,semi-pro, singer-songwriters the past few years...Some  
>of it is very good...alot of it is pretty boring. I was touring all the  
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for  
>you that you are "venting" your concerns. I just became a grandfather in  
>August ! Take care,and good luck finding a "real job"...you should be  
>playing ,you're a great player..., Zan

---

Subject: Re: I was just wondering...

Posted by [Neil](#) on Wed, 12 Dec 2007 15:24:37 GMT

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"Gantt Kushner" <ganttmann@comcast.net> wrote:

>Maybe we should start a band and be unemployed together...

People already tried that, remember? (It was called "Haight-Ashbury")

:D

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Subject: Re: I was just wondering...

Posted by [tonehouse](#) on Thu, 13 Dec 2007 00:02:54 GMT

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It all depends on your location,and supply/demand.There are alot of venues of all types here in the Washington D.C vicinity,and alot opf competition for your "entertainment dollar" The fellow who said "Boobs Sell Beer" is really right....The best venues actually have more out of town/touring acts than local acts. All the places that offer weeknight gigs are drying up..it



really is becoming "weekend only" more and more, to actually make any money.... Also on the recording biz side, there are a few good "professional" studios here such as Bias, Cue, and Omega. I have worked at all of these many times... but less and less the past few years... partly because of my own equipment, but mostly because that the people who used to hire me for sessions, either playing guitar or producing, now have their own studios... The pro places are struggling. Gantts studio is very nice, and it's too bad he is not doing really well... Everybody has Pro Tools now... Also, no one has a record budget anymore... or money to pay a producer, and a lot of times a Mastering engineer... so you "do it your self"

"David L" <david@revealaudio.com> wrote in message news:475eeb9f\$1@linux...

> I've been doing what I do full time since around 2000. I'm a little

> different from a regular recording studio in that I provide musical services

> (bass, guitar, keys, computer based percussion & orchestration),

> mixing/engineering, and mastering for my clients. The reason I get my

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>

>

> That being said, the main thing on my mind these days is to try and peer a

> little into the future to find out how the people who've spent money

> recording a project with me can recoup their investment and actually turn a

> profit. I feel as long as there is a way for someone to earn their money

> back, it can justify the need to spend money with me to create something

> new.

>

> David L

---

Subject: Re: I was just wondering...

Posted by [Neil](#) on Thu, 13 Dec 2007 02:32:55 GMT

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"tonehouse" <zmcleod@comcast.net> wrote:

> Also, no one has a record budget anymore... or money to pay a  
> producer, and a lot of times a Mastering engineer.

That's because musicians don't believe in sacrifice for their art any more - back in my day (lol) musicians had recording budgets, but not a car payment... we'd buy whatever used car we could pay cash for because we had to have money for a decent guitar (or a couple) & amp, and to chip in for the PA, and we had to set some aside to build up a.... (wait for it) RECORDING BUDGET. We'd have seven of us of us rooming in a two-bedroom

apartment, two in each bedroom with particle board partitions down the middle & three gys who called themsleves our "roadies" splitting the living room... ON SLEEPING BAGS! We didn't even care if they ever picked up a piece of gear (although they most of the time did), we just wanted them for the additional rent & food & utility splits! Nowadays musicians don't have a recording budget, but they drive a brand-new Mustang & they each have their OWN apartment and let their girlfriends live there with them FOR FREE!!! I mean, come ON, you're a MUSICIAN! The girlfriend's supposed to support YOU!!! They gig with Squier Strats & Behringer amps, but they have an apartment full of leather furniture & they'll spend \$60 for a t-shirt from Abercrombie & Fitch... A FUCKING T-SHIRT!!! So, no WONDER they don't have a recording budget!!! Oh, but they ALLLLLLLLL have iPods & cellphones, though, don't they! Back in MY DAY, musicians had the worst stereos of ANYONE - never mind anything as new & high-tech like an iPod; and if we needed to make a phone call we walked next door & asked the neighbor if we could use theirs & promised it wouldn't be long distance like the last time - no that wasn't me, that was Bob, the drummer, we fired him over that! Honest!

Kids these days, they just don't take this music stuff seriously anymore, like WE used to.

lol, ok - that was just bullshitting for fun, but some of it's true, you gotta admit!

;) )

---

Subject: Re: I was just wondering...  
Posted by [tonehouse](#) on Thu, 13 Dec 2007 03:33:28 GMT  
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I ate my share of oatmeal and peanut butter...slept on alot of floors...or didn't sleep at all.,didn't even have a car at times..invested in the "band van"..What do you call a musician without a girlfriend.. "Homeless"...that was SO TRUE in the 70's,and 80's...happy holiday  
"Neil" <OIUOIU@OIU.com> wrote in message news:47608bc7\$1@linux...  
>  
> "tonehouse" <zmcleod@comcast.net> wrote:  
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> fired him over that! Honest!  
>  
> Kids these days, they just don't take this music stuff seriously  
> anymore, like WE used to.  
>  
>  
> lol, ok - that was just bullshitting for fun, but some of it's  
> true, you gotta admit!  
>  
> ;)

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Subject: Re: I was just wondering...  
Posted by [Cujjo](#) on Thu, 13 Dec 2007 05:11:54 GMT  
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Yes, I agree to some extent, I have good friends that still live the bohemian life style. I ate raman noodles and lived off 2.50 six packs or bartender friend for a long time..Toured England in a deathtrap van..all got sick as dogs from not eating...

However, the Ipod and Cellphone actually help out. With a cell phone you

don't have to worry about your roommates running up the bill and not paying...and, with an Ipod..you can travel or move around alot without carrying all those vinyl records. More room for beat up guitars in the shit box van.

"Neil" <OIUOIU@OIU.com> wrote:

>

>"tonehouse" <zmcleod@comcast.net> wrote:

>

>>Also,no one has a record budget anymore...or money to pay a  
>>producer,and alot of times a Mastering engineer.

>

>That's because musicians don't believe in sacrifice for their  
>art any more - back in my day (lol) musicians had recording  
>budgets, but not a car payment... we'd buy whatever used car we  
>could pay cash for because we had to have money for a decent  
>guitar (or a couple) & amp, and to chip in for the PA, and we  
>had to set some aside to build up a.... (wait for it) RECORDING  
>BUDGET. We'd have seven of us of us rooming in a two-bedroom  
>apartment, two in each bedroom with particle board partitions  
>down the middle & three gys who called themsleves our "roadies"  
>splitting the living room... ON SLEEPING BAGS! We didn't even  
>care if they ever picked up a piece of gear (although they most  
>of the time did), we just wanted them for the additional rent  
>& food & utility splits! Nowadays musicians don't have a  
>recording budget, but they drive a brand-new Mustang & they  
>each have their OWN apartment and let their girlfriends live  
>there with them FOR FREE!!! I mean, come ON, you're a MUSICIAN!  
>The girlfriend's supposed to support YOU!!! They gig with  
>Squier Strats & Behringer amps, but they have an apartment full  
>of leather furniture & they'll spend \$60 for a t-shirt from  
>Abercrombie & Fitch... A FUCKING T-SHIRT!!! So, no WONDER they  
>don't have a recording budget!!! Oh, but they ALLLLLLLLL have  
>iPods & cellphones, though, don't they! Back in MY DAY,  
>musicians had the worst stereos of ANYONE - never mind anything  
>as new & high-tech like an iPod; and if we needed to make a  
>phone call we walked next door & asked the neighbor if we could  
>use theirs & promised it wouldn't be long distance like the  
>last time - no that wasn't me, that was Bob, the drummer, we  
>fired him over that! Honest!

>

>Kids these days, they just don't take this music stuff seriously  
>anymore, like WE used to.

>

>

>lol, ok - that was just bullshitting for fun, but some of it's  
>>true, you gotta admit!

>  
>:)

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Subject: Re: I was just wondering...  
Posted by [Brian the Folksinger\[1\]](#) on Thu, 13 Dec 2007 07:45:28 GMT  
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"Neil" <OIUOIU@OIU.com> wrote:

>  
>"tonehouse" <zmcleod@comcast.net> wrote:  
>

>That's because musicians don't believe in sacrifice for their  
>art any more -

yeah, its hard keeping up the old standards and traditions but someone has to do it! Sometimes I think I'm just trapped in living a dream of a mystic american character like the cowboy or those ren-fair celtic folks. I've got over 30 years playing the street (pays better than gigs and is steady work, if a tough venue) though inside gigs are nice when you can get 'em (is a festival gig "inside"?). Never tried to get rich or famous, just a working-class singer, making a living, getting by, and well, maybe unwilling to compromise my music to please venues need for the latest pop genres or styles..acoustic folk/rock/blues/traditional hasn't been terribly "pop" for hmmm 30 years.. though it is coming back full circle to the vocal-acoustic style music I do, pretty cool.. though I'm a fogey now, well, I'm not the only one! Though the people have always loved what I do, that's been soooo cool, who cares what managers etc think, its the people that count. I'm still living in an old van tho I just scored a 80' toyota corolla for free (was sitting out in a field for 5 years or so).. better on gas at least for local around here! A little work and it Runs! I make \$5K-\$8K on an ok year, its enough, never had to do anything else.. fests and coffeehouses, camping out in the wild woods, follow the seasons Alaska to Florida each year, living the life, all for the music.. hmm never found a girl who could deal with it though.. no hard feelings, its a hard life, can't recommend it unless you just can't live without playing..though certainly recommend the day job, even if i never went for it.. too busy playing..(or tuning?)

Only practical solution to "leaving a record" of my music was DIY (though I did a couple CDs in a studio, hey they'd never seen an instrument like mine in their lives and well, maybe I just wasn't "up" at 4 pm thursday, and i couldn't afford to spend much time..I saw digital arrive and new it was the answer to affordable recording (Appropriate Technology!!!!) So saved up and bought a couple Paris cards at auction, built a Daw when the latest greatest processor was an athlon K7550, and it still works just fine. good enough to do the job, running PARIS of course, which makes all the difference! Though I'd be the first to say that what you pay for isn't the studio, it is the engineer.. I depend on the sound person on stage, its their art and

they know it way better than me.. I do the best I can as a recording engineer, but I'm definitely not one.. PARIS is way better than I am at using it, which really helps! Lucky my music is pretty uncomplicated, and I take notes from the sound folks who mix me well on any fest stage. Hard to go wrong with a simple mix, a couple great microphones and PARIS.

peace (love, freedom, justice)  
Brian  
Folksinger  
www.pan.com/folksinger

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Subject: Re: I was just wondering...  
Posted by [Gantt Kushner](#) on Thu, 13 Dec 2007 15:19:13 GMT  
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Think it'd work without the drugs?

"Neil" <OIOI@OIU.com> wrote:

>People already tried that, remember? (It was called "Haight-  
>Ashbury")

>  
>:D

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Subject: Re: I was just wondering...  
Posted by [Nei](#) on Thu, 13 Dec 2007 18:52:23 GMT  
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No, because then you'd actually REALIZE you were unemployed!  
lol

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>  
>Think it'd work without the drugs?  
>  
>"Neil" <OIOI@OIU.com> wrote:  
>  
>>People already tried that, remember? (It was called "Haight-  
>>Ashbury")  
>>  
>>:D  
>

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Subject: Re: I was just wondering...

Posted by [Gantt Kushner](#) on Thu, 13 Dec 2007 21:25:44 GMT

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I prefer to think of it as "under-employed"

"Neil" <OIUOI@OIU.com> wrote:

>

>No, because then you'd actually REALIZE you were unemployed!

> lol

>

>

>

>"Gantt Kushner" <ganttmann@comcast.net> wrote:

>>

>>Think it'd work without the drugs?

>>

>>"Neil" <OIUI@OIU.com> wrote:

>>

>>>People already tried that, remember? (It was called "Haight-

>>>Ashbury")

>>>

>>>:D

>>

>

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