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## Reviews

**Randall J. Stephens.** *The Devil's Music: How Christians Inspired, Condemned, and Embraced Rock 'n' Roll.* Cambridge, Massachusetts: Harvard University Press, 2018. [www.hup.harvard.edu](http://www.hup.harvard.edu)

<https://doi.org/10.25101/20.6>

The historical contours of Randall Stephens's latest book will be familiar to most interested readers. As its subtitle suggests, the history of rock music parallels a messianic hero's journey narrative. Rock emerged from the unlikely womb of early twentieth-century Pentecostalism to be at first reviled by mid-century mainline Christians and ultimately accepted as a key component of the faith in the new millennium. This review will survey the book's treatment of each of these three historical periods, offer some suggestions for other material the book might have considered, and will conclude with some thoughts on how this book can inform future research.

Anyone who has viewed a documentary on the lives of Little Richard, Elvis, Johnny Cash, or Jerry Lee Lewis will be generally familiar with the origins of rock's driving beat and lyrical sensibilities in the raucous, tongue-talking services of turn-of-the-century Pentecostal churches. *The Devil's Music* will fill in many interesting details regarding these four specific artists, as well as some coverage of intriguing Pentecostal figures such as Sister Rosetta Tharpe, Daddy Grace, and Father Divine. Yet, a more in-depth examination of early Pentecostal Church music at the beginning of the of book would have amplified its contribution as a work of history. Key events such as the 1906 Azusa Street Revival in Los Angeles and the subsequent interracial revivals in the American South are mentioned, as are the difficulties in delineating key terms such as Pentecostal, charismatic, evangelical, and fundamentalist. But beginning Chapter 1 in the 1950s creates an inherent obstacle to fully treating the "inspired" phase of the subtitle and forces the narrative to constantly switch chronology to cover material that might have been best treated up front.

It is quite possible that the decision was intentional to begin with Elvis et al. so as not to belabor a non-academic audience with too many historical details before getting to the juicy bits about the original lyrics of "Tutti Frutti" or the scandalous sex appeal of early stars. If the end result

of that decision is that this book reaches a wider audience beyond academia than it was worth the trade-off. Stephens is an excellent writer and this book makes important historical contributions despite some weakness in the early twentieth century. Particularly well-written is Chapter 2's investigation into the relationship between rock, religion, and race. Stephens's command of the literature on racism and the American struggle for civil rights is especially strong. Throughout the book he offers keen, concise insight into how race relations have intersected with both popular music and Christian faith, which serve to make the American Church's early condemnation of rock music all the more baseless and anachronistic today. Chapter 3's look at the Beatles, centering on John Lennon's infamous "more popular than Jesus" remark in 1966, continues the "condemnation" phase of inquiry.

Chapter 4 examines so-called "Jesus rock" and signals the beginning of the Christian "embrace" of rock music. Though this remarriage was not without objections, as Chapter 5's examination of the fundamentalist reaction shows, it seems inevitable that a musical style birthed in the Church would return like the prodigal son. Stephens's historical documentation of Christians condemning rock is thorough and collects a vast amount of literature and original research into a well-composed narrative. His documentation of the Christian embrace of rock goes further still and signifies the book's most important contributions. From the theological innovations of Reinhold Niebuhr to the theoretical musings of Marshall McLuhan to the prophetic lyricizing of Bob Dylan, *The Devil's Music* connects deft historical investigation with acute cultural observations to produce something of real value. To treat just one example of the book's interdisciplinary potential, examining the connection between Jerry Falwell's Moral Majority and the rise of evangelical political power through the lens of popular music history is something that might inform the work of contemporary political scientists and journalistic coverage of American politics.

Despite these strengths, it is important to note some material that is not included in the book. That only Harvey Cox's early work emphasizing the secularization of American society is mentioned, while his *Fire From Heaven* is not, seems like a miss. Even more useful would have been engagement with the work of the don of Pentecostal Studies, the late Vinson Synan, whose prolific output could have helped shore up the aforementioned weakness in the inspiration phase of rock's history. While the book does a great job of holding white American Christians accountable

for their racism, in doing so it draws primarily from source material that exemplifies their perspective. Even though Stephens rightly criticizes their views, without presenting more material on what was going on simultaneously in minority churches in America and the U.K., as well as in the global church, the overall effect may unintentionally reify the dominant Anglo point-of-view. Another surprising omission is any mention of “Awesome God” songwriter Rich Mullins. Perhaps Mullins was not considered a rock artist (though Amy Grant receives significant attention), and if so, that might point to another difficulty the book sidesteps. Whatever the *Billboard* chart categories might suggest, clear genre definitions have always been difficult to nail down in American popular music. While the book does cover all that is essentially “rock,” less attention is paid to rock’s connection with country & western music than to its folk and rhythm & blues influences.

The book’s epilogue begins with Bono and carries all the way up to Trump’s 2016 election. A wide array of Christian popular music phenomena is treated in this passage, and the author could hardly be expected to cover everything that has happened in the last thirty years in a dozen pages. Rather than as omissions, I submit the following as suggestions for future research. Lonnie Frisbee’s influence on the Calvary Chapel movement does receive brief mention in the book, but his significant impact on the Vineyard movement does not. More work on the Vineyard’s acoustic-rock worship stylings is warranted, including its influence on the Toronto Blessing, the Brownsville (Florida) Revival, and on MorningStar Music out of Charlotte, North Carolina in the 1990s; and eventually on Bethel Music and Jesus Culture out of Northern California in the 2000s. The musical sensibilities of the International House of Prayer (IHOP) movement draw heavily from Vineyard worship as well. James Ryle’s influential 1990 teaching on the “Sons of Thunder” explicitly incorporates the music of the Beatles into an evangelistic vision of the Church’s future. Christian teachers such as Ray Hughes, Don Potter, and Dave Markee all have extensive personal experience in the popular music industry and have made significant contributions to the Church’s embrace of popular music styles. Southern California Pastor Shawn Bolz has championed the efforts of forerunners like Pat Boone and has advocated for Christian influence to go beyond popular music into the wider entertainment industry. Finally, alongside the book’s notice of acts like P.O.D., Suffjan Stevens, Pedro the Lion, and Over the Rhine, artists such as Flyleaf, Paper Tongues,

Johnnyswim, John Mark McMillan, Andy Squyres, and Josh Garrels have been quite innovative, not only with their fusions of faith and music that defy genre categorization, but also with developing business models in an evolving music industry that increasingly emphasizes direct relationship between artist and audience. For future research on any of these topics *The Devil's Music* will be required, and enjoyable, reading.

Jason Lee Guthrie

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**Charles White. *The Life and Times of Little Richard: the Quasar of Rock*. New York: Da Capo Press, 1984. [www.omnibuspess.com](http://www.omnibuspess.com)**

**Tina Andrews. *Awop Bop Aloo Mop: Little Richard: A Life of Sex, Drugs, Rock & Roll...and Religion*. New York, The Malibu Press, 2020. [www.themalibupress.com](http://www.themalibupress.com)**

<https://doi.org/10.25101/20.7>

## Remembering Little Richard: A Review of the First and Most Recent Biographies

The death of Little Richard in May of 2020 provided an opportunity to review and remember his life and career. Up until his decline in health there was only one authorized biography about the self-proclaimed Architect of Rock and Roll, which was written by Charles White and first released in 1984 as *The Quasar of Rock*. (Subsequent abridged editions were released in 1994 and 2003 with only scant and cursory updates in the preface section, and variations of the title, physical size of each edition, and pictures.)

White's biography is the standard for information about Little Richard. Other authors, writing about Richard's life and career prior to 1984, often use White as a source. From this source the world not only learned about Richard's career path, but also his personal struggles between the spiritual and carnal—often in blushing detail!

The book release helped propel a comeback of sorts for Little Richard. He was still preaching and again playing rock and roll. He would soon be featured in a *60 Minutes* television segment, endure a highly publicized car accident, be among the first class inducted into the Rock and Roll Hall of Fame, appear on film and television, and contribute to the occasional soundtrack.

White's approach seems to have been to let Little Richard talk in a stream of consciousness and then provide context to the comments. Most chapters begin with White explaining what has transpired from the previous chapter and what events are about to unfold in the next. In addition, White also provided commentary within the chapters to keep the accounts coherent and chronological.

During the time of White's initial writing, many of the key contributors to Richard's life were still living. He includes quotes from a variety of individuals including Richard's mother Leva Mae (to whom the book is

dedicated), and siblings Charles, Peggie, Marquette, and Robert, producer Bumps Blackwell, Specialty Records owner Art Rupe, former band members Henry Nash, Chuck Connors, H.B. Barnum, Eddie Fletcher, and Bill House, former girlfriend Lee Angel, ex-wife Ernestine Campbell, and well known musicians and performers such as Bobby Byrd, Quincy Jones, Mahalia Jackson, Paul McCartney, Billy Preston, Mick Jagger, and Johnny Otis.

The book follows Richard from his childhood in Macon, Georgia to the time of the book's 1984 release. We read of his treatment at home, his early forays into performing, his process of contacting and recording for Specialty Records, and his sudden return to the church. Also recounted during this time are his more adventurous dalliances. Yes, there are a few salacious and graphic descriptions of Richard's interactions and proclivities with others. Modesty prevents me from providing details. Suffice it to say, these accounts—though brief and few in number—leave little to the imagination.

Singled out, these accounts might seem sensationalistic, and yet, they are part of Richard's narrative. They provide a sharp contrast to Richard's decision to leave show business and return to the church. Read enough about Richard and a pattern of impetuous and extreme actions presents itself. Abruptly quitting at the ever-rising peak of his burgeoning career is the first major example of this. White relays the process of Richards' repentance, including how Brother Wilbur Gulley and Joe Lutcher were the catalyst in refocusing Richard's faith. As "all in" as Richard was to be famous, he now channeled that energy for the Lord. To that end, he enrolled in Oakwood College to study theology, and further demonstrated his commitment by marrying a girl he met from his denomination.

However, being an evangelist wasn't as lucrative as being a rock and roll performer and by the mid-1960s he was eventually lured back into secular performing. Richard and White provide commentary of rebuilding a career through the 1960s and 1970s. As shared by Richard, there were bouts with drugs and alcohol, bad business deals, and another return to the church. With the advent of the 1980s, Richard began to find balance in this life. He was again preaching, and curiously, the chapter entitled *From Rock 'n' Roll To The Rock Of Ages*, is a transcribed sermon delivered by Richard. He insisted that it be included in the book. It almost seems novel to do so, but then, in juxtaposition with the mention of his carnal relationships it provides another example of the extremes in his life.

Throughout the book Richard freely shares his experiences. However, for all the information presented in this book, and the insight that can be gleaned, it's curious what was left out.

For example, there is no mention of Richard's adopted son, Danny. Adoption is a significant event in anyone's life, famous or not, and including this would have shown another side of Richard. In addition, there are no details about Richard's introduction to and escalation of drug and alcohol abuse. Overcoming these vices was a major turning point in his life, and specific information could have been a source of encouragement for those with similar struggles.

Also not included is detailed reference or bibliography information, nor endnotes—only an index. Because his sources are not cited there are few ways to discern when and where a quote was obtained. At the end of the book, in the Acknowledgements section, White lists a number of people "...in the US who helped me so readily." He also acknowledges "...all the artists who both recently and over the past years have given me their time in interviews."

As a result of using only existing interviews, there was no probing, no follow-up questions, and only transitional commentary by White. The book has informative and revealing accounts but—other than Richard's desire to return to the church—little personal subtext to understand the motivation, thought processes, and feelings of Richard Penniman.

Omissions aside, there is a generous amount of pictures which include early photographs of Richard as well as of his family and other significant people in his life. The pictures are different among the three editions. Also included are thorough lists of Richard's recording sessions, as well as a much appreciated discography and filmography.

It's too bad White and his publisher did not keep this book updated. If they made the time and effort to twice re-release virtually the same book, why not include newer material? No doubt there was more to tell since 1984.

A more comprehensive and recent biography was released toward the end of 2019 by Tina Andrews. She has penned other books, as well as the screenplay for the 1998 Frankie Lymon bio-pic, *Why Do Fools Fall in Love*. Andrews covers the arc of Richard's life and career from his childhood to the fall of 2019.

At 298 pages, a good portion of information and quotes prior to 1984 come from White's biography. Information past 1984 is quoted from a variety of existing sources such as news articles, other biographies, maga-



zines, interviews, YouTube, etc. What is not included is primary research. In other words, Andrews did not personally conduct interviews. This could be viewed as missed opportunities. During the time this book was being written, Little Richard was still living. In addition, at the writing of this review an internet search revealed that Specialty Records founder Art Rupe is still living (born in 1917), as is former girlfriend Lee Angel. Furthermore, with so many siblings and former bandmates still with us, it would have been enlightening to hear their recollections, as well as updates regarding their lives. Then there is Little Richard's adopted son, Danny. His inclusion would have been significant.

The book presents a coherent timeline of Richard's life and career. The decades of the 1950s and 1960s are covered in the most detail with subsequent periods reflecting less innovation. As might be expected, there are many pages dedicated to his struggle between the sacred and the secular. Unlike White's book, Andrews' book is thoroughly sourced. Her sources and endnotes include an impressive variety of publications. She also includes an informative discography of albums, singles, and release year, a filmography, and index.

However, for all the positives of the book, it is bogged down by the editing and proofing. Perhaps there was a rush to make the book available due to Richard's declining health and eventual death, which makes sense from a marketing standpoint. Even so, the amount of editing and proofing slips reflects on the end product. A few of the more obvious examples include several disproportioned pictures, run on sentences, numerous sentences starting with a conjunction, inclusion in the narrative with first person comments, and the absence of, or incorrect, punctuation.

Then there are comments like this one on page 24: "In an interview... in 2017, Little Richard reiterated his belief that homosexuality was 'unnatural'". The next paragraph begins, "But a year later, he was back on stage strutting his stuff, shakin' his a\*\* singing *Tutti Frutti*, a song originating as a testament to homosexuality." I seriously doubt "a year later," at the age of 85, Little Richard was shaking anything. He was bound to a wheelchair and could not walk without assistance.

This conflicting statement is found on page 130: "...Richard...released three Gospel songs in 1960 including, *Joy, Joy, Joy, He Got What He Wanted, He's Not Just a Soldier*, and *Crying in the Chapel*." Unless I'm missing something, I count four songs, not three.

As a guitar player, this typo on page 177 was glaring: "Richard...needed to change his band's sound a bit to fit the new sound in Rock mu-

sic—the use of rhythm and base guitars...” It’s not “b-a-s-e” guitar, it’s “b-a-s-s”! Bootsy Collins, Jaco Pastorius, Charles Glenn and Victor Wooten are all *b-a-s-s* players.

Looking past the typos and grammatical errors, there is information that completes Richard’s story since White’s release in 1984. Either book is recommended to learn more about Little Richard’s life and career. All of White’s versions provide the same stories, quotes, and in some cases, more information than you might want to know! Andrews quotes liberally from White’s book, but for Richard’s timeline after 1984 she uses many other enlightening sources.

Both books will confirm the public image of Little Richard the performer. While reading, you might even laugh as much as you shake your head in disbelief. However, even though “behind the scenes” and personal stories are relayed, there is less information that will reveal the person of Richard Wayne Penniman. Wouldn’t you just like to know what he was thinking? Was he “Little Richard” at home away from an audience? Some might think he was crazy, but I’m guessing he was crazy like a fox! It seems much of his life was spent finding a resolution between his secular occupation and his spiritual vocation. Related, I’ve read that it’s not how you start, but how you finish. Perhaps he finally has his answer.

Mark Crawford

**MARK CRAWFORD**, a native of Decatur, Illinois, is a Professor of Music at Tennessee State University in Nashville, Tennessee, where he serves as the Coordinator of Commercial Music. In this position he serves as the advisor for Commercial Music students, manages the Commercial Music Ensembles, places interns, maintains a rapport with the local music industry, and teaches within the Commercial Music core. In 2016, Dr. Crawford brought attention to the sixtieth anniversary of the rock anthem, *Blue Suede Shoes*, by initiating and securing a state resolution to have April 9, 2016 recognized as “Carl Perkins’ Blue Suede Shoes Day.” Crawford recently released his latest music project of original songs entitled *Dr. Daddy-O and the Scholars of Rock*.



A number of music industry related books came out during the coronavirus pandemic, which made it a curious coincidence since music was one of the most affected cultural sectors. As we lived through Covid-19, I reviewed and reflected upon two books written for independent artists when the music market was in full swing.

**Emily White. *How to Build a Sustainable Music Career and Collect all Revenue Streams*. Beverly Farms, Massachusetts: 9GiantSteps-Books, 2020. [www.9giantstepsbooks.com](http://www.9giantstepsbooks.com)**

<https://doi.org/10.25101/20.8>

There is currently a plethora of how-to books on the music business. The latest addition to the literature focuses on how independent artists can sustain a professional career by maximizing their resources and finding avenues to generate more revenue. According to a Future of Music Coalition survey conducted in 2017, there are forty-five artist revenue streams for those who write and perform songs. *How to Build a Sustainable Music Career and Collect all Revenue Streams* covers many of these streams by prioritizing certain ones.

The book opens with an informative interview the author did with artist Zoë Keating, which includes pointers on how an independent professional artist earns a living from music. In some ways, the foreword reflects the content of the book in a nutshell from marketing tools to business affairs, synchronization, and touring. Keating's response to the definition of an artist's traditional team is particularly insightful here.

From the get go, the author makes it clear that her book looks at the "modern music industry—and by modern I mean the time since music evolved from physical to digital." The book is meant for those who are about to launch their art and business. It contains personal anecdotes and examples of the author's fifteen-plus year career. Even before she gets to the music business basics like recording, production, or publishing decisions, she starts with building a marketing foundation, clearly a sign of the times in which we live. From email newsletters to raking up social media metrics, offering pre-order album campaigns to crowdsourcing it's hard to think of an artist today who does not have these foundations. The author's message: the earlier you start building these, the better for the artist's career.

Many of the points raised in the first chapters have been covered in other books. Where this book starts picking up pace, and it is indeed very timely, is with chapter four, where the author goes into recording songs digitally on the cheap. This section includes the latest tools and gadgets for recording software and interfaces, headphones, mics, and other details pertaining to mixing and mastering. The next chapter is on music publishing and continues this trend, explaining the difference between various options in publishing, admin, and co-pub deals. She also talks about platforms like Songtrust, TuneCore, and CD Baby, all founded in the new millennium. This chapter also covers how to land a synch, which has become an increasingly important revenue stream for recording artists and songwriters in the past decade.

The author circles back to marketing in chapter seven. Suffice it to say she dedicates a large chunk to this topic in her book. Highlights from this chapter include newer ways of engagement like pinning, podcasting, metadata tagging, and platforms, which are reflective of the changing paradigm including Patreon, NoiseTrade, Stagelt, and others.

The book collects all revenue streams at-a-glance with a checklist in chapter ten. Here the author describes a seven-step method to put together an Excel list and log in all major streams covered in the book. It also includes bonus revenue streams like VIP packages, music lessons, speaking engagements, and YouTube royalties. The last chapter brings it full circle as she talks about the artist team. When is an attorney, personal manager, agent, or business manager needed? Or are they needed? The answer to this question can change over time. With the first edition of this book, the author is giving the answer as of 2020.

A final note: because the book was published right before the spread of COVID-19, it does not cover or mention the massive disruption the pandemic caused. It is evident, if a second edition is published, that the author can expand on some chapters to include what to do when touring stops. Regardless, the book is recommended for any instructor teaching introductory courses like the basic structure of the music business and artist management.

**Phil Simpson. *The Booking Agent's Book of Secrets for Touring Musicians*. Independently published, 2020. [www.touringartiststoolkit.com](http://www.touringartiststoolkit.com)**

<https://doi.org/10.25101/20.9>

This self-published book feels more like a manual that incorporates practical information for musicians who would like to get to the next level in their careers through regional touring. Written by a U.K.-based talent agent, these nuggets of wisdom will ring true for U.S.-based artists and others around the world. At an easily digestible eighty-seven pages, artists can start applying immediately some of the points the author highlights in his book. It will also serve well as additional reading that instructors who teach classes on the live and touring industry can assign to students.

The book is divided into two parts: In Part I, the reader is introduced to the fundamentals of how booking agents work, including what services they do and do not provide. How to get an agent or whether one is needed are overly simplified in this part without going into the history of how the agency system came about, but the author does prioritize “what the fit feels like” and “whether you click as people” over agent title and name. Agents used to be the last cog in the wheel on the artist team after management, record, and publishing deals were in place, but with the increasing vitality of touring in the twenty-first century, agents have become one of the first people on the team. Here, the author lays out his four-point plan to get an agent. This chapter, too, could use some expansion and more detail as the author makes some very good points, including benchmarks artists need to hit in order to gain visibility, for example, number of tickets sold, minimum number of social media followers, likes, etc.

It is in Part II, however, where the author digs deep into the workings of a booking agent. He starts with networking and setting up booking systems for tracking and follow-ups. There are also tasks he assigns to those who want to start the work immediately, including the ability to download an examples pack. A brief overview of the role of venues, promoters, and festivals is succeeded with various exemplary strategies. This, for me, is the highlight of the book as it gets into the mind of a booking agent and explores how to set up the appropriate type of tour for a developing artist. Modules like album release and the consideration of touring in spring vs. winter are presented, as well as choosing venue sizes, career-building vs. money-making shows, and how to craft an effective email pitch to buyers.

The way the author walks the reader through, dividing one calendar year into four quarters, Q1, Q2, Q3, Q4, and then filling each with single drops, album releases, show dates, etc., lends itself to be an excellent, hands-on assignment for students on the mechanics of building tours. Part II also includes details on deal structures and how to promote upcoming tours.

*The Booking Agent's Book of Secrets for Touring Musicians* packs many useful tips into its pages. Considering the number of music business books dedicated to the live and touring segment, of which there are not many, this is a welcome addition, especially because it is written from the perspective of an agent. Though the touring market took a big hit with COVID-19 globally, when artists get back on the road, this will be a useful book for those who want to build their touring career.

Mehmet Dede

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Previously Dede has worked on concerts with Jamiroquai, Amy Winehouse, The Roots, Jill Scott, and Mark Ronson at concert promoter Giant Step. He serves as Assistant Professor of Music Industry at The Hartt School of the University of Hartford. He regularly conducts workshops for artists and managers abroad. Dede has been profiled in *The Wall Street Journal*, *PollStar*, and *Forbes*. He holds an M.A. in Music Business from New York University.

**Cyrus Bozorgmehr. *Once Upon a Time in Shaolin*, Flatiron Books, 2017. [www.flatironbooks.com](http://www.flatironbooks.com)**

<https://doi.org/10.25101/20.10>

Over the last twenty years, one of the most challenging issues we've faced as educators in the entertainment industry involves the question of how to teach innovation in the classroom. Considering the amount of change we've witnessed in the music and entertainment industry since the advent of Napster, we can often be left with classroom conversations that recommend students "think outside of the box" and "just be creative." Tragically, such platitudes are not the concrete learning outcomes that we aspire to provide in higher education.

With technical and business developments emerging almost hourly, we educators are left to teach to a moving target. What was a sound business practice or distribution platform one day can be ineffective or tone deaf the next. Adding to the complexity of the issue, when searching for case studies and other materials to share with students to help model creative thinking and strategy development, too often industry trades and other resources focus on the resulting outcomes of such business experiments and new technologies, rather than highlighting the internal deliberation and process it likely took to manifest.

In short, if innovation is truly ninety percent perspiration and only ten percent inspiration, as the adage suggests, teachers are often left bereft of appropriate stories and anecdotes to illuminate how one works through the fits and starts inherent in most creative and professional ventures. Our libraries and resource centers offer shelves filled with tomes dedicated to record label histories and textbooks on marketing truisms (many of which are now ineffective), but we're still lacking in resources covering many of the bigger cultural and technological disruptions of the modern era. Until now.

Cyrus Bozorgmehr's, *Once Upon a Time in Shaolin: The Untold Story of Wu-Tang Clan's Million-Dollar Secret Album, the Devaluation of Music, and America's New Public Enemy No. 1*, is an incredible first-hand account of one the most controversial album release strategies in history: the Wu-Tang Clan's decision to release a single copy of their LP *Once Upon a Time in Shaolin*. While not shy with colorful metaphors, the book *Once Upon a Time in Shaolin* is thick with insight, empathy, and resiliency.

cy—the big picture lessons that, ultimately, we hope all of our graduates hold most dear.

An engaging read, the book spans the period between 1997 and 2018 and unpacks many of the trends and issues facing musicians in today's industry. What starts as an off-handed comment between friends on a tour stop in Egypt, "Someday, we need to do something together that lasts through the ages," becomes a global news story, a furious debate on the future of recorded music, and an album that sold for \$2 million to a now convicted felon.

The book opens reviewing much of what had transpired in the music industry throughout the early 2000s. File sharing, plummeting CD sales, the advent of iTunes, and other trends had upended traditional business models. Taking an artist-based perspective early on, the author places artists and record making in a perilous position:

Recorded music was increasingly viewed as worthless, and getting heard was more difficult than ever as the ease of production and digital distribution created a new enemy—saturation.

Importantly, Bozorgmehr also offers insight into another complicated topic for many students in creative fields—how to develop one's own career path within the industry, by paralleling the industry analysis along with the upbringing of Dutch native, Tarik Azzougarh. Coming of age in the early 1990s, Azzougarh was enthralled with American hip-hop and began collaborating on rap demos and experimenting with drum machines with friends in high school. A few years later when the Wu-Tang Clan performed in Amsterdam in 1997, Azzougarh was one of the few people to perform on the stage when members of the Clan hosted a live freestyle rap session. Leaving a brief but impactful impression on the group, we see the young aspiring rapper spending the next several years traveling back and forth between New York City and his home in Holland trying to reconnect with the Wu-Tang Clan. In many ways, his journey perfectly personifies the stories of resolve that we often aim to share with our students. The author even describes a scene wherein Mr. Azzougarh is so determined to meet with the band that he waits outside a nail salon for several hours because he knows that the proprietor is related to a member of the Clan.



Ultimately, Azzougarh is successful in reconnecting with the Wu-Tang Clan and on the strength of his demos is signed to one of their in-house record labels (the group had various imprints with both EMI and SME throughout the 1990s). Thankfully, his progression isn't one that follows straight to personal success. His first post-signing recording sessions don't yield any commercially viable songs. Now performing under the pseudonym "Cilvaringz," Azzougarh begins to experience the waves of self-doubt that can afflict many younger artists. Worried that he might later be dropped from the label, Cilvaringz volunteers to help book an upcoming tour for RZA, hoping to demonstrate that "he was offering more than just rhymes—he was proving himself multi-faceted and capable across a broader spectrum"—a valuable trait for any aspiring young creative.

As chance would have it, RZA takes Cilvaringz on as a tour manager on this and several subsequent trips. Serendipitously, while reinforcing his value to the organization, Azzougarh also had the unique opportunity to spend an inordinate amount of time traveling and recording with RZA, dramatically improving his own prowess in the studio and in beat production.

Over the ensuing years, as Cilvaringz continued work on his debut album, both he and RZA felt that the songs were taking a new direction, one that could involve other members of the larger Wu-Tang Clan. The RZA, sensing a potential in the early tracks, decided to give the young producer a unique level of freedom suggesting:

Forget albums, end goals, release dates, and finished products...Just make music, bring in all the Clan, all the most talented Wu affiliates, and let's see where it goes. Who knows if it will ever come to anything, but if this is what your heart is telling you to do, go do it. And keep me in the loop.

Over the next five years, readers watch as what was supposed to be Cilvaringz's own album morph into a double LP featuring almost all of the living members of the entire Wu-Tang Clan. As the songs took shape, so did the planning for how to release such a project. Many of the Wu-Tang Clan members had left the group to pursue independent solo projects, including RZA who had focused much of his time on acting and other cre-

ative outlets. With all members involved, the album took on additional importance as a reunion of sorts.

The author credits Cilvaringz's upbringing, as a fan, and described the recordings as, "a voyage back through the original chambers, interpreted by a producer for whom that sound had proved life changing... It was a last hurrah for a seminal sound, and the record felt more like an artifact than a new album." However, as the internal excitement grew over the creation of the record, the extensive timeline involved in the production only increased concern regarding its likely commercial success. Now six years in the making, Bozorgmehr explained that, "the downward spiral of sales, appreciation, and value had grown exponentially quicker, and... both Cilvaringz and RZA grew increasingly disillusioned by the album's potential fate."

Considering that "even the greatest albums of any given year tended to gravitate toward the realms of amnesia within weeks or months" the group, along with Cyrus Bozorgmehr now acting as an advisor, collectively wondered, "what could they do to set it apart, to make it special?" These pressures serve to highlight why the group ultimately decided to go with a single-copy strategy. In subtle and not so subtle ways, the book percolates with such hints and foreshadowing further reminding us that innovative and groundbreaking strategies can start from the humble beginnings of wanting to solve relatively simple problems.

During a break in recording, Azzougarh visited an art biennial in Marrakech, Morocco. Walking around the city and watching collectors pay huge sums for massive installations, Cilvaringz was struck by the way singularity and scale had come to define much of the fine art world. After being connected with the industry consultant, and the author of this book, the duo with the help of RZA, toyed with the idea of only making a single copy of the, as then, still uncompleted record. The team sensed that if they were going to borrow this singular approach from the fine art world, much of their release strategy should mirror that environment, one vastly different from the often underground or alternative nature of hip-hop releases. Describing their approach, Bozorgmehr explains, "it would have to utilize the formal framework of the art world to make a statement and be sold by an art auction house. And it had to be special on every level; you couldn't just hand over a plastic CD cover. Everything had to be lavish perfection without falling into the bling trap."

Following this perspective, the group enlisted a local artisan to craft a platinum bound book to house the finished album, and the rest of the book chronicles the ultimate sale of the record as the trio negotiates with auction houses (Sotheby's, Christie's and Paddle8 all play a role), host listening sessions at both Harvard and MoMA PS1, navigate a ravenous press (*Forbes* gets the first exclusive), and mollify acrimonious fans. Bottom line, this is an exciting read that unfolds like no other album release ever chronicled.

One of the aspects I found so compelling about the project is that the principals clearly don't assume that their single-copy approach would become a new de facto model for future artists to emulate. Instead, they hoped the project would spark debate about an environment of artistic production that they felt had become untenable:

This wasn't a solution, who knew if it was a viable business model, but it would undeniably trigger arguments and soul-searching in equal measure—both among the people who made the album and the people who wanted to hear it. It wasn't an answer. It was a question.

Helpfully, the group's considerations are not profiled in isolation. Throughout the book, the author shares keen observations that he and the Clan took from Nipsey Hussle, and his \$100 mixtape experiment, along with a variety of band-to-brand corporate sponsorships such as Jay-Z's tie-in with Samsung in 2013. Taken together, the partners mirror another critical life skill for all music industry students—pay attention to those around you, then incorporate those ideas that might work best in your own circumstances. Single copy releases certainly won't work for everyone and this particular scarcity strategy hasn't been attempted since. Still, throughout the book, the author deftly illuminates the creative decision-making processes he observed further empowering others to do the same in their environments.

As they read through the tale of Cilvaringz and Clan founder The RZA working the album through its myriad logistical issues, readers are offered an intimate glimpse inside not only the logistic conceits involved in bringing a unique project to fruition, but also the inside negotiations and politicking among parties that are often needed when building a coalition for a project of this magnitude. Cyrus Bozorgmehr is a very vivid and

descriptive writer in this, his first long-form work. The author does a very good job of setting the scene and helping to amplify the greater moods and themes which permeated the time and contributed to the album's development. I was almost drawn in early on in the Prologue when Bozorgmehr explains, "There's nowhere on this earth quite like Marrakech. Cast from the sands of a thousand years, her pockmarked battlements sigh cheerfully through the ravages of time." Readers know they are in for an engaging ride. As such, I think it would be difficult to find another work (or example with the entertainment industry) that incorporates any, if not all, of the following in a single read:

Take a kid with a dream. A legendary hip-hop group. A cultural crisis that saw social and technological changes reshape the economics and the experience of music. Six years of secret recordings. A casing worthy of a king. A single artifact...An iconoclastic auction house. The world's foremost museum of modern art. A bidding war. Endless crises of conscience. An angry bob. A furious beef. A sale. A villain of Lex Luthor-like proportions. Bill Murray. The FBI. The Internet gone \*\*\*\*ing wild.

All in all, no, this book will not directly teach your students how to be innovative. That said, in only 272 fast-reading pages, *Once Upon a Time in Shaolin* does provide an incredibly vivid first-hand account of a dramatic attempt by a major artist to reassess the value proposition around creative output in today's music business. Maybe more importantly, readers will come to see that innovation isn't magical per se and a quality that only some other more qualified young professionals might possess instead of themselves. Here we learn that what is later called innovation is often first derided by the public and filled with immeasurable logistical challenges and almost crippling self-doubt.

Despite the endorsement of this text, there is one major caveat that any educator should consider when discussing this book: harsh language. Written as an insider's conversational play-by-play while engaging with artists, music fans, and others in the general public, expletives and frank cultural assessments course through the read. However, while this must be acknowledged and disclosed when proposing such a book to a younger audience, I hasten to say that the language, as shared, likely adds an element

of authenticity to the text and more often than not, increases engagement with the material. Still, this is a significant issue that should be considered with any resource utilized in an academic setting.

Overall, *Once Upon a Time in Shaolin* is utterly captivating. The story of this album release is one of the most significant artist-driven experiments in modern memory. I would highly recommend this book for any educator teaching within a music and entertainment industry program. Even if used exclusively by an instructor, and only as supporting information providing background to classroom lectures, the internal debates, market analyses, and scenario contingencies illustrated throughout are incredibly valuable. Taken together, they help debunk the harmful ideas and mischaracterizations around creativity and innovation that some of our students unfortunately hold. Ultimately, the story told is of an unlikely success drawn from a disparate cast working through an impossibly difficult situation. Taken at a distance, this is exactly the future we hope to inspire for our young learners as they will face quite the same on their own paths. Innovation is not an endowed gift that only a few possess. Instead, it is the result of diligence, curiosity, and often, happy accident.

Scott LeGere

Over the past twenty years, Scott LeGere has played key roles in the ownership and operation of audio recording facilities, independent record labels, media schools, and commercial music production companies. During this time, he has engineered Grammy-nominated albums, produced critically acclaimed independent projects, lectured nationally at conferences and events, and foolishly hauled both Yamaha CP-70s and Hammond B3s (concurrently) to gigs. In 2010, he co-founded NoWare Media, a composition-focused sound agency, and has helped produce



Clio, Emmy, and Cannes Lion award-winning commercial spots for clients such as Target, Walmart, The Minnesota Wild, PepsiCo, Bauer Hockey, BluDot, and others. More recently, LeGere has concentrated much of his efforts into higher education, teaching at a variety of Minnesota colleges and universities. He is currently an Assistant Professor of Music Industry at Minnesota State University Mankato.

**Stan Renard and Robert Willey. *Introduction to the Music Industry: Southwestern Edition*. Dubuque, Iowa: Kendall Hunt Publishing Company, 2019. [www.kendallhunt.com](http://www.kendallhunt.com)**

<https://doi.org/10.25101/20.11>

Navigating the music industry can be challenging for the seasoned as well as the novice music industry professional. *Introduction to the Music Industry: Southwestern Edition* gives the music industry student and professional an overview of vital terminology, history, and essential industry practices. Authors Renard and Willey combine their years as classically trained musicians, educators, and industry professionals to write a practical music industry primer that can serve as a foundational textbook for the music business classroom. However, any music industry professional would benefit from having this book on the shelf as a reference and guide in the ever-changing landscape of the music industry.

Renard and Willey collaborated on the e-textbook to fill the gap in dated music industry classroom materials in a rapidly changing field. It is written with the teacher and student in mind, giving a framework for lessons and projects for an introductory music business course. Each of the book's ten chapters begins with a breakdown of the chapter contents giving the reader a brief topical overview and outline of the main topics covered. It is written for the high school or early college-aged students to grasp the content and material quickly. The text is introductory and summarizes the music business, making it an ideal tool for the beginning music business class. After each chapter, Renard and Willey give a review and explain why the information matters to the music industry. Each chapter holds a vocabulary review along with recommended projects and assignments to reinforce industry practices for the student. The vocabulary review in each

chapter lays out the foundational terminology of industry-related material that beginning music students need.

The strength of the e-textbook is in the progressively organized fashion of essential music industry information it covers. However, each chapter could stand alone as a lesson or a segment for classroom instruction. Starting with a historical summary of the music business that includes visualizations of the changes in the music industry with useful graphs and diagrams (chapter one), Renard and Willey share stories of their experiences in the music industry. Under the subheading, “Factors Causing a Drop in Live Music,” Willey discusses his “Law of Music and Entertainment,” which is “music + alcohol = money.” Willey transparently relates a personal story that can help someone just starting in the industry understand that it is best to go into any music job with eyes wide open.

The second chapter outlines the artist’s team and begins the discussion on the business-related aspects of dealing with managers and attorneys. This chapter gives practical advice for the music business student with projects that encourage the student to begin making contacts with artists, managers, and lawyers. Chapters three and four address traditional and digital marketing focusing on the importance of branding along with useful tips and recommendations for piloting digital media resources. Chapters five through seven look at songwriting, copyright, recording, and publishing from the industry perspective and discuss how to protect intellectual property. However, probably the most significant sections of the book are the chapters on live performance and the music industry today (chapters 8 and 9), which address the importance of an entrepreneurial mindset for the industry professional. Although the majority of the book is relevant to the music industry overall, the last chapter (chapter 10) focuses on the music industry in the southwestern part of the United States (Texas, Oklahoma, and New Mexico), and is attributed to Renard. Renard’s position as a music business professor and researcher in Texas gives him firsthand insight into the regional demographics and data as it relates to the music business in this part of the U.S.

*Introduction to the Music Industry: Southwestern Edition* is useful for designing lessons and assignments for students and gives additional instructional and industry-related resources for more in-depth learning. Renard and Willey meet their intended purpose of the e-textbook, as stated in the preface. Available in e-print or hardcopy on request, the book is informative and contributes to the ongoing development of the music

industry. Whether you are an instructor, student, or industry professional, this e-textbook deserves space in your digital library.

Warren G. Mize

**WARREN G. MIZE** is the Director of The Patterson Center for Performing Arts in East Central Independent School District, San Antonio, Texas. He has earned a B.A. in Music Theory and Composition, an M.A. in Theology, and is currently a Doctoral student at Northcentral University. His research focuses on leadership development of secondary music teachers and directors. He is the recipient of the Give-A-Note and Country Music Association Foundations' Music Education Innovator Award for his design and implementation of a two-year high



school music business and industry course that serves as a curricular model for high schools across the nation. He was awarded the Leroy Smith Jackie Christenson Award for Educator Excellence. As a conference panelist and speaker, Mize advocates music education that reflects present-day trends and prepares students to succeed in the job market. Additionally, he leads performance ensemble tours at world-class venues across the globe, including Carnegie Hall, Sydney Opera House, and Vienna Musikverein. He is an accomplished pianist and conductor and holds memberships with MEIEA, the Texas Music Administrators Conference, and other state and national music education associations.



**Paul Saintilan, Editor. *Musicians & Addiction: Research and Recovery Stories*. Erskineville, NSW: Music Australia, 2020. [musicaustralia.org.au](http://musicaustralia.org.au)**

<https://doi.org/10.25101/20.12>

The book begins with a thorough and relevant review of key research literature. Topics such as childhood trauma and mental health; performance anxiety; creativity and imagination; social, cultural and workplace pressures; and fame and celebrity are covered. This was necessarily a multidisciplinary project. The subsequent primary and secondary data is then positioned in a sophisticated relationship to existing research in these multiple fields. This enabled editor Saintilan and the various contributors to delve deep in their attempts to contribute to our understanding of the pressures, vulnerabilities, and underlying causes of addiction and related issues of mental ill-health among musicians.

The project design is innovative and effective and Saintilan successfully identifies relevant constraints. However, one question that Saintilan has left as an area for future research concerns how much of the problem of addiction stems from preconditions versus it stemming from the characteristics of various workplaces within the music industries—albeit this question is no doubt fiendishly difficult to answer and perhaps beyond the scope of any singular study.

Importantly, the book challenges some prevailing—and problematic—myths among musicians relating to sobriety, addiction, and artistically creative processes. Saintilan argues convincingly that the sophisticated assistance provided to athletes, with regard to energy recovery being as important as energy expenditure, diet, and sleep, could be drawn upon to better advise and help manage musicians' wellbeing.

One area however that I thought could have been further developed concerns the field of positive psychology and the way in which this field flips the question from what causes mental ill-health to the question of what causes musicians to be in good mental health. Engaging more with this field of literature, including the work of Martin Seligman and his PERMA (Positive Emotion, Engagement, Relationships, Meaning, and Achievement—with some contemporary positive psychologists adding “Health” to the end of this acronym so that it becomes PERMAH) and the work of positive psychologist Mihaly Csikszentmihalyi, would have broadened the discussion of preventative measures that can be taken by

musicians. Meditation is a key focus of the book in this regard and while meditation is clearly useful here, the question of whether musicians would attend broader emotional resilience training sessions *before* they become unwell seems to be important here too.

Ultimately though this is a poignant, timely, and important book that makes a significant contribution to our understanding of the problem of addiction in the music industries. It successfully unravels numerous myths relating to addiction, creativity, and inspiration and while it is gut-wrenchingly sad at times, ultimately its message is one of hope; it provides concrete examples of musicians who have recovered from addiction and who now lead healthy lives. I anticipate that this book will have a significant impact on music education curricula and it will prove to be very useful for advocacy purposes.

Guy Morrow

**GUY MORROW** is a Senior Lecturer in Arts and Cultural Management and is the Director of the Master of Arts and Cultural Management at the University of Melbourne. Dr. Morrow is a specialist in artist management, with a particular focus on agile management practices within the fields of music, dance, and film. His most recent book is *Designing the Music Business: Design Culture, Music Video and Virtual Reality* (Springer 2020) and his current contract research project looks at the impact of Australian Recording Industry Association (ARIA) Charts, New Zealand (NZ) Charts, and Regional Spotify Charts on consumer purchasing behavior in the Australian live music industry. He also published a book entitled *Artist Management: Agility in the Creative and Cultural Industries* in 2018 (Routledge).



**Paul Myers and S.W. Lauden. *Go All The Way: A Literary Appreciation of Power Pop*. Los Angeles: Rare Bird Books, 2019. [rare-birdbooks.com](http://rare-birdbooks.com)**

<https://doi.org/10.25101/20.13>

Power pop, as a genre descriptor, has been applied to a wide array of performers, songs, styles, and sounds over the prior five decades. What today may be deemed by some as classic rock, pop punk, indie, Britpop, or new wave, might have once been labeled with the power pop tag. The variance of rock artists huddled under the power pop umbrella is both impressive and, at times, debatable.

Commensurate with such an impressive variety are the contributions compiled within *Go All The Way: A Literary Appreciation of Power Pop*. What this book doesn't seem to offer is detailed clarity as to exactly where power pop's boundaries lie. Instead, it submits—via the perspectives of over two-dozen chapter authors—a collection of ideas, research, stories, and experiences, woven together with the thread of the power pop subgenre, in a largely chronological fashion (which, thankfully, makes such a grouping of individual voices a more linear affair than it could have been). The sonic demarcation of power pop's characteristics is still left in the ears of the reader to decide.

Maybe that's because power pop is a subgenre with borders that have morphed and mutated throughout the years. Some commonalities reveal themselves over the course of the chapters, namely rock songs with catchy melodies, guitar-bass-drums (and sometimes keys) instrumentation, vocal harmonies, straightforward song arrangements, and perhaps a distaste of jamming too heavily, staying out of metal or harder punk territory. Another is the juxtaposition of the sometimes defeated, heartbroken lyrics against the tuneful consonance of the chord structure (read Justin Fielding's account on making a power pop documentary for a more concise definition).

As *Go All The Way's* assortment of chapters reveal, the power pop tag itself has had its glory days of hit-making, arena sing-alongs (see Cheap Trick, The Knack, The Romantics, and more recently, Fountains of Wayne or Weezer—though only 57.5% of its 1994 self-titled album qualifies, as calculated in a song-by-song analysis by Daniel Brummel). But the subgenre has also had many periods of hardship in the music industry, in which being relegated to this classification could almost immediately result in a lack of success. Just ask all the one-hit (and even more zero-hit)

wonders that hailed from the power pop camps of the 1970s, 80s, and 90s. Many of these artists—mentioned throughout the book—penned some of the most hook-laden rock refrains imaginable, and yet, just couldn't hitch a ride on the power pop cachet train to popularity.

The book launches into subgenre definitions almost immediately, laying the groundwork with a May 1967 quote from The Who's Pete Townshend using the term to describe what his band plays. There are acutely personal stories shared as well, and references to the British Invasion and Beach Boys as progenitors of the power pop subgenre are frequent, with the Beatles as the most commonly noted artist of the early era.

Also common are the reminders of artists who carried the power pop flag to various degrees of popularity throughout the 70s, namely Badfinger, Big Star, Raspberries (whose hit song is the title of this book) and Pezband (cited as one of the earliest artists to incorporate the power pop tag in its marketing). Fortunately, *Go All The Way* doesn't dwell in the subgenre's 1970s apex much longer than it needs to, but rather recognizes that power pop continued its journey through subsequent eras, into present day. As the timeline unfolds, chapters are allocated to more recent artists, including the incredibly prolific Guided by Voices, the aforementioned Fountains of Wayne, plus the late, great Tommy Keene and Scott Miller (the latter of Game Theory). The 80s and 90s power poppers are also covered via dedicated sections for artists such as XTC, Sloan, and Jellyfish, plus some more recent discussion on pop punk, power pop's decidedly edgier relative. Other highlights include a chapter on power pop drummers and an entry regarding KISS's connections to the subgenre, with a particular nod to its *Unmasked* album.

The book also doesn't concentrate on power pop being an exclusive boys club. A few chapters are devoted to female-fronted outfits such as Blondie and Liz Phair's self-titled pop-angled album. There's also an entry by John M. Borack delving into the women who helped shape and popularize the power pop sound, including the Bangles, Nikki and the Corvettes, the Go-Go's, and the Shivvers.

There is, however, an open opportunity in this otherwise wide-ranging gathering. Nirvana, one of the most popular and perhaps game-changing rock bands of the past few decades, was only lightly touched upon in *Go All The Way*'s pages. While far better known as an alternative rock or grunge act, frontman Kurt Cobain's handwritten lists of bands in his *Journals* included The Beatles, XTC, The Knack, and The Smithereens

(another group that—despite hits and regular MTV rotation—only had a few mentions in *Go All The Way*). And, Cobain’s more melodic, straightforward compositions like “About A Girl,” “Drain You,” “In Bloom,” and “Been a Son” could’ve all been argued to land somewhere near the power pop perimeter.

For those seeking to unearth more information on this subdivision of rock, *Go All The Way* makes for a fine, if not intriguing exploratory read. It stays fairly focused and is largely enlightening. Note that the use of language varies, with some swearing in certain places (this is a book about rock music, after all). A suggestion is to have access to an online music streaming platform while reading—being able to search and listen to the artists, albums, and songs discussed throughout the pages makes for an even more engaging experience. And hopefully, after the chapters are digested and all the stories have been told, the reader will be left with a more vivid understanding of what power pop really is.

Waleed Rashidi

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