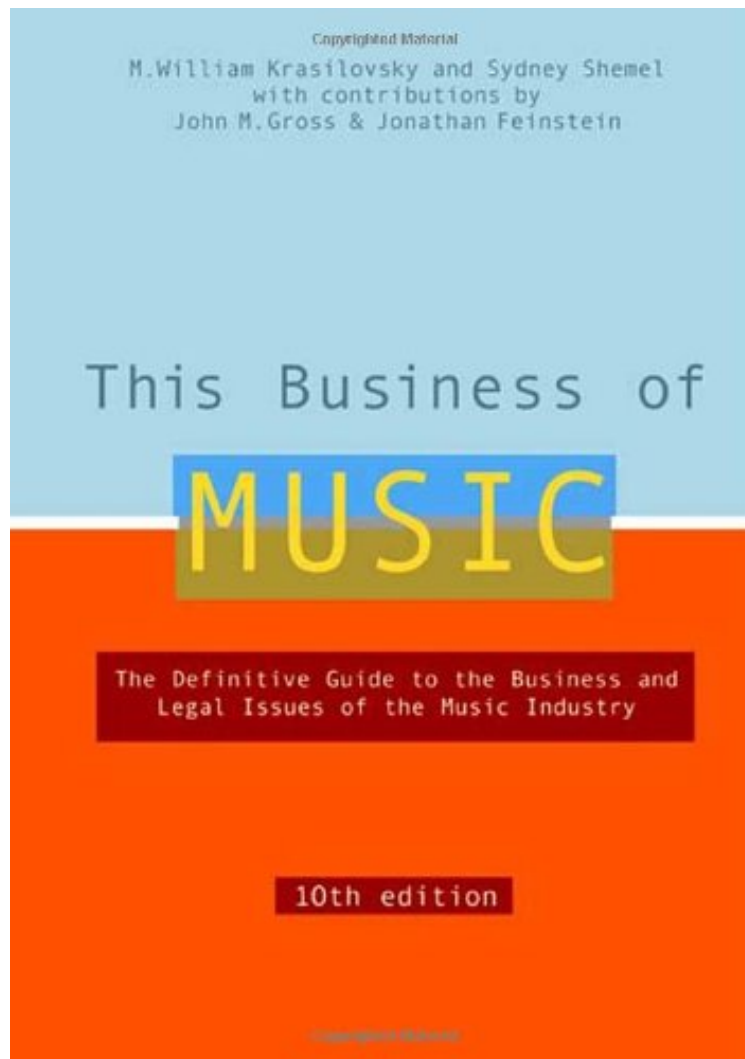


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This Business of Music, 10th Edition (This Business of Music: Definitive Guide to the Music Industry)

M. William Krasilovsky, Sidney Shemel, John M Gross, Jonathan Feinstein
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M. William Krasilovsky, Sidney Shemel, John M Gross, Jonathan Feinstein : This Business of Music, 10th Edition (This Business of Music: Definitive Guide to the Music Industry) before purchasing it in order to gage whether or not it would be worth my time, and all praised This Business of Music, 10th Edition (This Business of Music: Definitive Guide to the Music Industry):

2 of 2 people found the following review helpful. A must for anyone in or managing a band By Ed's View My first encounter with this book was in 1987 while I was both in and managing a band. I found this book indispenseable. The

information is presented in clear, easy to understand chapters that I have not seen elsewhere. Debbie Harry and Chris Stein of Blondie were asked what advice they would give to up and coming bands and without hesitation they replied in unison to take a year off and go to school. Learn the business and then pursue it. Music must be approached as a business, not as a job and not as 'fun'. It is work and it has to be approached seriously with a business plan. This book - now in a 2013 version is what a band of any age needs. It helps one understand what they are undertaking as well as the ins and outs and the legal aspects. Our band would say 'we are working tonight' rather than 'we are playing tonight' and that is how it must be if you want to get somewhere - and we did. There is no guarantee of course, but turn on the radio and you will hear a lot of talentless garbage that is making someone money. Not necessarily the band. Music is not about how good you are. Talent is only a part of the big picture. A band is a service not a product and a manager needs to know what is printed in this book and it certainly would benefit every bandmember to understand it as well. Why do so many great musicians find themselves broke ? They didn't have this book. How do great songwriters lose all the rights to their own material ? They didn't know what is in this book. The information here is applicable to every band and every musician at every level. If you don't know what is in this book you may as well get a day job and do music just for the fun, because you will never have a career of it. 5 of 5 people found the following review helpful. Essential to anybody in the business! By Doug DePew My original copy of "This Business of Music" was one of the textbooks when I studied to be a recording engineer in the early '90s. Last year, a friend told me she wanted me to manage her music career. I knew an updated copy of this book would be essential with all of the changes in technology and the law since I studied the industry. This book is essential to anyone considering a career in music. It thoroughly explains all aspects of the business in easy to read terms. Of particular interest is the section on copyright law. If you are involved in any aspect of the industry, I highly recommend it. 0 of 0 people found the following review helpful. Here's the thing By CustomerOk so, this is very well written. Super informative. Here's the thing though, the music industry has evolved past the days of the standard record deal, I want to hear more about EPs and LPs and all the other types of deals, their terms and the fine nuances.

(Book). The bible of the music industry with over 500,000 copies sold! Now in its tenth edition, This Business of Music has been revised and completely updated to reflect the latest changes in the ever-evolving music business. An entirely new chapter has been added, asking and answering the question "Are there borders in cyberspace?" The answer is yes, and this book clearly and concisely explains what they are and how to maintain them. Commentary on recent legislation, a reader-friendly summary of the laws on copyright duration, and much more insightful analysis plus fully updated lists of music organizations and important websites make This Business of Music indispensable for musicians, agents, managers, marketers, music publishers and groups, colleges and universities, and everyone who wants to make music and make money.

About the Author M. William Krasilovsky is an attorney specializing in music and copyright. He has been a trustee of the Copyright Society of America and has served as music counsel to Warner Music and special music counsel to the United Nations and UNICEF. As an adjunct professor at New York University and the State University of New York, Mr. Krasilovsky taught courses on the music business and on ethical issues important to the entertainment industry. He contributes frequently to entertainment and law journals and has lectured at universities and bar associations across the country. He lives in Stamford, CT. Sidney Shemel died in 1994, and his work on the first six editions of this book is still very much in evidence throughout the current text. Mr. Shemel was Vice President of Music at MGM-UA and vice president and legal counsel to the United Artists Corporations record companies and its domestic and international music publishing subsidiaries. John M. Gross, a graduate of Harvard Law School, practices entertainment and music law. Mr. Gross served as Vice President and General Counsel of the Entertainment Division of Commonwealth United Corp. and later became a partner in the law firm of Arrow, Edelstein Gross, P.C. He lives and works in New York City. Jonathan Feinstein, a New York and California attorney specializing in intellectual property strategy related to entertainment and technology ventures, was educated at Wesleyan University and Northwestern University Law School. He holds several patents and has developed commercially successful products. As an entrepreneur and executive in Silicon Valley and Seattle, he has worked with Apple Computer and Sophisticated Circuits, Inc., among others. He serves as an advisor and expert witness on media technology.