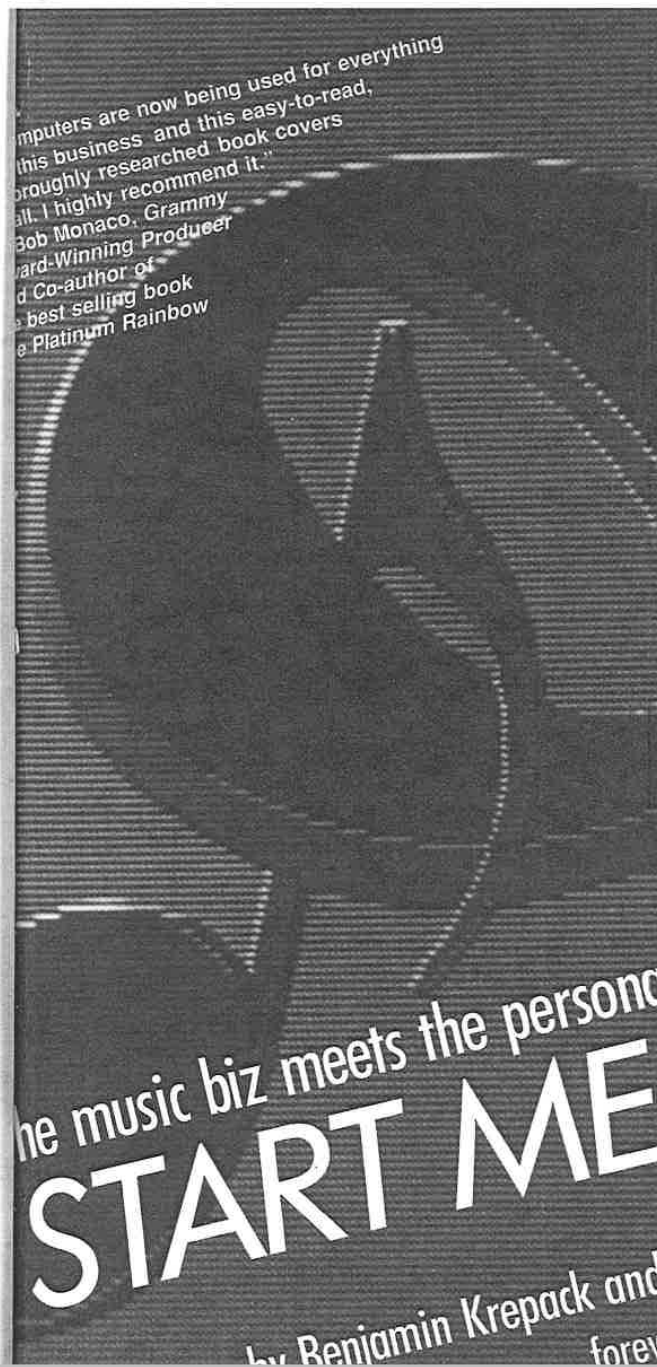


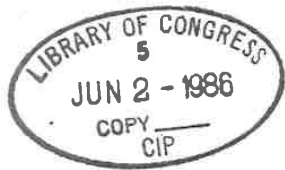
Exhibit 1216





the music biz meets the  
**START M**

by Benjamin Kr



ML 3790  
K73  
1986

**START ME UP!**  
*(the music biz meets the personal computer)*

Book Design by Patti Podesta  
Cover graphic by Patti Podesta and David Bleiman  
Illustrations by Marv Newland

Published by Mediac Press  
P.O. Box 3315  
Van Nuys, CA 91407  
(818) 904-0515

1st Printing — May 1986

Copyright © 1986 by Benjamin Krepack and Rod Firestone

All rights reserved including the right to reproduce this book or portions thereof in any form without written permission from the publisher.

Printed in the U.S.A.

ISBN 0-9616446-0-5

Library of Congress Catalogue Card Number: 86-60846

## Contents

ACKNOWLEDGMENTS viii

FOREWORD BY JOE WALSH ix

INTRODUCTION — ABOUT THIS BOOK

CHAPTER 1 — WORKING IN THE MUSIC BUSINESS

Anybody Wanna Buy a Typewriter? 2

Files at Your Fingertips 6

Forms and Labels 9

Connection 1.1 Artist Managers 12

Connection 1.2 The Record Company 14

Connection 1.3 The Music Publisher 16

CHAPTER 2 — STAYING IN TOUCH

Hanging On the Telephone 23

When Can We Do Lunch? 26

Connection 2.1 Telecommunications 28

Connection 2.2 The Desktop Computer 30

CHAPTER 3 — TRACKING THE BUSINESS

Specialized Accounting Software for the Musician 33

Off-the-Shelf Small Business Accounting Packages 35

Off-the-Shelf Database and Spreadsheet Programs 37

Connection 3.1 Dollars & Sense 38

Connection 3.2 Finances With Fox 40

## ACKNOWLEDGMENTS

We'd first like to thank everybody who, despite their busy schedules, took the time to talk to us about their experiences with their computers. We're particularly indebted to Derek Sutton, and Janet Ritz for their advice and contacts. We'd also like to express our appreciation to Singleton, Neil Quateman, and Steve M. Powell of Cherry Lane and Utopia, Perry Seufert at Red Wing Studios, Larry Linwood at Fox Productions, and Cooper at Fox Productions, MicroTimes, and Rafferty.

We owe Marv Newland, ("Bambi") of International Rocketship Limited, a load of credit for the time, talent, and imagination he put into the book we've used to start up each chapter.

Of course, our very special thanks go to Julie Weissman for their love, support, and patience. Joanie also helped in the editing process and provided her time and feedback.

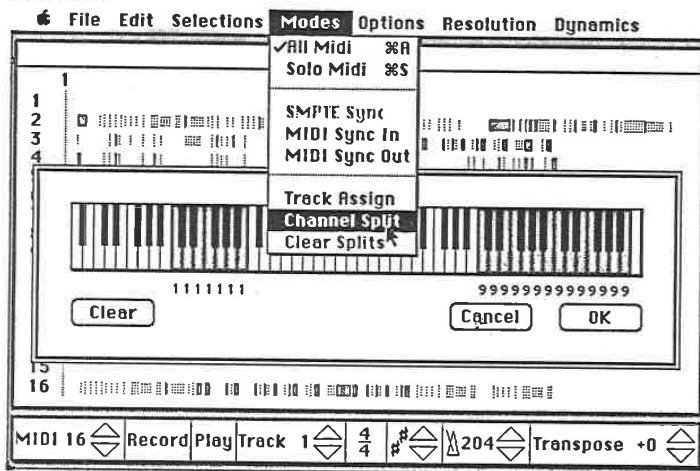
Finally, thanks to our families and our friends for helping to buy this book.

Benjamin Krepack and Rod Firestone  
April 1986

instruments present to receive and playback the instructions. Some keyboards and drum machines have sequencers built-in. It's also possible to add a sequencer on as a separate component. With the help of special software it's even possible to turn a personal computer into a sequencer (see CONNECTION 8.2).

Having the MIDI technology available in the studio can increase the efficiency and productivity of the recording process. When using MIDI, there's no need for microphones, tapes, tape machines, or a sound proofed room. The sound of an instrument can be changed instantly, the tempo of a performance can be changed without effecting the pitch (this is impossible when a performance is recorded on tape because of what is known as the "chipmunk effect"), and when *bouncing down* tracks, there's no loss of fidelity.

A MIDI studio is a great tool for pre-production because it provides a method for musicians to re-arrange, edit, and otherwise refine their composition, prior to committing anything to tape. Many professional recording studios, in fact, are finding their more traditional, multi-track, sound-proofed studios becoming less popular and are now adding MIDI rooms to their facilities.



Total Music™ by Southworth Music Systems Inc.

### The Future

MIDI is just the beginning of a brave new world that's taking shape, and we can only guess at the developments that lie ahead. The ability to convert analog into digital information, which can then be processed by a computer, will change the way music is composed, recorded, marketed, and enjoyed.

One exciting development has already been made by a handful of professional musicians involved in a remote recording session. In this session, two studios, connected by a satellite hook-up, made it possible for members to record their respective parts while separated by hundreds of miles. Because of the new technology, they were able to complete their session almost as if they were in the same room.

Sometime in the future, we'll also be seeing the development of multitrack digital recorders and studio effect processors that are as compact and portable as your standard video camera. Once such devices are available, musicians will be able to do studio quality recording in their home (or garage) without spending tens of thousands of dollars to rent a professional recording studio. Along with the smaller size and lower prices, we might also get some outrageous features. Soon we may see the day when a computer can actually imitate a human voice. No matter how off-key or horrible a voice might be, the computer might be able to make digital corrections, giving the performer a chance at music stardom.

Maybe one day, we'll even have the ability to convert our *thoughts* into MIDI data. We might be able to capture a melody, and it will come out on the instrument. Who knows? There might eventually even be a computer that can guess at national tastes and compose a number one song.

The way we purchase music may change, too. Instead of a dial-up service for home computers that we call to get the titles we want, the songs would be downloaded directly into our home entertainment system. Instead of returning them back in perfect fidelity.