



The 10 e-Commandments
of Online Artist Marketing

Introducing:



Control panel for the iFANZ iPlayer interface. It includes playback controls (stop, previous, play/pause, next, fast forward) and a progress bar. The current track is "america and americans" by miles on end, with a duration of 00:10. Below the controls, statistics are shown: total plays: 17,428, downloads today: 0, and plays today: 2.

Track Name	Plays
america and americans download lyrics add	11,761
the fall of troy download lyrics add	2,298
dare i eat the peach? download lyrics add	12,112
with a stone download lyrics add	2,103

Below the table, there is a section for "when fiction fails 2004" with a "buy it" button. At the bottom right, there are two "TIGHTFELLS" logos and the iFANZ iPlayer logo, with a link to "click here for iPlayer pop-up".

Build it. Stream it. Track it. Own it.



pharaoh's house
barefoot servants
playing 00:11

total plays: 4,320 downloads today: 0 plays today: 66

pharaoh's house	plays: 1,300
crack the sky	plays: 2,302
phases of the moon	plays: 18
it hurt's me too	plays: 700

barefoot2servants
2006 buy it

Transferring data from secure.ifanz.net...

iPlayer Manager

add
 code
 player
 statz
 f.a.q.

Your Songs

Song Name	Album	
Pharaoh's House	Barefoot2Servants	★ 💡 🌑 📊 🗑️
Crack The Sky	Barefoot Servants 2	★ 💡 🌑 📊 🗑️
Phases of The Moon	Barefoot Servants 2	★ 💡 🌑 📊 🗑️
It Hurt's Me Too	Barefoot Servants	★ 💡 🌑 📊 🗑️

Manage and control your music with iPlayer.
 Build your Playlist. Launch iPlayer on your web site.
 Send an email to your Fanz.

Build it. Stream it.



Know where they are listening to your music.
Track it.



Own it.

Our **terms and conditions for the use** of this upload and streaming service are simply that we can't offer it to free accounts and the copyright/license issue is covered here:

Submissions :

By displaying or publishing ("posting") any Content, emails, messages, text, files, images, photos, video, sounds, profiles, works of authorship, or any other materials (collectively, "Content") on or through the iFanz servers, you hereby represent and warrant that: (i) you own the Content posted by you on or through the Services or otherwise the permission of the rights owner, and (ii) the posting of your Content on or through the Services does not violate the privacy rights, publicity rights, copyrights, contract rights or any other rights of any person. You agree to pay for all royalties, fees, and any other monies owing any person by reason of any Content posted by you to or through the Services.

You shall retain all copyrights. iFanz agrees not to re-publish, copy, or distribute your materials for film, television, commercials, jingles, compilations, CDs, DVDs or any other mechanical or royalty-bearing media without your prior consent and subsequent financial participation therein. In other words, we will NEVER release your music, video or pictures in any form which can make money without you being fully informed, involved and paid.

We hope you'll join the revolution. It's about music. It's about time!



6. **Proprietary Rights in Content on MySpace.com.**

1. MySpace.com does not claim any ownership rights in the text, files, images, photos, video, sounds, musical works, works of authorship, or any other materials (collectively, "Content") that you post to the MySpace Services. After posting your Content to the MySpace Services, you continue to retain all ownership rights in such Content, and you continue to have the right to use your Content in any way you choose. By displaying or publishing ("posting") any Content on or through the MySpace Services, you hereby grant to MySpace.com a limited license to use, modify, publicly perform, publicly display, reproduce, and distribute such Content solely on and through the MySpace Services.

Hmmm...?



iFanz Quick Facts

310 301 8166 xtn 221

History:

Born from the beginnings of the Beatles' Fan Club in Liverpool, England in the 1960s, today, iFanz is the industry leader in online artist to fan communications and relationship management software. With iFanz, anyone can build their own data collection center, newsletters and distribution channels, As well as the trackable online music player – iPlayer®.

Established:

iFanz was established in 2002 as a communications platform for artists and the entertainment industry. It is currently a service of McCartney Multimedia, Inc.

Overview as of August 2006:

Members: 1820

Aggregated Database Size: 3.5 Million

Volume: Approx. 4 million emails sent per month.

Copa compliant, white listed with all major ISPs

4 x Dell servers housed in TD Ameritrade secure data center in Omaha, NE

Current iFanz members include:

Artists:

- America
- David Cassidy
- Edgar Winter
- Estate of Billy Preston
- Estate of Tupac Shakur
- Jessica Biel
- John Cleese
- Macy Gray
- Meredith Brooks
- Oleta Adams
- Penn & Teller
- REO Speedwagon
- Sinbad
- Steve Tyrell
- Val Kilmer

Corporate:

- Chevrolet
- Lexus
- Mattel (Barbie)
- MGM | Mirage | Mandalay
- Nevada Film Commission

Entertainment and Hospitality Biz:

- AEG
- Deja Musique DKDD – Canada
- Dodge Arena, Hidalgo, TX
- Las Vegas and Phoenix Grand Prix'
- Prescott Valley Arena, AZ



Step 2. Custom Mail Templates

When you send out emails, you need to ensure that your brand and image comes across just like your web site and other marketing material you may have. Consistency is key. With iFanz you can now get your own custom mail templates.

Why is the look of your email message important? Since email is the most affordable way of communicating with members of your fan community, you need to establish the brand image that conforms with your band logo / album cover artwork etc., just as much as you would do with a glossy brochure or your band flyer.

We can create a template / frame structure for the account holder to upload his own pictures, text and links. Each custom mail template can be used it over and over.

Flyers



Powder's Own Flyer Design

NEWSLETTERS



Custom Newsletter Design For John Gleese

It's your stationary, it's your flyer, it's your brand. Give it the look it deserves!

Step 3. iFanz Ringtone Stores

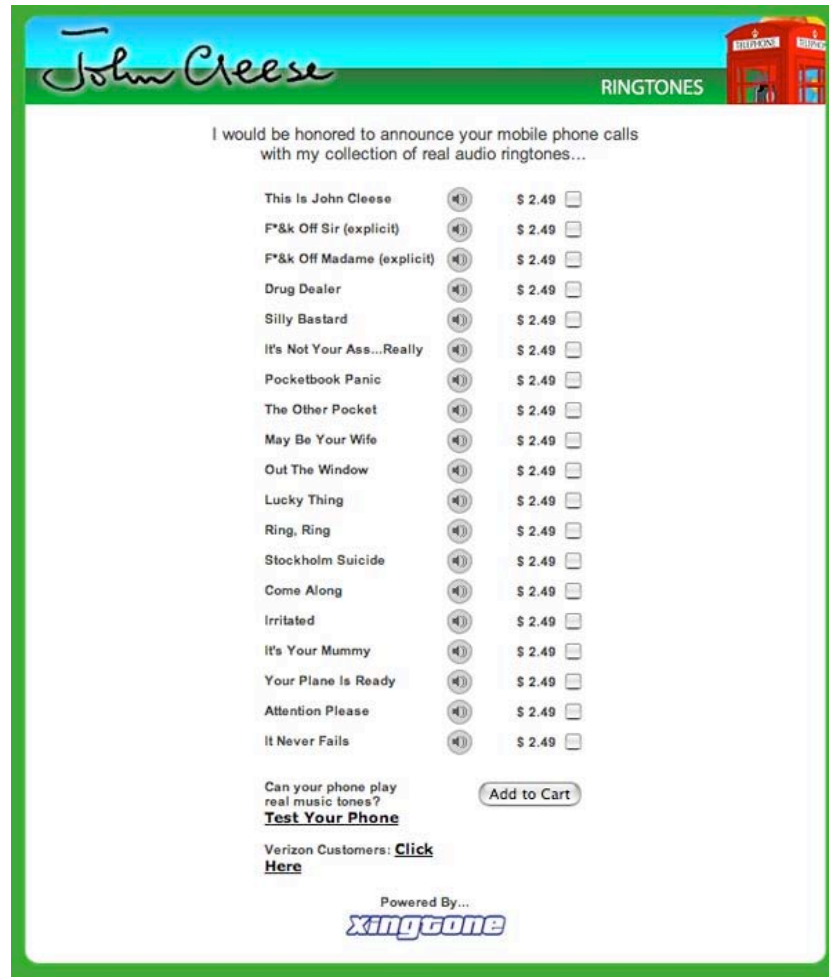
Shouldn't you be selling your music (in the form of ring tones) to your Fanz? iFanz now offers you the solution: You own custom U.S. based Ringtone Store.

We can create and design a custom ring tone store to work with the following carriers in the US and Canada:

- * ATT
- * Bell Canada
- * Cellular One
- * Cingular
- * FIDO
- * ROGERS
- * Sprint
- * T-Mobile
- * Verizon

The artist receives 60% of the wholesale price after the carrier's deductions.

Typically, the sale price is \$1.99 and after carrier and server deductions the net is \$1.00.




John Cleese RINGTONES

I would be honored to announce your mobile phone calls with my collection of real audio ringtones...

This Is John Cleese		\$ 2.49	<input type="checkbox"/>
F*&k Off Sir (explicit)		\$ 2.49	<input type="checkbox"/>
F*&k Off Madame (explicit)		\$ 2.49	<input type="checkbox"/>
Drug Dealer		\$ 2.49	<input type="checkbox"/>
Silly Bastard		\$ 2.49	<input type="checkbox"/>
It's Not Your Ass...Really		\$ 2.49	<input type="checkbox"/>
Pocketbook Panic		\$ 2.49	<input type="checkbox"/>
The Other Pocket		\$ 2.49	<input type="checkbox"/>
May Be Your Wife		\$ 2.49	<input type="checkbox"/>
Out The Window		\$ 2.49	<input type="checkbox"/>
Lucky Thing		\$ 2.49	<input type="checkbox"/>
Ring, Ring		\$ 2.49	<input type="checkbox"/>
Stockholm Suicide		\$ 2.49	<input type="checkbox"/>
Come Along		\$ 2.49	<input type="checkbox"/>
Irritated		\$ 2.49	<input type="checkbox"/>
It's Your Mummy		\$ 2.49	<input type="checkbox"/>
Your Plane Is Ready		\$ 2.49	<input type="checkbox"/>
Attention Please		\$ 2.49	<input type="checkbox"/>
It Never Fails		\$ 2.49	<input type="checkbox"/>

Can your phone play real music tones?
[Test Your Phone](#)

Verizon Customers: [Click Here](#)

Powered By...


In this case, the artist would receive 60¢ per ring tone with the balance being retained earnings by iFanz / McCartney.

For a working example, please visit <http://www.cleesemobile.com>



Step 4. The Google Ad Words Program

Ever search Google and notice the search returns in the right column?
That could be your listing. Start with your custom Google Ad Words program today!

The Google Network is the largest online advertising network available, reaching over 80% of 30-day US Internet users. So you can be certain that your ads reach your target audience with Google AdWords.



On search sites in the Google Network, your ads could appear alongside or above search results or as a part of a results page a user navigates to through a site's directory. The global search network includes Froogle and Google Groups and the following:



Your ads will appear alongside or above the results on Google.com search results pages.

Additionally, your ads could appear on the search and content sites and products in the Google Network.

The extensive content network of high-quality consumer and industry-specific websites and products, such as newsletters (U.S. only) and email programs, includes:



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Here are examples of what AdWords ads look like on Google's content network. AdWords ads on the Miami Herald and other sites are targeted to the actual content of the page that day. In the screenshot below, you can see the ads are directly relevant to NBA playoffs articles.



Google also works with permission-based newsletter providers to place AdWords ads targeted to the subject matter of newsletters. The relevant ads shown below are at the end of an iVillage newsletter about caring for the home.



Ads for email are placed by Google computers using the same automated process used to place relevant AdWords ads alongside web pages and newsletters. If the automatic filters detect that the topic of the email is sensitive, we don't show any ads. This addition to the content network currently applies only to English language ads targeted to 'U.S.', 'Canada,' or 'All Regions.'

We will create 8 animated banners to go into the content network sites that agree to carry Google-served banners. You will also be able to use them for any additional sites or advertising outside of this program.

The banner sizes are:

468 x 60 Banner	336 x 280 Large Rectangle
728 x 90 Leaderboard	120 x 600 Skyscraper
250 x 250 Square	160 x 600 Wide Skyscraper
300 x 250 Inline	



Step 5. iFanz Video Portal Distribution

You have a video! Get it seen without costly bandwidth charges. All you need is the iFanz Video Portal Distribution Solution. Do you have a music video or infomercial? Do you need it to be hosted and distributed through the most popular Internet movie platforms free of charge to your visitors?

Here's how it works:

You supply us with a video clip you control (iMovie or Mpg, WMV, AVI is fine) and our team will tag, code, compress and distribute it to the web's 4 largest and most visible video portals: iTunes®, YouTube, Revver and iFilm.

Video Distribution

The image shows a collage of three video portals: YouTube, iFilm, and Revver. YouTube is at the top, showing a 'Recently Viewed' section with videos like 'Cheez y Fritas', 'MySpace - THE MOVIE!', and 'Bleach Episode 15'. iFilm is in the middle, featuring a large banner for 'AEON FLUX ON DVD APRIL '25' and a navigation bar with 'Channels', 'Top 100', 'Viral Video', and 'Forums'. Revver is at the bottom, displaying a 'Recent updates' section with four video thumbnails: 'creative travelsoun...', 'Logitech lx500 User...', 'iSkin 20GB User Rev...', and 'Motorola E815 User...'. Each thumbnail includes the video title, uploader 'by expoty', upload date, views, rating, and runtime. A sidebar on the right of the Revver section contains a 'DOWNLOAD THE REVVER UPLOAD CLIENT AND START MAKING MONEY!' button and a 'POPULAR TAG' section with 'amazing, america'.

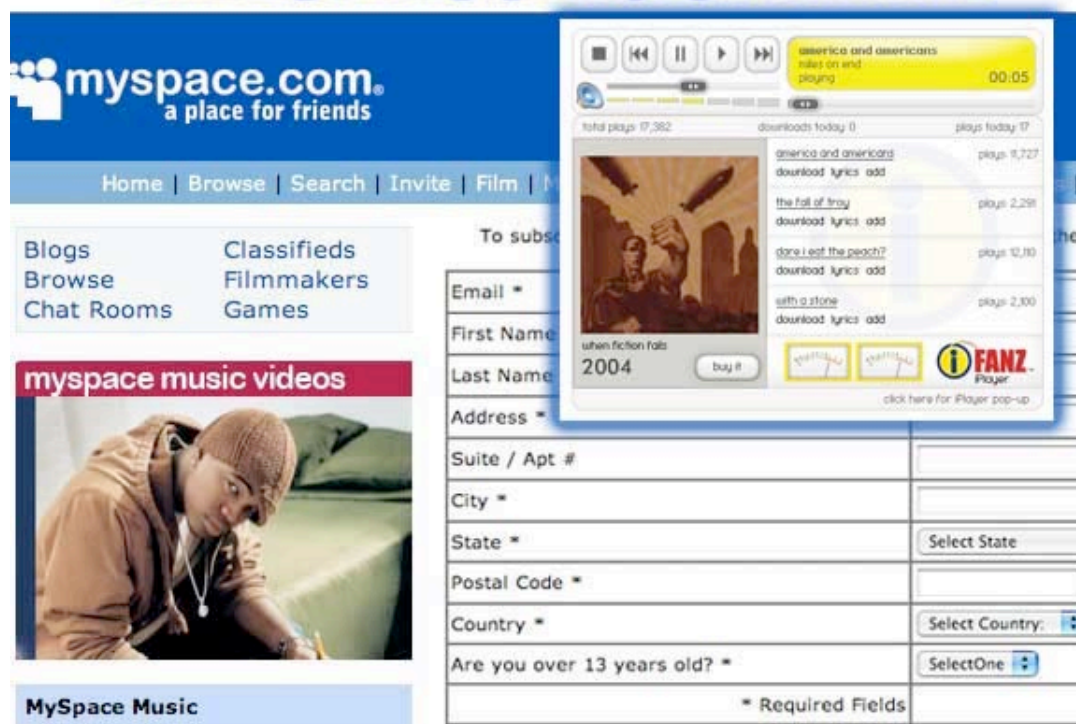
Step 6. myspace Page Creation

We all know that myspace.com is the biggest community online today. We now offer our iFanz members tools needed to make the best out of their myspace billboard page.

Whilst myspace does NOT share your friends and fans' email addresses with you, we can create you a page at myspace.com which includes the relevant code to collect data and demographics into your iFanz account. You can also use your iPlayer to play your (copyright protected) music right on your myspace page.

[\(Read more about how to put your iFanz Form on your myspace home page.\)](#)

Control your myspace page from iFanz



The screenshot displays a MySpace page layout. On the left, there are navigation links: Home | Browse | Search | Invite | Film | Music. Below these are sections for 'Blogs', 'Classifieds', 'Browse', 'Filmakers', 'Chat Rooms', and 'Games'. A 'myspace music videos' section features a video thumbnail of a person in a hoodie. Below this is a 'MySpace Music' section. On the right, a subscription form is visible with fields for Email, First Name, Last Name, Address, Suite / Apt #, City, State, Postal Code, Country, and a checkbox for 'Are you over 13 years old?'. A 'To subscribe' button is also present. Overlaid on the right side is the 'iFANZ Player' interface, which includes a music player with controls (play, pause, stop, next, previous) and a list of songs with their play counts:

Song Title	Plays Today
america and americans	plays: 9,727
the fall of frey	plays: 2,298
gone i eat the peach?	plays: 12,110
with a stone	plays: 2,100

The player also shows 'total plays: 17,362' and 'downloads today: 0'. At the bottom of the player, there is a 'powered by iFANZ' logo.





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Step 7. iFanz Records Music Distribution

iFanz Records is Your Digital Music Distribution Solution. Your Music Can be Sold via Apple's iTunes, AOL's MusicNet, Napster, Real's Rhapsody, and YahooMusic.

We can code, compress, upload and sell your music worldwide through our aggregator agreements in place with iTunes, MSN Music, AOL Music Net and Yahoo! Music.

There is a one-time set up fee for each service and we pay a royalty rate of 60% of our receipts on the 7th of each month.

See table below for set up fees.



GET YOUR MUSIC OUT!



iFanz Artist enjoy digital distribution through the most successful online communities
MUSIC DISTRIBUTION FOR iFANZ ARTISTS



Payment Schedule:

Assumption:					
Payout from Service Provider	Units/mth(single download) sold (from)	Units/mth (single downloads) sold (to)	% Artist	% iFanz	Per Unit to Artist (US\$)
0.70	1	20,000	60	40	\$0.42
0.70	20,001	50,000	65	35	\$0.46
0.70	50,001	75,000	70	30	\$0.49
0.70	75,001	100,000	75	25	\$0.53
0.70	100,000 +	no limit	80	20	\$0.56

Account Activation Fees:

Service Provider	Account Activation	Processing first track	Each additional track
iTunes	\$149	included	\$20
AOL MusicNet	\$49	included	\$10
Yahoo! Music	\$49	Included	\$10
Napster	\$49	Included	\$10
Bar Code	n/a	n/a	\$70 per bar code

Artist must own / control masters.

Artist pays writer / publisher.

One bar code per "album" project required.

* iFanz members only.



Step 8. NetShop – Merchandise On Demand

NetShop® allows sites of any size to sell a variety of merchandise at absolutely no up-front manufacturing cost. No need to pre-print products or deal with shipping hassles, credit card orders, or customer service – NetShop takes care of everything. Now you can start selling merchandising developed specifically for your community without having to invest in your own e-commerce infrastructure.

Here's How it Works:

You supply us with a high-res version of your image or logo.

We build a virtual store displaying items featuring your image / logo

A customer comes to your site, orders an item (see image below).

We verify and collect the \$\$ amount using secure online credit card processing.

We manufacture the item.

We ship the item.

We send you a check for 100% of the difference between the base price and your asking price.

STANDARD PRODUCTS



Step 9. NetEngine Search Engine Optimization and Submission

It's been widely reported that 98% of people looking for something online use the top search engines. Proper listing with these search engines is a key component to attracting visitors. Doing these submissions one at a time by hand is part of the secret. Most of the "off the shelf" programs use a technique called multi-threading. Most search engines now block programs using this feature.

Is Your Site Search Engine Compliant?

More than half of the Fortune 500 companies' sites are not even coded correctly, so with our expert techniques, you have a chance to stand above the big guys!

Our service includes:

- * Your competitors' sites analysis
- * Title tag consulting

- * Keyword recommendation and insertion

- * Meta tag coding with the allowable number of characters and spaces
HTML coding

- * Hidden words

- * Search engine and directory submission





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In the case of sites built in HTML, we can pull the code from the browser, modify it and deliver it back to your Webmaster for upload. You must supply sample pages if your site is a database driven or specially constructed site. We actually visit each search engine and very carefully submit your information, by hand, to hundreds of top search engines and directories including:



** Please note, Yahoo! now charges \$199 per page additional fee for considering submissions, which is additional to the cost of the NetEngine program. Actual listing is at the discretion of each individual search engine and we cannot therefore guarantee positioning or listings.

Step 10. NetWire - Your New Publicist

Need a publicist (cheap)? Introducing iFanz's NetWire Press Release Writing and Distribution Services.

NetWire is ...

a press release wire service, providing the most cost efficient electronic distribution of your news, directly targeted access to the press and media, at a fraction of the cost of traditional PR wire services.

With NetWire each client has the confidence of knowing that their release is getting to the right people. With over 300,000 journalists covering a wide selection of industries and interests, NetWire is able to direct a client's release to the desk of journalists specifically concerned with the client's industry and interests.



How Does It Work?

Basic Steps

1. A newsworthy topic, reason for a press release
2. Professionally written press release. If you don't have one, our professional editorial team will craft one.
3. Choose a distribution; by industry type and/or geographical area.
4. Once the release is submitted, you will receive a distribution report for industry specific distributions and clipping report for US National distribution.
5. We also offer a free re-submission option for those releases receiving poor responses. It is like getting two releases for the price of one.

What's included in the Package?

Our music list (available on request) is over 4000 outlets worldwide.

Billboard

THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • DECEMBER 11, 2004

Songwriters & Publishers

Site Helps Build Fan Base Before A Deal

BY JIM BESSMAN

Its motto is "Your fanz are your future," but Ruth McCartney looks to the past to explain her innovative ifanz.com fan development/e-mail marketing service.

"We're trying to reverse the order of the way people think of their careers," says McCartney, CEO of iFanz parent company McCartney Multimedia. "You finish your CD, press a thousand up, go out on the road, get a manager, get signed—then get famous and start a fan list. But with us you start a fan list first."

Since its September launch, following a year of intensive beta testing, the Los Angeles-based iFanz has attracted a clientele of established acts including Clint Black, LeAnn Rimes, REO Speedwagon and James Ingram. These artists rely on iFanz for such services as interactive database management and direct marketing of CDs, DVDs, concert tickets and merchandise.

But McCartney, who learned database management by organizing stepbrother Paul McCartney's fan club when she was 4, notes that the iFanz "virtual fan club" and direct marketing functions are especially valuable for unsigned singer/songwriters.

"If you're a singer/songwriter who dreams of getting signed and have managed to collect 5,000 names over a three- or four-year period, you're in a better negotiating position when you go to make your deal," she says. "You're bringing 5,000 customers with you who will buy your record right out of the box."

A singer/songwriter's database can be employed in other ways, McCartney continues. "One thing our members have done is go to their fan list and say they need to raise 'x' amount of money to make a new album, and ask the fans to pre-order the album now and basically finance the project. Then we press up the album and deliver it. So they're saying, 'People, help me make better music and be part of the dream'—instead of going to a corporation."

iFanz president Andrew Frances notes that the company's "virtual label," iFanz Recordings, is set up to facilitate one-at-a-time, "burn on demand" CD and CD booklet manufacturing, "thus no warehousing costs, no 'can't fills,' etc."

"If you're Clint Black, the record company makes your record and it's a recoupable expense," says Frances, a veteran label executive who managed singer/songwriter McCartney when she was signed to Jupiter/BMG in Germany in the early 1990s. Frances has also been a management consultant for David Bowie.

"If you're REO at iFanz, not only is [the recording] not a recoupable expense, but you don't have to press your own records at your own expense," Frances says. "And you can set your own sale price, out of which we take our piece for manufacturing, and then send the rest to the artist. So there's no cost in advance to the artist, which is a quantum change for artists who want to sell CDs or merchandise but can't afford to buy in quantity from a manufacturer."

All iFanz Recordings artists retain control of their masters and other copyrights, Frances says.

"With the old record company model, masters are owned in perpetuity as a work for hire," he says. "At iFanz, we give artists complete and total artistic freedom, and they retain copyrights to their material."

Frances uses the Knack to illustrate additional iFanz artist promotional rewards.



McCartney: OFFERING 'A BETTER NEGOTIATING POSITION'

Knack vocalist/guitarist and "My Sharona" co-writer Doug Fieger approached the company about digitally distributing the song—which the Knack now owns. The song, Frances says, was not available as a download.

"We added it to our iFanz Recordings roster and within one week of placement with iTunes—and with no promotion of any kind—it was already making hundreds of dollars for the band. A TV executive surfing through iTunes then downloaded it and it became the theme song of

the NBC series 'Hawaii.'

Similarly, iFanz is servicing Orleans' "You're Still the One" at iTunes, Frances adds.

BEATING BOOTLEGGERS

Dina LaPolt heads the Los Angeles-based boutique law firm LaPolt Law. As a specialist in intellectual property and entertainment law, she believes the iFanz model can also be an important anti-piracy tool.

LaPolt represents the estate of Tupac Shakur, for which iFanz serves as a "virtual merchandise system" in offering 88 Shakur items.

"We get 180,000 hits on our site a day, average," LaPolt says. "People register with iFanz on the site, and everybody wants to tell us about themselves."

Relating this personal fan connection to file-sharing and bootlegging, LaPolt says, "Fans are fans. If you have an artist who is admired and respected by the fans, and if that artist reaches out and establishes a personal connection with them, they will buy albums."

"The best way to combat piracy, then, is for the artist to directly establish a relationship with the fans," LaPolt says. "They want to read liner notes, see who played on your record, read inspirational messages on how you created it. They want to see that stuff—which you can't get when you file-share or copy the CD."

Plus, LaPolt says, "iFanz gives an indie artist a viable means of marketing and obtaining information on their fans, which they were never able to do before."

MUSIC CONNECTION

Published Every Other Thursday Since 1977™

CHOOSING AN E-TAILER

SELLING YOUR MUSIC
ON THE INTERNET

i FANZ
Artist-Friendly
Distribution, Promotion
and Marketing Services



**THE
TRACHTENBURG
FAMILY SLIDESHOW
PLAYERS**



HUGE FREE CLASSIFIEDS





FANZ

Your Fans Are Your Future

Offers Free Service to Up-and-Coming Artists

by MC Senior Editor Mark Nardone

If you were growing up in Liverpool, England, in the Sixties and you happened to be the younger stepsister of Beatle Paul McCartney, it was not just an exciting time — it was a bloody busy one, too. As a child, you see, Ruth McCartney earned pocket money helping her mother Angie (who'd married Paul's widower dad) and George Harrison's mother Louise sort out and reply to the avalanche of Fab Four fan letters — thousands of which came directly to the McCartney family home. Post-Beatles, she and her mother coordinated Paul's Wings' fan club newsletter.

It was an early education in the artist/fan relationship that Ruth would never forget and which led, three years ago, to the formation of iFanz (ifanz.com), whose motto is "Your fans are your future." The young company, touting a number of artist-friendly features, is seeking to distinguish itself in a potent field of online distribution companies. iFanz, however, promises to deliver more services to artists, across the board.

Regarding its fan list service, iFanz allows an artist to compile a database of fans' e-mail addresses, snail mail addresses and demographic information. With this, the artist can communicate directly with their fans, announcing shows, new CDs, and merchandise.

In addition, iFanz acts as an "invisible middleman," empowering the artist's own Web site to burn CDs (or books, concert tickets, posters, t-shirts), so there is no need for the artist to manufacture, handle or mail CDs to anyone. iFanz and its affiliates manufacture and fulfill each order at prices the artist sets himself. Due to the "burn-on-demand" aspect, the artist does not have to personally provide upfront capital to manufacture the item. iFanz charges a base price for each item manufactured. For one CD, for example, the charge is between \$4 to \$6 depending upon artwork and packaging. (Digital delivery is coming soon.)

While iFanz members include big names such as LeAnn Rimes, the Estate of Tupac Shakur, REO Speedwagon, Edgar Winter, Clint Black and more, McCartney says unsigned acts comprise 90 percent of its membership. To that end, iFanz is touting a free e-mail and database service to up-and-coming artists. Above all, iFanz is positioning itself as a revolutionary distribution model, allowing artists to control their own marketing, image, promotion, merchandising — their whole career. There are no contracts. Artists can dissolve the relationship at any time. Artists own all their content for all time.

McCartney and company state that the iFanz business model is based upon their belief that sheer volume in numbers will allow the company to turn a profit. Hand in hand with that is the faith that fans who are treated properly will "do the right thing" and not rip the artist off.

The company's vision goes beyond databases and the prospect of high volumes of fractions of pennies adding up to large sums of cash. For instance, says McCartney, iFanz is very active in brokering lucrative Film and TV advertising deals for iFanz members. In effect, iFanz is seeking to take on responsibilities that major labels have been taking on for years. But the iFanz vision is anything but traditional, positioning itself to one day become "the record label of the digital age."

To learn more about this emerging company and how its services can help artists handle their careers, *Music Connection* sat down with MMI CEO Martin Nethercutt, company President Andrew Frances (a former major-label senior executive who was also a key partner in David Bowie's and Garth Brooks' management teams), and iFanz's founder Ruth McCartney.

Music Connection: What motivated you to start iFanz?

Ruth McCartney: Three years ago the whole record label shift and downloading nightmare hadn't yet started. But we saw that there are hundreds of thousands of musicians around the world who are really good, but can't get signed to a major label deal.

We felt that, if they press up their own at, say, a dollar a record, if they can put out their own CD for 10 bucks apiece and keep nine, they do not have to sell lots of CDs to make a profit — if they know who their customers are. Out of our passion to see that formula work, iFanz was born.

Martin Nethercutt: We give the independent artists the tools that the big boys have.

Andy Frances: And the "Garage Band" level we offer is a freebie account, so you can come in and it's totally free. The artist can start developing a database and we've added bells and whistles above and beyond the data collection which are also free to the artist, like the CD-on-demand.

MC: Give a specific example of how iFanz can benefit an artist or band.

McCartney: One aspect of iFanz is that it's a tool that lets you collect data, store data, and blast out e-mails, Zip by Zip. If you're doing a show in Chicago, you don't want to blanket everyone in Dallas. Not only will it let you blast out, Zip by Zip by Zip, but it will also, once it collects the data, tell you, "Hey, this is where you should be playing gigs, 'cause this is where your fans are."

You can download this information to an Excel spreadsheet and run a report. This allows you to see where your in-store visits should be, where to spend money on radio or independent promoters, and so on. It also will blast an automated birthday message each night at midnight to registered users — a great way to keep in touch.

MC: Other sites provide e-mail services. How is iFanz different?

Frances: If you're on AOL, for example, and send more than 50 e-mails at a time they won't allow it. So if you have 300 or 3,000 fans to contact, AOL cannot do it effectively.

MC: Most bands are hip about collecting e-mail address and compiling fan lists. How would the iFanz method be an improvement?

McCartney: With a lot of the major labels, you go to their site and they just say, "Join our mailing list." But that's just e-mails,

tise beer," then that's fine. It's their prerogative because they own the fan list, we don't.

MC: How can iFanz benefit a band that's planning a national or regional tour?

Frances: We had a scenario where a band had about 6,000 fans, pretty big in Australia. They started a North American tour and they were looking for tour sponsorship. We sat down with them and said, "Okay, who is your current sponsor, what are you doing with them?" They said, "Well, we have Paul Mitchell Hair Care." "Okay," I said, "part of what we suggest doing is to restructure your database to ask your fans what hair products they are buying."

McCartney: It's literally communicating with fans on a one-to-one basis. We don't just tell them we are going to stuff a Coca Cola banner in their e-mail.

MC: What else can iFanz do for a touring artist?

McCartney: When David Cassidy decided to go on the road a few years ago, I asked him what songs he was going to sing. He said, "I Think I Love You" and about 15, 20 other songs, I don't know, we'll figure it out." I said, "Would you let your average, white soccer mom, with 2.3 children figure it out for you?"

Nethercutt: Cassidy literally built his setlist with feedback from 50,000 women going, "Point Me In The Direction of Albuquerque" and "Echo Valley 26809." And he was, like, "God, you're kidding! I haven't thought of those songs in years!"

MC: Obviously, a brand-name act can take this approach worldwide.

Nethercutt: We were engaged by Richie Sambora to do that exact thing. He wanted to do the database thing and he still has multiple thousands of names stored securely at iFanz. Then his management asked if we could do a geographic survey to see, if a Sambora solo tour happened, where should that be? Outside the U.S., we felt that Argentina is the second largest sector.

Frances:
"It allows the artist to get some leverage as opposed to begging, 'Please sign my band.'"



iFANZ TEAM: Ruth McCartney is flanked by (L) her husband and McCartney Multimedia CEO, Martin Nethercutt, and iFanz President Andy Frances.

McCartney: So we then organized a Yahoo chat with Richie and, at that time, they had 50,000-plus log-ons. Because we knew about Argentina, we sent a little press release down there; they put it out on the radio, "Go to RichieSambora.com at such a time and date. We managed to blow up the server, and the Yahoo needles were going crazy. When we analyzed the data and looked back later, of the 50,000-some-odd people, 14 percent were from Argentina.

MC: What if an act wants to pursue a traditional major-label career and get signed? Is iFanz able to help their chances?

McCartney: A good example is a great band in L.A. called Powder. They use iFanz and they are working it. They have gone from walking in our door six months ago, from zero people in their database — they could pack the House of Blues, but they didn't know who those club-goers were — to a very healthy undisclosed number at this point. And now the band is starting to think twice about wanting to be signed by a major label, because they are building their own brand. But if a label offers them a low-end deal, the band can now say, "Look at this database we have, we know we can already pre-sell x-thousand CDs." It becomes a negotiating point. If you know who your fans are — people you know you can sell tickets and CDs and merchandise to — a label has got to be impressed.

Frances: It allows the artist to get some leverage as opposed to begging. "Please sign my band."

McCartney: There are also going to be bands that come out of this going, "Thank God I didn't sign to a major; just look at the numbers. And now I control my own destiny."

MC: You state that there are no contracts at iFanz?

Frances: Not for any of the current services, right. We may be adding a digital distribution deal soon, but that's still kinda down the road. We always say that we are for the upcoming artists, as well as we are for the legacy artists. We don't care about the flash-in-the-pan artist per se, because they only have an 18-month shelf life.

Nethercutt: And we are not exclusive. A band can work with us, they can leave us, they can make their moves. We don't tie them down.

MC: You have some "classic rock" artists as members. How are they benefiting from iFanz?

McCartney: A good example is REO Speedwagon. They use all our tools across the board at the 50 dollars a month level. They've sold millions of albums. But instead of having millions of fans in their database, they had a really low number, despite having hundreds of unofficial fan clubs. But now, after using iFanz, REO have a customer base that we are selling digital autographs to — and t-shirts, mouse pads, concert tickets — and we're talking about polling fans as to their favorite hits for a CD.

And again, with this kind of information the labels weren't thinking about releasing those 10 songs on a CD. But we tell the career-artists to ask fans what they want and then go back and re-record those monster hits so the band will own them. The REO fans have told them what they are most likely to buy, so iFanz helps the band to minimize the risk. It's all about the customers telling the artist what they want.

MC: Does iFanz have a plan for helping artists — especially indies — to protect their earnings from piracy?

Frances: If an artist develops a one-on-one relationship with his fans, if the fan feels empowered by the artist, wouldn't it be more interesting to the fan to get the music directly from the artist — from the artist's official Web site rather than from other sites? On our sites, you go to speedwagon.com and you get letters from the band. A fan says, "I'm going to go to REO's site, they told me it's there, I'm going to buy it there because I'm your fan. I'm going to meet them. I'm going to get backstage passes." Most fans, in



McCartney:
“Let’s say Colgate toothpaste wants to get in front of a demographic that is 27 to 38... Then we will go to our band directory and see who fits into that ... and we’ll offer them that deal. We’ll say, ‘Do you want advertising in your e-mails?’ If they say ‘No,’ then we will not make that deal.”

which is worthless demographically, because it contains no Zip Code. I could be ruth@aol.com from Iceland, and that information doesn’t help you if you don’t know where I am and what I’m into.

Nethercutt: Also, I’d like to say that we have a zero tolerance for spam. And if a fan wants to get off an artist’s mailing list, the fan can immediately do so. The trust factor is really high on iFanz.

MC: If, as you state, 90 percent of your members are unsigned acts, how does iFanz make a profit?

Frances: We want to do the price-points so that nobody feels gouged. The way it is set up, iFanz makes a little bit of money on the mass aspect of it.

Nethercutt: What we want to do is offer the best services where artists don’t have to put money down. Our hope is that the band will like the quality of our service, remain true to us and come back and spend 30 to 50 bucks a month to operate at a higher level than the freebie account.

MC: What are some of your basic programs and what do they cost?

McCartney: The Garage Band level is free, no monthly fee. The next level, the Club level, costs 30 dollars per month and is for artists with 2,500 people in their club; that means they can send out 2,500 e-mail blasts per month. And then there’s the Stadium level, which is 5,000 e-mails per month and up to 10 million names. That costs 50 bucks a month flat out. There are other bells and whistles available if you want to do more promo.

MC: Beyond the database and e-mail aspects, what exactly are the advertising opportunities that you sometimes offer the artist? Also, how much say does the artist have concerning these opportunities?

Frances: As a band gets more popular, advertisers will come to them. So we said, “Cool, if a band has validated data — if the band knows who their fans are — then that’s a proven value iFanz can then solicit. iFanz will act as a broker, if the artist gives us permission, to those ad agencies.

McCartney: For example, let’s say Colgate toothpaste wants to get in front of a demographic that is 27 to 38, or whatever... women who buy groceries. Then we will go to our band directory and see who fits into that genre and that demographic and we’ll offer them that deal. We’ll say, “Do you want advertising in your e-mails?” if they say “no,” then we will not make that deal.

Nethercutt: But the opportunities have become available through iFanz, so that we can say, “Hey, band X... Budweiser is looking to get to a certain type of audience. Here’s the deal on the table, do you want it, yes or no?” If the band says, “God no, we won’t adver-

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that case, will simply not want to rip the artist off.

Nethercutt: What it's coming down to is that you're promoting the lifestyle of the artist, not necessarily just the component, the musical unit, the CD. Corporations are starting to wake up to that, and now you get the t-shirt, the mouse pad, or you could even get the charity. We are making books on the band, tour books, and if you're into the band you can work the whole lifestyle.

MC: How useful is iFanz to artists whose music is, for instance, in the hip-hop or R&B categories?

McCartney: Tupac Shakur, we handle his list. Fifteen or 20 of our clients are in the genre. Using our database knowledge, we can show that there is a huge, burgeoning hip-hop/R&B fan base coming up in Nashville or in Omaha. Without even looking at writing to anybody or contacting them, we can turn our database data into pie charts similar to that of Jupiter Communications and Forrester Research. We can form a corporate perspective, and go, "Hey ad agency X Urban Department. If your people handling the Nissan / Dodge / Pepsi accounts are looking for hip-hop fans, you should buy an outdoor ad in such and such a location."

MC: Lots of artists are keen on getting connected with film and TV soundtracks and video games. Do you offer any of those opportunities?

Nethercutt: Sure. Musicians call and say, "Would it be possible to do such and such for us?" Like get their music in film or TV soundtracks. We have a long-standing relationship with Uprising Entertainment and we'll submit music to them. Most artists think they have to go through some kind of A&R person or a Taxi system or something. But if something looks good to us, we'll pop it in the CD. And if we say, "Oh that sounds good, what's that?" we'll try to get it placed in soundtracks. Not to say that Taxi and Tonos don't work; they do great. But we are just another avenue if you want to try something different.

MC: What technological breakthroughs do you see on the horizon?

McCartney: One of the things that we are working on with L.A.-based Cinematica, and it will come into play later this year, is the whole structure of digital cinema. The cinemas traditionally use a movie print that costs 1,500 bucks — to make one print. It lasts just six weeks and costs 300 bucks to ship. Plus, typically, what happens is that the projectionist will sometimes show it for free to his friends who have a digital camera. They film it right off the screen and then put it out as a DVD.

Or, paying audiences sometimes come in with digital video cameras and film it. But with digital cinemas, there's no need for prints. The films will all be delivered to the theater via satellite. Well, once that infrastructure is in place, why wouldn't people want to see, digitally, the band Powder from L.A. at the House of Blues, or some other live music package? It will happen, once the digital cinema hardware

Nethercutt: "We are not exclusive. A band can work with us, they can leave us, they can make their moves. We don't tie them down."

infrastructure is in place. There are 160 screens in the United States now and there will be another 2,500 coming on in the next 12 months, and then 3,500 more right after that.

Nethercutt: Once again, the big picture of iFanz is that we can tell a theater owner exactly where the fans are for that digitally delivered music concert.

McCartney: We can also now sell ring tones, MP3 downloads and trivia game packages to telephones via our McCartney Mobile division. Again, it's the whole lifestyle play — if you are in the ViPortal of an artist, you get to know the latest news before your friends do.

MC: What is it like out there right now, financially, growing a business of this nature?

Frances: Well, we have an army of help — you can earn 10 percent by joining our affiliate program and recommending your friends.

McCartney: It's literally growing very slowly, but slow and steady wins the race. We are self-funded. At the same time, though, I don't want to go back on our word to artists and say, "All the free accounts are now five bucks a month." It just doesn't work that way.

Contact iFanz, 310-301-8166

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PRESS RELEASE

FOR IMMEDIATE RELEASE

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McCartney's iFanz challenges MySpace© with release of its new, copyright friendly iPlayer® software and Google™ (NASDAQ:GOOG) mapping technology.

Los Angeles, CA August 8th, 2006 – , Ruth McCartney, step-sister of ex-Beatle Sir Paul, and her team at iFanz.com have released a unique online MP3 player which allows musicians to globally stream their music AND protect their copyrights and download options. iPlayer also makes the code available to Fanz as a “musical banner ad” to display on fan sites and MySpace/FaceBook pages. In addition, the iPlayer allows its owner to **track hits, plays and downloads on a global map utilizing an API with Google.**

This David and Goliath move was precipitated by the latest controversy to hit the recently Rupert Murdoch purchased MySpace.com. The site's boards have been buzzing with the discussion regarding MySpace's policy of re-use, broadcast and distribution rights to any material uploaded to their servers. iFanz co-founder Martin Nethercutt, also a musician, worked with the software development team in Omaha to create the iPlayer® so that “independent content creators would have a rights friendly alternative player, a better quality audio stream, the option to link to a purchase site like iTunes® or CD Baby®, a viral marketing tool, and most importantly, have the trackability tools like Soundscan®, Arbitron® and Nielsen® that the music industry has had for years.”

Contd.,

CEO Ruth McCartney recalls, “growing up in Liverpool and witnessing my step-brother and his partner John Lennon lamenting “the suits” in the music business has given me a very protective view of the whole ownership, mechanicals and publishing situation. We thought it was time to offer a complete marketing and technology solution to the indie creators out there as well as our established clients.” Ruth added, “with the iFanz engine to manage your Fanz and mailing lists and newsletters as well as the new iPlayer, a musician really has a great shot at positioning and protecting themselves for their future.”

iFanz.com, a service of McCartney Multimedia, Inc (a woman-minority owned business) was launched in August 2002 and is a subscription-based service offering sophisticated eCRM tools at boutique prices. iFanz currently has 2.7 million data records belonging to its clients and is vehement about the company’s position “Your Privacy is Our Policy”. Members can collect data at their site, utilize the double-opt-in process, pass it to iFanz secure servers, compose graphical emails and newsletters using a browser, embed MP3 files into email for streaming, send email state-by-state or zip-by-zip, send an automated birthday greeting to their list members, download their data and analyze it for marketing and demographics, create custom surveys and now, using iPlayer, stream and offer their music for sale, create code for viral marketing campaigns and finally track each song’s performance from each individual feed in real time on a global map. It is free to join and account levels range from free to Garage @\$9.97/mo on up 5 levels to Hall of Fame for \$99.97/mo

Interviews and More Information:

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Email: lucy@mccartney.com

Site:

<http://www.ifanz.com/iplayer>

<http://secure.ifanz.net/login/media/statsdemo.php>

Hi Res Images:

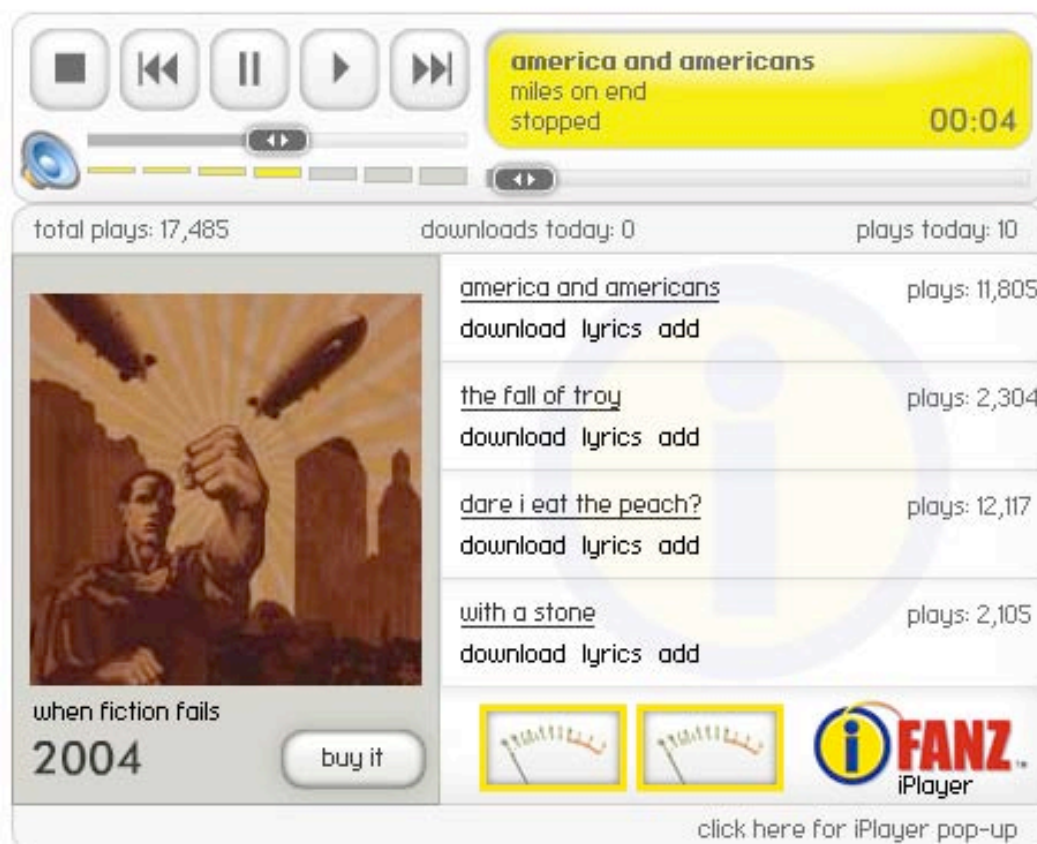
<http://ruthmccartney.com/pr-images.html>

Photo Credit: Andrew Orth

With the iFanz iPlayer© you can:

- Enjoy high quality, instantly streaming audio
- Upload your MP3 files to our copyright safe environment
- Select whether users can download the file or not
- Add your lyrics and artwork
- View **real-time stats** including plays, listens, download, etc.

Join iFanz and get your iPlayer today




The screenshot displays the iFanz iPlayer interface. At the top, there is a music player for the song "america and americans" by "miles on end", which is currently "stopped" at 00:04. The player includes standard playback controls (stop, previous, play/pause, next, fast forward) and a volume slider. Below the player, statistics are shown: "total plays: 17,485", "downloads today: 0", and "plays today: 10". A list of songs is displayed, each with its title, play count, and options to "download", "lyrics", and "add". The songs listed are "america and americans" (11,805 plays), "the fall of troy" (2,304 plays), "dare i eat the peach?" (12,117 plays), and "with a stone" (2,105 plays). On the left side, there is a featured album "when fiction fails 2004" with a "buy it" button. At the bottom right, there is a logo for "iFANZ iPlayer" and a link that says "click here for iPlayer pop-up".

america and americans
miles on end
stopped 00:04

total plays: 17,485 downloads today: 0 plays today: 10

america and americans	plays: 11,805
download lyrics add	
the fall of troy	plays: 2,304
download lyrics add	
dare i eat the peach?	plays: 12,117
download lyrics add	
with a stone	plays: 2,105
download lyrics add	

when fiction fails
2004 [buy it](#)

 **iFANZ**
iPlayer

[click here for iPlayer pop-up](#)

Quick Summary

[Hide/Show]

Total Hits
2,964

Total Plays
6,296

Total Listens
3,130

Total Downloads
81

Unique Visitors
1,575

- 📍 Fire
- 📍 Hot
- 📍 Mild

Map Views

Hits Map

Plays Map

Listens Map

Downloads Map



Map Information

[Hide/Show]

United States

Nebraska (404)

- Omaha (371)
- Bellevue (26)
- Lincoln (6)
- Blair (1)

California (522)

- Palos Verdes Peninsula (153)
- Los Angeles (93)
- Escondido (1)
- San Diego (24)
- Universal City (1)
- San Francisco (11)
- Simi Valley (5)
- Alpine (1)
- San Leandro (1)
- San Luis Obispo (3)
- Riverside (2)
- Springville (1)
- Clovis (1)
- Visalia (1)
- Playa Del Rey (67)
- Emeryville (2)
- Walnut Creek (2)
- Bakersfield (1)
- Venice (2)
- Norwalk (3)
- Brentwood (1)
- Beaumont (2)
- Vista (7)

Texas (66)

- Houston (19)
- Alvin (6)
- Flower Mound (1)
- San Antonio (3)
- Kingwood (1)
- Dallas (4)
- Arlington (3)
- Killeen (1)
- Fort Worth (1)
- Irving (3)
- Austin (8)
- Tyler (1)
- Port Arthur (1)
- El Paso (1)
- Edinburg (1)
- Corpus Christi (1)
- Plano (1)
- Richardson (1)
- Katy (2)
- Keller (1)
- Conroe (1)
- Seabrook (1)
- Prairie View (1)
- Lubbock (1)

New York (137)

- Rochester (4)
- New York (41)
- Bronx (4)
- Highland (1)
- East Meadow (1)
- Bloomington (3)
- Buffalo (3)
- Monroe (1)
- Coram (1)
- Brooklyn (6)
- Flushing (1)
- Hempstead (1)
- Staten Island (3)
- Williston Park (1)
- Bethpage (4)
- Shoreham (1)
- Melville (1)
- Hicksville (4)
- Westbury (3)
- Little Neck (1)
- Albany (2)
- Liverpool (1)
- Woodbury (1)
- Somers (1)

Massachusetts (35)

- Boston (7)
- Hyde Park (1)
- Waltham (1)
- Wellesley Hills (1)
- Belmont (1)
- Dedham (3)
- South Hadley (1)
- East Weymouth (1)
- Cambridge (1)
- Saugus (1)
- North Oxford (4)
- Dover (3)
- Granby (1)
- Barnstable (1)
- Somerville (1)
- Marion (3)
- Westwood (1)
- West Bridgewater (1)
- Braintree (1)
- Jamaica Plain (1)

Georgia (51)

- Atlanta (22)
- Duluth (2)
- Hinesville (1)
- Alpharetta (1)
- Norcross (1)
- Albany (3)
- Augusta (1)
- Senoia (1)
- Lawrenceville (3)
- Fairmount (3)
- Thomasville (1)
- Roswell (1)
- Macon (3)
- Winder (1)
- Athens (1)
- Fitzgerald (4)
- Bremen (1)
- Hoschton (1)

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from the October 08, 2004 edition - <http://www.csmonitor.com/2004/1008/p11s01-alm.html>

Heard it through the Web grapevine

By **Stephen Humphries** | Staff writer of The Christian Science Monitor

In 1994, the band R.E.M. was a superstar on a par with U2. But in the space of 10 years the band has been reduced from four members to a trio, its album sales have plummeted, and it's now about as welcome on MTV as REO Speedwagon. It hardly helps that R.E.M.'s fan base has been getting tubbier, balder, and smaller - not unlike the band itself.

For the release of a new album, "Around the Sun," the band is turning to the Internet to sell more records and garner a younger fan base. A few weeks ago, the alternative rockers posted their album on MySpace.com, a Los Angeles-based website that's a social networking hub for more than 4 million people - most of them between 16 and 24 years old. R.E.M.'s idea was to create ripples of buzz through the vast online community by drawing curious listeners who would then tell other friends in the MySpace network to listen to the album.

Regardless of whether R.E.M.'s gambit translates into sales, the strategy symbolizes a significant shift within the music industry to embrace the Internet as a promotional tool. While radio, TV, print media, and concert tours are still the primary engines of music sales, record labels are realizing that online communities can spread word of mouth among the elusive demographic that watches MTV's "Total Request Live."

"The general underlying principle is that in the off-line world, people find out about new music primarily through their friends," says Chris De Wolfe, CEO of MySpace.com. The Internet works in the same fashion except on a larger scale and without any geographic constraints. "The word spreads virally from friends telling friends," says Mr. De Wolfe.

It's not just MySpace that's revolutionizing "viral marketing" of music on the Internet.

Until now, eBay has been the place to bid on everything from real estate to Britney Spears's chewed bubble gum. The site now sells bubble-gum pop by Britney and other artists. Last month, the world's largest auctioneer started a bold program to promote and sell music by making 500,000 digital songs from four major record labels available to its 114 million members.

eBay, too, is relying on word of mouth to increase music sales. With every purchase, a customer is allowed to e-mail a sample of the song to their friends. For every 10 songs sold as a result of that recommendation, the original sender gets a free song.

Other online communities are more useful to the record industry's smaller players - namely unsigned bands, musicians on independent labels, and nonmainstream artists.

A Web "club" for musicians, iFanz.com, boasts a roster that's 90 percent unknown artists in addition to well-known clients such as Clint Black, LeAnn Rimes, and Oleta Adams. The site's primary purpose is to give musicians the Internet tools to bypass record labels and sell directly to fans.

Most significantly, the entertainment company has what Ruth McCartney, the founder and CEO of iFanz, calls a "Swiss vault" of data: About 1 million music fans have opted into the system. iFanz boasts that it can "supersize" the audience base of its entertainer clients through an advanced database that sifts information to identify potential new fans. And iFanz can send an e-mail to millions of fans simultaneously.

"We have another technology called 'Word of Mouth,'" says Ms. McCartney in a recent phone interview from Los Angeles. "By having a button at the bottom of every outgoing e-mail that says 'Send Your Friend,' word of mouth and affinity marketing is obviously always the best way to grow."

Thousands of emerging artists are using MySpace.com to expand their fan base the old-fashioned way: airplay. Or maybe "webplay" is a more accurate term for it. Startup bands can make as many as four songs available for download in their personal area on MySpace.

Music is a huge component on MySpace, which adds about 25,000 new users per day. Along with movies, religion, and politics, it's one of the core topics sites that users mobilize around as a shared interest. Given the promotional possibilities of the MySpace network, it's hardly surprising that major acts such as Green Day, Black Eyed Peas, Snow Patrol, and My Chemical Romance have begun using the site as a way to connect with hardcore music enthusiasts. Rivers Cuomo, the lead singer of Weezer, regularly posts new songs on MySpace. Once, he even recorded a song written by someone he met on the site.

MySpace's De Wolfe says there's no other place on the Internet where those types of relationships have developed. "If I'm a user and I want to send the leader from the Black Eyed Peas a message, I can do it," he says. "Quite often he'll send me a message back."

One area of the Internet that has resisted the influence of big record labels is the rapidly growing community of music web logs, otherwise known as music blogs. Surf the hundreds of music blogs online and you'll find music enthusiasts who post reviews and descriptions of obscure and undiscovered tunes as well as - and this is the controversial part - MP3 clips of the songs. These bloggers, who are part amateur music journalist and part disc jockey, often don't have the permission of an artist or record company to host the songs. Yet, perhaps sensing the promotional possibilities of MP3 blogs - especially in the iPod era when single-song downloads are picking up - record companies haven't taken legal action yet. Some labels even give bloggers tacit permission to post new MP3s by sending them promo copies of albums.

"[Blogs] can't necessarily be controlled because they're the work of individual people - but they can be influenced," says Matthew Perpetua, who runs Fluxblog, a popular site, out of his New York apartment. "So you have a lot of labels sending promos to myself and some other people who do MP3 blogs, the high-profile ones. It certainly is useful, especially for small artists, who no one really knows about, in gaining buzz."

Just ask the Killers, a band that sounds like Las Vegas's answer to Duran Duran. Their album, "Hot Fuss," cracked Billboard's Top 100 albums in July thanks to advance buzz that started on blogs.

"The music blogs are really playing the role of the old-style DJ, where the musical selections are driven by passion and enthusiasm," says Todd Lappin, a senior editor at Business 2.0 magazine. "That really does lead to sales. Not necessarily sales on the level of U2 or something like that, but definitely stuff that's credible."

The value of MP3 blogs is that they act as curators and tastemakers who filter through a vast universe of music looking to identify the next big thing. It's not surprising that labels want to harness the influence of the music bloggers.

David Gutowski, a Web developer in Decatur, Ala., who runs a blog called Largehearted Boy, has already been approached by two major labels to hype new CDs through contests on his site. Though he turned them both down, he predicts that record companies, big and small, will find a way to use blogs and other sites for grass-roots marketing.

"Weblogs can be a huge force for an artist building his fan base. And also the Internet," says Mr. Gutowski. "If you build an interesting, interactive website that fosters fan participation, you're probably going to sell more albums."

[Full HTML version of this story which may include photos, graphics, and related links](#)

The intro

- » Apple has filed a patent on technology that could make the iPod talk. Described by the computer company as a safety feature to prevent listeners having to look at their iPods while driving or walking, the system would read out details of artist name and song title via the user's headphones.
- » Search giant Google has extended the system originally designed to take credit card details from small-time advertisers into Google Checkout, a payment account which can be used in e-stores such as Buy.com and CDUniverse. But Google Checkout could prove to be a strong contender against electronic money provider PayPal, recently bought by eBay, which in turn has added its competitor Google Checkout to the list of payment providers it does not permit..
- » More than 3,000 previously-unavailable video and radio recordings from the BBC's live archive will be sold as downloads under a new partnership between Universal Music and BBC Worldwide. In particular tracks originally created for the legendary John Peel radio show will be published; but Universal intends to extend the project beyond archival material so that recordings from Universal artists on "Later ...with Jools Holland" will appear on iTunes at roughly the same time as their singles.
- » From 25th July, London's financial district will be covered by the largest wi-fi (broadband wireless) network in Europe. The network has been developed by European wi-fi wholesaler The Cloud, and can be accessed by subscribing to any of the companies which lease bandwidth from The Cloud, including BT Openspace, Skype or Nintendo, as well as directly from The Cloud itself for GBP £11.99 a month.

If we own the jumbo jet, are we allowed to sleep in the bed during takeoff and landing?

Just ask Google founders Larry Page and Sergey Brin. This was one of the issues for the designers charged with pimping the search engine magnates' new Boeing 767. Other alleged in-flight interior design requests for the billionaires' "party airplane" include hammocks and a "California king"-sized bed. But the reason we know all this is because Google's own version of the Spruce Goose has become the subject of a number of unpleasant public legal wranglings.

John Battelle, author of seminal Google corporate biography "The Search", was ahead of the game in 2005 when he told US TV show 60 Minutes:

"I think if anyone were to buy a new Mercedes convertible and drive around with the stereo blaring, and miss work a couple of days because they're rich now, that would not be acceptable behaviour at Google. But trust me - there's a Mercedes convertible in every one of their heads."

BPI keeping up with copyright debate

Peter Jamieson, chairman of label body BPI, seems to be in good humour. That's despite the fact that much of the UK music industry elected to show up at the "value recognition right" event convened by British Music Rights and the Association of Independent Music - on the same day as the BPI's annual general meeting. "The style and the manner of this announcement is probably an example of sectarianism at its worst, but its underlying intention is good", said Jamieson. Jamieson told the AGM that labels are ready to address the current illegality of transferring tracks from CDs to iPods. "We are clear on the answer", he said, "I think it should be allowed." Not so rosy, however, is an implication that the BPI might come down hard on those who pass tracks to their mates: "We will have to change the distinction between commercial piracy and not-for-profit piracy to that between format copying and passing on to third parties."

EUR 138.4 billion

estimated value of entire mobile communications market

Source: Analysis

72% of US internet users have a home broadband connection, up from 57% in 2005

Source: Nielsen, June 2006



iFanz player aims to hijack MySpace

US site iFanz, run by Paul McCartney's stepsister Ruth, has announced a web music player that is designed to

compete with the music player offered to bands by social networking site MySpace. Because social networking sites like MySpace and Facebook allow users to post up their choice of photos, messages and software gizmo using simple code, bands can select to install the iFanz iPlayer instead of MySpace's version if they so choose. iFanz reckons that theirs is a superior product which uses Google's mapping technology to show exactly where a band's listeners are gathered. This information is useful for bands wanting to decide where to tour.

X marks the spot for Microsoft's take on the iPod

As every manufacturer from Sony to Creative has attempted to launch its own "iPod killer", the phrase has become more or less a byword for underwhelming Apple knock-offs. Microsoft licenses out the Windows Media technology that drives most iPod competitors, and has launched the Urge music store in conjunction with MTV, but so far has not sold its own portable player. The only ace Bill Gates's company has left to play is the Xbox brand which currently adorns its successful videogames consoles. But rumour suggests Microsoft may be bringing out a music and video player called Zune, which may be kitted out with wi-fi so that users can download paid-for music over wireless networks - rather like MusicGremlin (see issue 93, 15 July 2004).