

Tornality



FEATURING

The truth behind Music Streaming

Gus Berry

Hubbard's Hustlers

"Your Cacoon" Review

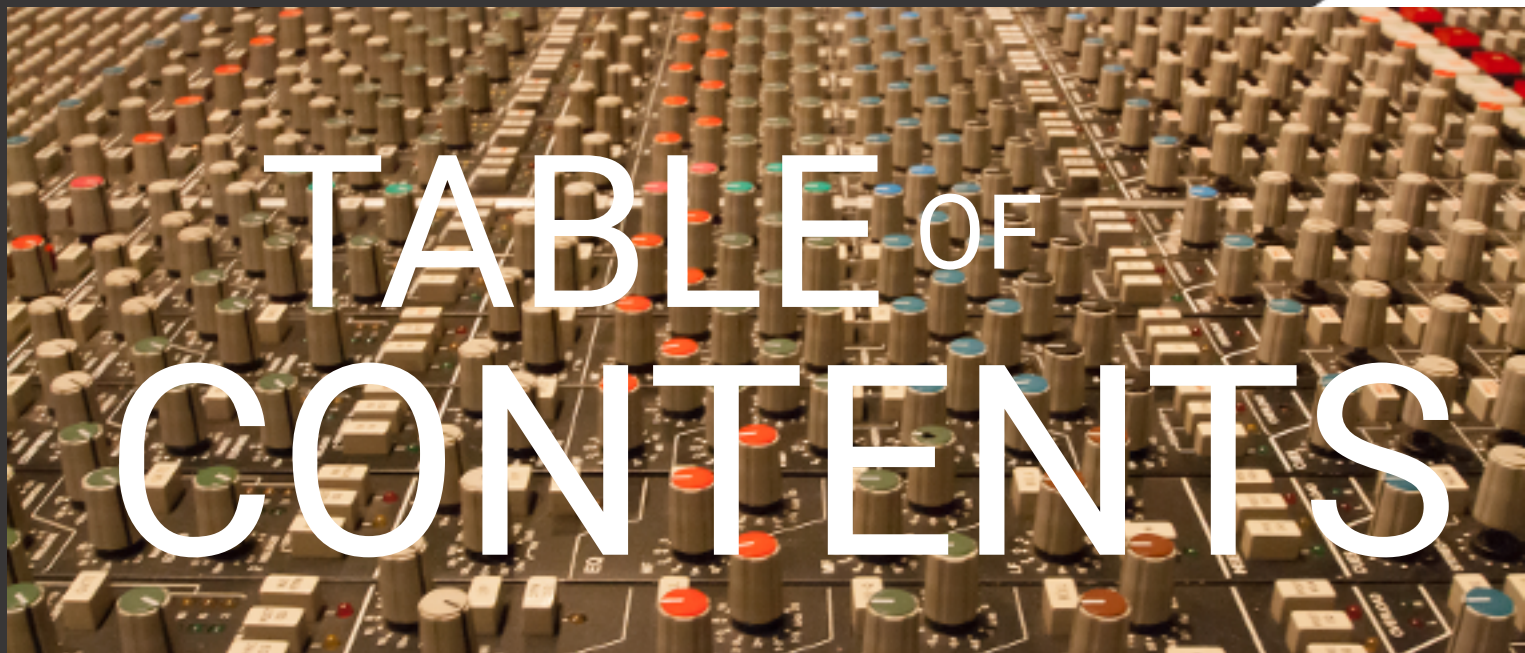


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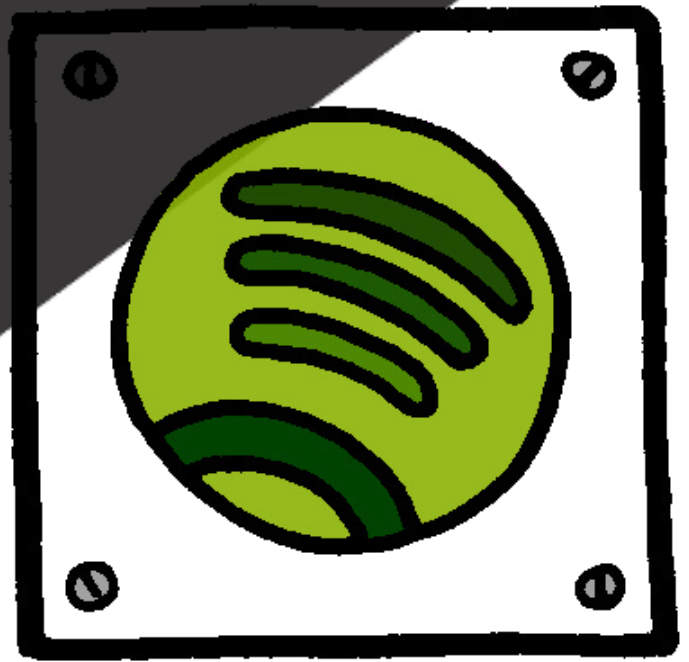
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JERRY PAPER



MUSIC STREAMING

By: Andrew Walton

I can't tell you how many times I've heard people say that streaming is killing the music industry—that Spotify and other digital service providers (DSPs) are taking advantage of artists and taking all their money because they only pay out fractions of a penny per stream. Don't get me wrong, that is true—they all vary, ironically Napster pays out pretty well per stream and Rhapsody and Tidal are at the top for 2018 at \$0.01682 and \$0.01284 per


stream respectively on average according to the latest Trichordist report. For reference, Spotify comes in at a whopping \$0.00397 per stream. Most people look at those numbers and say, "That's ridiculous! I'll never make money like that—I'm not going to put my music on Spotify, I'll just tell people to buy my CD instead." Which given this information alone would seem like the right thing to do, but I promise you, there is always more to the

story.

According to the IFPI, the average American spent \$28 on music annually in 1999 when music was booming. A Spotify subscription is \$10 a month, or \$120 a year. Even adjusting for inflation, that's still far more than the good old days. Much more. If everyone paid for a premium Spotify plan, streaming would have the potential to quadruple what people spend on music each year. So if the money is going in, where is it going?

Would you be surprised if I told you labels are taking all of it? After Spotify takes a 30% cut, the rest goes to whoever has rights to that particular song, in other words, the label. Depending on the deal. Labels take on average about 75% of the payout and after paying out the publisher, producer, songwriters; it's no wonder why artists aren't seeing anything.

But you need to get signed in order to get famous right? It is true



□□ SO HOW ARE PEOPLE FINDING MUSIC THESE DAYS? □□

that labels have the connections and the financial resources to bribe enough people to get you on the radio or TV (and yes if you think payola doesn't happen because it's illegal, you are far too optimistic to be living in 2018). However, these forms of media aren't exactly where people discover new music so much as where huge established acts

already reside. Even radio formats designed for music discovery like college and non-com stations don't typically have a huge listener base (when I did a radio show for the BIRN at Berklee, I think the most concurrent listeners I ever saw was 17). To be fair to major labels, they have adapted to the age of streaming and put just as much effort in to playlist

payola as they do with radio. Increasingly these days, however, labels are less and less eager to build an artist's career from scratch—they would much prefer to play it safe and regurgitate something that's already successful. So if you're trying to get discovered and build an audience, that's not where you focus your efforts.

So how are people finding music these days? Algorithms. How many times have you just let Spotify or Pandora do it's thing? DSPs just know what you want to listen to next based on what you've already listened to because so many other people have also listened to the same stuff. So reason number one why you shouldn't take your music off of Spotify and only sell it through Bandcamp—when someone buys



your album, yes you get a quick \$10 and well, yay for you what a pleasant surprise. But the problem with that is the transaction stops there—when that person plays that album at home, no one else knows that they're listening to it. Sure they could tell their friends if they become obsessed with the music, but word of mouth only does so far in a digital age. The beauty of streaming is that it's an active ecosystem, Spotify will take note that people

are listening to it and incorporate that into its algorithm to show it to more people. In the early stages of the game, what's worth more to you—\$10? Or more fans?

So to recap, labels eat up $\frac{3}{4}$ of streaming money when it's really Spotify that's doing all the work to get you noticed. Why are they even a part of the equation? Why doesn't Spotify just act as a label and cut them out? Well you're not the first person to think that.

The major labels were way ahead of you.

To simplify a long story, there were lots of lawsuits against Spotify, Spotify got in a lot of debt while it still has yet to turn a profit. It needed money and the major labels decided to help it out if they could all come to an agreement. Part of that agreement was that Spotify would not sign talent and act as a label. The major labels liked being the coolest kids in town, so they made it so no one else could be as cool as them. For

Spotify, it was either that or go out of business, so they took the money and ran with it.

Fast forward to this past June, Spotify finds a loophole that allows them to kind of be a label, but not really... They're not "signing" artists and not doing what was defined in the big agreement as label-like behavior, so it's technically within the agreement. When "not signing" with Spotify, you get an



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advance like in a record deal, but fewer strings attached. Along with that, they promote you a lot more within Spotify and get more people to listen to your music on the platform. This is huge news for up and coming artists—it's going to be easier than ever to get noticed on Spotify and achieve a hugely successful career without being under a label's thumb. Spotify does take a higher cut of streaming under this deal, but

even then the artist still sees more money than they would from streaming with a traditional label.

So yes, streaming has historically paid out dismal royalties. However, the medium is getting improving for the artist as we speak. This is where music is heading—if you want people to listen, you have to go where they're listening. At this early stage, it's hard to tell how influential these most recent

developments will be down the line, but we will wait and see.





GUS BERRY

by Noah Tretter

□□ I AM GUS BERRY □□

We grow up to believe that we are the ultimate creator of our fate. Where we end up is a factor of who we decide to be. For many of us this is a reality. But for others, life chooses for us.

Gus Berry is a music producer, engineer, and musician. Coming from a musical family, extensive background in musical training, and an upbringing within the music industry, it is no wonder why he chose the life he did. Or did that life choose him? Regardless of that cheesy statement, he is now one of the most respected and sought after engineers in the Portland, Oregon area.

Who are you?

I am Gus Berry. I am a music producer, engineer and mixer. I started out with the mindset of mostly getting into production. The more time I spent time on productions, the more I realized how important that sonic element is. I used to think that the arrangement, the guitar lines or melodic lines were the most important aspect, but then I realized that the effects on the microphone were also important. Or the mix to the drums. I started to hone in my engineering and mixing skills from there. Now I wear all of those hats on any project I'm

working on. I go into a mix with a producer's hat, and a production of a song with an engineer's hat.

What initially brought you into the audio world?

In the early 90's, my dad owned a recorded studio called Musicraft in Wilsonville, Oregon. At the time it was the only world class studio in the Portland area. It was before a lot of the more well-known names came around like Jackpot! or Kung Fu Bakery. So I grew up in a recording studio. I was always around them. My dad was a piano player as well, and everyone in my



immediate family has a music degree. So when graduated from high school my only option was to find work producing or go to college. I ended up going to Berklee College of Music out in Boston to study music production and engineering. I graduated in 2010 and moved straight down to Nashville for the next 5 years. I really cut my teeth doing the freelance life trying to build a portfolio. That's what got me getting into it. There just want any other choice in life than music.

Would you say the Nashville scene was easier to get into or Portland?

I got into the Nashville

scene at a different point in my life. For me it was much easier getting into the Portland scene because I had quite a few more years of professional experience by the time I got to Portland, which is attributed to my time in Nashville. My experience of going straight to Nashville right after college was great. The experience that I acquired so quickly was phenomenal. It was clear how high the bar was set there. You couldn't move to Nashville and do shitty work; you had to be great to get to the top. And you got good quick for that reason. Which is what helped me in my five years there. So, when I was back in Portland I already had cut my teeth on some

major label projects.

Were your connections mostly family related? Did you know Larry Crane before working there?

No, I had not met Larry before. We moved back to Portland because I was going to start working out of this studio that is now owned by one of the engineers that worked out of my dad's studio. His name is Kevin Nettleingham, and he runs Nettleingham Audio out of Vancouver, Washington. I originally moved back to Portland to work out of there, and that's what I've called my home base the last two years. But moving to a new city involves a lot of cold calling other engineers/producers to buy them a beer and get

to know them. Larry was one of those people who actually answered. He let me come by Jackpot! for a tour, and that ended up with me being the studio manager for Jackpot! So now I split half my time being the studio manager and house engineer at Jackpot! and the other half working up at Kevin's on projects I still get from Boston, NYC and Nashville.

As a musician and an engineer, what is the easier route to take to find success?

That's a good question. For me, since I wear both hats I would say I probably have an easier situation because I can potentially get more



work, or gigs, for a lack of a better term. I can play on someone's record and I can engineer someone's record, which means I have twice as much opportunity to get a job. But I know plenty of people who don't play any instruments who stay busy. I think whatever you are good at and whatever skills you have that's where you should focus your energy. For me, having that in my back pocket is great. I really can't say what is easier though, because I've

never had to choose.

In the audio world that we live in, what is your favorite hat to wear?

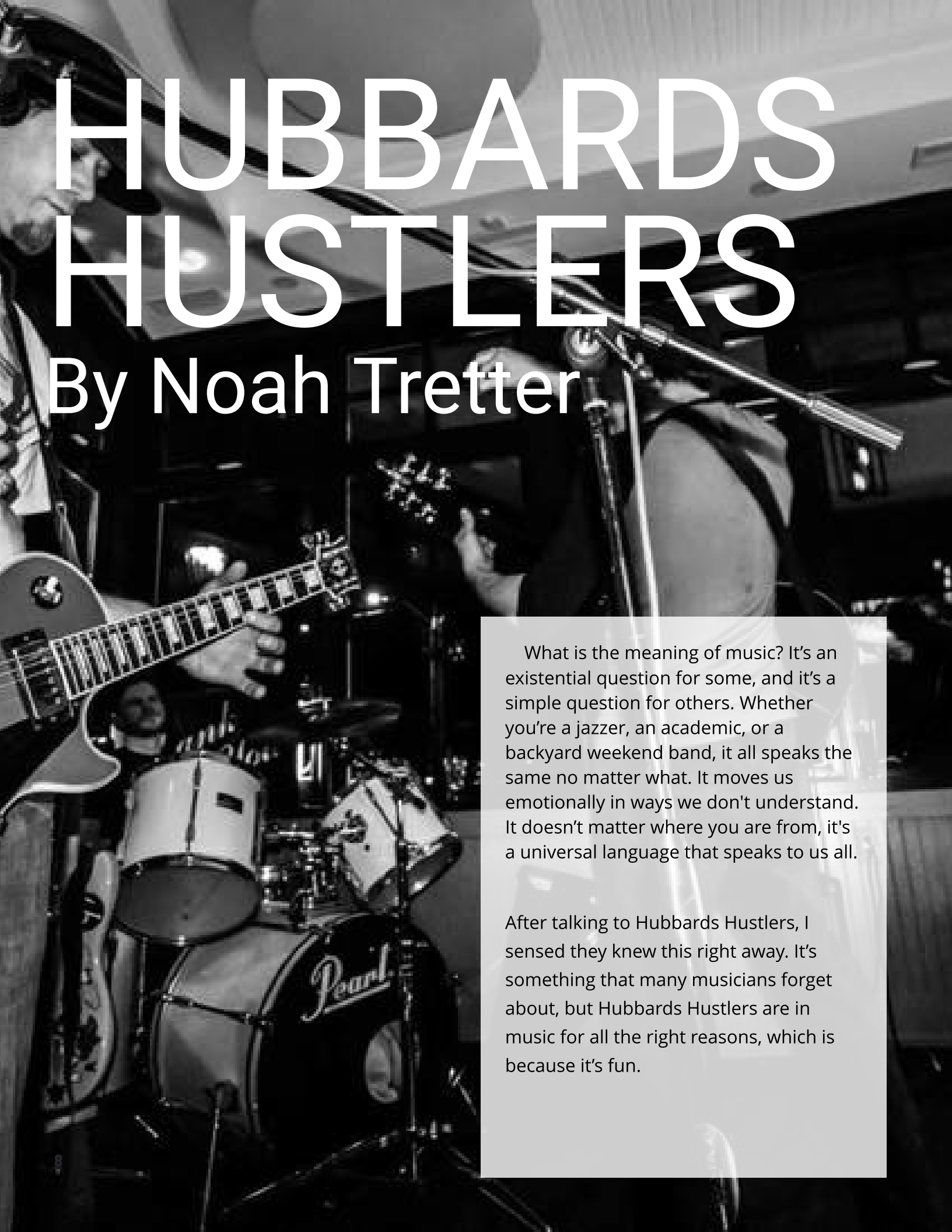
I would say that in my early years, I only wanted to produce. I idolized producers like Daniel Lanois and David Foster. Really all the hit makers from the golden age of record making in the 90's. Producing was what I wanted to do, but now that I have actually done it, I've fallen even more in love with the mixing

process. It's great being alone in the studio and being creative. I don't have to convince someone else to like it until I like it. Production can be stressful and exhausting, so I'm more careful about which projects I want to produce these days.

Do you have any advice to any up and coming musicians or engineers?

I would say meet as many people as you possibly can, and be as

normal as you can to them. I know it sounds weird since the music world is filled with lots of odd and unique personalities. You have to be the most accessible person in the room for everybody. You have to handle the quirky artist in the room, and the label pleasing producer or manager. Be the guy or girl that everyone likes having around.



HUBBARDS HUSTLERS

By Noah Tretter

What is the meaning of music? It's an existential question for some, and it's a simple question for others. Whether you're a jazzer, an academic, or a backyard weekend band, it all speaks the same no matter what. It moves us emotionally in ways we don't understand. It doesn't matter where you are from, it's a universal language that speaks to us all.

After talking to Hubbards Hustlers, I sensed they knew this right away. It's something that many musicians forget about, but Hubbards Hustlers are in music for all the right reasons, which is because it's fun.

Who are you, and what is your background?

The name is Nathaniel Porter-Gowan. Born in Nova Scotia, grew up on the beach. Which is really where most of our songs were inspired from; just hanging out on the beach.

What the story behind the band?

It's been a long project for me. Probably ten years or more. I've been moving all around Canada so it's been hard to stick with the same band till I finally ended up in Blue Mountain, Ontario at a little ski resort on the Georgian bay. I found some dudes here with similar interests while playing open mics, we started writing tunes and the rest is history. That's the Hubbard Hustlers.

Tell me about the music scene in Ontario.

It's pretty huge. You can go out anytime of the week and always find music. But were a little bit north of Ontario. At a cool little beach town with ongoing chats where we sit around at backyard shows, and bonfires. It's very community oriented which in turn encourages each other



☐☐ **REALLY IT ALL COMES FROM SIGNIFICANT LIFE EXPERIENCES FOR ME.** ☐☐

HUBBARD HUSTLER

to play music. Our lead guitar player used to be in a heavy rock band in the area and we met through some mutual friends at one of these shows. That's kind of like the whole area here, it's awesome.

You mentioned it briefly but where does the inspiration come from for your music?

As a musician yourself, you probably know. Some days you feel like whippin' out some riffs and some days you just chill out. Really it all comes from significant life experience for me. One song was written while I was snowboarding. I was in such a good place that day and kept saying this verse over and over. I ended up taking it home and laid down some guitar. It sounded great!

What do you think is the better route as a musician. To have a day job and be an artist and be able to express yourself. Or is it better to conform to some sort of standard so you can pay the bills.

I think everyone would love to make it big and be able to support themselves through music. That's the dream right? You can only ask your friends and parents to help out for so long. For me the Hubbard

Hustlers have been trying to make it for years. Finally, with the right kind of people we are being asked to do festivals and be openers for big bands. But that's ten years of my life ya know? If I decided to just do music a long time ago I'd probably would just be peddling in a cardboard box somewhere.

Are you trying to convey any sort of message with your music?

Most definitely. All of our songs seem to have a story. And the message is always to enjoy the things you love to do.

One last question. As an artist who's starting to make it onto the scene. Do you have any advice to any musicians a tier or two below you?

Like anyone says, don't give up. For example, Jimi Hendrix didn't think he could sing. Then one person told him that just because you don't think you can sing, there could be millions of people who could like your sound. Everyone knows who Jimi Hendrix is now right?. Don't give up, there is always someone out there who will like your stuff.

JERRY
PAPER

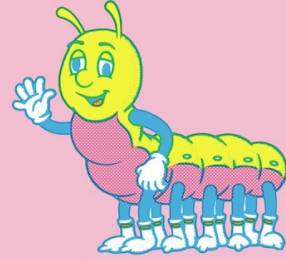


Photo Owned by Jerry Paper

YOUR COCOON

By: Andrew Walton

If you go to the “about” section of Lucas Nathan’s (Jerry Paper’s) Spotify page, it describes Lucas as, and I quote, “the host body for the interdimensional being and experimental pop musician known as Jerry Paper.” His website is a landing page with various links next to a picture of him in the center attempting to strike a ballet pose wearing a shiny golden mumu dress and socks with his dad sandals. Watching him perform live, his stage persona is best described as if

Andy Sandberg, Michael Cera, and Andy Serkis all had a baby together that stopped giving a shit around the age of 5 and decided that licking the adhesive off of duct tape was his favorite pastime. I mean this in the best way possible. I love this man. Or gender non-binary person? Not sure. Either way, he is a genius from a marketing standpoint. Anyway, without even getting into it, that alone should already tell you a good amount about what Jerry Paper’s music sounds

like. We’re about to get weird folks. Leave the weed at home, you won’t need it. This music will do just fine.

To give you an idea of the aural quality of his latest single “Your Cocoon,” the record is produced by Matty Tavares of BADBADNOTGOOD; jazzy extended chords, funky bass run through an envelope filter, cheesy yet also entrancing electronic synths, it all works in tandem to augment

Paper’s strange vocal style I can really only describe as Jim Morrison meets Frank Sinatra. If I had to call it anything, I’d call it acid-jazz-soul-fusion? Nothing short of amazing really.

None of that is the really strange part of this song. However, for two and a half minutes, he only sings two four-line verses and an equally short chorus. The lyrics of this song are very much

**"YOU
PRETTY
MUCH FEEL
LIKE YOU'RE
GOING
INSANE"**



Photo Owned by Jerry Paper

ambiguous and open to interpretation, yet still seem very purposeful. He dances from one syllable to the next with each word, making sure he gets the most out of each. No moment is wasted—you pretty much always feel like you're going insane, which is what I love about it; there are a lot of standards and norms this calls into question, no shortage of envelopes being

pushed. And really what exactly are you accomplishing if you aren't doing that?

What I think I enjoy most is that watching the song being performed live (or any song of Jerry Paper's really), is it becomes clear that this manufactured personality that inhabits the host being known as Lucas Nathan is a work of satire, but at the same

time, it's all seriously good—you can't deny his inherent talent. it's hard to describe how something can be so simultaneously ridiculous yet sobering. Sometimes it's hard to tell what lies on which side of the fence, but I think it's that constant guessing game of trying to discern the truth that keeps me intrigued; it wouldn't be as much fun if it were so