



NEWS

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From

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Harvey Reid & Joyce Andersen

NEWS

#22 2014-2015 Edition Continuing the HR newsletters after a 3-year break...



Uberlocal We built a beautiful 75-seat concert stage in our 1888 carriage house, and have been performing there the last few months. I don't even need a guitar case to travel to this gig. We hope you can come hear us play there. www.woodpecker.com/uberlocal

FINALLY SOME NEWS FROM US...

I sent paper newsletters for over 20 years, and even might send one early next year, but for now I want to fill you in. You can print out the PDF of this if you like, and save me the postage.

Since you may have not heard from us in ages, you might assume that we have slowed down or veered off the troubadour path. Not a chance—we're up to all sorts of things. This newsletter marks the beginning of a new era for us, of reaching out and communicating.

The quick story is that we have stayed home more than ever to be with our boys, and to re-tool ourselves as modern troubadours. We're now getting very involved in music education after years of being mostly performers. We've played more local gigs than usual, run

an internet store (www.PartialCapo.com) had a lot of family time, and devoted most of our creative energy to some groundbreaking guitar education projects we're excited to tell you about.

If you or anyone in your life wants to play guitar, play better guitar or have more fun playing guitar—we've got good news. There are a huge number of guitar instruction methods and materials out there, and we're bracing for the challenge of showing the world that we indeed have something new and very significant—indeed a "better mousetrap" to contribute.

Chordally yours, Harvey Reid & Joyce Andersen

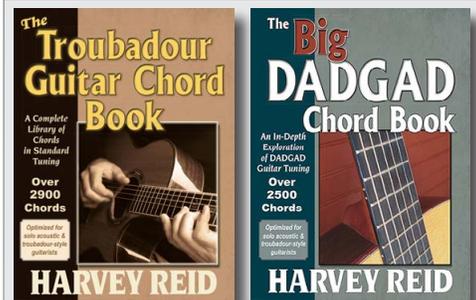
News Briefs...

- We still don't have proper representation of our music on YouTube, and it's high on our list for 2015 to make a pile of new videos, so watch out. Joyce does have some exciting recent videos of her new solo fiddle troubadour show. I am way behind but anxious to get working on it. I haven't quite finished re-mixing, remastering and re-releasing recordings from my catalog, and there are still some things I need to make available digitally. Joyce has continued in her quest to take the violin to new places, and her solo "violin troubadour" show is deepening and expanding. She's building the ranks of "Pro-Joyce" music fans and deepening her already-deep music. I have made over 20 guitar education books in 2013-2015 the new directions I am going with my partial capo and fretboard research and education. My revolutionary new Liberty FLIP capo is now available for sale on Amazon.com. Joyce and I have made 35 albums of music (more if you count multiple CD sets), and you can still get most of them.

If you like our music and feel like supporting us, think about buying one song or one album on iTunes. It would help.

- I can be found on Facebook. Here is Joyce's page. I have made a lot of recordings, but there's always something else in the pipeline I am planning. Right now the top thing on my list is to write and record cool new solo guitar music that showcases the ideas in my Capo Voodoo books. I am still performing with my Dana Bourgeois guitar, my trusty old 1973 autoharp and my rare Chrysalis slide guitar, though I may get a new Chrysalis, now called a Ridgewing, in early 2015. (This may be your chance to finally get one, since they are gearing up to make some for the first time in 15 years.) I've started playing a new model of Deering 6-string banjo, the Boston. I like it, and it is a lot lighter and less expensive than the one I've been playing since 1988.

Guitar Book Preview



I published over a dozen new guitar books since the last newsletter. They are all for sale on Amazon, though I'll be happy to autograph one for you if you get it from my web store. These 2 are the most universally appealing if you already play guitar, and they make perfect gifts for guitar players in your life. The most complete, detailed, accurate and readable guitar chord books ever, for standard tuning or DADGAD tuning. Optimized for acoustic "troubadour style" guitarists. Step aside, Mel Bay. If you want to learn guitar, look at the Liberty Guitar Method on the next page.

The Boys



Our boys are on fire, full of life and energy. They seem to be getting the idea that playing music is a good thing, though they want to do everything their own way. We can't imagine where they get ideas like that from.

Otto (age 9) put on a wig, his Mom's leather jacket and make-up for Halloween (above), and figured out that rock & roll is sort of a permanent Halloween. Levi (far right) is just 6, and we don't know why he would act like this, but we are OK with it. It wasn't a Halloween pic, but might as well have been. He likes dressing up to play guitar. Maybe he can teach me some moves. He doesn't seem to want to sit down to play music like Dad does.



Our "Uber-Local" Project

As the music business evolves and devolves, we musicians keep looking for new ideas, and sometimes those get intertwined with old ones. Joyce had a dream that we should play more music, participate in and build our local community, show our kids and their friends what music looks like, and not spend long hours traveling. So we started by moving a lot of things out of the first floor of our house, making room for some possible house concerts or music parties in our family room.

We soon realized that our funky but beautiful old 1888 carriage house was just the space we needed. The only problem was that like all buildings, it tends to fill up with "stuff." Once the horses and hay were replaced with horseless carriages, it's undoubtedly been filled with "stuff" for close to 100 years. When I moved in here 20 years ago, it was piled to the ceiling with junk, and I slowly removed that and replaced it with my own.

Part of the "stuff" we stored there was leftover antique lumber from a previous remodel, some beautiful big planks from sending a tall white pine tree in our yard to the sawmill, an extra sound system, stage lights, tall velvet curtains, a lot of chairs and tables, and a lot of cool things I had collected in my years of "rambling" across this mighty land. Which adds up to "concert venue..."

We spent all spring and summer removing un-needed "stuff," and I built a beautiful sturdy stage with the planks, patched the old wooden floor, rebuilt the support beams and installed the sound and lights while Joyce painted and decorated with our old Victrolas, some lunchboxes, my "Elvis Shrine" and lots of fun things from our "museum." We found a sale on chairs, and *Voila!* **The Olde Carriage House** was born. (www.woodpecker.com/uberlocal) Seats about 75.

It's the first gig I ever played where I didn't even need a guitar case...



Our 1888 Carriage house



The mess as we began...



Ready to go...



Coming along...



In action...



The "lobby..."



Get your CD's here



The 2014 Newport Folk Festival



A highlight of 2014 was getting invited to perform at the prestigious, legendary and sold-out Newport Folk Festival as part of a tribute to Pete Seeger. Joyce and I played well, met new and old friends, and wandered the hallowed grounds there in Rhode Island soaking up the music, energy and history. What an exciting scene. My first time there.

Below is one of my first "selfie's." I was happier than it looks like - I haven't mastered the art form yet. Joyce (Top) with Lillie Mae Rische, who plays fiddle with rock god Jack White, and Vermont songwriter Anais Mitchell. And yes, Joyce is getting 6-string banjo fever after watching me play one for years. Watch out.





Otto & Levi



A Troubadour's-Eye View of the Music Business

As you might have figured out, the music business is still in a period of seismic change. Though at first it seemed to be hitting faster and harder at the higher echelons of the music food chain, big change has now clearly come all the way to the bottom rungs of the musical economic ladder. Most of the commentaries I see are coming from people much higher on the "totem pole," and I'm not sure there is a consensus yet as to what is happening to the world of us independent "unfamous" troubadours. I don't know what the status of street music is, and hopefully things won't get so bad that I'll need to find out, but even at house concerts and church coffeehouses in small towns, things are quite different than they were even a few years ago. It's more difficult to get people to come to musical events, and they buy a lot fewer recordings than they used to. 2/3 of my income for the past 25 years has been sales of recordings, and internet sales and streaming audio platforms are by no means filling the void.

Pop stars are doing publicity stunts, giving away their new albums, and endorsing lipstick, presumably because they also are not making anywhere near the money they used to on album sales, airplay or ticket sales. This is creating a downward pressure that is felt by all below them. The recording industry used to generate a lot of money for record labels and artists, and this revenue stream is in freefall and drying up rapidly. Super-famous artists, actors and personalities mop up huge amounts of national publicity, including public radio and television. Ever notice how many Hollywood actors, big-name personalities and musicians are now all over public radio? Mega-famous artists are playing increasingly smaller venues, and fewer stadiums. As a consequence, mid-level artists with 10 or 50 times the name recognition of artists like me, who used to play theaters and venues with thousands of seats, are now invading the smaller rooms and coffeehouses with just hundreds of seats. Their sheer popularity is blasting us lesser-known musicians out of the water when it comes to selling tickets. I wouldn't be surprised to hear that many of you are surprised that very well-known musicians have been playing your local music places. And because none of these artists is selling recordings like they used to, they need to play more shows than usual to make up their own lost income, further overwhelming what once were good places for artists like me to play. A number of stars of popular movies and TV shows have even showed up on the folk music circuit recently, and though their musical skills are modest, they sell tickets and vacuum up publicity when they go on tour.

Whether music returns to a form resembling what it was in 1920 before there was a recording industry is a question that only time will answer. Some of us are hoping it will reshape itself in a way similar to the food industry, where family farms, local food, and healthy ingredients are now very important to a lot of consumers.

I may have even made a fundamental, unforeseeable error in my lifetime business plan that is being aggravated by this new reality. I was among the very first artists to ignore record companies, and make and sell my own recordings. I earned a fine living for about 25 years doing that, expecting that I would also benefit in my older age by owning my life's work, including the masters and rights to my entire catalog of music. I vividly remember bumping into Ramblin' Jack Elliott a while back, and learning that he had made over 30 albums, yet they were all out of print. He owned none of them and was performing with no CD's to sell. I felt pretty secure that I could not end up in that situation, and I remember thinking that I was better positioned than he was from a business standpoint.

I was also sure that by creating timeless, "un-pop" music instead of chasing trends, I would benefit by the fact that people would always been interested in what a skilled musician could do with a guitar, an autoharp, a 6-string banjo, or an old traditional song. It's true that recordings I made years ago still sound relevant and good, but what I did not see in my crystal ball was that people would basically stop buying music. It's now reaching the point that young people, in the full swing of the digital life, essentially expect to have the entire recorded output of the human race available to them at all times, for free, or tagged onto their cell phone plan for \$9 a month.

Performing has always been the #2 source of my income, after sales of recordings, and now that I am not touring, we're eating a lot of macaroni and cheese around here, and not driving new vehicles or wearing new clothes. I am finding it much harder to get bookings and to pull crowds, largely due to competition from better-known artists, while my CD sales are still falling and travel hassles and costs are rising fast. It seems like with digital everything, it might be easier to let your audience know about events, but I think a consequence of digitization is that people are now deluged with invitations. Every mom planning a birthday party for a 5 year-old has better promotional tools than professional publicists had 20 years ago. I actually think I got better results in the old days by mailing postcards than I now get from emails or Facebooking when I want to announce my shows. What I failed to see in the Jack Elliott scenario was that many more people know who Ramblin' Jack is than know who I am. Because of that, they might go see him if he came to town, especially if he comes to a small town where he has never played before. In this "post-apocalyptic" music world, his fame can now feed him better than my ownership of all my music can feed me.

It never occurred to me that my large catalog of highly-acclaimed recordings would have dwindled in value, and that I might have been better off getting a record deal, getting screwed out of ownership of all my music like all the other recording artists in times past, but by getting more famous in exchange...

If you are feeling sympathetic, feel free to buy a CD or a few individual 99c digital songs. It would help. Or take a look at my books on [Amazon](#) or the [iTunes](#) bookstore.



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