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YO, IT'S CHRISTMAS!

BIO +

Song Spin
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People love YO, IT'S CHRISTMAS! It's cool. It celebrates ethnicity and diversity. It celebrates family. Some songs celebrate the birth of Jesus. It's funny and poignant. It's a possible donation from me for your Fundraiser – just contact me!

Here is HeatherSong's 2005 debut album – all songs arranged, performed, produced and released by Heather Pahl dba HeatherSong. Influences are from hiphop, rock, metal, jazz, reggae, funk, blues, gospel and electronic. Ethnic stylings include Latin, Oriental, Black American, Far East Indian and Mideastern. Several guest artists are featured. Jim Bilinski's alluring Tenor Saxophone (also Flute) contributes greatly to the appeal of this CD. The variety seeks to touch the different individuals comprising a family. Printable lyrics, stories, BIOs and more at my website. Music is a great opportunity to explore yourself and life! HeatherSong is both Artist and Label on radio playlists and digi download services. HeatherSong is a recording phenomenon – no videos to date, no plans for touring or live performance. Please share this music with your friends. HeatherSong THANKS YOU for your LISTEN and your PURCHASE! [Best Prices](#) at my website.

Lively character scenarios and sound effects abound. These classic Christmas songs include three (3) instrumentals. 15 of 17 songs are derived from public domain, so they are available to license, MUSIC SUPERVISORS! Master and all Artist Rights owned 100% by HeatherSong, WEST HEATHERSONG Publishing, BMI. Covers WINTER WONDERLAND and FELIZ NAVIDAD with permission. Some traditional selections celebrate the birth of Jesus, but this CD is not marketed specifically as "Christian music". Tunes are kid-friendly and characters represent all ages. Endearing family members interact in wholesome but never boring reality scenarios that embrace life's journey and include the serious balanced with plenty of humor and awe. HeatherSong has rewritten some of the lyric to update appeal, and offers two new verses to NEW LANG SYNE.

This holiday CD has played on scores of Radio and TV FM/Internet stations internationally. The deliberate range of style appeals to fans of Alternative Rock, Electronic Pop Crossover, Children's Music, Christian Music, World Fusion and more. HeatherSong has filled numerous CD requests for airplay/licensing/reviews from the U.S., the UK, Canada, Australia, Germany, Poland, Luxembourg, Japan, Brazil and Trinidad. As a final touch, YO, IT'S CHRISTMAS! was mastered by the pro who mastered the hit song MANIAC in the successful film FLASHDANCE. These 17 digitally produced songs were treated to analog warming during the mastering process. UPC Barcode, shrink-wrapped, standard jewel case and featuring CD Text. Sold only at CDBaby.com

BACKGROUND

Not too long ago when artists produced their own music it was usually as a SONG DEMO. This was a required step for seeking a publisher, label or cover interest. Advice varied as to desirable quality for song demos. Some said to keep them rough and basic – just enough to convey the actual song idea. You didn't want to insult a producer with a finished product – and possibly intimidate them (and blow your efforts) if your demo proved exceptional. They wouldn't want to hear your fully developed ideas, impressively executed. Don't upstage! If you sold that song, you wouldn't get a hand in the final product anyway. I heard directly from very successful and time-tested songwriters that, in fact, they were basically ignored and never invited in on productions once their contract was signed. And I mean the real "charters". Ones who certainly earned a lot more courtesies and recognition than what they indicate was shown them.

Of course you'd still hear very highly produced song demos by those who firmly believed in that edge. By way of some contrast to the "It's the SONG, stupid!" philosophy was a production philosophy well expressed in the outstanding indie film STANDING IN THE SHADOWS OF MOTOWN. Musicians/arrangers (not renowned enough!) responsible for a string of Motown hits insisted that almost anybody could have sung those hits. It was the musical production, arrangement, and well-finessed hooks that sold those tunes. I was listening . . . Maybe there are many kinds of songs, all appealing in their own way and to a significant audience? Because I do know for a fact that there is a certain level of successful diversity and always has been. Always threatened, but somehow exposed regardless of financial struggle. Some would gladly ditch that precious diversity for their own purposes,

leaving us all with the blandness of mashed potatoes – which would result from any repetitious monopoly of any music style whatsoever – not to mention its lyric message or content. Anyway, I don't know if the verdict ever really came in on demo advantage, because midi showed up and changed the world. We're talkin' the '80s. And home recording studios, and digital, and the sacred Internet that facilitated easy, cost-effective distribution and the chance to sell directly to fans. The spin on that rough song demo changes with that evolution . . . revolution.

For many of us now, the motivation is to write and produce the highest quality we can to appeal directly to potential customers – as independents. Many artists feel that this developing avenue creates a much friendlier venue for true creativity and variety. A chance for artists to realize more appropriate reward – yes, even profit – from their own efforts at some considerable debugging of shamefully lopsided music industry inequity. It's also now possible for Music Supervisors to look more seriously to indies – independent artists, writers and musicians – for music needed for film, tv, other media. Cost-effective if they can find quality they need. As a result of these massive changes, there's a burgeoning world of indie creativity. It's exciting for everybody, but I must guess that this proliferation complicates the lives of Music Supervisors. Fact is, if they're serious about their task, they know there's some exceptional material out there – and they want it! How to sort through all of it for specific needs is not always an enviable task. We should remember that about these dedicated and maybe a little overwhelmed folks, you know? Head-spinning, really. It's interesting to watch what they come up with in an attempt to orchestrate all of this. And it implicates artist attempts to reach them – politely, effectively, while avoiding some paid-up-front interim schemes that may be solely motivated to make money from our pathetic “wana-be” attempts. So many webs – of the spider persuasion!

So I first explored music production out of my need – as a prolific writer – to create cost-effective song demos. I was pleasantly surprised to discover my capacity for the production process. It became clear to me that I was heading for producing my own music, in a miraculous new direct-sale environment. I decided for practical reasons to make the first attempt at sales a Christmas album of mostly public domain songs. Public familiarity, the excuse to do something unique and creative with very familiar material, the chance to have fun with family involvement . . . this would give me a great opportunity to learn and experiment with production. The seasonal element being both a marketing plus and detriment to a beginner. Mixed bag. Make use of society's trend towards more forgiving, more natural reality-based shows. If the TV industry can do that to reduce production costs (yes, that's how it evolved) then why can't I? Luckily family members were game, and a few talented friends too. Seventeen (17) songs is a lot of production but I was determined to offer diverse selections in a generous mode. A couple are of non-standard length. It was a very ambitious first project and I remain proud of all results, and so grateful to all participants. Sales continue, even all year 'round (what?). Digi sales are encouraging and international. Nothing huge, but steady and promising for a seasonal product. There's been impressive interest in every single song – no disinterest among the seventeen! A very great honor was having the instrumental **WE THREE KINGS** (We 3 Kings) included in the Rumblefish holiday compilation CD. Plenty of competition in that selection process, and **FRESH CUTS** gets international distribution (see tab News/Blurbs). Thank you Rumblefish!

ROCK THE JINGLE BELLS plays over credits of a 7:42 feature short on YouTube (see News/Blurbs tab). Thank you again, Rumblefish! HeatherSongs (now only ORIGINAL productions) are also represented by impressive placement firms. A few in the music industry contact me to explain that it's all about money -- implying or otherwise that I'll never make it with my resources. They are insensitive, wrong, and cling to their advantages. Even if they are convinced of their great intentions and perspective. Art is by humanity and for humanity. Everybody. There are worthy expressions on many levels, ready to touch their particular receptive audience. Art can show us how to become more whole. Helps to bridge the great devoid – and we dearly (or is it desperately?) need that. Law doth not tame the hostile, inappropriate, ineffective, dysfunctional, lousy and inhumane attitude. And law doth not always balance those karmic scales of justice – in case that's *really* everybody's goal. Enter MUSIC and its inexhaustible potential to advance emotional and spiritual development. Evolution takes many routes!

It's all good and it's all interesting, but of most interest to me are the numerous and surprising contacts of encouragement and inquiry from amazingly successful and powerful folks in the industry. Just adds to the elusive butterfly quality of perspective. I have heard from an impressive array of DJs, Music Supervisors, Music Producers, Music Engineers . . . and internationally. Some of these folks are like movie critics saturated with steady diets of the same 'ol thing. So the creative, the different, the experimental and the truly unique tend to breathe life back into them. Softens the numbness of repetition. It gives me pause when such a person contacts me with what amounts to recognition of my at least noticeable skill level . . . and my refreshing creativity. Some of them like my voice, and notice its mockingbird dimensions. OK – for non-bird lovers, NOT the capacity to mock. But the talent to come up with a lot of different but convincing sound qualities. My real strength is in my ORIGINAL songs. I may have a way with words, but I'm very honest and do not pad. I REALLY DO hear from accomplished industry professionals in the most complimentary and personal way sometimes. You know who you are! I THANK YOU for your support and encouragement! I will continue to produce ORIGINALS exclusively now, with joy and to the best of my considerable ability.

Thank you for your interest!

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