



**Intro** 00:00

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**Jake** 00:32

You thank you RAC for joining me on the podcast today. Really appreciate you taking the time. Been looking forward to this conversation for a while, and you've sort of been on my radar. You know, being a lover of music and pretty into crypto for several years. I've always seen you sort of like operating at the cutting edge, and now I know you've got a new company and a new app, and so it's a great time, I think, for us to be able to connect, and I'm really looking forward to the conversation. I think the best place to start for those who don't know you would be just to kind of tell your story from as early as you're willing to start to where you are today, and maybe you can kind of talk about some of the decisions we made along the

**RAC** 01:22

way. Yeah, absolutely. And thank you for having me. I'm stuck to be here. It is interesting being, you know, kind of, let's call it, like, maybe an early adopter or something, that, at the time, people were so dismissive of it. They were just like, okay, whatever. It's just that weird crypto thing, you know. And then, you know, couple years later, 2021 like, everybody thinks you're like, This genius. But like, you know, there's all these people that you know were just kind of, like, very apathetic about the whole thing, or, you know, around that time. But to maybe just back up and give some broader context of like, who I am and how I got to where I am on a on a cold winter night. No, it's a but I, I was actually born and raised in in Portugal. It's where I spent most of my early life. I My I'm a dual citizen. So I'm a US citizen and a Portuguese citizen. So my mom's American, and I actually grew up, you know, bilingual, going to, like, public school in Portugal. But I also grew up speaking English at home. So that's so I've always been kind of in between multiple worlds, like, like, like



that. But, you know, I very early on, I sort of got into computers, and I think, like, you know, they kind of go hand in hand with music, you know, especially music production. It just, you know, it feels like a, like a natural path to to like spending more time fiddling with a computer when you're used to, like trying to manipulate sound, or, you know, play with music production. So from a very young age, I learned how to build computers and and playing around with, you know, Linux and all these different operating systems and, and it was just kind of like a nerdy obsession of mine. As you can see, nothing has changed too much, but so So my point more is that I've had an interest in technology from a very young age. And it was as somebody that was like in Portugal and relatively rural Portugal, it was especially when the internet came around. I mean, it was sort of my window into the world. You know, I, I often say this, but like I, basically discovered the Beatles on Napster, you know, it wasn't like, it wasn't through other forms of media. The internet was my window into the world. So, like, I was just very interested in it from, you know, the very early, like late 90s, you know, I was just, like, obsessed with it. I would back in the dial up days. I would just, like, you know, use all of our, like, phone credits or whatever, however, the system worked back in the day. But, you know, I would, I would get so many minutes racked up, on, on, on, like, our local, you know, dial up connection. So, okay, so like, you know, fast forward. Obviously, throughout this period, I'm learning music. I'm obsessed with it as well. And it's just it was, it became, like, very quickly, like a passion of mine, like sort of a mix of, like a technical side and and, like a emotional, creative side and music. So I had kind of both covered. Were you

**Jake** 04:36

interested? Were you into music before you were into the internet? Or did the internet sort of open music to

**RAC** 04:44

you? It's kind of hard to say which came first, I think, like, I've always played music. Growing up, I had piano lessons very young, you know, my parents kind of put that on me. I wasn't super interested in it, like, right away. But, you know, basically once I discovered. Nirvana and my friends started to show me how to play, you know,

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certain songs or whatever, I became, like, pretty into it, right? Even if I didn't necessarily see it as a career or whatever at the time. I just kind of like it was, it was an interest of mine. So, um, so, you know, I, uh, eventually. So I'm kind of jumping ahead here substantially, but basically, like in fast forward to like 2005 I start doing, I find, I found myself in this like weird niche of, like, doing remixes, because I don't really particularly have, like a singing voice, so I always, but I love the music production side of things. So I got really into remixing because I already had a vocal provided, and all I had to do is basically recreate a song underneath, like a vocal that already existed. So it's kind of a counterintuitive way to work on music, but that's actually how a lot of stuff is done, where there's sort of a very rough demo and then people kind of rewrite it essentially so, so like a skill that I developed very early on. And I was just like hungry for it. And I in 2005 I reached out to this little band called Block Party, and they let me do a remix. And, you know, it was like a whole thing at the time. It came out on vice records, of all, of all places. But anyway, so that was kind of like, the beginning of like, okay, like, maybe I have a shot here at the music industry. You know, let me, let me take that. So from there I, you know, I was in Portugal. It was hard to, like, sort of turn that into something like, more meaningful. And, you know, I think I got a little pressure from my parents to go to school, get a degree and whatnot. So I decided to move to the US, which, again, I have citizenship. So it was, like, relatively easy. It wasn't like a, you know, I kind of feel for some of my friends, which have, like, you know, deal with immigration, like all that, it's like, it's kind of tough. So I kind of benefited from that, and went to a school in Southern Illinois where they had kind of a music program, and it was just my ticket, kind of out of Portugal, basically. So I see, I made it there, and then, just like, quickly, got immersed in, like, the music scene on campus, and had a few bands, and, you know, got, got some real world experience, even touring in the Midwest and just like, you know, sleeping at WalMart parking lots and all that kind of stuff. And I think I was just like, I was really hungry for it. I think I couldn't imagine working like a normal job, so I knew that I had to make music work in some capacity, or at least give it like an honest shot. But honestly, my highest aspiration for when I actually started rec, which was in 2007 was to start a company. Actually, I wasn't

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thinking of it as like an artist project, per se. I was thinking of it more like a service, basically like a remix service for labels. And you know, it'd be like, Okay, you have a new single, you know, pay me X amount, and I'll do a remix for you for promo, basically, you know. And it was, it was, like, some a common around then, but like, you know, I don't think anybody had really done it, like, intentionally, as, like, a business, like, Okay, this is, this is my thing. It was always sort of an extra thing that another artist would do. It's like, Oh, it's my friend. I'm going to remix their song, whatever it was, always like some version of that and and truthfully, like I was, I was inspired by some other remixers, namely this guy called Cornelius. I actually have tattoo this of his first album on me. I, uh, Japanese artist, Cornelius. He's, he put out these, like remix records that were not dance music at all. They were just, like acoustic, like, very soft, very like mellow, um, beautiful music, honestly. And so they would take, like a pop song and then turn it into this other thing. And I was, like, so kind of inspired by that, which led me to really kind of focus on the on the on the remix stuff early on, because it was, it was such, like, a great way of, should I put it, like, like, sort of being able to work with, like, a variety of people while also getting paid. And it was, you know, I was sort of starting to build a fan base for this thing. This is all kind of, I didn't really realize it at the time, but I was, like, starting to build an audience for myself based off of other people's work in a way, and or sort of my reinterpretation of something all the while, you know, I was in bands and whatever, and we were trying to make that work, and that was just not working. And like, RAC is, like, the one thing that kind of stuck originally. It was, it was a call so RAC, stands for remix artist collective. That was like the original idea. And, you know, we would, the idea was like a company, multiple remixers. We do as a service, basically, but very quickly, almost everybody. I. Was, was always asking for either me or like they really wanted. You know, I kept trying to push, like, other very talented, very creative people, but something about, like my esthetic, or whatever that people latched on to. And it's after so many, so much failure and music, I felt like I should, I should lean into this, because this is working, you know. So, you know, fast forward many, many years. It eventually morphs more into, like, basically a solo project. And where I, you know, especially once I started putting out original work, I basically, kind

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of turned it into a solo project and, and it was, uh, I mean, there's a lot there to unpack, but to get to, you know, let's say late 2016 I had already been on a major label. I had already left a major label. I was doing stuff independently. I had just signed to ninja tune, a great record label, but smaller. I had, I had won a Grammy, I had toured the world, I had done a lot of stuff, you know. And I think, like, I got to this point, like in late 2016 where I was kind of coming down from it all, you know, like this, like, very intense, like, 10 years, basically. And I think I just, I was looking for something that was, that was still within my realm of interest, you know, but, yeah, something else to kind of focus on and take maybe some, some of the stuff that I learned, you know, I was very opinionated on the music business side of things, so I'm like, maybe there's something here, you know, maybe they take the pressure off So I'm not touring constantly, sorry, like a next chapter, basically, yeah, I mean, I'm, I'm always going to make music, you know, always going to do that. That's not even in question, but it's, it was, yeah, I was looking for, like, a change of pace, you know, I think, like, I was touring a lot. I was going, you know, every weekend, lying three, four times, you know, so it was a lot. So I was, like, kind of looking, looking for a way out of that.

**Jake** 12:07

And even even, like, within, you know, music, obviously, there's a bunch of different directions you can go. You can be, you know, making the music. You can be doing remixes. You can be on the business side of things. And like, it sounds like when you were starting, really, the reason you went down this remix path was because it was what was working. Obviously, you enjoyed it to start it in the first place. And you talked about, like, the Japanese artist, you were inspired by Cornelius, I think his name was, and, you know, all this stuff. But like, had the band taken off and the remixes weren't really well received, you probably just would have gone off with the band, you know? So it's like, yeah, you love the creation. And so now it makes sense, like, 10 years have passed, you sort of did a lot of what you wanted to do for a long time, and this one sort of specific path within music. And then it's like, all right, like, what's next?

**RAC** 12:54



Yeah, and, and, like, I've I tried to build rec in a way where it was like a creative outlet. So it could be a lot of different things to again, like offer more flexibility. I think I've, I've never done one thing for too long, you know, like I did, I did a lot of remixes early on, and I really grinded there, you know? I think I have, I think, I think it's safe to say that I've probably done the most remixes out of anybody, I think I've definitely have that. Don't quote me on this, but I'm pretty sure that's true. Okay, so like, like, I've just, like, focused on that so for a long period of time, and now, you know, I'll do maybe one or two remixes a year, maybe, like, it's not, it's not a huge part of like what I do anymore, but I'm very grateful for its its role and and, you know, then I did a live touring as like a DJ, then I did live touring as a band, and I did, you know, it all kind of came full circle, and I did all of these things. So again, like late 2016 I stumble on this video of Vitalik Buterin talking about Ethereum, and it was kind of, you know, which, by the way, I just met him just recently. It was kind of nice. He's a very, very strange person. And I mean that in the best way I really do.

**Jake** 14:16

I love metallic. He's been on the podcast a couple times, actually, like the fourth, I think, the fourth guest ever. And it was just crazy that he was willing to go and give this, like brand new, nobody podcaster a chance, but he did, obviously, I guess, had a good enough time that he was willing to come back a few years later. So that's amazing. Got a few good conversations, you know, either, you know, those two podcast recordings, and then a couple, you know, messaging back and forth over the years. But it just seems like a great dude. Like a great dude and a very interesting, different, you know, you said strange, like, I think, you know, strange kind of adds, like, a little bit of a negative connotation, or, yeah, I

**RAC** 14:50

really don't mean a negative that's just, I know, yeah, he's but I feel like, if you've met him, you understand what I'm saying. He's very,

**Jake** 14:55



he's very different. I think difference, like, more sort of like a neutral word, especially in particular. Particularly as, like, a leader. Usually, he's just a very different type of leader. He sort of embraces nuance and, like, the middle ground on things, and as Ethereum emerges as this huge decentralized thing, it's just been very interesting to see how he sort of handled that leadership role. And he's like, you know, 30 years old or whatever. It's

**RAC** 15:18

crazy, yeah, no, it's what I can't imagine having that weight, because, for better words, people look, look to him for his, you know, opinion on things, even though, you know, I think sometimes that's a criticism of Ethereum, is that, you know, there's like this. I don't think of him as a central figure, but you know, as a creator, inevitably, he is so, like people look to that as like a like, you know, as a loaded position, perhaps. But I think he like, to your point, I think he's handled it very well and but so anyway, so like, I stumble on this video of him, very long time I must have been like DevCon one or some video. And, you know, I was, I was definitely aware of Bitcoin. I draw this parallel with Bitcoin from BitTorrent, because BitTorrent was the first time where I realized it was the first thing that really wasn't able to be shut down by the incumbent music industry. So it was interesting, because, like, oh, there we can defeat these institutions. You know, with with code, with technology. You know what I mean? Like, there is a path here, even though BitTorrent was obviously used for piracy and, like, it's, I don't mean to make that comparison as, like, sort of as like this like, ultimately positive thing. You know, I think it served its purpose in forcing an industry to adapt and to move into like, like, the streaming era. But unfortunately, the streaming era is brought in a whole bunch of other issues. But, you know, this core principle of decentralization I saw stood up and battle tested against, like, a very powerful industry. So I felt like there was something to that. So I was always aware of Bitcoin, but I wasn't, like, really into finance, you know, it wasn't like this thing that was I was super into so I kind of glossed over it for a few years, and then in like, 2016 I was like, Ah, maybe it's time to buy some, you know, just like, throw some money at it, see what happens. And then, you know, that's where I started to become, you know, go down the rabbit hole, as everybody





does, you know, just like, it's like, oh, what's the theorem? Okay, like, what's this? What's this? This is not and then you kind of, I had this light bulb moment with, specifically with the talk, the vitalix talk, we're, you know, talking about general purpose blockchains, where, you know, Bitcoin is obviously focused on, you know, currency, that's, that's their thing, but where, you know, with Ethereum, you could, in theory, build anything you want. So for me, the original idea was like, Oh, my God, we can recreate the music industry on chain, you know. And we didn't use the term on chain at the time, but on a but that's what, that's what drew me to it. I was like, Oh, we can replace these institutions with code. You know, there's like, very powerful element here that we could really make, make a change and make a difference. You know, very naive to, like, the technical limitations and the speed. And, you know what I mean, like, it wasn't like, and, you know, everybody's always like, it's about the assets, it's about the, you know, the payment rails and whatever. But I, for me, I was actually far more interested in the data side of things, because it's right now, it's just this chaotic mess of very siloed data. Nobody speaks to each other. Nobody communicates with each other. It's very fragmented, you know, and the rights ownership, it's like there's no central kind of place to really know who wrote what. And it's kind of, it's there's this, like, very annoying, like dispute process, and, you know, even like Spotify, for example, there's no authentication. So it's like a very big problem, like you can, I mean, maybe some of the bigger artists, they watch it more closely, but it happens pretty frequently, where you get some random person that uploads a song under your artist name, and then it goes out to all your followers, you know, just an example of, like, how the music industry, as it's built, is not really built for the internet, you know,

**Jake** 19:33

yeah, it sounds like it might have been somewhat of like a, I mean, I have no idea, but it sounds like At least it could have been sort of a, you know, almost like a panic reaction to the illegal stuff going on that they needed a quick solution. And this was, like, sort of the duct tape version. And like, not to take anything away from these companies that have, like, made, you know, really strong uxes and stuff like, you know, I use all these different platforms to listen to





music all the time. But. But it's not ideal. It wasn't like, maybe as well thought out as it could have been. And even if you give them the benefit of the doubt that they did like the best possible versions that they could have done with the technology at the times that they did them, we have new technology now. And, yeah, better

**RAC** 20:13

and, and, yeah, to to the credit of these platforms. I mean specifically Spotify. I use Spotify all the time. I may not like their royalty rate, and I have my own qualms with that, but, and I think they're valid qualms, to be fair, but like, if Spotify got us out of the \$1 mp three era, you know what I mean, which even that was a band aid, you know? So it's it, you know, I there's a bit of history there. Spotify was basically, like, elevated by the incumbent industry, and and SoundCloud, which was the independent side of thing, got pushed down and sued into oblivion.

**Jake** 20:56

I don't Can I ask, actually, a question you mentioned, like, your, your very first, like, sort of permissioned remix with, I think it was with block party. Yeah, you had, sort of, like, reached out to them. I've always, sort of, you know, I never really understood, like, remixes, the permissioned versus permissionless element. And obviously, we're talking about crypto here, so, like, it's all in on, like, sort of being permissionless, like, sort of by default. But is, like, my mental model for this, roughly, was like, you can have a permission remix like you did, and that can, like, go on Spotify, or you can do or, like, Apple music or whatever, or you can do a permissionless remix. Anyone can do whatever the heck they want, as long as they have the files. Then you can put

**RAC** 21:37

that on SoundCloud. Yeah, there's some nuance there, but all it is like, actually a very fair question, and I sometimes forget that it isn't like super common knowledge. But basically the way remixes work really hasn't changed. But basically, I have always chosen to do permissioned remixes if you want, if we want to use those terms, and there's a lot of reasons for that, which one is, first of all, you get high quality files directly from the band. That's like, first and



foremost, like having the full, broken out stems, like, and to be able to ask for, like, dry vocals and like things like that that other people just don't have. Like, it's just, it's good, yeah. The other side of is, like, they're hiring you. You You know what I mean, like they're they're paying you to do this, and you're getting feedback directly from the artists and like, what they like, what they don't. So it's, it's a much more direct thing. Now, the other side of it is that, because I'm doing it officially, you know, through them, I'm benefiting from their marketing power. And they're kind of, I call it like cross pollination of audiences. So it's, it's like when I get tagged in a song on another artist platform, all of those users start to get fed my songs, my other songs. So it's a very effective, like marketing thing for me, even just from that perspective. So the permissionless version of this, and yes, so, so those songs, yes, can go on Spotify or whatever they can. They can go wherever, but it's usually the artist in their label to put it out. So I'm not, like, involved in the actual, like, release of the remix, per se. And the payment for that can be anywhere from cash to equity in the song to a combination of things. You know, there's a whole way to like tackle that, but so the permissionless version is like you you sometimes can get high quality files sometimes, obviously, you're not really getting direct support from the artist, and there's no real dialog there. So sometimes it's cool for something like pretty quick, but you know, the you're kind of, you know, you're kind of relying on your own distribution, basically, to be able to get out in the world. And even then, you can't really monetize it, because, you know, the label will come after you for using it technically, illegally. I mean, there's, there's some, you know, like, if you upload it to YouTube and SoundCloud, it's kind of what you're saying, like, nobody's really gonna, you know, like, make you take it down. It's just like, you know, it's fine. And sometimes a lot of artists embrace that. It's not like this. It's not like a negative thing. But I'm there's some nuance into how, like, the, we call them bootleg stuff, or like, bootleg remixes work, versus, you know, the official stuff. Truthfully, for me, it was always just like, it had really more to do with the audio quality, and just be able to get, like, actual session files, like from from the artist that, because that really gives you the most flexibility. And I think that gave me almost like a competitive advantage early on, because, you know, I was doing, I just had access



to a different level of files to. Able to, like, do what I want. So does that kind of answer the question of, like, how reacts work? Yeah, no, definitely.

**Jake** 25:06

And it's just it seems non trivial to get the it's sort of like, you know, being able to self publish a book versus, like, having to get a publisher. It seems non trivial to sort of like, get over that, you know, barrier. And to your point, some are, I think it's totally valid and reasonable for some artists to totally embrace people doing like, bootlegs on their songs, because it's just like, well, do what you want with it. Like, love that. You love it, and go for it, and some of it's gonna be crap, and some of it's gonna be great, and that's fine. And then I could totally see another artist being like, I want zero bootlegs. Like, this is the version. And like, if we want to remix, we will get a remix, but, like, we're going to choose that artist carefully, like, so I think both sides are very reasonable. And in crypto, you know, it might be a little bit harder to control that, but you can certainly sort of verify that, like, the artist can easily verify this is an approved remix. And it can be permissionless to start, but then they could go and say, we like that one, you know, that's permission or not, that that's permission, but that's sort of, like verified, and they can, like, sort of, on chain, you know, make it like an attestation, basically, to say, like, that's the case. So there's a lot of interesting things in crypto, but it's good to kind of understand a little bit better how it works in the in the traditional world,

**RAC** 26:16

yeah, no, it's, it's a there's a lot of layers to it, that I are actually more social, if you if you think about it that way, whereas, like, you know, an artist, okay, like, if an artist sees a bootleg remix on YouTube or whatever, I mean, very rarely will they, like, you know, try to take it down whatever, but, you know, they're not gonna like post about it. They're not gonna, you know, or maybe they really like, and they do post it, but like, for the most part, like, the way you sort of verify it is almost like a social verification, because you're, like, posting it on your social media or your official account, you know, that gives it that sort of legitimacy. And yes,



there's sort of, like an on chain, you know, kind of version of this, I'll say, like, just in terms of, like, permissionless remixing and things like that. I, I'm personally all for it. I think it'd be very cool. Like, I love remix competitions and things like that. It's cool to see people, like, just be creative with something, but like, they're, how should I put it? Like they're not always, you know, it's more of like, there's not a super on chain, easy way to verify that, that it's the same that is based off the same song. So it's like, it's almost like a social reinforcement, in a way, I don't know if I'm making sense, but it's kind of like, it's, there's

**Jake** 27:47

elements. It's like, soft,

**RAC** 27:50

it's a soft thing, you know? And like, I think there's like, versions of this that are very technical, and there's versions that are a little bit more like just embracing, yeah, the kind of informal side of it, if that makes sense, yeah,

**Jake** 28:07

no, makes total sense. So that's, I think, a good context for, you know, it's a very specific part of the music world, but the sort of Remix World. But now coming back to sort of like 2016, 17, you're starting to, you put a little money in Bitcoin. You're having these sort of, like, ambitious dreams for what could be done with music on Ethereum, even though it's like brand new. And no one really is thinking about, you know, no one's just really thinking about, like, these 10 year visions. I mean, obviously people, certain people are, but certainly not like, specifically with music or like, people are thinking of it more financial, things like that. And you immediately come to with, like, this music perspective, what were the actual like, first, you know, step or two, experiment or two that you sort of ran in, like, what can we do here? Like, to your point, it wasn't really ready yet. And you can argue it's, it's still almost not ready in certain contexts, but, but it certainly, you know, is expensive and clunky and and all of these things, and the infrastructure wasn't built down a lot of ways. But you wanted to sort of test the waters on this, like, what were the first couple of things that you did?



**RAC** 29:17

Yeah, so, well, you know, I'm coming into it. No, like, real programming experience, like, I was tech technical, you know, but not like, you know, I definitely couldn't write solidity or anything like that. So, like, I reached out to a couple companies that I just did some research and tried to find whoever, and I led me to ujo music. And ujo music is was part of consensus. And actually my co founder with oscillators, was also there at that company, and Jack spallone, so that actually company was like crazy, because the amount of like talent that was like on that team, like Carl Flor, like the. Founder of optimism was on the team Simon de la ruvier, which, you know, he invented bonding curves, or, like, the on chain version of it. And, you know, people that worked on the ERC 20 spec, I'm like, it was just like, this crazy, like, little moment, especially in hindsight, where it's like, like, almost like historic and purely music focused, yeah, and they were, they were focused on music in almost, like a different way they were, but it was very much like under wraps, you know, like they're just building technology, you know, contracts that split royalties, like things like that. They were just like, focused on that. And this is early days of Ethereum. So, like, everybody was just like, just throwing everything at the throwing everything at the wall, seeing what stuck, you know. So we decided to do a project, which is to basically release my album. At the time, my 2017, album called ego, and we decided to release that on Ethereum, basically, and we were checking, you know, we technically claim, like we're the first album on a theory, but like we were essentially, it's just like a smart contract. It was so, like, simple, you know, where you deposit X amount of eth. There was like a oracle that pulled the US dollar value, but, you know, roughly \$10 of Eth and and it would spit back, like a zip file, and that's kind of it. And it was, like, so simple, but we we later. It's kind of funny, because it all predates nfts, but we basically issued like a collectible for anybody that has that bought it, you know, received this thing called the ego token. So again, ERC 20. But really was, like, meant to be, like a collectible. And it's kind of funny, because now those are sought after, and like, people collect them, you go tokens, which is ironic, because it's literally just, like a proof of purchase, you know, kind of thing, like, it's not, it's just funny how people, like, gravitate towards

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things like that, like after the fact, you know. But so that was like the first experiment, and that was like, you know, I, I'll never forget I was, I was on tour in Japan, and I was, they really latched on to this, because I think, like, Bitcoin was, like, much more happening over there. And I remember having, like a translator with me, because I was doing interviews and whatever. And they were, you know, trying to, like, explain Ethereum to a Japanese translator to then translate it. Like it was, like, it was kind of funny, because, like, by the by the end of, like, the eight hour session or whatever, they had already, like, they were, like, I got this. Like, I'll explain it. But they were very interested in this idea, you know, it kind of made sense. So, you know, that we did that project, and then, you know, Ico boom came and, like, blew everything out of the water that became the focus nobody cared about, you know, infrastructure or, like, you know, stuff that wasn't financial in nature. So it wasn't really till like 2019, 2020, where I started me Jack and Jacob from Zora, like they were just starting Zora, and we ended up doing this thing called the tape token, which was basically like a physical cassette limited to 100 but on a bonding curve, essentially. And this was like Zora v1 you know, this is before they pivoted to nfts, or, you know, what they've become now. So, you know, we, we did that. And that was, it was kind of funny, because, like, technically, we kind of claim we had the most expensive cassette tape of all time. Because at one point in time, with people speculating, I think the price got up to, like, 13 grand for one cassette, which is, you know, obviously insane, but, you know, you

**Jake** 33:58

probably beat the second, you know, highest price pretty, pretty comfortably there.

**RAC** 34:03

Yeah, I think the highest price before was like four grams, and it was for Lincoln Park, funny enough, which I've since, like, worked with and, and we kind of had a laugh about it. I was like, kind of giving him shit about it. But anyway, so we did that. But really the point of that wasn't even like, I actually, because it's on a bonding curve, I didn't actually really make much money at all from that, because I wasn't selling them. Was people selling to each other, you know? But



it was interesting because it started a conversation as to, what, like, what is the value of music? You know what? I mean, like, it, it's like, if you put music into, like, an actual market, what is, what is the value? You know, how, like, you know, is it 13 grand? Probably not. Is it 0.0001 cents, probably not two. So, like, I always think of it, it's, it should be on a sliding scale, really. Or I think we should. Allow markets. It's always been kind of a core belief of mine that I think markets could unlock music in a way that nobody really can see right now. But anyway, that was obviously early, if you even want to call it an NFT experiment, it was like it was an experiment that led to doing my own social token, which was really just like a rewards token. It was, it was actually more of an onboarding exercise, to be honest. So it was kind of like, how do we get, you know, 1213, years of of history of people doing stuff off chain. How do we reward them in a way that brings them on chain and brings them into, like a something that is not locked into a platform? You know, it's like, kind of, also something really important to me, is like not being beholden to a specific platform, because I've had to switch so often, you know, it's like Instagram and then, you know, or Honestly, even MySpace, Myspace to SoundCloud, to this, to the whatever. You know, it's like, you build up these audiences for these platforms, and then it just like, you know, they just take them like that. So it's kind of, I felt like that's at least a good direction to move into, and also just like a fun experiment. And you know, it wasn't like, it wasn't something we sold. It wasn't like a financial, you know, token or whatever, and, you know, but by it being and propagating into people's wallets, people started to trade it, and eventually had, like, a price and whatever. And like, people kind of got into speculating a little bit, although I've always kind of pushed or tried to dissuade that, because, like, that's that wasn't the goal for that specific token. You know, there's plenty of tokens to speculate. I mean, by all means, go for it, but like, that's not the one. Like, I'm not that's something you if utility that I'm trying to add to it, you know, right? And I've always been pretty honest about that, but yet, people still like to speculate. So, but so we did that. And by the way, this whole period of time I'm doing all these projects. My co founder, Jack, like, it's like, we've, we've been doing all of these things together. And, you know, we, we, we from there we started to we, there was always this idea of, like, okay, at





one point we're going to start a company, you know, we've been doing all these experiments with, like, very reputable teams, and like, we've, we have a lot of history in this space. It's like, you know, I feel like maybe now could be the right time to start a company around music and technology and whatnot and and so it took till 2023 to really, like, Finally, like, pull that trigger. Both of us had babies, and it was kind of like, I don't know, like, I don't know if starting a company and having a kid at the same time is the best idea, but like, you know, for us, it made sense and and, you know, that's that was kind of like the genesis of like, or the culmination, I should say, of of, you know, many, many years of experimentation there was, there's one thing I wanted to mention about like, you know, the role that, like other music applications have had, sort of in this space where, like, this is something that Jack and I, like, it was kind of a revelation for us, you know, through the process of, like, thinking through this whole thing, but we realized that, you know, there's sort of, like, a very long list of companies, very well intentioned companies that have sort of surfaced, tried to innovate, but they're using, essentially, music as an asset. And what I mean by that is, like they're offering playback, or they have music, you know, the actual asset of music is, like, used in it, you know. And unfortunately, that is a point of leverage that the incumbent music industry has complete, total control over through copyright law. So we've had many examples of, and I'm talking, I'm not even talking like crypto companies, but like, even SoundCloud is basically a victim of this. You know, of a very robust, thriving ecosystem could be essentially, like, Shut not shut down, but like, heavily pushed down because they're dealing with copyrighted works, you know, you see it even with, like, on the film side, you know, with Netflix, like, I think, for example, like Netflix, when it first came out, they were using other, you knows, like other movies that already existed, you know, it was first of a rental, but then you could stream, you know, other other studios, films and whatever. And people like that, but they realize it's like, well, if we don't control the content, you know, then we're always just going to be at the mercy of the. These, of these rights holders, basically, and that's kind of what you know, that's why they moved into original content, and that's really their focus at this point, just funding their own content. But like the music that hasn't had that moment, because Spotify isn't the one



funding music, you know what? I mean, they're not the ones that are funding the creation of music, because it's not scalable. So they've, they're always going to be beholden, essentially, to those rights holders. And the whole point I'm really just trying to make is that when I say incumbents, I mean, like the three major labels, they basically kind of run everything, control everything, have full control over the supply, I think they control like 80% of like, popular music, people that music that gets listened to. So it's a very powerful industry. And we just felt like there's so many platforms, well intentioned platforms, that as soon as they touch music, and soon they're offering playback, as soon as they're doing that, they're just, they're not like they're, they're sort of playing into the incumbent industry, and they have no, like, leverage, basically, right? So where we kind of landed and where we really wanted to focus was on the Artist to fan relationship, because that's like, what we've been working on, you know, that's what we've we've been working on, on onboarding people and dealing with how hard that is, and, you know, magic links and wallets, and trying to explain, you know, how to, like, we've been dealing with this for a very long time, and, you know, it, it was, you know, that was always like, kind of our angle. So it's like, well, let's, let's focus on that problem Artist of Fan relationships. Because if you really think about it, music is sort of a function of that relationship, that it's like the Artist of Fan relationship is, is sort of the top layer, if you think about it, and everything else, all the tickets, all the monetization, all of everything else is sort of secondary. So we decided to just like, Okay, well, we can focus on that, and we can focus on the data in between those two elements, if you want to think about it that way. So if we focus on that, nobody can stop us, you know, there's no incumbent industry you know, that could ever stop us from focusing on that, you know, and we they can sort of become, like, almost like, secondary to what we're doing, or down, down the downstream from, from what we're trying to do. So that was kind of a revelation for us. And that was like, after years of just like, hitting our head against the wall, of like, you know, trying to work with catalog and work with the assets and and all that. Um, so, yeah, that that has, that has led us to, like, kind of where we're at, which is basically focused on, on, on, sort of data sharing amongst, you know, music applications, and obviously, right now focus more on the web, three angle, and there's a



couple, this is all going to sound a little bit vague when I kind of, kind of say it, but like, basically, there's, there's sort of, like, we're thinking about it like a protocol, so like a data sharing protocol with multiple applications building on it, and like a sort of a shared like social graph, like, that's like a core element of what we're trying to do, however, the sequencing of how to get to that is tricky, because you can't just start from that and expect people to like join. I think there needs to be sort of a spark or a first kind of social graph, call it that, that that needs to kind of stand up and be worthwhile for other people to build on it. And that has led us through many experiments to really the flagship product that we're building, which is called factory, factory.fm and it's the simplest way that I explain it is, if you've ever used letterboxed or Goodreads, it's basically that, but for music. And there's, there's a lot of reasons for that. First of all, it doesn't exist, and it should. So that's, like, an obvious one, but it's also because, like, especially as an artist, and you know, this is very real for me, it's, there's not really a great place to solely talk about music, you know, it's, like, very fragmented. It's very scattered, you know, you know, if you want to talk about a song, maybe you go to the YouTube comments under a music video. Music Video, for example. But not every song is a music video, whatever. And that's also YouTube, you know, it's not the greatest music experience. And you know, there's a, there's like a, you know, maybe Reddit, subreddits or something like that. Maybe like, people have, like, an intense fan base, they gravitate towards that, but it's not really that consistent, and it's not really very user friendly and and I think we just felt like we could build a product that would really be tailored towards, like a like a true music fan, like somebody that's, like, very into music, you know, not really for casual listeners, but for people that want. Talk about music, and want to, like, dissect it and talk about it on a more intellectual level. Like, I think that's we wanted to foster, like, a community for that, because we feel like that's really lacking. And the the upside of that is that, you know, we we can sort of enable a connection with the artists there too. So you're getting very high signal fandom, you know, like intentional fandom. We we talk about this, this idea of of adding friction to applications can actually lead to a more rewarding experience. And I feel like that's maybe like a trend that we're headed to where, you know, it's, I don't we're not trying to build an



app that just, you know, listens to every song or lists every song you've ever listened to. You know, we want it to be like a conscious thing that you actively go to the app, search for the album, writes, write a blurb about it, why it's meaningful to a memory that it, you know, takes you to something like that. That's like, where you know that, like, I feel like that has led to, like, a more rewarding experience for those people. Even if it's technically lower in number, it's less people, but it's more high signal. So if we're creating that kind of environment, and that's what we're trying to do, create an environment like that, I think you know, having that connection with with the artist there makes a lot more sense than sort of a general, you know, spray and pray kind of social media interaction that most people have these days. So I feel like I'm throwing a lot out there, but basically, like this is, this is, hopefully people can hear the thread of, like, trying to, over time, connect with an audience and bring them together in a way that that artists can control and and benefit from it. And I think everybody benefits from that. So there's a lot of layers to factory. You can get into it, but I didn't want to just, like, talk the whole time, yeah, no,

**Jake** 46:59

I think, I mean, first of all, it's super helpful just general overview and diving into a bunch of specifics as well. But I think if I can, sort of like, summarize why it makes a lot of sense what you're doing, from my perspective, you you know, you mentioned these other people, you know, founders trying to make companies in music, whether it's crypto or otherwise, and they all have this sort of fatal dependency on, you know, the music rights, where they could just get sort of, you know, the the ground pulled out from underneath them, as crypto people call rugged, you know, sort of, sort of like any time, and you saw this with people building apps that were sort of dependent on, like Facebook, and then Facebook goes and pulls the rug out. And so this is, like, sort of a common thing across any industry with big, powerful players that you're dependent upon. So going in a direction that doesn't have that sort of fatal dependency makes a ton of sense. And then secondarily, just sort of sort of happens, whether it's sort of by intuition or otherwise that you had been hyper focused on something that did not involve that dependency for a few or several years, which was that, you know, Artist to fan relationship, and so



you sort of built that, you know, you know, a lot of what works, a lot of what doesn't work, over years of experience, and then you sort of put that all together, and it's like, Wait, we can build Something that actually doesn't have this fatal flaw, and that leverages the experience that we've gained, and, like, the wisdom we've gained over several years. And it just sort of makes perfect sense that way, whereas coming at it from just at face value, it's like, Wait, there's a music app that's like, not about listening to the music like, that doesn't really like, why? Like? Why would I you know, that doesn't make it sounds counterintuitive, right? Yeah, exactly. But maybe that's why it hasn't been done. And to your point, it's like, you look at, you know, for people who aren't familiar with Goodreads or Letterboxd, it's basically, you know, Goodreads is where people who like to read books talk about books, and, you know, review books and stuff like that. And letterboxed is the same for movies. And I can't think of one good reason why that wouldn't exist for music. I mean, it just,

**RAC** 49:03

and you wouldn't, you don't watch movies in letterbox, you don't read books and Goodreads. Like, it's, it's kind of honestly surprising that there hasn't been an attempt at this, at least that we know of, but, but again, it's just like, yeah, it's a I like, I like to work on stuff where there's, there's sort of an obvious need for it, and, and it's, it's sort of a, there's always kind of a point of friction, or, like, Oh, I wish this existed, you know. And those are, I feel like some of the ideas that that end up working is like, when you try to solve something that you've personally dealt with, you know, not, not just trying to solve, maybe a technical thing that you don't even know if people want to be solved, you know. And I was going to say, like, like, you know, I think sometimes the latter happens in crypto a lot, where it's like a technical, i. A solution looking for a problem. You know, when usually a lot of the stuff that works is the other way around. You know, not always the case, obviously. But yeah, yeah. I mean,

**Jake** 50:10

you look at, like, big, some of the big, successful companies that come out, and oftentimes it's as much a sort of social technology or



realization as it is something actually technical, like Airbnb didn't really do anything substantial in the technical realm. They just sort of flew in the face of the stigma that who would want to stay in someone else's house or let other people stay in their house, and built, you know, platform for that, where all the technology had probably been there for several years already, and sort of broke that social, you know, stigma or whatever, and made a massive, whatever it is, 100 million dollar company. I don't know what the market cap is these days, but it's, it's pretty darn big, 100 million. I mean, 100 billion, actually, yeah, I

**RAC** 50:53

was gonna say I think it's a little bigger than that. I don't know it's like, probably

**Jake** 50:57

in a 10 to \$100 billion range. Don't quote me on that, but yeah, something, something like that. So anyway, big company, and I think, yeah, just to make things a little bit clear, because we've been talking a bit about these concepts, but I don't think we've actually laid it out super clearly, for those who aren't familiar. So oscillator is the company that you guys started that is sort of intending to build this, you know, more broader infrastructural, decentralized music protocol or social graph, so to speak, where people can sort of build on top of it, and people can take their followers or their fans from one app or their friends from one app and their music, listening history or music reviewing history from one app, and port it over to another app, and it's all interoperable and composable, which is like one of these, you know, huge unlocks that people have been waiting to see, sort of activated in crypto for a long time. It's been, obviously, it happens here and there, but it's like, I think most people who are into crypto agree that, like, there's so much more that can happen and that can be done. And then

**RAC** 52:02

I was going to compare, you know, to, you know, defy, obviously, like composability there is, it's, it's relatively straightforward, because you're talking about assets, you know, like currencies, you know, if you will, tokens. That's, that's fairly straightforward. Like being



able, you know, once I showed some of my friends back in the day, and I was like, okay, connect on compound, or connect on Ave, or go to curve, or whatever makerdao, you know, and they're seeing like, they're saying their assets recontextualized depending on which app you're connected to. You know, I think that was, that's like kind of what we would love to see for data. You know, we want data to be composable to and in our context music, but it really could be generalized. So, so yes, to explain, that's a good explanation of it. So there's oscillator the company, and that is, like something we're trying to build, yeah, like a protocol. But you know, again, you can't just build that from scratch, like you have to, we talk about it almost like we have to earn that right to be able to do that. So what we want to do is we want to build a few apps right now, focused on factory, obviously, as our flagship app, but we've built another app we built, this app called poke, which basically, it's what it sounds like. It's a you pick your top eight artists, and then it matches you with other forecasts or lens users that have similar taste. So kind of, kind of a dating app, not really, but like, just like a fun, like social little experiment kind of thing. But again, like we want to sort of, then create that, make that data portable, into factory, for example, like, just prove the use case, you know. But again, like, we're right now, we're focused more on factory, because I feel like that has, has, like, enormous potential. And then, you know, once we have that up and running, and you know, a good user base, that's like, when, you know, I feel like at that point in time, we have earned the right to build, build out the protocol, and build all of that other underlying infrastructure. And at least at that point, we'll also have learned a lot about, like, what you know, how to, how to do that. So that's kind of our approach. It's kind of like a it's, it's two things that we really want to see in the world, and it's just a matter of sequencing them and figuring out how to get from from one to another. But yeah, that's, that's kind of it,

**Jake** 54:31

yeah. And so I think, you know, for people who are listening, who are interested, like factory.fm is the website for the app that we're talking about, the letterbox for movies, Goodreads for books, factory for music, and then oscillator is OSC, dot, WTF, which is more of like, sort of where you'll find, like, the manifesto and like, sort of





the broader, you know, vision for everything. One question I had was, you know, you mentioned, like the Poke app, for example, you used, like, the social graph from. Farcaster and or lens. I've been on farcaster for like, at least a couple years at this point, so very like, sort of familiar and sort of deeply involved lens I experimented with, like, very early, and it just sort of like, didn't stick for me for whatever reason. So I don't really know all of what's going on over there, but sort of the obvious question that that sticks out to me is like, why do we need? And I'm not, I'm not asking this as if it's like a rhetorical no or something like that, but, like, I'm trying to understand a little bit better. I sort of have some ideas. But why we need a music social graph that is separate and different, or at least, you know, on top of or related to, but, like, substantially differentiated from these more generalized social graphs that I think a farcaster, I'm pretty sure, a lens or, you know, trying to build,

**RAC** 55:47

yeah, so the way we're actually approaching this is not meant to be sort of exclusionary, you know, in fact, like, I think we'd embrace any, you know, using the farcaster social graph as well as lens and in And you know, what we might do behind the scenes is create sort of a apparent identity that sort of merges those two, you know, but it's not meant to be like, some of these terms, sometimes are a little loaded. When I say social crap, it's not like, we're like, we're trying to use our, you know, we're trying to focus on like, our product, right? But we also want to, like again, to like, open that up, like, like, for example, like, if, if we just use farcaster, for example, we'd kind of be limiting ourselves to people that don't have that, you know, yeah, and, and I think we just kind of want to be welcoming to any, anybody that wants to join, and including Farkas or anyone's users. You know what I mean? Like, in fact, like, if they do that, it's actually would make our lives a lot easier in terms of, you know, some of the crypto element features, you know, down the line, or whatever we want to add for curation games. Like, a lot of that infrastructure is already there. So with that said, but like, we don't want that to be a blocker for getting, you know, a iOS user that just wants to log a few albums and talk about it. You know what? I mean, like, I want to exclude them. That's kind



**Jake** 57:10

of the dependency in a different way, where, yeah, these farcaster and lens, like, I love farcaster, I couldn't imagine like it. I think a great sign of like a great product is when the users, like, could not imagine, or would be, like, really upset if it just disappeared the next day. And there's, like, not that many apps that I feel that way, like, honestly, even like, you know, HBO max or something which, like, I watch a good number of movies and shows. Like, if that disappeared, I'd be like, well, you know, there's Netflix and, you know, whatever those other options. Yeah, exactly. With farcaster. It's like, I mean, obviously there's Twitter, but like, I really like farcaster for like, in different ways than Twitter. Like, I'd be really upset if it disappears different but at the same time, like, these are early companies. They've both, I think, lens and farcaster been around for, like, I don't know, on the order of, like, three years. And, you know, you don't they're, by no means are they sure things. I think the most probable outcome like, I think it's pretty improbable that both would be enormously successful. Like, the most probable outcome is probably that one of them is or neither of them are, just being realistic. And you know, that doesn't mean that they'll die. Like, hopefully both of them will be at least as big as they are now, if not bigger and that. And maybe, like, one of them gets huge and steady state the other one or whatever, but it's just, you know, you're trying to do your own thing. You've got your own expertise in this area. I think it makes a ton of sense to not sort of gate your experience, your app to or your protocol, eventually, to people who are on one of these, like, very crypto focused, you know, crypto native focused, sort of,

**RAC** 58:40

I think it's really just like, we want to welcome anybody that wants to use the app, you know, and and like, this is sort of, I think, just a general direction for, like, the way we're trying to build this apps, like, we just want to sort of abstract a lot of that complexity away from the user. And I think we will obviously surface, you know, elements of it, if, if there's a desire for that. But, you know, I definitely don't want to be in your face about that, that kind of stuff and but like, to your to your point about, like, farcaster lens being big or small, or whatever, I kind of, like, my opinions have



changed a little bit over the years about this. And, like, you know, I mean, obviously there's, like, sort of a comparison with, an obvious comparison with Twitter and farcaster, because it's, you know, tech space, whatever, some minor media things like that. But, you know, I think that it's perfectly okay to have a niche corner of the internet. You know what I mean? Like, I feel like we've been conditioned that the only success is if it's winner takes all. And I don't know, I feel like I've been like, more into the idea of smaller communities online, because, like, if you post something. On Twitter that's, you know, even slightly controversial. I mean, you're gonna get hit from every angle, you know what I mean. And maybe there's, like, stuff that you want to talk about in a Radiohead forum or whatever, that maybe would be appreciated by those people instead of being argued against, you know, by, like, just the general public. So I don't know there's, there's some layers to it, I think are interesting. I I find far cancer, very interesting in the sense that a lot of the more high, higher level discourse around Ethereum has moved there, you know. And I think all that's left on Twitter is more of the like pump token, you know, by my NFT, kind of crowd, they haven't really moved over there, because it's not really working. But lens is interesting because it's like, I feel like they've, they've focused more, especially as of late, on the artistic side of things. So they have more of, like, a creative community over there. It's very different than farcaster, you know, it's like, it's actually not that much overlap, even though you think so there would be. But I think that's a cool thing, you know, I guess that's kind of what I'm getting at is like, it's like, I think it's a totally fair question, like, Why build another social graph? It's like we're not really thinking about it that way. Is really just more like, at most, like an aggregator, if you want to think about it that way, and then still being able to surface that data to, you know, other applications. You know, that's kind of how we're thinking about it. If that makes sense. Yeah. No,

**Jake** 1:01:39

totally. And yeah, I think what I was saying earlier about, like, you know, most probable outcome, like one of these wins, I meant, like, you know, that big, huge, like, sort of Twitter outcome, or something like that. And that's why I sort of wanted to clarify, like, not say that the other one dies, like the other one could be totally great for



a very long time with just a smaller group of people. And I do think, you know, you look at like, social media today is probably like, the best predictor of what could come and sort of like, web three or whatever. And it's like, well, there's not just one social network, there's Facebook, there's Twitter, there's Instagram, there's Snapchat, whatever, but there's not like, 100 that are, like, super popular either. There's like, you know, there's, it's a long tail. There's only so many yeah ones, yeah. So it's like, you know, we'll see what happens. But I think to have one for music certainly can make some sense. And also, if you guys end up being sort of like, more of this aggregator thing, that also could make good sense. And it's great that you have, obviously, all the sort of like requisite things you need for building factory.fm, but also an oscillator, more broadly, but also you've been on, you know, lens and farcaster for a while, so you sort of, like, get what's going on there, and it just seems like you, and I don't even know, like, sort of the specialties of the rest of the team and everything, but seems like you guys have sort of the right mix of of what you would need to to be successful in this space. So definitely, uh, you know, I got my my beta code for the invite for the app, and I'll be playing around, and yeah, just looking forward to see what comes with all of it. But I know we're substantially over on time. If there's anything else you want to, you know, mention, feel free to do so. And if not, I do have, you know, one last question. So I guess that question, you know, feel free to talk about whatever you want to talk about after this. But the question would be actually totally off script from all this. But I'm just curious, like you've been like, you've been, you know, creating. You've been, like a prolific artist for so long, like I say you've been, you've done more remixes than maybe anyone in the world, and also creating all this original music and everything like that. What's like, you know, if a story comes to mind, of like, the creation of a particular, you know, song or something like that, like one that you know, stands out. Not to say it's like the best story ever that you've ever that you've ever had, but I'm just curious like to sort of get a window into, like, the creative process for

**RAC** 1:03:47

you. Yeah, it's it. The creative process is interesting. Everybody's obviously going to have their own version of it. I found that what



works for me is is kind of like a, like a almost strictly improvisational approach, where it's more about editing, or it's more about, almost like curating your own creativity, if that makes sense. So what I mean by that is, like, I am gonna, I'll sit down for 10 minutes and write a little melody or play, put some drums on it, whatever, maybe longer, like half an hour. And, you know, I'll sit with it for a second. It's like, is this working or not? No move on. You know what? I mean? It's like not being precious about anything, because, like, you do that 10 times, you'll get, like, one good idea, but if you don't do the 10 times, you know, if you don't do it 10 times, you're not going to get the one. So it's like, it's this practice of always getting things flowing, always getting things moving, that leads to better songs. I think sometimes people have this. Like idea that or that every single thing you do is like, is a winner, and that is just not true at all. It's more about not putting out the bad stuff is putting out the good stuff. There's obviously elements of timing and luck and all the other things. But like, you know, all of my favorite songs and some of my most successful songs came very quickly, within hours. You know, it was not like this arduous, month long process of, like, hammering in something, you know, it's just, it's not how creativity works for me. So it's like, I just like, doing a lot of small things very quickly, and then, you know, I'll build on it, if it has potential. If not, I'll, I'll move on pretty quick. And that, you know, that's kind of what works for me, I guess. But to you're, you're saying about like, you know, kind of like the last like, what would I add maybe, to, like, where we're talking about we've kind of adopted this approach a little bit with with factory within limits. Obviously, it's software development. It's not as quick as just like, you know, playing a synthesizer or something like that, but we've been pretty nimble and loose with the features, and we've from day one, you know, just like, we're literally having, like, one on ones with with our users, just like, hey, what do you think about this? Would you use it this way? Or, like, how do you you know, and we're getting like, kind of amazing feedback. We even have people that are like, drawing up their own figma files for us and and, like, suggesting features, and it's like, I couldn't ask for, like, a more engaged, kind of, like, you know, group of what's called beta testers, and it's really helping us. And I like that sort of small, iterative approach, and, you know, as opposed to us, like, you



know, going away for a year and coming back with this, like, monolithic product, like, I'd rather build it slowly or, you know, incrementally, over time. So I guess maybe that's like an example of me applying what I've learned in music creation that works for me to, you know, to software development, which is quite different,

**Jake** 1:07:21

yeah. And even as you have, you know, factory as sort of the main focus right now, that might lend you, like, that approach might lend you to just, like, sort of launch an app over a weekend that's like, sort of tangential factory, but very much in the realm of, like, oscillator, and, yeah, like, you sort of did that with poke.

**RAC** 1:07:36

Yeah, poke, I think what took us, like, two weeks, maybe, you know, and

**Jake** 1:07:40

I like that approach. It's like, you know, at the end of the day, it still takes months to, like, find that hit, so to speak, in music or app or whatever it might be. But the actual work on the individual hit is like, constrained to, you know, a couple days or a week, or a couple weeks, and it's just doing that reps and reps and reps until you sort of get the big, the big winner, and maybe that, you know, in music case, that's the one that you put out in the app case, that's the one that sort of takes off.

**RAC** 1:08:07

The way that I think about it, and with music is, is, like, there's really no downside to putting out a song. Like, like, sometimes the concern is, oh, well, it's not what if it doesn't do well, or, you know, whatever. And it's like, I think we're so bombarded with information constantly that nobody's paying attention if a song doesn't do well, you know, maybe they don't hear it, and maybe they don't see it, and it just doesn't even cross our radar. Sure, it's not an amazing outcome, but it's not like this, like, horrendous, like, bad kind of thing. So, like, we feel not precious at all about, like, just trying stuff and seeing what we can do. And I love the team that we've built, you know, still very early, but I'm, I'm excited to, sort



of like, yeah, to continue to build this company into something, you know that well? I mean, I'm already really proud of it, but you know that I'll be even more proud of it 10 years down the line.

**Jake** 1:09:13

Awesome. Well, I really appreciate the time, man, this has been a ton of fun. Really enjoyed the conversation. Where can we send people to? You know, go and dig in, obviously, factory.fm. I mentioned OSC dot, WTF? If you have any socials or anywhere you want to send people, but appreciate the time again and look forward to keeping in touch.

**RAC** 1:09:31

Yeah, if you go to OSC, dot, WTF, you'll find all the social links and reach out. Come hang out. We have, we're pretty, very hands on and very active with people that want to engage with us on this on this app. So like, if you're if any of this sounded interesting, come hang and then thank you so much for having me. I'm very happy we could make this happen.

**Jake** 1:09:54

Awesome. Well, thanks again, man, and have a great rest of the day. Alright, take care. Bye.