Cultural Daily

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6 Actionable Ways to Promote Your Beauty Business

Our Friends · Friday, March 29th, 2024

Promoting the beauty business is challenging due to the highly saturated industry. However, you can get a competitive edge by implementing some strategies like SEO, business listing, and more. If you're tired of old promotional techniques, it might be time to try something actionable and different. There are lots of different ideas and strategies you can try to get more people to come to your salon, and we'll talk about some of them in this article. Let's have a look!

1. Referral Discounts

There is nothing more awesome thing than getting a discount on products and services. But referral discount is something else that can boost your business instantly. How referral discount work? For example, If the dentist next door knows someone who wants salon services, they can tell them that if they go to your salon, they'll get a little discount.

But when you offer a discount, you have to lower your profit margin which sometimes disturbs your finances. For this, you have to buy products at a cheap price which is only possible if you buy in bulk. For example, you also offer some medicated products such as BCN, profhilo, etc. In that case, it is recommended to **order profhilo wholesale** so that you can easily offer bigger discounts with a handsome profit.

2. List Your Beauty Business on Online Directories

As you know, every business is online nowadays and no one can survive without going online. Online business directories are the right places to promote your business in your niche. If you're doing local business, you must put your business on local but relevant directories. According to the studies, 70% of people search on Google to find products and services. So, if your business is on directories, you will show to your target audience in their searches.

There are some most popular business directories at which your business must be listed:

- GMB (Google My Business)
- Yelp
- Yellow Pages
- Euro Pages

3. Create and Keep Update Your Website

Website is one of the significant things to showcase your products and services. You must create a

website for your beauty business. You can create a blog section to educate your target audience about your beauty services and offers. Besides having a website, it is highly recommended to keep it updated. You must create quality content to describe your services. Plus, you also need to keep your website simple and user-friendly. This way, you can build strong relationships with your clients and will also get huge organic traffic.

4. SEO of Your Beauty Business

If you want to outrank your competitor, you must improve the SEO of your website. SEO is search engine optimization in which you have to try to make your website according to search engines. Remember one thing, all search engines work as per their algorithms and if you meet the requirements of those, you can get a top position on SERPs. But implementing SEO strategies isn't as easy as it seems. For this, you should hire SEO experts who have great experience and extensive digital marketing experience. This way, you can easily promote your business in different geographical locations within months.

5. Google and Facebook Ads Campaigns

As per reports, 30 percent of all Facebook users bought something because of the ads they saw while scrolling through their feeds. It's pretty much the same for Google ads too. These ads aim at people with certain interests who live nearby. So, if you use this way of marketing, you can easily reach the people you want to attract.

6. Focus On Online Reviews

Everyone reads reviews before buying any products or service and it is a reality. 90 percent of people check reviews before choosing a business, so having no reviews is worse than having some okay ones. For this, you must ask your clients to leave reviews for your beauty business. Remember, reviews not only make your business credible but also have a positive impact on search results.

Summing Up

The beauty business is highly lucrative if you run it effectively and efficiently. For this, you have to implement the best promotional and marketing strategies. In this article, we have discussed the actionable ways from referral discounts to online reviews that can elevate your beauty business easily.

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Outlaw, Sign: Dark Satire, Tired Jukebox

David Sheward · Monday, March 25th, 2024

In this crowded Broadway season of movie adaptations, revivals and Off-Broadway transfers, the most original and captivating tuner so far in 2023-24 can be found far from Times Square at the intimate Minetta Lane Theatre. *Dead Outlaw* is a dark, fiercely funny satire on America's warped obsession with crime, fame and death. Based on a true story, the titular stiff is one Elmer McCurdy, a small-time, incompetent train robber whose mummified cadaver is discovered in an amusement park horror ride in 1976. The journey from the desolate lawless West of the early 20th century to that sad amusement pier is one of desperation, alienation and longing to fit in.



Andrew Durand and Jeb Brown in *Dead Outlaw*.
Credit: Matthew Murphy

This unusual reality-based material is given an imaginative production by David Cromer with a lean muscular book by Itamar Moses and a rock-infused, pulsating score by David Yazbek and Erik Della Penna (Yazbek is credited with conceiving the show). Cromer places the action on set designer Arnulfo Maldonado's wooden, mobile revolving bandstand which resembles a locomotive box car. Heather Gilbert's lighting sets the garish, ghoulish mood and Sarah Lux's costumes place us in the proper time period.

Led by folksy, magnetic Jeb Brown who acts as narrator, the onstage band begins the circuitous narrative of Elmer who flees a loveless childhood in Maine to lead a rootless, alcoholic existence. Andre Durand captures Elmer's volcanic anger and jittery restlessness perfectly—and plays the most eloquent dead body in recent musical theater memory. After a brief attempt at normalcy with a steady girl and a decent job as a plumber, he erupts into a path of singularly inept banditry. Moses mines dark comedy as Elmer commits one screwed-up felony after another.



Trent Saunders, Andrew Durand, and Eddie Cooper in *Dead Outlaw*.
Credit: Matthew Murphy

After losing his life in a shoot-out with the law, Elmer's corpse changes hands numerous times, progressing from sideshow attraction to movie prop to horror-ride background dummy. Along the way, Yazbeck and Della Penna's clever score shifts gears and genres, depending on the setting. We get melancholy country as Elmer's lady friend laments their short-lived romance and later a sweet pop ballad delivered by the lonely daughter of the grade-B moviemaker handing Elmer's remains. Both are beautifully sung by Julia Knitel. There's also a very funny Vegas lounge parody on celebrity deaths reminiscent of the satire in Sondheim's *Assassins*, smartly put over by Thom Sesma as the famous L.A. coroner Thomas Noguchi. Trent Saunders has an affecting extended solo as a Native American athlete who shuns the tawdry glitter associated with the world of showmen who exploit Elmer's body. Eddie Cooper, Dashiell Eaves, and Ken Marks complete the sharp cast, playing multiple roles ably. Throughout the show, the onstage band functions as a kind of rock Greek chorus, reminding us that the dead outlaw's fate will sooner or later be ours.



Crystal Lucas-Perry and Chilina Kennedy in *A Sign of the Times*.
Credit: Jeremy Daniel

In much more conventional Off-Broadway show, it's back to the jukebox. *A Sign of the Times,* at New World Stages, is the latest in a seemingly endless parade of shows made up of pop hits from either a particular time period, or from a particular artist. This time it's not even entirely from one artist. Most of the songs here were made famous by Petula Clark in the early 1960s, the rest are songs that were on the radio at around the same time Clark was topping the charts. The songs are catchy and nostalgia-inducing ("Downtown" is one of my favorites from childhood), but the paper-thin story surrounding them is predictable and shallow.

Lindsey Hope Pearlman's book follows aspiring photographer Cindy from suburban Ohio to hip, happening NYC, and lightly touches on the Civil Rights movement, Women's Liberation, the Vietnam War, the advertising world of *Mad Men*, and even Gay Power (Richard J. Robin is credited with creating the story.)



The cast of *A Sign of the Times*.
Credit: Jeremy Daniels

The majority of the numbers are fairly routinely staged by director Gabriel Barre and choreographer JoAnn M. Hunter with few surprises, but there was one stand-out—"The Shoop Shoop Song (It's in His Kiss)." Cindy and her roommate Tanya are comparing the romantic intentions of their respective beaus and start the song as it were a test in a women's magazine like *Cosmo*. Suddenly their apartment window is transformed into the magazine cover and three of the ladies of chorus emerge dressed in lab coats and armed with clipboards to sing back-up. It's clever, fun and adorable, unlike too much of the rest of the show.

Fortunately, Chillina Kennedy as Cindy and Crystal Lucas-Perry as Tanya sport impressive pipes and acting skills to enliven their paper-doll roles. Kennedy is particularly effective in a powerful rendition of "You Don't Own Me" and Lucas-Perry is smashing in all of her numbers such as "Rescue Me" and "Something's Got a Hold of Me." If your standards aren't particularly high, a stop at this *Sign* would not be unpleasant, but hardly memorable.

***Dead Outlaw*: March 10—April 14. Audible at the Minetta Lane Theatre, 18 Minetta Lane, NYC. Running time: one hour and 40 mins. with no intermission. ticketmaster.com.**

***A Sign of the Times*: Feb. 22—June 2. New World Stages, 340 W. 50th St., NYC. Running time: two hours and 20 mins. including intermission. telecharge.com**

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Notebook, Illinoise: Jerking Tears, Dazzling Dance

David Sheward · Friday, March 22nd, 2024

If sentimentality is your thing, *The Notebook* is definitely for you. Based on Nicholas Sparks' 1996 best-selling novel, which became Nick Cassavetes' 2004 cult-favorite film, this musical mines every treacly plot point for maximum tearjerking effect.



Joy Woods and Ryan Vasquez in *The Notebook.*
Credit: Julieta Cervantes

The story features a simplistic plot twist which you should be able to figure out early on even if you haven't read the book or seen the movie. Dementia patient Ally receives daily visits from fellow nursing-home resident Noah who reads her the story of a volatile romance from a handwritten notebook. As the story is acted out by two sets of younger lovers at different ages, it's gradually revealed they are the protagonists in the story and Noah is reading it to her to restore her memories of their life together. The conflict is class-based as Ally's well-off parents—particularly her snobbish, but practical mother played by the wonderful Andrea Burns—reject the working-class Noah as a suitable prospect for their college-bound daughter. (Ironically, all of the roles have cast in a color-blind manner, so race and ethnicity do not enter into the mix.)



Maryann Plunkett, Joy Woods and Jordan Tyson in *The Notebook*.
Credit: Julieta Cervantes

Maryann Plunkett is especially moving as the older Ally, feelingly conveying her desperate search for meaning in a clouded, consuming world. Dorian Harewood is effecting as the Older Noah, his love for Ally driving him despite numerous infirmities. Joy Woods stands out as Middle Ally. She has the sharpest conflict to play and delivers a complex performance, sometimes comic, sometimes heartbreaking. She battles between a pragmatic match with public defender Lon (Chase Del Rey doing the best he can in a role diminished from the film) and her true amour Noah, who has renovated the dream house of their teenage romance (Ryan Vasquez is virile and tender as Middle Noah). Jordan Tyson and John Cardoza are adorably smitten as the youngest pair of lovers. Carson Stewart nicely provides extra character details in the dual role of Noah's teen pal and a helpful physical therapist at the nursing home.



John Cardoza, Dorian Harewood, and Ryan Vasquez in *The Notebook*.
Credit: Julieta Cervantes

The ever-resourceful Michael Greif (*Rent*, this season's *Days of Wine and Rose* and *Hell's Kitchen*) and Schele Williams deliver a proficient, slick production employing David Zinn and Brett J. Banakis' flexible set to cinematically convey a variety of locales including a pond with real water. (We also get a real rainstorm.) Paloma Young's costumes help get the characters' identities straight, but don't tell us much about the various time periods. The cast is professional and passionate. The score by Ingrid Michaelson is pleasant enough, but not particularly memorable. Bekah Brunstetter's book tries to keep the syrup-level to a minimum and juggles the multiple timelines with dexterity. All of these elements are at a Broadway-level and your mileage may vary depending on your sugar tolerance, but for fans of weepy romances, *The Notebook* should fit on your shelf.



Ricky Ubeda and Ben Cook in *Illinoise.*
Credit: Stephanie Berger

While *The Notebook* is conventional and predictable, *Illinoise* is innovative and startlingly different from most theatrical fare. But they both deal with the struggles of love, just in different ways. Derived from Sufjan Stevens' 2005 concept album *Illinois*, this dance-theater piece, now at the Park Avenue Armory after runs at Bard Summerscape and the Chicago Shakespeare Theater, takes a fairly cliched trope and tells it with vigor and excitement featuring electric choreography by Justin Peck. The central love triangle is nothing new, but the brilliant staging and the sheer magnetism of the cast of dancer-actors and singer-musicians brings it to vital life.



Byron Tittle and Robbie Fairchild in *Illinoise.*
Credit: Stephanie Berger

The story, credited to Peck and Pulitzer Prize-winning playwright Jackie Sibblies Drury (*Fairview*) begins in the program found on the seats before the show starts. Like *The Notebook*, the story starts with a hand-written narrative. Henry (an affecting Ricky Ubeda) writes of his childhood crush on the straight Carl (moody Ben Cook) who in turn is in love with their mutual friend Shelby (ethereal Gaby Diaz).

But before Henry's story is developed and he meets his first adult love Douglas (charismatic Ahmad Simmons), several of Henry's friends gather around a campfire to dance out their tales from their own journals. These vignettes include a rumination on African-American ancestry, a recasting of the founding fathers and other dead white male historical figures as menacing zombies and segments on serial killer John Wayne Gacy and the heroic myth of Superman.

Peck's dazzling dances are accompanied by a lush full orchestra and heavenly vocals from keyboardist Elijah Lyons and electric guitarists Shara Nova and Tasha Viets-VanLear. Adam Rigg's otherworldly set combines elements of sci-fi fantasy and small-town loneliness illuminated by Brandon Stirling Baker's atmospheric lighting.



The cast of *Illinoise.*
Credit: Stephanie Berger

The separate dance pieces don't really connect with each other or with most of the lyrics in Stevens' fascinating songs, but the overall production intoxicates as do the dancers and singers. In addition to the already mentioned, Byron Tittle delivers a dynamite tap solo, and Rachel Lockhart, Jeanette Delgado, Alejandro Vargas, and Robbie Fairchild ably lead the segments before Henry's central one. Too bad the story is the weakest link in an otherwise impressive dance-theater piece.

***The Notebook*: March 14—July 7. Gerald Schoenfeld Theatre, 236 W. 45th St., NYC.**

Running time: two hours and 20 mins. including intermission. telecharge.com.

***Illinoise*: March 7-26. Wade Thompson Drill Hall/Park Avenue Armory, 643 Park Ave., NYC. Running time: 90 mins. with no intermission. armoryonpark.org.**

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Violins for Rent: Affordable and Accessible Music

Our Friends · Thursday, March 21st, 2024

The enchanting violin can inspire, uplift, and unite communities through music. It is an instrument cherished by musicians and listeners alike for its melodic and versatile sounds that add depth and beauty to any musical composition. However, only some have the means or resources to purchase their violin. That's where violin rental services come into play. In this blog post, we will explore the advantages of renting violins for aspiring musicians and those who want to try to play this captivating instrument.

1. Affordable Options for Every Budget

Violins for rent opens up a world of possibilities for individuals who may need more resources to buy one or are unsure about their long-term commitment to learning the instrument. Many music stores and online platforms offer plans at affordable prices that cater to various budgets.

By renting, budding musicians can access high-quality instruments without incurring costs, enabling them to focus on honing their skills rather than worrying about initial investments. Additionally, established musicians who need a backup violin can temporarily rent one without making a financial commitment.

2. High-quality instruments in Excellent Condition

There is a misconception that rented violins are inferior to those available. However, reputable rental services understand the significance of providing maintained instruments to enhance the player's experience and the overall **sound produced**.

Here's how it usually works: Rental shops typically have an inventory of violins for beginners and more experienced players, offering various types and sizes. These instruments undergo maintenance, including string replacements, tuning adjustments, and proper cleaning. Moreover, some services even provide expert-level violins to cater to the needs of more experienced musicians.

3. Size Flexibility for Growing Musicians

Purchasing a violin can be a significant investment for students embarking on their journey. One notable advantage of renting a violin, in this case, is its flexibility regarding size exchanges as the child grows.

Children and teenagers often require violins like 1/8, 1/4, 1/2, or 3/4. Renting eliminates concerns about outgrowing an instrument and repeatedly investing in one. Rental providers fully grasp the importance of sizing and promptly accommodate these needs.

4. Expert Advice and Support

For those new to the world of violins, figuring out which instrument is the fit can be confusing. That’s where rental services come in handy, providing guidance. Knowledgeable staff members with expertise can help aspiring musicians choose an instrument that suits their preferences and skill levels.

Apart from assisting with selection, many rental providers offer advice on maintenance, string replacements, tuning techniques, and other aspects related to violin care. Building a relationship with these experts ensures that renters receive support throughout their journey.

5. Test Before Making a Long-Term Commitment

Renting a violin allows individuals to try out models before purchasing. Exploring brands, types of wood, finishes, and sound qualities helps aspiring musicians shape their preferences.

By renting, musicians can experiment with options before investing financially – an essential factor in finding the right match between player and instrument. This try-before-you-buy approach reduces the chances of regretting a purchase due to lackluster performance or poor compatibility.

Conclusion

Violin rental services provide both beginners and experienced players access to quality instruments. By offering a range of crafted instruments for various levels of expertise and professional guidance throughout the rental procedure, violin rentals enable budding musicians to delve into playing without significant upfront investments.

So whether you have a burning desire to explore your abilities or simply want to immerse yourself in the charm of the violin, renting one is a wise choice. Embrace this opportunity to create melodies with this captivating instrument and let its enchanting sounds bring joy and inspiration into your life.

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