

TABLE OF CONTENTS

Introduction		ix
Glossary		xiv
PART I	OVERVIEW	1
	Chapter 1 - How to Use This Book	1
	Chapter 2 - Ten Disturbing Facts that Must Be Understood	6
PART II	THE ARTIST'S TEAM	22
	Chapter 1 – The Artist	25
	Chapter 2 – The Manager	37
	Chapter 3 – The Agent	69
	Fees	84
	Chapter 4 – The Attorney	91
	Chapter 5 – Other Important Members of the Team	98
	A. Road Manager	98
	B. Record Producer	99
	C. Sound Engineer	106
	D. Publicist	108
	E. Consultant	110
	F. Grantwriter/Fundraiser	113
	G. Fellow Musician	114
PART III	THE BUSINESS	116
	Chapter 1 – The Record Business	118
	A. The Labels	120
	B. The Mechanisms	131
	C. The Cast of Characters	140
	The Executives	142
	Major Label Head	142
	The A & R Exec	143
	The Independent Label Head	144
	The Independent Producer/Production Company	145
	The Staff	147
	Product Manager	148
	Art Director/Production Director	148
	Marketing Director	149
	Radio Promotion	150
	Publicist	151
	The Executives' Assistant/Secretary	152
	The Company Attorney	152
	The Other Personnel	153
	Postscript – A Case in Counterpoint: Nonesuch Records	154
	Chapter 2 – Performance	156
	A. Clubs	159
	Bookers	163
	Club Manager	165
	Chapter 2 B. Concerts	165
	Festivals	168
	Major Venues	171

The Fine Arts Presenter	172
Smaller Venues	173
Colleges	175
Student-Run Programming	176
The Jazz Society	178
C. Cast of Characters	181
Independent Promoter	181
Alternative Music Presenters	183
Non/Semi/Hopeful Professional Promoter	188
College Student	189
Jazz Society Director	192
Dilettante Producer	193
Production Staff	196
Line Producer/Production Coordinator	197
Production Manager	198
House Manager	198
Assistant/Secretary to the Producer	198
Stage Manager	198
House Crew	199
Tech Director	199
Audio Engineer/Technician	200
Stage Crew	200
The Audience	201
D. Related Questions (see Appendix for List & Page Nos.)	203

Chapter 3 – Contracts 224

A. The Recording Contract	224
The Artist Contract	224
The Production Contract	229
The Licensing Deal	230
B. The Management/Agency Contract	231
C. The Engagement Contract	231
D. The Project Contract	233
E. Personal Services Contract	234

Chapter 4 – Publishing 235

The Publishing Company	237
Performing Rights Organizations	238

Chapter 5 – Funding and Investment 240

Institutional	240
The Private Sector	247

PART IV	STRATEGIES, RECOMMENDATIONS, SOLUTIONS	253
	The Concept of Self-Empowerment	253
	Chapter 1 – The 501(c)(3) Corporation	255
	(Q & A Format – See Appendix for Questions and Page Nos.)	
	A. Understanding the Basic Principles	257
	B. Setting Up the 501(c)(3)	269

C. The Board of Directors	275
D. Funding	287
E. The Artist's Role	295
F. Meetings, Filings and Other Formalities	302
Chapter 2 – Seven Keys to Empowerment and Productivity	310
I Partnership	310
II Planning	312
III Entrepreneurship	315
IV Continuity	316
V Objectivity	318
VI Confrontation	321
VII Barter	324
Chapter 3 – Musicians Working Together	326
A. The Cooperative Ensemble	327
B. Profit Sharing	329
C. Barter of Services	330
D. Project Partnership	330
E. Shared Team Management	332
F. The Collective	333
Chapter 4 – Marketing and Development	336
A. An Effective Booking Strategy	336
B. The College Market	339
C. The Alternative Market	340
D. Self-Production	343
E. The Retail Crisis	344
F. Avoiding the Pitfalls in a Record Deal	348
1. How to Increase an Insufficient Contracted Advance	348
2. How to Avoid Giving Up Publishing Rights	349
3. How to Avoid Giving the Label Out-Takes, Alternative Tracks, etc.	351
G. Getting the Most Out of an Engagement	353
H. Getting the Most Out of Someone Else's Audience	356
I. The Internet	357
1. Promotion	358
2. Marketing	359
3. Audience Development	360
Chapter 5 – Economic Issues	363
How to Protect a Bottom Line Fee	363
How to Handle the Finances in a Percentage Deal	363
Chapter 5 – How to Collect on a Deal with Fee Shortages	366
How to Discern Whether a Gig is On Before the Contract is Signed	368
How to Protect the Artist When There is No Contract	369
Chapter 6 – General Advice, Recommendations and Whatnot	371
I Advice for Artists	371
A. General Recommendations	371
B. Establishing and Maintaining Good Relationships with	374

	Managers or Agents	
	C. Recommendations For Dealing with Record Labels	377
II	Advice for Managers and Agents	379
III	Advice for Producing an Album	383
IV	Suggestions to Presenters	388
	A. Performance	388
	B. Business	389
V	General Advice To All	390
VI	Ending Business Relationships in a Fair and Reasonable Manner	393
Chapter 7 –	Materials, Forms, Documents, etc.	397
	A. The Press Kit	397
	B. Contractual Materials	400
	C. The Itinerary	403
	D. Other Documents	403
	Letters of Agreement or Understanding	403
	Sample 1	404
	Sample 2	405
	Meeting Memos	405
	Sample 1	406
	Sample 2	407
	Recording Releases	408
	Examples of Materials	
	Gig Form	409
	Contract Form	410
	Sample Contract	411
	Rider Form	412
	Sample Stage Plot	415
	Itinerary Form	416
	Sample Itinerary	417
	Recording Release Form (Archives)	418
	Recording Release Form (Broadcast)	419
Appendix –	List of 186 Questions Answered in Question/Answer Format	421
	About the Author	426
	Outward Visions History	428
	Recommended Books	432