

**MMF-US – E-NEWSLETTER (May 2011) - *Extra MMF-US FEATURE***

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**MEMBER/MANAGER ANNOUNCEMENTS**



**NARM Invites You To The Artist Managers Town Hall Meeting**

At the 2011 Town Hall Meeting, NARM will officially welcome the artist management community to the Association and debut NARM’s new Artist Managers Council (AMC). The [AMC](#) will provide a voice for the creative community to engage with both the commerce and content communities who are already actively intersecting in NARM. The debut event will take place on May 10th from 3:30 - 6PM.

The groundbreaking Town Hall Meeting will include networking and panel discussions, with opportunities for Q&A. The program will take a look at how the role of the artist manager has been evolving, what new challenges they have been facing, and some of the best solutions our participants have found to work through those challenges to successfully build and manage their artists’ careers and businesses. Each panel will allow time for audience Q&A where you can get your questions answered.

Join us after the event for the Convention Opening Cocktail Reception from 6 - 7PM, sponsored by WEA, Corp.

The Artist Manager Town Hall Meeting and Opening Cocktail Reception are complementary for artist management professionals (*RSVP required*), and only \$229 if you would like to upgrade to a Full Badge for all three days of Convention programming!

5 PM

### **5 PM Meeting: Artist Management**

2011 Town Hall Meeting, NARM will officially welcome the artist management community to the Association and debut NARM's new Artist Managers Council. Through networking and panel discussions with opportunities for Q&A, we'll take a look at how the role of the artist manager is evolving, what new challenges they have been facing, and some of the solutions our participants have found to work through those challenges to successfully build and manage their artists' careers and businesses.

### **3:45 PM | Networking**

### **4PM | Welcome & Introductions**

### **5 PM | "The New World" Panel**

With so many options managers have to develop artists' careers outside traditional channels. This panel delves into fan-funded albums, the power of social media and TV, what the analytics actually mean, where the money is and the role of publishers.

*(x 20 minutes will be allocated for audience Q&A)*

**Host:** Tamara Conniff, *The Comet*

**Speakers:**

Bryan Calhoun, *SoundExchange*

Michael Closter, *Reach Global Music Publishing*

Eric Garland, *BigChampagne*

Jordan Glazier, *Eventful*

Tracy McKnight, *Lionsgate*

Ariel Wada, *CommerceSocial*

### **5 PM | "It's A Manager's World" Panel**

In today's music space, the manager wears more hats than ever having to do everything from marketing to distribution. The panel of key players explores the ever changing role of the manager.

*(x 20 minutes will be allocated for audience Q&A)*

**Host:** Tamara Conniff, *The Comet*

ts:

- Janet Billig Rich, *Manage This!*
- Jeff Castalez, *Dangerbird Records*
- Ryan Chisholm, *Bill Silva Management*
- Deb Klein, *Prospect Park*
- Ron Stone, *Gold Mountain Entertainment*
- D. A. Wallach, *Chester French*

- **6 – 7 PM | Convention Opening Cocktail Reception**

So Much More!

While the Town Hall Meeting gives you a chance to be a part of the Convention for one day, the entire Convention is jam packed with programming and networking opportunities featuring the best in the business. Be in the same room with everyone from indie store entrepreneurs to major retailers, mobile providers to download services, the four major distributors to the industry’s hottest record labels, marketers to event-related companies, as well as hundreds of other businesses from start-ups to seasoned experts that are actively engaged in ways to support sales.

And there is much more. See the full schedule by clicking [here](#).

RSVP Required

While the Town Hall Meeting and Cocktail Reception are free for artist management professionals, **RSVP is required by 5 PM PST on Friday, May 6th to attend.** Email [drozdowski@narm.com](mailto:drozdowski@narm.com) to reserve your seat, or to take advantage of the special discounted artist manager full badge rate. We look forward to seeing you in Los Angeles!

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**THE NEW [WWW.MMFUS.COM](http://www.mmfus.com) IS COMING!!!**

[www.mmfus.com](http://www.mmfus.com) will be new and improved in 2011 with updated sections including:

- \*NEWS (with linked feeds)
- \*INDUSTRY SPOTLIGHT
- \*ABOUT THE MMF
- \*RESOURCES
- \*MEMBERS ONLY AREA (including a Discussion Form)

This new and interactive website for the Music Managers Forum-US will request your input, member news and content, and you can submit to [info@mmfus.com](mailto:info@mmfus.com)

Special thanks to President Barry Bergman and Board Member Justin Seidenberg for their hard work and oversight of a completely new website.

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- Evolution of a Music Festival
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- Marketing and New Directions: Maximizing Ticketing revenue
- Partnerships, Artists, & Festivals: Competition and Collaboration
- Media and Audience Engagement
- Marketing a Festival
- Analysis of the Music Festival Revenue Model
- Marketing and Mobile: How Festivals can connect with audiences

**Speakers Include:**



**Scott Aiges**  
Director of  
Programs,  
Marketing &  
Communications  
**New Orleans  
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**Bob Babisch**  
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The **International Music Festival Conference** is inviting the most accomplished music festival leadership to share their expertise with a high-level audience of executives eager to launch or expand their own music festival initiatives. Speaker titles include: Executive Director, Festival Director, Managing Director, Artistic Director, Program Director, VP of Programming, President and CEO, Director of Marketing, and others.

The professionals that are best suited are those individuals who have extensive real world festival experience, can discuss trends and issues in-depth, and can outline best practices. The conference curriculum includes topics addressing: sponsorship, programming, operations & management, publicity & public relations, digital technology, and more. The deadline for submissions is May 15, 2011.

[Click Here to View the Draft Agenda](#)

For any questions or comments please contact:

Wyatt Royce  
Director of Education Programs  
International Music Festival Conference  
561-748-6775  
[wyatt@michaelbass.com](mailto:wyatt@michaelbass.com)

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Special thanks to President Barry Bergman and Board Member Justin Seidenberg for their hard work and oversight of a completely new website.

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**MMF-US BOARD MEMBER STEVE GARVAN with MANAGERS at MUSEXPO LA:**



Here's a photo from 2010 Musexpo LA.

Pictured (l-r) are: Jeff Jampol – President, JAM, Inc.; Robert Reynolds, Founder, Robert Reynolds Management; David “Beno” Benveniste, Founder, Velvet Hammer Music & Management Group; Ted Chung – Partner, Stampede Management (Snoop Dogg, Far East Movement, MURS) & Chairman, Cashmere Agency; Rob McDermott – Partner, The Collective; Amos Newman (Principal, GSA Music & Management, A.R. Rahman); Ritch Esra – Co-Publisher, The Music Registry and Stephen Bond Garvan – MMF (US) Board Member, International rep & IMMF - Director of Global Communications

**MMF-US BOARD MEMBER STEVE GARVAN  
INTERVIEWED AT THE ASCAP “I CREATE MUSIC” EXPO**

CLICK TO VIEW VIDEO:

<http://www.youtube.com/watch?v=5FPtjHZ4CIM>

ASCAP "I Create Music" EXPO, veteran artist manager Steve Garvan stopped by the Playback Stage to tell us what he thought about all the new opportunities open to music-makers at the EXPO.

ASCAP's hundreds of thousands of songwriter, composer and music publisher members all have one thing in common: they are driven to create. ASCAP's YouTube content is intended to explore the art and craft of music in all of its facets -- from its creation and development to its use and enjoyment around the world. Any content we feature is intended to educate, highlight, support and celebrate our members and their music, and to help inspire and nurture other music creators in their own evolution as artists.

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## **MUSIC INDUSTRY NEWS & ANNOUNCEMENTS OF INTEREST TO MMF-US MEMBERS:**

MTV Networks Chief Resigns

No Successor to McGrath Planned as Viacom Tightens Control of Cable-TV Unit

By SAM SCHECHNER And LAUREN A. E. SCHUKER (for the Wall Street Journal)

Judy McGrath resigned from her post as chief executive of Viacom Inc.'s MTV Networks unit on Thursday, tightening control of the company's top executives over their biggest asset.

Ms. McGrath began her MTV career 30 years ago as a copywriter in its promotions department, and has served as CEO since 2004. The company said her resignation was effective immediately, and that it won't name a successor.

The change marks the end of an era at MTV, which has been run largely by home-grown veterans such as Ms. McGrath since its creation in 1981. In addition to being an executive, Ms. McGrath has also long served as an unofficial mascot of the MTV brand and its iconoclastic roots as an upstart that urged teens to tell parents "I want my MTV." The move is also part of a larger shift at Viacom, as Chief Executive Philippe Dauman—who was installed by Viacom's controlling shareholder, Sumner Redstone, in 2006—has enmeshed himself in running the business. In January, for instance, MTV's international channels were named Viacom International Media Networks, and began reporting directly to Mr. Dauman instead of Ms. McGrath.

Now, as part of the latest shake-up, executives in charge of MTV's various cable channels—which include its flagship MTV network, Nickelodeon and Comedy Central—will now report directly to Mr. Dauman. Others in charge of ad sales, negotiations with cable operators and other functions will report to other Viacom senior executives. People close to Viacom and Ms. McGrath, 58 years old, say that she chose to resign, but some described the decision as "mutual" as Mr. Dauman took on a more direct role. Ms. McGrath's contract wasn't due to expire for roughly a year, some of those people said.



FilmMagic

Judy McGrath

"The people of MTV Networks have always been singularly important to me," Ms. McGrath said in a statement Thursday. "Creatively, financially, all the brands and businesses are in wonderful shape today. I leave with pride, joy and gratitude for the ride of a lifetime."



Ms. McGrath's departure comes at a time of unusual turmoil in the television business, which is racing to adapt to the Internet-based distribution of its content. In the last year, three major broadcast networks have swapped in new programming chiefs.

And many of the most-watched stars, from Oprah Winfrey to Keith Olbermann, have given up lucrative perches to cash in more directly on their popularity. Change at MTV has been brewing for years. The first shoe dropped in 2006, when Mr. Redstone fired Tom Freston, an MTV veteran whom many considered the soul of the place. The spiky-haired executive hung out at rock concerts and counted Bono among his friends. His successor was Mr. Dauman, a lawyer and longtime confidante of Mr. Redstone who favors cufflinks and suits.

Mr. Dauman, 57, moved quickly to assert himself within MTV's operations. Along with Tom Dooley, now the company's chief operating officer, he aggressively cut costs and realigned priorities.

Meanwhile, Ms. McGrath seemed to move in another direction. A bohemian figure who often wore jeans and Chuck Taylor sneakers, Ms. McGrath remained more creatively oriented, and reserved special focus for the company's "pro-social" efforts, like pushing get-out-the-vote operations. After Haiti suffered a debilitating earthquake, she worked her Rolodex to put on a massive telethon.

The clash of styles led to some internal speculation that Ms. McGrath would also be forced out. But Ms. McGrath held on, even through lean years that saw the MTV audience bottom out in 2008 and 2009. Nevertheless, Ms. McGrath had to contend with more day-to-day management from Viacom brass, according to people familiar with the company. Ms. McGrath's resignation comes just as the division's core MTV network, after a long period of shrinking viewership, has maintained its first consistent audience growth in years.

Last week, Viacom said its profit in the first calendar quarter of 2011 rose 53% from a year earlier, driven in large part by 11% growth in revenue among its cable networks. MTV was a major engine, with powerhouse shows like "Jersey Shore" and "Teen Mom." Other networks under Ms. McGrath's purview, including Comedy Central and Nickelodeon, performed strongly as well.

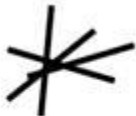
In an internal memo to employees, Mr. Dauman emphasized Ms. McGrath's role as a creative force "that has defined and fueled a great deal of our creative and business success," adding that "filling Judy's Chuck Taylors will be a big task."

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## **Rethink Music Preview:**

**Ralph Jaccodine on the Future of Artist Management – *We All Make Music***

**An Interview Featuring MMF-US's Boston colleague**



**RETHINK  
MUSIC**

[ This is a Q&A with artist manager [Ralph Jaccodine](#) ]

For all the upheaval that the music business has experienced in the past 15 years, the work and priorities of the artist manager haven't changed that much. "I remember I saw David Byrne speak about the Internet," veteran artist manager Ralph Jaccodine recalls, "and he said that the fact that it's a level playing field doesn't mean anything."

Even though the landscape may have changed, managers remain responsible for two things: hustling up business opportunities for their clients, and exploring ways to augment, supplement and realize those clients' creative visions.

In that sense, the panel that Jaccodine is moderating on Tuesday, Artists and Managers – Our Perspective, is less about looking into the future and more about comparing notes on the present. The strategies and outlook of a panelist like Bertis Downs, who represents REM, are likely to differ considerably from those of [Fenway Recordings](#)' Mark Kates, who represents bands ranging from MGMT to Bodega Girls.

We grabbed a few minutes of Jaccodine's time to discuss his upcoming panel, and here's what happened.

**Let's begin with the panel you're moderating. A lot of the panelists are managers who represent artists who have been lucky enough to carve out careers as artists. But the nose-dive that record sales have taken has a lot of people supposing that a long-term career in music may no longer be possible. What stable, sustainable revenue streams should managers be looking to secure for their clients?**

It's interesting because my fellow panelists, who manage U2 and REM and Dixie Chicks, they're in a really interesting, privileged part of the industry. But the kinds of artists I've been with for 20 years, we didn't have huge royalty streams, and huge record sales, so we kind of had to do everything ourselves, and that means we had to tour our asses off, and we had to be really smart about merchandising, and we had to try and get our music into television commercials, and movie directors, and advertisements, things like that.

The smart managers are trying to replace income streams, and they do it mostly by creative touring and off-shoots of touring, and trying to find homes for the songs in non-traditional ways. You're not going to get it on the radio, so maybe it is through YouTube and maybe it is through advertising or the movies. So I'm all about that, I'm all about finding homes for the songs besides the radio and MTV.



Ralph Jaccodine

**Could you give me an example of what you mean by “non-traditional touring”?**

Well, in my case, there’s a whole series of house concerts around the country. I can get my artist in a living room in front of 30-50 people, he can make several thousand dollars, and he doesn’t have to burn out his e-mail list, and it’s not another club in another city, and it’s a real intimate environment. And we do private shows for people, and we do workshops. My artist, [Ellis Paul](#), put out a kids’ record, and he’ll do a family show during the day and an adults show at night, or we’ll do a [songwriting workshop](#), or we do cruises. In the summer we have a week-long intensive fan week at a bed and breakfast in Vermont, so for five days, they get all Ellis, all the time. So we’re trying to do some non-traditional things. It’s still getting in front of people and playing music, but it could be a family show or it could be a songwriting workshop.

**That’s a pretty big contrast between the shows your co-panelists’ artists might put on, where they have a backline that only just fits into three 18-wheelers. What can one side teach the other?**

That’s why I’m really glad I’m on the panel. Because in my world, which is basically the folk and acoustic singer-songwriter world, we have to be really savvy in everything, and we do everything ourselves. And I’m a little motorboat going through the harbor, but when you’re a big ocean liner like U2 or REM or something like that, you can’t be as nimble. I want to know what [Paul McGuinness](#) has in his arsenal that a start-up band needs to know. And I don’t know how street he is, I don’t know how street any of these managers are when you’re managing hundreds of millions of dollars in income per year for bands.

But for my own edification, I want to know what these guys can teach the little guys. I know I could go on all day with these creative things I do for my artists, but my artist is not U2, so just by default I had to get aggressive and find different income streams. I can do things a little bit non-traditionally, because I don’t have a big multi-national corporation that I’ve signed deals with, either.

**What aspects of Rethink Music are you most excited about?**

Well, I’m thrilled. If I was not moderating a panel, I’d kind of want to be in the same room as these people. I want to breathe their air, because some of the panelists and speakers are people I’ve been

looking up to for years and years and years. And I think we have a really intimate chance to learn from some of the people at the top of the mountain, and I'm fascinated by some of these people and their careers.

[Rich Gottehrer](#) is excited by the mix of technology and industry. Is that something you're excited by? Yeah, I have spoken at Harvard and at MIT, and they come at it from a different way, a much more technical, much more technological, much more academic kind of way, and I love that. The industry needs more of that. I think that these days, the people who have the brains will win.

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## Icons teach children well at collegiate schools of rock

By [Mary Beth Marklein](#), USA TODAY

Updated 1d 3h ago |

[Todd Rundgren](#) strode on stage wielding a guitar and wearing a graduation gown. His appearance was billed not as a concert but as a recital. And while fans know him as *A Wizard, A True Star*, students at [Indiana](#) University called him Professor.



By Ari Oh

John Fogerty was a guest speaker at the University of Southern California's Thornton School of Music.

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John Fogerty was a guest speaker at the University of Southern California's Thornton School of Music.

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College towns have always been an important venue for rock stars. But Rundgren, 62, wasn't just passing through on tour. The performance was a culmination of his two-week gig as a Wells Scholars Professor, one of Indiana University's most prestigious honors.

• PHOTOS: [Rock legends who teach their craft](#)

Lately, it seems, a steady stream of rock 'n' roll icons are bringing their expertise into college classrooms. [Tommy James](#), 63, who rose from obscurity when a Pittsburgh radio station played *Hanky Panky* in 1966, has spoken to students at several colleges near his home in [New Jersey](#) and is in talks to visit more campuses in the fall. Blues rocker [Steve Miller](#) (*The Joker*), 67, helped develop a curriculum for budding musicians at the [University of Southern California](#). [Melissa Manchester](#) (*Midnight Blue*), 60, teaches a songwriting class there this semester. And Mark Volman (*Happy Together*), 63, of The Turtles, who began college at age 45 and holds two advanced degrees, chairs the entertainment industry studies program at Belmont University in [Nashville](#).

If today's college students don't recognize the names, well, they probably know the songs. And while their parents and many of their professors grew up with the music, there's more going on here than a trip down memory lane. For better or worse, rock 'n' roll is getting respect from academia. The '60s and '70s marked rock's golden age, and these guys are the elder statesmen.

"There's never been a time quite like it, and there probably never will be again," says Indiana University music professor Glenn Gass, who arranged Rundgren's visit. "It's rock's classical period, the same way [Beethoven](#), [Mozart](#) and [Haydn](#) were classical musicians. We've got a chance, while the artists are still alive, to benefit from their experience."

Artists such as [Bo Diddley](#), [Lou Reed](#) and local boy [John Mellencamp](#) have dropped by Gass' classrooms since he began teaching rock history in 1982. But in recent years, rock 'n' roll has been embraced more formally, particularly on campuses based in the heart of the nation's music industry.

[New York University](#), where James spoke in February, opened its [Clive Davis](#) Department of Recorded Music in 2003 to focus on the entrepreneurial side of the business. Two years ago, USC launched a bachelor's degree program in popular music performance. Belmont's entertainment studies program started in 2007. [Fordham University](#)'s law school this week sponsored a conference on Bob Dylan and the law. In some cases, the pilgrimage to the classroom is a matter of parental pride. USC nabbed [John Fogerty](#) (*Proud Mary*, *Fortunate Son*) for a class session in February because his son, Shane, goes there. He says he was happy to pass on what he knows. "For years and years as an adult, I walked around saying, 'Man, I wish I'd had that, a relative who could show me how to get started,'" he says.

#### Lessons for next generation

It's also a way to reach a coveted audience. "That's where the next generation of music fans is coming from," says James, who has spoken at NYU, Rutgers and Montclair State University. "The college radio market is one of the last bastions of sanity in the music business, the last place where there's independent thought."

And, as pioneers who came of age during a tumultuous time for the music business, they have lessons to share. If there's a single message they're sending, it's that success requires far more than musical talent.

"Friends of mine had more talent, but they were lazy," says [Motown](#) hitmaker [Lamont Dozier](#) (*Baby I Need Your Loving*), 69, who gives master classes at USC. "You have to put the work into it, and you have to want it really bad."

In some ways it's ironic that these legends, many of whom made it big without benefit of a college degree, are endorsing rock music as a college subject.

"When I was young, the academic world very much looked down their noses at rock 'n' roll," says Fogerty, who tried junior college briefly. Being a rock singer "became sort of a badge of honor. You were fighting the good fight even though everybody seemed to be against you."

Miller, who had a band while in school, attended the [University of Wisconsin-Madison](#) for four years but left six credits shy of an English degree. He says his best education occurred in high school and on the road. "College was just an opportunity for gigs," he says. Now, as an artist in residence at USC, he treats his students as if they're business majors. The first lesson he gave students was about starting their own publishing company so they own their work. This summer, they're invited to come backstage before his show in Los Angeles.

"They all have this fantasy they're going to be rich, or (life will be) like some video they've seen on [MTV](#)," he says. "I want them to understand what it is you have to do when you want to do this. I want them to see the trucks drive up and the (crew) unload the grimy equipment."

Others tell personal tales of losing millions of dollars by signing away rights to their music. In his talks, James explains his anguished and sometimes "scary" relationship with Roulette Records founder Morris Levy, who eventually was convicted of extortion in 1988 in a case unrelated to business dealings with James. (Levy, who died in 1990, was the model for Herman "Hesh" Rabkin, the Mob-connected record mogul in [HBO's](#) *The Sopranos* who defrauded musicians.) Volman and bandmate Howard Kaylan lost rights to not only their songs, but also their names. (They performed with [Frank Zappa](#) as Phlorescent

Leech & Eddie.) "We were so naïve and so unskilled and unschooled that we were ripe to be taken advantage of," says Volman, whose program teaches intellectual property and copyright law alongside composing and music theory.

Rundgren, too, makes for a rich case study. After '70s hits *Hello It's Me* and *I Saw the Light*, he moved away from radio-friendly music, and promptly lost a big segment of his audience. He found commercial success as a producer for other bands, including [Meat Loaf](#) and [Patti Smith](#), and maintains a devoted fan base.

"He knew he let a chance at heartthrob stardom slip by, but the longevity of his career is largely due to his unending curiosity and creativity — the unexpected twists and turns that made being a Todd fan so demanding at times, but ultimately so rewarding," Gass says. While on campus, Rundgren co-taught a course on his life and music, participated in a class on [The Beatles](#), offered production advice and stumbled across Nick's English Hut, a popular student hangout.

During halftime at a home football game, he led Indiana University's marching band on his song *Bang the Drum All Day*. "I got completely immersed in it," Rundgren says. "I enjoyed the experience of spending time with intrinsically intelligent young people. They don't have a whole lot of experience, but they have a whole lot of knowledge." And he gained new insight. Senior Esther Uduehi, 21, who was unfamiliar with Rundgren's work before the course, challenged his unflattering views of today's pop-culture stars (think: Lady Gaga, Justin Bieber). "Being an artist can mean you are conveying a message that attracts the audience you want," says Uduehi, a Rhodes Scholar. "For instance, Justin Bieber's songs are meant for teenager and young girls, so his lyrics and overall image should reflect this." Rundgren says her pushback prompted him to "look a little harder" at today's pop charts. "I had only been listening to the more obvious and hyped kinds of examples of contemporary music," he says. Later, he adds, "I don't think all contemporary artists can be lumped together, but I confess that when I look at Justin Bieber, all I see is a hairdo."

#### Credibility in classroom

At Belmont, students say Volman's perspective as an insider gives him credibility. "Everything he tells us is stuff you want to know or need to know instead of just textbook stuff," says music business major Raven MacDonald, 22. "The first day in class, I was like, 'This is an actual rock star instructing us.'" A "borderline C" student in high school who figured he would do sheet-metal work like his father if his band didn't take off, Volman visited a college with his oldest daughter and saw himself there, too. He earned a bachelor's degree from [Loyola Marymount University](#) in 1997 and a master of fine arts two years later. "I really began to realize that I could combine what I had done in my life and was doing in my life into a process where I could give people an understanding of the business I have been in," he says. Volman still tours, but says, "I feel like at this point I'm a teacher, and I'm proud of that."

Among his rock-star peers, Volman is a minority. Along with Rundgren, Dozier and James, he made it big before he ever set foot on a college campus. Fogerty "dabbled" in junior college, and Manchester spent a semester at NYU (where she studied alongside [Paul Simon](#) and actress [Olympia Dukakis](#)) but found that work "was simply more filled with adventures."

Most have no regrets. But a parent can still hope, James says. "My mother, until the day she died, was waiting for me to come to my senses and go to [Notre Dame](#), waiting for this music thing to be over."

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## ICM Looks To Reorganize

Posted: April 22, 2011

LOS ANGELES (CelebrityAccess MediaWire) -- Senior agents at International Creative Management (ICM) are reportedly looking to acquire a controlling stake in the company from a major shareholder, the Connecticut-based equity fund Rizvi Traverse Management LLC.

According to Bloomberg, ICM is reportedly looking to raise equity from top execs in order to reduce Rizvi's holdings in the company. Deadline Hollywood is reporting that while the talks are still in early stages, ICM's Jeff Berg and Chris Silbermann are hoping to make ICM more of a partnership and offer agents more of an equity stake in the firm.

Rizvi would remain a minority shareholder in ICM after the proposed restructuring.

Rizvi Traverse Management LLC acquired a major stake in ICM during a 2005 equity financing round that raised \$100 million intended to 'fund strategic growth' at the agency. The following year, ICM used some of that capital to acquire literary agency Broder Webb Chervin Silbermann in a deal estimated to be worth \$80 million.

- CelebrityAccess Staff Writers

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## A Go-to Site for Tracking Music Acts

By [BEN SISARIO](#) for the New York Times

Published: May 1, 2011

Film buffs have the Internet Movie Database. Music video aficionados have YouTube and Vevo. But what's the go-to Web site for live music?

[Enlarge This Image](#)



Yana Paskova for The New York Times

Ian Hogarth, head of Songkick, whose workers don't get free tickets: "We'll lose sight of what it means to be a fan."

The touring market is the fastest growing sector of the music industry, yet when it comes to big-tent sites that represent the experience as a whole — and do more than just sell tickets — there are few contenders. One young company called [Songkick](#) is trying to change that by feeding its users personalized news about live shows and creating an extensive Web home where fans can share all their concert memories. Songkick's main function is simple on an almost Web 1.0 level. After users sign up to track their favorite bands, the service sends free e-mail notifications when those acts are going to be in town, drawing from its database of more than 100,000 concert listings around the world. To fill in any gaps, it can also scan a user's playlists on iTunes, Pandora or other digital music services, and recommend relevant events.

“We want to make it as easy to go to a concert as it is to go to the movies on a Friday night,” said Ian Hogarth, the company’s chief executive. Songkick, which was founded in 2007 and is based in London, has also begun to make noise within the concert industry. According to some counts, [as many as 40 percent](#) of all concert tickets go unsold. Songkick’s method of user-sanctioned target marketing helps sell more tickets, said Sarah McGoldrick, marketing manager for C3 Presents, an independent concert promoter in Austin, Tex., which supplies listings data to Songkick.

“They have the right idea,” Ms. McGoldrick said. “They’ve gotten people engaged with the Web site, and that means that when they get e-mail they see it as relevant, and not as spam. And the most crucial step in any live entertainment marketing is, if you’re not relevant then you’re wasting your breath.” With a string of deals to syndicate its data around the Internet, Songkick has also emerged as perhaps the most ambitious listings site. Over the last year, it has begun working with YouTube, [Yahoo](#) and the BBC, and it recently signed a deal with the Warner Music Group to manage the Web dissemination of its artists’ tour dates. A mobile app is coming soon, and the company also made a prominent hire: its new chief technology officer is [Dan Crow](#), a veteran of Apple, Google and start-ups like Blurb.

For fans accustomed to the laborious process of scouring for concert listings on blogs, MySpace pages, bands’ Web sites, nightclubs’ sites and e-mail, Songkick’s personalized system can simplify the hunt and turn up news they might have missed.

“It does the heavy lifting for me,” said Joe Zadeh, a 29-year-old tech worker in San Francisco who has been using the service for a year. “If it wasn’t for Songkick, I just wouldn’t go to as many concerts. Because it’s just too much information, too much noise to keep up with.”

Songkick isn’t the only music listings site. [Pollstar](#), the concert industry trade publication, has an extensive online database, and other services like [JamBase](#) and [Bandsintown](#) allow users to track their favorite bands. But Songkick has emerged as the leader. According to comScore, the site’s monthly traffic has long since surpassed all its competitors’, except for the two gorillas of the market, Ticketmaster and Live Nation. (The two companies, which merged last year, maintain separate Web sites and operate as separate divisions within Live Nation Entertainment.)

Chris LaRosa, music product manager at YouTube, said that integrating concert information had become more important as sites like YouTube become one of music fans’ first stops in discovering new music. “If you look at a live concert, it’s really a content purchase,” Mr. LaRosa said. “People come to YouTube to preview what concert they want to go to.” Songkick takes a cut of purchases made via its links, but the company wants to do more than sell concert tickets. Over fried chicken before a concert in Brooklyn one night recently (Handsome Furs, a husband-and-wife duo from Montreal), Mr. Hogarth, a cherubic 29, argued that by focusing on regional markets and doing little to retain customers, the concert industry had left open a huge opportunity: a big, overarching Web site dedicated to the experiences of fans.

Using sites like the [Internet Movie Database](#) as a model, Songkick has built an archive of two million concerts going back to the 1950s. Each concert record has an “I was there” tag for users, who can add posters, photos and links to reviews, building up a media-rich “gigography.” Eventually, Mr. Hogarth said, the company could sell memorabilia or live recordings through the archive. (So far the site does not have advertising.) “There’s a need for a consumer brand that represents live music fans online,” Mr. Hogarth said. “Not focused on the venue or the particular ticketing system, but focused on the fan. And we believe that can be a huge company, similar to the way Yelp represents restaurants online, or Netflix



represents movies online.” He added: “If people are going to think of one brand when they think of live music, we’d like that to be us.”

Born in London, Mr. Hogarth studied artificial intelligence at Cambridge University and formed Songkick with two friends who, like him, were irritated by how difficult it could be to find concert information. Listings are scattered across the Internet, and ticketing companies’ impersonal e-mail blasts didn’t help much. After developing the basic idea for Songkick, Mr. Hogarth and his founding partners, Michelle You and Pete Smith, had a quick rise: the company [received seed money and guidance from Y Combinator](#), an elite tech incubator in Boston. Among its investors are Index Ventures, whose media bets have included Skype and [Last.fm](#).

But the company has already stepped on some industry toes. Songkick gets listings information from promoters and ticket services, but also has its computers trawl for it around the Web; last year Pollstar planted some dummy listings and saw them turn up on Songkick. Gary Bongiovanni, Pollstar’s editor, said his company had not taken action, but noted that in 2000 it sued another service, Gigmania, for doing something similar, and won a default judgment.

“I have no respect for anyone who tries to build a business off of other people’s hard work,” Mr. Bongiovanni said. In response, Mr. Hogarth said that Songkick no longer used Pollstar’s data.

At the Handsome Furs concert, Mr. Hogarth kept his backpack on, and made sure to stay through the encore. To stay fan-focused, Mr. Hogarth said, the company forbids its 20 employees from accepting free tickets. Instead, each employee gets a monthly gig allowance of about \$40.

“As soon as we are on the list, the guest of the promoter, we’ll forget about the pain of not getting your ticket at 9 a.m. when the on-sale starts,” Mr. Hogarth said. “We’ll lose sight of what it means to be a fan.”

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## Boffo Q2 For Apple



**April 22, 2011**

NO, CA (CelebrityAccess MediaWire) -- Apple has reported huge gains for the second quarter of 2011, with surging by 95%, bolstered by strong sales of their iPhone and allaying fears of supply problems related to the crisis.

ported net income of \$6.40 per share on revenue of \$24.7 billion, handily beating analysts, who predicted earnings of \$5.80 per share on revenue of \$23.4 billion. Verizon became the second major carrier to offer the iPhone, helping Apple to shift more than 18.7 million iPhones in the previous quarter. Apple's other new product offering, the iPad 2 released in March, hasn't seen such a slow start, slowing however because Apple hasn't been able to supply enough units to meet demand, though Apple says they are ramping up production ahead of the iPad's wider international release.

Apple also took the wind out of investors concerns that the Japanese earthquake might have resulted in supply problems for any, saying that they don't expect there to be any "material" effect this quarter, however they are anticipating sales losses of as much as \$200 million there.

CityAccess Staff Writers

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David Renzer (AP)

## Universal Music Publishing Loses CEO

Posted: April 27, 2011

SANTA MONICA, CA (VIP NEWS) -- Universal Music Publishing Group Chairman and CEO **David Renzer** has announced his plans to exit the company.

He has been with the publisher 15 years, starting in 1996 with MCA Music Publishing. Renzer was promoted to his current post in 2004.

He shared the news of his departure with staffers today via a lengthy email. He says in the letter that he always viewed age 50 as a milestone, and now at age 51 he wants to devote more time to philanthropic endeavors and "exciting entrepreneurial options."

"For 15 years I've worked 24/7 to build UMPG into the industry's leading music publishing company," Renzer told MusicRow. "During that time, I shepherded the company through the purchases of Polygram, Rondor and BMG Music—three of the biggest acquisitions in the history of the music publishing industry.

I worked hard to recast and expand the role of the music publisher, and to collaborate with our companies around the globe in confronting the challenges facing our industry. With UMPG now the industry leader globally, and with an executive team that I believe is second to none, the time feels right to now enjoy more time with family and explore other personal and professional activities. I leave UMPG knowing that the company remains in great hands, with a remarkable catalog and artist roster. I will treasure the relationships I've built over the years, with executives and songwriters. This has truly been the most fulfilling work experience of my career."

The official response from UMG is, “David has informed us that after 15 years running UMPG, a period of remarkable growth for the company which saw it become the industry leader, it is time for him to re-balance his life, spend more time with his family, and concentrate on personal priorities. While we are sorry to see him go, we respect his decision. David has done a monumental job running the company, and we will miss his dedication, creativity, vision and work ethic. UMPG is now an industry leader in Pop, Urban, Latin, Country, Classical, Christian and Production music—with an incredible team of executives around the world. We are poised for exciting growth and creative excellence in the years to come.”

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**INNOVATIONS & CREATIONS:**

**TODD HAYNES TO FILM MY MORNING JACKET SHOW**

In its Unstaged series, American Express has entrusted the direction of online concert broadcasts to a handful of accomplished filmmakers, coming up with some interesting combinations: Terry Gilliam and Arcade Fire; John Legend (and the Roots) and Spike Lee; Duran Duran and David Lynch. The latest pairing, announced on Tuesday: My Morning Jacket, the acclaimed indie-rock band, and Todd Haynes, whose films include “Velvet Goldmine” and “I’m Not There”, and the HBO miniseries “Mildred Pierce.”. They will work together on a concert at the Louisville Palace Theater on May 31, in Louisville, KY., My Morning Jacket’s hometown. This is the release date of the band’s album “Circuital.”) Mr. Haynes, who first worked with My Morning Jacket’s lead singer, Jim James, on “I’m Not There,” said in a telephone interview that his direction would probably be an improvisational experience. “I can’t imagine it will be like clockwork,” he said. “I think it’ll be a lot of in-the-moment decision-making.”

-Nate Chinen for The New York Times (May 4, 2011)

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**NOTE TO MMF-US MEMBERS:**

For consideration of your news posts at the newly revised [www.mmfus.com](http://www.mmfus.com) (about to be launched) and MMF-US’s official social network pages established at Facebook & Myspace, MMF-US members are always welcome to submit press releases and news announcements concerning their management companies, special events, and artist achievements by sending an email to [info@mmfus.com](mailto:info@mmfus.com)

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