

Operational Project Reflection

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Summary of the project that was completed

For my Culminating Experience, I have managed two artists: The George Lacson Project (GLP), a band of Berklee masters students here in Spain, and also Milk, a band of recent Boston University graduates based in Alston, Massachusetts. This has been an operational project. In the following reflection and appendices, I will show what I have done and how it has impacted my learning at Berklee.

This project began when I was in Boston for the holiday break in December. I went to brunch with Danielle, my girlfriend and a friend of hers named Maya. She mentioned that her boyfriend was in a rock band that was looking for a manager.

Originally I had thought of doing a business plan for my CE based on an idea I had been working on, but was having second thoughts. After finishing two degrees and having had many internships, I was ready to get my hands dirty and start doing something tangible in the industry. This was the perfect opportunity.

As a manager of an independent artist, I would learn first hand about every facet of the music industry including booking, branding, social media, marketing, promotion, recording, and distribution. In addition, I would be jumping head first into the industry. It also falls in line with something Robert Kraft said that resonated with me, during his lecture in the Music Business Seminar, that “wrong motion is better than no motion”.

The next step obviously was to listen to their music and meet with them. I had studied in *The Science of Artist Management*, with Ferran Coto and Ben Costantini, the qualities to look for in an artist:

1. Drive, determination and patience
2. Consistency, discipline
3. Credibility, uniqueness
4. Potential to last through trends

I must admit it took several listens before I appreciated their credibility and uniqueness. Within the alternative rock genre, they push boundaries and expectations. Their songs range from ambient and swelling to edgy punk rock. Their lyrics are pensive and provocative. But there is always a certain level of energy. This variety as well as Matt's unique voice make the group stand out among Boston bands as well as create the potential to last through trends.

What I have learned about the Milk more recently is the most important trait: Drive, determination and patience. They understand that sometimes you have to sleep in a van or on a friend's couch, play a show for free, or send dozens of emails just to get one response. They also work on their compositions with passion and a high standard.

For my first meeting with them I drew up a draft of a management plan (See Appendix A). This is also something I learned about in *The Science of Artist Management*. The management plan is in a Google Drive folder that is shared with the band so that it can be changed by any one of us as circumstances evolve. It includes the following:

1. Background Statement
2. Problem Statement
3. Objectives
4. Plan
5. Schedule
6. Budget
7. Success indicators

This has been our reference point, in order to keep things on track. It is edited here and there as things change and after their tour we will likely sit down to re-evaluate the plan more thoroughly.

My management plans for each group emphasized different things depending on the artist's goals as well as what they were comfortable with letting me handle. For Milk, among many elements there was an emphasis was on booking gigs, promotion, and press. They

wanted to expand their local audience in addition to planning a tour for June 2015. In addition they especially wanted me to contact press, venues, and radio stations.

I began working with the George Lacson Project later on. George is a student teacher for a class that I was taking and he mentioned that no one was working with him as a manager. I told him that I was surprised, as this is known to be one of the most talented bands on campus. Many of the other bands were collaborating with students in the business program, so I would have thought multiple people would have talked to George by now about this. We arranged to meet in person to talk about the possibility of working together. Just as in my first meeting with Milk, I drew up a draft of a management plan using the same template (See Appendix B). We used this moving forward and make changes continuously as needed.

You can see that this management plan emphasizes promotion for events, social media consultation and correspondences with press, radio stations and venues. I explicitly agreed to help with booking, PR, contacting press, Pandora, Spotify, consultation, basic legal and financial “stuff”, and social media (see “Plan”).

Process

For both artists, the following tasks needed to be done:

Press Releases - I created press releases for both Milk (See Appendix C) and GLP (See Appendix D). For GLP the focus was on the new band members marking a new and exciting chapter, but also highlighting some of George’s impressive career achievements. For Milk, I was advised by Ferran Coto to come up with a “story” for this new EP. The band has been together for several years now, so what makes this new EP something new and exciting? After talking with the band, we decided that their recording process and personal lives were nothing too unusual (recent college graduates working part time to focus on the band while recording in a friend’s home studio for low cost). What was more interesting to me was the

band's inspiration for the compositions on the EP. As you can see in the press release, it draws attention to Matt's story of being struck by the psychological principles at play during the world's fascination with missing Malaysia Airlines' flight 370.

Databases for all contacts - I created databases for all contacts for both bands. This includes press, radio stations and venues (See Appendix E for examples). For Milk, I also included a spreadsheet to list other bands for potential collaboration. This could include bands that they have collaborated with in the past, or bands that are very popular with a similar demographic that Milk would like to potentially open for. This has been extremely helpful to me when I need to send out a large number of emails. It will also serve the artists in the future as a database that they can refer to. These are shared with both artists in their respective Google Drive folders.

Consultation - I gave consultation to both artists in regard to some of the legal and business principles that I have learned about here at Berklee. First I told both GLP and Milk that everyone involved in the writing process needs to register their music with ASCAP or BMI. Without this, they have no way of collecting money from performances which includes concerts, use of recorded music in businesses, T.V., and film (outside the U.S.). Milk and everyone in GLP have all done this. I also told them that they should register with SoundExchange so that they can collect digital performances from platforms like Sirius and Pandora. They have yet to do this but are aware of its importance. I explained to both groups the necessity for eventually registering with Harry Fox, but at the moment it is not necessary, especially for Milk because they do not have a record deal nor any known bands interested in covering their songs for recordings. I also explained to both groups the reason and process for registering copyrights. They have not yet done so, but all work is or soon will be, fixed in a tangible medium, making them relatively safe for now. Trademarks were similarly a point of discussion. Neither band can afford to register trademarks with their respective trademark office. I did check the U.S. Patent and Trademark Office database to confirm that currently, the name Milk is being used by numerous companies but no performing artists. As soon as they

are able, I will advise them to register the name. I also provided each band with the template for a band agreement.¹ Milk plans to fill it out and sign it along with a management contract with myself, upon my return to Boston. GLP has been too busy trying to finish their EP on time but will be signing the agreement prior to their Orchard Release. In addition to these crucial points, I have given advice on anything that has come up unexpectedly, from Matt getting extremely sick the day of a performance (more on that later) to whether or not to perform certain shows, to networking strategies (mainly for George in preparation for Musikmesse).

Weekly meetings - I have met with Milk every Monday and Thursday to discuss staying on track, short term goals and tasks, as well as weekly goals. For the same purposes I met with George every Monday. In the Google Drive folders that I shared with both artists, I added a simple document for weekly tasks to specify who is to do exactly what for each week.

Correspondences - Pertaining to this project, I have sent over 400 emails (412 emails from my "sent" mailboxes for both email accounts). And received over 300 (334 from my inboxes for both accounts, adjusted for spam). Considering I mostly communicate with the artists using Facebook, this has been mostly to communicate with radio stations, press, venues, and other artists. I would act as the first point of contact for both artists, answering questions and providing information wherever I could, minimizing the amount of time the band had to spend answering emails. For example for Milk's show at the P.A. lounge in Boston I filled out a template for promotional material as best as I could, and only had to bother the band to ask for several simple details.

The following processes were especially important for working with Milk, based on their goals and needs:

Booking gigs - Ultimately, I found it most effective to write extremely short, neutral emails, that could be copied and pasted so that I merely had to manually type "Dear

¹ Sample Band Agreement, <http://www.musicbizacademy.com/knab/articles/bandagreementsample.htm>.

[recipient]” for each message. Of the different methods I tried (see “Challenges”), this had the highest rate of responses and was nearly as quick as using Mailchimp.

Promotion - To help promote Milk’s shows I used social media, as well as online bulletins (such as CapeEvents.com for their show in Falmouth MA). Social media promotion included individually inviting my own friends to events, sharing events on my own social media pages, and in some instances creating the Facebook events.²³ For the show in Philadelphia, I was asked by the promotor to assemble the entire bill and spearhead promotion. Having personally put on this entire show, I am particularly eager to hear more details about the turnout.

Press - I contacted press and radio stations in much the same way as I reached out to venues, sending interchangeable text to as many recipients as possible.

The following processes were especially important for working with Milk, based on their goals and needs:

Booking - After trying multiple strategies (see “Challenges”), I found it most effective to utilize the ICC’s resources. They regularly send performance opportunities to students via email. I not only applied to all of these, but I met with Brian Cole as well as Max Wright to convey GLP’s high level of commitment and potential. This had a positive outcome and resulted in numerous opportunities for the band.

Promotion and publicity - I promoted GLP’s shows by creating Facebook event pages for the shows, inviting my friends, and sharing the events on my own social media pages. I also helped create and display posters throughout the school and city. I also submitted event info to be displayed on the school website, and sent it to Cartelera Turia, a popular Valencian publication with connections at Berklee. For social media material, I have been working on video content to be released soon and have arranged a photo shoot at their next concert

² Losing September at Lucky Dog Music Hall, <https://www.facebook.com/events/837734889645602/>.

³ Milk, Man Illuminated at The Fire, <https://www.facebook.com/events/792510484196798/>.

venue. It should be noted that for this is work I have been responsible not only as manager but as a member of Disrupcion Records.

Social Media - Unlike with Milk, GLP has given me permission to take complete control of their social media. For a significant post, such as their recent E.P. release announcement, I will seek George's approval first. Otherwise, I am responsible for posting regularly on Facebook and Twitter. On my personal account, I always like, favorite or retweet posts to give them more momentum. In addition to this I have looked for people on Twitter who might be interested in GLP and simply followed them to see if they would follow back.

Results: how the project did and did not align with expectations

The most significant accomplishment for Milk has been their June Tour, which they are just finishing up with now. I was able to get them 8 shows throughout the northeastern United States:

July 16th - Beach House, Falmouth MA

July 18th - Lucky Dog Music Hall, Worcester MA

July 20th - Spring for Sound Music Festival, Millerton NY

July 21st - Trash Bar, Brooklyn NY

July 23rd - The Fire, Philadelphia PA

July 24th - Bossa, Washington D.C.

July 25th - Pianos, New York NY

July 26th - Sun Palace, Allston MA

I am still waiting on numbers from the venues, but I have heard promising estimates from the band about the attendance of shows. So far they received a write up from the Worcester

Telegram (A first! See Appendix F), who I had reached out to, and their set was posted on a Youtube channel from Spring for Sound Music Festival.⁴

Earlier in the semester I was also able to help them procure a radio show and interview in Boston with WEMF on April 24 as well as another performance at The Lilly Pad in Boston on May 7th, and The P.A.'s Lounge on June 11 (though this one had to be cancelled do to illness). Also in addition to the Telegram write up, I was able to procure a review of the band's E.P. in Sound of Boston on March 23rd.⁵

For GLP, the most substantial accomplishment has been the shows I have helped to procure for this summer, with some help from Berklee staff and students. This includes:

June 28th - a session with BalconyTV

July 2nd - a release show at Sala Russafa

July 17th - headlining the Hort de Trenor Gardens festival in Torrent

July 22nd - opening for Christopher Cross at Madgarden Festival

July 31st and August 1st - performing at the Fringe Festival

In addition I have been in discussion with the Wah Wah here in Valencia about possibly another show in July.

Another substantial accomplishment has been acquiring two new endorsement deals with Warwick Basses and Dean Markley Strings. The Warwick endorsement offers a 50% discount on custom shop basses and amplifiers in exchange for promoting the brand. The Dean Markley endorsement offers roughly a 50% discount (depending on the string), also in exchange for endorsing the brand. These will not only save George money, but will open the door for possibility of an even better endorsement down the road, by establishing an early relationship with these brands.

⁴ Milk 1 ----Spring for sound., <https://www.youtube.com/watch?v=tL9tOIMhZKc>.

⁵ Album Review: Milk - Contact, <http://soundofboston.com/album-review-milk-contact/>.

Also under my management, the George Lacson Project has signed a deal with Disrupcion records, which has helped to create numerous opportunities for them including the aforementioned BalconyTV shoot, virtually unlimited access to Berklee's best recording facilities, financial support for marketing related activities, and distribution through the Orchard.

Finally, as the band's social media manager, I have revitalized the band's social media page. I've added 50 new Twitter followers and 44 Facebook followers. This month the band's Twitter page made a respectable 1500 impressions. This is not only the most ever for the page, it is more than double that of any month prior to my working as manager.

There were a few shortcomings this year. Though GLP has some great shows lined up for the summer, it can hardly be called an international tour, which is what they had in mind. In retrospect, I think this was unrealistic due to their high financial needs. Milk also expressed interest in playing college shows because they would help to reach our target demographic and they tend to pay well. This will be high on my priority list going forward. Another thing that I mentioned to both groups is synch deals. I feel I need to learn more about this in order to seek opportunities, but I will begin looking into it more.

The following are some unexpected challenges I had to face this year:

As mentioned Matt Brady, Milk's guitarist, got terribly sick on the day of their show at the P.A. Lounge in Boston. This was especially scary because he had just returned from Liberia. There was some concern that he may have had Ebola. When I heard of this (from my girlfriend) I immediately called to check up on him. I was shocked to hear that he was actually planning on attempting to play the show. I convinced the band otherwise, and told them not to worry. I then had to contact both promoters (there were two for this show) the venue owners, and the members of the other bands performing. I had trouble reaching everyone, but was eventually thanked by both promoters for giving a timely heads up. Matt made a full recovery in time for the tour.

I have witnessed booking agents in action first hand at an internship this past summer with Ted Kurland Associates. However it should be noted that I have never booked gigs for a band before, so it took some time to find an efficient strategy. Milk has reached a certain level of self sufficiency in regard to finding gigs in the Boston area, though they are interested in becoming more well connected. I was able to help them book shows in the area, but I mainly focused my efforts toward booking out of state. I accomplished this by sending out carefully crafted emails to many venues. The response rate was low, although that is nothing unusual. Because of this, I focused on finding a process to send out the most emails in the shortest period of time. At first I did try using mailchimp. However, despite the high number of emails I was able to send out, I received no responses. From there I tried sending out emails that were a more personal. I would explain not only what dates Milk was interested in, but why they were interested in that particular venue, sometimes referring to characteristics that the venue seemed to take pride in (such as delicious hot wings). I did receive one response this way, however it was so time consuming that I was only sending out several emails per day.

Another challenge that I faced was communicating with some promoters. Some are more responsive than others. A week before the show in Worcester, I had no idea who was on the bill besides Milk and I was getting nervous. As it turns out the headliner was a very popular band called Losing September and from what I hear there was a great turnout. Losing September had also forgotten to list the gig on their website until I alerted them.

In addition to the challenges that I faced booking gigs for Milk, I found it difficult to book gigs for GLP in Europe due to differences in musical tastes as well as GLP's financial limitations. After having applied my effective booking methodology for Milk to GLP and receiving a low response rate, I decided to set up a meeting with Graham Ball. He gave me several useful pieces of advice. 1. Focus on a smaller area (I had previously sent emails to Portugal, France, and Italy as well as Spain) 2. Look into unpaid musical festivals and 3. Manage the group's expectations. Taking this into account, I first reduced my target area to

Spain and Portugal. I received several responses, but the shows did not pay well enough to cover travel and accommodation costs. Whereas Milk owns a van and has friends throughout the US that can potentially host them while traveling, it is expensive for GLP to travel outside of Valencia. After discussing this with George, I decided to shift my focus toward utilizing the ICC's resources, which proved to be effective.

Another challenge I am currently facing is that Milk will be needing a new drummer. Jessie is moving across the country. I have been asking Berklee students in Boston and hopefully we will find a strong replacement. I have advised the band not to make any announcement until a replacement is found.

As mentioned Matt spent some time in Liberia. This was difficult as he is the band leader and is the easiest person to get in touch with.

Lastly Milk initially wanted their tour to go as far north as Burlington VT and Portland ME, but these venues had been either fully booked far in advance, or they said that Milk had failed to draw a good crowd on their last tour. As you can see from the list of shows, I ended up focusing on some new territory further south.

Next step

As mentioned, in addition to their upcoming EP release, GLP has opportunities this summer with Balcony TV, Sala Russafa, The Fringe Festival, Madgarden Festival, and possibly Wah Wah. In addition it will be necessary to sign royalty related agreements, such as splits. It will also be time to start thinking about George's next chapter of the project. He will remain in Valencia for the next year, but the rest of the members will leave the country. He will have to find a new project and we will have to decide how to market it.

Milk will be finishing its tour in the coming days. When they return, it will be time to start thinking about the release of their LP, which is already underway. I would also like to start planning their next tour as soon as possible. Lastly it will be a good opportunity to

discuss the shortcomings I mentioned earlier and establish a new plan for accomplishing them. I will be joining them in Boston this September which I am very optimistic about.

Contribution to the discipline and profession

I have contributed to the band members in that they have certainly made a step toward earning more money. George will be saving money on strings and instruments. Milk will hopefully have more gigs after making new connections and increasing their credibility with this tour. (When they return I will know if they made a profit or a loss).

In addition, both artists have reached new milestones. George now has his highest social media following ever, and Milk has had its biggest tour yet as well as radio air time from a non-student station.

Boston area venues may have achieved heightened profitability for hosting successful concerts and Warwick and Dean Markley will hopefully increase brand awareness with George's endorsements.

Impact on the student completing the work

Through this project I have learned about booking, branding, promotion, and social media all with first hand experience. In addition I gained a global perspective by being surrounded by a diverse student body and working in two different countries at once. I have also improved upon important soft skills such as organization, communication and persistence.

Links

<http://www.milkband.org/>

<https://twitter.com/MilkTheBand>

<https://www.facebook.com/milk.boston>

https://www.youtube.com/channel/UC2cwa0pmEBrSY4Pb-_onLLg

<http://georgelacson.com/>

<https://twitter.com/glacsonproject>

<https://www.facebook.com/GLacsonProject>

<https://www.youtube.com/user/GeorgeLacsonMusic>

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"Losing September at Lucky Dog Music Hall." Accessed June 25, 2015. <https://www.facebook.com/events/837734889645602/>.

"Milk, Man Illuminated at The Fire." Accessed June 25, 2015. <https://www.facebook.com/events/792510484196798/>.

"New Music Roundup: Milk, Gary Allen, and Muse." Accessed June 25, 2015. <http://www.telegram.com/article/20150618/ENTERTAINMENTLIFE/150619134>

"Milk 1 ----Spring for sound." Accessed June 25, 2015. <https://www.youtube.com/watch?v=tL9tOIMhZKc>

"Album Review: Milk - Contact." Accessed June 25th, 2015. <http://soundofboston.com/album-review-milk-contact/>

Appendix

A)

Management Plan, Milk, March-June 2015

*here is the basic layout for how a lot of managers like to frame goals and a plan of action...
(obviously feel free to edit as much as you want and let me know your thoughts)*

Weekly meetings: Monday: 11AM EST, Thursday 12PM EST

“Background Statement” (project overview)

Milk

- Contemporary Blues rock band incorporating sounds ranging from Edgy, to Psychedelic, to Ambient
- Based in Boston, founded in 2012
- To date Milk has released an EP and an Album, including two singles, with another EP coming out on *March 5th*?
- Currently music is available on Spotify, iTunes, Soundcloud, Bandcamp
- Social media platforms: Twitter, Facebook, Tumbler
- Squarespace website
- 133 Twitter Followers
- 697 Likes

Mike Stanton, manager:

- in Spain studying artist management at Berklee
- plan on returning to Boston in late July
- currently taking 6 classes, a bit busy but able to commit significant time to artist management
- next semester (starting in May) I will be taking only 1 class and will devote nearly all of my time (to a maximum of 2 groups)

“Problem Statement” (Long term goals overall situation? are you currently facing any major challenges as a band?)

- interested in expanding local audience
- other goals: sponsorships, record/ publishing/ booking contracts, TV/ movie synch
- music covers a wide range of styles, this is both an asset and a challenge

“Objectives” (concrete/ short term goals)

- expand local audience
- release show
- other Boston shows
- your in June
- boost SEO
- *are you registered with ASCAP/BMI, SoundExchange*
- *A promotional package* (ideally should include cover letter, general info, quotes, reviews, press release, photos, poster/ image)
- *Analytics services set up for your website* (Hootsuite, Google analytics, etc?)
- Youtube channel specifically for the band

“Plan” (who is going to do what)

- Some things I can help with include:
 - anything mentioned in the previous section I can work on (Promo Package, new accounts, registering with collecting societies, youtube)

- contacting additional press, venues, radio stations
- social media and website consulting
- For the band, it's just a matter of keeping things going... continue to correspond with your current contacts, continue posting regularly on social media. I will be glad to chime in regarding anything you would like my input.

“Schedule”

- EP coming out on March 5th
- Release schedule template:
 1. promo tools/ social media: Beginning in April
 2. long lead press: April
 3. 1st single (none)
 4. pre promotion: until March 5th
 5. launch/ promotion: March 5th
 6. seek opportunities, shows, press, radio: March 5th-June 15th
 7. seize/ commit to any opportunities: March 5th-June 15th
 8. additional singles (none)
 9. tour/ performances: June 15 - June 30th
 10. tail end: July

“Budget”

- Roughly \$1000 to work with
- Some potential costs:
 - analytics: paid services starting at \$10/ month
 - press (if not free, \$50 and up)
 - Squarespace,
 - production costs: minimal due to access to a home studio

“Success Indicators”

- Press
- Radio Airtime
- Sold out concerts
- Digital sales
- Social media following milestones
 - Facebook: 800
 - Twitter: 200

B)

Management Plan, George Lacson Project

Here is the basic layout for how a lot of managers like to frame goals and a plan of action... (obviously feel free to edit as much as you want and let me know your thoughts)

Weekly meetings: Monday: 2PM

“Background Statement” (project overview)

George Lacson Project

- started in San Francisco, 2009
- two previously released albums “Monsters” - 2014 and Self-Titled - 2010
- R&B and Soul primarily with elements of jazz, funk, blues

- Berklee Students, keys, voice, bass, drums, EWI
- everybody except Gonzalo writes
- on iTunes, Spotify, Youtube, Soundcloud, Google Play, Amazon Music, (through Tunecore)
- 548 FB likes
- 132 twitter followers, only following 92!

Mike Stanton, manager:

- in Spain studying artist management at Berklee
- did an internship with David Shoemson, Pat Metheny's manager
- also managing Boston band, "Milk"
- tentatively planning on returning to Boston in late July
- spring semester: taking 6 classes, a bit busy but able to commit significant time to artist management
- summer semester: (starting in May) I will be taking only 2 classes and will devote nearly all of my time to the 2 groups
- payment: willing to do a trial period, working for free (amount of time is negotiable). after which I prefer the standard rate of 15%, net. (so if in a term the band has \$1000 in income but \$900 in expenses, my rate is \$15).

“Problem Statement” (Long term goals overall situation? are you currently facing any major challenges as a band?)

- booking gigs and professional interface with promoters
- endorsements
- record/ publishing/ booking contracts, TV/ movie synch
- discussion about a tour post Berklee
- working to develop an international audience
- band identity: GLP versus George Lacson Project. How do you reconcile the new band members with past successes?

“Objectives” (concrete/ short term goals)

- sponsors for tour, publishing/ recording contracts, synch deals, radio
- boost SEO
- Are you registered with ASCAP/BMI, SoundExchange
- are there any additional platforms you are not on that you think may be useful? Possibly Sonicbids
- promo package

“Plan” (who is going to do what)

Things I can definitely help with:

- booking
- pr (press releases, social media, website updates)
- contacting press
- pandora, spotify
- consultation
- super basic legal/ financial stuff
- social media, email, youtube, webpage, etc.

Things I may be able to help with:

- sponsors
- publishing/ recording contracts
- synch deals
- radio

For the band:

- continue with current contacts

- upload info to drive folders
- keep me in the loop

Things that may need to be outsourced

- drawing up contracts (for a mechanical license, synch license, etc)
- booking (if there is a good offer)
- publishing

“Schedule”

- EP coming out in May
- Planning a tour - Post Berklee (Early August)
- Release schedule template
 1. promo tools/ social media: starting in April
 2. long lead press: April
 3. *1st single (none)
 4. pre promotion: May-June
 5. launch/ promotion: June 29th
 6. seek opportunities: May-June
 7. seize/ commit to any opportunities: May-June
 8. additional singles (none)
 9. tour/ performances:
 10. tail end: starting August 1st

“Budget”

- Band members paid, profits reinvested
- some potential costs:
 - social media (paid analytics services starting at \$10/ month, Facebook boosts start at \$1)
 - press (if not free, \$50 and up)
 - Tunecore (\$50 per year)
 - Trademark (\$450 and up)
 - equipment (variable)

“Success Indicators”

- Any sponsorships, record/ publishing/ booking contracts, TV/ movie synch deals
- goals for digital sales
- social media following milestones...
 - Facebook: 1000 for August
 - Twitter: 500 for August

C)

GEORGE LACSON PROJECT



The George Lacson Project (GLP) is organized and led by bass player George Lacson, originally from St. Louis, MO USA, the talented bassist is a recognized master of his craft.

Throughout George's career, he has performed with world-renowned artists such as John Lee Hooker Jr. and shared the stage with household names like Lenny Kravitz and Z.Z. Top. He has also achieved recording credits on a Grammy nominated album. George's own project, the GLP, began in San Francisco, enticing listeners' ears with powerful, inspired music that's built around a backbone of strong musicianship.

At Berklee College of Music in Valencia, Spain he met a new group of incredibly talented musicians and began the newest chapter of The George Lacson Project. "Tell Me" is the first single of the band and is representative of this new sound.

Today, the GLP melds traditional Jazz, Funk, and R&B with the innovative and modern influences of contemporary music. The group consists of George Lacson on bass, Gonzalo Eyzaguirre (Chile) on drums, Peter Eddins (Kansas City) on piano and keyboards, Clifford Gordon (Houston) on the EWI (electronic wind instrument) and the beautiful voice of Cinnamon Denise (St Louis).

GLP's music has been described as soulful, with ever-changing innovative rhythms, well-constructed songwriting/arrangements and world-class musicianship. The group has gained a significant following, largely based on their captivating live performances

For more information

<http://georgelacson.com>

<http://facebook.com/glacsonproject>

<http://twitter.com/glacsonproject>

<http://www.youtube.com/georgelacsonmusic>

D)



Milk's Second EP Contact, a Post-apocalyptic Exploration

Though Milk's last release was in July, you could say that their upcoming EP, *Contact*, has been in the works since April. "I remember the news was on in a bar and seeing the headline, 'Malaysia Airlines missing flight, day 47.'" Matthew Brady, guitarist and vocalist for the band recalls his inspiration for the track *Pan Am*, "I was thinking to myself how absurd this is that we can be living in fascination of other people's fear". This home-studio EP is now finalized and is all about living in the current state of affairs.

As you will hear in *Great Big House*, there is a cheery, celebratory tone that is dauntingly ironic. This track is about living in bliss, intentionally and selfishly isolated from anything going on outside.

The band draws inspiration from anywhere and everywhere, including literature and films. Brady specifically cites Cormac McCarthy novels *Blood Meridian* and *The Road* in regard to this latest work. "Contact is more post-apocalyptic", he says regarding the EP's title track, "***After the chaos we find ourselves in what feels like a western, but in space, with ray guns.*** The idea is that at some point we look back at Earth from another planet and wonder, 'Where did it all go wrong?! How the f*ck did we get here?! And to survive there's no where to go but further and further away from what used to be home.'"

About Milk

Matthew Brady (guitar/vocals), Jesse Galkowski (drums/vocals), Luke Savoca (bass/vocals), and Samuel Taber (piano/vocals) of Milk have been together since April 2012. Since they met as BU students, they have released an EP (their second coming out on March 5th), an album and two singles. They are regular performers in the Boston area and can be found playing at the Middle East, T.T. The Bears, Great Scott, Middlesex Lounge, Midway Cafe, Plough and the Stars, O'brien's club and others. Since their New

England tour in December 2014, they have started expanding their popularity out of state, with a fan base currently growing as fast as any in Boston.

For more information

<http://www.milkband.org/>
<https://twitter.com/MilkTheBand>
<https://www.facebook.com/milk.boston>
https://www.youtube.com/channel/UC2cwa0pmEBrSY4Pb-_onLLg

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GLP Press

A	B	C	D	E	F	G	H
Press	Location	Contact info	Type	Coverage Before?	Other Notes		
Alquimia sonora	all over spain	contacto@alquimiasonora.com	online	no	"give a different view of the world of music constructively together"		
Upbound Magazine	Barcelona	upboundmag@gmail.com	printed/online	no	"latest and most important news of the music industry both national and international"		
DoD magazine	Spain	http://www.dodmagazine.es/contacto/	printed/online	no	indie band news		
Redaccion atomica	Valencia	redaccion@redaccionatomica.com	online	no	news, concerts interviews blogs		
Las Provincias	Valencia	blogs@lasprovinciasdigital.es /	online	no	blogs		
Living Blues Magazine	chicago	Brett Bonner, Editor Living Blues Magazine POB 1848 1111 Jackson Avenue West University, MS 38677	printed and online	yes	first blues publication		
Surviving the Golden / ?		Adam@SurvivingtheGoldenAge.com	music blog	yes	News, reviews, interviews, features		
NoTreble.com	VA?	News@notreble.com	Online	Yes	All about that bass		

Milk, Artists for Collaboration

A	B	C	D	E	F
Artist	1 Where are they based?	Contact info	Genre/ Demographic	Growth stage/ size of fanbase	Record Label
Twin Peaks	IL, Chicago	http://twinpeaksdukes.com/			
Francisco the Man	LA	FRANCISCO THE MAN BAND@GMAIL.COM	alternative Rock	2969 (FB), 556 (Tw)	fat possum/ small plates
The Drax	MA, Allston	jr50music@hotmail.com	Rock	1691 (FB)	none
Holiday Music	MA, Boston	http://holidaymusic.bandcamp.com/	Alternative Rock	166 (FB)	puetbio 2012
Pile	MA, Boston	http://pile.bandcamp.com/	alternative Rock	6815 (FB)	exploding in sound
Kal Marks	MA, Boston	Kalmarksmusic@yahoo.com	alternative Rock "zazr"	1508 (FB)	exploding in sound/ others
Never got Caught	MA, Boston	http://nevergotcaught.bandcamp.com/	rock	1300 (FB)	none
Ballroom Thieves	MA, Boston	management@ballroomthieves.com	Folk Rock	6032 (FB) 1805 (Tw)	Blue Corn Music
The Sun Parade	MA, Northampton	Jeff Lewis, (friend of mays, played with bel)	Alt Rock	2813 (FB)	none
And the Kids	MA, Northampton MA	andthekidsmusic@gmail.com	alternative Rock	3158 (FB), 414 (Tw)	none
Rove	MD, Baltimore	https://www.facebook.com/officialrovetband			
Murcielago	ME, Portland	murcielagomaine@gmail.com	Hard Rock	1213 (FB)	none
Kosmik Daydream	NJ	https://www.facebook.com/kosmiodaydream/timeline			
Screaming Females	NJ, New Brunswick	screamingfemales@gmail.com	rock	25464 (FB)	don giovanni
Sun and Flesh	NY, Brooklyn	https://www.facebook.com/sunandflesh			
Hawk and Dove	NY, Brooklyn	https://www.facebook.com/hawkanddoveorg			
maddaM	PA, East Greenville	https://www.facebook.com/maddamink			
Rough Francis	VT, Burlington	http://www.roughfrancis.com/			
Tenement	WI, Appleton, WI	tenement1@hotmail.com (manager)	Rock	3734 (FB)	don giovanni

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New Music Roundup: Milk, Gary Allan and Muse



Milk performs at 8:30 p.m. June 18 at the Lucky Dog Music Hall, 89 Green St.,

Worcester. PROMOTIONAL PHOTO

By Victor D. Infante

Telegram & Gazette Staff

Posted Jun. 18, 2015 at 9:52 AM

A quick look at a few recent music videos:

“Contact,” by Milk: The Boston band Milk, which will be performing June 18 at the Lucky Dog Music Hall in Worcester, isn’t afraid to let a song sprawl a bit. Take, for example, the song “Contact,” which is the subject of a recent music video. The synth notes extend out into space as the lyrics are solemnly incanted. There’s a psychedelic effect to this, of course, but it feels more modern than that word usually denotes. (Mind, the music video appears to be largely images taken from microscope slides, so a certain amount of the trippiness is intentional.) On the whole, though, this is a good song to let carry you away.

<http://www.telegram.com/article/20150618/ENTERTAINMENTLIFE/150619134>