

Everything a personal manager can do for you in the early stages of your career, you can do, too. In this must-read book for developing rockers, artist manager, music lawyer, and musician, J.B. Brocato, teaches you exactly how to do just that.

"When you start moving efficiently in the direction of your musical dreams, something profound happens. You create value in the marketplace."

-J.B. Brocato



MANAGE YOURSELF: A DEVELOPING ROCK BAND'S GUIDE TO SELF-MANAGEMENT

J.B. BROCATO

What is the ATP and why is it important?

The Artist Tipping Point is the only realistic concept for measuring your path toward success in the rock music business. Learn about the ATP and tap into your ability to steer the course of your own career in music - **WITHOUT A MANAGER!**

MANAGE YOURSELF: **A DEVELOPING ROCK BAND'S** **GUIDE TO SELF-MANAGEMENT**

J.B. BROCATO

Praise for Manage Yourself: A Developing Rock Band's Guide to Self-Management

"After reading Manage Yourself, I only wish I had this guide when I was starting my musical journey. It's all there: quantifiable parameters of how to achieve success in the music biz. As blueprints for self-management go, this is as good as it gets."

Jim Peterik

Songwriter and Musician

Co-writer of the Grammy® Award-winning song, "Eye of the Tiger"

"Every aspiring and developing artist deserves a gift like Manage Yourself. J.B.'s "Doses of Reality" will get bands to realize that there is a tremendous difference between good and great. Any band can get their friends out for a good drink special, but this book will help them see if the indicators for success exist and keep them focused on what's most important—the music. And even if the music is great and everything is there, and the story real, this business can still pass you by. Manage Yourself should be mandatory reading for all young artists and bands, before they get ahead of themselves."

David McGilvray

VP, Rock Promotion

Island Def Jam Music Group

"Manage Yourself is a must-read book for developing rockers who want an "edge" in this business. J.B. provides artists with the insight and tools necessary to take control of their own careers and maximize their chances for success. Buy this book now and take your career to the next level!"

Kelly Keagy

Drummer and Vocalist, Night Ranger

"As an A&R executive, I wish I could have recommended this book years ago to so many great bands who needed that one action plan to get them focused on the right track in this business. I've seen many bands spin their wheels going down inefficient tracks, and never getting to the point where they are attractive enough to a label. Developing musicians should read Manage Yourself to insure they get on the right track as soon as possible."

Michael Howe

A&R, Downtown Records

"The Artist Tipping Point described in this book is a wake-up call to musicians. If a developing band has never fully understood why a record label isn't interested, or why they can't get a booking agent, or why they can't seem to "get off the ground," then they have to read this book. Understanding the Artist Tipping Point will demystify the limitations encountered in the music industry by up-and-coming rockers."

Hab Haddad

KISS Digital Media Manager & CEO, HabCo Media

"Great book! I will be recommending it to every artist I deal with. J.B.'s insights on the music industry and strategic action plan arm developing rock artists with everything they need to manage their own careers efficiently and effectively."

Eric Greedy
Major Label Record Producer (Hurt, Capitol Records)

"Manage Yourself is jammed-packed with value for the developing artist. No other book that I know of digs this deep into the harsh realities of the music business for the developing rock musician. These "Doses of Reality," as J.B. describes, keep artists focused on pursuing their dreams in this business, by giving sound, realistic advice and a strategy that will put them in the best position to take their career to the next level."

Dino Kourelis
Bassist, Lovehammers

"Advancing yourself in the music industry can be a daunting task, especially with no clear direction or focus. You can flounder for years trying to figure out a good strategy that will let you end up where you want to be. Manage Yourself by J.B. Brocato is an instant reality check with solid emphasis on keeping focused and having a clear plan of action. The ideas contained within the book are essential in this day and age to avoid pitfalls, and grow your fanbase to a point where industry types will be interested in YOU."

Aaron Anderson
Vocalist and Lead Guitarist, ROTOVOX

"In today's music industry there many marketing opportunities for a developing rock artist. The difficult part is efficiently taking advantage of these opportunities and staying on the right track. J.B. Brocato teaches you how to do this in Manage Yourself. Why have a manager if you don't need one? Bypass the manager and manage yourself with the information, insight and strategic action plan J.B. discusses in this must-read book for all aspiring rock musicians!"

Matt Nadolski
Lead Guitarist, Under The Flood

"I first met J.B. Brocato in 2006. His advice has always been the truth point blank, and I have continued to seek his counsel ever since. I'm very excited that many more developing artists will have the privilege of tapping into his knowledge of the industry and sage advice from this book."

Nathan "Nathanimal" Luttrell
Lead Guitarist, Eris

"Manage Yourself is very thorough and explains everything someone needs to know who is pursuing a serious career in music. It's easy to read and very informative. If you are trying to break in the music industry, this is a must-read book. I wish I would of known all this when I was starting out--I would have saved a ton of time! Great work, J.B.!"

Rich Markese
Lead Vocalist, KAZY

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INTRODUCTION

Thank you for purchasing **Manage Yourself: A Developing Rock Band's Guide To Self-Management**. I truly appreciate it, and hope my thoughts on managing your own career in the music industry are highly valuable to you.

First, I'd like to share my background with you. Personally, I am always a little suspect of people who profess to want to help. You can never be too sure these days as to who is qualified to give advice and who is not. There are a lot of what I call "bottom-feeders" in this business. I have met many of them. They simply do not have the goods. For whatever reason, they are in the music business, but have not created a lot of value for anyone. They do, however, typically have qualities that make them somewhat attractive to the unsuspecting, such as a highly assertive presence, a loud voice, the ability to tell a good story or make people laugh or—and this is my favorite—they know people in the industry. Interestingly, when you drill down to who it is they say they know, they might have met that person one time, and all of a sudden they are friends. Beware of these people. They are out there, and will eat you up alive. Needless to say, I am very sensitive to qualifications. So, in Part One, I will give you mine. These qualifications are the foundation upon which I provide to you—in this book—honest, practical, and realistic advice on how you can manage yourself in the crazy, yet extremely fun and rewarding, music industry.

Then, in Part Two, I will explain the Artist Tipping Point ("ATP"), and why you, as a developing artist, do not need to hire a manager right now. Unfortunately, many artists feel that they need a manager when they don't. They sign management contracts, ranging from the most one-sided contracts favoring the manager, to the most meaningless contracts, and everything in between. They forfeit 15-20% (on the average) of their GROSS earnings to someone else. Does it ever make sense for an artist to have a manager? Well of course! There gets to a point in an artist's career when it is prudent to have a manager. I call that point the ATP. But, before that point, you do not need a third-party music manager.

In Part Three, I will share with you a few facts about this business, "Doses of Reality," if you will. It is a wonderful business on one hand, yet a cruel one on the other. It is deeply rewarding from a personal standpoint—doing what you love to do for a living, bringing joy to many people, and potentially making a ton of money in the process! How many other professions can promise the same things? Not too many. However, this business is tough.

You know this already. It's not news. But we, as musicians, tend to psychologically protect ourselves from the truth. We tell ourselves stories about the strength of our songs, the excitement we bring to the stage, the size of our fanbase, our ability to compete with other bands in our genre. Serious musicians need a few doses of reality right now, so they can understand how it really is in the music industry, and take action to achieve their dreams in the most efficient and promising way possible.

Part Four will discuss the heart and soul of this book. Namely, I will give you everything I feel you need to know to start achieving your dreams in this business. Do this, and you are much more likely to succeed in the music business than other artists who are out there. Much of my philosophy about artist management is driven out of my desire to take action in the most efficient way possible. I've seen way too many artists flounder for years, as they "try to get it right." Last time I checked, time was a scarce resource. We only have so much time to pursue our passions in life. Remember, tomorrow is promised to no one. Take action efficiently. Arm yourself with the facts, and the reality of how this business works.

PART ONE

QUALIFICATIONS

So, who is this guy, J.B., from Chicago? As I answer this question, I will mention a few things I've done which, I think, will give you some insight into what I feel I bring to the table in writing this book and providing the advice I do, and, more importantly, how I developed various skills necessary to give this advice.

Musical Background

I have a musical background. I started playing drums when I was five years old. My first gig was playing at a grammar school talent show when I was just five. I played drums to the song "Rock and Roll" by Led Zeppelin. The music was playing on auditorium loud speakers and I was on stage by myself pounding out John Bohman riffs, as only a five-year-old can! I still remember it like it was yesterday. But that first experience led to my love of music and drumming. I've played in a number of bands over the years. My first band was called Berwyn Jazz (named after my hometown of Berwyn, Illinois). We were all 8th graders in our school jazz band who continued to play together for a number of years as we entered high school. We appeared on the then-NBC TV show, "Kidding Around." We also opened for one of my heroes, Buddy Rich, here in the Chicago area on two occasions. As a budding drummer (no pun intended—well maybe a little), that was an unforgettable experience. It was in Berwyn Jazz that I had my very first experience managing a band. After a few years, I took over the management role for the band, and was responsible for getting gigs, negotiating contracts, dealing with promoters, ordering and having to pay for merchandise, selling merch, and getting paid! During college (and for several years after I graduated) I played with a Chicago-area artist named, Rick Saucedo, an Elvis impersonator. Now, wait! Before you fall on the floor laughing, let me explain. Rick is not just an Elvis "impressionist," he is THE BEST. Put it this way: most gigs were in front of hundreds, if not thousands, of people! The ladies loved him. The guys wanted to be him—kinda like Elvis, when he was still alive. Mothers would bring their babies to the front of the stage while we were playing for Rick to kiss them! I'm totally serious. It was an amazing experience. After backing up Rick, I was in a band called Ruckus, which was closely associated with WCKG, one of the then-classic rock radio stations in Chicago, so we played a lot of radio promo events which was very cool and fun.

I mention my experience as a working musician because unlike many people in the music business, it gives me the ability to “talk-the-talk and walk-the-walk,” from a musician’s perspective. And my understanding of music from a substantive standpoint gives me a certain ear for things musically that may not be apparent to non-musicians.

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PART TWO

THE ARTIST TIPPING POINT

Unless an artist has reached the ATP, I believe that artist does not need to hire a personal music manager. There are two types of managers: personal managers and business managers. The subject of this book is personal management. Business managers take care of handling the money for an artist. It is a limited role, and business managers are not involved, typically, with the strategic decision-making process of an artist's career. Personal managers, on the other hand, are intimately involved not only in strategic decisions for an artist, but essentially every aspect of an artist's career.

I always tell my management clients that I am their quarterback—the person who is responsible for leading the team down the field. A manager maps out strategic vision for an artist and implements it through coordinating all aspects of the team, which includes—first and foremost—the artist, as well as other third-party service-providers, including a business manager, booking agent, publicist, record label, graphic designers, webmasters, merchandise companies, etc. The list of service providers and strategic partners involved in an artist's career can go on and on.

Now let's stop and take a look at what I just said. I said that a manager leads a "team" which is in place to advance the artist's career. This presupposes one thing: that the artist has attracted the interest and commitment of other service providers, such as a record label, booking agency and so on. I am 100% convinced that unless the stars are aligned and God is gracing you with an abundance of luck, you will not be attractive to these other important team members until you have reached the ATP.

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PART THREE

A FEW DOSES OF REALITY

You now have a specific goal for the initial stage of your career, namely reaching the ATP. And you didn't need to pay a manager 15-20% to hand-feed you that goal! You are now armed with it. Go for it. Get to the ATP and see how your "luck" changes in this business.

But there is still a major point which you must keep in mind as you move forward and start taking meaningful action to advance your career. What I am about to share with you is perhaps more important than anything else I will discuss in terms of maximizing efficiency and insuring that you don't waste unnecessary time stumbling through the crucial development stage of your career.

Many artists are completely oblivious to the Doses of Reality that follow below, and fall into the trap of either going down the wrong road in their career development or ineffectively going down the right road. Either way leads to a lot of wasted time and frustration and could lead to the ultimate failure of a musical project.

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PART FOUR

SELF-MANAGEMENT STRATEGIC ACTION PLAN

Reaching the ATP is your initial goal. When you accomplish this goal, you will be quite pleased with the doors that start opening for you. Why will the doors open? Because you have **CREATED VALUE**. You have proven that you can **CONNECT EMOTIONALLY** with people through your music. Industry executives are looking to reduce their risk as much as possible. They are seeking artists who have already proven their ability to **CONNECT**. So, how do artists in the current industry climate prove themselves in this way? What steps can and should artists take to **CONNECT**? How do artists reach the ATP? The answer resides in a well-crafted **STRATEGIC ACTION PLAN**.

Mapping Out a Strategic Action Plan

If you did have a manager, your manager would be responsible for mapping out for you a strategic action plan, preferably in writing. A written document can be referred to often, and is a constant reminder of the objectives to which you, as an artist, have committed in order to achieve your goal—in this case, initially reaching the ATP.

**How does an artist reach the ATP?
The answer resides in a well-crafted
STRATEGIC ACTION PLAN.**

My point in writing this book is that initially you do not necessarily need a manager to prepare this strategic action plan. The elements to a solid and effective strategic action plan are set forth below. I have developed this plan over many years of managing bands, observing bands, and discussing the detail of this plan with many, many industry executives. Further, I'd like to think that it is based in large part on some good old-fashioned common

sense. Obviously, this is just one version of a strategic action plan. It is an “outline.” Feel free to modify it, stretch it, and eliminate parts that are clearly not applicable to you and your career. But for the most part, these are the essential elements—in my opinion—to building a successful career in this business as you get started. You will increase your chances of reaching the ATP if you follow this strategic action plan.

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CONCLUSION

Until you reach a point in your career where you have proven value in the marketplace—the ATP—your chances of getting a reputable manager who can truly help you is limited. Even if you find one willing to take on your project, the fit may not be the best as you venture to develop your value in the marketplace. A big time manager may not pay you the attention that you will gravely need in the beginning of your career. There is only one person or group of people that will treat you with the level of care and attention you need: **YOU and YOUR BAND.**

Trust yourself to be able to manage your affairs until you reach the ATP, as I've laid out in this book. Develop your VALUE in the marketplace, before expecting to be attractive to a professional manager, record label, booking agent, publicist, and other industry executives.

The keys to managing yourself are not magic. They can be, for those new to the industry, a bit intimidating. But I've laid out the essential elements to getting your band off the ground, and on a path toward great success. Remember, it's all about the music. If your music is great, innovative, and you implement the tools described in this book, you will maximize your chances of reaching the ATP and taking your career to a new, exciting level.

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This concludes the sample pages from **Manage Yourself: A Developing Rock Band's Guide to Self-Management**. Buy the entire book now, and learn about what the ATP is, exactly, and how the ATP, along with the Self-Management Strategic Action Plan discussed by J.B. Brocato **can help give you the edge you need in the music industry!**