

Learning at Record Speed: Managing the Business of Music and Entertainment

—By Mary Beth Zeman

JILLIAN KRUG, A SENIOR WHO WILL GRADUATE IN MAY, IS ALREADY A STEP AHEAD WHEN IT COMES TO THE JOB MARKET. AN INTERNSHIP LAST SPRING AT WORLDWIDE ENTERTAINMENT GROUP, AN ARTIST MANAGEMENT COMPANY, HAS LED TO A REGULAR POSITION ASSISTING THE CEO, DAVE LORY, WITH THE MUSICIANS HE REPRESENTS, INCLUDING CLASSICAL TENOR RONAN TYNAN. “THIS IS A WONDERFUL WAY TO START MY CAREER,” SHE SAYS. “I’M SO EXCITED ABOUT THIS JOB.”

Krug made that job connection through her studies in William Paterson’s music management program, which offers a multifaceted look at the recording industry, and includes courses in public relations, law and ethics, personal management, record company operations, and entrepreneurship.

William Paterson University is the only college in New Jersey—and one of approximately fifty in the U.S.—that offers a bachelor of music degree in music

management (students taking any major are also eligible to pursue the program as a minor). Now celebrating its twentieth year at the University, the program helps young musicians and those interested in the business side of music negotiate what has become a constantly changing industry.

“When we graduate people, we want them to continue with their creative dream, and continue being musicians, but know the business side also,” says Stephen

Marcone, a professor of music at William Paterson and director of the program since he arrived on campus in 1984.

To give students the best possible experience, Marcone has structured the program to take advantage of the University’s twenty-mile distance to New York City. A required internship provides students with access to industry professionals. Guest faculty and lecturers from record companies, artist management agencies, and other sectors of the music business offer students additional insights on the industry.

One such professional is David Philp ’92, director of premium sales and new media for Universal Music Enterprises, who taught a course last fall titled *Doing Business in the New Millennium*. “Most students are looking to be musicians or find a job in A & R (artists and repertoire, those who discover new talent). But they need to consider the whole industry—movies, video, independent labels, maybe even starting their own business. You can’t have tunnel vision.”

Philp speaks to the students from his own William Paterson experience. “I wanted to be a famous rock drummer, and after one semester, the band broke up,” he relates. “So I decided to look into music management.”

A guest lecturer in a music management seminar was Jim Caparro ’73 (see sidebar, page 19), then a vice president at Polygram (which was later bought by Universal Music). Philp took a chance and sent Caparro a letter asking for an internship, and was successful. “I did the right thing—came early, stayed late—and it turned into a full-time job in sales,” he says. He’s been at the company ever since. After working as a sales rep in the new

releases and video areas, Philp now works with a wide range of companies, from Wrangler Jeans to Kraft Foods, on ways to use Universal Music’s catalog to create custom CDs for promotional programs.

“I’m not doing what I expected, but it’s been a great career so far,” he says.

Another recent industry professional who has become involved in the program is Steve Leeds, vice president of promotion for Virgin Records, who this spring is again teaching a seminar titled *Record Company Operations* that he introduced last year. A top executive with more than thirty years of experience, Leeds discovered such on-air talents as Rosie O’Donnell, Julie Brown, and Daisy Fuentes while at MTV, managed promotional tours for the Rolling Stones, Led Zeppelin, and others for Atlantic Recording Corporation, and is a former disc jockey and news producer for *Voice of America*.

“At the first class I said, ‘No matter what happens today, I can guarantee you that in fifteen weeks, it will all be different,’ Leeds said in an interview in *The Network*, a recording industry trade journal.

The expansion of digital technology, beginning in the 1990s, has caused dramatic changes in the music industry. The advent of Internet downloading and subscription music services, satellite and Internet radio outlets, and non-traditional retail markets for music, from Starbucks to 7-11, raise issues for artists and consumers alike.

“The model is constantly changing,” says Marcone, an industry expert who is also expert in the history of rock and roll music. “Last semester we added a course, *Entrepreneurship in the Music Industry*, taught by Rob Kos, a partner in Doyle-Kos Entertainment, because the role of the manager has expanded in today’s market. We’ve added topics such as Web design and how to track publishing and recording royalties to our courses. We continually strive to keep the curriculum current.”

Marcone modeled the William Paterson program on his own experience. A trumpet player who graduated from Syracuse University with bachelor’s and master’s degrees in music, he toured with his own band, Jam Factory, in the 1960s, opening for headliners such as Jimi Hendrix and Janis Joplin, and recording for Epic Records. But the band didn’t make money, and ultimately went on to manage

themselves, which was a disaster.

“I realized later that many musicians are short-changed,” he said. “With the right education and information, musicians can control their own destinies. They need to understand the business, not just the music.” To further assist musicians, Marcone has written a textbook, *Managing Your Band: Artist Management—The Ultimate Responsibility*, now in its third edition.

For students, the opportunity to learn about the industry in a hands-on fashion is one of the program’s top selling points. Students who take *Media Use in the Music Industry*, taught by public relations professional George Dassinger, are given a real-life client to represent each semester. In recent years, his classes have “represented” the New York band SCOUT to publicize their appearance on an episode of HBO’s *The Sopranos*, promoted David Ippolito, better known as That Guitar Man from Central Park, and publicized appearances and CD releases by Elliott Sharp, a New York City musician. This spring, students are publicizing Chick Singers Night, the nation’s original and longest-running songfest for female artists, which is launching a New Jersey chapter.

Students learn how to get attention for their clients by writing press releases and pitching stories to music industry media outlets.

“The students learn to work like a real public relations agency,” Dassinger explains. “They learn teamwork, how to work together, how to pick up the phone and call a reporter to sell a story, and how hard it is to get coverage. They also learn the business side—how to stick to a budget, how to make reports to a client. It’s a real-world experience, and at the end, they can show a prospective employer what they have accomplished.”

All students in the program must supplement their classroom coursework with an internship experience. Joanne Shenton ’02 worked at the New York office of the National Academy of Recording Arts and Sciences (NARAS), which sponsors the annual Grammy Awards. She worked at NARAS events, including the organization’s Grammy in the Schools program, which brings musical artists into the schools as lecturers. Today, Shenton has parlayed her degree and skills into a position with EMI Music, where she is an administrator of mechanical licensing,

responsible for issuing the licenses for each song that is released on a CD.

Those in the industry gain as well from the internship experience. Jerry Lembo, president of Jerry Lembo Entertainment Group, which provides music business and media consulting, supervised graduate student Tim Alworth during an internship last summer. “I like to involve my interns in the broader picture, and be immersed in every aspect of the business,” he says. “It’s also important for an intern to see the reality of the business. It’s hard, hard work. Regardless of what you do, you work extremely long hours.”

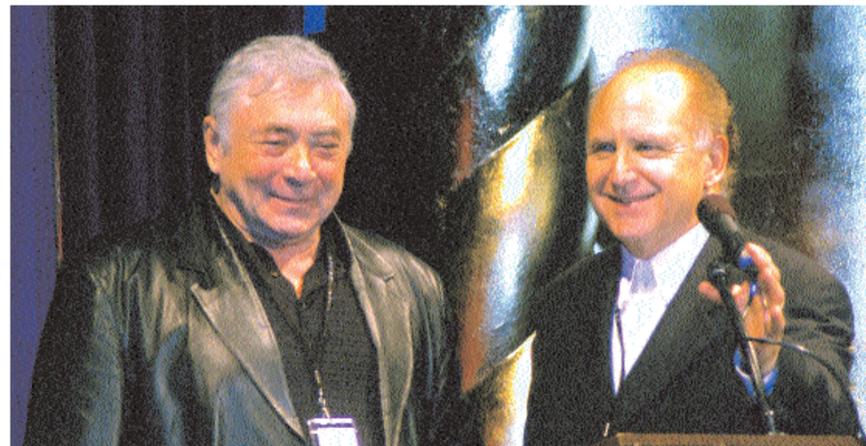
Among the tasks he assigned Alworth was reviewing CDs submitted by potential clients. “Because Tim is a musician himself, he could listen with a different set of ears and give his opinion based on his perception of the submission’s musicality,” Lembo says. Then, Alworth would work on developing a plan for marketing and promotion, exploring outlets ranging from radio to the Internet.

Just how far the program has come was in evidence last spring, when the University served as host of the annual Music Entertainment Industry Association Conference, held on campus and at the Supper Club in New York City. The two-day conference, planned in conjunction with MEISA (Music and Entertainment Industry Students Association), brought together more than three hundred industry professionals and educators to talk about a wide range of topics, from music downloading to music copyright issues.

“We were thrilled to host this conference because it gave students the opportunity to meet industry professionals, stay abreast of the important trends, and gain the type of hands-on experience stressed in the program,” says Marcone.

Rosanne Talocci, as president of the University’s chapter of MEISA, was involved in a variety of tasks. She coordinated on-campus housing for guests, assisted in designing the conference logo, and guided out-of-town guests through New York City on the first day of the conference. “It was very stressful, but it was a wonderful experience,” she says.

Several William Paterson alumni were among the presenters, including Chris Roslan ’91. A president and managing partner of Dera, Roslan & Campion Public Relations, Inc., an industry leader in



WALTER YETNIKOFF, FORMER CEO OF CBS RECORDS, WITH STEPHEN MARCONE, PROFESSOR OF MUSIC



AARON VAN DUYNÉ III '75, A FOUNDING MEMBER OF WHITE HAT MANAGEMENT SERVICES AND A SENIOR PRINCIPAL IN VAN DUYNÉ, BEHRENS & CO., P.A., LECTURES TO A MUSIC MANAGEMENT CLASS

entertainment and lifestyle public relations, Roslan has been instrumental in expanding the firm's music and corporate division to include clients such as Angel/EMI/Manhattan Records and Epic/Sony, among numerous others.

Roslan says his first interest in the public relations side of the music business came in Dassinger's class, which he later supplemented with an internship with a larger public relations firm in the entertainment industry, where he assisted on a project with the Rolling Stones.

Students also have the opportunity to attend lectures on campus given by top industry professionals such as Daryl "DMC" McDaniell of the rap group Run-DMC, who discussed the beginning of the rap scene. "The whole first two years was trying to break down walls, getting people to see we're just like you guys, just our turntables are our bands," he told students.

Other notable music industry figures who have spoken to the program's students include Walter Yetnikoff, former chief executive of CBS Records, who worked with artists such as Bruce Springsteen, Billy Joel, and George Michael; Dave Lory, CEO of Worldwide Entertainment Group; Wayne Goldberg of Clear Channel Entertainment, the largest concert promoter; and Ray Rossi, a disc jockey for New Jersey 101.5.

Most recently, Aaron Van Duyne III '75, a founding member of White Hat Management Services and a senior principal in Van Duyne, Behrens & Co., P.A., a certified public accounting firm, spoke to

students in Marcone's Music Management Seminar course about his work as a business manager for bands such as KISS, the Dave Matthews Band, and 3 Doors Down, explaining the intricacies of tracking the income and expenses for today's musicians.

"Money is not as easy to get from record companies these days," he says. "There are so many bands vying for attention. Musicians need to be creative and think in new ways." Van Duyne outlined many of the ways the band KISS has added to revenue, such as special VIP receptions at concerts, and merchandising that includes everything from caskets to bowling balls with the band's logo.

A graduate of William Paterson with a bachelor's degree in accounting, Van Duyne, who is also a member of the board of the William Paterson University Foundation, became involved in the music industry by chance, when a client recommended him to Eddie Brigati, a member of the 1960s group The Rascals. "I learned by trial and error, really on-the-job training that went on for ten years. A student from this program definitely has an advantage because they understand the concepts and the business before they graduate."

In 2002, the University launched a master of music degree with a concentration in music management. The program provides advanced education in the music business, music management, entrepreneurship, and entertainment law. Designed primarily for students with an undergraduate degree in music, it includes twenty-four course credits from the University's Christos M. Cotsakos College of Business. It is one of a handful of graduate programs in music management found in a music department.

Approximately one-third of the program's graduates pursue careers in the business side of the industry, another third go on to graduate school, mostly law school, and the final third pursue careers as performers. Alumni of the program have been achieving success for almost two decades in a wide range of careers, from songwriting to entertainment law to artist management.

Marcone is confident that the program will continue to turn out successful graduates who are ready to meet the challenges of the fast-changing music business. "This is a great time to enter the music business if you are assertive and can find a niche," he says. "We help by providing our students with opportunities

FORMER WILLIAM PATERSON STUDENTS MAKING THEIR MARK IN MUSIC BUSINESS

JIMMY BROWN '89
Senior music editor
Guitar World Publications

KERESSE BURTON, M.M.'04
Inquiry agent, client relations
The Harry Fox Agency, Inc.

JON BUTLER
Senior director, promotion and marketing
Curb Records, Nashville

THOMAS CARRABBA '76
Senior vice president for sales and marketing/general manager of Zomba Label Group
Jive Records

ROB FUSARI
Songwriter/producer
Artists include Whitney Houston, Destiny's Child, Will Smith

CHRISTIAN JOHNSON '04
Digital asset coordinator
EMI Group

MIKE KAHN '95
Tour manager/artist management
The Hornblower Group USA

DAVE MCPHERSON
Former senior vice president for black music
Sony Music

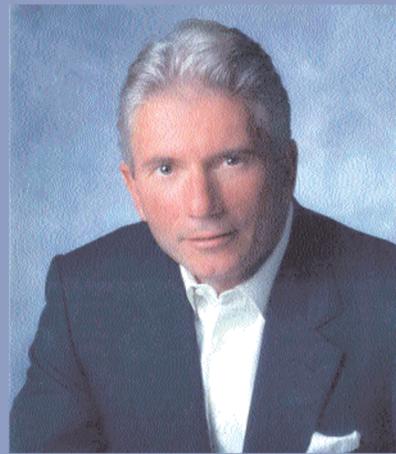
KELLY O'NEIL '03
Editorial assistant
Salem Publishing

SEAN ROSENBERG '02
Coordinator
Sony/BMG Strategic Marketing

ALANA SARRATORE '03
Assistant
Doyle-Kos Entertainment, Inc.

PER WIKSTROM '94
Artist manager
Sweden

to meet industry professionals and with courses that are dynamic and current and designed to give them an edge in the business." ¶



WHEN JIM CAPARRO GRADUATED from William Paterson in 1973 with a bachelor's degree in political science and a minor in business, he thought a career in human resources would be interesting. He landed a job as a research assistant in the human resources division at CBS Records—which launched quite a different career than he originally envisioned.

After a successful career of nearly thirty years in the music and entertainment industry during which he has held positions in nearly every aspect of record company operations, Caparro has just been named the president and CEO of Atari, Inc., a leader in interactive entertainment.

The industry today, Caparro says, is undergoing an "evolutionary revolution" caused by changes in technology, and the growth of consumer interest in buying entertainment. "The business today is all about the consumer, about satisfying their wants and needs," he says. "While the number of career paths as not as numerous, there are real opportunities for young,

JIM CAPARRO '73: FORGING NEW DIRECTIONS IN THE INDUSTRY

energetic professionals who are creative and can think in new ways."

During his own career, Caparro has gained experience throughout the entertainment industry, beginning at CBS in the 1970s when he took a chance and moved from human resources into sales and marketing. "It took me about three seconds to say yes," he recalls. "I saw a terrific opportunity and I jumped at it." He was a regional salesman in central New Jersey when the career of Columbia recording artist Bruce Springsteen, his all-time favorite musician, took off.

He held a number of positions at CBS (now Sony Music), including vice president for sales at Epic Records, just as the label hit a hot streak with acts such as Michael Jackson and Culture Club topping the charts. After nearly sixteen years there, he became senior vice president for national sales and branch distribution for PolyGram Records. After the company's corporate parent, Phillips, bought such labels as A&M Records, Island Records, Motown, and Def Jam, Caparro was promoted to president and CEO of Polygram Group Distribution, where he built numerous other successful divisions, including

video, merchandising, Polymedia, independent label sales, and new media and business development.

In 1999, he created the Island Def Jam Music Group, and served as its chairman until 2001. Under his leadership, the group, which brought together fourteen labels, continued to be a powerful force in rap and hip-hop while strengthening its presence in the rock and pop genres, with worldwide hits by such artists as Bon Jovi, Jay-Z, DMX, Ja Rule, and Nickelback. The company also partnered with Mercury Nashville to form the country label Lost Highway Records, which produced the award-winning soundtrack to the film *O Brother Where Art Thou*. Most recently, Caparro served as CEO of WEA, Inc., the manufacturing, packaging, and distribution operation for Warner Music Group.

Caparro is married to Judy, his wife of 31 years, and they have three children, Dan, J.M., and Kristin. He serves as executive vice president of the T.J. Martell Foundation, which has raised more than \$200 million to support innovative research for leukemia, cancer, and AIDS.

“THE BUSINESS TODAY IS ALL ABOUT THE CONSUMER... ABOUT SATISFYING THEIR WANTS AND NEEDS.”