



An Industry in Transition

IEBA's new board members share insight on an evolving music industry

by LISA WHITE

Adam Kornfeld, Megan Wilson and John Zarling, new IEBA board members

As the evolution of the music industry continues, promoters and agents have had to think outside the box in terms of supporting artists. It's not only necessary to think strategically, but also globally.

With record labels sharing artists' revenue from income streams, such as merchandising, touring, publishing and endorsements, the nature of the deal structure has shifted dramatically.

"We're cutting the bulk of our roster, which brings a huge benefit to us supporting tours in a completely different way with 360 deals," said John Zarling, who serves the Big Machine, The Valroy Music Co., Republic Nashville, Dot Records and NASH Icon imprints as senior

vice president/partnership marketing and promotion strategy in Nashville. "This evolves largely around radio, but in recent years we have built custom social promotions with non-traditional partners like Pandora, Spotify and Sirius XM."

As a newly-appointed board member of the International Entertainment Buyers Association (IEBA), along with Eric Bresler, Los Angeles-based AEG Facilities vice president of event booking and development; Brad Garrett, managing partner of St. Louis-based Police Productions; Adam Kornfeld, vice president of Artist Group International (AGI), New York City; Scott Pang, agent at International Creative Management (ICM) in Los Angeles; and Megan Wilson, vice

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ARTIST PROFILE
DAN + SHAY

Grace and Kindness Personified

Country duo work to please their hosts as well as audiences

by NOELLE LEAVITT RILEY

When country artists Dan + Shay play a venue, they work hard to show entertainment operators grace and kindness. That's what Shay Mooney, partnered with Dan Smyers, told *Venues Today* in a recent phone interview.

"We always have comments from venues that we're super nice," Shay said. "I think sometimes people don't treat venues well. We come into a venue and we treat it with the utmost respect. We treat it like it's someone else's house."

That coupled with the admiration they show their fan base are two reasons why the pop-country duo are rising in the radio and touring business.

"I'm blown away at how they understand and know their fans," said agent Jeff Krones, Creative Artists Agency, in an email. "I remember the first show on the last tour in Knoxville. We were sitting on the bus and they were showing me all these gifts but they knew the names of the girls who had sent them. It really shows when they do a headline set. Those two are so committed and each night they have to do multiple meet-and-greets and they always do it with a smile. They're building a fan base for the career and not because of one hit song on the radio."

Their careers will continue to flourish as

they hit the road with Darius Rucker this summer, Krones noted, and the guys are pumped about the opportunity.

"We were so excited when Darius asked us to be apart of the tour," Shay said. "He's just a great dude. His fans are awesome."

Rucker announced in January that he will hit the road in June for his 2016 Good for a Good Time Tour, which will run through mid-September. Dan + Shay along with artist Michael Ray will open for him.

The goal always has been to put Dan + Shay on headlining tours to help bolster their presence in the music industry, Krones said.

"From day one we wanted to make sure we built Dan + Shay as a headliner," he said. "We've been able to find them some great tours between Blake Shelton, Hunter Hayes and now Darius this summer, but the focus has always been how to build their headline touring around those."

Shay noted that most rising stars dream of big, stadium-type concerts — a goal that he and Dan have always craved.

Yet their partnership as a duo wasn't always what the two had in mind when breaking into the music business, Shay said.

"We weren't trying to be a duo at first. We were playing our songs for girls, and it just kind of naturally evolved from that," Shay said.

The night Dan + Shay met, they decided to write a song together.

"Dan I and met on Dec. 7, 2012 at a house party Dan threw at his house. Good times broke out and, at 3 a.m., we started writing," Shay said.

Since then, they've been working together, rising in the music industry.

"Fans have discovered them from many different avenues so we don't always just want to play the country room, but the same room a fan may have seen Twenty One Pilots or Shawn Mendes in the past," he said. "The ticket counts have been strong and growing each time they play a market. Radio is still important, but we like to go into the all genre room and make their shows all ages."

Regardless where they play, Shay is humbled by their popularity, both at shows and on the radio.

Their break-out hits include, "19 You + Me" and "Nothing Like You" — both of which have music videos that have been viewed more over 4 million times.

Their first album was *Where It All Began*, and they're currently working on a second album. The release date has not been announced, said their publicist Darlene Rodriquez from Essential Broadcast Media. 🌐

FOR MORE INFO:

Learn more at www.danandshay.com
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president of tour marketing for Red Light Management (RLM) in Nashville, Zarling would like to explore how to expand touring markets and change protocols in the industry.

“We see packaged tours go to the same venues every year,” said Zarling. “For someone who doesn’t know the touring world intimately, it amazes me that artists don’t want to reach fans where they live, even if it’s not a top tier market. I question whether it’s healthy for the business to block out key markets for years.”

Zarling has played a key role in the careers of Taylor Swift, Garth Brooks, Tim McGraw, Rascal Flatts, Reba, Zac Brown Band, Trisha Yearwood, Martina McBride, The Band Perry, Florida Georgia Line, and Brantley Gilbert, among others. He also has been part of more than 75 million units sold and 74 number one hit songs.

According to RLM’s Wilson, the amount of new members and the diversity of IEBA’s board will be valuable to the organization.

Past working relationships also will benefit the organization’s leadership. Wilson and Zarling have worked closely together with artists like Taylor Swift in the past, combining marketing efforts that have been mutually beneficial for the parties involved.

Wilson began her career in concert promotion in the late 80’s and 90’s. In 1999, she joined the marketing department of Cellar Door Florida, eventually folding into the Clear Channel family. She held several positions at AEG/TMG, including senior director of tour marketing, overseeing national tours for Nickelback, Sugarland and Taylor Swift. In her current role, Wilson oversees global tour marketing efforts for RLM clients that include Dave Matthews Band, Luke Bryan, Lady

Antebellum and Dierks Bentley, in addition to various fairs and festivals.

Kornfeld has been with New York City-based AGI for more than three decades, and has a similar view as Zarling when it comes to thinking outside the box.

“The focus doesn’t have to be on just new and developing artists,” he said. “We always have to take fresh looks. When we’re booking a tour, we have to keep in mind plans for tours that will be held a year or two later, as well.”

Kornfeld’s most recent success story was re-creating an enhanced tour for Daryl Hall and John Oates, who had been playing multiple nights at theaters successfully for a number of years.

After selling out three nights at New York City’s Beacon Theatre, Kornfeld questioned why the duo wasn’t aiming for some-

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A LESSON FROM FARR

IEBA BOARD MEMBER BRAD GARRETT SHARES NEW INSIGHTS

When Tyler Farr recently had to jump off his tour with Lee Brice due to vocal surgery, Brad Garrett, managing partner of St. Louis-based Police Productions, was the one who had to scramble and find replacement support.

"You learn something from everything and, in this case, we discovered that Lee Brice was carrying the package well," said Garrett. "We weathered through it with press releases, backup acts that included Maddie & Tae, Jarrod Niemann and Clare Dunn, and next to no refunds. In these situations, it's important to march on."

Raised in a small Missouri town, Garrett became interested in the music industry working as a promoter while attending Southeast Missouri State.

Upon graduation, he lost almost everything he had putting on a Metallica concert that was held the day of his wedding. After managing Dan Peek from the band America and moving to Nashville to work for Christian label Benson Records, Garrett started Police Productions with his wife Denise.

"All those experiences helped me to be successful, since I almost wore every hat there was to wear," he said.

He most recently produced successful Miranda Lambert shows after a two-year hiatus.

"We're thankful she chose to work with us again," said Garrett. "The shows were great, the tour was great; it was like getting back on a bike."

This is Garrett's second round as an IEBA board member and, whereas the focus the first time around was on bringing venues into the membership and changing things up, now he said the need is more about managing the organization's growth.

"IEBA has grown so big and transitioned over the years, I feel I need to sit back and figure out who has been driving the growth, their goals and how I can help," said Garrett. "When I was on the board the first time, there wasn't a voice for mid-level venues. Instead, the association filled a void for agents and venues looking for information. Now, IEBA has grown beyond that, and I'm extremely honored to be a part of it."



Interviewed for this story: **Brad Garrett**, (314) 570-9248

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thing bigger.

"If artists are playing three nights at a theater to a total of about 9,000 people, why not take a small leap to an arena, where front of house setup is approximately 12,000-plus?" said Kornfeld. "We knew we needed to pick the right night of the week and plan strategically."

The gamble paid off. Hall and Oates quickly sold out a show in February at Madison Square Garden. Based on that success, the tour now includes amphitheaters and arenas around the country.

"It's not just about focusing on young acts," said Kornfeld. "We put a lot of thought into Daryl and John's booking, and we're very proud of that."

While the artist sets the stage, it's the management team that imparts and maintains the level of enthusiasm surrounding them.

"Yet I have to remind myself and my team that we can't want it more than the artist does, because they set the stage," said Zarling. "If the artist is approaching their entire business with the best environment at the top of their minds, then that's reflected in everything else, including the tone of the tour."

The music industry is very relationship-based, but this has been enhanced by social media. Now, visibility is 24/7 on Facebook, Twitter, Instagram and other mediums.

Success is based on communication, all parties essentially being on the same page, being progressive and building enough lead time for a successful project, whether it be a tour or album launch.

It's also about thinking outside the box and taking calculated risks.

"It costs a lot to put a tour on the road, so we have to factor in market atmosphere and demographic," said Wilson. "In general, as long as there's demand, I would advise any of our artists to play a market, [no matter what the size]."



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