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Singers Who Sing & Talent Agents Who Book

By Tom Gauger

In the world of the music business, there are truly singers who sing and singers who don't, along

with talent booking agents who book and those that couldn't sell cotton candy at the circus. Is it drive, talent or a mystical combination of "factors" that create singers and talent booking agents, or is it yet the pure unexplainable? Let's look at some factors in this article as singers, looking to further their careers, try to find suitable representation.

As a former talent booking agent with the William Morris Agency, I can tell you that there are many factors that determine both effective agents and marketable singers and artists. While there are many explainable factors, there certainly is the element of luck, the right place at the right time and the "Who knows, it just happened," phenomenon. Let's start with what we can determine and hopefully you will gain some insight into what effective booking agents look like and your securing one of them.

To begin with, there are many caliber of booking agents out there. As I've outlined in a previous article on booking talent, that you can find at ReelMusician, there are the order taking agents who book mainly headline acts, the agent who started in some agency somewhere and who branches out starting their own agency booking more of the "has been" acts and the lowest, but not always the least on the totem pole agents. These agents are usually friends of the artist or a manager looking to push their act before a major record deal signing, etc.

With each agent level comes a different approach. The order taking agent, with the larger well known talent agencies, isn't going to be interested in your act unless there is interest and ongoing courting from a major record label. These agents take the "baby" acts and use leverage, with promoters who want the headline act, into a must take the baby act as well deal - And most promoters don't have a problem and understand that this is part of the deal when playing in the big boys club. Unless you have a record deal or are very appealing and are drawing some interest from the labels or a big time manager, you won't find yourself behind the desk of one of these agents. If you are trying to approach the agent at the top of the pyramid, you must recognize that image, packaging, appeal, and your knowing and talking the game to a tee, and not in artsy fartsy language, is going to be key.

I recommend that you really have your act together and don't even begin to bother these individuals, not that they're necessarily the best agents in the game, but certainly have more power and influence from position alone, before approaching them. Your artist bio, pictures, artist demos have to look like there label ready. And before that, you really need to have a manager and a manager working on securing an agent on your behalf.

Again, many more articles on this and other topics can be found at ReelMusician. So, unless you really have your act together, with management in place, don't bother wasting yours or the agent's time.

The next level down the agent totem pole will be not only be easier to gain access to, but easier to gain representation from. The middle line agents are hard working agents who make their bread and butter on the older, end of the product or market shelf life acts. These acts, because of name recognition, can make these agents a significant income. You will have to prove to this agent that you will not take up any more time than any other act that they are promoting. Why should they spend all of their time trying to book your act with nothing or little in return? This is a key question. Ask yourself, as an agent,

what do I get out of this? – Phone bills and mailing costs or am I going to see a valid positive cash flow return on all of my time expended on this act? I want you to think about that question and reflect. This alone will help you not only relate, converse knowing their difficulties in booking, but ultimately help you secure a booking agent.

In the game of booking, you as an artist have to have something more than "hip and cool" and a "new" artist sound, but you have to be able to present to the seller, that being your agent, that he or she has something of value to sell with minimal headaches. You can't possibly begin to imagine how hard it is to book some acts - when you start booking your own shows, with vested interest I might add, you begin to touch on the realities of the agent's day to day barrage of booking complexities. So begin to compile a mental list of positive booking attributes that you or your band can bring to the table.

As you look at either contemplating a manager, or a serious friend who wants a try at booking and management of your act, try to be reasonable in your business relationships. I've said it before, that everyone wants to be a star, but nobody wants to help pay for it. For the most part, artists just expect that booking agents and managers will pick up the exhaustive phone, mailing and press kit bills. You might inquire, if you are really serious about securing a business team, about helping out with some of the initial start-up costs trying to land your act on the map. It takes a tremendous amount of energy and money and just your willingness to help out alone, will tell a manager or booking agent that you are serious and not just "takers." This alone, even if they decline the financial help, may be the key in determining the start of a successful relationship.

In closing, in order for you to succeed, you must remain in front of the masses and this is done not so much musically, but in your day to attitude and business focus and with your professional and well laid out blueprint for success. Feel free to contact us at the contact numbers that follow.

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<http://www.ReelMusician.com>

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What You Need To Know To Become A Singer

By David Fishman

You love singing and know that you are destined to become a singer. You admire popular artists and wish your music could also be recognized. This has been a dream of yours since you can remember. Well, the good news is that you can achieve your dreams. All it takes is some hard work, goal setting, and a little luck.

Here is some information that will help you learn what you need to know to become a singer.

Develop your Voice. Without excellent vocal skills, your career will not amount to much. Practice as much as you can and work with a vocal coach. You will need to find a coach who understands your musical style and your goals and will also push you and challenge you. The goal is to turn you into not only a technical artist, but help you develop your potential.

Your Personal Style. When working with your vocal coach and practicing your voice, some attention should be paid to developing your personal style. If your goal is to sing jazz, learn technical jazz style singing but also learn to put your own special mark on the songs.

Write Some Music. Another essential step is to write some music, or have someone else write it for you if you don't have a particular talent for it. You can also work with someone who will help you get your ideas down and set them to music. Your goal is to write or help develop a collection of songs to perform and record.

Learn to Perform. Another essential step is to learn how to perform. When recording in the studio, you can easily cover up any flaws in your voice or in the music. If you mess up, you can start again. It takes a truly great singer to wow the audience while playing live. Resist the urge to lip synch. Though an astonishing number of performers do this, it is very hard to gain respect as an artist if you do this.

Get Even More Experience. Besides performing your own songs, it might be a great experience to join a chorale group, choir, or other singing ensemble to get more experience. A benefit to this is that you

can learn how to interact with other singers and learn new songs and different techniques.

Record your Music. When you feel confident that you have mastered your songs, it is time to find a studio and some musicians to record your music. Depending on your goals, you can either put together a CD and sell it yourself or use this studio time to create a demo. Find someone to work with who understands your genre and has a track record for success.

Enter Contests. Entering contests and competitions is another great way to get exposure. These contests can really draw attention to your talent, especially if the contest is fairly big. Check your local area, any nearby cities, and watch for other events that may be televised. Agents and other industry professionals may lurk at these events, looking for the newest talent.

Don't Give Up. Unless you are extremely lucky from the beginning, you will probably face rejection from time to time. You may not win every contest you enter. In fact, you may not win any. Your demo may get lost in the mail or you won't get any responses. Don't give up. Success could be just around the corner and you won't know this if you don't stop trying.

Learn Other Skills. Depending on what style of singing you want to do, you may need to learn other skills. Pop singers need to learn how to dance. Folk singers should learn how to play the guitar. You may also want to learn the piano or electric guitar. Spend time working on these things without neglecting your voice— your true goal.

Find an Agent or Manager. It may also be worth your while to find an agent or a manager. They can help you get gigs, submit your demo to producers, and in general represent you. This can be very helpful because a lot of managers and agents have industry contacts. Just be careful to choose one that is sincere about their interest in you.

David Marc Fishman has started

<http://bornasuperstar.com>

. Talented performers who fall into one of

these categories, singers, musicians, bands, magicians, comedians and unique performers will submit a video, and the public will vote to determine the winner.



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