



A GENERAL DEFINITION OF A 360/MULTIPLE RIGHTS DEAL

IN THE MUSIC INDUSTRY, IT IS THE ROLE OF AN ARTIST, THEIR MANAGER AND THE TALENT AGENCY THAT REPRESENTS THEM TO CONTINUALLY FIND WAYS TO GENERATE MONEY ASIDE FROM SIMPLY MAKING MARKETABLE MUSIC. THESE ANCILLARY METHODS FOR AN ARTIST TO EARN A LIVING CAN INCLUDE, BUT ARE NOT LIMITED TO:

- Movie deals
- Television/cable projects
- Commercials
- Product endorsements
- Collaborative projects w/other artists
- Merchandise
- Ringtones

With the constant changes and advancements in the music industry, record labels are no longer making their primary income solely from record sales. One of the obstacles from generating the deserved funds for an artist's hard work is with digital media, where consumers are now either legally or illegally downloading the music they want to hear from the Internet. This means the past practice of rushing to the record stores to drop \$12 to \$20 on the purchase of their favorite musician's new CD is yesterday's news. Whereas once upon a time, a consumer had to pay for the entire album whether they liked it or not, they can now simply purchase those songs they want to hear. Ultimately, this means less money is being

made by the artist and the label. Current trends in purchasing music create a need for record labels and artists to work together to find additional ways to continue making money collectively. It is steadily becoming the norm for record labels to step in and take the additional responsibility in helping their artists reap more money in exchange for a percentage of the profits from those new avenues of income. The process of an artist signing a contract with a record label that includes sharing the profits from concert ticket sales, appearances, or any other mediums is known as a **360 Deal** or a **Multiple Rights Deal**. Indeed, as with any contract established between entities, every arrangement is different due to whatever stipulations are negotiated. In the end, what works for one artist may not work well for another. That is what having a good entertainment lawyer is for, especially when a *Multiple Rights* or *360 Deal* is in effect.

WORDS BY: Mz. Limitless

WHO TO LISTEN OUT FOR: ESPERANZA SPALDING

WORDS BY: Theresa Crushshon



When it comes to captivating an audience and developing a devoted fan base, take notes from the 24-year-old Esperanza Spalding. Her combination of talent, beauty and passion makes this musically daring jazz bassist, vocalist and composer one of the most revered artists who continue to burgeon worldwide.

A native of Portland, Oregon, Esperanza enrolled at the prestigious Berklee College of Music at the tender age of 16 and in four years became the youngest professor of music in the school's history. To date, Esperanza has worked on projects with some of the greatest musicians in the world including Herbie Hancock, Pat Metheny, Patti Austin, Stevie Wonder and Joe Lovano.

Esperanza has been celebrated throughout her stellar career particularly due to her multicultural background (her father is black and her mother is Welsh, Hispanic and Native American), and life experiences to deliver songs on a visceral and intellectual level. Coupled with her amazing ability to sing in English, Spanish and Portuguese, Esperanza's musical elements are showcased on her projects including *Junjo* (2006), *Esperanza* (2008) and her most recent release, *Head's Up*, which contains twelve tracks that interweave soul, pop, hip-hop and world music.

In a live performance at the 2009 Twin Cities Jazz Festival held in Mears Park, Esperanza delighted audiences by performing her original tunes "Coisa Feita" and "I Adore You." On "Coisa Feita," the songbird crooned in Portuguese as she strummed heartfelt harmonies on the guitar. On "I Adore You," Esperanza displayed a playful sense of timing, imagination and concentration as she showed off remarkable scatting techniques.

What makes Esperanza shows so riveting and unforgettable is her dramatic vividness and spirited twists and turns. The sounds of the notes are perfectly cut jewels that shine with sheer luster and affect listeners with a brilliant slashing power. On tunes like Nina Simone's "Wild as the Wind," she provides an exhilarating ride throughout the melody. On bass, she ritualistically creates rich textures, flawless rhythms and vocally sustains notes. Esperanza enhances the tune with lines, movement and gestures. She is so involved with the music that it helps a listener visualize the song. Her artfulness encompasses theater - outstretched arms, eyes closed, head tilted back with fingers gesturing beats that collectively puts her audience in awe.

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