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## Reviews

### **The “Red Elvis” at 80: The Fantastical Career of Dean Reed**

**Will Roberts (Producer/Director).** *American Rebel: The Dean Reed Story* (DVD). United Documentary Films, 1985.

[www.deanreed.de](http://www.deanreed.de)

**Reggie Nadelson.** *Comrade Rockstar: The Life and Mystery of Dean Reed*. New York: Walker & Company, 1991.

[www.walkerbooks.com](http://www.walkerbooks.com)

**Chuck Laszewski.** *Rock ‘n’ Roll Radical: The Life and Mysterious Death of Dean Reed*. Edina, Minnesota: Beaver’s Pond Press, 2005. [www.beaverspondpress.com](http://www.beaverspondpress.com)

<https://doi.org/10.25101/18.7>

His story is relatively contemporary but could have only happened during a specific political climate. His contemporaries included the likes of Evel Knievel, Jane Fonda, and Eddie Cochran. Elvis Presley was just three years older and Phil Everly was one of his closest friends. He performed in thirty-two countries, made eighteen movies, released fourteen albums (singing in four different languages), and performed for crowds as large as 70,000. Though he did perform his own songs, he sang mostly covers, including songs by Elvis, the Beatles, Bob Dylan, Little Richard, Bill Haley... whoever had the hits. He was even featured on the news show *60 Minutes*. Author Tim Sommer of the *Observer* wrote that he was “the biggest pop star you’ve never heard of” (June 13, 2016). He further wrote, “Rarely can we accurately say that someone was as big as the Beatles, but Dean Reed was”...behind the Iron Curtain.

Dean Reed (1938-1986) was an all-American boy. Born in Colorado, he was athletic, intelligent, musical, handsome, and charismatic. The attention he received for these characteristics propelled him to try his luck in Hollywood. In the summer of 1957, at the age of 20, he forfeited his studies in meteorology at the University of Colorado (Boulder) and pursued his show business dream. Within three years, he secured a recording contract with Capital Records, and appeared on national television shows like *American Bandstand* and *Bachelor Father*. However, try as he might, his career didn’t gain much traction and began to stall.

In the midst of contemplating his next career moves, his 1960 single, “Our Summer Romance,” unexpectedly became the best selling English language song in South America. Faced with lessening professional options in the States, he packed his bags and followed his new-found fame, first to Chile, and eventually settled in Buenos Aires, Argentina. Once in South America, in addition to his creative endeavors, he was exposed to, and embraced, different philosophies of politics and government. He also found his calling as a self-appointed champion and advocate for oppressed people. During these formative years, few, if anybody, could have predicted the trajectory of his life.

Emboldened by his ever-growing fame and status, he became so politically active in Argentina that in 1966 he was expelled and decided to relocate to Spain. He had been in Spain only a short time when he was asked by the Soviet Peace Committee to tour the Soviet Union and perform in eleven cities. According to author Chuck Laszewski, Reed was the first American rock singer to perform in the Soviet Union (94). After many short stints in Spain and Italy, and return trips to Argentina and Chile, by 1972 Reed settled in East Berlin. There he declared himself a socialist, married an East German movie star (his third marriage), and publicly criticized the United States government.

He rubbed shoulders with the likes of Daniel Ortega and Yasser Arafat, as well as political leaders from East Germany, Italy, and the U.S.S.R. The communist and socialist countries of Central and Eastern Europe relished the propaganda generated by Reed, and he was rewarded with pinnacles of success that few entertainers achieved. However, as the political climate of the 1980s changed—the Berlin Wall was soon to come down—Reed found himself at a crossroad. With ideals from the West flowing more freely, he found his popularity waning. Could he maintain a career in East Berlin? Could he go home to America—*ever*? He felt trapped in a lifestyle he once advocated. Faced with changes in popular trends and decreasing opportunities, he ended his life.

Though still remembered in Central and Eastern Europe, his career is not well-known in the United States. As early as 1985, a domestically-produced documentary about Reed’s life was presented to American audiences. Since then, two biographies have also been released relaying the fantastical story of Dean Reed.

In 1979, film maker Will Roberts was attending the Moscow International Film Festival. As he and his interpreter walked through Red Square

they noticed a crowd had gathered with much commotion. The interpreter blurted out, "It's Dean Reed! He's the most famous American in the whole world!" Roberts had no idea who Reed was, but in short time realized he had found the subject of his next film.

Roberts' film begins with Reed's childhood. In 1982 he was able to interview Reed's mother, Anna Ruth, and father, Cyril, and gather stories about their son's early escapades. Among the accounts was the time seventeen-year-old Dean raced a mule 110 miles for a twenty-five cent bet. Forty-seven hours later, Reed crossed the finish line first and collected his quarter. The story was even reported in *Newsweek*. The documentary also includes one-on-one interviews with Reed. The filmmaker was able to meet Reed and his third wife, East German actress Renate Blume, in Moscow as well as spend time with them in their East Berlin home. In these interviews, Reed espoused his philosophies about entertainment, religion, social injustice, and politics.

Other interviews included a 1984 meeting with Reed's friend from their Hollywood days, singer Phil Everly. He relayed how they bonded and how they remained friends over so much distance and despite differing politics. A most revealing interview was from a 1981 meeting with Reed's mentor, actor/director/teacher Paton Price. They also met during Reed's time in Hollywood. Price shared how he strove to instill in Reed that everyone must find their own truth, as well as their own voice to proclaim it. Reed came to believe that his truth was exposing injustice and promoting—even provoking—change, and his ability to entertain was his voice.

Also included in the film are many performance clips of Reed from various movies, live performances, and television variety shows—including an appearance on GDR (East German) television with Phil Everly. Ranging from singing around campfires to stadiums full of thousands of people, a montage of live performance clips highlighted performances from a variety of locales, including Chile, Nicaragua, Lebanon, U.S.S.R., Siberia, and Czechoslovakia—to list a few.

Robert's film was completed in 1985 and shown late that year at the Denver International Film festival. Expecting positive reception to the film, Reed came excitedly to the United States and attended. However, he was disheartened when the film did virtually nothing for his career in his homeland. At that time, Roberts had no idea what was percolating inside Reed, nor what was to come. By the time the film was shown, Reed's fa-

ther had died from a self-inflicted gunshot and Reed's mentor succumbed to cancer. In addition, he was practically denounced in the States for his April 1986 *60 Minutes* segment and his career in East Berlin was floundering. Wrestling with pangs to return to his native country, Reed would be dead within six months.

The first domestically released book regarding Reed—*Comrade Rockstar: the Life and Mystery of Dean Reed*—was written by writer/journalist/documentary filmmaker, Reggie Nadelson. A resident of New York City, she also spent time in the U.K. working for the BBC. She first became aware of Dean Reed when she was half-watching a 1986 segment called “The Defector” on the news show *60 Minutes*. As Mike Wallace interviewed Reed, Nadelson became intrigued by what she saw and heard. She realized this was a tale of the Cold War.

She began to use her contacts in New York City and the BBC to see if she, too, could do a story, perhaps a drama-documentary. She committed a year-and-a-half to research, which included visits to countries behind the Iron Curtain. Published in 1991, the result was a 333-page biography, though, as she stated, “not a conventional biography; it isn't really a biography at all. I think of it as a kind of travel book through a now half-lost time and place” (xiii). She's very much a part of this telling. To that end, Nadelson wrote in first person. Her book is like a memoir or personal journey of her search for Dean Reed.

Through her research, she managed to find many people who worked with, or otherwise knew, Reed and collected insightful accounts. Significant participants included Reed's mother, Ruth Anna (his father was at this time deceased), as well as Reed's second and third wives. His first wife was barely mentioned, let alone interviewed.

As Nadelson conveyed information in her “travel book,” a composite of Reed emerged. She describes a person so well-known you could “write Dean Reed, East Berlin on a post card and it would get to him” (6). However, the composite is somewhat incomplete, as much of his time spent in South America was not detailed. Nadelson even stated, “I pieced most of the story of Dean in South America together from scraps. I never made it to South America...the obsession, for me, was with the East” (46). In a related sense of incompleteness, it's difficult to confirm or cross-reference the book's contents, as there is no index or chapter notes.

Released in 2005, the second domestic book about Reed, Chuck Laszewski's *Rock 'n' Roll Radical: The Life and Mysterious Death of*

*Dean Reed*, delves deeper into Reed's time in South America, as well as other areas (specifically, Reed's death). Laszewski first heard of Reed in 1978 when Reed came to the University of Minnesota Film Society in Minneapolis to show a film he produced in East Germany. In a personal email (May 29, 2018), Laszewski explained:

One of my fellow reporters at the school paper, the *Minnesota Daily*, interviewed him and as I read the story I thought he was a little nutty but interesting. A few days later, he was arrested in a protest just west of the Twin Cities and turned it into an international incident. I upgraded my opinion to nutty, but *very* interesting, and spent the next eight years keeping an eye out for anything reported about Reed.

After college, Laszewski worked as a reporter for the *St. Paul Pioneer Press*. The seed for Laszewski's only published book to date started out as a newspaper article about Reed. Once the article appeared in July of 1996, a friend encouraged him to pursue the subject as a book. The author embraced the suggestion and spent the better part of fourteen years researching and writing.

At 245 pages (260 with the chapter notes), Laszewski's approach was different from Nadelson's. Whereas Nadelson seemed to make numerous trips abroad to gather stories and included herself in the narrative, Laszewski began his search with the paper trails. He not only filed requests under the Freedom of Information Act, he also requested files from the Ministry for State Security (known as the Stasi) of the former German Democratic Republic (G.D.R.), which eventually sent four volumes of information.

From the Stasi files, Laszewski found documents that showed Reed was being spied on almost from the moment he arrived in East Germany and was "played" by the government. A German friend observed, "He had this very distinct need to be loved and this led him to a kind of addiction for applause" (217). The G.D.R. fed the somewhat naïve performer's addiction in exchange for information.

Laszewski's book also provides much detail about Reed's time in South America. Chronicled are stories about Reed with President Daniel Ortega, General Augusto Pinochet, Che Guevara, as well as attending ral-

lies for oppressed workers, and others who were economically and socially oppressed. Specifically recounted was the 1970 episode in Santiago, Chile where Reed washed the American flag in front of the U.S. Embassy because it was “dirty with the blood of Vietnamese...the Negro Race... American Indians...and the millions of people who are forced to lie in misery and injustice because the U.S. Government supports the dictatorships which keep these people in bondage” (122).

Practically a footnote in Nadelson’s book, Reed’s first wife’s contribution was vital to Laszewski’s book. Patricia Reed Wilson talked with Laszewski on five separate occasions and provided much information about Reed’s career from 1964 until they divorced in 1973. Laszewski also relayed information about Reed’s mentor, Paton Price. Laszewski described him as a pacifist and conscientious objector who encouraged Reed to come to meetings of the Society of Friends.

The last three chapters of Laszewski’s book deal with Reed’s death. The Stasi files provided documentation confirming the manner of Reed’s death—suicide. Laszewski’s last chapter includes Reed’s final letter. In a bit of irony, or perhaps poetic twist, within four years of Reed’s death the Berlin Wall fell, and East and West Germany reunified. Had Reed lived, more than likely he would have been lost in the wash of democratic changes and the novelty of his career would have dissipated. In 1991, Reed’s mother brought his remains back to Colorado and had them buried at the Green Mountain Cemetery in Boulder, Colorado. Carved in his headstone is the moniker, “American Rebel.”

Could Dean Reed have had a successful entertainment career in the United States? Paton Price was convinced he could have, but noted Reed chose to pursue tangible opportunities out of the country. Others who knew him had more pragmatic comments. Reed’s first wife, Patricia, said of him, “The voice went beautifully with the looks. If you listen to the record, it wasn’t that good. He didn’t have the salesmanship on a record. He didn’t have a specialty. He copied others: [like] Elvis. In person, he had his personality” (Laszewski, 10). A friend of Reed’s said of him, “He was naïve. But he had enormous charm. Whatever his talent as a musician, his talent for charm was never in any doubt at all” (Nadelson, 223). Reggie Nadelson concluded in her book, “Dean became an official superstar in the Soviet Union because he was American and because of his looks, because he seemed forbidden. Towards the end of his life his music seemed dated; he was yesterday’s man” (241). Chuck Laszewski reflected, “His genius

was to exploit untapped markets: Chile, Argentina, USSR, East Germany and then move beyond the music into television and movies. That enormous popularity gave him the ability to learn about the world outside of the United States and to take stands for peace and justice, often at great personal risk, in many of those same countries. You don't have to agree with him to admire his courage" (personal email, May 29, 2018).

Perhaps Dean's brother, Dale, provided the best summary, "I think it was Churchill who said that people who are not liberal when they are young have no heart but those who are not conservative when they are old have no brain. Dean was just beginning to learn how the real world works before he died. I am confident if he had lived as long as I have he would have realized the terrible results of collectivism" (retrieved from internet, posted June 24, 2008).

Mark Crawford

**MARK CRAWFORD**, a native of Decatur, Illinois, is an Associate Professor of Music at Tennessee State University where he serves as the Coordinator of Commercial Music. He has been in this position since the fall of 1998. In this position he serves as the advisor for Commercial Music majors, places interns, maintains a rapport with the music industry, and teaches within the Commercial Music core. Dr. Crawford's completed degrees include the Master of Music from Austin Peay University, the Doctorate of Education and Master of Education degrees from Vanderbilt University, and the Bachelor of Science in Instrumental Music Education (K-12) and an Associate of Science degrees from Freed-Hardeman University. His musical experiences include writing and co-producing six independent music projects, performing at Opryland, and Fiesta, Texas theme parks, three appearances on TNN's *You Can Be A Star*, three-time first place winner for the West Tennessee Songwriters' Association songwriting contest, past member of the Nashville Community Orchestra, the Jackson, Tennessee Community Band, and the Jackson Community Jazz Band, road work and vendor support for various artists, multiple "garage" bands, numerous demos, story line and music composer for a children's musical, director of the Chester County Community Band, interim band director for Nashville Christian School, and guest conductor.





**Rob Sheffield. *Dreaming the Beatles: The Love Story of One Band and the Whole World*. New York: Harper Collins, 2017. harpercollins.com**

<https://doi.org/10.25101/18.8>

Toward the beginning of *Dreaming the Beatles*, *Rolling Stone* contributing editor Rob Sheffield indirectly concedes to how most would respond to word of yet another book on the Beatles. Indeed, there are many, from so many perspectives (former associates, musicians, musicologists, fans, etc.). But hand it to Mr. Sheffield for at least taking a different approach—one that works very well.

The balance of wit and fact is one quality that sets it apart. The information is very well researched and interpreted more as a fan than a historian or analyst. The influence of drugs on the writing and recordings of the Beatles, for instance, is expertly documented. But Mr. Sheffield relates his own experiences and reactions to the music of the time as well. His coverage of the breakup of the Beatles, always a conversation starter among fans, is a brilliant balance of fact versus personal observation.

More than just another “how the Beatles changed my life” text, *Dreaming the Beatles* is an expert’s walk through the mythology of the Fab Four, with commentary and critique interspersed, suggesting (in some cases arguing) a re-interpretation of what various events and songs might have meant to their body of work.

Mr. Sheffield does indeed offer some personal remembrances. But they are more for context than an emotional sharing. For the most part, the various essays and chapters are laid out chronologically. Spread throughout the book, though, there are what feel like pauses in the story to more closely examine particularly pertinent topics. For example, Sheffield takes turns at various points to examine each of the Beatles individually (see the “Paul Is a Concept By Which We Measure Our Pain” chapter). Some of these digressions may seem a little mundane, or added for humor, though. We learn, for instance, of the deep disdain the author has for one particular solo McCartney song and an interesting comparison to a George Harrison-penned Beatles hit in the “Something (1969) vs. My Love (1971)” chapter.

Still, *Dreaming the Beatles* follows a straight enough timeline to label it a history book of sorts, with proper referencing and evidence along the way to support some oftentimes unique perspectives on what happened to the Beatles as a group and as individuals as they developed, exploded,

imploded, and then went on with their separate lives. It's very well-written, enjoyable, and useful. There are fascinating observations and thought-provoking suggestions. All in all, it's quite a worthy addition to that row full of Beatles books on the shelf.

Storm Gloor

**Andrew Blauner (Editor). *In Their Lives: Great Writers on Great Beatles Songs*. New York: Blue Rider Press, 2017.**  
[penguin.com/publishers/blueriderpress/](https://penguin.com/publishers/blueriderpress/)

<https://doi.org/10.25101/18.9>

*In Their Lives: Great Writers On Great Beatles Songs* is a collection of essays by prominent writers about particular Beatles songs they identify with for various reasons. Many elaborate on particular memories, inspirations, or “where I was when...” moments. Some critique their selection, identify why it is their favorite, or provide analysis of it. All in all, it's an interesting approach, with the essays gathered by Andrew Blauner, who has already edited similar treatments on coaches who inspired, favorite bible verses, and brotherly relations, among other topics.

It can be risky and surely a challenge to combine the opinions of so many folks on a common theme. They could go a variety of directions using different styles and approaches, leading to inconsistency for the reader. In his praise for the song “Dear Prudence,” actor David Duchovny admits that he's not even sure if he's remembering the song correctly, and was working simply off his memory of it. On the other hand, musician Rosanne Cash explores the construction of “No Reply” in detail, from a songwriting perspective. Though the diversity of approaches is a positive quality of the text, it could also be a downside to some.

The composition of the professional backgrounds represented here is interesting. The contributing writers are almost entirely literary types: authors, critics, and journalists. Essays from a blogger, a cartoonist, and a linguist, whose fields are certainly related, are also included. But there are also contributions from the aforementioned Duchovny and Cash, as well as musician Shawn Colvin, all of whom have certainly written as part of their film and music careers but are more known as performers in those entertainment media, while the other twenty-five might not be. It's not problematic—simply an interesting ratio.

Nevertheless, the beauty of this collection is the diversity of the stories and observations, and the variety of songs that are featured. That combination makes it interesting. David Hajdu recounts the history of the throwaway b-side “You Know My Name (Look Up the Number)” a fascinating background for a song that probably garners little ink compared to the more popular Beatles hits. Ben Zimmer draws some noteworthy parallels between the works of Lewis Carroll and the lyrics of “I Am the Walrus.” Amy Bloom eloquently relates the song “Norwegian Wood,” and the Beatles in general, to her various childhood rites of passage quite well.

Andrew Blauner reminds us at the outset that “the Beatles provide more common ground with almost anyone, no matter their age, gender, race, background...” And whether one is only slightly familiar with the Fab Four or entirely fanatical about them, *In Their Lives* is an enjoyable read.

Storm Gloor

**John Pring and Rob Thomas. *Visualizing the Beatles: A Complete Graphic History of the World's Favorite Band*. New York: Harper Collins, 2018. [harpercollins.com](http://harpercollins.com)**

<https://doi.org/10.25101/18.10>

It might be true that these days there is a greater desire among many for information to be *visualized* rather than having to read it. That’s the idea behind *Visualizing the Beatles*. It’s the same information found in other sources, but in those other sources it is generally presented in text format. John Pring (who on his website identifies himself as an information designer) and Rob Thomas put their design skills to work on tons of information about a band for which there is plenty available.

For the newly-converted fan, this is a good place to start. It could be a “Cliffs Notes” of sorts, an efficient means of digesting much of what there is to know. For the average fan it’s possibly more of the same, but with more detail. And for the Beatle geek, this is a gem, at least in that it is indeed designed very well and the illustrations are in themselves simply another way of presenting what is already known, sometimes even having fun with it.

While there are plenty of biographically-based infograms (a modern day family tree, a map that pinpoints significant historical locations in Liv-

erpool, etc.), the authors focus mostly on each Beatles album as the marker of time, and delve deeply into those albums graphically. With each album, for example, charts represent instruments played on each song, covers vs. originals, authorship, and even the song keys. Quotes and timelines from the era of each album are creatively presented as well. It's all very well done.

If there are any shortcomings of the book, overkill might be among them. It could be argued that some of the data topics might border on unnecessary. There are charts of song lengths for each track on each album, for instance. It might be difficult to garner anything interesting from that. On the other hand, in only two pages, the authors list every artist who has covered a Beatles song, a list that is barely legible. But it's a visual statement, simply meant to remind the reader of the enormity of it; so it works. The chart of hairstyles might seem a little over the top too, but surely it's for fun.

*Visualizing the Beatles* is a compendium of a lot of Beatles info you want to, need to, or already, know. It's the way it's presented that makes this text as informative as it is entertaining.

Storm Gloor

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**Paul Saintilan and David Schreiber. *Managing Organizations in the Creative Economy: Organizational Behaviour for the Cultural Sector*. New York and London: Routledge, 2018. routledge.com**

<https://doi.org/10.25101/18.11>

*Managing Organizations in the Creative Economy* is a unique text that straddles both theoretical behavioral theory and pragmatic application of theory applied to great sets of case studies and illustrations within the creative environment. Building upon current and foundational research, the book addresses management within the creative industries, presenting well-cited theory with practical examples from the industry as well as linked companion videos.

This book is of particular benefit to anyone who might attempt to work in the creative industry, as well as professionals and students in arts management, organization studies, music business, and the broader study of the entertainment industries. The illustrations and case study examples provide fuel for a broader perspective that can lead to better decision making and day-to-day advancement in one's professional career.

The book progresses in an organized fashion starting with foundational behavioral theory that is common in traditional business management classes (Maslow's Hierarchy, McGregor's Theory X and Theory Y, McClelland's Theory of Needs, etc.) but differs in how these theories are then folded into entertainment areas applicable to creative personalities and cultures. Also discussed are current trends such as the inevitability of change and the implications this has for the creative industries—inarguably a need within today's swiftly changing environment. Formally the text usually addresses the individual aspects of expectation for behavior, then moves on to group, team management, and culture.

While many books involving organizational theory can be overly dry, this book presents well-researched chapters with concepts presented clearly and diagrams or discussions that illustrate the typologies presented. Additionally, each chapter typically ends with pragmatic steps to address these same issues—great for practitioners. Each chapter also includes case studies, videos, or industry-provided illustrations. Some meatier theoretical concepts such as semiotic codes, preservation, transformation, recreation, and ideation are discussed in a progressive fashion for theory novices—but as an academe in the field, concepts were not too simplistic—a great middle ground. As well, broader external drivers affecting change

such as technology shifts, legal shifts, and social cultural case are also presented in a thorough manner. Individual and cultural reaction to change are discussed (active resistance, passive resistance, compliance, and enthusiastic support)—along with why we resist change and how we might overcome such resistance to change.

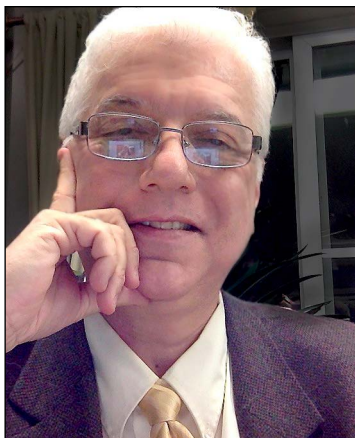
Of note are the chapters on creative personality types. Some traditional tools such as the Myers-Briggs inventory are applied and also bring definition to the creative typology. But again, the use of strong illustrations within and at the end of each chapter which frame the theory presented are excellent and contribute ammunition worthy of significant discussion in a classroom. One of the most interesting to me is the case study “Crisis in the Opera House,” an illustration of difficult diva personality types and management decisions dealing with these types. If that was not enough, each chapter closes with follow-up questions for class discussion—great for any educator.

Pragmatically, techniques on how to address conflict, as well as the process of negotiation are also presented in a concise and understandable fashion and grounded in firm research and theory. All in all, every chapter ends with enough citations to satisfy the most pedantic academe, but these citations are always preceded by a firm application and clear illustrations which tie each chapter together in a way that illustrates the concepts and ideas presented.

Who can benefit from this book? Every college level entertainment instructor or industry professional can benefit and gain insight from this text. You can pick and choose applicable chapters to meet your needs. Certainly, any course that addresses change, artist management, operation, publishing, or other creative typologies can benefit from these analytical frameworks by allowing readers to identify the motivators and disruptors of change and creativity around themselves. At the very least, the more you know, the better decisions you can motivate. As you identify the issues presented in your workplace or career, you can certainly advance up the food chain at a swifter pace. In summation, anyone who manages or deals with creative types can benefit from this interesting book that somehow merges solid theory with applicable illustration. Highly recommended.

David Herrera

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**Guy Morrow. *Artist Management: Agility in the Creative and Cultural Industries*. New York and London: Routledge, 2018.  
routledge.com**

<https://doi.org/10.25101/18.12>

Guy Morrow draws on a well-credentialed academic career as well as hands-on experience as an artist manager in contemporary music to write this concise examination of the role of the artist manager in the modern creative industries. While Morrow would have experienced a number of relevant scenarios while co-managing Australian band Boy & Bear, he does not offer any anecdotal material from that experience, rather, avoiding “participant observation” as a method and in so doing “maintained the independence of my role as an academic researcher.”

The book draws on eighteen interviews done in Australia, London, Toronto, and New York in 2009 and 2010 and those interviews are attributed to artist managers bearing fictitious first names only. Such is the difficulty of writing and publishing a book in a rapidly evolving industry—there is a risk that some of the very frank views of the interview subjects may well have changed through the passage of time and in the changed context of the role of the artist manager. The identity of the speakers and an understanding of their backgrounds would certainly have added further depth to their insightful comments.

With those small reservations this book is a very useful investigation. Morrow focuses on the role of Agile Project Management (APM) and its very clear applicability to artist management. It provides a framework for the truism often stated by artist managers that they “make it up as we go” and indeed Morrow suggests that artist management is “agile” by default. Several times while reading the book I felt that Morrow was validating the feelings that many artist managers have instinctively, by explaining that there was a theoretical construct that gave structure to those experiential responses to their work.

In some areas the book is surprisingly specific—for example when Morrow discusses the operation of bank accounts and the contractual issues of “double-dipping” and “artist poaching” and I particularly enjoyed his consideration of story building and its relationship to the ethics of artist management.

Morrow’s book could be a valuable source of discussion for any academic subjects dealing in artist management, and it should be essen-



tial reading for artist managers, if only they could drag themselves away from the challenges of implementing agile management techniques long enough to spend a few hours recognizing what it is they are doing!

Andrew Watt

Andrew Watt (B.Ec, LLB, MA) is an entertainment lawyer, music industry educator, artist management consultant, and author. In previous lives he has been the long-time publisher of Melbourne Street Press publication *InPress*, an artist manager of high profile major label and independent label artists in Australia and America, a venue operator, and a media production executive.

Watt lectures in the music business at Australian College of the Arts (Collarts), Melbourne University, and Victoria University and practices law at a leading national firm Mills Oakley. He offers consulting services through his company Ravens Nest Consulting and operates an online music business course at <https://musicbusinesseducation.com.au/>. He is the author of four editions of the music business textbook *Welcome To The Jungle – Navigating the Music Business In Australia* and is a recent holder of a Performing Arts Fellowship with the State Library of Victoria.



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The *MEIEA Journal* provides a scholarly analysis of technological, legal, historical, educational, and business trends within the music and entertainment industries and is designed as a resource for anyone currently involved or interested in these industries. Topics include issues that affect music and entertainment industry education and the music and entertainment industry such as curriculum design, pedagogy, technological innovation, intellectual property matters, industry-related legislation, arts administration, industry analysis, and historical perspectives.

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