

# Price Rubin & Partners

## Company Media Kit

For Interviews and Feature Stories about Jack Price & Price Rubin & Partners



### COMPANY

## *Media* KIT

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**Price Rubin & Partners**

**ARTIST MANAGEMENT**

*by arrangement with Jack Price*

*We Take You to the Marketplace*

## **What We Do.**

By arrangement with Jack Price, Price Rubin & Partners has been a leader in the Artist Management, Concert Management, Music, Entertainment and Performing Arts Industries since 1984 providing direct marketing services to emerging and highly-credentialed classical, jazz, dance, cross-over, country, western, folk, new-age and film artists. Our roster includes some of the most-accomplished and awarded artists performing today. More than just traditional artist representation services, Premium Management delivers super-targeted direct marketing to concert presenters and performing arts organizations who engage performing artists. Our marketing staff makes approximately 3500-4000 calls each month to decision-makers who buy talent. Our clients receive highly-individualized targeted marketing that focuses on branding and getting them much-needed considering from performing arts presenters who will be engaging artists in the future. When interest is expressed our managers take over the lead and work to establish a relationship between the presenter and artist. Contract mediation is provided by our management staff. We also offer various marketing services as well as patron marketing, public relations, advertising, fundraising, audience development, general artist management, PRPRadioOne and Price Rubin Music Television.

## **Founder Jack Price.**

The indomitable Jack Price started Price Rubin & Partners in 1984 in response to his own career as an internationally renowned and celebrated concert pianist. Jack took on the role as manager for pianist Dickran Atamian who knew the toils of self-management would require a ubiquitous trade name. After taking over Atamian's career, (a career that began with winning 1st prize at the 50th Anniversary Naumburg Competitions in New York City, a landmark Carnegie Hall Recital, the first-ever digital piano recording release on RCA and incidentally, performing the only triple world-premiere [Carnegie Hall, RCA and PBS] in musical history of a major musical cornerstone work, the solo piano version of "The Rite of Spring") Jack was successful in garnering hundreds of orchestral engagements and two commercial recordings on Delos for Atamian. His relentless and persuasive management style (evident in his playing) soon attracted other artists, mainly music directors, who also wanted a more assertive manager. Since retiring from the concert stage, Jack Price and Price Rubin have both become synonymous with hands on and highly-personalized artist management.

Jack stresses to his clients the importance of market branding and developing distinct career milestones that set artists apart from the crowd. Jack is a devoted father of two and resides in Tulsa, Oklahoma.

## **Contact Info.**

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## The Jack Price Story.

Retired from the concert stage, pianist Atamian has emerged as manager Atamian and in that role he is known under the trade name Jack Price who is the founding partner of Price Rubin & Partners, a concert management firm headquartered in Tulsa, Oklahoma with affiliates in several cities. Atamian lives in Tulsa where he is actively engaged in the careers of the artists he now represents and in the lives of his two children, Sean and Annarose.

The mystique of Jack Price begins in the Desert Southwest as a concert pianist prodigy who performed with the Phoenix Symphony at age 11. Jack started life as Dickran Atamian, an Armenian name few could pronounce, and by his 19th birthday "Dickran Atamian" was a household name having won 1st prize at the 50th Anniversary Naumburg Competitions at Carnegie Hall. "In those days, the industry was different. Winning the Naumburg was a cultural event. The story was picked up in nearly 200 newspapers by the Associated Press. Artists who won major international competitions had followings. Today a competition winner is lucky to get local press. Winning the Naumburg was a watershed moment in my life; I couldn't believe how quickly things changed for me." Atamian went on to perform a landmark Carnegie Hall recital where he gave the world premiere performance of a solo piano transcription of Stravinsky's famed ballet score The Rite of Spring. He also signed an exclusive recording contract with RCA and recorded The Rite of Spring the following year. A tour of the Soviet Union followed.

"I was managed by Bill Judd of the Judd Concert Bureau. Bill was a long-time manager at CAMI [Columbia Artists Management Inc.] who worked with Arthur Judson, CAMI's founder. Bill was old school and when he picked up the phone to book his clients, conductors listened. He knew everyone in the business and more importantly knew the stories and anecdotes that made dealing with tough presenters possible. My own training as a concert manager comes in part from what I learned from Bill." But Bill Judd was at the tail end of his career and Atamian was one of his very last artists. The stress of 50 years in the business took a toll on Bill Judd and had reduced his involvement in Atamian's career substantially. That ended up hurting Atamian's career. After a couple years with CAMI and then with Harold Shaw, Atamian found himself fed up with major management. The dates dried up and prospects were teaching or something else.

"Price Rubin was born out of this period. The modern incarnation of the company began as a result of needing some kind of organization to resurrect my career, and what was missing from all the years I spent with major managers was a major effort." Actually Price Rubin was gifted to Atamian. The original company was a public relations and marketing organization started in Hamilton, Ontario by the original Jack Price and his business partner Jerry Rubin. The original two owners managed all types of marketing campaigns and even took over the publicity for the 1974 Pierre Trudeau election. In 1984, the original Jack Price who was retiring knew of Atamian's plight and suggested that he take over the company. The idea of assuming Jack's identity was something Atamian thought of himself. "The whole notion of assuming a trade name to manage a career was novel. No one ever did that before. Promoters like Bill Graham changed their name but most artists have managers. There are a few big names who manage themselves, but the industry has always frowned on the practice. Decision-makers rarely talk directly with artists they do not know. After a stint at the University of Michigan as Artist-in-Residence, Dickran's full transformation from artist to salesman to radio talk show host to dance lesson chauffeur would take a detour. The concert career that stymied in the early 80s was ready for a comeback. From 1996 until 2007





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Atamian had booked over 100 orchestral dates, all procured by Atamian's alter-ego, Jack Price and accomplished what very few people in the classical music business could do: make a living concertizing. "Jack Price was created out of necessity. I created not only a trade name, but a trade personality as I had to be careful to keep a cover. Jack talked differently from Dickran (or Richie, as most refer to him). Jack was authoritative, personable, full of antidotes, but down to business when necessary. Dickran was boyish, fun-loving, always cracking a joke, and very much a L'enfant terrible."

The Clark Kent/Superman lifestyle proved a challenge to keep up. "Conductors who would speak to me as Jack a few hours before meeting me as Atamian at the airport couldn't tell that the two persons were one-in-the-same. I really had to perfect the foil and there were times when Jack's phone mannerisms would take over Atamian at a rehearsal. One day after a rehearsal the conductor who booked me came up and starting to have a conversation. He then just blurted out: 'oh that reminds me I need to call your manager about your contract.' He takes out his cell phone and starts to dial the company number right in front of me – which of course would ring to my cell phone that was on me. Fortunately my cell was turned off for the rehearsal." A few conductors figured out that Price and Atamian were one and the same and most thought the idea was hilarious. Jack's first clients as a manager were conductors who appreciated Jack's intensity and near limitless knowledge of stories, scandals, "where the bodies are buried" and the personalities in the industry.

The prospect of managing conductors was different in the beginning. The company had few resources employing a couple of part-time office people who mainly handled marketing materials for music directorship searches. The company did not yet have a dedicated marketing team or direct marketing services. Jack spent most of the time working out podium trades for his clients and in the early days of the business conductors on the roster conducted in Mexico, Spain, Italy, Canada, and all throughout the US as a result of Podium Exchanges. "Atamian got concerts because he had a name, some connections, but more than anything he came calling with something tangible that conductors wanted: a guest conducting engagement. To get those trades, I had to make 100-150 calls a week to people in the industry trying to find out who was doing what and what they were looking for. In those travels I learned a great deal about the personalities who ran the Concert Music Industry, and their stories would turn in to anecdotes that I would come to rely on to develop relationships – just like Bill Judd did a generation earlier."

In 2001 Jack Price stopped marketing Atamian. The aftermath of 9-11 and the birth of his second child Annarose prompted him to take a good long look at a career that required extensive traveling. "I wanted to raise my kids and going off to perform another Brahms D minor Concerto was no longer something that excited me. The music meant a lot to me but getting on an airplane after being stripped search was something I didn't need any more. But I had built up a pretty significant brand with Atamian and bookings extended through 2006. In 2007 I stopped completely. I was done with concerts." Jack Price was now on his own as his alter-ego had finally retired. The next challenge was to build Price Rubin into a major arts marketing company, something the original Jack Price had hoped for when he gave Atamian the business back in 1984.

I knew what artists needed most from a manager was exposure to the industry. Exposure is a critical factor in determining an artist's future success and artists needed to connect to the very people who should know them and consider them for public performance. I had the luxury of worldwide publicity and a major recording contract in the late 70s and that was what created an immediate brand – one that attracted managers like Bill Judd. But had I had the kind of intense marketing that we offer our clients, I would have enjoyed a much more sustained career after winning the Naumburg. I really do believe that." "Artists today are at the disadvantage of having to develop much of their own connections. And many of their connections are not with the kinds of decision-makers who will engage them but relationships



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with other performers and teachers – the very people competing against them. When I was under management, managers didn't develop careers; they profited from the existing brand that a competition or some other type of exposure could generate. I wanted to change that, and the first step was to deliver a direct marketing program where established and promising concert artists were represented to a targeted segment of the industry while at the same time giving them detailed reports on exactly what Price Rubin does for them."

In July of 2013 the company released PRPRadioOne, with its flagship program The Jack Price Radio Show, a program featuring Jack interviewing a variety of different guests from emerging artists to major decision-makers to Academy-Award winning composers and producers. Since its start in July 2013 Jack has interviewed over 400 people and the show today is now heard in 61 countries. "The show is about the guest and what makes them special. It is a chance for artists, presenters and decision-makers to reveal something unique about themselves that a written bio or a website could never disclose. It is a time-slot for the guest to connect with a sympathetic audience. It is also a chance for the artists and music administrators to be on the same platform. Decision-makers hear the performers speaking, not just playing! Often we take a trip down memory lane or talk about their future plans or opinions on a variety of different subjects. The internet or social media will never replace the need for people to talk to each other and that is what my radio show does." Jack Price says his show is the perfect complement to his role as a concert manager as it gives him a needed respite during the day from his work as a plumber/psychologist/all-purpose handyman.

What is next for Jack Price and Price Rubin & Partners? He says the future holds many possibilities. "We are fundamentally the same company that the original Jack Price handed to me when he retired. We are a marketing and public relations company, and our job is to connect with people who engage other people. We are looking at a number of options, but regardless of our direction, the company will retain its small-company, highly-personalized roots. "



## **Jack Price/Dickran Atamian Full Biography.**

Pianist Dickran Atamian's career evolved from a highly-excitabile young artist into the maturity of a statesman of the instrument where a prodigious technical prowess was fused with rare musical acumen to deliver electrifying performances and landmark recordings.

In 1975 Atamian won first-prize at the 50th Naumburg Competition in New York City at the age of 19 – one of the youngest persons ever to win that competition. For most artists, a win at an international level competition changes their career; for Atamian it changed the music industry. The subsequent Carnegie Hall recital that followed featured a new solo piano transcription of Stravinsky's *The Rite of Spring* by New York composer Sam Raphling. This daring new work for the piano was met with such approving critical acclaim that RCA immediately signed Atamian to record the new transcription for their first digital recording. Recently re-released on Delos, noted music critic Allan Ulrich writing for the *San Francisco Examiner* proclaimed: "Twenty years later, these remain 31 of the most exciting minutes of piano playing ever recorded."

A tour of the Soviet Union and series of nationally televised PBS specials followed including "An Evening with Dickran Atamian" which won the "Best of PBS Award" in 1981 and "Atamian Salutes William Kapell". (Selective excerpts of both specials are available on YouTube.) William Kapell's venerable career and tragic death inspired Atamian throughout much of his own tumultuous career. He included Kapell's signature concerto, the Khachaturian Piano concerto in his repertoire and recorded the work with the Seattle Symphony.

With a major competition win, a landmark recording, and a tour of the Soviet Union, Atamian quickly established himself as a force in the piano world performing nearly 200 concerts with orchestras including performances with the Cleveland Orchestra under Lorin Maazel, the Detroit Symphony, the New York Philharmonic, the Boston Pops, the Phoenix Symphony, the Seattle Symphony, major orchestras in Poland, Russia, Mexico, and South Korea, and orchestra tours with the Royal Philharmonic Orchestra. He worked with some of the leading conductors in the industry including Gerard Schwarz, Eduardo Mata, David Zinman, James DePreist, Gustav Meier, Victor Alessandro, Verner Torkanowsky, Jens Nygaard, Alan Hovhaness, Grzegorz Nowak, Enrique Batiz, Michael Morgan, and Joann Faletta.

Adding to the list of orchestral appearances, Atamian performed on many leading recital series in the world's great music capitols, among them Lincoln Center's Avery Fisher Hall and Alice Tully Hall, the 92nd Street Y, Town Hall, Carnegie Hall in New York, Orchestra Hall in Chicago, the Kennedy Center and the Library of Congress in Washington, D.C., the Academy of Music in Philadelphia, Symphony Hall in Boston, Grady Gammage Auditorium in Phoenix, Salle Gaveau in Paris, Bellas Artes in Mexico City, Town Hall in Sidney and the Great Hall in Moscow. He has also performed at the Aspen, Marlboro, Chautauqua and Ravinia festivals.

His other recordings include the Prokofiev Third and Khachaturian Piano Concertos with Gerard Schwarz and the Seattle Symphony on Delos, CDs of the Mussorgsky Pictures at an Exhibition, selective works of Chopin and four Beethoven Sonatas.

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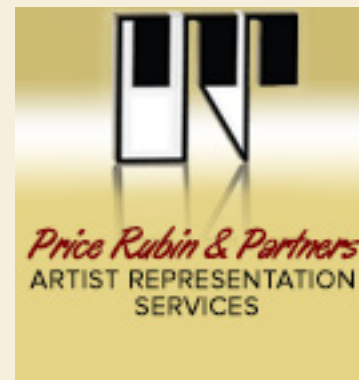
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