

WEAVING CHANNELS / TUNING MEDIUMS OF COMMUNICATION

A Proposal for Working Together



Captain's Log — October 5, 2026

First: Holy Wow Indeed <3

I've been sitting with your voice memo from Saturday, October 3, and with what is happening here.

There is something really exciting about the possibility of working together. It feels more **fluid, but not flimsy** — a relationship where we can identify what is needed, communicate clearly, and move between the practical, creative, and human parts of the work.

You are one of the super-special people who can actually see me, so I trust that we can build something rooted in intuition, feedback, trust, and respect. Those things are core to rock 'n' roll for me.

What I heard in your Voicemail:

BUILDING A TEAM

- **Management**

You've been without a manager for about a year and a half, with the previous relationship including things like distribution and other administrative/business functions.

I'd love to keep learning the history here — what worked, what didn't, how the management relationship came to be, where things got stuck, and what you actually want from a manager now.

I'm particularly good at assessing conditions for flow and hearing where things are getting caught up — especially in the business side of creative work. You also mentioned a management company that is interested in working with you on a **retainer rather than commission**.

I'd love to hear more about that: what they offer, how your worlds met, what feels good about it, and what you would ideally want from that relationship. I also know that I have an awesome friend who is usually my translator for all

things big-business. My understanding and function are keen; my language can get a little wonky when we enter full suit territory.
So I know where to call in backup.

- **Booking**

You currently have a booking agent who can work in:

- Canada
- Australia
- New Zealand

You're looking for a U.S. booking agent & to also position yourself more intentionally as a **Guitarist / Multi-Instrumentalist for other artists** on larger or stadium tours, festivals, special projects, and other opportunities to play alongside incredible people.

It feels like this could be good both for the work and for your soul — because you genuinely enjoy playing with other musicians (me too!)

- **Recording / Producing**

How was your call with your producer on Saturday?!

I'd also love to understand the geography of your creative life:

- Where are you based?
- Where are you recording?
- What does the current recording process look like?
- What is already in motion?

This may be an area where I can really come in clutch.

It feels like a beautiful way to dive into multiple facets of working together, and I suspect more words will arrive as we continue talking.

- **The Immediate Administrative Landscape aka DOBIS — Do Business**

There are several pieces of work currently taking time away from your music that I can help absorb.

These include:

- Responding to booking emails
- Coordinating with the graphic designer for show graphics and the two singles currently in the bullpen
- Bandsintown / Lamebook invitations and related outreach
- Digging through existing video content and social media
- Organizing information and keeping track of what is happening, what is pending, and what needs attention

How I can assist, where I come from, money and stuff

See button links on site for **Resume**, **Letter Of Recommendation** and **Some Art**

Money is always a funny conversation for me.
Especially when I am negotiating my skills and worth with men.
So maybe you can dance with me on this one.
I don't want money to become weird between us.
I want it to become **clear**.

I am not interested in squeezing every possible dollar out of a situation. I am interested in creating an arrangement where everyone knows what they are giving, what they are receiving, and what the expectations are. For me, the most important ingredients are:
Communication. Respect. Trust. Clarity. Flexibility.

... **The Shape I See**, at least initially, I imagine our work together living across three interconnected channels:

ADMIN	The practical stuff that keeps the ship moving. \$30/hour
CREATIVE / CONSULTING	The space where we zoom out, listen, strategize, dream, troubleshoot, and tune the instrument. \$100 / 90-minute monthly creative session , including the natural residual back-and-forth throughout the month. And \$20/hr for any auxiliary in-depth creative ground control.
IN-PERSON / ROAD	The physical, logistical, hands-on work when I am there with you. My road role can include essentially everything except sound and lighting. I can run a basic system I am familiar with and I am excellent at problem-solving — including finding someone else with a phone charger when necessary — but electronic discrepancies within constantly changing technical systems are not my particular day-to-day forte. The bigger picture is that I am comfortable carrying a tremendous amount of the logistical and human weight of a tour. And I am happy to dance with money as long as we communicate. \$350/day minimum + lodging + \$30/day per diem

Previous Role Reference Points

*For a catch-all support role with Paula, I charged:

\$350 / 10-hour day

- **\$40/day per diem**
- Mileage

MUSIC WORLD

When the role specifically expands into tour management, driving, merchandise, and general road support, I have historically worked at:

\$450 / 12-hour day

Plus:

- Lodging
- **\$40/day per diem**

VIDEO / SET DESIGN / PRODUCTION

For commercial video and production work, my general rate has historically been:

\$500 / 10-hour day

Plus:

- Mileage at the applicable national mileage rate
- **\$20/day per diem**
- The work can include:
 - Coordinating large teams, Managing money and budgets, Transportation, Translating between clients and production houses, Set design, Styling, Hospitality, Long days, Big deadlines, Deep listening - Taking something someone can't quite articulate and making it tangible
- I am very good at this work. This type of production work has, at times, wreaked havoc on my health, body, and life. It can be highly disruptive, and I have experienced firsthand how little respect people at the top of a production sometimes have for the superheroes actually holding it together. So I would approach this category intentionally, rather than automatically saying yes to every opportunity.