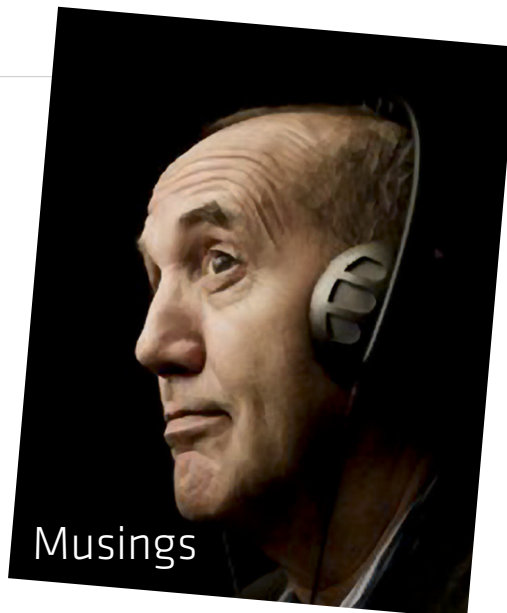




VIP NEWS

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McGowan's Musings

The first News of 2012 finds me somewhat under the weather, suffering from some sort of fluey variation (how come my immunisation jab didn't work!), which also seems to have affected several people on their return from this year's opening conference event, the very enjoyable and very full on Eurosonic/Noorderslag. I suppose that it's only to be expected that with three thousand music business types coming in from various countries and getting up close and intimate (in the most professional sense I hasten to add!) at this time of the year all sorts of viruses join the party. It's not helped by an obvious inability to say 'No!' to that 'last' drink in the Grand Theatre bar or wherever,

and even when you've torn yourself away and headed for your bed, there waits temptation in the Hotel lounge in the form of another personable professional or six that you simply must spend more chatting and drinking time with – even though you've promised yourself to be clear headed for your panels or whatever, by then only a few short hours ahead! Will we ever learn – well I haven't – and I guess it's what keeps this business human – so I'll probably do exactly the same thing in Cannes, or Brighton, or at ILMC and so on for the rest of the year!

I also blame my Mother for bringing on the symptoms – she always asks me where I've been in the world, and when I tell her Groningen, trying to pronounce it in the correct Dutch fashion, she tells me I sound like I've got bronchitis!

Anyway, as you've probably gathered, even if you weren't there, Eurosonic was quite something this year, the programme continues to develop and both the conference and the festival elements had many new aspects to consider. The event is growing very fast, much in the way that SXSW did, and one of the things that the organisers are very aware of is becoming victims of their own success! If you want an in the City hotel for next year I suggest you book it very soon! In the meantime read the reports and observations of the event in this issue.

Meanwhile elsewhere it looks as though the opposition to monopolies in the music

industry, last observed when the Live Nation – Ticketmaster union was considered by the relevant Commissions, has re-appeared, with AIM, the U.K.'s Trade Association for the Independent Music Industry calling on the British Government to stop the break up and sale of EMI. The association is asking its 800 member companies to send a draft message to their local constituency Member of Parliament (MP) opposing the division and sale of the music major to Universal Music and Sony on the grounds that it will increase market distortion.

Also in the UK, and no doubt elsewhere, the original 'permanent wave' - rock music, is on the decline in terms of sales. The Official Charts Company has revealed Rock music suffered its poorest album sales for eight years in 2011, with seven of the top 10 best-selling albums of last year being classed as pop records, with Adele and Bruno Mars both crossing the million sales mark. It will be interesting in 2012 to see if live concert sales reflect these changing tastes, certainly both artists and labels have expressed worries about a lack of new guitar bands in the UK. Although The Maccabees (managed by a friend of mine I'm glad to say!) hit the number one album position before settling in at number 4 just last week!

Ok – before someone suggests another nightcap, or the popularity of the various music genres changes again – Ladies and Gentlemen – The News!

COLOPHON >

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UK Live Music Bill Returns to Parliament

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The Live Music Bill introduced by Lord Tim Clement Jones in the UK Parliament's House of Lords, went before the House of Commons on Friday January 20th has received the approval of the Commons and has gone off to be signed by the Queen, before becoming law. It seems that the Bill was waved through after delays in the discussion of a previous Bill, and has now made it through to become Law, without any debate on the floor of the Commons at all. The Bill was given a second reading on 25 November last year and sent off to a Public Bill Committee for detailed examination – apparently in 23 seconds, meaning it was never debated by the House of Commons either at second reading, report or third reading! It is relatively unusual for a House of Lords private member's bill to make it into law.

VIP News mailed Lord Tim to congratulate him – he replied, "Yes (congratulations are in order), but it was the MP's 'wot did it!' Extraordinary procedure and a real cliffhanger to the last minutes but it's through the Commons and only formalities to be done. Should be law soon!"

The bill passed will have to go back to the House Of Lords briefly before becoming law, but Don Foster MP described that next stage, on 10 February, as a "minor hurdle".

The bill affects venues with a capacity of fewer than 200 people. It means many venues will no longer need to pay for a licence to host live music between 08:00 and 23:00. The changes will mean that a licence will no longer be required for unamplified live music

taking place between 08:00 and 23:00, and for amplified live music taking place between the same times before audiences of no more than 200.

UK Music followed up swiftly with the following:

Dear all,

The UK music industry is celebrating this afternoon, after the Live Music Bill passed its third reading and report stage in the House of Commons. The Bill, introduced by Lib Dem Peer Tim Clement-Jones and promoted in the Commons by Bath MP Don Foster, should now proceed to Royal Assent.

As a result, small venues wanting to host live music events will no longer need a local authority entertainment licence – cutting bureaucracy and expense, and making it easier for pubs and clubs to host live performances.

Jo Dipple, acting chief executive of UK Music, the UK commercial music industry's umbrella body, said:

"This is a great day for music. The Live Music Bill will make a real and positive difference to lives of musicians. There is no doubt that the current Licensing Act has created needless layers of bureaucracy - making it complicated and expensive for pubs and other small venues to host live gigs. The entire industry would like to thank Lord Clement-Jones and Don Foster MP who have made this change possible."

John Smith, Musicians Union General Secretary, added:

"We are delighted that the Live Music Bill has finally made it through Parliament. It is a real achievement for a Private Member's Bill to get



Jo Dipple - CEO of UK Music

through and the MU would like to thank Lord Clement-Jones, Don Foster and all of the other MPs who helped to pass this Bill.

"Over the past few years our members have been telling us that the number of gigs available to young musicians who are still perfecting their craft has gone down. This is primarily due to a reduction in the number of smaller venues, which traditionally offered this level of gig, and is directly linked to the Licensing Act. The exemption that the Live Music Bill introduces will be hugely beneficial to these small venues."

Big Chill Festival Cancelled

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During 2011 UK Festival promoters expressed some misgivings about the effects of this year's London Olympics. Apart from predictions of there not being enough portable toilets for the needs of both the Games and all the other outside events, the organisers of The Big Chill have said that there is an impact on "artist availability" for the event, regrettably leading to its cancellation.

Melvin Benn, Director of organisers Festival Republic has said that he was struggling to book the acts he wanted, and had considered moving the Herefordshire weekender, but no alternative date could be found.

He is reported as saying that, "Confirmations we were achieving led me to conclude that I couldn't risk going ahead with the event,"

He added that a 'smaller indoor event' could replace the three-day event in 2012 with a plan for the event to return outdoors in 2013.

The Big Chill started up in 1994 and has been held in the grounds of Eastnor Castle, Herefordshire. Last year the festival was headlined by The Chemical Brothers, Kanye West and Rodrigo y Gabriela, with performances from Jessie J, Calvin Harris and Katy B. No ticket details or line-up had been announced for this year's event.



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EBU radio stations • 28

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Number of stages Eurosonic • 34

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Eurosonic Noorderslag Sell Out Success

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Festival tickets for the 26th edition of Eurosonic Noorderslag sold out within 10 minutes of going on sale, breaking all previous records. All 3150 delegate passes for the conference also sold out by 10am on Thursday 12th January.

An audience of over 33,000 public and professionals were able to watch 293 up and coming European acts and bands in venues across the City of Groningen over four days.

A new innovation implemented to manage crowd control and offer delegates an improved service was the first ever use by a music event in Europe of the new RFID technology by Intellitix. (See report in the previous issue of VIP News)

Eurosonic Noorderslag kicked off on Wednesday January 11th with the presentation of two European music awards: The televised European Border Breakers Awards (EBBA Awards) by UK music TV legend and musician Jools Holland, and European Festival Awards, proudly, if not perhaps quite as professionally as Mr.Holland, presented by your one and only VIP News Editor. (see winners list in separate article in this issue.)

Hosted by (EFA). The EBBA Public Choice Award was awarded to Selah Sue. The Pop Award was presented to De Jeugd van Tegenwoordig, who received the Award Saturday at Noorderslag while crowd surfing the audience. Interactive Awards were presented to Mobile Roadie and Only Seven Left.

The 293 acts appearing in the Festival came from 26 different European countries, and

included 21 Irish acts from focus country Ireland and 125 Dutch acts, mainly performing at Noorderslag on Saturday. MTV legend Ray Cokes also presented televised

shows at Eurosonic Noorderslag. This year also saw the second edition of the admission-free stage Eurosonic Air at the Grote Markt in Groningen.



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**More information about
Eurosonic Noorderslag is available
at www.eurosonic-noorderslag.nl**

European Broadcasting Union at Eurosonic

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VIP News asked Laurent Marceau, Head of Pop Music at the EBU to tell us about their involvement, and that of their member organisations in Groningen.

Once again this year Eurosonic Noorderslag, the showcase festival for up-and-coming European bands and artists, enjoyed the unique input and contribution of the largest association of national broadcasters in the world.

In this year's edition, 24 EBU Radio stations selected and supported 27 Acts to perform in Groningen, thereby helping unleash a great deal of great music coming out of European territories nowadays:

ORF FM4 (Austria), VRT Studio Brussels (Belgium), RTBF Pure FM (Belgium), BNR Horizont (Bulgaria), Czech Radio Wave (Czech Republic), DR P6 Beat (Denmark), ER Raadio 2 (Estonia), YLEX (Finland), Radio France Le Mouv' (France), ARD (Germany), MR2 Pet fi (Hungary), RUV Ras2 (Iceland), RTÉ 2FM (Ireland), RAI Radio 2 (Italy), ERSL 100.7 (Luxemburg), TRM (Moldova), NPB 3FM (Netherlands), NRK P3 (Norway), RTP Antena 3 (Portugal), SER Los 40 Principales (Spain), SR P3 (Sweden), SRF DRS3 (Switzerland), RTS Couleur3 (Switzerland), BBC Radio 1 (United Kingdom).

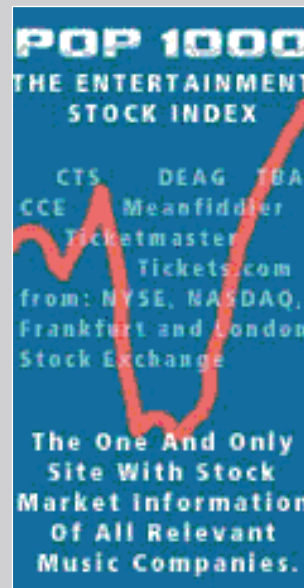


Laurent Marceau

Amongst these Acts, one could mention Team Me from Norway, Fuel Fandango from Spain, Ewert & The Two Dragons from Estonia, Elektro Guzzi from Austria and many others.

5 EBU Member organizations (NPB/ Netherlands, VRT/Belgium, ARD-WDR/ Germany, SR/Sweden and BBC/UK) collaborated technically on the production and broadcast of the event. 9 radio stations broadcast live from Groningen, including BBC Radio 1.

All of this for one very good reason: European Public Broadcasters are the ones supporting emerging Acts and Eurosonic Noorderslag is the ideal platform to showcase new talent.



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Festival Awards Europe – Winners

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Taking place at Groningen's De Oosterport in The Netherlands, the third edition of the awards revealed winners chosen from 350,000 votes and 200 festivals from 32 different countries. This was a record breaking edition!

The sold out ceremony, featured performances from James Vincent McMorrow, Selah Sue and Dog is Dead.

Said Fruzsina Szep from Sziget festival after receiving the Best Major Festival Award and inviting everyone to join her in a drink of Palinka: "We were very much hoping to win this award and it really means a lot to us because 2012 will be the 20th edition of our festival."

On receiving his lifetime achievement award Glastonbury founder Michael Eavis said: "42 years ago I started something on my farm towards the end of the flower power era in the 60's and we had less than a thousand people and now we have 150,000 people registered to buy a ticket for 2013. Thank you very much to everyone and thanks

The winners:

Best Major European Festival
Sziget Festival (Hungary)

Best Medium-Sized European Festival
Off Festival (Poland)

Best Small European Festival
Haldern Pop (Germany)

Best New European Festival
Extrema Outdoor (Belgium)

Best Indoor Festival
I Love Techno (Belgium)

Best European Festival Line-Up
Rock Werchter (Belgium)

YOUROPE Green 'N' Clean Festival Of The Year
Melt! (Germany)

Artist's Favourite European Festival
Southside / Hurricane (Germany)

Best Newcomer association with Eurosonic Noorderslag
James Blake

Best Headliner
Coldplay

Festival Anthem of the Year
Coldplay 'Viva La Vida'

Virtual Festivals Europe presents Promoter Of The Year
FKP Scorpio (Germany)

YOUROPE Lifetime Achievement Award
Michael Eavis, Glastonbury (UK)



to all the people who have been involved in our show and thanks to all the people who buy tickets every year. I hope there are a few more years to go yet, another 10 years maybe."

James Drury, MD of Festival Awards Ltd, which organises the Awards said: "The further growth of the European festival awards and another record-breaking event highlights just how important festivals are to people across the continent. It's testament to the hard work and passion of everyone involved with festivals that they continue to be so popular. With Glastonbury being the inspiration for so many festivals, I was especially delighted to welcome Michael Eavis to receive the Lifetime Achievement Award. He has been seminal in the success of the festival scene in the world."

Christof Huber, General Secretary YOUROPE commented: "Michael Eavis is an icon in the European festival scene and in my view, Glastonbury is the mother of all European festivals. He is just the right person to get the Lifetime Achievement Award at the Festival Awards Europe."

Tuomo Tähtinen

appointed Executive Director of Music Finland

Allan McGowan am@vip-booking.com



Music Finland's Board of Directors has appointed Tuomo Tähtinen as the first Executive Director of Music Finland. Tähtinen will commence his new post on February 1st, 2012.

Tähtinen, 29, has been with Music Export Finland since December 2008, first overseeing marketing and communications, and managing operations in the UK and the USA, and later as the Acting Executive Director. Tähtinen joined Music Export Finland from Warner Music Finland.

"With this merger we're creating an organization with exceptional and substantial skills and knowledge of Finnish music and the international music industry. It's excellent that this top-tier team gets Tuomo as their leader. His energy, international expertise and co-operation skills will be instrumental in building the organization", comments Music Finland's Chairman of the Board, Pekka Sipilä.

"A whole new chapter is beginning as Music Finland starts getting into shape. The new organization is a wonderful combination of talent with international know-how and extensive knowledge of music and the music industry. We are now able to reach a wider clientele and offer a broader range of services to our clients and partners all around the globe. I'm extremely delighted and proud to be part of building Music Finland", adds Tähtinen.

The operations of Music Export Finland and the Finnish Music Information Centre Fimic will be integrated into Music Finland during 2012. The founding members of Music Finland are the Copyright Society of Performing Artists and Phonogram Producers in Finland (Gramex), IFPI Finland, Finnish Music Publishers' Association, Finnish Musicians' Union, Finnish Independent Labels Association (IndieCo), Finnish Society of Popular Music Composers and Authors (Elvis), Finnish Composers' Copyright Society (Teosto), and the Society of Finnish Composers.

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The Hypotheticals Get Noticed!

Allan McGowan am@vip-booking.com

It was nice to see that Pete Jarrett, Music Editor of the excellent Record of the Day on-line publication enjoyed his visit to 'Booking a Tour Live on Stage – The Reconstituted Adventures of The Hypotheticals' session at Eurosonic. Ruud Berends and I first introduced this panel, back in the mists of time, as an idea to show people how the booking process worked in reality and I have had the pleasure to chair it ever since. This year our first ever real life team reformed to guide The Hypotheticals on their reformed bid for glory – and money! Manager Petri Lunden, Agent Tobbe Lorentz, Record Co. rep (and also real life manager) Frank Stoebele, Promoter Folkert Koopmans and Financial Advisor Dick Molenaar delivered a very funny – and informative- show.

Pete Jarrett had this to say:

Friday was already upon me and was my last full day. After a few meetings at De Oosterpoort someone suggested I went to 'The

Hypotheticals', a panel following the highs and lows of a hypothetical band of the same name which they've been running for eight years now. It was, at times, hysterical as the panel members represented each part of the bands business team, trying to negotiate a deal to bring them out of retirement and play the lucrative summer festival circuit. The banter included lines from the manager to the label such as "you only see problems, I see great music and happy people" (actually this was Agent Tobbe talking to Promoter Folkert, but let's not split hairs!) and "I spoke to the record label, which is now a beer company, which makes a lot of sense because beer actually sells". Despite the more comic moments the panel was largely realistic and was clearly popular with twice as many people as seats - plus there was free drinks - not that I'm suggesting that was the main reason we were there!

So there! – Thanks Pete!

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Eurosonic's Finest – A European Music Merger

Manfred Tari mt@vip-booking.com

The annual interview with Robert Meijering usually takes place in the delegates' bar during the Noorderslag Festival in the Oosterpoort, shortly after Meijering completed his Eurosonic mission. As in previous years VIP News asks him about his view and experiences regarding the current edition of this unique festival and musical happening in Groningen.

Each year is different and this time Robert Meijering started the conversation with: You're laughing at me!

No only smiling! However, ETEP and Eurosonic Noorderslag 2012 – are you pleased with the first results from the selecting process?

– Very pleased...

Did those acts made it, which you more or less expected, or have different ones attracted the attention of the festival bookers of ETEP/CEETEP?

– Different ones because it was very more European than ever before. I think it's very good and I think it's very interesting to see that the lots of pan-European acts and also one East European act who are top-listed. Ewert and the Dragons from Estonia, Electro Guzzi from Austria, there were a few others like Team Me from Norway, Selah Sue from Belgium. It's very very interesting to see that there is ...

An interest for these kind of acts?

– Yes. I don't want to mention this as seeming surprised. It's particularly good to see that there is a more balanced-out result in terms of countries.

When it comes to CEETEP (central and Eastern Europe Talent Exchange Programme.), did you choose the acts or was there somebody else there who advised you and helped you to choose these artists.

– Well this is the first year of CEETEP.

But there have been East European acts playing at Eurosonic...

– Yes, but CEETEP is starting now, it takes off now. Though all the East European bands, which were booked at this edition, were not all booked based on the idea of CEETEP.

But this afternoon I went to the press conference where the ETEP and CEETEP results were announced. And it was very surprising to see that the first selection results for CEETEP was, in terms of the bands that were selected, completely different from the ones for ETEP... Did you intend to have a certain amount of East European bands on this year?

– No, it's not different from previous years. As a booker for Eurosonic and being part of a booking team for Eurosonic in general, we really have a focus on Europe. So therefore, the last editions were already connected to many countries in Europe. And I think with the CEETEP program just starting off it's just the beginning of – I hope – a fruitful collaboration with good results for everyone involved. I think it's the main reason why we started up ETEP: to develop and make connection to various regions in Europe. And due to the collaboration, we tried to make the quality more visible or at least the traffic within the territory more visible than before. As long as I am the booker of Eurosonic, I always have Europe in mind, and the fact that Ewert and

the Dragons from Estonia for example were booked this year – I'm in contact with the management, I'm in contact with people from Estonia, I'm in contact with other people, and we always had really good conversations of what should and could and would be the right time. And everyone was thinking 2012 was the right time for Ewert and the Dragons. Of course it's really great to see that it pays off. And I hope it moves on from here. They were already playing and developing for many years and they invested in their careers and played many shows. And now they've played Eurosonic – a really good moment. I'm satisfied with the results they brought so far. And it's nice to see that they are No. 1, an Estonian band! That's really a great thing. It makes me feel "yes – there is future in the music", really, I love it!

Since ETEP received a grant from the European Commission, does that change your work a lot? Do you think now you could be a bit more experimental when you are taking on bands or being more, well, picky when choosing bands? Does it somehow have an impact on how you are choosing bands?

– Not really. I think there's music first, like the live show and what impresses you when listen to music - it comes to the quality of music first. And then you get in touch with somebody and try to catch a band, a live show, whatever. And then you try to find out what the set up of a band is. It's not in a particular order; what I'm trying to explain is that in the end it's all about "is everybody happy?" Is it the right moment to send the band out to do a showcase? Of course, I know we have a collaboration with the European Commission, but I only see the benefit because they are trying to stimulate

>



> our goal. Our main goal is to develop acts, to promote acts and to give acts a chance and to promote music in general. And we, behind the scenes - we are only talking of behind the scenes, which isn't on stage - behind the scenes, we try to ...

Do the best job possible?

– I hope so. I think we really should look at it in that way, at least mainly not in the way a general festival promoter would – there is a difference between my job and the job from, for example, the booker of Sziget or another big festival in Europe. But I think the way we work is similar. It comes to emotion, it comes to timing, it comes to quality, it comes to the right moments, it comes to whatever. It's like ...

The best thing about this interview is that we are getting a bit romantic...!

– Sorry?

Getting romantic...

– (laughing) Next time I'll bring a candle...!

We are going to print that! So lets face it, I think ETEP in addition with CEETEP just made another big step forward. Seeing the whole environment and the set up of Eurosonic Noorderslag, it really seems to work and the main thing, as you just described it before, is for the circulation of European repertoire. But all the efforts

of all involved into this event and also in other events is unfortunately not that well rewarded as it should be. We see it in other sectors as for instance the film industry. It's much easier to obtain funding, while the music business still has a lot more difficulty. Eurosonic Noorderslag is working on a high professional level; many festivals or even artists do so as well but all of them doing everything themselves. With this in mind, the question is: what is your experience now, having seen it now for so many years.

– 6 years. This year it was 6 years.

Did you see any changes?

– I think it really takes time. You really should keep in mind that if you start something you can't always see where it might lead. It is really is an investment in the future. That's the way I look at it. We should take care and do it step-by-step, stone by stone. It's all about staying connected, not only with each other but also with the future development on whatever you call it, digital or internet. It really makes more sense to do it gradually because there is so much stuff going on that sometimes you really have to stand still and look at each other and have good discussions, about the company you are working with. I think that's the way we work with the ETEP and now we are just starting with the CEETEP, it is a really very interesting project.

I asked you this question a couple of times: Does the pressure you have to deal with increase? Are there more people, you know like hassling you, or trying to convince you to put on their bands? Does that become more or more challenging than before, or is it still as ever?

– No, I think there is a difference. For my experience in my Eurosonic time I see, if I look back at the previous years, anything goes. The main difference is that there is more focus on live music. Which means that there is more interest than ever before. For example 5 years ago, you were putting on, or investing in a showcase event. Showcase events in Europe are growing nowadays, more and more festivals are coming up – and I think, I don't see it as a bad thing, but in the end it's all about the results. I think that the way we work as a team in the Eurosonic Noorderslag event, is that we are really focused on the results. And speaking for myself in my job; I must, my main goal is to choose the bands which are, hopefully with my help, able to get results out of it. So, I always say it's collaboration between me, the managers, agents, bookers, whatever. It's a job you do in a focused way, so, of course, there is always pressure, but every job has pressure, right? I think yourself is the one who keeps going; you need to maintain the balance.

Folkert Koopmans

- Always Good For A Surprise

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The news got round quickly at Eurosonic Noorderslag: Folkert Koopmans has added the Dutch festival Indian Summer to his festival portfolio, thus officially entering the concert market in the Netherlands. And as this is not enough, he has additionally invested in the Dutch agency set up by Rense van Kessel, Friendly Fire

VIP News spoke briefly with Koopmans at a full on Eurosonic Noorderslag:

So what are your plans in the Netherlands, or with festival-participation in the Netherlands?

– Well, just to build a good international festival in the future years.

Don't you think that the Netherlands is already a market packed with festivals?

– Not really, on an international basis. It's only more or less Pink Pop and Lowlands at the moment. I mean, all the other festivals are mostly local festivals. Of course there are quite a lot of dance festivals, but in terms of indie, alternative, mainstream music it's not so much. So I think there is a good space for that. And the festival is already existing and has been running successfully for eleven years.

Was it always a personal wish of yours to also promote a festival in Holland?

– Well, a personal wish – I wouldn't say so, but of course for me it's a nice adventure as I am Dutch and I do speak Dutch. Therefore it's of course even nicer.

When it comes to the production, to the promotion of festivals, you are acting now in four or is it five European markets?

– Five.

Do you see remarkable differences between the markets in the various countries? Is for instance the permission or licensing proceedings in Scandinavia less difficult than for instance now in Germany?

– Yes, in general. In Sweden it's been easier and sometimes, on the other hand not - you can't really compare it in general. It's like;


in Sweden you pay the police, in Germany you don't. And also in Germany it's different, you know. In some cities it is easier to obtain permissions, in other cities it is more difficult. I mean, for instance with the Hultsfred Festival it was quite easy to obtain licences because everybody wanted the Hultsfred Festival, so we were helped a lot with getting the permission. It's different from town to town, it's not always different from country to country.

Will you continue to expand ?

– It's all about opportunities. If there is a good opportunity, I will. But it's not a 'must'. It's not like I want to conquer the world, it's just – if there is something coming up which I think is interesting, I might do it, but if not... then I'm fine.

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Berlin Music Week Goes Ahead - Without Popkomm

Manfred Tari mt@vip-booking.com



Since the cancellation of the 2009 edition of Popkomm just three months ahead of the event, rumours, denials and speculation regarding the future of the event in Berlin have become habitual in recent years. But this time hard facts already indicate that something will be different this year for the German trade convention that has been returning ever-decreasing visitor figures. No Popkomm staff member has been registered for Eurosonic Noorderslag or for Midem. Normally first discussions with potential exhibitors and delegates would be arranged for Cannes or Groningen.

While official comments have not been available from the press department at Popkomm, a conversation with an insider has at least revealed that an announcement there is expected at the end of January. It appears that there are currently discussions underway that may see Popkomm added to another event also taking place in Berlin. This news has of course generated more speculation. Taking the rumours in to consideration, there are at least three possible options. One is the IFA (Internationale Funk Ausstellung a public trade show for electronic and media goods) even Berlin Fashion Week has been mentioned and the third possibility is that Popkomm will be added to the Echo award show in March.

Once again no official comments or even denials on these possibilities have been made available. However, Berlin Music Week will put on a music industry event, as part of their portfolio of activities while the future of Popkomm remains unclear for the time being.

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ADDICTIVE TV

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Back in October whilst at the MaMA event in Paris I was happy to again run into the Addictive TV people, and to persuade a few people who had not experienced their exhilarating mix of sound and vision to attend their gig that evening; none were disappointed. Although, as you know VIP News mainly concerns itself with all areas of live music, what Addictive TV presents is as exciting as any live performance as promoters in over 50 countries have discovered. The founder members of Addictive TV are Mark Vidler and Graham Daniels. VIP News spoke to Graham.

How would you describe what Addictive TV is - and does?

– Not always a simple one to answer. However you describe what we do, people often don't really get it until they see us play! But in short we're an audio/visual act, or visual DJs. And the slightly longer description is that we're artists creating music from sounds you can see, so we sample movies, concert footage and music videos, and even football - in fact anything - and create new tracks or remixes from those samples, but keeping the audio and video together. A good example is our track *Beam Up The Bass*, remixing classic *Star Trek* - all those fantastic 1960's electronic sounds of phasers, communicators, people beaming up, even those sliding doors - we produced a dance track using all those sounds, but kept the pictures in sync - so when you hear the music, you can also see it.

How did the project come together, and when?

– It's really developed over the last decade in different stages as oppose to being created one sunny morning. Back in the day, I was producing television - such as the *ITV1 musi_c* series *Mixmasters* - but was also *VJing*

in clubland at the same time, while Mark's background was in mash-up DJ culture with his *Go Home Productions* project. He was actually the first DJ to get an album released of cleared mash-ups when EMI released his *Mashed* album. I'd been doing live shows and working in an earlier incarnation of Addictive TV when our paths first crossed in 2005 with, in fact, that album, when I was asked to direct the music video for his *Rapture Riders* track, *mashing-up Blondie vs Doors*. The rest, as they say, is history!

Did you start off in Dance clubs and then break out into other venues, locations and sites? How did that process develop?

– Yes and no! In fact because of the visual element to what we do, from the early days we were always being asked to play at film festivals and digital arts events and big outdoor public spaces - so from that respect we didn't 'start' in clubs and move to music festivals and other venue types, but at the same time - yes both of us were *DJing* and *VJing* in clubland - in those days everywhere from *Turnmills*, where I had a residency, to the *Ministry of Sound*, where Mark had a residency. But it's the nature of what we do that has also lead us to playing at places, say, like the opening of the *Cultural Olympiad* for the *Vancouver 2010 Winter Olympics* or even at the *IMAX* cinema in London.

How many different countries have you performed in now? – There must have been many memorable international incidents on your travels, which stand out in particular?

– Over 50, mad huh? It's crazy to think that our work has taken us to over 50 countries now, some pretty leftfield places too - like *Kuwait* and *Saudi Arabia*! And obviously great clubbing cities like *Sao Paulo* and *Tokyo*. There's been so many memorable places and

'incidents' as you put it, like getting my head shaved and painted in a bamboo forest in Brazil or accidentally flooding a hotel room in Hamburg to even setting off fire alarms at a hotel in Ireland where a very unhappy fire brigade arrived to find no fire! But I'd have to say the most memorable was recording for a project in *Bhutan* in the Himalayas, where we stayed in a grand monastery full of Buddhist monks, many who'd never seen cameras, microphones or electronic recording equipment; we'd taken batteries galore as there was no electricity in that part of the World, it was quite simply amazing, we were like time-travellers stepping back 1000 years.

Your new project is 'Orchestra of Samples' - tell us about this and how the idea came together.

– Well on our travels, and often with the help of promoters who are booking us, we're filming musicians playing all kinds of instruments and then sampling those recordings to create new electronic music, it's an audio/visual project blending rhythms and sounds from all over the world. Sampling 'sans frontieres' as we say! And with our work based so much on sampling, to us it seemed such an obvious idea! As well as in the UK, we've recorded in places like *France*, *Spain*, *Mexico*, *Israel*, *Brazil* (twice!), *Tunisia* and *Senegal* in West Africa and have been introduced to musicians playing really unusual instruments, like a *Gombri* - an old North African stringed drum which is considered the first ever bass. Or the *Boudègue* from Southern France made from an entire goat that's essentially skinned and turned into one huge bagpipe! The project is introducing us to so many talented artists everywhere, including muscians like *Mazinho Quevedo* from Brazil, one of the top *Viola* guitarist in the World and who's last album

was nominated for a Latin Grammy - he loved the concept of the project. It's also become a really interesting project blog on our site, showing all the artists we've filmed with - it's a real fun and enriching experience, and most definitely an education!

So how was 2011 in particular for Addictive TV?

- In 2011 we played in some countries that are certainly not on the well-trodden path of DJs or acts, in particular both Tunisia and Egypt- which have of course only just had their revolutions. Each was fantastic to play in and the reaction we received at both gigs was simply amazing, far more of a response than we expected - so we definitely want to go back soon. And here's an odd story, while in Tunisia, in the summer, we noticed two British ambulances parked outside the hotel, which seemed odd at the time, but a couple of months ago there was a documentary on TV about British Libyans donating two ambulances to the Libyan rebels that they drove from the UK all the way to Tunis; they stayed at the same hotel we were in, where they met with rebel contacts, then drove to

the border and across into Libya - just shows you never know who's eating breakfast at the next table!

In late 2011 we were in France working on an art installation that we've created for a music and art festival, and to end the year we headed back to China. We hadn't been back to Shanghai for a few years and things certainly seemed to have changed there - it was less of a building site now, I noticed far fewer cranes on the skyline than before! We were playing at Gatecrasher's New Years Eve event, and it was was a much more subdued NYE affair than we're used to - despite the event being a huge party, from behind the decks we could see a lot of shaking hands at midnight as opposed to drunken kissing and wild abandonment! The maddest thing was when we came off stage wanting a beer; we found that military officials had confiscated all the artists' drinks!

What are the plans for Addictive TV in 2012?

- We've literally just finished creating a commercial for the new Street Fighter

x Tekken video game, by sampling and remixing gameplay footage - creating music from the sound effects in the game and an edit so you see the samples. It's the first time two different game companies have joined forces to create a new video game (Capcom and Namco) - the upshot being all the characters from Street Fighter get to fight with all the characters from Tekken.

You can see it here: <http://www.mcvuk.com/index.php/press-releases/read/calling-all-street-fighter-and-tekken-fans-to-the-heavy-weight-fight-of-the-year/089468>

Also there's plenty to keep us busy with the Orchestra of Samples for the next year or so, and the wheels are also in motion for filming in a remote area of Transylvania with traditional musicians and a Romanian film crew who are doing a documentary involving us. We're hoping to release The Orchestra of Samples, so not just perform it, but need to find the right label! Anyway - here's to 2012!



Mark Vidler and Graham Daniels

Midem Reinvents Itself?

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'Midem Re-Invents Itself' was the title for a press release in July which featured the agenda for the 46th edition of Midem, taking place January 28-31, 2012. The new managing director Bruno Crolot is even quoted in the midem-blog as saying: "We had to change the event both for its existing clients; and adapt it to meet the needs of potential new visitors."

VIP News spoke with Bruno Crolot, the new managing director of Midem about changes, competition and the new vibe of Midem 2012.

How do you expect the demographic of Midem 2012's visitor profile to have changed?

– Well I don't know yet, to be honest, because we are not finished completely. January is a strong month, in terms of accreditations. But definitely we are expecting a slightly different population than we were used to, as we address this year new communities. Many of the tech companies include start-ups and blue-chips companies on one hand, and on the other hand the artists themselves, as for the first time this year, artists are a dedicated target group as we created a very specific price point for them.

We can maybe imagine having more younger people at the event, even if last year we had already 160 start-ups attending, already indicating quite a younger attendance. We also will probably have – I hope – between 70 and 100 students this year. So this is also very interesting for us, as this is the next generation for the music and entertainment industry and it's good to have them here. We had this experience in April, when you maybe know that Midem launched this conference in Boston called *Rethink Music* in partnership with Berklee College of Music. At *Rethink Music* we had many

students coming from Berklee, obviously, but also from Harvard and the MIT, and also from New York and other areas. They brought so many interesting elements to the conference, a very smart presence, I would say, very positive, and we wanted to have the same kind of thing at Midem, so this year we took more active approach towards the universities, the schools, the MBAs and the students themselves, so I hope we will have around maybe 100, which is good for us, for a start.

As part of the conference agenda this year Midem launches 'Visionary Monday'. Since in the recent past the music industry underwent significant changes and challenges, the number of music industry people questioning new business hypotheses and models seems to increase. Just recently in an article in the Wall Street Journal the music manager Cliff Burnstein of the Red Hot Chili Peppers said that, "... 75% of the band's revenue comes from touring abroad". Why is Midem featuring on supposed future predictions from consultants and non music industry people instead of concentrating more on topics that refer to the core business of the music industry?

– You may have noticed that MidemNet has disappeared this year because we felt it was no longer relevant to us; a kind of a closed door between digital and non-digital. Everything is Midem, so the approach this year is to have all these conferences and content deriving from the MidemNet spread throughout Midem. It's true that the Visionary Monday maybe has the heritage of the MidemNet in terms of looking ahead to what is possibly coming next for the industry and the music eco system. That's why this Visionary Monday indeed tries to cover all of this eco system



Bruno Crolot

in terms of speaker and participants. So we have the music industry obviously, we have artists, and then we have the tech companies, the brands and everything. To perhaps correct - if I may - your assertion regarding the Visionary Monday, we have a third of speakers on the Visionary Monday coming from the music industry or artists. We will have people from the pure industry, labels etc, like Rob Wells from Universal Music, Simon Wheeler (Beggars), Charles Caldas from Merlin, Kristin Thomson from Future of Music Coalition. On the artist side Zoë Keating; Mark Ronson will do a keynote, DJ Paul van Dyk as well will be there and also Karmin, this band coming from the Berklee School of Music, so I think we have the music/artist point of view much present during Visionary Monday. And besides this and the rest of the conference program, we have many formats from speed matching and mentoring sessions or a think tank with the managers, artists-speaker-to-artists sessions, and publisher and collecting societies conference, all over the Midem, so it is, and will definitely stay a music based conference, even if this year we try to broaden the scope to new players and new players of the eco system around music, but music is the key, the glue, and the fuel of this show. So definitely, we have the music everywhere, including live music in the bars and clubs and in the festival.

Midem is a classic event and can almost be seen as the archetype of all music industry conventions. But times are changing and Midem faces tough competition from

several conventions such as showcase events like SXSW in Austin or Eurosonic in Groningen, or specialised events like the Amsterdam Dance Event or the ILMC. How Midem is able to cope with the increased competition?

– I would say a unique element of Midem is that it is very international. Only Midem has participants coming from almost 80 countries. This is in our DNA and probably is also the soul of the event in this situation. Still, you are right, we have many competitors, which have different forms. South by South West is obviously a great event and a competitor of ours, and they have increased even if they are mostly North American in terms of participants. They have really a great program; I will be there, indeed. They have a great live music site, but they are, again, mainly on the North American side. Of the other events you mention, Eurosonic is doing very well as well but it's very much focused on one part of the industry which is the live sector, and I have to confess that I believe that Midem should be more attractive for this population.

We have this year, tried to bring more value for this specific part of the industry, with more artists playing in clubs, with over 100 concerts all over Midem. But it's true that we are maybe not completely responding to the sector's needs, but I hope this will be the case in the future.

We have changed many things this year, but definitely this is a two, three, four-year process. So we cannot be there in the first round, in the first year.

And the Amsterdam Dance Event is also an example of something very specialized on what I would call a niche, even if it's a big niche and a very important part of the music business. But again, it is one population. But it's true; we have to think and to integrate this element into our future strategy and development. We have this event in Boston, this conference we launched, that we discussed earlier. Why not have other events outside of Midem to increase the interest in the brand of the event. This is something I can imagine. Nothing is set but this is a possibility, however it's true that we have to offer the best quality of event possible to still keep our rank of No. 1 international event.

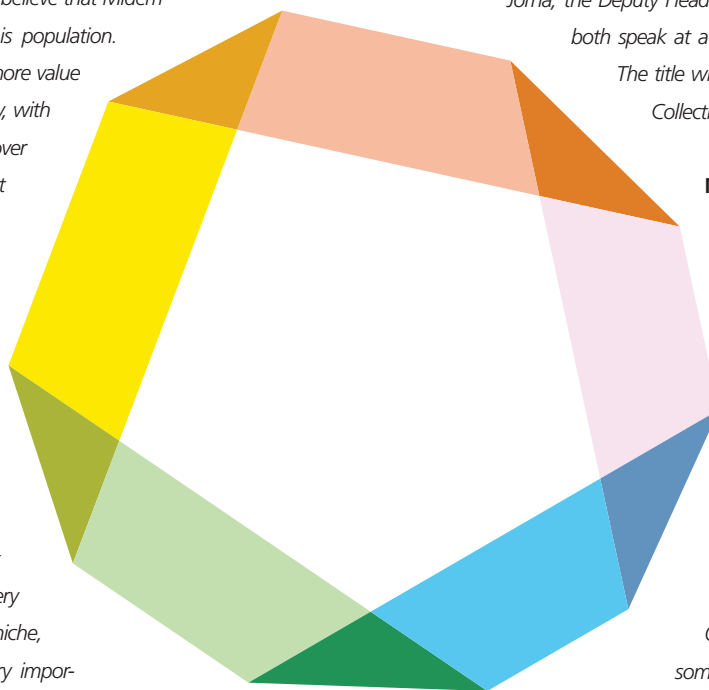
Without being too nostalgic, in the past Midem has even also been a platform for pan-European ministerial meetings. Wouldn't it be a perfect match for Midem to again host such high profile political meetings or do these kinds of meetings require cost too much work and expense to obtain them?

– It's not nostalgic and we were very keen to have a political summit this year but as you may know it's complicated to put together. Indeed there is a cost issue but I would say that more than a cost issue it's a calendar issue, with

logistical problems. You have many very important events in politics bringing politicians together, and the G20, the G8, both take place in Cannes, and in Avignon to be precise, so it was difficult to again bring the right people all together at the right time for this year. There are elections in many countries, as well, so years of elections may be not the best to have political people speaking out, it's not very easy, and I am not naive.

You have elections in France, too, don't you?

– Yes, in March, but also there are important elections in other countries, so it's not easy and we tried to have something political and I will be very frank with you, we had, again, many projects running, and as soon as we saw that it would be very complicated to have something very big, we preferred to concentrate on those. Still, we will have a German public address, I would say, as Mr. Heveling, a Member of the Bundestag, as well as Kerstin Jorna, the Deputy Head of Cabinet of Michel Barnier, will both speak at a conference organized by GEMA. The title will be "Lost Property: The future of Collective Rights Management in the EU"



Midem charges 1.500 Euro for a showcase slot of 60 minutes; this excludes many start up acts from taking part in Midem. Isn't it possible for Midem to reduce these initial expenses for young talents by getting sponsors or subsidies to cover these costs?

– Maybe. I will be frank with you, we launched Midem Off quite quickly, we wanted something very new, with the most artists possible. Maybe we will look into the model for next year. But this is something that is very costly. We need to find a way to cover the costs at least. But to be completely frank I don't think that it is that expensive for a band, for an entrepreneur that wants to have such a great visibility at Midem. You have all the industries there, you have b2b and b2c, Midem communicators and planners, so I'm not sure if that is too expensive. But still we will take a - how can I say - look into the reserves, and look into the feedbacks we will get and see what we can do for the the coming years. But I think it's a great opportunity for someone who is really trying to bring his act to the next level.

What music you are you listen to these days?

– These days I'm listening to the album 'Rome' from - Danger Mouse, Daniele Luppi. Also the Strokes very often, and Muse and Kasabian is what I love...

Music in Shares

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The news situation regarding stock market listed concert companies seems to be quiet for the moment. Last year in December HMV announced the off load of the Mama Group and appointed Citibank to look after the sales of this company unit known as HMV Live. Media reports in UK newspapers report that there are already ongoing talks with potential buyers.

One of those is supposed to be EMI Music North America which announced that it had taken on former Live Nation manager Ron Pence to look after the Brand Partnerships department. Dominic Pandiscia, Executive Vice President of Commercial and Revenue Development welcomed Pence with the comment: "Ron's experience in the consumer products and music industries gives him a strong understanding of the delicate balance between the activation requirements of brands and the varying needs of the artist. His work in social and digital media proves that he can deliver the best possible outcome for brands and creative talent alike. He is an invaluable addition to the EMI Music team." Ron Pence is quoted in a press release as

saying: "EMI Brand Partnerships offers a tremendous opportunity for artist and consumers brands to engage consumers through high-impact, integrated marketing solutions; while maintaining brand integrity EMI's growth opportunities in this area are significant."

Meanwhile Live Nation appointed John Reid as President of Concerts in Europe. Reid came from Warner Music having worked there as Chief Executive Officer and Vice Chairman for Warner Music International. In this case the official welcome quote in the announcement was made by Simon Lewis, Chief Executive Officer Live Nation Europe "We are delighted to have John join us at a time of exciting growth for Live Nation. His pedigree speaks for itself and he is an immensely valuable talent to have with us as we continue to develop our business across Europe." Adding, "John will be pivotal in broadening our touring artist portfolio and strengthening our show marketing capabilities as we head into what we expect to be another strong year."

Reid responded: "I'm very pleased to join Irving Azoff, Michael Rapino and Simon Lewis at Live Nation. Having spent a number of years navigating and leading the transition of the recorded music business to digital, and to full rights management, this is a great opportunity to join the largest live music, management and ticketing businesses at a very exciting time for the company."

The Live Nation share rose since the beginning of the year. While it was \$8.31 on December 30 on January 23 it was \$10.67.

CTS Eventim shares stood at 23.20 Euro on December 30 and slightly increased to 24.12 Euro by January 23.

No big moves for DEAG, which is currently at 2.28 Euro, while that of Music Festivals PLC has slowly but steadily dropped from 66.5 to 56 Pence since its IPO in the summer 2011.

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Since 1997, we successfully organise the ROCKWAVE Festival attracting thousands of people, featuring great acts and a plethora of other activities. Our festival has always been devoted to promoting social awareness, having stands on site giving out brochures and information leaflets concerning AIDS and the HIV virus, Greenpeace and Amnesty International. ROCKWAVE Festival, no doubt, contributed in the last few years to change our country's image, making it an equal member of the global music entertainment scene.

BIG STAR PROMOTION is a member of YOUROPE, the most important union of European festival promoters. Ms Nana Trandou, our managing director, has been elected in the Board of Directors of YOUROPE, as well as, leader of the workgroup on the



Performance Royalties Society (PRS). We are also represented in ILMC, the International Live Music Conference.

DIDI MUSIC is established in the Greek market as the provider of high quality services that guarantee safety and top the most demanding performing requirements, through our efforts, commitment and high investments in exclusive technical and stage equipment. We are currently developing our company image to strengthen our identity as the leading service providers in Greece for organising outdoor and indoor events. Meanwhile, we have expanded in the ticket distribution market through TICKET HOUSE, a national network of ticket outlets with growing dynamics.

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Consuelo Costin



Consuelo (Vanderbilt) Costin is a singer, composer, lyricist, actress and entrepreneur. This eighth-generation descendent of shipping and railroad tycoon, Cornelius Vanderbilt, is a dedicated champion for the Ovarian Cancer cause in the United States.

Consuelo's distinctive voice as well as her style, elegance and attitude cross the boundaries of musical genres and capture the attention and affection of male and female listeners of all ages. With a talent for catchy lyrics and a gift for hit-making melodies and hooks, this singer serves up strong popular songs with a timeless feel. Having said that, her forthcoming album contains several potential worldwide hits. Her artistic gifts mixed with her charming personality and sense of entertainment pave the way for Consuelo's imminent success in many territories. Aside from her striking beauty and powerful stage presence, Consuelo's quirky, self-deprecating humor compliment her class and sophistication, making her a darling of the press and giving her undeniable appeal for radio, television and magazine interviews.

Read more about Consuelo Costin:

<http://www.mymusicmailer.com/epk/183/bio>

Dub Syndicate

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ORBITAL

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Skid Row

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THE DOORS ALIVE - BEST DOORS TRIBUTE ACT IN WORLD

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Becca Stevens

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Ultimate Earth Wind & Fire

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