



VIP NEWS

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McGowan's Musings

Have you noticed – you probably haven't as time flies when you're having fun – that this is the 140th VIP-News?! That's a lot of Newsletters, and a frightening number of words, still – like the VIP'ers, and me of course, I'm sure you all digest every last one of them - put up your hand if you have

(... alright, careful, you don't have to hold up lighters as well, you could set fire to the whole of this issue!) Some people tell me that they have been aware of quite a lot of seagull references, but you may have noticed that I've eased off Shitty and his incontinent friends of late, as I think they know I've been talking about them...

As I write this I'm preparing for the MaMA event– hopefully, unless I'm unavoidably detained as a result of being beguiled by the charms of Paris, there will be a brief report in this issue. One of the panels that I have been involved with is Music 2025, which discusses and possibly predicts 'The Future of Live', so it's official, we can relax, there is a future for the live industry!

Another MaMA session looks at the Value of Music, considering the basic human values of music through to the present economic models applied to the sale, or more likely the 'taking for free' of the products of the music industry. I was struck by the business model references in the recent reports of Spotify's financial situation; although subscription revenue grew by £38.3 million (with advertising revenue growth of just £13.6 million) apparently non-paying users account for about 90 percent of total Spotify registered users, in other words, about 10 percent of Spotify users - the paying subscribers - generate about 71 percent of the company's revenues. Analysts state that the get it for free business model simply needs time to play out as this attracts users

who would not have otherwise registered, eventually it is assumed some free users will become paying customers, making the existence of free users a necessary precursor to signing up more paying customers. The conclusion is that this is just a process that will take time while young companies operating this model are still figuring out the marketplace. It all sounds very risky to me and I can't see it being taken up by concert promoters. But what do I know, water used to be free and at the recent UK Live Awards Dinner it was £6.50 a bottle, but then again there were bubbles in it and it came in a designer bottle!

Talking of the UK Live Awards, there seem to be more and more awards and award events around these days, (See this issue), and in general they seem to have much more significance than in the past, even the Arthur Awards at the ILMC, originally instituted as a jokey antidote to taking things too seriously have in the last few years seen winners feted in the national press in their home countries for being honoured by their peers. It must all be part of the human condition, and I'd probably take an entirely different view if it was me up there lifting the trophy Oh yes, did you know I won Conference Junkie of the Year 2011 at the YMCA's?

Right that'll do for now, by the way, what do you think of the new lay out and design – let us know. In the meantime Ladies and Gentlemen, for the 140th time, here is The News...

COLOPHON >

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MaMA Gets Bigger!

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When your successful event finishes late on a Saturday night and the closing party takes you into the early hours of Sunday, you still have a clearing up Monday to face! I spoke to MaMA Director Fernando Ladeiro Marques this afternoon, (Monday October 24) whilst he and the MaMA staff were shifting 10 000 full boxes of documents that back to the office in Paris. It looked, as he told me, "At the moment like being in the middle of what seems to be a very big illegal open air market!"



Steve Jenner



Fernando Ladeiro-Marques,



The dates of MaMA 2012 will be October 25th, 26th and 27th.

But when all of this paper work and information has been filed or properly disposed of Fernando and the MaMA team will have good reason to be pleased with their labours. This was the third MaMA showcase and conference event, the second to take place in the 18th Arrondissement of Paris, in and around Pigalle and Montmartre, and the numbers were significantly up on last year. Some figures are still to come out of the 10,000 boxes, but it is already known that 1183 companies were represented by 2448 delegates, up from the 724 companies - 1926 delegates by a very significant 70%. Approximately 30% of these delegates were internationals. All the indications are that MaMA is now well on the way to being the French event that sits in the calendars of international professionals alongside established gatherings such as Eurosonic Noorderslag in The Netherlands, Reeperbahn Festival and Campus in Germany and The Great Escape in the UK.

Around 60 acts appeared in 15 Venues with a combined capacity of 6100 over the Friday and Saturday of Oct 21/22, all in walking distance of the Conference Centre at Le Trianon. 55% of the tickets were sold to the public, with the remaining 45% being reserved for the professionals.

Steve Jenner took part in the Live 2025 panel at MaMA – a consideration and discussion of

how the production and presentation of how the concert will develop with the continued speed of technological advancement.

Steve launched and ran Virtual Festivals.com in 1999, in order to make festival information accessible to the masses, enhance communication between organisers and fans, and shift the balance of power within the market to the fan, all of which happened as the festival market exploded over the next decade. He co-founded the UK Festival Awards in 2004, as well as The European Festival Awards (taking place in January at Eurosonic Norderslag in Holland).

Two years ago he took on the role of Digital Director at Kilimanjaro Live, one of the UK's leading promoters of concerts, tours and festivals – and probably the most active promoter in the digital realm currently. The company's flagship event – Sonisphere Festival – has grown in just three years to become the world's largest touring festival brand (taking place in 11 European countries this summer), and also boasts the largest online following with more than half a million Facebook Fans worldwide and over 6 million unique visitors to its website.

Steve was obviously impressed with MaMA and sent us this comment:

"As a visitor, I was extremely impressed with MaMA. I found the organisation to be flawless and the production excellent, far in excess of my expectations for such an event which I had assumed to be in its first year. The location was inspired – the heart of the Montmartre/Pigalle district of Paris that remains unparalleled in its influence on the creative arts. Overall, the atmosphere was electric, upbeat, cosmopolitan and inclusive and I left MaMA feeling revitalised and very positive about the future of the live music industry and my place in it. As a speaker, I could not have been made to feel more welcome. As hosts, the MaMA organisers are among the best I have yet encountered and the experience was a joy from start to finish. With a compelling range of content on offer and high calibre of speakers, MaMA has already established itself as an essential event on the music industry calendar and I look forward to many more visits there in future."

Markus Kuehn, Director General of Berlin based radio station Flux FM, founder of m2m and a Marketing Consultant, contributed to the panel. 'Marketing & Promotion – A New Tool Box.' He told VIP-News. "I really enjoyed MaMA. Everything - locations, panel topics and showcasing bands - have been well chosen and provided a very good experience. And so did the organisation team., I'll come back".

ADE 2011 – Amazing Dance Event

A Combination of Passion and Business

Manfred Tari mt@vip-booking.com

The 16th edition of Amsterdam Dance Event is complete. Organizing music conventions requires passion and the professionals behind ADE are no different from most other convention organizers as far as this is concerned. But the organizers of ADE have managed something that makes this event exceptional, by managing to retain the original spirit of the event while growing from year to year.

There are indicators for improvement to be spotted when reviewing how ADE has developed over the years. The integration of the ADE logos, images and information throughout the conference locations has developed and complements the layout of the content of the conference agenda. A superb production crew serving more visitors and conference topics than ever before, a very modern understanding of the provision of perfect meeting facilities for ADE visitors, equipped with online terminals and a decor in line with the corporate design of this convention.

The high demands on internet data transfer caused some data traffic congestion, and yes,

for the first time it was easily possible to find a free online terminal at almost any time, as more professionals than ever before brought their new iPad's or notebooks with them, demonstrating their products or projects.

But what makes ADE unique is how its organizers maintain and serve the exclusive community vibe that surrounds these dance music people. A community that has grown into a global business network, a bit like the Metal or Hard Rock community with its own rules and business pipelines, having its own live events and venues, online portals and media, only occasionally using the usual entities of the music industries.

ADE is not only growing in numbers, this convention mellows with the experienced dance music establishment and benefits from an ongoing rejuvenation provided by youngsters as artists or fans, who want to be part of this community.

It is remarkable to see how the ADE conference agenda covers business topics but also philosophical aspects that concern this

part of the music industry. Perfect examples were a number of panels and presentations on Thursday, October 20; "How To Score a Hollywood Movie" participants used film snippets to passionately discuss how "music and images" contribute to each other or discussed the differences between 'glockenspiels and marimbas' and why the latter are good for film music instead of complaining about the miracle of how Hollywood Studios run their business.

Also in line with aspects of passion was the presentation of Scott Snibbe, a US media artist and 'researcher in interactivity'. Snibbe pretty much performed the panel 'The Album Return As An App' delivering a historical review of once innovative inventions such as the 'Motion Phone' or light performances by Thomas Wilfred from 1920 to 1930, leading over to the 'Oscillo Scoop', one of his own projects before he finally screened and showed the latest apps he produced in collaboration with Björk for her new album "Biophilia", more a total work of art than just an album. >

Panel at ADE 2011



> Passion also became noticeable at the Q&A session on the same day with Carl Cox interviewed by Gary Smith, an ADE-Veteran and once again as a moderator, looking after seven panels this year, in absolutely brilliant form. Smith wormed out of Cox a lot of interesting information about how he manages his work and continues to listen to and discover new music, or about his most memorable gigs, DJ-sets at Loveparade in Berlin or New Years Eve 2000 in Sydney and Hawaii at the same day.

Smith also moderated the panel series 'Talkshow In The Clouds', divided in three parts; 'Virtuality', 'Micromanagement' and 'What Next'. In the "Virtuality"-session panellists explored philosophical aspects such as the "generation gap", the lack of understanding of the industry by young consumers, while the older ones cannot just keep doing the things we are used to.

Needless to say ADE cooperates with many prominent dance music artists. David Guetta appeared for the lecture "Nothing But The Beat". Under the headline "Putting the A In Authenticity", for the "Annual Artist Debate" Carl Cox, Sander van Doorn, Goldie. David Morales, R3hab and Nicky Romero under the guidance of Tommie Sunshine discussed the aspects of "origins, attributions, commitment, sincerity, devotion and intention."

Another highlight was the Q&A session with Frankie Knuckles interviewed by Derrik May. The long times mates delivered a highly entertaining and informative chat about the business in the past and today, about how Knuckles developed "the template of House music today" and that radio airplay once meant "flip the money" and why Jamie Principle is Knuckles "silent hero", his the legendary dance club "Power Plant" in Chicago and the fugacity of House Hits.

Only the appearance of Sven Väth turned out to be less entertaining. Väth decided

to do his Q&A session in German. There is no question of the musical merits of Väth, but this decision reminds me at least of the legendary press conference with the current Foreign minister Guido Westerwelle, who refused in his very first outing in his new position to speak English. This decision provided, at least in Germany, a different form of "entertainment" and may lead to the confusion of a Q&A session with Sven Westerwelle rather than Sven Väth.

ADE 2011 was completely sold out, presenting many new additions such as the "ADE Playground" for company presentations, the "ADE University", a conference program dedicated and designed to serve students, an extended conference program for "Music and Bits" focusing on the latest trends in music and technology or the "Hard Dance Event" a conference embedded within the ADE conference. VIP-News spoke with Richard Zijlma, the mastermind of this convention, initiated and powered by Buma Cultuur, the music foundation of the Dutch copyright collection society Buma.

Please give us your overview of ADE 2011...

– I think it was a kind of new ADE, because we were trying hard to bring it up to another level. So we sorted some things out to do this year and I think you can already get an image of what can happen with ADE next year.

But the basic settings, expect for one new location (De Baile) remained more less the same, didn't they?

– It's always difficult to ask this during this edition, because last year I couldn't say some things about this year's edition. I could expect it to work out like it did, but in the process of thinking about it, some ideas would be developed. But one way or the other, it will grow, so how do we handle this? Do we have to move to huge location where we put 4000 people under one roof, which may be good, but I thought also about to do it differently and to stay away from the dogma that people buy one ticket for the whole event, I think



Richard Zijlma

ADE is now developed to a platform basically and I think dividing ADE into different pieces is important for this.

You mean to develop various formats of ADE?

– Exactly. This year we started "ADE University", because I could recognize that it's interesting and important for anyone to share and pass on knowledge to the next generation, as new professionals for the industries. But I think it's also important to keep the conference section purely as it is. So anybody like you and me can meet in the usual ADE-Buildings ("Felix Meritis" and the "Dylan Hotel") but also could meet professionals outside in the clubs and venues and other possible business-point, so that's why I created another platform for students.

Would you say the dance-community is more than ever becoming a closed shop where other parts of the music-industry are not able to benefit or to participate, as this is a complete business-field in its own right?

– That's not what the scene is about, I think. This whole scene is about sharing, it's in the DNA of this scene. However it is not like pop/rock, where you release an album and when the album is finished, you put it out there and hope that it will be a

> success. Dance music is about sharing tracks and anybody can use each other's music. In the history of electronic music or when it started to call house-music, I think the major-companies didn't get into this music as they didn't understand it or were not interested. So this is why an independent scene could be developed as it is now. I think also that provided some opportunities for the Dutch dance community, because we were able to develop an independent dance-industry-scene, which was difficult before.

How did the compilation of the conference-program go this year?

– We added the “De Baile” as an additional conference location this year. By doing so it was really important for us also to define reasons for the people to go over to the venue. So we started early with Music & Bits on Wednesday. I thought this could be a good moment to find a new location and to develop a three-day-conference within the platform of ADE.

That worked out well, we've had some really good speakers like Scott Snibbe for example, he developed the Björk-App and also his vision of that. In the old days the design of a record-sleeve was important but now you can design an artist-app to communicate on an i-Pad or other mobile devices. It's very interesting how the visuals come back this way. Also interesting was the appearance of Pitchfork Media as part of Music & Bits.

We worked for two weeks to invite Boiler Room. This started just fourteen months ago and the concerts are just filmed on one camera with the artist lit up with some audience behind them. They did a gig with Richard Hawtin in an old office and they had 80.000 streams during his set. And when I told this story to David Guetta, he said, “Oh, I've had one and a half million streams on my DJ set.” This is just another level, because these services by these new music providers are blowing out music differently than before. They use their strength to reach out for the audience in their own way.

I have never seen so many flags waving in the town, has your relationship with the City of Amsterdam become more close?

– Yes, the interesting thing is that after 15 years of working with the government of the city, you know they've supported us already, even financially, but I wanted to get more “officially” in the city and have flags there, but they always said “It's okay... but you need a licence to put flags in the city!” But now, you've seen the result and they flags are very visible out there. It was always in my mind to bring every year something extra into this event So, if people come back they should rewarded with something extra and see that we have put something extra in the event.....maybe some flags will help.

Karsten ter Hoven works for ADE as conference coordinator and oversees the production of the conference program.

How did the organization for the conference go this year?

– Very well, we started in the early stages by setting the main points for the conference and from there on we moved into the fine tuning. As we had the main topics in place and went on with refining we found a couple of speakers that are really relevant for the scene for electronic music. But beyond that people who are also active around the scene or crossing over in terms of the business. Again this year we had as part of the overall program Music&Bits, a program for mobil-e-phone-technology and with “ADE University” a new program that was more or less for students. So we've worked with different groups, which we'd been trying to serve. But the main point of course was the conference in the Dylan Hotel and the Felix Meritis.

How many people are involved in this process?

– Well, for the day program as the conference only, we have a core-team which is me as a coordinator, we have Gary Smith and Jonty

Skruff as administrators and Richard Zijlma as a general manager, who has a great network, which enables him to open doors to get people in. And we've worked with people who came to us with ideas, we are always open for ideas from the industry because they are the one we want to serve. We're also trying to analyze if there are any new trends on the scene that we can incorporate into the program.

Has the number of topics also grown?

Karsten ter Hoven: Yes, because we have more locations, so we have more programming to do. As for the main conference locations, the Dylan and the Felix, it's not necessarily more panels I think, but it's definitely more intensity. I think we have around 9 or 10 panels a day as the main conference, but if you add the Music&Bits program to that you get about 20 panels we run. With “ADE University” and “ADE Next” you probably have about 40 – 50 topics to discuss and you can also add the workshops that set on ADE Next – which is quite a lot to produce but it's always good to be close to the industry; to keep an ear on what's going on and try to reach out to them, get them involved and pick up an insiders view into the business. Hopefully it will stimulate the scene itself, which is of course our main point, to be a platform for the electronic music industry.

Official facts & figures Visitors from 62 different countries:	
Festival	140.000
Conference	3.000
ADE Next	500
ADE Universit	350
Hard Dance Event	600
Music and Bits	250
Nationalities	62
Artists	800
Clubs	52
Events	220
Journalists and media	300



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Rotterdam Beats, Another Event by Buma Cultuur

It was just a question of time before a conference would focus on Urban music and it isn't surprising that once again Buma Cultuur, the music foundation of the Dutch copyright collection society Buma has taken the lead in establishing such a conference in Europe.

VIP-News spoke with Aldo Bruining who is in charge of the conference program at Rotterdam Beats that looks forward to its second edition on November 18 & 19...

Please tell us something about the set up of Rotterdam Beats; who is supporting the event and who is working besides you on the conference program?

– For the second time Rotterdam Beats is organized by Buma Cultuur, the same organization responsible for acclaimed international music conferences like Amsterdam Dance Event and Eurosonic/Noorderslag. Whereas the ADE focuses on Dance and Eurosonic/Noorderslag on bands, Rotterdam Beats has its eye on urban music. Hip-hop, Reggae, R&B, Soul, but also Electronic music such as Dubstep and Tropical Bass.

Our aim is to be the gateway to Europe concerning these music styles. Not just for the States where a lot of this music comes from, but also the other way around and for upcoming markets such as Asia or South America. The conference is set up to encourage cooperation between different parties on both national and international levels. Knowledge is shared and extended by Keynote speakers, Panel discussions, Masterclasses and Q&As, and by creating network opportunities, new business connections are also easily made and it has already lead to some interesting cooperation. Next

to the B2B side of the conference we have NEXT Beats, a program focusing on the next generation of this business: students who are now enrolled in studies on (Urban) Music, and music management. Additionally we have a festival during the night where there are different showcases and performances from mainly European artists. Rotterdam Beats is kicked off on Thursday November 17 by the State Awards, a prestigious Dutch Hip Hop award show.

There is a whole team attached to Rotterdam Beats, Saul van Staple and me are responsible for the conference, Roger Broun is Director of the Festival. Richard Zijlma is general manager of Rotterdam Beats as well as ADE. We've got Remko Gorter on marketing and Samira Bin Sharifu, working on international press and media. But like I said, we operate as a team and everybody shares their knowledge, visions and contacts on all aspects of the process to the conference and festival.

Next to this team there is a large production team working behind the scenes on this event, who should definitely be mentioned as well.

How many people do you expect to take part in Rotterdam Beats this year?

– Last year we had 500 visitors at the conference and 2100 at the festival. For this year we expect to have more on both sides.

Which are the conference topics you consider that currently matter most for the Rotterdam Beats community?

– Depending on the purpose of visiting, I would say for Business people: Keynotes by insiders like hip-hop CEO's Dave Lighty and Kees de Koning or DJ Chuckie. Or the panels focusing on building bridges between

Europe and the States and Jamaica, and panels where you can meet the important European Festivals and media, such as Splash! Magazine and festival, HipHopKemp, HipNotik festival, Southport Weekender, Bbarak magazine, Okayplayer, Pinboard, Juice Magazine and 22 tracks.

For the NEXT Beats visitors I would say that the production Workshops by Om'mas Keith and Boaz (Dutch upcoming talent) are really interesting, but also the masterclasses focusing on making a living in the music business are key for these younger visitors.

What are the differences between the market segments R'N'B, Hip Hop or Urban and the ones of Rock, Pop, Alternative music genres?

– In my opinion the Urban market is still relatively young and because of that has a lot of ground to gain in comparison with for example the Rock/Pop markets. At the same time it is one of the most fruitful genres and cultures in the past decades, an engine behind a lot of creativity. Additionally the urban market is a market based on a "do it yourself" mentality what creates a strong self-confident group of people. By bringing these self-grown people together we hope to evolve in something bigger, a more solid market and better market positions in comparison with the other music styles you just mentioned.

R'N'B, Hip Hop or Urban have a bigger market share in the US than in Europe, is this a problem or even an advantage for European artists and companies working within this market?

– I think this is rather shifting at the moment; Urban in the European market is rapidly growing and is getting more common >

Aldo Bruining



> everywhere. Where Europe used to be totally focused on the Urban music from the States, we are now shifting towards more focusing on our own artists, which is seen by the growing amount of rappers rapping in their native tongue rather than in English for example.

I think that we are living in a period when Americans are opening their ears more and more for what is coming from Europe, you can see how much influence the music of Chuckie, Afrojack and Munchi have at the moment in the American market (all of which is discussed at the conference, with some of the major players being involved). Still a German or Dutch rapper would never be a superstar in the States whilst rapping in their native language; but for musicians, producers and English language vocalists opportunities seem to arise. These are all topics we will discuss with people involved during our conference.

You have one festival-panel on the conference agenda, is the live music market for these kinds of events in Europe more difficult than for other genres?

– No I don't think so, I think that across the whole of Europe all of the festivals have a growing interest in Urban Music. Dubstep is spread out everywhere for example, but also Reggae and Hip Hop easily cross borders nowadays and are getting more room than in the past. Perhaps the biggest festivals are a bit behind in programming urban acts, which is a good reason to strongly showcase the live talent in this genre as well.

Who are currently the most interesting players in the Netherlands for this kind of music?

– Us of course! ;-) Ha ha! No seriously, it is totally dependant on what you mean by players and what genre you are looking for: Business wise, I would say Kees de Koning, who is the CEO and Founder of HipHop Label Top-Notch, has an important role in the Dutch Scene. But also Jiggy Djé who is the founder of Noah's Ark and is the 2nd largest HipHop label of Holland.

For Dubstep we have 2 main labels and events in Holland: Subway, who has a showcase at our Festival. And Oi! who are key players

since Dubstep made its first steps in Holland. Reggae wise we've also got Waxfiend who has major influence with his Jamrock events, and is a bridge between Europe and Jamaica all by himself, present during our conference and festival.

Artists from Holland who are most interesting on an international level at the moment are: Chuckie, who has had great influence on the net urban dance style that is so popular in the US; Munchi, who is a key founding producer of the very popular moombahton genre, and Pete Philly, a very soulful hip hop singer who was had international popularity with his duo Pete Philly & Perquisite and is now solo. There are quite a few Dutch language rappers. Jiggy Dje is one of the greats who will perform at our festival, and Sticks another one who will be there to discuss his experiences with upcoming talent.

For further information please check www.buma-rotterdam-beats.nl

Updates on Festival Disasters

At the recent Future of Music Summit panel in Washington, US, Cheap Trick guitarist Rick Nielsen recalled the horrifying events of mid-July at the Ottawa Bluesfest. He described how he ran to the front of the collapsing stage whilst most of the band escaped to the back when the storm that raged through the festival brought the 50-ton roof crashing down. "I felt like I was in a Buster Keaton movie where the building falls down on him," Nielsen said

Fortunately, the collapsing rig's fall was broken by the band's equipment truck, parked directly in back of the stage, leaving about a six-foot gap between the roof and the stage. "It fell 70 feet in a quarter-second," Band Manager Dave Frey recalled. Two crew members and several other people were injured, the band's equipment was destroyed, but fortunately no one died.

Nielsen and Frey have urged congressmen to regulate temporary stages to prevent such an incident from happening again. This nearfatal incident was one of four last summer in which temporary stages were blown down in severe weather during or just before festival performances. Following the Ottawa incident a stage collapse in Tulsa, destroyed \$800,000 worth of Flaming Lips gear, but caused no injuries, and this was followed by two horrific and fatal incidents at the Indiana State Fair which resulted in seven deaths and dozens of injuries; and the Pukkelpop Music Festival in Belgium, where five people were killed and 140 injured.

Nielsen and Frey have pushed for Congress to consider a 'standard certification' process as you would have with elevators or a big wheel at a carnival."

Pukkelpop Storm Declared Force Majeure by Public Prosecutor:

The severe storm which hit Belgium's Pukkelpop on Thursday 18th August causing major damage to the main open-air stage as well as causing the second tented stage (in a marquee) to collapse, has been ruled a 'force majeure' ie a chance occurrence, or 'Act of God', and an unavoidable accident. Pukkelpop decided to cancel the event entirely following the storm, and the Hasselt Public Prosecutor has announced its conclusion that no charges can be laid against the Pukkelpop Organization.

Although this means that the organisers are deemed to have done nothing wrong this places them in a difficult situation as regards insurance and compensation. Pukkelpop organization had taken out civil liability insurance to provide coverage for errors they might commit as organizers of the festival. Now that this decision clearly states that the organizers have made no mistakes and can therefore not be held liable, the civil liability insurance cannot be necessarily used to cover the damages suffered during the Pukkelpop storm.

This means that festival goers affected by the disaster can only file damage claims with their own insurance or through the Belgium National Disaster Fund that only compensates for direct material damages in excess of a deductible of 250 euros. Pukkelpop organizers have announced that their main concern is to still ensure that the storm victims and ticket holders are still compensated, whilst still guaranteeing the future of the festival. In an attempt to address these major concerns a restitution deal was announced on Monday 17th October for all 2011 ticket holders'.



Pukkelpop have confirmed the event will return next year to take place from Thursday 16th until Saturday 18th August, ticket prices are not yet confirmed, and the on sale date for tickets has not yet been announced.

The Organisers have stated that, "In spite of the force majeure ruling and the fact that the expenses for the 2011 Pukkelpop edition far exceed the benefits, Pukkelpop has decided to offer food & drink tickets worth 75 or 150 euros for the next three editions to all Pukkelpoppers who bought a ticket for the 2011 festival online. Pukkelpop has suffered considerable financial losses. The festival will only be able to survive with the support of many and thanks to the strong reputation it has built up in the past. The consequences of the Pukkelpop storm will weigh heavily on Pukkelpop, the festival as well as the organization, in the coming years."

Anyone who bought a Pukkelpop 2011 ticket online will between Tuesday 1st and Monday 14th November 2011 receive an email with

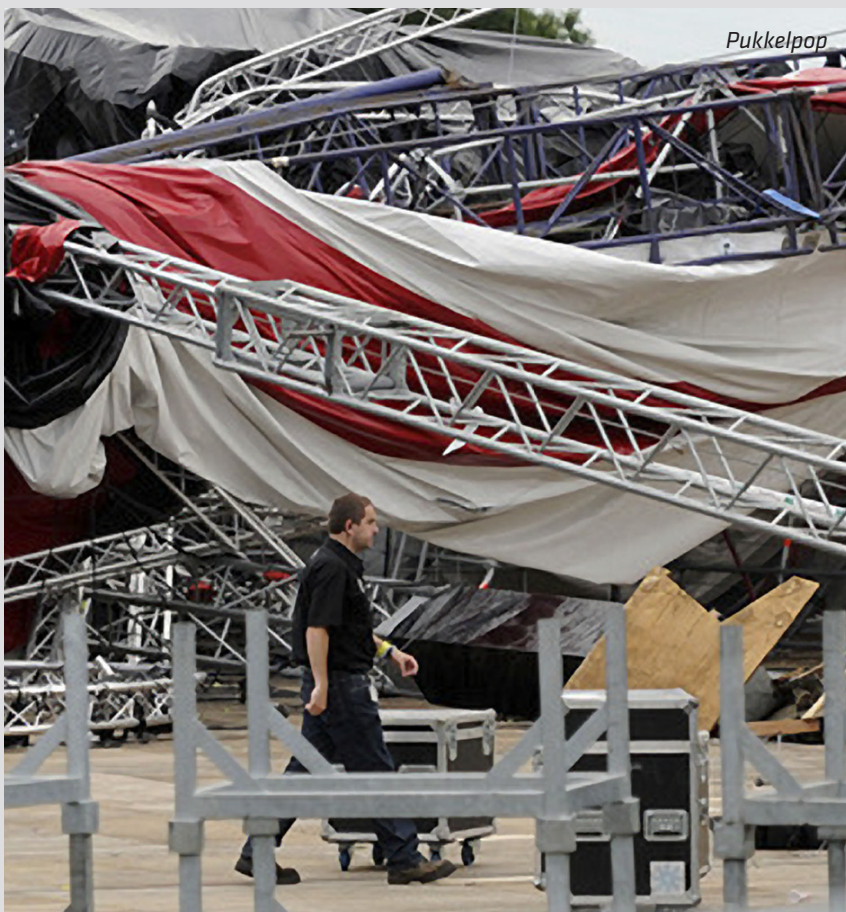
>

> which they will be able to download food & drink vouchers worth 75 or 150 euros for the next three years of the festival. This offer will end at 12 midnight on Sunday 11th December. The vouchers cannot be exchanged for cash. Pukkelpop organisers have confirmed they will not be able to offer any other form of restitution other than the food & drink vouchers, which are exchangeable for food & drink tickets. Organisers have confirmed that attendees in 2011 who wish to claim damages, such as lost or broken camping equipment etc., must file claims with their own insurance company or, if the damage exceeds 250 euros, and because the Federal Council of Ministers has recognized the storm of 18th August as a natural disaster, anyone who suffered direct damage by the storm can file a claim with Belgium's National Disaster Fund. Detailed information about the damage suffered must be provided.

A support fund for the victims of the Pukkelpop Storm has also been established to help Pukkelpop victims and their loved

ones who face expenses not covered by their insurance policy. The Fund functions in complete independence of Pukkelpop. All donations made to the fund will be distributed fairly among the victims. More information about the Support Fund can be found on the Pukkelpop website.

The Organisers added, "All of the above allows us to say that Pukkelpop will continue in its original form: three days, eight stages, a mixture of the best bands, DJs and sideshows of the moment combined with a distinctive focus on artists of tomorrow. A few days before the start of the online ticket sale for Pukkelpop 2012, all Pukkelpoppers that bought Pukkelpop 2011 tickets online will be given the opportunity to buy their e-tickets online. Once again, the Pukkelpop organizers wish to express their sincere thanks to all Pukkelpoppers for their understanding, their unlimited patience and the huge number of messages of sympathy they have sent us."




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Prosecution Department Widens Love Parade Investigation

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The Prosecution Department of Duisburg has expanded its investigations regarding the fatal disaster of the Love Parade in July 2010. Due to mass panic on a ramp leading to the open air site in the centre of Duisburg 21 people lost their lives and more than 300 persons were injured.

While the Prosecution Department of Duisburg has so far focused its investigations on 16 involved persons it has now also taken the former 'head of organisation' under scrutiny. The new subject is the fifth person who worked for Lopavent, the promoter of the music event that has now come under the scrutiny of the Prosecution

Department. Besides the free lancers of Lopavent, the department furthermore investigates 11 officials of the city council of Duisburg and the police officer in charge. As the news magazine Spiegel Online reported a house search in the home of the 'head of organisation' already took place on October 24.

A citizens action committee in Duisburg has meanwhile collected more than 80.000 signings by mid - October for a petition urging dismissal of the mayor Adolf Sauerland. The mayor has so far refused to resign from his post and has until now not been subject to investigation by the Prosecution Department.

2nd GreenEvents Europe Conference Announced

Allan McGowan am@vip-booking.com

The Conference will take place in Bonn on November 2nd and 3rd. Organisers state, "After a successful premier in 2010 we are looking forward to welcome international guests, exclusive speakers and experts in the field of 'sustainable and environmentally friendly events' at the Wissenschaftszentrum in Bonn."

There will be various additions to the program and prominent speakers such as Jacob Bilabel (Green Music Initiative), Rebecca Saunders (Sustainable Event Ltd.), Ben Challis (A greener Festival), Marie A. Rogvi (Roskilde

Festival), Jan Smeets (Pinkpop), Niklas Lundell (Way Out West) or Franz-August Emde (Bundesamt für Naturschutz) and Frank Klingenstein (freelancing expert at BMU) will take part.

GreenEvents expects about 120 participants from all areas of the international live music business. The conference aims to deal with challenges set up regarding environmental protection and sustainability within an event's organisation and promotion.

Topics discussed with all parties involved (promoters, venues, suppliers etc.) such as energy efficiency, carbon footprinting, waste management or the question, whether green engagement can be used for marketing purposes – on the basis of practical questions from promoters and the production point of view. The aim is to connect experts and professionals involved in event organisation to listen to other's opinion and to start networks, exchange knowledge and best practise ideas.

<http://www.green-events-germany.eu>



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Live UK Awards and Conference

Allan McGowan am@vip-booking.com

Attendance at this year's edition of the Live UK event, which took place at London's Radisson Blu Hotel on 5-6 October, was definitely down on last year, organisers claimed that 250 professionals attended, but this may have included all those who came for the Awards Dinner.

Still there was a reasonable attendance for the main panels; the Festival session, Fields of Change included some good comment. John Giddings of the Isle of Wight Festival dismissed the recent reports of a fading festival market as "rubbish", although he was concerned that there are no new rock acts, the traditional festival type acts, coming through. He noted that the range is lessened with the break up of bands like REM, and there are no replacements. He also stated that people are "watching their pennies", in response to this IOW has introduced part payment plans for next year's tickets, 25% of these have sold already with 50% of those being on the payment plan.

The Festival is aiming to go 'cashless' with the introduction of RFID wristband technology.

Stuart Galbraith, promoter of the Sonisphere festivals said that social networking drove his events, with the events having half a million Facebook friends. He also mentioned that Sonisphere's fuel bill is £60,000. The Olympics in the UK next year has caused concerns for some venues and events, Glastonbury is taking a year off and Sonisphere is moving dates to avoid clashing, although Giddings was not worried, particularly as his event is on an island!

'Greening' costs continue to rise, with Giddings figuring that they spend £50,000 on environmental applications; He mentioned that up to 10,000 tents get left on the site, people presume that these are recycled but this is not necessarily true.

Live Music Business Awards:

- And the winners were...

Best Venue Teamwork

Stadium:	Wembley Stadium, London
Arena:	The O2, London
Theatre/Concert:	Royal Albert Hall, London
Campus:	53 Degrees, Preston
Major Club (800+):	The Leadmill, Sheffield
Club (under 800):	Robin 2, Wolverhampton

Artist Manager Of The Year:

Jonathan Dickins,
September Management

Breakthrough Artiste:

Ed Sheeran

Agent Of The Year:

Solomon Parker,
William Morris Endeavour Entertainment

National Promoter Of The Year:

SJM Concerts

Regional Promoter Of The Year:

DF Concerts

Tour Manager Of The Year:

Sarah Moir (The Wombats)

Indie Promoter Of The Year:

Gary Prosser & Ben James
All Night Long Promotions

Best Record Label Partner:

Hayley Absalom, Full Time Hobby

Greatest Brand Impact:

O2

Best Festival (40,000 +):

Glastonbury

Unsung Hero:

Jane Montague, The Eden Project

Best Festival (15,000-40,000):

Secret Garden Party

Outstanding Contribution:

Danny Betesh, Kennedy Street

Best Festival (under 15,000):

Kendal Calling

Best Festival Performance:

Slipknot at Sonisphere

Spectacle Of The Year

(Best Production):

Take That's Progress tour



Robin 2, award for best Venue under 800

European Border Breakers Awards



Agnes Obel, one of the EBBA Winners 2012

The winners of the 2012 European Border Breakers Awards, celebrating the top new talents in European pop music, were announced in Groningen on 6 October by Androulla Vassiliou, European Commissioner for Education, Culture, Multilingualism and Youth and the European music conference and showcase festival Eurosonic Noorderslag.

The winners of the 2012 awards are:

- Elektro Guzzi (Austria)
- Selah Sue (Belgium)
- Agnes Obel (Denmark)
- Ben l'Oncle Soul (France)
- Boy (Germany)
- James Vincent McMorrow (Ireland)
- Afrojack (Netherlands)
- Alexandra Stan (Romania)
- Swedish House Mafia (Sweden)
- Anna Calvi (UK)

To be eligible for the awards, the artists must have enjoyed border-breaking success with their first international release in Europe between 1 August 2010 and 31 July 2011. The winners are selected by music market analyst Nielsen Music Control on the basis of record sales and broadcast frequency and according to votes by European Broadcasting Union (EBU) radio stations and festivals participating in the European Talent Exchange Program (ETEP).

The winners will receive their awards in a televised ceremony hosted by TV personality and musician Jools Holland at Eurosonic Noorderslag in Groningen, Netherlands, on 11 January 2012. The ceremony – including performances by most of the winning acts – will be broadcast by Dutch National Television (NOS/NTR) and will also receive European coverage through TV channels and radio stations.

One of the winners will also receive a 'Public Choice Award'. From 1 November until December 31 the public can vote for their favourite artist on www.ebba-awards.eu. By voting, they could win a trip to the award ceremony.

Former winners of the 'EBBA Awards include Adele, The Baseballs, Carla Bruni, KT Tunstall, Tokio Hotel, The Ting Tings, Lykke Li, The Scripts, Milow, Katie Melua, Mumford and Sons and Caro Emerald.

Now in their ninth year, the awards are funded by the EU Culture Programme and organized by Eurosonic Noorderslag, in partnership with the European Broadcasting Union (EBU). The awards are supported by Buma Cultuur, SNN, Dutch Ministry of Education, Culture and Science, Province of Groningen, City of Groningen and European Music Office.

Eurosonic Noorderslag is Europe's most important music conference and showcase festival, aiming to encourage circulation of

European music. Eurosonic Noorderslag also is the organization of the European Talent Exchange Program (ETEP). The ETEP boosts circulation of talented European artists among a network of European summer festivals. It creates opportunities for professionals in the European music business and ultimately contributes to the development of the European music industry.

The European music industry makes an important contribution to growth and jobs, accounting for a significant part of cultural and creative industries, which provide quality jobs for 8.5 million people in the EU and contribute 4.5% to Europe's GDP. The total value of the EU recorded music market is around €6 billion a year. The European recorded music market presents around a fifth of the total music market which is worth close to €30 billion.

Website of the prize:
www.ebba-awards.eu

Culture portal of the European Union:
<http://ec.europa.eu/culture>

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Independent Music Award Shortlists Announced



Alison Wenham,
CEO AIM

The shortlist for AIM's inaugural Independent Music Awards has also been announced.

As previously reported, Björk will receive the Outstanding Contribution To Music Award, while Domino Records founder Laurence Bell will be given the Pioneer Award. The rest of the winners will be announced at a ceremony at Floridita in Soho on 10 Nov hosted by Steve Lamacq and Huw Stephens.

Says AIM CEO Alison Wenham: "In its first year, the AIM Awards have already shone a bright light on some of the most talented and hardworking people in the industry. The response to the awards has been incredible, and signals the start of a new era in recognising a whole new measure of talent and success in music".

And the nominees are...

Independent Entrepreneur Of The Year:

Rob da Bank (Sunday Best/ Bestival), Ruth Daniel (Fat Northerner Records/ unConvention), Martin Goldschmidt (Cooking Vinyl), Julie Weir (Visible Noise/ Wiseblood Management)

Best Difficult Second Album:

Adele - 21, Bon Iver - Bon Iver, Fleet Foxes - Helplessness Blues, Friendly Fires - Pala, Toddla T - Watch Me Dance

Catalogue Release Of The Year:

Various Artists - Ninja Tune XX, The Fall - The Wonderful & Frightening World Of The Fall/This Nation's Saving Grace (Omnibus Edition), Orange Juice - Coals To Newcastle, Various Artists - Matador At 21

Best Small Label:

Ambiguous Records, Naim Edge Records, Smalltown America, Stolen Recordings

Working Band or Artist:

Beardyman, Bring Me The Horizon, Frank Turner, Random Hand

Innovative Marketing

Campaign of the Year:

Amon Tobin - ISAM (Ninja Tune), Ninja Tune XX (Ninja Tune), Frankie & The Heartstrings - Hunger (Radar Maker), Flying Lotus - Cosmogramma (Warp)

Independent Breakthrough Of The Year:

Bring Me The Horizon, Caro Emerald, The Horrors, SBTRKT

Indie Champion:

Tom Robinson (6music), Nathan Clark (Brudenell Social Club), John Robb (Louder Than War), John Doran & Luke Turner (The Quietus)

Golden Welly Award For Best Independent Festival:

Bearded Theory, Belladrum, End Of The Road, Y Not Festival

PPL Award for Most Played Independent Artist:

Adele, Arctic Monkeys, Vampire Weekend, The xx

Best Live Act:

Bring Me The Horizon, Enter

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A New Award for Concert Clubs

Manfred Tari mt@vip-booking.com

The German concert agent Berthold Seliger has endowed a new award dedicated to concert clubs in Germany. The award will be handed out every quarter and is intended to highlight those venues that have sold the most tickets for a club show by an unknown act, booked by Konzertagentur Berthold Seliger.

The first edition of the award went to the Moritzbastei in Leipzig for a concert with the

Spanish band Depedro. Instead of a trophy the club award comes with the offer that the agency will drop agency commission of 15 percent for the next booking and provides the club with a package of promotional CD's and merchandising products. In the press release Seliger explained "We believe that this is more a helpful for a club instead of receiving a funny cup."

Seliger furthermore argues that this award is a concrete measure that honours the importance of 'club culture', highlighting the cultural relevance and the engagement and valuable work undertaken by smaller concert clubs and concert promoters.

For further information please check: www.beseliger.de

Uwe Frommhold to Oversee AEG Facilities in Germany

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AEG Europe has named Uwe Frommhold Vice President AEG Facilities Germany. The newly created position involves ultimate responsibility for AEG's German Venues, the o2 World Hamburg with the adjacent Volksbank Arena and the o2 World Berlin. Frommhold will take up his new role immediately and report directly to Rod O'Conner, Executive Vice President AEG Europe Facilities. He will continue to act as Managing Director of the o2 World in Hamburg, with Mike Keller, Managing Director o2 World Berlin, reporting to him directly.

Frommhold has been the Managing Director of the o2 World in Hamburg ever since the venue opened in 2002. Under his leadership the arena established itself as a premier venue in Germany, regularly hosting over 130 events with over 1 million visitors per year. In 2007 AEG bought the Arena, which was then renamed o2 World Hamburg in April of 2009. The venue has led German Venues in the annual Pollstar Ranking on a regular

Basis and has been nominated "International Venue of the Year" three times by the magazine.

Before entering the entertainment business Frommhold managed several Five Star Hotels in Germany most notably the Kempinski Hotel Atlantic in Hamburg. He is a member of the Board of the European Arenas Association (EAA). He said, "This is a very exciting and challenging opportunity for me. o2 World Hamburg and o2 World Berlin are the two leading venues in Germany and we will continue to utilize their synergies. I am happy and proud to play an active part within the new structures of AEG Europe that will strengthen and grow our business in Germany."

Rod O'Conner, Executive Vice President AEG Europe Facilities commented, "Uwe Frommhold's proven track record of success is a perfect fit as we expand our efforts to grow AEG's business and content offering in



Germany. Berlin and Hamburg are important venues within our European operations and we trust his experience and leadership to master the challenges ahead in the very unique German marketplace."

You Play – We Pay - in the US

Although as you know VIP-News concentrates on Europe we are well aware that the artists, managers and agents in our readership do business in the US and other territories, so now and again we will feature international material that we think will be of interest and of use.

In this case we look at a means of earning extra income in the US which could offset some of the growing costs of touring at club and small venue level to get a foothold in the American market. Although bands who write their own material are used to receiving Performance fees from PRS and other European Collection Societies, it

was mainly assumed that these fees were not available in the US as ASCAP and BMI although having reciprocal agreements with European Societies only collected and paid out Performing Rights to the top 200 grossing touring artists. But one rights organisation, SESAC, does in fact pay performance fees to all bands that decide to strike an agreement with them. Mumford & Son for instance, who by the way have become just the third artist of all time to sell more than 1 million digital copies of their album 'Sigh No More', benefited from these returns to help cover the costs of their US tour. Josh Feingold has recently gone to work with a publisher in the US on a full time basis



but whilst still a Writer/Publisher Relations representative with performing rights society SESAC he and SESAC UK Representative John Sweeney explained how acts can secure US performance fees:

The SESAC Live Performance Program



I often find myself explaining to UK artists that the United States is vast. I like to reference the scene in *The Filth And The Fury* where you have a young John Lydon on a tour bus transfixed by endless flatlands during a multi-hour journey from gig to gig.

In today's world, touring the United States isn't exactly a cash grab. Gas prices are seemingly always rising, fans are forced to pick and choose which shows they can afford, labels are finding it harder to scrounge up tour support and the list goes on. Superstar acts often partner with sponsors and brand their tour to off-set the cost of a major tour. That works but what about the little guy? What about a promising UK act's first trip to the States? Well, there is a great service

offered by SESAC we'd like to make known. It can be summed up in a SESAC slogan, "You Play. We Pay." It's the SESAC Live Performance Program.

Performing rights in the states is propelled by the fact that you as an artist have the right to choose between SESAC (est. 1930), ASCAP (est. 1914) and BMI (est. 1939) and each society is always trying to find a way to get the edge. SESAC's approach to live performances is a unique one: We will pay you a performance royalty for any venue you play in the United States. As a SESAC affiliate you would simply provide the venue/performance information to us, along with a list of the songs you have performed. We do not use a mystic survey or grant/raffle

program to make a distribution for live. We like to keep it very simple if you are a SESAC affiliate or a non-US act licensing through us, and you play live then you will get paid. We pay based on venue capacities, not attendance, and our first tier is any venue up to 1000 people with a rate that reflects playing to the 1000 people capacity. This is good money and money for doing what you're already doing which is touring.

The SESAC live performance program is a benefit offered to our direct affiliates and those who are members of other societies outside of the US who choose to have SESAC represent them in the US. We are not in the business of persuading non-US writers to swap their existing national society for

> SESAC; we are making clear the benefits of appointing SESAC through and with the knowledge of their local society.

Touring is essential for most acts and SESAC wants to reward the work and reward it as quickly as we can. To this end SESAC makes its distributions a quarter faster than its US competitors (this is true of all royalties not just live). Therefore every quarter our touring artists can get paid for any dates they played in the previous quarter, and that money can go towards van repairs, rent, equipment and any other essentials that can get the artist back on the road. When a live venue pays a performing rights license the destination of the money is clearly outlined and we ensure through the SESAC distribution system that it

goes to the right place, the writer or writer/artist and publisher. SESAC launched the Live Performance Program many years ago to make sure that any affiliate who is touring can earn public performance money from their music.

The SESAC Live Performance Program provides a solid stream of income for anybody taking on the US, which I'm told is approximately the size of 2 billion football pitches. SESAC has officially launched a UK program targeting acts that are going to aggressively make a push in the US. In partnership with PRS we've started with Mumford & Sons, The Joy Formidable, and Gold Panda to name a few. SESAC is actively seeking to work with emerging and existing

acts from inside and outside of the US who are targeting America as a prime territory for success.

SESAC is headquartered in Nashville with additional offices in New York, Los Angeles, Atlanta, Miami and London and covers the United States in virtually every genre of music with reciprocal agreements with over 80 foreign societies. SESAC represents such musical icons as Bob Dylan, Neil Diamond, RUSH, Mumford & Sons, Lady Antebellum, Cassandra Wilson, as well as many others.

For more information go to:

www.sesac.com

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The Spanish Concert Market as a Future Indicator

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Xavi Manresa

The latest business figures for 2010 as reported by PRS For Music in the UK or Centre National De La Chanson Des Variétés Et Du Jazz (CVN) in France have already indicated a downward trend. Even in markets where the overall economic situation seems to be under pressure but manageable, the live music business is returning revenue downturns of between 4 and 6 percent.

But it appears more than possible that things could decline even further if we take note of what Spanish promoter Xavi Manresa reveals in this interview. Manresa, who is also vice-president of the Asociación de Promotores Musicales (APM) explains how the Spanish concert market is faring in an extremely difficult environment. The details Manresa reports paint a vivid picture of how the concert business suffers when the economy of a country undergoes a severe recession. The unemployment rate in Spain is currently the highest in Europe and reached 21.2 percent in August 2011, with a jobless rate among young people of 40 percent.

How is the Spanish concert market doing in these difficult times?

– Hard times for rock ‘n’ roll!!! We’re a part

of the economy in this country and like all other sectors we face hard times.

What are currently the biggest problems you have to deal with and does anything work well for you as Spanish promoter these days?

– The biggest problems is the lack of competence, there are these news promoters that don’t work legally in terms of taxes, PRS, VAT etc... so they don’t take care of insurances for artists, crews, audiences etc... a big problem in the end for the bands that come to play here. Not many things work well these days...

Can you please describe particularly how the financial crisis and the high unemployment rate in Spain have affected the concert business?

– Obviously it has had a big impact on our business. Before people used to go to 3-4 shows a month, now they choose very carefully what they go to see and maybe now they attend about a show every two months. We had a drop in sales of about 30-40% on club shows based on 200 to 2000 capacities.

Would you say that due to this ticket prices in Spain are on average lower than in other European markets or are they still at the same level?

– Normally, at club level the ticket prices are cheaper than in the rest of Europe. These days we are on a level with ticket prices years ago, I would even say that we have cheaper prices than before.

What about fees for international artists? Does the level of fees take into account the economic situation in Spain?

– Of course, we base our offers on ticket prices and as I said, we return to the prices of three years ago. So our offers are therefore

lower than the rest of Europe and if you consider this together with the fact that Spain is in the very south of Europe, some acts just don’t travel here any longer.

Please tell us what came out of the APM annual general assembly in February?

– APM currently includes 42 promoter companies with a market share of approximately 80% of all the concerts carried out under private initiative. At the last assembly the following members were elected to the board:

Pascual Egea (Fix Eventos):

President

Xavi Manresa (Cap-Cap Producciones):

Vice-president

Barnaby Harrod (Mercury Wheels), Ana Eusa (RLM) and Iñigo Argomaniz:

Board Members

We debated the music business in Spain, how it’s developing, the current problems, SGAE (PRS), regulation of the sector, the situations concerning sponsorship, with the public administration and ticketing.

What are the current matters on the agenda of APM?

– APM is focusing on expanding the association, better regulation for our sector, and negotiations with SGAE (Spanish Collection Society for Performing Rights) with regard to their 10 percent rates.

What is the VAT rate on concert tickets in Spain?

– 8 Percent’

Has APM lost former members or gained new ones?

– These are difficult economic years in Spain. New members are joining and although

> some have also left the association, we are, in general, growing.

For more information please check: www.cap-cap.com and

<http://www.apmusicales.com>

EBU Secures Rights to Coldplay Album Launch Gig

Allan McGowan am@vip-booking.com

The European Broadcasting Union (EBU) has secured exclusive rights to distribute the live Coldplay album launch gig in Cologne. EBU has teamed up with record label EMI to become the exclusive distributor of the surprise live concert in Cologne, Germany, on 2 November, 2011.

All EBU Member broadcasters will now have free live access to the concert, at the E-Werk arena, which promotes the October 24 release of the British band's fifth album, Mylo Xyloto. The concert will be produced by German EBU Member, ARD-WDR Eins, and transmitted internationally on the EBU's

Euroradio satellite network. Sixteen radio stations have already announced plans to broadcast the show live, with more expected to follow. The network enables EBU Members to exchange concert recordings and live music from leading orchestras, concert seasons, festivals, and their national music from across a range of genres. The network ensures access for public radio broadcasters to over 3,500 music performances every year.

This is the second time the EBU have worked with Coldplay; the first was in June 2005, when Eurosonic, the partnership of EBU radio stations specialized in pop-rock music

and youth programming, the BBC and EMI presented the band live from London under a similar agreement for the worldwide release of their third album X&Y.

The EBU serves 85 national media organizations in 56 countries in and around Europe. For more information about the EBU: www.ebu.ch



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CTS Eventim Reports Visitor Record for Waldbühne Berlin

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CTS Eventim reported a record result of 200.000 visitors for the 2011 for open-air location Waldbühne in Berlin. In 2009 CTS Eventim won a tender by the Senate of Berlin and took over the management of the location from its arch rival DEAG.

The press release highlighted DEAG concerts such as the one of violinist David Garrett and "Gipfeltreffen der Stars" with Anna Netrebko, Erwin Schrott and Jonas Kaufmann and the concert of the Berliner Philharmoniker as well as Peter Maffay. Concerts by other promoters included Kings of Leon, Joe Cocker and The Eagles. CTS Eventim Vice President Rainer Appel commented on the success, saying: "We have always had faith in the Waldbuehne's potential. The fantastic 2011 season proves that our decision in favour of this unique venue was a thoroughly good one. Since we took over there has been a steady upward trend. Our thanks go to all artists and promoters who choose the Waldbuehne as a venue, but above all to the people who attend the shows. They can look forward to another marvellous range of events in 2012".

First announcements for the open air season 2012 are three shows of the popular German act Die Ärzte on August 17th, 18th and 19th, 2012 and Dieter Thomas Kuhn on August 25.

For more information please check: www.waldbuehne-berlin.de

Music Festivals PLC - A Share Price Downer

The new company Music Festivals PLC floated by Vince Power at the end of June at the AIM (Alternative Investment Market) of the London Stock Exchange has already suffered a downtick of about 66,5 Pence to 59,5 Pence in October. The current market capitalisation of Music Festivals PLC in Euro currency stands at 8.74 million.

Live Nation Announce 3rd Quarter Results in November

Setting aside \$16.5 million for the Ticketmaster-Springsteen-Ticketing case:

The world market leader for concerts will announce its results for the 3rd quarter on November 3 after market hours at 5pm. As the website paidcontent.org reports, Live Nation's subsidiary Ticketmaster is going to put \$16.5 million aside in order to cover the cost for the 2009 class action lawsuit for its business practises when redirecting ticket buyers to scalping site Ticketsnow.com, an affiliate company of Ticketmaster.

In mid - October the Los Angeles Federal Court made public a deal with the company by which deceived ticket buyers can choose between receiving \$10 in cash or a discount of 18.5 percent on any further ticket purchases on Ticketsnow.com in the next two years.

The magazine furthermore reported that Ticketmaster now have to add an additional web page on Ticketmaster.com, carrying a warning, informing users when they are being redirected to Ticketsnow.com.

On July 15 the Live Nation share stood at \$11.44, on October 24 at \$9.18.

DEAG and Ringier AG found Starclick Entertainment



Christian Diekmann CFO DEAG

DEAG and its Swiss business partner Ringier AG have announced that they launched a new company to be known as Starclick Entertainment AG. The new company proposes to take over the operative business of Free & Virgin, which had to file insolvency after 40 years in business at the beginning of October.

Starclick Entertainment AG will focus on the development of new talents and festivals and promoting club shows within the Rock/Pop and Alternative market segments.

DEAG already holds stakes in Good News and The Classical Company AG in Switzerland. VIP-News asked Christian Diekmann, CFO of DEAG about the new venture.

How will Starclick Entertainment be embedded within the company structure of DEAG and where will the company have its office?

– Both companies, the Good News Group and Starclick Entertainment are like our third subsidiary The Classical Company in Switzerland, self contained and independent

companies. On one hand they are competing with each other, on the other we will check for possible synergies, as this is from time to time the case with market participants. Starclick will be based in Zurich.

Are there already concrete plans and ideas for where and when Starclick Entertainment will start to promote festivals?

– There are ideas and options on which will currently be worked on.

In the press release regarding Starclick it says that the company also aims to support and to develop new talents. Are these going to be Swiss or rather international acts and if so, will Starclick Entertainment book and promote artists outside Switzerland?

– Off course Starclick will book and promote international acts. One of the aims is to work a bit outside promoting big acts and rather put on boutique and niche concerts of various genres. Furthermore Starclick will concentrate on the support and positioning of new talents. The main focus of Starclick in

terms of booking and promoting will be on the Swiss market.

Who will head Starclick Entertainment and how many people will be working for the new company?

– Harry Sprenger and Stephan Matthey have been appointed as managing directors for Starclick. A team of engaged and experienced staff members are currently being recruited.

Free & Virgin had to file insolvency earlier in October, what assets of this company will be added to Starclick Entertainment?

– Starclick Entertainment has been founded as a plc company that won't take over any of the assets of another company. Due to the insolvency of Free & Virgin some concerts for which tickets had already been sold have been in danger. Starclick is going to promote these concerts in order to avoid cancellations and to avoid a loss for fans that have already purchased tickets.

On July 15 the DEAG share stands at 2.88 Euro, on October 24 at 2.20 Euro.

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guilty76

artist management

guilty76 artist management at Womex

At WOMEX, guilty76 artist management will announce Shantel's "Anarchy and Romance World Tour 2011 + 2012". It starts on 26th November 2011 in Ankara, Turkey and will end one year and a month later on 16th December 2012 in Vienna, Austria. The tour will touch all continents of the globe.

Furthermore guilty76 is more than happy to announce the second part of ALVA NOTO & RYUICHI SAKAMOTO's "s"-Tour in September 2012.

The full artist roster and agent contacts are available under www.guilty76.de. The agents are looking very much forward to meeting you in person at WOMEX booth B-14.

Florian Joeckel // guilty76

About guilty76 artist management:

Founded in 2002, the Frankfurt based concert agency and artist management quickly received a strong reputation as a worldwide

touring agent and producer, nationwide tour promoter and local Frankfurt based show promoter. Since nearly 10 years now the company takes care of the worldwide representation of artists like Shantel & Bucovina Club Orkestar, Señor Coconut and his Orchestra, Alva Noto & Ryuichi Sakamoto "s" tour and many more.

On top of this the company acts as a national concert promoter in Germany and works with all kind of international acts. Our direct connection with Frankfurt located venues Batschkapp and Nachtleben allows us to get the perfect Frankfurt venue for our clients.

For further info and contacts: <http://www.guilty76.de>

We are happy to meet you all at Womex in Copenhagen where CEO Florian Joeckel and his colleague Heikki Eiden will be present at stand b14 (which will be run together with Berlin's finest f cat).

About Our Company

VIP-Booking's core product is the Internet's oldest and largest database for the European Live Entertainment Industry www.vip-booking.com developed as a tool for industry professionals. Since its launch in the year 2000, we have consistently offered our subscribers the very best in database services and now boast subscribers in over 30 countries.

Today VIP-Booking offers a range of tools for the industry – including VIP-News, VIP-Booking, VIP-Book and VIP-Contract.

Please visit vip-booking.com for further information.

Your comments and suggestions are always appreciated.



MONTHLY FEATURED ARTIST POWERED BY



Barbwire Messiah



After half a decade of public drunkenness, East Jutland natives Henrik Sloth Jensen and Mazdak Khosravi, finally pulled their act together and shaped the embryo, of what would become a bleeding, burping bastard, of a southern style rockband. Barbwire Messiah was born, and with their female vocalist abandoning them shortly after (propably because of the stench), the two pulled in a nasty pack of trouble, from the vast outbacks of Jutland. Søren Skovgaard Larsen, a former high school buddy of Mazdak's, had proven himself being deadly behind the drums, and with the bad company of Holger K. Nielsen (origin unknown) leading his sixstring into battle, Barbwire Messiah had become a fourpiece gang of bad news.

ARTIST AVAILS

GROOVE ARMADA

Territory: Europe / Worldwide
Period: Worldwide 2011
Agency: WME - William Morris Endeavor Entertainment
Agent: Steve Hogan
Email: SHogan@wmeentertainment.com
Homepage: www.groovearmada.com

Dub Syndicate

(feat. Adrian Sherwood & Style Scott)

Territory: Europe
Period: November-December 2011
Agency: Paperclip Agency
Agent: Rob Berends
Phone: +31 24 323 9322
E-mail: rob@paperclip-agency.com
Homepage: www.paperclip-agency.com

Skid Row

Territory: Europe
Period: July/August 2012
Agency: ARM Entertainment
Agent: Dana Strutz
Phone: 1-651-483-8754
E-mail: ds@armentertainment.com
Homepage: www.skidrow.com

Martin Turner's Wishbone Ash

Territory: Europe
Period: 1/5/2012-31/5/2012
Agency: ARM Entertainment
Agent: Dana Strutz
Phone: 1-651-483-8754
E-mail: ds@armentertainment.com
Homepage: www.firehousemusic.com

LA Guns (feat. Phil Lewis & Steve Riley)

Territory: UK - Newcastle, Leeds, Manchester, Liverpool
Period: 28/09/2011-29/09/2011
Agency: ARM Entertainment
Agent: Dana Strutz
Phone: 1-651-483-8754
E-mail: ds@armentertainment.com
Homepage: www.laguns.net

Ultimate Earth Wind & Fire

Territory: World Wide
Period: General
Agency: Sport Star Management
Agent: Carsten Hilding Larsen
Phone: +45 4071 7722
E-mail: chl@sportstarmanagement.dk
Homepage: www.sportstarmanagement.dk

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WWW.VIP-BOOKING.COM**

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