

MMF-US – E-NEWSLETTER (February 2013) - *Extra MMF-US FEATURE*

MEMBER/MANAGER ANNOUNCEMENTS



MMF-US PRESIDENT'S NOTE:

It was twenty years ago this July 20th that the International Managers Forum now the Music Managers Forum was created for and by music managers to meet personally and professionally in order to freely discuss the many practical and conceptual issues that music managers face in the rapidly changing music industry. Not only did we desire more communication between members of our industry and community, but we set out a specific agenda representing what we felt were the primary concerns of music managers.

I am pleased to announce that the MMF-US has not only fulfilled its commitment to acknowledge music management's concerns and ambitions but we have evolved into a well-respected brand and are a permanent force in the music industry. Working our way into 2013 we remain fully committed in our campaign to receive the distribution of a terrestrial performance royalty to artists. Through our efforts and other industry leaders we succeeded in getting a digital performance right way back in 1995, which resulted in the creation of SoundExchange in 2000. The great news is that SoundExchange reported a record setting year in 2012 and paid out \$462 million in digital performances to copyright owners, featured artists, background singers and musicians. We won't give up until we get a performance right from terrestrial radio and level the playing field for our artists.

We are actively engaged with many other industry leaders and on behalf of MMF-US, I participate in a group called the CEO Retreat. There is strength in numbers and when we can all agree on the importance of an industry issue we go after it.

I want to thank each and every one you for your support throughout the years. This is your organization and we look to you for news to publish on our website, ideas to pursue and any other input you believe will be helpful in strengthening our mission and purpose.



-Barry Bergman, MMF-US President (1993-2013)



Please find below a link to an interview conducted on January 26, 2013 with Icon Entertainment discussing the iconic Meat Loaf album "Bat Out Of Hell". Lots of interesting insights and hope you enjoy the interview. Let's take a trip down memory lane.

<https://vimeo.com/57902990>

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Music Manager Forum-US presents the SXSW Managers Peer Group Meeting

To All Registered Managers Attending South By Southwest:

You are cordially invited to a special, closed-door **Managers Peer Group Meeting** at **South By Southwest 2013**, to be held **Saturday, March 16th** from **2:00PM-3:00PM** in **Room 8BC** of the **Austin Convention Center**. Like last year, this meeting is an opportunity for like- minded professionals to meet and exchange ideas and suggestions on a variety of issues. We hope you will take advantage of this unique opportunity. Please be advised you must be registered at SXSW to gain admission to the Convention Center, and you will need the enclosed invitation in order to gain admission to the peer group meeting. For additional conference events, check out the web site, <http://www.sxsw.com>. We look forward to seeing you in Austin.

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MMF-US MANAGERS MEET IN CHICAGO



About 15 managers and other music industry professionals gathered at the new City Winery in Chicago on November 15, 2012.

Old members, new members and potential members of Music Managers Forum-US discussed various industry topics, networked, and socialized. It was a fun event and everyone involved is ready for the next event. MMF-US members in Chicago hope to plan events at least 3-4 times per year.

-Justin Seidenberg, MMF-US Board of Directors

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MMF-US DUES

MMF-US Members:

MMF-US membership dues for 2013 are due. If you have already paid your dues in 2013, please disregard this notice. Please take care of your payment today so the MMF can continue the vital work it has done for the past 20 years on behalf of managers and artists worldwide. We really need your support to continue our work.

To renew your MMF-US membership, please fill out all fields of the Membership Application online.

Please pay by credit card using PayPal (PayPal account is not necessary, you can just use a major credit card).

Please use the following link from the MMF-US website to renew:

<http://www.mmfus.com/join-and-renew/application>

In addition, please fill out the Membership Submission Form with your PayPal or credit payment.

Alternatively you can send a check for \$75 payable to "Music Managers Forum-US" and mail it to:

MMF-US

PO Box 419

New York, NY 10156

If you have any questions regarding payment of dues, please contact President Barry Bergman at barrybergman@earthlink.net

The MMF-US is an all-volunteer organization with no paid employees, so your prompt payment of membership dues is vital for us to continue this important work. Please [contact us](#) if you would like to get more involved in MMF-US activities. Thank you for your support.

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The New Music Seminar brings together labels, A&R people, producers, publishers, performing rights organizations, booking agents, radio programmers, talent bookers and promoters, music supervisors, the press (online and off), along with technologies and services that can help your artists get more exposure and make more money.

The New Music Seminar will take place at The New Yorker Hotel.

[Click here to purchase your badge for the New Music Seminar at the lowest rate possible - limited time only!](#)

'First Mover' rates are available for \$299 until April 1, 2013, and for students, the 'First Mover' rate is \$199 until April 1, 2013.

The Pre-Registration rate is listed at \$399, and the Walk-Up registration rate is \$499.

CALENDAR OF EVENTS OF INTEREST TO MEMBERS/MANAGERS:

MARCH 2013

Event: **SXSW Music Festival**
Date: March 8 – 17, 2013
Time: Varies
Location: Convention Center, Austin, Texas, other surrounding venues
Description: A unique convergence of original music, independent films, and emerging technologies.
Cost: \$750 for music badges
Link: <http://sxsw.com>

Event: **Miami Beach – The Producer’s Forum at Winter Music Conference 2013**
Date: March 15 – 24, 2013
Time: Varies
Location: Miami Beach Convention Center, 1901 Convention Center Drive, Miami Beach, FL 33139
Description: The panel will discuss the creative and business trends in the dance and electronic community.
Cost: \$365 early registration
Link: <http://www.wintermusicconference.com>

Event: **OnMedia NYC 2013**
Date: March 18 – 19, 2013
Time: 12:00PM – 6:30PM (March 18th) and 8:00AM – 6:00PM (March 19th)
Location: Sentry Centers, 730 Third Avenue, NY, NY
Description: Annual summit that gathers the brightest minds and top entrepreneurs, investors, and corporate players in social media, advertising, and commerce. This two-day exclusive event treats attendees to a high-level debate and discourse on top trends and opportunities in the booming Internet media, advertising, and commerce sectors.

Cost: \$1,117.50 (until Feb 28th), \$1,490 (after Feb 28th)

Link: <https://events.aonetwork.com/ehome/onmedia13/overview/>

Event: **Canadian Music Week**

Date: March 19 – 24, 2013

Time: Varies

Location: Toronto Marriott Downtown Eaton Centre, Toronto, Canada

Description: Now in its 31st year, CMW is recognized as one of the premier entertainment events in North America focusing on the business of music. CMW brings together Sound Recording, New Media and Broadcast for one spectacular week of events. Combining informative, intensive conferences, cutting edge trade exhibition, award shows, film festival and Canada’s biggest New Music Festival. Canadian Music Fest spans 6 nights of performances, with 1,000 showcasing bands at more than 60 live music venues in downtown Toronto.

Cost: Varies

Link: <http://www.cmw.net/>

Event: **Entertainment Startup Academy presented by digitalmusic.org**

Date: March 21, 2013

Time: 1:00pm – 6:00pm

Location: Washington, D.C., USPTO Madison Building, 600 Dulany Street, Alexandria, VA 22314

Description: Agenda: Copyright 101 for Entrepreneurs, Content Acquisition and Business Development, and Getting Under The Hood: What You’ll Need to Tell Your CTOs and Developers

Cost: FREE, registration required

Link: <http://digitalmusic.org/events/msa-washdc>

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MUSIC INDUSTRY NEWS OF INTEREST TO MMF-US MEMBERS:

Music Industry Has First Revenue Increase Since 1999

By ERIC PFANNER for the New York Times

Published: February 26, 2013

PARIS — The music industry, the first media business to be consumed by the digital revolution, said Tuesday that its global sales had risen last year for the first time since 1999, raising hopes that a long-sought recovery might have finally begun. The increase, of 0.3 percent, was tiny, and the total revenue, \$16.5 billion, was a far cry from the \$38 billion that the industry took in at its peak more than a decade ago. Still, even if it is not time for the record companies to party like it's 1999, the figures, reported Tuesday by the International Federation of the Phonographic Industry, provide a significant psychological boost.

“It’s clear that 2012 saw the global recording industry moving onto the road to recovery,” said Frances Moore, chief executive of the federation, which is based in London. “There’s a palpable buzz in the air that I haven’t felt for a long time.”

For years, the music industry’s decline looked terminal, with the record companies seemingly unable to come up with legitimate digital business models that could compete with the lure of piracy. Last year, however, digital sales and other new sources of revenue grew significantly enough to offset the continuing decline in CD sales. “At the beginning of the digital revolution it was common to say that digital was killing music,” said Edgar Berger, chief executive of the international arm of Sony Music Entertainment. Now, he added, it could be said “that digital is saving music.”

Digital revenue comes in a variety of forms. Sales of downloaded singles and albums, from services like Apple’s iTunes, continue to grow. More promising for the industry, however, are newer subscription-based offerings, including Spotify, Rhapsody and Muve Music. The number of subscribers to services like these grew by 44 percent last year, to 20 million, the federation said.

Several high-profile new entrants are expected soon, including subscription services from Apple and Google, promising additional subscriber fees and licensing revenue for the record companies. Other sources of revenue, including royalties from musical performances and marketing uses of music, have also been growing. The industry’s state of health remains highly uneven around the world. Over all, eight of the 20 biggest music markets showed growth last year, but in some countries that the industry classifies as “emerging,” like Russia and China, piracy remains endemic and licensed, legitimate digital services struggle.

There are also worrying signs in some more developed markets that had previously been relatively robust, like Britain. There, the recent bankruptcy of the leading retail music chain, HMV, has prompted fears about an acceleration of the decline in CD sales.

In the United States, sales slipped slightly last year. But Enders Analysis, a research firm in London, predicts in a separate report published Tuesday that this year will mark the beginning of a turnaround, with revenue rising to \$5.35 billion from \$5.32 billion.

Alice Enders, a senior analyst at the firm, said growth in the coming years was likely to remain slow as CD sales continued to plunge. Still, given that industry executives had grown accustomed to more than a decade of falling revenue, the performance last year was encouraging. “It’s huge,” she said. “It’s a milestone.”

Even if the music business never bounces back to anything near its former size, it could still return to robust profitability in coming years, Ms. Enders said. That is because the shift to digital delivery of music also lowers the record companies’ costs.

A similar dynamic is under way in many other media industries, from publishing to television, though music was the first to feel the full effects of the shift to digital technology. Record companies were initially reluctant to embrace digital methods of distribution, seeing only the threat from online piracy, rather than the opportunities of new business models. Over time, digital business models that were initially dismissed — free, advertising-supported music, which is one of the services that Spotify offers, for example — were brought back in from the cold. By last year, according to the industry federation, the music business generated 34 percent of its revenue from digital sources, putting music substantially ahead of other media. In several countries, including the United States, India, Norway and Sweden, digital sales already make up more than half of music revenue. Now music executives, having been written off as dinosaurs, are finding their skills and knowledge back in demand. Book publishers in London and New York, for example, have been hiring away digital experts from record companies, analysts say, as they seek to build up their e-book businesses. Had the music industry been more open to change in 1999, analysts said, it might not have taken more than a decade to get to this stage. Still, better late than never.

“If there is a lesson to take away it is probably that the earlier you can embrace new business models and services, the better,” said Paul Brindley, chief executive of MusicAlly, a consulting firm in London. “Whether this is signaling a turnaround that will lead to inexorable growth, who knows? But it does at least signal a bottoming out, with room for growth.”

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Universal Sells Sanctuary Label To BMG

Posted: February 15, 2013

LONDON (VIP NEWS) -- BMG Rights Management has won the auction to acquire Sanctuary, the rock label that was included in the assets that the Universal Music Group agreed to sell in order to win regulatory approval from the EU for its purchase of EMI Recorded Music.

According to sources, BMG Rights has agreed to pay nearly £40 million for the label, which sources said last year produced earnings before interest taxes depreciation and amortization of about £4.5 million on revenues of £8.1 million.

This marks the second property that BMG has picked up from the assets UMG had to divest. Earlier it purchased Mute Records for about £7 million.

Last week, the Warner Music Group agreed to purchase the crown jewel of the divested assets, agreeing to pay £487 million for Parlophone. Still on the block are EMI's European share of the Now compilation series and Co-op, the indie marketing company.

In total, UMG has raised almost £534 million, which means that it has paid about £666 million for the EMI recorded music it still retains, including the Beatles, Capitol Records, Virgin, Caroline, Astralwerks, Blue Note and the Christian Music Group.

--According to www.Billboard.com

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What's Billboard's No. 1? Now YouTube Has a Say



A YouTube video inspired by “Harlem Shake.” A new Billboard formula has sent the song to the top of the pop chart.

By BEN SISARIO

Published: February 20, 2013 by the New York Times

What makes a song a hit? In the “Gangnam Style” age the answer often has as much to do with its popularity on [YouTube](#) as any other factor. This week the Billboard Hot 100, the magazine’s 55-year-old singles chart, takes an evolutionary step by incorporating YouTube plays into its formula. The move comes just in time for Baaauer’s song “Harlem Shake,” the latest viral video phenomenon, which will make its debut at No. 1 this week thanks to the change.

“Harlem Shake,” a bass-heavy hip-hop track with no lyrics beyond a few samples, got little mainstream attention when it was released in May as a free download. But this month its popularity [exploded on YouTube](#), as thousands of fans uploaded videos of themselves dancing — some might say simply flailing — along to the song. By last week [more than 4,000 videos](#) were going up each day.

Download sales and Spotify streams of the track also skyrocketed. But the remarkable trajectory of “Harlem Shake” led Billboard to move forward right away on its methodology update, something it had been in discussions with YouTube about for nearly two years, Bill Werde, the magazine’s editorial director, said on Wednesday. “The notion that a song has to sell in order to be a hit feels a little two or three years ago to me,” Mr. Werde said. “The music business today — much to its credit — has started to learn that there are lots of different ways a song can be a hit, and lots of different ways that the business can benefit from it being a hit.”

The move is Billboard’s latest step in modernizing the Hot 100, which besides sales and airplay now also incorporates data from streaming services like Spotify. YouTube has taken on an essential role in propelling songs to the cultural forefront, often long before they are picked up by radio programmers.

Psy’s “Gangnam Style” and Carly Rae Jepsen’s [“Call Me Maybe”](#) are the most prominent examples of this trend, but plenty of other recent hits — like Gotye’s [Grammy](#)-winning “Somebody That I Used to Know” — also owe much of their success to video virality.

The rise of “Harlem Shake” is all the more remarkable because of its speed. With only 18,000 downloads the song did not make the last Hot 100 chart at all. But last week it caught fire online, and across the tens of thousands of its scattered YouTube dance videos the song had 103 million views in the United States, according to YouTube, and sold 262,000 downloads, making it the third-most downloaded track of the week. (Even without the YouTube data, “Harlem Shake” would have charted in the Top 15 this week, Mr. Werde said.)

Billboard’s charts are based on data collected by Nielsen SoundScan, which has also been modernizing its data. When the service started in 1991, it gave the music industry its first reliable, third-party sales data, transforming the way record labels, retailers and others did business. Now Nielsen also tracks radio plays and most major streaming services. “We want to measure how much consumption is going on, in whatever form a consumer chooses to consume something,” said David Bakula, a senior analyst at Nielsen.

Also on the charts this week a number of acts benefited from their exposure at the Grammy Awards. Mumford & Sons rose three spots to return to No. 1 with “Babel” (Glassnote), the album of the year, which sold 185,000 copies last week. And a compilation of this year’s Grammy nominees is No. 2 with 88,000 sales. Macklemore & Ryan Lewis’s track “Thrift Shop” was once again the most-downloaded track of the week, with 412,000 sales. But with the arrival of “Harlem Shake,” it falls to No. 2 on the Hot 100.

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Midtown Music Series Gives Indie Acts a Shot at the Big

February 21, 2013

By [Alan Neuhauser](#), DNAinfo Reporter/Producer



MIDTOWN — From singer-songwriters to aspiring pop sensations, the city's up-and-coming indie acts are getting their star turn in front of music industry heavy-hitters thanks to a publicist-turned-musician who's launched an exclusive monthly music series at a [Midtown](#) guitar studio.

Jon Landers, a Danbury, Conn., resident and owner of the [Creative Group](#) marketing agency, started the [Big Apple Indie Music Series](#) last month, inviting head honchos from major labels to check out undiscovered talent at the Gibson Guitar Studio.

The venue is often used as rehearsal space by [Bruce Springsteen](#), [Lenny Kravitz](#) and other major artists performing in New York City, and its exact location is disclosed only to those invited to be there. "My original concept was networking with business professionals with music, but as a songwriter myself, I decided to change it up a notch," Landers, 65, said. "It's a venue for independent music artists to be able to perform live in front of mid- to upper-level music executives. "You don't have to go to American Idol to see the talent," he added. "There's a ton of talent out there."

New York's own [Tatiana Owens](#), an R&B singer-songwriter, and [The Spanish Channel](#), a Brooklyn-based alt-rock trio, opened the series Jan. 17. The next installment is scheduled for Thursday, featuring rock group the [Annie Minogue Band](#) and country-inflected folk-rock singer-songwriter [Jennifer Vazquez](#). About 60 executives from the music industry have already booked tickets, Landers said.

"It was kind of the total package," said [Jaime Garamella](#), 28, lead singer, rhythm guitarist and songwriter for The Spanish Channel, which has previously performed in bars and top-tier small venues such as the [Mercury Lounge](#) and [Arlene's Grocery](#).

"The space is great because it's kind of a marquee venue, in that it's a former hit factory," Garamella added. "There's that kind of vibe there, and it's also the home of [Gibson guitars](#). So it's not just a hole in the wall. The sound is great, the stage is great. It's fun to play on that level."

At the series' first show last month, the bands each played a 45-minute set, then mingled with the crowd. About 40 industry types were there, most of whom proved far different from the suit-clad, cigar-chomping, music-executive stereotype, Landers and Garamella said.

"Music executives are still people who by and large love music, and many of them are musicians themselves," Garamella said. "If you love music, you are sort of rooting for the band, and you're hoping the band is good and that you're going to have a good time."

"So we had a very sympathetic audience," he added. "They weren't diving off stage. It wasn't a college frat party, but I thought people were really digging it."

The gig helped the band sell a few albums, Garamella said, but more importantly, it expanded the band's newsletter subscribers. "In this age of nobody buying a CD, our main goal is to get people on the mailing list," he said. "For us, as a band, it put us in front of people who might not have known about us. So it was good exposure." Hundreds of bands have since applied to be part of the series, Landers said. But to make the cut, "it has to be something that sounds good." "I'm not looking for just a start-up band that's still rough around the edges," Landers said. "If they sound good, I'll consider them. They also have to have a following."

The series is being co-produced by [Brian Jaccoma](#) of [TalentArmy.com](#).

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Online Piracy Alert System to Begin This Week

By BEN SISARIO – for the New York Times

Posted on February 25, 2013

The Copyright Alert System, a program of escalating warnings and prods against people suspected of online copyright infringement, is finally going into effect this week, more than a year and a half after the plan was [announced](#) as part of an agreement between the entertainment industry and five major Internet service providers.

The [Center for Copyright Information](#), the organization created to administer the system, announced on Monday that the Internet providers would begin putting it in place “over the course of the next several days,” though it gave no specifics. The Internet companies are AT&T, Cablevision, Comcast, Verizon and Time Warner Cable.

In the alert system, media companies monitor online traffic through a third party and can complain to Internet providers if a file is downloaded illegally. The suspected violator is then given the first of six warnings, some of which carry “educational” messages and must be acknowledged. After the fifth and sixth warnings, the customer’s Internet speed can be slowed to a crawl.

The Center for Copyright Information says it will not ask for repeat offenders’ Internet access to be blocked, but most service providers have the right to do that if a customer violates its terms of service. The findings can be contested for a \$35 fee, to be refunded if an appeal is successful.

The introduction of the alert system has been notably slow. Nearly a year passed before the group had a leader in place, and its own prediction failed when it [said in October](#) that the system would be coming in two months. Part of the reason for that might be the relationships between media companies and Internet service providers, which in the past have often been adversarial over issues of piracy and control.

So-called graduated response programs like the Copyright Alert System have been tried in other countries, with mixed results. France’s Hadopi law, passed in 2009, set up a system of three “strikes,” culminating in a fine. More than a million warnings have been issued through that plan, but a recent [government report](#) said that its effects were “hard to evaluate precisely.”

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Songwriting Hall of Fame Announces 2013 Inductees:

Aerosmith, Foreigner Members & More

Tony Hatch, Holly Knight and JD Souther will also be honored at the June 13 ceremony.

By [Billboard Staff](#) | February 22, 2013

The Songwriting Hall of Fame's 44th annual slate of inductees have been announced: Tony Hatch, Mick Jones & Lou Gramm, Holly Knight, JD Souther and Steven Tyler & Joe Perry will join previous recipients like Willie Nelson, Paul Simon, Sam Cooke and John Lennon.

"Each of our 2013 inductees has been responsible for captivating the world with their creativity for decades, serving up a rich variety of songs for our global soundtrack," said Hall chairman Jimmy Webb in a release. "We are looking forward to celebrating their contributions at our Annual Awards Gala."

The ceremony will be held June 13 at the Marriott Marquis Hotel in Manhattan.

Steven Tyler and Joe Perry co-founded Aerosmith in 1970 with guitarist Ray Tabano, bassist Tom Hamilton and drummer Joey Kramer. In addition to the Songwriters Hall of Fame induction, Steven Tyler and Joe Perry were recently announced as the next recipients of ASCAP's Founders Award.

Tony Hatch will be honored for his 53-plus-year career penning hits such as "Sugar and Spice," below, as well as his long partnership with Petula Clark. Foreigner co-founders Mick Jones & Lou Gramm will be remembered for songs like "Feels Like the First Time," below, as well as production work for artists like Billy Joel and Eric Clapton. Holly Knight's 36-year career saw her work with artists like Chaka Khan, Pat Benatar, Aerosmith, KISS,

as well as chart-topping work with Tina Turner. She wrote "Space," below, for Cheap Trick. JD Souther had ten of his songs recorded by Linda Ronstadt, as well as co-writing several Eagles songs, including "Victim of Love," below. In addition to their yearly inductees, the Songwriters Hall of Fame has a list of special awards, including the Abe Olman Publisher Award, Sammy Cahn Lifetime Achievement Award, the Towering Song Award, the Towering Performance Award and the Hal David Starlight Award, the recipients of which have yet to be announced.

-from www.Billboard.com

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