

MMF-US – E-NEWSLETTER (January 2009 I) - *Extra MMF-US FEATURE*

MEMBER/MANAGER ANNOUNCEMENTS



Please find below information on MUSEXPO 2009 (April 26th – 29th), which is already shaping up to be another great event!

The standard registration of \$595 (USD) expires March 15th, 2009 (rate is \$695 starting March 16th 2009). Registration also includes all *complimentary* networking breakfasts, lunches (catered by the Gordon Ramsey restaurant), tea-times and evening buffet dinner/cocktail parties as well as all the interactive panels/seminars and showcase events, as well as the international networking lounge and business center we'll have at MUSEXPO 2009 for the duration of the conference for registered delegates.

Click [HERE](#) for the 15% off discount. The current EARLY rate is \$595 –the 15 % will also apply to later rates after March 16 ---(this is the same way that SXSW MMF/IMMF discount operates. www.regonline.com/Checkin.asp?EventId=664520&RegTypeId=126001

For more information, log on to www.musexpo.net.

MUSEXPO is one of the world's premiere music, media and technology conferences and will host its fifth annual event at the brand new remodeled five-star The London West Hollywood (returning MUSEXPO to what was the former Bel Age hotel) in West Hollywood, CA. MUSEXPO will take place April 26 – 29, 2009. **MUSEXPO 2009** will once again host some of the most influential executive talent from around the globe to Southern California (the entertainment business capital of the world). **MUSEXPO 2009** will also showcase the crème de la crème of emerging US and global talent during its evening showcases at the world renowned House of Blues.

During the past four years some of the world's most influential music, media and technology executives have participated at **MUSEXPO**.

CHICAGO MMF-US MEETING (as reported by Justin Seidenberg)

Please find below an update on how the first Chicago MMF-US Meeting went:

We met on January 7th, 2009 at Old Oak Tap in Chicago and had 12 people show up. Overall I think the meeting went very well. We all just socialized and exchanged cards etc. I made a brief speech about the MMF and sent a follow up email last week to everyone who attended with info on how to join. We are in the process of planning another meeting in late March/early April 2009 after SXSW. There are lots of managers that I emailed that didn't make it out because of the weather so I expect it will be an even better attendance next time.

Contact for MMF-US / Chicago Chapter:

Justin Seidenberg

Kiqstart Music

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justin@kiqstartmusic.com

www.kiqstartmusic.com



MMF-US / SXSW MUSIC CONFERENCE SHOWCASE – MARCH 2009

Music Managers Forum-US will be presenting its Second Annual Music Showcase at the SXSW Music Conference in March 2009, in addition to planning another pre-showcase networking party, and a peer group meeting in Austin, Texas (MORE SPECIFIC INFORMATION AND CONFIRMATION TO COME IN FUTURE MMF E-NEWSLETTERS). MMF-US invites any interest from the MMF-US membership for sponsorship at SXSW-2009 so please reply to this e-newsletter's email if you have any ideas and/or leads or need more information or materials.

Music Managers Forum-US is pleased to announce that Paula Amato for PAI Media will be the public relations representative once again for our organization.

Paula's hard work and dedication to the MMF/IMMF in 2008 led to our organization's first successful SXSW Music Showcase and pre-show networking party. For more information on PAI Media, please find below the contact information for the PR firm.



Paula Amato
PAI Media
New York, NY
Phone: 212.206.1598
Email: paula@paimedia.com

* * * * *

MMF DISCOUNT for REGISTRATION at SXSW-2009
Here is info on obtaining the 2009 MMF/IMMF registration discount.

Members must use the SXSW online form to access the discount. The start page is <http://sxsw.com/attend>

Returning registrants can use their existing user name/password, new registrants must create a new account in the SXSW E-Commerce system.

Here is the coupon code which will allow MMF/IMMF members to get the registration discount.

reg-music-mmf_dcszrhuceq

This code is to be entered in the online registration form when prompted in the checkout process.

Please direct any questions regarding registration to reg@sxsw.com .

THE FIGHT FOR PERFORMANCE RIGHT

Dear MMF Members,

The fight for an artist performance right in the US is starting up again in the new Congress. We have been told it is an IP priority for Sen. Leahy and Rep. Conyers, who are two of our biggest supporters in the Senate and House, respectively. Below is a Dear Colleague letter sent out by 4

members of Congress to all their colleagues in the House in support of the Performance Rights Act that will be reintroduced later in this session of Congress. It also urges members not to sign on to a resolution introduced by 2 members of Congress called the Local Radio Freedom Act that is supported by broadcasters and opposes any royalties on radio (which they ludicrously call a "performance tax"). By the way, the Local Radio Freedom Act is a resolution has no legal effect, it simply expresses support for a position. The Performance Rights Act will be actual legislation when it is introduced.

Below are the two letters referenced above, as well as our "talking points" against the NAB resolution listed under the heading **IT'S ALWAYS THE RIGHT TIME TO DO THE RIGHT THING**. These letters are for your information. At some point later this year, we may need you to write to your Senators and Representatives in support of the Performance Rights Act, especially those MMF members who do not live in NY, LA or Nashville. Broadcasters are located in every Congressional district, so we need to make sure our voices are heard outside the usual music industry strongholds.

If you have any questions or would like to get more involved in this issue, please contact MMF-US Board Member/Treasurer Perry Resnick at presnick@rzo.com.

January 21, 2009

Dear Colleague:

In the coming days, you will likely be presented with a resolution supported by radio broadcasters, which advocates protections for the radio industry but in effect denies performers payment for their work. While the resolution will be framed in terms of preventing a "tax," "fee," or "burden" on local radio stations, in reality, the only payment broadcasters would be required to make would be for the use of someone else's property. This resolution is extremely detrimental to thousands of people and businesses, to the protection of American intellectual property abroad, to the economy and the balance of trade.

We urgently ask that you not sign on to this resolution and welcome your participation in the full discussion on this issue that will be before the Judiciary Committee in the coming weeks.

The fundamental purpose of the resolution is to prevent a fair compromise on the issue of compensating another person for the use of their property. The resolution unjustifiably exaggerates hardship to small stations and public service offerings. It falsely suggests that businesses such as bars, restaurants, sporting, retail and entertainment venues will be affected. It touts that any incidental "promotional benefit" that may be received by a performer from radio play should exempt radio completely from paying to use his or her works - as if any other business in America could use this claim to avoid paying to use another's property without consent.

The fact is the bipartisan Performance Rights Act that we will reintroduce in this Congress presents a fair and balanced approach that does not affect establishments and venues, provides major accommodations for small broadcast stations (75% of all stations) to protect against hardship, and provides outright exemptions for religious and talk radio.

It will not tax or burden broadcasters, but rather will establish balance between those who create music and those who play it for the health and future of both industries. Certainly, there may be promotional benefit in the broadcast of music. The Performance Rights Act appropriately accounts for any promotional benefits in the rate that will be set.

The United States is the only developed nation that lacks a performance right. Because of this, the U.S. cannot benefit when American music is played abroad. This results in millions and millions of dollars lost to creators and our national economy. Every other radio platform - satellite, Internet, and cable - all pay to play music - only over-the-air broadcasters receive an accidental and unjustified subsidy, which amounts to government-sanctioned unfair competition. We diminish our ability to achieve intellectual property protection abroad when we deny creators rights here in the United States.

In today's quickly transforming technological environment, we can no longer justify this anomaly in the law. We cannot allow an unfair advantage for one platform over another. Broadcasters already - and appropriately - pay songwriters to play music. Performers deserve the same respect.

We urge you to refrain from cosponsoring the resolution and ask that you encourage the parties to work together toward an acceptable solution. There is a reasonable balance to be found. We also hope you will consider joining us in supporting the Performance Rights Act. We look forward to working with you on this issue in this Congress.

Sincerely,

John Conyers, Jr.
Chairman, Committee on the Judiciary

Howard L. Berman
Chairman, Committee on Foreign Affairs

Darrell Issa
Ranking Member, Government Oversight and Reform Committee

Marsha W. Blackburn
Member of Congress

From: e-Dear Colleague
To: E-DEARCOLL_ISSUES_G-Z_0000@ls2.house.gov

Sent: Thu Jan 22 14:48:48 2009

Subject: Judiciary, Technology: Dear Colleague: Local Radio Freedom Act

Local Radio Freedom Act

From: The Honorable Gene Green

Sent By: vince.jesaitis@mail.house.gov

Date: 1/22/2009

Dear Colleague:

We are planning to reintroduce the "Local Radio Freedom Act," in the 111 th Congress in response to the record labels' attempt to tax local radio stations. The recording industry is lobbying! to impose a new "performance tax" that would require local radio stations to pay a fee to the recording industry every time they play a song despite the fact that local radio stations provide *free* promotion and advertising for their music. This resolution is identical to H. Con. Res. 244 that was introduced in the 110th Congress, and strongly opposes any new fees, taxes or royalties on local radio stations. For the last 70 years, the simple concept of free music for free promotion has worked and there's no reason to change it.

Last Congress, H. Con. Res. 244 collected 226 BIPARTISAN COSPONSORS over a majority of House members - that believe a new performance tax is a bad idea. This new performance tax could financially cripple local radio stations, stifle new artists trying to break into the recording business and harm the listening public who rely on local radio.

Particularly in these tough economic times where radio revenues are predicted to plummet 13% in 2009, a new performance tax layered on top of sliding profits is an additional burden that could break some radio stations. When you consider what local radio stations provide to communities and listeners around the country, including emergency alerts, AMBER alerts, and local news, weather, local community programming, it's doubly important to maintain a vibrant radio industry.

Please support your local radio stations and oppose a new performance tax by cosponsoring the "Local Radio Freedom Act." To cosponsor, or for more information, please contact Vince Jesaitis with Rep. Green at x5-1688 or Austin Weatherford with Rep. Conway at x5- 3605.

Sincerely,

//s

Gene Green
Member of Congress

/s

&n! bsp; Michael Conaway
Member of Congress

IT'S ALWAYS THE RIGHT TIME TO DO THE RIGHT THING

NAB and corporate radio support the loophole in copyright law that that exempts them from paying a fair performance royalty. They claim that in this economy, compensating the artists who bring music to life and listeners' ears to the radio dial will hurt them, their employees and the communities they serve.

It sounds noble, but it is just another talking point. Here's why –

- **It's always the right time to do the right thing:** Recession or not, AM and FM music radio stations earn \$16 billion a year in advertising revenue without compensating the artists and musicians who provide the content that drives listeners to the stations.
- **As far as NAB and corporate radio are concerned, no time is the right time to do the right thing:** Regardless of the state of the economy, AM and FM music radio stations have fought to keep the loophole. Even from 1998 to 2007 when radio station revenues increased by 38 percent, they continued to oppose a fair performance right on radio. The times may be a changing, but NAB's tune is not.
- **Times are tough for everyone, including performers:** There is a recession for all of us right now. In good times and bad, America's artists and musicians should be paid for the use of their work, just like everyone else. It is even more important in today's economy when many artists are struggling, and less revenue for artists means less investment in their work.

Performance royalty payments will fluctuate as radio goes through good times and bad: AM and FM radio stations currently pay a royalty to songwriters for music played over the air. The royalty is a percentage of revenues – it can go up or down. Artists and musicians, too, will receive payments based on the how well AM and FM music radio stations are doing. They will share in the good times and bad.

- **Corporate radio can't cry poverty:** Clear Channel, the largest radio group in the country, was recently sold for \$24 billion, while corporate radio continues to claim that they can't afford to pay one penny to performers.
- **Other platforms pay a performance royalty in good times and bad:** AM and FM music radio stations' special interest earmark gives radio an unfair competitive advantage. Satellite, internet and cable radio stations pay a fair performance royalty in good times and bad. Only AM and FM music radio gets special treatment.

It is always the right time to do the right thing. The economy may be on a downturn, but that doesn't mean artists and musicians don't deserve fair compensation.

America's artists and musicians deserve fair pay for radio airplay. Support the Performance Rights Act!

**GRAMMY
Town Hall ®**

**Presents the
A dialogue with Congress
and the music community**

Be part of this year's historic campaign for artists' rights. Join us in the conversation with leading music makers and legislators to discuss important action in Washington that will impact the music community.

Reservation essential. R.S.V.P. to advocacyrsvp@grammy.com or call Jillian at (202) 662-1275.

A ticket and parking instructions will be emailed to you. Only confirmed/ticketed guests will be admitted.

Friday, February 6, 2009
4:30 p.m. - 6 p.m.
Los Angeles Convention Center
1201 S. Figueroa Street
Los Angeles, CA 90015

GRAMMY
Town Hall
Presents the
A dialogue with Congress
and the music community

WITH REMARKS BY
U.S. Representative John Conyers, Jr. (D-MI), Chairman, U.S. House Judiciary Committee
and
U.S. Representative Darrell Issa (R-CA), Member, U.S. House Judiciary Committee
and participation by
GRAMMY-winning artists, songwriters and record producers

“To those actually in the music biz the GRAMMYs is a week-long affair . . .
the crown jewel of which is the ‘Town Hall.’”
– Moses Avalon, author, “Confessions of a Record Producer”

**THE RECORDING ACADEMY® AND RECORDING ARTISTS' COALITION
ANNOUNCE HISTORIC ALLIANCE
Organizations Unite to Amplify Artists' Rights in Washington**

WASHINGTON, D.C. (Jan. 7, 2009) — The Recording Artists' Coalition (RAC) announced today an alliance with The Recording Academy® that will allow it to continue its mission of vigorous advocacy for recording artists as a program of The Recording Academy, rather than as a separate nonprofit organization. RAC will become an integral program of The Academy's

"GRAMMY[®]s on the Hill" initiative, which advances the rights of music creators through advocacy, education and dialogue. The announcement was made by Academy President/CEO Neil Portnow and RAC board member Irving Azoff.

"In a constantly changing music industry landscape, protection of music creators is more important now than ever," said Portnow. "RAC and The Academy's Advocacy department have worked together closely over the years on behalf of music professionals, and it makes perfect sense at this time to combine our efforts in the service of creators' rights."

"RAC's mission is critical to the well-being of artists, and we know it will continue to be well served by Neil's and The Academy's unwavering commitment to artists' rights," added Azoff. "Instead of functioning as two separate organizations with very similar missions, this alliance will allow us to streamline our operations and put our resources solely into advancing creators' rights."

The alliance will be effective immediately to coincide with the beginning of the 111th Congress and the Obama administration. The first objective of the GRAMMYs on the Hill/RAC program will be to educate new and returning policy makers about the critical issues facing music creators and the need to ensure fair compensation for all music creators on all platforms.

RAC was founded in 2000 by Don Henley and Sheryl Crow to address legislative issues that affect the recording artist community. On behalf of its membership of more than 150 recording artists, RAC has addressed issues such as artist contract reform, media consolidation and artist compensation. Henley, Crow, and RAC board members Jay Cooper and Simon Renshaw have testified on Capitol Hill on behalf of artists, and the organization has been at the forefront of numerous policy and regulatory matters affecting music creators. Azoff and Renshaw will serve as advisors to The Academy's RAC program. Former RAC National Director Rebecca Greenberg has moved to a senior position reporting to Azoff at Ticketmaster Entertainment and Front Line Management.

The Academy opened its Washington, D.C. office in 1998 and has since launched numerous programs to advance music makers' rights, including the music community's only annual grassroots lobbying day in Washington, D.C. Academy leaders are frequently called upon to testify before Congress and to educate and advance critical music policy. For more information on Advocacy & Government Relations at The Academy, please visit www.grammy.com/advocacy.

Established in 1957, The Recording Academy[®] is an organization of musicians, producers, engineers and recording professionals that is dedicated to improving the cultural condition and quality of life for music and its makers. Internationally known for the GRAMMY Awards — the preeminent peer-recognized award for musical excellence and the most credible brand in music — The Recording Academy is responsible for groundbreaking professional development, cultural enrichment, advocacy, education and human services programs. The Academy continues to focus on its mission of recognizing musical excellence, advocating for the well-being of music makers and ensuring music remains an indelible part of our culture. For more information about The Academy, please visit www.grammy.com.

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The Recording Academy
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Jill Collins
Jill Collins Public Relations Group
703.716.0925
jill@jillcollinspr.com

Canadian Music Week 2009 - MMF/IMMF Discounted CMW Registration Form & Info

March 11 – 14, 2009

Here is the CMW Canadian Music Week MMF/IMMF discount link for member managers- this years conference is March 11-14 in Toronto.

MMF Canada is also be working on getting a hotel discount for members so please advise them that a further discount should follow.

Thanks again to Brian Hetherman, Tiffany Tse & Neill Dixon of CMW for making this happen.

3 Easy Ways to Register

- MAIL: Registration Office
5355 Vail Court, Mississauga, Ontario L5M 6G9 Canada
- FAX: (905) 858-4848
- ONLINE: www.cmw.net

Name: _____ Title: _____

Company: _____ Type of Business: _____

Address: _____ City: _____

Prov/State: _____ Postal/Zip Code: _____

Phone: _____ Fax: _____

Email: _____

DIGITAL MUSIC & MEDIA (DMS) Badge: (Limited Capacity) includes access to all DMS seminars, 3 days of CMW Executive Music, Radio Active & TuneUp seminars, exhibits, festival showcases & Delegate Bag **PLUS:** DMS Keynote Lunch, Global Forum Breakfast, Canadian Radio Music Awards Luncheon.

Discounted rate - on or before March 6, 2009

_____ \$626.50 CDN _____

Walk-Up Rate

_____ \$995.00

CDN _____

EXECUTIVE MUSIC BADGE: includes access to 3 days of CMW Executive Music, Radio Active & TuneUp seminars, exhibits, festival showcases & Delegate Bag.

Discounted rate - on or before March 6, 2009

_____ \$486.50 CDN _____

Walk-Up Rate

_____ \$795.00

CDN _____

EVENT TICKETS: (no discounts)

DMS Keynote Luncheon (Thursday)

_____ \$100.00 CDN _____

Canadian Radio Music Awards Luncheon (Friday)

_____ \$110.00 CDN _____

The INDIES (Saturday)

_____ \$ 35.00 CDN

Canadian Music Fest

Wristband _____ \$ 35.00 CDN

SUB TOTAL

Plus 5% GST (sub total x .05)

All delegate badges and tickets must be picked up on site during registration hours. They **WILL NOT** be mailed out. Make cheques payable to: Canadian Music Week Inc. All registration payments are

non-transferable and non-refundable. All rates are quoted in Canadian dollars and are subject to 5% GST Tax. Visa, MasterCard, American Express, Money Orders and certified cheques are accepted. **DO NOT** fax your registration with a notation that payment will follow, **IT WILL NOT BE PROCESSED**. Registrations will be accepted until **Friday March 6, 2009**. After this date, all registrations must be made on site only. No Refunds. GST# 1333861112RT0001

Hotel Discount:

March 11-14, 2009 — \$192.00

The Fairmont Royal York is offering preferred rates to Canadian Music Week delegates and exhibitors.

Canada's International Music Convention & Film Festival

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2009 North By Northeast Music Festival and Conference (NXNE)

Date: Jun 17 - 21, 2009

Location: Toronto, ON Canada

Deadline: Jan 31, 2009

Don't miss your LAST CHANCE to submit to NXNE. NXNE gives over 500 local, national and international artists the chance to showcase for thousands of fans, agents, talent buyers, media, promoters, labels and management companies at a variety of essential venues. Last year, 70,000 fans, artists, and industry pros attended.

Performers selected to appear at NXNE 09 will have their artist information and web site links featured at www.nxne.com (the site received **over 4.5 million hits** in 2008), and they'll be given **full registration passes**. www.nxne.com

JUST ADDED: Out of all artists being booked from **Europe**, North by Northeast will select **two bands to be paid 1,000 EUR each**, courtesy of Sonicbids.

Canadian artists showcasing at NXNE are eligible for **\$10,000 via the Rogers Fan Choice Award**, the **Galaxie Rising Star Award**, and an opportunity to be included in the **NXNE Top 60 Tip Sheet** – a list of NXNE showcasing artists sent to a database of close to 300 national radio programmers and music directors.

Register Today For Billboard's 8th Annual Music & Money Symposium

[Click Here](#) for the Pre-registration rate of only \$899!

<http://www.billboardevents.com/billboardevents/mms/registration/index.jsp>

That's a \$300 savings!

Registration questions: 646.654.4643

Connect with the Dealmakers Driving the Music Business!

Now in its 8th year, this one-day event brings together the best minds from the music, legal, financial and Wall Street communities for an in-depth examination of the financial realities with which the music industry is contending.

Join Billboard and today's most important entertainment executives for compelling keynote interviews, informative panel sessions, networking receptions and more.

<p>PANEL SESSIONS INCLUDE:</p> <ul style="list-style-type: none">> INVESTING IN ONLINE MUSIC START-UPS> WORKING WITH CONSUMER BRANDS> TRENDS IN VENTURE CAPITAL AND PRIVATE EQUITY> MOBILE MUSIC APPLICATIONS> BEHIND THE SCENES: TWO CASE STUDIES> MUSIC PUBLISHING M&A <p>Visit the website for schedule & speaker updates. www.BillboardMusicAndMoney.com.</p>	CONFIRMED SPEAKERS:															
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**Take advantage of the Pre-registration rate of \$899 today!
Register now and save \$300!**

MANAGER / MUSIC INDUSTRY NEWS

Times Square Virgin Megastore To Close

by Ed Christman, NY

The Times Square Virgin Megastore, which is the highest volume music store in the U.S., will shut down come April.

The store has been at the center of speculation since August 2007 when the Virgin Entertainment Group North America was acquired by two real estate companies — the Related Cos. and Vornado — in a joint venture.

Last June, a Vornado executive told Reuters that the store would shut down in the first quarter of 2009. The decision to close the store appears related to real estate and the value connected to the location. That executive was quoted as saying that Virgin pays only \$54 per square-foot when the market rent in the area is about \$700 a square foot.

So, while the store, which does an estimated \$55 million in annual volume, is profitable to the tune of \$6 million, according to sources, the space would be even more profitable for its owner with a higher rent tenant. Vornado bought the 180,000 square foot retail component of the Bertelsmann building, which houses the Times Square store, in 2006, and will lease the space to Forever 21, according to press reports.

The closure leaves the Virgin chain with five stores, and one of them, the Union Square store in New York, will now be the city's premiere record store, with an estimated \$40 million annual volume. But the status of that store is also at question as the Related Cos. and Vornado leased the ground floor of the store to Nordstrom Rack for the holiday season, only to have the deal fall through.

VEG NA CEO Simon Wright says no decision has been made on the 14th Street store. While the closure of the Times Square store has wider implications for the chain's overall health, the owners and VEG NA management will assess what to do with the rest of the stores over the next few months.

Music sales boom, but albums fizzle for '08

By **Ken Barnes**, USA TODAY

Americans bought more music in 2008 than ever before, but album sales — the music industry's main source of revenue — dropped for a fourth year. According to the Nielsen Co.'s year-end figures, music purchases — CD, vinyl, cassette and digital purchases of entire albums (grouped together as total albums), plus digital track downloads, singles and music videos — attained a new high of 1.5 billion, up 10.5% over 2007. More than 70% of those transactions were digital track downloads, a record total of 1.07 billion that swamped 2007's previous high of 844.2 million by 27%. Last week's track downloads set a record of 47.7 million, and 71 songs exceeded 1 million downloads this year, compared with 41 last year (and just two in 2005). Track downloads outsold albums by a ratio of 2.5 to 1.

Total album sales dropped to 428.4 million, 14% fewer than in 2007, and have fallen 45% since 2000. Even combining album and track sales (by a formula that counts 10 track downloads as one album sale), the 535.4 million total is still down 8.5% from 2007 and more than 30% below 2000's physical album sales of 785.1 million.

Music purchases are "astronomically high," says Rob Sisco, Nielsen's president of music, "but it's a marketplace in transition from physical to digital." He sees promise in the rise of digital purchases of entire albums, which reached a high of 65.8 million in 2008. New albums by big acts bring the market up, he says, but "there hasn't been a steady stream of high-profile releases."

Although vinyl albums gave way to CDs years before SoundScan launched, it's worth noting that vinyl sales hit a 17-year high in 2008 with 1.88 million, up dramatically from just under a million in 2007. Radiohead's *In Rainbows* was the top vinyl seller with 25,800 copies.

SALES UP AND DOWN

Music purchases reached a record high in 2008, but album sales continued to slide. In millions:

Music purchases*

2004: 817

2008: 1,513

Album sales**

2004: 666.7

2008: 428.4

By Keith Simmons, USA TODAY

* -- Album sales include CD, vinyl, cassette and digital album sales.

** -- Music purchases encompass album sales plus digital tracks, singles and music video.

Source: Nielsen SoundScan



Midem Roundup & Future Dates

Posted: January 21, 2009

CANNES, France ([Hypebot](#)) – 8,000 participants from sectors of the global music business and over 80 countries will leave Cannes today as Midem 2009 winds down.

Summing appears to be a real shift in industry thinking, industry veteran and TAG Strategic's Ted Cohen, told delegates at MidemNet, "now is less about dreaming of the future and more about getting down to business. We are no longer railing against technological advancements. We are now thinking simply about achieving something that works, being practical and looking at models that can monetize music and create wonderful experiences for music fans."

Executives agreed that while in previous years the music industry had swung between nervousness to outright hostility towards the Internet and mobile telephone makers particularly on the issue of piracy, the mood had changed. In fact, Midem 2009 hosted Nokia, Sony Ericsson, Orange and Blackberry parent Research in Motion , whose co-CEO Jim Balsillie told MidemNet attendees, “the music industry is living an extraordinary moment.”

Nokia’s unlimited download service, Comes With Music was also touted in Cannes as a new model with real potential. To date, the service which allows Nokia handset buyers to download as many songs as they want from a 5 million track catalog has seen a lukewarm UK launch. Nokia EVP of Entertainment and Communities, Tero Ojanperä announced that within 10 weeks CWM will expand to Australia and Singapore with a pan-European rollout to follow.

Sony Ericsson’s Head of Content Acquisition Management, Martin Blomkvist confirmed that he had held talks with labels at MIDEM to discuss pricing points and business models for the company’s PlayNow service, while Orange’s Vice President of Music, Laurence Le Ny met with rights-holders for discussions on developing Musique Max and Musique Hits, Orange’s unlimited download services.

“I think the debate over the merits of music on the Internet or on mobile has shifted dramatically and this shift was evident during MIDEM,” says MIDEM Director Dominique Leguern. Kevin Arnold, CEO of digital aggregator IODA agreed that 2009 could be a stepping stone to a brighter future. "Historically, bad times make for good opportunities and MIDEM brings us together to explore new possibilities and dive into the next era of our changing industry," he said.

That next era, according to some MIDEM delegates, will increasingly involve brands teaming with music/ In Cannes, Bacardi announced that its nine-month old deal with UK dance group Groove Armada will help launch the band’s new EP via online sharing service Bliveshare. Other brands on the ground at MIDEM included Coca Cola, A|X Armani Exchange and Guitar Hero video game publisher Activision Blizzard.

At the International Manager Summit, Brian Message (manager of Faithless, Kate Nash and Radiohead) clearly said that flexibility and creating value are today’s tools for success and a Trent Reznor/Nine Inch Nails case study presented the artist’s huge creativity in building new ways of connecting with fans.” The new Midem International Publishing Summit provided a platform for discussion among one of the few industry sectors experiencing growth.

Managing Director of Artiste Management Productions, Harvey Goldsmith was in upbeat mood at Cannes commenting “there’s a ton of business being done in Cannes and I mean a ton. The press gets hooked up on numbers. I don’t worry if there are 8,000 or 8,000,000 people at MIDEM, it’s the quality of the attendance that interests me. In fact, if there are a few less people, it makes for a better event as you don’t get hassled every five minutes.”

Establishing international standards for rights administration is essential in growing the global music business. Universal Music Publishing Group and France’s Society of Authors, Composers and Publishers of Music unveiled DEAL (Direct European Administration and Licensing), their joint model for the licensing and administration of rights for multi-territory online and mobile use in Europe.

60s British pop and rock icon Donovan took Cannes by storm with live performances including one which hushed assembled journalists attending a press conference by the singer. Donovan and Reed MIDEM Chief Executive Paul Zilk were awarded France's "Officer in the Order of Arts and Letters" by French Minister of Culture and Communications Christine Albanel. The French opera singer, Philippe Jarousski, received the title "Knight in the order of Arts and Letters".

The 44th edition of Midem will be held in Cannes from January 24-27 January 2010 and 11th MidemNet, January 23-24.

Legendary Manager Gary Kurfirst Dies

Posted: January 14, 2009

LOS ANGELES (CelebrityAccess MediaWire) -- Gary Kurfirst, the legendary manager who helped to shape the careers of numerous influential artists such as The Ramones, The Talking Heads, has died.

Over the course of four decades, Gary Kurfirst, known to insiders for his discerning taste, had been involved in record sales in excess of 100 million units worldwide. He was pivotal in the careers and successes of major of recording artists, producers, film and video directors, agents, and major recording labels.

Gary Kurfirst was responsible for bringing the sixties music revolution to New York. In 1967 he opened the doors to the infamous Village Theater later known as the Fillmore East, where he promoted the East Coast debuts of more than twenty icons including, Jimi Hendrix, the Doors, the Who, Janis Joplin, Jeff Beck, and Jimmy Page's Yardbirds.

In 1968, at twenty years old and one year before Woodstock, he created the model for the contemporary music festival by producing and promoting the legendary New York Rock Festival at the Singer Bowl in Flushing Meadow Park where Hendrix, the Doors, Joplin, and the Who appeared together, among others. He was also at the forefront of bringing acid-rock guitar bands to the music community with the band Mountain, which he managed from 1967 to 1975.

In 1971 Kurfirst signed the Brazilian artist Deodato and helped guide his album to gold status and achieve a number-one single. In 1975 he helped Chris Blackwell introduce Bob Marley, Peter Tosh, and reggae to America, delivering a new consciousness and sound to mass audiences. For the rest of the seventies and through the eighties Kurfirst rode a new wave of culture in an expanding musical landscape and signed the now-immortalized punk icons the Ramones, art-rockers Talking Heads, B52s, Annie Lennox's Eurythmics, and also Jane's Addiction who inspired the grunge music movement of the early nineties. His defense of creative expression earned both the Talking Heads and the Ramones induction into the Rock and Roll Hall of Fame in 2002. He holds the exclusive honor of having two management clients inducted in the same year.

In 1984, 1986, and 1987 Kurfirst produced three feature-length films while simultaneously managing his impressive stable of platinum-selling recording artists. Respectively, they were the

Talking Heads' critically acclaimed and award-winning concert film Stop Making Sense, directed by Jonathan Demme; the quirky satire of American life, True Stories, directed by David Byrne; and Siesta, directed by Mary Lambert and featuring an all-star cast including Jodi Foster, Ellen Barkin, Isabella Rossellini, and Martin Sheen, as well as a Miles Davis soundtrack.

In 1990 Kurfirst joined forces with MCA and launched Radioactive Records. His marketing strategies brought MCA rock credibility and their first modern music success of the era with Radioactive's band Live. The band has sold more than 20 million albums worldwide, which include two number-one Billboard albums and dozens of number-one albums in international territories. Kurfirst also signed Shirley Manson in 1991 and then brokered her deal with Almo as the lead singer of Garbage who went on to sell more than 10 million albums.

In 2002 Kurfirst and longtime friend Chris Blackwell launched two new music ventures: a talent management company, Kurfirst-Blackwell Entertainment, and Rx Records, a uniquely structured imprint offering its artists more contractual flexibility and creative latitude than the majors. Entering the new millennium and drawing on his vast experience, resources, and network, Gary Kurfirst continued to develop careers and influence the expanding global market, pioneering new business models and creative marketing strategies.

[MMF-US E-Newsletter Complier Jack Bookbinder includes this piece to pay respect to Gary Kurfirst who led Overland Productions in 1989, the first 'management' internship for Mr. Bookbinder]

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MMF-US welcomes new members Brian Waymire of DreamScapers International LLC (Nashville, TN), Jeff Talmadge of Bozart Records/Tet Ziens Music (GA), Ron Shapiro of Ron Shapiro Management (NYC), Justin Seidenberg of Kiqstart Music (Chicago), and Marshall Williams of Mastermind Talent (MN).

Special thanks for contributions by:

Barry Bergman, Perry Resnick, Craig Hyman, Steve Garvan, Justin Seidenberg and compiler/editor Jack Bookbinder.

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