

**MMF-US – E-NEWSLETTER (May 2012 I - *Extra MMF-US FEATURE*)**

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**MEMBER/MANAGER ANNOUNCEMENTS**



The International Songwriting Competition (ISC) is Now Taking Submissions.

Now is your chance to enter what the *NY Times* calls “*the* songwriting competition to take note of,” and for a chance to share in over \$150,000 in cash and prizes, including a Grand Prize of \$25,000 cash and over \$25,000 in prizes.

Renowned for having the most prestigious judges of any music competition in the world, ISC’s judging panel is comprised of high-profile recording artists and influential music industry professionals. Included are **Tom Waits, Jeff Beck, Nas, Martina McBride, Robert Smith (The Cure), Derek Trucks, Janelle Monae, Monte Lipman** (President of Universal Republic Records), and many more.

For entry information and a complete list of judges, please visit:

<http://www.songwritingcompetition.com>

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**Industry Spotlight**

[Jim Donio - NARM](#)

from the [www.MMFUS.com](http://www.MMFUS.com) - May 04, 2012



*Jim Donio is the President of the **National Association of Recording Merchandisers (NARM)**, the music business association in the United States. Since taking the role in 2004, Donio has evolved the organization from one primarily focused on physical product retailers to a more inclusive trade association that represents the full breadth of the current music business, including digital distribution, mobile, games, video, applications, and other entities that monetize music. This expanding membership vision includes not only Board-level representation from companies such as Amazon, emusic, iTunes, Microsoft, Nokia, Spotify, and Verizon, but also the introduction of membership levels for individuals and students, not just corporations.*

*In addition, he conceived the **Digital Think Tank**, which was formally created in 2009 to explore and resolve objectives related to enterprise-level digital music commerce. Donio recruited Bill Wilson to helm Digital Strategy and Business Development to oversee this area, underscoring NARM's commitment to being on the leading edge of technological developments for music retail. The Digital Think Tank has now morphed fully into [digitalmusic.org](http://digitalmusic.org), a comprehensive hub for all of NARM's digital initiatives that features six functional work groups, events such as the Music Startup Academy, white papers, and more.*

*Donio has worked on collaborative industry campaigns to inspire music sales since he first joined the organization in 1988. NARM has worked with every music awards show, from the GRAMMYS® to the Country Music Awards, to translate the televised experiences into exciting in-store campaigns. In 2007, NARM collaborated with the Rock and Roll Hall of Fame to create the "Definitive 200," a ranked list of the 200 albums and soundtracks that should be in every music collection.*

*More recently, Donio worked with the **Recording Industry Association of America (RIAA)** to revive the "Give the Gift of Music" campaign in May 2010, which provides consumers with ideas on how to give music – both CDs and digital formats - as gifts, and providing retailers support materials that highlight "giftable" titles. NARM also supports the now-annual Record Store Day on the third Saturday in April, bringing together independently- owned record stores and artists to celebrate the art of music.*

*Donio has also revitalized NARM's Music Biz convention, making it the definitive gathering for about 1,000 executives engaged in the business of music in the United States. Held each spring in different locations around the US, Donio has also worked to expand NARM's event offerings beyond the convention, introducing the Entertainment And Technology Law Conference Series and a regular schedule of webinars on a diverse variety of topics of interest in the industry.*

*Donio also finds time to participate in other industry events. In 2009, he was a keynote speaker at the TM Forum's Management World Americas, and was a panelist at MediaTech's Future of Packaged Media, as well as Digital Music Forum East. He has also guest lectured to students at the NYU's Clive Davis Department of Recorded Music and Drexel University.*

*Donio worked his way up through NARM since he joined the organization almost 25 years ago as Director of Creative Services. In 1991, he added PR and marketing functions to his NARM resume, and was promoted to the position of Communications Director. In 1995, he took on oversight of NARM's conventions and conferences as Vice President of Communications & Events. In 2000, he was elevated to Executive Vice President, adding most of the organization's day-to-day administrative and operational responsibilities to his job description, before assuming the top job in 2004.*

*Prior to joining NARM, Donio held a variety of editorial, PR and event-related positions for the Association of Information Systems Professionals (AISP), an international individual membership organization focused on the needs of office systems professionals.*

*A Philadelphia native, Donio earned his Bachelor's Degree in Journalism from Temple University. He has been involved in the city's Mummers Parade tradition since his college days, and has supported the Mummers Museum since it opened in 1976. This folk tradition, one of the oldest in the country, celebrates the New Year with elaborately costumed participants, songs and dancing. Jim has participated in a variety of ways, including as a musician, costume designer, choreographer, and television commentator, and won a local Emmy Award in 1986 for "Outstanding Cultural Programming" for his special coverage of the event.*

*Donio has also acted professionally, and if you look closely, you can see him in the movies "Mannequin," "Clean & Sober," and "Stealing Home." The first record he recalls receiving as a gift was Meet the Monkees, which is still on his personal "Definitive 200" list.*

### **1. What in your career path led you to your initial job at NARM?**

Prior to joining NARM, I was working for a business organization whose member were office information systems professionals. That organization was relocating to Chicago and I did not want to make the move. I answered an ad in the Philadelphia Inquirer for an editor at a South Jersey-based entertainment industry organization...and that was NARM and its sister organization in the video space the Video Software Dealers Association (now the Entertainment Merchants Association). I has always been interested in the entertainment space, having been an actor, broadcaster, musician, and dancer with a voracious appetite for all things involving popular culture. Since my degree is actually in Journalism, and I had substantial prior writing, PR and editorial experience, the initial position was upgraded to Director of Creative Services and I was responsible for both organizations' publications and promotional materials.

### **2. How has NARM evolved the last few years?**

NARM has gone from an organization whose members and mission were exclusively focused on the distribution and sale of physical music product to an organization whose members are now evenly split between physical and digital distribution and sales. We have also created a new brand for our digital initiatives called digitalmusic.org that has six work groups, events, white papers, etc. Even our Board of Directors is now skewed slightly more digital than physical, including representatives from Amazon, emusic, iTunes, Microsoft, Nokia, Spotify, and Verizon.

### **3. Where do you see NARM five to ten years from now?**

We are a service organization that exists to advance the business of music. As the future of the business continues to evolve and unfold, we will be reflecting those changes in who belongs, what we offer and what we do...providing the necessary programs and services that our membership demands.

### **4. What is your greatest professional challenge today?**

What keeps us up at night is really no different than most other businesses in these tough times...finding the best ways to maintain and increase revenue, while controlling expenses.

**5. What is the greatest advice you've received since heading up NARM?**

I would say the best piece of advice I have received was from a very trusted mentor and friend who I was talking to when I was extremely angry about a particular e-mail I had just received. I was venting about how I was going to quickly respond, and the advice was never, ever respond to an e-mail when you are this angry. You should always wait until the next day. I have really tried to heed that advice.

**6. How do free services such as Spotify impact retail music sales?**

Music subscription services, some of which have free options, have surged recently in both usage and overall membership. And that surge has brought with it no shortage of questions, confusion and controversy over how the model will impact the broader music industry: both labels and artists alike. As the collective voice of the digital music business, digitalmusic.org and its Music Subscription Work Group convened to address this issue directly and drafted a document to dispel myths and facilitate a balanced discussion on the role of subscription music services in today's marketplace. This is a complicated issue that, like past innovations in this sector, will take time to fully comprehend and appreciate. Spotify, Rhapsody, MOG, Rdio, Slacker, Cricket's Muve, Zune, and Sony Music Unlimited are all members of this Work Group. It's a myth that these subscription services cannibalize music sales. In fact, digital music sales have actually increased along with the spike in on-demand streaming and subscription music users. By getting consumers to subscribe for fixed periods of time, creators and content companies benefit from a steady stream of revenue.

**7. What do you think is the future of physical product such as CD's and vinyl?**

I think there will always be a role for physical products in the marketplace. But the products will likely continue to change and perhaps bundle different types of digital offerings with the physical product. The way people enjoy music falls along a spectrum of choices and I don't see that spectrum diminishing its choices to completely eliminate a physical option of some type.

**8 Where do you see opportunities in the digital retail space for new artists?**

It's really all about commerce in its broadest form. There has probably never been a time where there are more avenues for new artists to gain exposure for their music. But sometimes the monetization is not as simple. I have already talked about the subscription model, but there are also new opportunities as social media embraces social commerce. There will be other types of commerce opportunities as well for artists to explore and exploit with the development of new apps.

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**POST-SCRIPT:**

Jim Donio, President of music business association NARM, issued the following statement on the death of Donna Summer:



“With the news of the passing of Donna Summer, we are marking another very sad day for the music business in what has become an all too frequent refrain the past several months. In 1978, when she was reigning supreme during the pinnacle of the Disco era, Donna performed at NARM and celebrated her success with her legendary mentor Neil Bogart of Casablanca Records. While it was before my time with the organization, I have heard so many stories about the “over-the-top” party hosted by Bogart that year, at which Donna held court along with label mates The Village People. Donna’s music brought so much joy, energy and inspiration to so many people around the world during her award-winning career. Hearing her songs has and will always make me smile and want to start dancing. NARM expresses its deepest condolences to her family and friends.”

## **Donna Summer, Disco Queen, dead at 63**

(CBS/AP – May 17, 2012) Disco queen Donna Summer has died, a family spokesperson told the Associated Press. She was 63.

Her family released a statement Thursday saying Summer had died and that they "are at peace celebrating her extraordinary life and her continued legacy." Summer died of cancer Thursday morning in Naples, Fla., said her publicist Brian Edwards.

[TMZ](#) first reported the news, noting that Summer was recently working on music for a new album.

Known as the "*Queen of Disco*," Summer was born LaDonna Adrian Gaines in Boston, Mass., in 1948, as one of seven children. She was raised on gospel music and became the soloist in her church choir by age 10. The five-time Grammy winner rose to fame in the 1970s, scoring hits with "*Last Dance*," "*Hot Stuff*" and "*Bad Girls*." She co-wrote the single "*Love to Love You Baby*" in 1975, and went on to co-write several other hits, including "*She Works Hard For Her Money*." "*Love to Love You Baby*" was her U.S. chart debut and the first of 19 No. 1 dance hits between 1975 and 2008 - second only to Madonna. During the disco era, she burned up the charts: She was the only artist to have three consecutive double-LPs hit No. 1, "*Live and More*," "*Bad Girls*" and "*On the Radio*." She was also the first female artist with four No. 1 singles in a 13-month period, according to the Rock Hall of Fame, where she was a nominee this year. Summer released a number of albums that have reached gold or platinum status, including the multiplatinum "*Bad Girls*" and "*On the Radio, Volume I & II*." Her No. 1 Billboard Hot 100 hits include "*Hot Stuff*" and "*MacArthur Park*."

Summer also appeared in the 1978 film, "*Thank God It's Friday*," which took home the best original song Oscar for "*Last Dance*." The singer came to prominence just as disco was burgeoning, and came to define the era with a string of No. 1 hits and her beauty queen looks. But unlike some other stars of disco who faded as the music became less popular, she was able to grow beyond it and later segued to a pop-rock sound. She had one of her biggest hits in the 1980s with "*She Works Hard For The Money*," which became another anthem, this time for women's rights.

Soon after, Summer became a born-again Christian. Still, even as disco went out of fashion, she remained a fixture in dance clubs, endlessly sampled and remixed into contemporary dance hits. Summer's last album, "*Crayons*," came out in 2008. She also performed on "*American Idol*" that year with its top female contestants. In 2010, Summer appeared on "*America's Got Talent*." Her sound was a mix of genres and helped her earn Grammy Awards in the dance, rock, R&B and inspirational categories.

Summer married Brooklyn Dreams vocalist Bruce Sudano in 1980. She is survived by her husband, three daughters (Brooklyn, Mimi and Amanda) and four grandchildren.

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## **DRIVEN MUSIC CONFERENCE**

**October 5 - 7, 2012**

**Atlanta, Georgia**

[www.drivenatlanta.com](http://www.drivenatlanta.com)

**"Seriously... Amazing!"**

**- Alternative Press and AP Tour CEO & Founder, Mike Shea**

Continuing the success of last year's [Driven Music Conference](#) in Atlanta, the event will return to Twelve Hotel Atlantic Station in Atlanta, Georgia October 5 - 7, 2012.

Featured Panelists include:

- Warner Bros./Chappell A&R, Marc Wilson
- Talent Producer for the NBC TV Series The Voice, Peter Cohen
- Alternative Press and AP Tour CEO & Founder, Mike Shea
- 12x Platinum, 5x Grammy Nominated Producer, Luke Ebbin
- and more!

**Artists** of all genres: [Submit now](#) for your chance to be selected as a Showcase Performer! Receive 1 **FREE Panel Pass**, just for submitting!

**Sponsors and Vendors:** Looking to market to the Driven Music Conference audience? Showcase your brand or firm as a Driven Music Conference Sponsor or Vendor. [Email us](#) and request a list of available options, which includes a global promotional reach to millions.

Market your brand or firm and join the following sponsors: **The Recording Academy, SAE Institute, SESAC, NARIP, SunTrust Sports & Entertainment** and more.

What Featured Panelists are saying about the Driven Music Conference...

"Seriously... Amazing!"

**- Alternative Press and AP Tour CEO & Founder, Mike Shea**

"The Driven Music Conference felt like I was at SXSW when it started, all about the artists and the music."

**- Kevin Lyman, Van's Warped Tour Founder**

"The Driven Music Conference is run the way all conferences should be run - educate and network with the artists during the day and make sure the industry folks show up and critique performances at night, like the artists are expecting them to."

**- Lou Plaia, ReverbNation Co-Founder**

"One of the strongest industry showcases I've been to ever."

**- Jeff Levin, Atlantic Records A&R**

Text drivenatlanta to 96362 for updates.  
Questions? [Email us](#) or chat live on the [Driven Music Conference](#) web site.

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## MMF-US DUES

MMF-US Members:

**MMF-US membership dues for 2012 are due.** If you have already paid your dues in 2012, 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 19 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 THE NEW MAILING ADDRESS:

**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](mailto:barrybergman@earthlink.net)

Please note, membership dues will increase in 2012 so take advantage of the current rate now.

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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### **NOTE TO MMF-US MEMBERS:**

For consideration of your news posts at the newly revised [www.mmfus.com](http://www.mmfus.com) and MMF-US’s official social network pages established at Facebook & Myspace, MMF-US members are always welcome to submit press releases and news announcements concerning their management companies, special events,



and artist achievements by sending an email to [info@mmfus.com](mailto:info@mmfus.com) This is *your* organization, please let us know about your management company's activities and your clients!

## **MUSIC INDUSTRY NEWS & ANNOUNCEMENTS OF INTEREST TO MMF-US MEMBERS:**

### **Adele pays tribute to 'amazing' manager Dickins at Music Week Awards**



Adele brought the Music Week Awards to its feet last night as she praised the work of her manager, Jonathan Dickins.

Dickins, of September Management, picked up the Manager Of The Year award at The Brewery in central London.

The category was voted on by his peers in the field. Dickins works with Adele alongside September colleague Rose Moon.

Adele told the music industry crowd: "Are you all drunk? You sound it! I'm going to get in trouble: Jonathan struggles to get me to go to my own awards let alone to give him one. It's a pleasure to be here and thank you for having me. "I first met Jonathan almost exactly six years ago. At the time he was looking after Tom Vek, Jamie T and Jack Penate. I was blown away by his roster and he made me laugh and made a great cup of tea. I'm really nervous and emotional! I didn't meet any [other] managers, I only met him - and I made my mind up that I wanted him to manage me before he made his mind up that he wanted to manage me.

"Thank God he went on to be my manager because he's fucking smashed it. You've been amazing, Jonathan. It's an absolute honour to work with someone who has so much calm and grace. You've managed to make a [office] full of people who are shit scared of you still love you and you make them laugh. We're all really proud. Thanks for being a great manager."

Dickins then joined Adele on stage. He commented: "That was amazing. I didn't expect that. I just want to thank all the other artists, it's really important to me. We set this company up six years ago; it's about real artists, thank you for trusting us with your careers. Someone told me you should always employ people who are better than you - and I think I work with people are every bit as good if not better than I am." "Rose Moon [co-manages Adele] and it's unbelievable what's happened this year. She's coped with it admirably - so this is for her."



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## Live Nation Debuts Facebook App

Posted: May 4, 2012

LOS ANGELES (VIP-NEWS) -- Live Nation launched its new concert calendar Facebook app on Wednesday (May 2), which enables users to discover and share upcoming Live Nation events and all music/comedy shows ticketed through Ticketmaster in North America.

"It's based on recommendations and shows their friends are attending," Live Nation VP of social media marketing Gretchen Fox tells *Billboard*, noting that like the Ticketmaster app launched earlier this year, event suggestions are also based on listening activity through Spotify accounts with Facebook integration.

The concert calendar had been in private beta for the past six months and tested by about 10,000 users, Fox says. Live Nation conceived the app -- including architecture, functionality and user experience -- and its code was written by boutique development company Kremsa.

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## CBGB Is Dead. Long Live CBGB.

By JAMES C. MCKINLEY Jr. and STEPHEN REX BROWN (*New York Times*)

Published: May 7, 2012

For the last six years the name [CBGB](#) has been little more than a logo on T-shirts for young people in the East Village. Now a group of investors has bought the assets of that famous punk-rock club, which [closed in 2006](#), and plans to establish an ambitious music festival this summer, with an eye toward reopening the club at a new downtown location.



1977 photo of CBGB, which operated on the Bowery from 1973 to 2006. Owners of the club's assets are now planning a festival and seeking to revive it at a new site.

The Ramones onstage at CBGB in 1977. The group of investors that now owns the club's assets hopes to find a new location to reopen it in Lower Manhattan.

The new owners of the club's assets — some with ties to the original Bowery establishment — say they hope that the festival will revive the wide-open artistic aesthetic associated with CBGB, which in its heyday served as an incubator for influential acts like Television, Talking Heads, the Ramones, Blondie, Sonic Youth and Patti Smith. “We’re never going to recreate that moment in time,” said Tim Hayes, one of the investors. “We’re trying to continue the idea of supporting live music, making a lot of noise and being a part of New York City. The festival is one way we can do it. Eventually the club will be another way we can do it.”

The [four-day festival](#) is scheduled to begin on July 5 and will showcase about 300 rock bands. Concerts will take place at around 30 places, from large stages like Central Park Summerstage and Webster Hall to small clubs like the [Trash Bar](#) in Williamsburg and the [Living Room](#) on the Lower East Side.

The Cro-Mags, Vision of Disorder and Sick of It All will headline a hardcore show at Webster Hall, organizers said. The festival will also stage a free concert in Central Park with Guided by Voices, the Pains of Being Pure at Heart and Cloud Nothings. A few veteran rockers have agreed to appear: David Johansen, a former member of the New York Dolls, has committed to do a show, as has the Baseball Project, the supergroup formed by Peter Dinklage of R.E.M. and Steve Wynn of Dream Syndicate.

The New York City market has proved difficult for festival promoters, particularly for large, open-air events, like All Points West and Across the Narrows. The CBGB festival, however, will take place mostly inside existing bars and music halls, a more profitable model in the city. Though Mr. Hayes declined to discuss the company's finances, he said the promoters bought the club's assets for cash and are not burdened with debt.

The festival will also include screenings of rock-themed films at two downtown cinemas and a series of workshops and conferences geared to artists venturing into the music business for the first time. Mr. Hayes said the models are the [South by Southwest music festival](#) in Austin, Tex., and the [CMJ festival](#) held here every fall. “We want to make room for some of the legends that came from CBGB, but the primary focus is to support new music,” he said.

It was Mr. Hayes's commitment to original music that persuaded **Lisa Kristal Burgman**, who controlled the estate that owned the rights to the club, to sell it to him, she said. “It's a relief to know that it's not going to die,” Ms. Burgman said. “It's going to be reborn.” That rebirth has been a long time coming. **Hilly Kristal**, the club's founder and Ms. Burgman's father, [died of cancer in August 2007](#). A year earlier, he had shut down the narrow space — a crumbling bar with an angled stage, dungeonlike bathrooms and walls covered in graffiti and fliers — after a long and bitter dispute over back rent with the landlord. He left most of his estate to Ms. Burgman.

But the rights to the club's assets and its famous trademark, which is worth millions, became mired in legal disputes after Mr. Kristal's death. Shortly before he died, Mr. Kristal had negotiated a deal to sell the club's assets to two entrepreneurs, James Blueweiss and Robert Williams. They bought the rights from his estate in May 2008 but then declared bankruptcy two years later. Under Ms. Burgman's direction, the estate sued to reclaim the club's assets. Complicating matters, Mr. Kristal's former wife, Karen Kristal, also filed suit, disputing the sale, saying she had been the rightful owner of the business.

By October 2010, both legal battles had been settled, and Ms. Burgman ended up in control of not only the club's famous logo, but also its memorabilia and its grubby interior furnishings. Several would-be

buyers approached her, she said. She started talking to Mr. Hayes, a concert promoter, about his interest in reviving the club in early 2011. Her main concern, she said, was to ensure that Mr. Hayes and his partners would carry on her father's policy of supporting original, undiscovered musicians. "What was important was to make sure that whoever bought it understood what CBGB was about, and Tim did from the get-go," Ms. Burgman said. Neither Mr. Hayes nor Ms. Burgman would reveal the terms of the sale. But buying CBGB — and the cultural cachet, lucrative licensing rights and merchandise that come with it — was almost certainly not cheap. When the Kristal estate sold the rights to the club in May 2008, the price was \$3.5 million, according to bankruptcy records. Mr. Hayes said there were at least six investors behind the new venture, whom he declined to name but described as "a half dozen guys that just love music." One of them is [Joe D'Urso](#), a musician and a former talent agent who is now working to organize the festival. Ms. Burgman said she had no financial stake in the festival, nor in the future club, though she is continuing to advise the new owners. "It's passing the baton," she said.

Mr. Hayes has hired others with close ties to Mr. Kristal. **Louise Parnassa-Staley**, the booker at the club from 1986 until its closing, has the same responsibilities for the coming festival. She said she had received inquiries from a wide variety of rock groups, from a black-metal band in Norway to a heavy-metal band in Mexico and a "surprising amount" of roots-rock bands. Eventually, Mr. Hayes said, he and his partners intend to reopen the club in Lower Manhattan and are searching for an ideal building to buy. "We don't want to be a tenant," he said. "We don't want to be a victim of what happened before." Some people with ties to the old CBGB expressed skepticism the club could be resurrected without Mr. Kristal. "The people who bought it are wonderful people, but to me, the place died with the man," said Richard Manitoba, the lead singer of the Dictators.

James Sliman, who managed the Dead Boys in the 1970s, said he was waiting to see if the new owners had Mr. Kristal's "musical integrity" or were "doing this just to cash in on the name."

The new club, if and when it opens, will have most of the trappings of the shuttered club at its disposal: A theatrical company dismantled and itemized everything from the bar itself to set lists and put it all [in storage in Williamsburg](#), Brooklyn. But Mr. Hayes and Mr. D'Urso said they did not want to open a "museum installation" aimed at tourists. They hope to re-establish CBGB as a vibrant downtown club that will present original bands.

"Rock is an art form that I love and respect, and I think has a purpose in the social fabric of our society," Mr. D'Urso said. "And it's been a little pushed aside. If we can help push it back in, we'd like to."

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## **Red Light Management Opens London Office With Ex-SuperVision Managers, Roster**

Red Light Management is now on the ground in the U.K., with former SuperVision Management Group managers James Sandom, Cerne Canning and Deb Fenstermacher—and their artists—entering the RLM fold. Founded in 1991 by Dave Matthews Band manager Coran Capshaw, Red Light's clients include DMB, Alicia Keys, Tim McGraw, Faith Hill, Phish, Ben Harper and Damian Marley; SuperVision's roster includes Franz Ferdinand, Kaiser Chiefs, the Vaccines, Crystal Castles and a North American consultancy for Elbow, the Duke Spirit and Kate Nash

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## **Bertelsmann Posts Strong Q1**

**Posted: May 10, 2012**

BERLIN (CelebrityAccess MediaWire) -- German-based media conglomerate Bertelsmann announced a strong first quarter to start 2012, with profits up by 54% to \$191 million against the same period last year. The company attributed their strong results to growth from all divisions.

Revenue at the company was also up by 5% to \$4.7 billion year, while operating earnings before interest and taxes increased to \$362 million from \$321 million in the first quarter of 2011. Bertelsmann Chairman/CEO Thomas Rabe said: "Bertelsmann started the new year on a high note. All of our divisions including corporate investments are seeing growth, and our earnings performance is also very gratifying. This underscores the good starting position that Bertelsmann has established for its planned long-term reshaping into a faster-growing, more digital and more international company." -

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### **Special thanks for contributions by:**

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