

POULSTAR

The Concert Hotwire™



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2000

SPECIAL EDITION SUPPLEMENT



Martin Hopewell

This is the session where the agents get together under the ILMC microscope. In a business that was founded on a hand-

shake, maintaining good relationships has always been the key to getting the best deals.

But is this still the case and anyway, what is the best deal? Herman Schueremans underlined the importance of knowing a band's value in each individual territory – something a promoter is best placed to do. Therefore, he pointed out, "Sometimes 90-10 is fair; sometimes 85-15 is fair."

And what show costs should be part of a deal? Should cancellation insurance be acceptable as a show cost? Martin Hopewell (Primary) said The Cure will not accept this. He said, "It's easy not to question show costs. The problem is cutting deals that are fair. But the costs should be negotiated on a show-by-show deal."

There were many grumbles that today's contracts are getting more and more like special editions of the yellow pages.

But if agents want a simple life, why not go back to the gross deal? Maybe that would work out as a fair deal. Well, those against say how can you know what is fair

until you know what costs are involved? But if a show is a partnership for one night between the promoter, artist, venue and agent, then it's about negotiating a deal that works for everyone.

The accountant's point of view is that net deals empower the artist. Mike Donovan reminded the room that before, an artist didn't know how much money was being made.

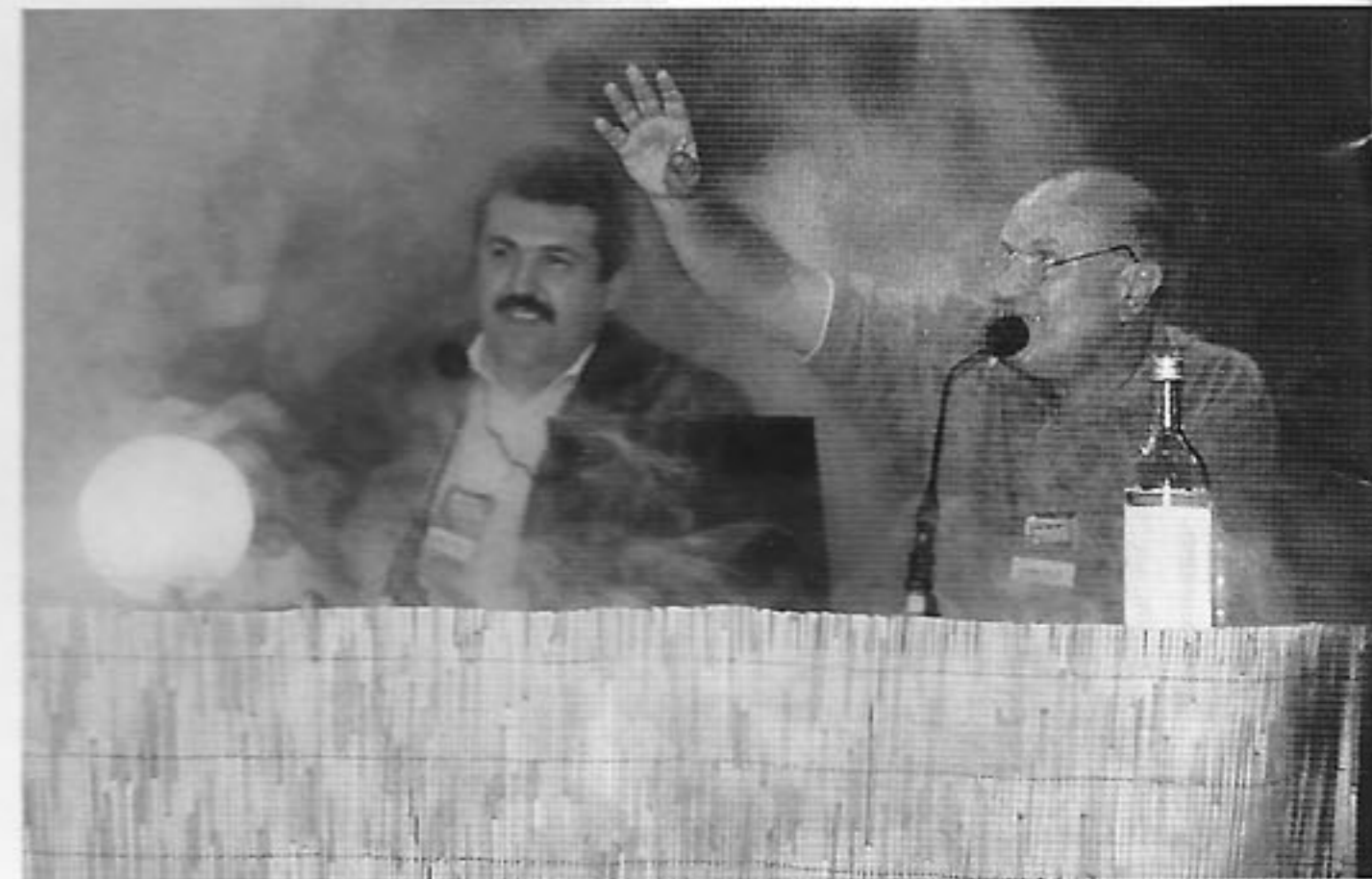
But wouldn't the return of the gross deal mean that the accountants would have no work to do? Currency fluctuations also create problems when establishing this mythical fair deal. It's just something else to gamble with. You can win or lose on a deal overnight. So everyone's still trying to fathom the mystery of a fair deal. Maybe a deal based on 100 percent of the net with the promoter keeping the parking revenue is fair by today's standards.

Not when it comes to the F-word: festivals. In the increasingly competitive festival market where we hear about massive offers to headliners and exclusive contracts, does the value of an act simply fly out the window? Is it just about how much money an agent can get and how much the promoter is prepared to bid? Usually, when it comes to the major acts, yes.

But getting back to how to make life nice and simple for the agents, it was suggested that agents create a lot of work for themselves as there is no standard costings sheet. It would be easier than dealing with 50 different lists from different promoters. But can you boil down the vastly differing global territories to just one format? A great

idea, in theory, agreed Tom Chauncey, but perhaps not workable.

So, the debate threw up a few ideas for change, some solutions to perennial problems, but the handshake and the good relationship still rule and yes, it's business as usual.



Where there's smoke . . . there's fire. Claudio Trotta and Michael Chugg brought their crystal ball to predict the next thousand years of touring.

A THOUSAND Years Of Touring

Moderators:

Claudio Trotta Barley Arts
Michael Chugg Michael Chugg Entertainment

It was as if the whole weekend was building up to this. Claudio Trotta and Michael "Chuggie" Chugg made a dramatic entrance. They took to the sunset stage amid smoke machines and booming music, and set about trying to fathom the present and future state of the business. And they were well-armed with visual aids to stop people who love the sound of their own voices from dominating the session.



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