

**KEYNOTE:**  
**HARVEY GOLDSMITH**

**MANAGING DIRECTOR,  
ARTIST PROMOTION MANAGEMENT (UK)**



**midem**  
connected by music





## MODERN DAY MUSIC PIONEERS

LET'S GO BACK TO THE BEGINNING...

I FOUND THE BEST WAY TO LEARN HOW TO WIN IS BY EXPERIENCE AND LEARNING FROM MY MISTAKES

AS WE ALL KNOW LUCK AND TIMING ARE MAJOR CONTRIBUTING FACTORS IN ANYONE'S SUCCESS.

I STARTED MY LIFE OFF AT UNIVERSITY STUDYING PHARMACY...

**MY TIMING** WAS ARRIVING LATE FOR A LECTURE AND BEING NOMINATED TO BECOME THE STUDENT REP FOR THE PHARMACY DEPARTMENT.

**MY LUCK** WAS ATTENDING MY FIRST STUDENT UNION MEETING AND STICKING MY HAND UP. WHEN I EXPLAINED THAT I WASN'T HAPPY WITH THE

SOCIAL LIFE AT THE UNIVERSITY THE PRESIDENT OF THE UNION GAVE ME MY FIRST CHANCE BY ASKING ME WHAT I WOULD LIKE TO DO ABOUT IT. I

SUGGESTED OPENING A CLUB FOR STUDENTS WHICH HE DULY RESPONDED BY SAYING "OK PHARMACY, GET ON WITH IT".

THIS SINGLE ACTION CHANGED THE COURSE OF MY LIFE AND OF COURSE MY CAREER

I OPENED CLUB 66 IN JANUARY 1966 AND IT BECAME AN INSTANT SUCCESS.

THE REASON WHY IT WAS SUCCESSFUL IS BECAUSE I TOOK THE STUDENT COMMON ROOM AND TRANSFORMED IT INTO A NIGHTCLUB BY ADAPTING AVAILABLE LIGHTING, PUTTING IN CANDLES, NUTS AND CRISPS ON THE TABLES AND SAWDUST ON THE FLOOR.

IT CREATED AN ATMOSPHERE THAT WORKED... OF COURSE TODAY I AM SURE HEALTH AND SAFETY WOULD HAVE SOMETHING TO SAY ABOUT THE CANDLES!



WHAT I DIDN'T KNOW AT THE TIME, BUT SUBSEQUENTLY REALISED WAS THAT I HAD AN INNATE TALENT FOR FINDING THE RIGHT ARTISTS, IN FACT BOOKING THE ACTS WAS THE EASY PART.

FROM THE CLUB I BECAME RAG CHAIRMAN AND THEN SOCIAL SECRETARY OF THE UNIVERSITY.

I STARTED BOOKING ACTS FOR CLUB 66 SUCH AS FLEETWOOD MAC, THE MOVE, THE ACTION, THE MOODY BLUES, MANFRED MAN AND THE SPENCER DAVIS GROUP.

MY FIRST BIG SHOW WAS A RAG BALL, WHERE I BOOKED JOHN LEE HOOKER WITH THE JOHN MAYALL BLUES BAND.

I HAD SEEN THE GUITARIST IN THE BAND, A YOUNG ERIC CLAPTON AND DECIDED TO FEATURE HIM ON MY ADVERTISING.

BY THE END OF MY TIME AT UNIVERSITY I WAS ON THE FINANCE COMMITTEE, HAD AN OFFICE AND WAS BOOKING SHOWS FOR 12 COLLEGES AND UNIVERSITIES ALONG THE SOUTH COAST.

MY SECOND BIT OF **LUCK** AND INDEED **TIMING** CAME OUT OF THE FACT THAT I WANTED TO STAND FOR PRESIDENT OF THE UNION BUT MY PROFESSOR REFUSED TO ENDORCE MY CANDIDACY.

AS A SOP I WAS SENT TO AMERICA IN 1967 ON AN EXCHANGE COURSE WHICH I LEFT AFTER 2 MONTHS AND THEN TOOK A GREYHOUND BUS TRIP ACROSS AMERICA, \$99 FOR 99 DAYS!

I ARRIVED IN SAN FRANCISCO WHERE AS THE BUS WAS CROSSING GOLDEN GATE BRIDGE I SAW A CONCERT TAKING PLACE IN THE PARK.

AFTER DUMPING MY TRAVEL BAG AT THE 'Y', I WENT DOWN TO THE PARK AND WORMED MY WAY BACKSTAGE WHERE I BEFRIENDED THE GREATFUL DEAD.



THIS WAS MY INTRODUCTION TO AMERICAN MUSIC.

WHILST IN SAN FRANCISCO I SAW THE WHOLE HAIGHT ASHBURY SCENE.

I BECAME FASCINATED BY THE BRILLIANT ARTWORK ON THE POSTERS ADVERTISING SHOWS, PARTICULARLY THOSE OF BILL GRAHAM'S PHILMORE VENUES AND CHET HELMS AVALON BALLROOM.

(TODAY THESE ARE SERIOUS ART COLLECTORS PIECES WHERE ORIGINAL POSTERS SELL FOR \$50,000 UPWARDS.)

I MET THEM BOTH AND DID A DEAL WITH THEM TO REPRESENT AND SELL THEIR POSTERS IN THE UK.

I RETURNED TO ENGLAND SEPTEMBER '67 AND AFTER SEEING AN AD IN THE EVENING STANDARD, BECAME A PARTNER IN A POSTER COMPANY CALLED 'BIG O POSTERS' LOCATED IN KENSINGTON MARKET, ONE OF THE 2 HUBS OF THE NEW YOUTH CULTURAL SCENE.

BIG O WAS FUNDING OZ MAGAZINE AND SELLING INTERNATIONAL TIMES, THE 2 KEY UNDERGROUND PAPERS. I THOUGHT I HAD MOVED AWAY FROM MUSIC INTO A LIFE OF MARKETING AND SALES BUT WHEN OZ GOT BUSTED AND INTERNATIONAL TIMES RAN OUT OF CASH SO I WAS ASKED TO PUT ON 2 FUNDRAISER CONCERTS.

I ENDED UP WORKING ON THE 14 HOUR TECHNICOLOUR DREAM AT ALEXANDRA PALACE WITH YOKO ONO AND THE PINK FLOYD.

I THEN PUT ON CHRISTMAS ON EARTH AT OLYMPIA WITH JIMI HENDRIX AND THE ANIMALS.

THESE WERE THE FIRST 2 BIG COMMERCIAL EVENTS, ALL BEIT FUNDRAISERS THAT AGAIN **CHANGED MY LIFE.**



THE MID TO LATE 60'S PERIOD WAS THE MOST CREATIVE MUSICAL PERIOD OF OUR TIME.

IN ADDITION TO THE EXSITING ROLLING STONES, THE BEATLES AND THE WHO. BANDS LIKE THE PINK FLOYD, MARK BOLAN, ELTON JOHN, DAVID BOWIE AND THE BEGININGS OF GENESIS, LED ZEPPELIN, CREAM, ALL CAME OUT OF THAT ERA.

CLEARLY, MARKETING POSTERS WAS NOT TO BE AND I WAS QUICKLY DRAWN BACK INTO THE WORLD OF MUSIC.

AS I HAD NO REAL KNOWLEDGE OF THE MUSIC BUSINESS I THOUGHT THAT I HAD BETTER LEARN A BIT MORE ABOUT IT.

MY BROTHER IN LAW HAPPENED TO BE MANFRED MANN'S LAWYER. (HE WAS HUGE IN THE SIXTIES WITH HIT AFTER HIT IN THE CHARTS). I WENT TO WORK FOR HIS MANAGER (AN AUSTRALIAN TV PRODUCER AND MANAGER), A JOB WHICH LASTED ONLY 10 MONTHS. IN FACT THE ONLY JOB I HAVE EVER HAD.

DURING THIS TIME I LEARNT ABOUT THE BUSINESS FIRST HAND. WE HAD A JINGLES COMPANY WHICH PRODUCED FOR EXAMPLE THE 'DRINK A PINT OF MILK A DAY' ADS. SO I GOT TO LEARN ABOUT REAL MARKETING.

WE MANAGED MANFRED MANN AND FORMED THE NEW SEEKERS.

I WAS PUT IN CHARGE OF LOOKING AFTER MANFRED AND HIS BAND.

ONE VERY LATE NIGHT AT A CLUB CALLED THE SPEAKEASY, MANFREDASKED ME TO BOOK HIS NEXT TOUR (OF WHICH I HAD ABSOLUTELY NO KNOWLEDGE). HE CALLED VERY EARLY THE NEXT DAY AND LAID OUT WHICH CITIES HE WANTED TO PLAY.

I QUICKLY HAD TO FIGURE OUT WHAT TO DO BUT REALISED ALL THE INFORMATION WAS OUT THERE AND ALL ONE HAD TO DO WAS MAKE CALLS WITH EXTREME CONFIDENCE TO VARIOUS PROMOTERS IN THE UK.



I LEARNT THAT IF YOU ASK THE RIGHT QUESTIONS AND LISTENED VERY CAREFULLY TO THE ANSWERS OTHER PEOPLE WILL TELL YOU EVERYTHING

YOU NEED TO KNOW. ONE PROMOTER LED TO ANOTHER AND EVENTUALLY I CRAFTED A TOUR OF THE UK TO MANFRED'S SATISFACTION.

SO I HAD NOW BOOKED MY FIRST TOUR AT THE AGE OF 22.

MY BOSS WAS RARELY IN LONDON AS HE WAS THE PRODUCER OF A HIGHLY SUCCESSFUL POPULAR TV SHOW IN AUSTRALIA.

ON ONE OF HIS FEW VISITS HE SAT WITH ME AND EXPLAINED THAT SOMETHING CALLED VIDEO WAS ABOUT TO BECOME VERY POPULAR. HE SAID THAT HE WANTED TO FILM AS MANY ARTISTS AS POSSIBLE IN READINESS FOR THIS NEW FORMAT.

THE FIRST ARTIST WAS TONY BENNETT. HE GAVE ME A BRIEF INTRODUCTION AND LEFT ME TO BECOME A FILM PRODUCER!

I WAS EARNING £25 PER WEEK AND PAYING MY OWN EXPENSES WHICH WAS NOT VERY SATISFACTORY.

AFTER 6 MONTHS I ASKED FOR A RISE. HE OFFERED ME A SHARE OF THE BUSINESS SOMETIME IN THE FUTURE BUT WAS NOT VERY FORTHCOMING IN DELIVERING.

I WAS FILMING MY 6<sup>TH</sup> ARTIST, HERMANS HERMITS IN MANCHESTER WHEN I FINALLY DECIDED THAT HE HAD TO DELIVER.

SO I CALLED HIM IN SYDNEY AND DEMANDED MY RISE. HE ONCE AGAIN FAFFED AROUND AND PUT ME IN PROMISE LAND. I BECAME SO AGITATED THAT I PLUCKED UP COURAGE AND THREW IN THE TOWEL.



I CAUGHT THE MILK TRAIN BACK TO LONDON FUMING AND NEVER WENT BACK TO WORK FOR HIM AGAIN.

THIS TURNED OUT TO BE MY **LUCKY BREAK**. I CALLED A FRIEND THAT WAS STUDYING AT THE COLLEGE OF TECHNOLOGY AT THE SAME TIME AS ME. (HE WAS LEARNING ABOUT COMPUTERS, EACH OF WHICH WAS THE SIZE OF A ROOM AT THAT TIME).

HE WAS AS FRUSTRATED AS ME, SO WE DECIDED TO GO INTO BUSINESS TOGETHER. MICHAEL (MY FRIEND) HAD A FLAT IN PRIMROSE HILL AND WE SET UP AN OFFICE IN HIS KITCHEN.

MICHAEL WAS A TRUE HIPPIE BUT WAS ALSO AN ENIGMA AS HE WAS THE CHAIRMAN OF HAMPSTEAD YOUNG CONSERVATIVES.

THROUGH HIS ROLE HE LOBBIED CAMDEN COUNCIL THAT ALTHOUGH THEY HAD AN ENTERTAINMENT SECTION IN THE COUNCIL BUT NOTHING WAS BEING ARRANGED FOR YOUNG PEOPLE IN CONTEMPORARY MUSIC.

TO OUR SURPRISE THE COUNCIL GAVE US THE ROUNDHOUSE AND SAID WE COULD PRESENT CONCERTS THERE.

MY 10 MONTHS IN MANAGEMENT WAS PUT TO GOOD USE AND WE BEGAN PROMOTING SHOWS EVERY SUNDAY NIGHT WITH ARTISTS LIKE RORY GALLAGHER, FAMILY, THE MOVE, THE MOODY BLUES AND EARTH, WIND AND FIRE.

AT THAT TIME THE ROUNDHOUSE HAD PLASTIC WALLS AND ALTHOUGH THE CAPACITY WAS SET AT 1500 STANDING SOME NIGHTS WE WOULD PACK IN OVER 3000.

WE HAD PUT THE VENUE ON THE MAP AND STARTED TO MAKE A NAME FOR OURSELVES.

HOWEVER THIS WAS ONLY THE BEGINNING.





SOMEHOW WE MANAGED TO PERSUADE THE COUNCIL TO LET US HAVE PARLIAMENT HILL FIELDS TO PRESENT 3 FREE OUTDOOR CONCERTS.

WE HAD A BUDGET OF £250 AND USED HALF OF IT IN MARKETING FOR FLYPOSTERS AND LEAFLETS. ARTISTS LOVED THE IDEA AND WE MANAGED TO PERSUADE THE BIG ACTS OF THE DAY TO PLAY INCLUDING FLEETWOOD MAC,WHO PERFORMED AT THE ONLY EVER MIDNIGHT CONCERT IN THE PARK.

75,000 PEOPLE SHOWED UP INCLUDING MICK JAGGER WHO FOR SOME REASON COULD NOT GET BACKSTAGE.

HOWEVER THE LOCAL RESIDENTS WENT MAD AND UNFORTUNATELY THOSE WERE THE ONLY CONCERTS EVER TO BE HELD IN PARLIAMENT HILL.

THE RESULT OF THIS HOWEVER WAS THAT THE ENTERTAINMENT OFFICER FOR THE GLC WHO HAD ATTENDED ONE OF THE CONCERTS CALLED US TO SAY THAT HE HAD, UNDER HIS JURISDICTION THE CRYSTAL PALACE BOWL AND WOULD WE BE INTERESTED IN PUTTING ON SOME POP CONCERTS THERE.

THIS STROKE OF **LUCK** STARTED THE NEXT PHASE OF MY WORKING LIFE.

THE BOWL WAS PART OF THE CRYSTAL PALACE PARK COMPLEX, WAS BEAUTIFUL AND HAD A CAPACITY OF 15,000. IT HAD A CONICAL STAGE AND A LAKE IN FRONT OF THE STAGE. THE AUDIENCE VIEWED AROUND THE LAKE IN A BOWL SHAPED VENUE.

MICHAEL AND I REALISED THAT IF WE WERE TO MAKE THIS WORK WE NEEDED FUNDING.

AFTER AN EXHAUSTING ROUND OF TALKING TO BANKS ALL OF WHOM THREW US OUT, WE DECIDED TO SEEK FUNDING FROM WITHIN THE BUSINESS.

WE MANAGED TO PUT TOGETHER A FANTASTIC BILL OF PERFORMERS, PINK FLOYD, THE FACES AND AN AMERICAN BAND CALLED MOUNTAIN.





WE KNEW THAT TICKETS WOULD SELL, BUT WANTED THE COMFORT OF BACKING TO ENSURE FINANCIALLY THE EVENT WOULD WORK.

WE STRUCK A DEAL WITH A FAMOUS TOUR PROMOTING COMPANY CALLED 'JOHN AND TONY SMITH PRESENTS'. THEY WOULD BACK US AND TAKE 50 % OF THE PROFITS. AS IT TURNED OUT ALL THEY EVER PUT UP WAS £100 FOR THE ENTERTAINMENT LICENCE AS THE SHOW SOLD OUT VIRTUALLY INSTANTLY.

THE FIRST OF 13 CRYSTAL PALACE GARDEN PARTIES WAS BORN IN JULY 1969 AND THE EVENTS BECAME LEGENDARY.

IN 1972 JOHN SMITH (FATHER OF TONY) CAME TO SEE US AND WE THEN MERGED ALL OF OUR EFFORTS. JOHN WANTED TO STEP BACK FROM TOURING AND WANTED HIS SON TONY TO HAVE PARTNERS TO GROW THE BUSINESS.

THEY WERE ALREADY TOURING THE ROLLING STONES, THE WHO, MARC BOLAN, ACKER BILK, THE DUBLINERS, ETC. WE WERE PROMOTING AT THE ROUNDHOUSE AND HAD SUNDAY NIGHTS AT HEMEL HEMPSTEAD PAVILION. A VENUE THAT HELPED LAUNCH THE CAREERS OF ELTON JOHN, DAVID BOWIE, THE PRETTY THINGS, MOTT THE HOOPLE AND THE KINKS.

WE POOLED OUR RESOURCES AND FOUNDED 'JOHN SMITH ENTERTAINMENT'.

SO SUDDENLY I WAS PROMOTING NATIONWIDE TOURS.

THE COMPANY LASTED UNTIL THE END OF 1975, WHEN TONY SMITH ANNOUNCED THAT HE WAS LEAVING TO MANAGE GENESIS, A BAND THAT THE COMPANY HAD BEEN NURTURING.

SO WE DECIDED TO SPLIT THE COMPANY.

TONY TOOK GENESIS, MICHAEL TOOK FAMILY, JOHN TOOK THE CHAIN OF CLUBS HE OWNED AND IN JANUARY 1976 I STARTED MY OWN COMPANY **HARVEY GOLDSMITH ENTERTAINMENT** WITH ALL OF THE PROMOTING ASSETS.



I WAS LUCKY BECAUSE THAT MONTH I WAS PROMOTING AN AMAZING AMERICAN BAND CALLED LYNARD SKYNARD AND THEN THE STONES CALLED AND WE DECIDED TO PLAY 6 NIGHTS AT EARLS COURT, THE FOLLOWING JUNE.

**SO LUCK AND TIMING** ONCE MORE REARED THEIR HEAD AND I EMBARKED ON A NEW CAREER ON MY OWN, PROMOTING CONCERTS ALL OVER THE WORLD, WHICH I HAVE CARRIED ON TO THIS DAY.

1985 TURNED OUT TO BE A MAGIC YEAR.

I WAS MANAGING ROGER WATERS (OF THE PINK FLOYD) AND WAS ABOUT TO TAKE GEORGE MICHAEL AND WHAM ON THE FIRST EVER VISIT OF A POP BAND TO CHINA, WHEN A CHAP CALLED BOB GELDOF STARTED TO HARASS ME.

WE ALL KNEW ABOUT THE STARVATION ISSUES IN ETHIOPIA AND SUDAN AND BOB AND MIDGE URE HAD CREATED THE BAND AID RECORD. BOB WANTED TO DO MORE AFTER VISITING THE FAMINE RAVISHED COUNTRIES AND CALLED TO SAY HE WANTED ME TO PRESENT A MASSIVE FUND RAISING CONCERT AT WEMBLEY STADIUM.

I TOLD HIM I COULD NOT THINK ABOUT THIS UNTIL I HAD RETURNED FROM CHINA VIA USA LAUNCHING ROGER WATERS SOLO CAREER. THE MORNING AFTER I ARRIVED HOME BOB WAS WAITING OUTSIDE MY OFFICE AND CONVINCED TO ME TO PUT ON 'LIVE AID'.

THIS WAS 10 WEEKS BEFORE THE DATE HE HAD HELD.

I ALREADY HAD BRUCE SPRINGSTEEN PLAYING 3 NIGHTS AT WEMBLEY STADIUM THE WEEK AFTER.

NEVERTHELESS, I TOO WAS CONCERNED ABOUT THE ISSUE. ALL THE NEWS OF THE DAY WAS ABOUT FOOD MOUNTAINS IN THE EC BUT EVERY NIGHT ON THE SIX O'CLOCK NEWS WE SAW THOSE HORRIFIC PICTURES OF STARVATION IN AFRICA.



IT WAS A CRAZY TIME.

HALF WAY THROUGH ORGANISING LONDON, BOB SUDDENLY TURNED TO ME AND INSISTED WE ALSO PUT ON A CONCERT IN THE USA AT THE SAME TIME. WE WERE FIRING ON ALL CYLINDERS AND I HAD TO SPLIT MY TEAM IN TWO, ONE HALF IN PHILADELPHIA AND THE OTHER HALF AT WEMBLEY.

WE WERE RUNNING ON OXYGEN, NO SLEEP AND A BELIEF THAT WE WERE ALL DOING THE RIGHT THING FOR HUMANITY.

**IT WAS AWESOME.**

THIS WAS WHEN LEADERSHIP SKILLS BECAME PARAMOUNT.

I HAD TO MANAGE 2 TEAMS, ONE IN THE UK AND THE OTHER IN THE US.

IN ADDITION I HAD TO MANAGE BOB, WHICH WAS 24/7.

THE TEAM HAD TO OVERCOME SO MANY HURDLES AND I HAD TO KEEP MORALE TO THE HIGHEST LEVEL.

THE TEAM IN USA WERE BEING BASHED ORDERED BY THE “**NOT INVENTED HERE**” SYNDROME. I HAD TO USE ALL MY SKILLS IN OVERCOMING THIS ISSUE PLUS EGOS THE SIZE OF A HOUSE IN THE UK.

THE CONCERT WAS INCREDIBLY AMBITIOUS AND WE WERE BREAKING NEW GROUND CONSTANTLY.

THE BIGGEST ISSUE WAS **TIMING**.

THE NIGHT BEFORE THE TURNTABLES ON STAGE PACKED UP AND THE CREW WERE ABOUT TO WALK. BY GOING TO WEMBLEY AT 9PM AND STAYING WITH THE CREW UNTIL THE PROBLEM WAS FIXED REALLY WON BACK THE LOYALTY AND DETERMINATION OF MY CREW.





I ALWAYS RESPECT THE PEOPLE WORKING WITH ME ON PROJECTS AND AM PREPARED TO ROLL UP MY SLEEVES AND HELP WHEN NEEDED. I COULD NOT BE AS SUCCESSFUL WITHOUT THE HELP OF THE PEOPLE AROUND ME.

OUR TARGET WAS TO RAISE £1M, LITTLE DID WE KNOW THAT WE WOULD END UP RAISING INITIALLY £140M – CURRENTLY £200M.

AT THE BBC, THE HEAD OF DAYTIME PLANNING, ROGER LAUGHTON WAS A BELIEVER AND THROUGH HIS GOOD OFFICES AND MICHAEL GRADE THE DIRECTOR GENERAL OF THE BBC, A GLOBAL TV NETWORK WAS PUT TOGETHER.

NEVER BEFORE HAD ANYONE PRESENTED 2 SIMULTANEOUS CONCERTS ON TWO CONTINENTS NOR HAD 160 COUNTRIES EVER AGREED TO SHOW 16 HOURS OF NON STOP MUSIC ON TELEVISION.

LIVE AID CHANGED THE WAY ATTITUDES TOWARDS FUNDRAISING AND CHANGED THE WAY THE MEDIA VIEWED MUSIC.

I MENTIONED EARLIER THAT BRUCE SPRINGSTEEN WAS PERFORMING 3 NIGHTS AT WEMBLEY STADIUM. HOWEVER IT DID NOT START OUT THIS WAY.

I HAD BOOKED 10 NIGHTS AT EARLS COURT IN ORDER TO PRESENT 6 CONCERTS WITH BRUCE. HE HAD NEVER WANTED TO PLAY OUTDOORS UNTIL HE WAS PERSUADED TO PLAY A BEAUTIFUL VENUE IN DENVER, COLORADO CALLED RED ROCKS.

THE WAY EARLS COURT WORKED WAS THAT YOU HAD TO BUY A BLOCK OF DATES UPFRONT IN ORDER TO BE ABLE TO CHANGE THE EXHIBITION HALL INTO A CONCERT VENUE. I HAD DONE THIS AS I WAS SURE, AFTER DISCUSSION WITH HIS MANAGEMENT THAT THIS WAS THE RIGHT THING TO DO. AND THEN RED ROCKS HAPPENED. BRUCE'S MANAGER CALLED TO SAY THAT HE HAD REALLY ENJOYED THE EXPERIENCE AND WANTED TO PLAY THE STADIUM. I WAS STUFFED TO THE TUNE OF £500,000 LESS THE PROFIT FROM THE STADIUM SHOWS (NOT NEARLY ENOUGH)



I SEARCHED HIGH AND LOW TO REPLACE BRUCE WITH ANOTHER HEADLINER BUT TO NO AVAIL. I THOUGHT ABOUT MASSED MILITARY BANDS, ORCHESTRAS AND EVEN A MASSIVE CAR BOOT SALE. NONE OF WHICH MADE ANY SENSE. THEN SOMEONE IN MY OFFICE MENTIONED THAT PAVAROTTI HAD JUST PLAYED HIS FIRST ARENA CONCERT IN ATLANTA. **"GET HIM"** I SAID, NOT KNOWING WHAT I WAS GETTING INTO.

IT TOOK 3 MONTHS TO GET HIS MANAGER TO SPEAK TO ME AND WHEN WE FINALLY MET I TALKED HIM INTO PERFORMING AT AN ARENA IN LONDON.

HOWEVER, I DID NOT UNDERSTAND HOW CLASSICAL MUSICIANS WORKED.

WHEN WE FINALLY STRUCK A DEAL HIS MANAGER INFORMED ME THAT THE CONCERT WAS FOR THE FOLLOWING YEAR AND IN AUGUST NOT JULY.

BUT **LUCK** WAS ON MY SIDE AGAIN AND I COMMENCED A 27 YEAR RELATIONSHIP WITH LUCIANO PAVAROTTI, TAKING HIM TO EVERY CORNER OF THE EARTH UNTIL HE PASSED AWAY.

I HAVE TAKEN THE TIME TO EXPLAIN TO YOU MY FORMATIVE YEARS AND SOME OF THE ISSUES THAT I HAVE HAD TO DEAL WITH.

WHAT HAS KEPT ME GOING IS THAT WITH ALL THE ISSUES, I HAVE ENJOYED EVERY MINUTE OF MY LIFE. **LUCK AND TIMING** HAVE PLAYED A MAJOR PART OF MY DEVELOPMENT.

THE WORD **NO** IS NOT IN MY MANTRA.

HOWEVER, PROMOTING AND THE ART OF SAYING NO IS. THAT MEANS THAT DESPITE THE OPPORTUNITIES GIVEN TO ME ONE HAS TO ALWAYS DO THE MATH.

IF YOU ARE UNCERTAIN WHETHER FINANCIALLY A PROJECT WILL NOT WORK **DO NOT DO IT**. EVEN SO, YOU MAY NOT ALWAYS BE RIGHT. BUT IN YOUR MIND YOU MUST FEEL THAT THE



PROJECT HAS A SHOT AT WORKING AND YOU MUST DO EVERYTHING IN YOUR POWER TO MITIGATE EACH EVENT.

IF YOU BELIEVE IN SOMETHING, NEVER GIVE UP, CERTAINLY AT THE FIRST HURDLE. FULFILL YOUR DREAMS, BUT ALWAYS KEEP ONE FOOT ON THE FLOOR.

ENTREPRENEURSHIP IS TAKING RISK. BUT RISK AT A LEVEL WHERE YOU CAN SURVIVE IF IT ALL GOES WRONG.

TODAY IT IS HARDER THAN EVER TO BREAK THROUGH AS COMPETITION IS FIERCE, UNLESS OF COURSE YOU ARE IN THE TECH BUSINESS. BUT EVEN THOSE PRIME EXAMPLES THAT YOU ARE READING ABOUT, FACEBOOK, GOOGLE, TWITTER ETC. ALL STARTED AS A DREAM WITH PEOPLE DETERMINED AGAINST ALL THE ODDS TO SUCCEED.

STARTING MY LIFE AT BRIGHTON COLLEGE OF TECHNOLOGY AS A PHARMACY STUDENT AT A COLLEGE OF MY CHOICE, I THOUGHT I KNEW WHAT I WANTED TO DO. I WAS INTERESTED IN COSMETICS AND PERFUMERY AND HOW PRODUCTS WERE MARKETED.

IT WAS A HUGE SHOCK TO FIND OUT ONLY 6 WEEKS INTO MY COURSE THAT IT WAS TO BE CANCELLED DUE TO LACK OF FUNDS AT THE UNIVERSITY... AND THEN I ARRIVED LATE FOR A LECTURE.

THE REST IS HISTORY AS THEY SAY.

WHEN OUR BUSINESS STARTED, OF COURSE THERE WAS NO SUPPORT SYSTEM.

A ROADIE, WHO NORMALLY WAS A NON PERFORMING FRIEND OF THE BAND AND A VAN. EVERYONE CARRIED THE GEAR INTO THE VENUE AND OFF THEY WENT.

PRODUCTION SERVICES DEVELOPED AS THE BANDS HAD MORE SUCCESS AND PLAYED BIGGER VENUES.

WHEN I STARTED THERE WAS NO OFFICIAL MERCHANDISING OF ANY QUALITY, TOUR CATERING DID NOT EXIST. THE VENUES SUPPLIED BACKSTAGE FOOD WHICH WAS ALWAYS





CRAP. I LEARNED VERY EARLY ON THAT A HAPPY CREW MEANS A HAPPY BAND, SO I STARTED A CATERING COMPANY.

MERCHANDISING WAS RUBBISH, SO I STARTED A MERCHANDISING COMPANY CALLED BROCKUM.

ARTISTS NEEDED TOUR MANAGERS AND GREAT PRODUCTION MANAGERS, SO WE TRAINED THEM.

BANDS LIKE 'THE WHO' THOUGHT THAT HOTELS WERE THERE AS PARTY VENUES AND WERE OFTEN TRASHED UNTIL THEY HAD NO DECENT HOTELS TO STAY IN.

OTHER ARTISTS LIKE KEITH RICHARDS THOUGHT THAT THEY COULD COMPLETELY REFURBISH THEIR HOMES BY TAKING THE CUTLERY, CROCKERY AND BED LINEN FROM HOTELS.

LESLIE WEST TOOK AN ANTIQUE BEDSIDE RUG FROM THE GEORGE V IN PARIS, ONLY TO BE ARRESTED BY INTERPOL IN HAMBURG.

KEITH MOON THOUGHT THAT TV SETS WERE TOYS TO BE LOBBED INTO SWIMMING POOLS.

ALICE COOPER DEMANDED A VERY WARM ROOM FOR, WHAT I THOUGHT WAS A WEIRD CREW MEMBER, **MR SNAKE** AND IT TURNED OUT TO BE A **PYTHON**.

AND THEN WE ALL GOT SOPHISTICATED TO THE POINT THAT WITH SOME ACTS THE PRODUCTION OUTWEIGHED THE INCOME OF THE SHOW AND THE SIZE OF THE VENUE. HOW MANY SHOWS HAVE YOU ALL BEEN ON WHERE HALF THE GEAR NEVER LEAVES THE TRUCK – AND THEN THERE ARE THE 40-50 TRUCK TOURS WHERE THE TOUR HAS TO BE EXTENDED IN ORDER TO PAY FOR THE PRODUCTION.

**THAT LIFE IS NOW CHANGING.**

IT'S AMAZING HOW SOPHISTICATED EDM HAS BECOME WITH INNOVATIVE LIGHTING AND EFFECT TECHNIQUES.



I BROUGHT BARBARA STREISAND TO THE UK, THE FIRST TIME SHE HAD PLAYED ON STAGE FOR OVER 20 YEARS. SHE WAS SO PARANOID ABOUT PERFORMING THAT HER PRODUCTION MANAGER EMPTIED EVERY PRODUCTION HOUSE IN LA AND TOOK THE KITCHEN SINK ON THE ROAD. ALL THE AUDIENCE WANTED WAS TO SEE HER PERFORM, BUT THE STAGING WAS INSANE. I EVEN HAD TO FIND ZERO FAT FROZEN YOGHURT, WHICH I FINALLY LOCATED IN MIAMI, FLEW IT IN, SET UP A STALL FOR HER WITH 6 FLAVOURS AND ALL THE TRIMMINGS ONLY TO FIND OUT THAT SHE WANTED THE ONLY FLAVOUR I DIDN'T HAVE.

JUST BEFORE CHRISTMAS I WAS INVITED TO THE RE-OPENING OF THE NIA ARENA IN BIRMINGHAM TO SEE MICHAEL BUBLE. HE HAS THE MOST EXTRAORDINARY LIGHT SHOW I HAVE SEEN IN AGES. HOWEVER, IT DID NOT FIT THE SONGS AND LOOKED OUT OF PLACE AND ALL THE FANS WANTED TO SEE WAS MICHAEL BUBLE PERFORM. CAT STEVENS ASKED ME TO MANAGE HIM, INSISTED ON A HUGE PRODUCTION FOR HIS COMEBACK TOUR AND THEN FIRED ME BECAUSE HE DID NOT MAKE ENOUGH MONEY OUT OF THE TOUR. HOW THE WORLD HAS CHANGED – WE LIVE IN STRANGE AND DIFFICULT TIMES. I GUESS THAT PROBLEMS IN THE MUSIC BUSINESS ARE MIRRORED BY THE MAJOR ISSUES IN THE WORLD.

IN THE REAL WORLD WE HAVE THE UN AS A TALKING POINT TO TRY AND ADDRESS ISSUES.

IN MUSIC WE HAVE NO SUCH THING. THERE ARE MANY CONFERENCES LIKE THIS ONE THAT TAKE PLACE ALL OVER THE PLACE. BUT THEY ARE ALL SILOED.

THE BUSINESS HAS NO TALKING PLACE TO LOOK AT ISSUES THAT AFFECT ALL OF US.

WE ALL WATCHED THE DEMISE OF THE RECORD INDUSTRY AND SAID OK, IF PEOPLE WON'T BUY RECORDS THEY WILL STILL SUPPORT LIVE SHOWS.

### **LIVE IS A UNIQUE EXPERIENCE.**

RECORD COMPANIES STILL DO NOT ENGAGE WITH THE LIVE BUSINESS. PUBLISHERS AND COLLECTION SOCIETIES ARE AT WAR WITH RECORD COMPANIES.

PROMOTERS HAVE THEIR MEETING AND MOAN ABOUT AGENTS.



AGENTS HAVE THEIR MEETINGS TO SEE HOW THEY CAN EXTRACT MORE MONEY FROM PROMOTERS.

MANAGERS MEET AND TALK AND WATCH EVERYONE FIGHT EACH OTHER SO THAT THEY CAN SEE HOW THEY CAN GET THE BEST ADVANTAGE FOR THEIR ACTS AND OF COURSE THE MOST MONEY FROM LIVE AS ROYALTIES ARE DWINDLING.

MEANTIME A GAPING HOLE IS APPEARING ON THE HORIZON AND NONE OF US ARE DOING ANYTHING ABOUT IT.

### **SO WHAT IS THE FUTURE???**

WHERE ARE THE NEW GLOBAL ROCK ACTS?

NO LONG TERM DEVELOPMENT.

AGE OF POP AND DANCE IS WITH US BUT IS TRANSIENT.

DOWNLOADS HAVE BEEN SURPASSED BY STREAMING WITH DIMINISHED ARTISTS RETURNS.

LIVE SHOWS ARE TOO EXPENSIVE.

FESTIVALS ARE HAVING PROBLEMS BECAUSE THERE AREN'T ENOUGH HEADLINERS. CONSEQUENTLY THE BOUTIQUE FESTIVALS ARE WINNING THE DAY. I REALISED THIS, AND LAST YEAR PRODUCED THE FIRST ONBLACKHEATH FESTIVAL WHICH BECAME A CRITICAL SUCCESS. BOUTIQUE FESTIVALS WITH MORE TO OFFER THAN AN ENDLESS LIST OF ARTISTS ARE BECOMING MORE APPEALING.

TICKET DISTRIBUTION SUCKS. FANS FIND IT VIRTUALLY IMPOSSIBLE TO BUY A TICKET AT FACE VALUE.

A TICKET IS AN ENTRY POINT TO ENJOY THE EXPERIENCE, NOT A COMMODITY SO THAT WE





CAN SCREW THE FANS FOR MORE MONEY.

THE SECONDARY MARKET HAS BECOME A BLOT ON OUR LANDSCAPE. WE HAVE ALLOWED THIRD PARTIES TO TAKE CONTROL OF OUR BUSINESS. WE CAN AND SHOULD BEAT THEM, AND IT IS NOT DIFFICULT TO DO. I DID IT WITH THE LED ZEPPELIN REUNION CONCERT, THE WHO, JEFF BECK IN AMERICA AND CURRENTLY WITH DAVID GILMOUR WHO IS ABOUT TO COMMENCE HIS TOUR. WE CAN NOT STAND BY AND SCREW THE HAND THAT FEEDS US ALL, THE FANS. WHEN WE DO THEY REACT BACK QUICKLY, AS THE RECORD COMPANIES HAVE FOUND OUT.

TOO MANY TICKETS CREAMED OFF BY ARTISTS AND SECONDARY TICKET SELLERS CREATING A FALSE MARKET TURNING FANS OFF FROM BUYING EG TAKE THAT IN LONDON, WHERE £1.5M WAS CREAMED OFF TO THE SECONDARY MARKET

ROLLING STONES 50<sup>TH</sup> ANNIVERSARY CONCERTS. OVER 3000 TICKETS WERE GIVEN TO THE SECONDARY MARKET PER VENUE.

PREMIUM TICKETS HAVE NOW CREPT INTO THEATRE BUT WHAT DO THEY OFFER THE FAN.

ONLY AN INCREASE IN PRICE BY HOLDING OFF MARKET GREAT SEATS WHICH REGULAR FANS CANNOT AFFORD.

MAJOR TICKET AGENCIES ALL HAVE SECONDARY SITES, AXS, TICKETMASTER.

NOW THERE ARE NEW VENUES BUT SOON WILL HAVE PROBLEMS FILLING.

IS THE AGE OF ROCK DEAD? AS THE DINOSAURS DIE OUT WHO WILL REPLACE OBVIOUSLY EXCEPTIONS ARE ED SHEERAN, SAM SMITH, BRUNO MARS AND BEYONCE.

THIS IS THE DIFFICULTY WITH THE BUSINESS NOT COMMUNICATING ENOUGH.



PUBLISHERS TRYING TO MILK THE EXPLOITATION OF ARTISTS FOR TV, STREAMING AND PROMOTION.

PROMOTERS WILL HAVE TO DECIDE ONCE AND FOR ALL WHERE THEY SIT.

IF THEY CARRY ON SUPPORTING THE RESALE OF TICKETS THEN FANS WILL SLOWLY BUT SURELY DRIFT AWAY.

WHAT HAPPENED TO CREATING DEMAND FOR THE NEXT TOUR?

FESTIVAL MARKET, PARTICULARLY IN UK AND EUROPE IS PEAKING AGENTS HOLDING PROMOTERS TO RANSOME.

WHAT IS THE AGENTS ROLL GOING FORWARD?

WHO ARE THEY WORKING FOR?

WHY DO AGENTS PUSH PROMOTERS TO DO THAT EXTRA SHOW ON THE TOUR THAT VERY RARELY WORKS. THIS OFTEN LEAVES THAT LAST SHOW NOT SOLD OUT – NEIL DIAMOND, BETTE MIDLER, PAUL McCARTNEY ETC ARE RECENT EXAMPLES.

ULTIMATELY OUT PRICING ARTISTS IS CAUSING TOO MANY FESTIVALS TO FAIL PUBLIC FED UP WITH LARGE FESTIVALS, GOLDEN CIRCLES, PREMIUM (VIP) TICKETS.

HERE THE AVERAGE FAN CANNOT GET NEAR THE STAGE WITHOUT PAYING A PREMIUM

IS THAT RIGHT?... **NO**, ONLY BECAUSE THE AGENTS ARE DEMANDING TOO MUCH FOR THE ARTISTS THEN BACK TO THE BEGINNING. NOT ENOUGH DRAWING ACTS TO FILL THE BILL MAYBE THE LIVE NATION MODEL IS THE ANSWER. BEING AN ALL AROUND SERVICE BUSINESS, PROMOTING, MANAGEMENT, TICKET SELLER AND RECORD COMPANY. BUT YOU CANNOT HAVE JUST ONE MONOLITH.



MUSIC IS ALIVE AND WELL BEING MORE AVAILABLE THAN EVER BEFORE, HOWEVER I THINK THE FUTURE WILL NOT BE THE SAME AS WE KNOW IT NOW.

THE COMMUNICATION INDUSTRY IS TALKING ABOUT QUADRAPLACING: TV AND FILM, MUSIC AND COMMUNICATION ALL UNDER ONE ROOF.

CABLE AND SATELLITE, MOBILE COMMUNICATION, FIXED LINE, TRANSMISSION ALL TO BE UNIFIED IN A COMPANY. THIS WILL BE A BIG FIGHT AND SOME OPPORTUNITY. BUT IS THAT THE WAY CREATING MUSIC SHOULD BE? YOU CANNOT CREATE TO ORDER.

SO WE NEED NEW PROMOTERS FINDING AND STAYING WITH NEW ARTISTS WHO CAN GROW NATURALLY WITHOUT BEING FORCED INTO ARENAS THEY ARE NOT READY FOR.

WE NEED RECORD COMPANIES AND PUBLISHERS TO STOP FIGHTING AND WORK TOGETHER TO NURTURE NEW TALENT. WE NEED TO DECIDE THE FUTURE OF COLLECTING SOCIETIES AND WHETHER THEY HAVE MERIT IN THE NEW LANDSCAPE.

EVERYONE IS LOOKING TO TAKE MORE OUT BUT NOT EVERYONE IS PREPARED TO PUT VALUE BACK.

I HAVE SPENT MY WHOLE LIFE, WORKING ON A DIVERSE RANGE OF PROJECTS, WHICH HAS KEPT MY SANITY AND INTEREST FROM PRODUCING OPERAS TO CIRQUE DU SOLEIL, FROM MANAGEMENT TO PRESENTING THE CRAZY HORSE FROM PARIS.

CURRENTLY I AM WORKING WITH A DUTCH THEATRE COMPANY, TO CHANGE THE WAY THEATRE IS PRESENTED. WE ARE ABOUT TO COMMENCE CONSTRUCTION ON A BRAND NEW THEATRE, AT WEMBLEY, TO HOUSE **THE FIRST STAGE PRESENTATION OF THE HUNGER GAMES.**

THERE IS PLENTY OF TALENT, BUT THAT TALENT NEEDS CHAMPIONS TO HELP THEM THROUGH THE CLUTTER. AND WE IN THE BUSINESS MUST BE THE CURATORS TO GIVE THE BUSINESS A FRUITFUL LIFE IN THE FUTURE.