

reporter's
guide
to music
festivals

press
gazette



JOURNALISTS' RECOMMENDATIONS

So if it's not Glastonbury this year, what is it?

With Glastonbury on its gap year, Press Gazette asked the music journalists to tell festival fans what not to miss this summer



David Cheal, music critic, *The Daily Telegraph*

So, no Glastonbury this year, but there's no shortage of alternatives: the newly revived Isle of Wight festival on 9-11 June has an appetising line-up of big-name bands, while Scotland's T in the Park always offers good

value in a good rural setting.

But if I were to have to choose one festival this summer, it would be the Big Chill. I say this partly because I've never been — I like the sound of this very civilised event in the beautiful Malvern hills of Worcestershire. Also, with its multitude of non-musical activities, it seems likely that it will come closest to replicating something of the famous Glastonbury "vibe". Most of all, though, it has an exclusive one-off appearance by a band who will be playing at no other festivals this summer (a refreshing change from the predictable roster of bands who troop around the circuit festival every year): the magnificent Sparks, still making extraordinary music more than 30 years after their first hit.



Miranda Sawyer, freelance journalist and broadcaster

I've got two recommendations: one is an all-night Catalonian festival that takes place up a mountain in the Pyrénées at the same time as Glastonbury normally would — the last weekend in June. And the other is

Bestival. It's cosy, bonkers, excellent music and enough of an effort (you have to go to the Isle of Wight) to put off the lightweights.



Paul Brannigan, editor, *Kerrang!*

The big festival this year is Download: Guns N' Roses, Metallica, Tool and pretty much all the world's best rock bands at Donington Park, metal's spiritual home. And not a juggler, stilt-walker or naked tree-hugger in sight! Music fans will have

an embarrassment of riches at Download. Guns N'

Roses' first UK show in four years will be the main talking point, but anyone wanting to see the future of rock music should check out Avenged Sevenfold, Trivium, Bullet For My Valentine, Aiden and From First To Last. What's the "new Glastonbury"? Does anyone really need a new Glastonbury? I can't stand listening to people droning on about the Glastonbury experience, how spiritual and magical the whole thing is. Yawn.

Top tips for journalists? Go see some bands! It's quite common for journalists to sit backstage at festivals for three days without bothering to check out a single band. If you can tear yourself away from the bar for an hour or so, you might just see a band that will change your life.

At the risk of lowering the tone, don't leave home without toilet roll. If you need to ask why, then perhaps it's best if you stay at home.



Allan Jones, editor, *Uncut*

The absence this year of Glastonbury leaves a gaping hole in the festival circuit that is barely filled by the surviving events, stellar though some of their line-ups are. The V and Carling festivals, for instance, have already announced incredibly

strong bills, with the Carling Weekends in Reading and Leeds featuring *Uncut* favourites Arctic Monkeys, Pearl Jam, Franz Ferdinand, Kaiser Chiefs, Yeah Yeah Yeahs and Primal Scream, which means our August bank holidays are sorted.

The big news for metal fans, of course, is the mighty Guns N' Roses headlining the Download festival at Donington Park. Old stoners, meanwhile, are gently pointed in the direction of Hyde Park Calling, where Roger Waters will be performing the Pink Floyd classic *Dark Side Of The Moon*. Old mods will doubtless prefer the feedback and mayhem of The Who, appearing at both Hyde Park Calling and the O₂ Wireless Festival in Leeds — and after their incendiary performance at Live 8, they promise to be unmissable.

"If you can tear yourself away from the bar for an hour or so, you might just see a band that will change your life"

Paul Brannigan, editor, Kerrang!

Survival tip: keep off the brown acid (everything else should be OK). Don't leave home without someone to turn you on your side when you pass out in a ditch.



Jamie Hibbard, editor, *Metal Hammer*

It's not the new Glastonbury, but for *Metal Hammer* readers the biggest festival this year is Download. With the mighty Metallica headlining the Saturday night and the much anticipated return of

Guns N' Roses on Sunday (surely *Chinese Democracy* will finally get a release?), plus all the hot young guns like Bullet For My Valentine, Trivium, Avenged Sevenfold and a whole host of others playing, this is the hottest metal ticket of the year.

Do take sunglasses, a patched-up denim jacket, greasy Levis, cowboy boots, plenty of cigarettes and some sun cream — because it always gets you when you're shoving people around in the pit. However, the one thing you certainly shouldn't leave home without is the ability to drink more beer than your mates.



Ben Edwards, editor, *DJ Clubs*

There are quite a few festivals I'd recommend this year. For me, Glade, Big Chill and Bestival are the most obvious alternatives to Glastonbury. I hate saying that something is the new Glastonbury or Ibiza,

because nothing will ever rival Glasto for sheer size, but Glade (which started off as a stage at Glastonbury), the Big Chill (Glastonbury for middle-class hippy wannabes) and Bestival (my personal favourite) are definitely worth checking out. These festivals have taken the best bits from Glastonbury and made them better.

The best thing about Bestival is the fact it is so small, you will never lose your tent. The music is diverse: last year it had everyone from the Magic Numbers to more obscure acts such as the Filthy Dukes. The people are amiable and you never know what you'll stumble upon next — the Women's Institute tea tent, a 40ft inflatable church, or the world's smallest nightclub, the Miniscule of Sound.

If you're covering a festival this year, you shouldn't go without bog roll, sunglasses and flip-flops, and my top tip — get 24-hour access to the free booze tent.

“Without Glastonbury, all eyes are shifting to Reading/Leeds this year. If Glastonbury is the mother of all festivals, then Reading/Leeds is the daddy”

Conor McNicholas, editor, NME



Paul Rees, editor, Q
V has stolen a march on everyone by signing up Radiohead, hitherto Glastonbury's house band. For their audience, the Download bill is also exceptional. The new Glastonbury? Glastonbury 2007 will be the new Glastonbury. It remains irreplaceable. My top tip

for a journalist at a festival is to refrain from looking or acting like a journalist at a festival.



Conor McNicholas, editor, NME
Glastonbury will be sadly missed this year but Michael Eavis is right, it's time to take a break. By resting for a year, not only do the cows get lusher pastures, but absence makes the festival fans' hearts grow fonder. And to replace it? Nothing. Really,

nothing could ever live up to the spiritual explosions that take place over the last weekend in June in a sleepy backwater in Somerset. Sure, the promoters are all piling in with their big events to soak up the missing ticket sales, but just putting on a big gig is missing the point. Festivals are not just about line-ups, facilities and site locations, they're about vibe, and vibe is something that can only rub off over a number of years. With that in mind, and without Glastonbury, all eyes are shifting to Reading/Leeds this year. If Glastonbury is the mother of all festivals, then Reading/Leeds is the daddy.

The rules for getting the most out of a festival are simple. Band lists are useful but it's the discovered gigs that make the most impact, so stay flexible. Try to be nice to everyone — you're all living in the same field and the chances are if you piss someone off you'll need their help getting your car/girlfriend out of a ditch the day after. Be realistic with what you eat because the consequences of getting it wrong are not worth thinking about. If you stop drinking you will fall over. Sleep when you're dead. And don't ever, ever lose your pass.



Mark Ellen, editor, The Word
The World Cup. Or the Cornbury Oxford Festival (sponsored by *The Word!*).



Marc Sallis, editor, Artrocker
As much as I'm not a fan due to its line-up, I'd have to say the Isle of Wight Festival is going to replace Glastonbury this year. With Coldplay's only European appearance this year, it has the line-up to compete with the annual hippy fest and it has the

timing in its favour too, taking place just before Glastonbury normally would. The Reading/Leeds line-up is much more *Artrocker's* thing with the Yeah Yeah Yeahs, Arctic Monkeys, The Cribs, The Futureheads, Maximo Park, and so on, but it's far too rock 'n' roll for the usual Glastonbury mud-bathing, hippy crowd.

GLASTONBURY



No time to rest down on the farm

Emily Eavis, Glastonbury organiser and daughter of its founder, tells Colin Crummy what they're up to while the festival takes a break

Why does Glastonbury hold such an important place in the British and world festival calendar?
I don't think anyone knows the answer to this — maybe that's partly why it works so well. More than 100,000 people attend Glastonbury, all with different opinions of why it's a fantastic way to spend a weekend. I think it's a combination of the history, heritage and escapism; I don't think there's anywhere quite like it. The people who come know everybody is putting their all into making it the best weekend of the year — they know they're not being ripped off.

2006 is a rest year for the festival. We presume the cows are enjoying the break, but what have you and your dad been up to in the meantime?
Michael has been really busy with his projects. He's doing a housing project for the village and I've been working on the festival film, *Glastonbury*, which has just been released, as well as working for Amnesty on the Protect the Human campaign. We're already planning like mad for next year.

Any clues on next year's festival? Kylie should be ready for a comeback by then...

Can't give anything away on the artist front! If Kylie's better, we'd love to have her back, but nothing is set in stone yet; we're just going through some ideas. In terms of old timers, I'd love to see Neil Young on the farm. He's not touring next year though, so we'll have to see.

Do you feel any pressure to continue the legacy your father has created?

My dad is still very much the boss. I have more involvement than I've ever had before in certain areas but he's still the main man. More than the pressure, I feel there's a responsibility to keep the festival going for as long as possible, but we look at it as a year-by-year thing, really. We don't spend hours around the kitchen table discussing what will happen in 20 years' time.

“If you're a headline band at Glastonbury, you're basically doing it for all the right reasons”

Emily Eavis,
Glastonbury
organiser

As festivals become monopolised by brands, is it difficult to retain the original ethos of Glastonbury?

I think we've kept it as close to the original ethos as possible. There are changes, but on a more practical level, such as a certain mobile phone company putting up a mast so people can use their phones. We have no branding on site and that's crucial to us.

How do you feel about the commercialisation of festivals?

There are so many festivals now, many of which have some sort of title sponsorship, and as a result there's serious money being waved in the faces of bands. I have nothing against the other events, but we're not in that game and therefore can't compete with those fees. If you're a headline band at Glastonbury, you're basically doing it for all the right reasons.

Are there any festivals you'd recommend this year?

I'm going to venture to some European ones to see how they do it on the Continent. I'm also going to some of the smaller, more folksy ones, such as Big Green Gathering, Green Man and Tapestry.

How does the festival deal with press enquiries?

We have a press department, which operates from March/April to July full time, then part time the rest of the year. We usually start receiving press applications in April.

Any tips for journalists covering the festival?

There are lots of journalists who have been coming for years, who know their Glastonbury onions, but my advice to anyone who hasn't been before would be to apply early and stay for the duration. We purposely make the backstage area the least interesting of the site, so make sure you get out and venture into the far corners of the site, which is where the exciting stuff happens!

SURVIVAL GUIDE

Mud is the least of your worries...

Matt Allen has been editor of the *Q Glastonbury Daily* — a 16-page newspaper produced on site at the country's biggest music event — for four years. With the festival enjoying a 2006 hiatus, he's compiled this 10-point guide (and one, do-not-break-at-all-costs, rule) to help media dispatches and festival virgins survive the summer. Take notes: it could keep your marbles — and journalistic credibility — intact

1 Prepare for 'the horror'...

After three days, any festival site can resemble a war zone. And while overflowing toilets and a sea of cardboard beer cups might add to The Punter Experience, they're just another obstacle for you to overcome as you battle towards deadline. Essential survival items to help you through? Wet Wipes for washing (what? You reckon there are showers where you're going?), loo roll (it's the first thing to run out) and painkillers (for all of life's little alcohol-related aches). Oh, and earplugs. Not very rock 'n' roll, I know, but if you've unwisely camped next to DJ Nut Nut's Dance Van, you won't be sleeping until 7am at the very earliest.

2 ...and the weather.

Glastonbury 2005 was an environmental apocalypse. Flash floods and thunderstorms turned the festival into a mini-*Waterworld* on Friday morning, forcing streams of people to leave the site early. Not us, though. We stayed until the bitter end, producing the newspaper from a Portakabin caked in mud and surrounded by submerged power cables. One heroic/still drunk (delete as applicable) photographer even wrapped himself in bin liners and swam into the thick of it for a page of pictures. By Sunday, however, the sun was out and having a factor 30 knees-up. The lesson? Bring wellies, bin liners (to line your flooded tent) and sun cream — there's nothing worse than wandering around a site with sunburn and trenchfoot.

3 Never, ever, at any cost, ever, rely on the bands when you're there. Ever.

For your average festival band, backstage bars are like honeypots. So with free booze, scantily clad women and old friends in attendance, is it any wonder your 15-minute chat with The Paddingtons has fallen through? Learn from this expensive lesson: in 2002, I lent a pricey digital camera to Ash so they could (kindly) produce a Glastonbury photo diary for the paper. Good news — the band took to it like power pop David LaChappelles. Bad news — they forgot to deliver the pictures, driving away in a tourbus and leaving us with an ugly hole in the flatplan.

4 Do as much as you can in advance.

The *Q Glastonbury Daily* includes an extensive news section, picture pages, interviews, features, previews and stage line-ups. For sanity's sake, the more we produce before we reach the site — band-related features and previews, for example — the better. Usually we'll have the first day's news in place too (except the cover), just in case. As fresher, more exciting stories come in, we drop them on the page and take out the older stuff. Over-caution on our part, but it works.

5 Always have a Plan B.

At festivals, the funniest things will go wrong. Mobile phone reception will disappear (even at



REUTERS/DIET KROCH

“A strange thing happens at music festivals: time goes haywire and tasks that ordinarily take 20 minutes in the office suddenly take two hours”

Matt Allen,
editor,
Q Glastonbury Daily

festivals sponsored by mobile phone companies), Courtney Love will pop in and try to edit your magazine and journalists will 'go native'. During the production of the *Q Glastonbury Daily*, one writer was dispatched to spend a night with the hippies for a colour piece. He returned 18 hours later wearing nothing but a towel. Needless to say, his work was hardly Pulitzer Prize-winning material. Have a contingency plan for everything.

6 Take an IT wizard with you.

Because when your laptop has broken down and the ISDN line is having a rockstar hissy fit, the farmer in the next Portakabin will absolutely not be able to help you. Oh, and be warned, you have plug sockets, therefore you will become a magnet for friends, well-wishers and complete strangers. They don't care about you. They just want to charge their mobiles.

7 Get stuck in.

If you're producing a festival review, make sure you walk around the site, even if you're editing. It's from here you'll see the interesting stuff — faith healers, naked hippies, Kate Moss tottering around in her high heels on a boggy path. And let's face it, what are your readers really interested in? A Maximo Park review or the real reason why former MP Tony Benn is delivering spoken word shows surrounded by naked women, a police officer and a man in a sombrero?

The dos and don'ts of reporting festivals GOLDEN RULES

Andrew Harrison, editor, *Mixmag*

Rule one of reporting rock festivals: only trainspotters care what the bands played, so write about the spectacle of the whole event, not just the performances on stage. Rule two: get out of the VIP tent. It'll be full of coked-up freeloaders, drinking free lager and complaining about how the festival is not as good as it used to be. Outside, people who have paid literally hundreds of pounds to attend will be having the time of their lives. Rule three: where possible, camp on site. If you stay at the local Ramada, you might as well have watched the festival on TV. Rule four: you'd be surprised how indiscreet even the most famous people can be when stood in a field at 4am, so keep Dictaphone and digital camera to hand. Rule five: "it's quite muddy" is not an angle.

Marc Sallis, editor, *Artrocker*

Rule one: find out where the press tent is as soon as you get there. That's the golden rule of every event. Check out the running list of bands and befriend the PR and your life will be much easier. You'll be able to plan your weekend gig schedule and the PR will always buy you at least one cheeky chaser while you do so. Mine's a whiskey and ginger for those PRs that are reading.

Rule two: never chase a rock star for a quote backstage because you'll only get on the wrong side of them, they won't give you a quote anyway and they'll complain to their PR about you. Be nice to them, then hassle them. Rock stars are a tetchy lot and they don't take well to cold calling.

8 Acclimatise to festival time.

A strange thing happens at music festivals: time goes haywire and tasks that ordinarily take 20 minutes in the office suddenly take two hours. This peculiar syndrome is known as Beerlag, though it's not as damaging as you might think. Simply be honest with yourself before you go. If you're at a festival for three days, yes, you'll drink, and yes, you'll want to see bands. There's nothing wrong with that — just make sure you and your team can deal with the 'time difference'.

9 Make friends in high places.

To the people who own the land and organise any festival, you're fancy media folk and a necessary — if annoying — evil. But buy the site's press officer a beer backstage or give some free CDs to the right tractor driver and you'll pick up some interesting news stories. Failing that, they might just help to haul your vehicle from the car park swamp as you leave.

10 Be prepared for the unusual.

Floods, picture editors with alcohol poisoning, misdiagnosed appendicitis, sunstroke, journalists pretending to be The Coral for German telly, offended hippies, biblical thunder, disgruntled inventors of revolutionary female toilets banging on your door, really big flies, 'Jack Daniels o'clock' at 6am, Bob Geldof, sewage trucks breaking down outside the office... I've seen it all. Just don't be shocked by anything that might happen — it's all part of the experience and much better than watching a festival on telly. Especially if it's presented by Zane Lowe.

■ Don't take the mickey out of hippies.

Just don't. Eco-friendly mavericks can be terrifying when they're angry and shouting about stone circles. Especially if they're naked.

SPONSORSHIP



What's in it for the brands?

Brands and festivals seem to go hand in hand these days. **Zoe Smith** finds out what's driving this trend

Over the past five years the number of brands looking to jump into bed with hip and trendy music festivals has grown exponentially.

The Isle of Wight Festival is now sponsored by Nokia, Virgin Radio is involved in the V festivals and woe betide anyone who drops the "Carling Weekend" in the same breath as the Reading and Leeds festivals.

But what is at the root of all this frenzied activity, and more importantly, what is in it for the brands?

Much of the interest has to do with the fortunes of the sports industry. Abramovich and his ilk may be bringing shed loads of cash into the beautiful game, but the market is so lucrative that many brands argue it has reached saturation point.

But music hasn't. And it offers brands the opportunity to carve out their own space in their favoured market. One example of a brand heavily into music is Carling. Not content with the numerous Carling Academies and Carling-sponsored bandstands for buskers on the London underground, the brand is also the main sponsor at the Carling Weekend Reading and Leeds.

"We're very much about live music and the live music experience," says Carling's sponsorship manager, Tim Hull. "When watching a live band, most people's minds will think, 'Right I want a cold beer now' and then they'll probably want to ring their mates. So there'll always be a place for lager."

For Carling, a brand that considers itself "down to earth" and "grounded", aligning itself with bands such as The Kaiser Chiefs and Razorlight makes more sense than trying to muscle in on the aspirational hip-hop scene, for example.

At this year's festivals, the brand will run the Carling Cold Beer Amnesty, enabling punters to turn up and swap their warm but unopened bottles of lager for an ice-cold bottle of Carling for free.

"Carling see the festivals as a recruitment drive. We want people out there to enjoy our brand in the right way and at a time when they enjoy themselves," adds Hull.

Understandably, many music lovers fear that the corporate behemoths are smothering the once free spirit of the festivals. Long before Preston's Ordinary Boys became celeb-mag fodder, they achieved notoriety for declaring on stage: "Hands up if you

hate O₂!" on an O₂-sponsored tour.

But despite the protests, well thought-out sponsorship agreements do add to the consumers' music festival experience, claims Jim Campling, vice-president of sponsoring at Live Nation — the company behind the O₂ Wireless Festival, Hyde Park Calling and Download, to name but a few.

"If you do agreements that don't offer the attendee or the consumer any additional benefits, if you just take the money and put a brand on it, then I can understand why the consumer would have some resentment," he says. "In a sense brands invade the party you're at, so they have to be a pretty nice person if you are going to be willing to let them do that."

For Live Nation, the revenue gained selling tickets

is always greater than that a sponsor can provide.

The company's ultimate objective at festivals is to make sure the consumer who goes to their events has an unforgettable time. "If brands can bring new and different things that people can do and see and be involved in, then that's great for our consumers. We're not about brands and just sticking up a logo, because it doesn't make any difference," says Campling.

And with music becoming more accessible, the future looks bright for brands that want to invest in festivals. "Live music is one of those very few things where you have the chance to interact but everyone has a good time. The difference between that and football is that at a match half the crowd will go home disappointed," adds Campling.

"Carling see the festivals as a recruitment drive. We want people out there to enjoy our brand in the right way and at a time when they enjoy themselves"

*Tim Hull,
sponsorship
manager, Carling*



USEFUL FESTIVALS INFORMATION

Dates and contacts for festivals in 2006

For a journalist, music festivals pose a problem: if you can remember them, then you weren't really there. Even if it is possible to report on a lost weekend, the difficulty now with a festival calendar that stretches to December, is how to stick the pace.

As more festivals are added to the bill each year, organisers are striving to sell their events on more than just the music. This year, you can choose from camping on an Irish racecourse (Oxegen at Punchestown), raving on a Warwickshire airfield (Global Gathering), or basking on the beach in Spain (FiberFib in Bencassim).

Festivals have also niched to attract their target market.

Punters can choose from car park moshpits rammed with hormonally charged teenagers, boutique festivals in idyllic countryside locations or urban one-day events in city parks.

Decisions on location, line-ups, and what type of beer is available on draught are made with a particular festivalgoer in mind, who varies from festival to festival. At Reading, sponsors include NME and Carling, while Glastonbury finds its spiritual partners in Oxfam and *The Guardian*. The music and the type of people who listen to it are still the most important elements that shape a festival's atmosphere, but these days, with so many competing events, promoters have to do a lot more than provide

live music. So much so that festivals are now vying to attract the less musically minded in search of a day out as much as the fanatics. And journalists, reporting on the whole freewheeling, organised chaos, have to do a lot more than just watch a few bands and describe what Kate Moss looks like in her wellies.

Your mission, should you choose to accept it, is to describe all this, catch some killer bands and make it back to the office in one piece.

Below is a list of the main music festivals to watch out for and who to contact for press passes, line ups and advice about where best to pitch your tent.

ALL TOMORROW'S PARTIES — WEEKEND 1 www.atpfestival.com

SOLD OUT

Dates: Friday 12 May to Sunday 14 May
Venue: Camber Sands, near Rye, East Sussex
Cost: £125 per person. Tickets sold per chalet booked (4 to 8 persons)
Line-up: Devendra Banhart, Mudhoney, Yeah Yeah Yeahs
PR: Hermana PR, tel 020 7733 8009, fax 020 7733 0037, email ken@hermana.co.uk and sarah@hermana.co.uk or alison@hermana.co.uk for regional press

ALL TOMORROW'S PARTIES — WEEKEND 2 www.atpfestival.com

SOLD OUT

Dates: Friday 19 May to Sunday 21 May
Venue: Camber Sands, near Rye, East Sussex
Cost: £125 per person. Tickets sold per chalet booked (4 to 8 persons)
Line-up: The Shins, Sleater Kinney, Dinosaur Junior
PR: Hermana PR, tel 020 7733 8009, fax 020 7733 0037, email ken@hermana.co.uk and sarah@hermana.co.uk or alison@hermana.co.uk for regional press

HI:FI (NORTH)

www.hififestival.com

Date: Saturday 27 May
Venue: Matfen Estate near Newcastle
Cost: £52.50
Line-up: Ian Brown, The Editors, Sasha, Paul Oakenfold
PR: Rhiannon Scott, Spring PR, tel 020 7704 0999, www.spring-pr.com



HI:FI (SOUTH)

www.hififestival.com

Dates: Saturday 27 May to Sunday 28 May
Venue: Matterley Bowl near Winchester, Hampshire
Cost: £99 (both days) or £54.50 for either day
Line-up: Hard-Fi, Super Furry Animals, Ian Brown, Sasha, Paul Oakenfold, Carl Cox, Lemon Jelly

PR: Rhiannon Scott, Spring PR, tel 020 7704 0999, www.spring-pr.com

MONSTERS OF ROCK

www.monstersofrock.co.uk

Date: Saturday 3 June
Venue: Milton Keynes Bowl, Milton Keynes, Buckinghamshire
Cost: £38.50
Line-up: Deep Purple, Alice Cooper, Journey, Thunder, Queensryche, Ted Nugent
PR: Roland Hyams, tel 020 8677 8466, email roland@workhardpr.com



DOWNLOAD FESTIVAL

www.downloadfestival.co.uk

Dates: Friday 9 June to Sunday 11 June
Venue: Donington Park, Leicestershire
Cost: 3 days £115, with camping £135; parking £5 (in advance); campervans £35
Line-up: Tool, Metallica, Guns N' Roses, Killing Joke, Fightstar
PR: Doug Wright, Kate Etteridge at LD Communications, tel 020 7439 7222,

email doug.wright@ldcommunications.co.uk, kate.etteridge@ldcommunications.co.uk

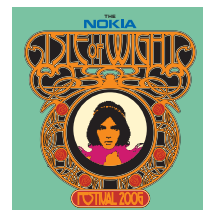


ISLE OF WIGHT FESTIVAL

www.isleofwightfestival.com

SOLD OUT

Dates: Friday 9 June to Sunday 11 June
Venue: Newport, Isle of Wight
Cost: Weekend £85 (under-12s £42.50); £105 with camping (under-12s £52.50); campervans £60
Line-up: Coldplay, Foo Fighters, Prodigy, Placebo
PR: Anna Graham or Lisa Faichney at Amazing Media, tel 020 7566 5340, email anna@amazingmedia.co.uk or lisa@amazingmedia.co.uk



WIRELESS FESTIVAL (LONDON)

www.wirelessfestival.co.uk

Dates: Wednesday 21 June to Sunday 25 June
Venue: Hyde Park, London
Cost: £37.50 for each day
Line-up: The Strokes, David Gray, Belle and Sebastian, KT Tunstall, Super Furry Animals, Violent Femmes
PR: Nina, Lisa or Anna at Amazing Media, tel 020 7566 5340, email firstname@amazingmedia.co.uk, www.amazingmedia.co.uk



WIRELESS FESTIVAL (LEEDS)

www.wirelessfestival.co.uk

Dates: Saturday 24 June to Sunday 25 June
Venue: Harewood House, Leeds
Cost: £32.50 for first day; £37.50 for second day
Line-up: Massive Attack, The Who, Goldfrapp, The Flaming Lips, Pharrell, Super Furry Animals
PR: Nina, Lisa or Anna at Amazing Media, tel 020 7566 5340, email firstname@amazingmedia.co.uk, www.amazingmedia.co.uk

ROSKILDE

www.roskilde-festival.dk

Dates: Thursday 29 June to Sunday 2 July
Venue: Roskilde, Denmark
Cost: £120
Line-up: Franz Ferdinand, Guns N' Roses, Morrissey, The Streets
Contact: tel +45 46 36 66 13, email info@roskilde-festival.dk

CHELTENHAM MUSIC FESTIVAL

www.cheltenhamfestivals.com/whats_on/music_festival.html

Dates: Friday 30 June to Saturday 15 July
Venue: Cheltenham, Gloucestershire
Cost: Prices unknown, but expect rover tickets, concessions and individual concert tickets to be available
PR: Valerie Barber PR, tel 020 7586 8560, www.vbpr.co.uk





SUMMER NIGHTS OPEN AIR CONCERT SERIES
www.summernightsonline.co.uk
Dates: Various dates from July
Venue: Various locations
Cost: From £35 plus booking fee
Line-up: Performers include Bryan Adams, Westlife, Status Quo, Simply Red, Il Divo, Pavarotti
PR: Chris Hewlett at Fifth Element, tel 020 7372 2128, email chris@fifthelement.biz



RISE: LONDON UNITED
www.risefestival.org
Date: Saturday 8 July
Venue: Finsbury Park, London
Cost: Free
Contact: Rise hotline 020 7983 6554, fax 020 7983 4706, email info@risefestival.org

OXEGEN
www.oxegen.ie
SOLD OUT
Dates: Saturday 8 July and Sunday 9 July
Venue: Punchestown Racecourse, Naas, Co Kildare, Eire
Cost: Both days including camping €160; without camping €130; day tickets €69.50
Line-up: The Who, The Strokes, Red Hot Chili Peppers
PR: MCD 003531 2841713

T IN THE PARK
www.tinthepark.com
SOLD OUT
Dates: Saturday 8 July and Sunday 9 July
Venue: Kinross, Scotland
Cost: £115 for the weekend with camping; £97.50 without
Line-up: The Who, The Strokes, Red Hot Chili Peppers
Contact: DF Concerts 0141 248 5158

FESTIVAL INTERNACIONAL DE BENCÀSSIM
www.fiberfib.com
Dates: Thursday 20 July to Sunday 23 July
Venue: Bencàssim, Spain
Line-up: Depeche Mode, Echo and the Bunnymen, Morrissey
PR: fiberfib.com/prensa/en/accreditations-en/ for press accreditations, fax +34 91 522 2571, email infoenglish@fiberfib.com



BEN & JERRY'S SUNDAE
Date: Sunday 30 July
Venue: Clapham Common
Line-up: TBC
PR: Cake Media, tel 020 7307 3100

CAMBRIDGE FOLK FESTIVAL
www.cambridgefolkfestival.co.uk
Dates: Thursday 27 July to Sunday 30 July
Venue: Cherry Hinton Hall grounds, Cambridge
Cost: Tickets go on sale from Sunday 30 April, tel 01223 357851. Full festival £86; Friday £29; Saturday £40; Sunday £40

GLOBAL GATHERING
www.globalgathering.co.uk
Dates: Friday 28 July and Saturday 29 July
Venue: Long Marston Airfield, near Stratford-upon-Avon, Warwickshire
Cost: £112.50 weekend
PR: Rhiannon Scott, Spring PR, tel 020 7704 0999, www.spring-pr.com



JAZZ CAFÉ PICNIC
Date: Sunday 13 August
Venue: Marble Hill, near Richmond
Line-up: Zero 7, Nouvelle Vague
PR: Rhiannon Scott, Spring PR, tel 020 7704 0999, www.spring-pr.com



SUMMER SUNDAE WEEKENDER
www.summersundae.com
Dates: Friday 11 August to Sunday 13 August
Venue: Leicester
Cost: £75 for weekend; under-16s £20; camping £2 per tent
Line-up: Belle and Sebastian, Martha Wainwright, The Delays
PR: Julie@9pr.co.uk, tel 020 7833 9303

THE GREEN MAN FESTIVAL
www.thegreenmanfestival.co.uk
Dates: Friday 18 August to Sunday 20 August
Venue: Glanusk Park, Usk Valley, Wales
Line-up: Bert Jansch, John Renbourn, King Creosote
Cost: Adult weekend tickets £98 including on-site camping and parking; under-12s free
PR: Hermana PR, tel 020 7733 8009,



email ken@hermana.co.uk or alison@hermana.co.uk (regional)



V FESTIVAL (CHELMSFORD)
www.vfestival.com
SOLD OUT
Dates: Saturday 19 August to Sunday 20 August
Venue: Chelmsford, Essex
Cost: £120 weekend (with camping); £100 weekend (no camping); £58.50 for either day
Line-up: Radiohead, Morrissey, Faithless
PR: Cake, email Hannahc@cakegroup.com, Stephanie@cakegroup.com



V FESTIVAL (STAFFORDSHIRE)
www.vfestival.com
SOLD OUT
Dates: Saturday 19 August to Sunday 20 August
Venue: Weston Park, Staffordshire
Cost: £120 weekend (with camping); £100 weekend (no camping); £58.50 for either day
Line-up: Radiohead, Morrissey, Faithless
PR: Cake, email Hannahc@cakegroup.com/ Stephanie@cakegroup.com

LEEDS FESTIVAL
www.leedsfestival.com
Dates: Friday 25 August to Sunday 27 August
Venue: Leeds, West Yorkshire
Cost: about £130 for the weekend (including camping); about £60 for any day
Line-up: Pearl Jam, Muse, Arctic Monkeys, Franz Ferdinand, Kaiser Chiefs, Placebo
PR: Cake, email sam@cakegroup.com



READING FESTIVAL
www.readingfestival.com
Dates: Friday 25 August to Sunday 27 August
Venue: Reading, Berkshire
Cost: about £130 for the weekend (including camping); about £60 for any day
Line-up: Pearl Jam, Muse, Arctic Monkeys,

Franz Ferdinand, Kaiser Chiefs, Placebo
PR: Cake, email sam@cakegroup.com



CREAMFIELDS
www.cream.co.uk/creamfields
Date: Saturday 26 August
Venue: Daresbury Estate, Halton, Cheshire
Cost: about £55
Line-up: Gnarl Barkley, Prodigy, Goldfrapp
PR: Gill Nightingale, tel 0151 707 1309, email gill@cream.co.uk



TDK CROSS CENTRAL
www.crosscentral.co.uk
Dates: Saturday 26 August and Sunday 27 August
Venue: Kings Cross, London
Cost: £25 for either day
Line-up: TBC

ELECTRIC PICNIC
www.electricpicnic.ie
Dates: Friday 1 September to Sunday 3 September
Venue: Stradbally Hall Estate, Co. Laois, Eire
Cost: €175 (3 days with camping); campervans €60
Line-up: Yeah Yeah Yeahs, Antony and the Johnsons, Pet Shop Boys
PR: Lindsey Holmes PR, tel +353 1 497 0313, email lhp@indigo.ie

BESTIVAL
www.bestival.net
Dates: Friday 8 September to Sunday 10 September
Venue: Robin Hill, Isle of Wight
Cost: Weekend £105; Isle of Wight residents £95; day tickets sold out
Line-up: Scissor Sisters, Pet Shop Boys, Kid Creole and the Coconuts, The Stranglers

ALL TOMORROW'S PARTIES: NIGHTMARE BEFORE CHRISTMAS
www.atpfestival.com
Dates: Friday 8 December to Sunday 10 December
Venue: Butlins Holiday Camp, Minehead
Cost: £115 for room-only accommodation; £135 for self-catering accommodation
Line-up: Iggy and the Stooges, Sonic Youth
PR: Alison Millar at Hermana, tel 020 7733 8009, email alison@hermana.co.uk



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