

All Yesterday's, Today's & Tomorrow's Parties

—

a special about the
European music (and more)
festivals' scene and phenomenon

attended festivals chronology:

Benicàssim Festival (Benicàssim, ES) 2/3/4 agosto 2002

Hurricane Festival (Scheessel, D) 20/21/22 giugno 2003

Terremoto Festival (Weeze, D) 29/30/31 agosto 2003

Primavera Sound Festival (Barcelona, ES) 27/28/29 maggio 2004

Independent Days Festival (Bologna, I) 4/5 settembre 2004

Primavera Sound Festival (Barcelona, ES) 26/27/28 maggio 2005

Heineken Jammin' Festival (Imola, I) 10/11/12 giugno 2005

Rockin' Park Festival (Nijmegen, NL) 26 giugno 2005

Roskilde Festival (Roskilde, DK) 30 giugno + 1/2/3 luglio 2005

Benicàssim Festival (Benicàssim, ES) 4/5/6/7 agosto 2005

Independent Days Festival (Bologna, I) 4 settembre 2005

Enzimi Festival (Roma, I) 8/9/10 settembre 2005

All Tomorrow's Parties Festival (Camber Sands, UK) 2/3/4 dicembre 2005

**“Roskilde Festival is about much more than music”
Roskilde Festival newsletter,
13th of april 2005**

"el Festival de Benicàssim es mucho mas que musica."

**José Morán, organizer, at Benicàssim Festival press conference,
21st of april 2005**

“The coolest in alternative music, streettheatre, film, comedy, visual arts, literature, and entertainment. A township with 55,000 inhabitants, hundreds of performances, dozens of bars and restaurants and no less than eight stages, including a cinema and a theatre. Market stalls, hippie grounds, strange creatures, its own radio and tv broadcasts and a daily newspaper. Plus several luxury campsites. Paradise, anyone?”

**Lowlands Festival website,
spring 2005**

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Of holding each and every life

We claimed the very source of joy ran through

It didn't, but it seemed that way

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the sun machine came down and we had a party”]

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Women and men are social animals.

Ever since even before the human race as we know it has been walking on earth, women and men have been gathering with each other to constitute themselves as social groups, as human race itself, and to get together to celebrate and witness hunting, spiritual, religious, competing, artistical gatherings and moreover gatherings of every other possible kind.

Unity among masses has always meant prosperity, evolution and strength, as well as success of a particular society or group of people.

In modern yet ancient - all in all extremely advanced - societies such as the Japanese one, the human being is seen, and he evolves and develops in function of the collectivity, which he serves and to which he feels like belonging in an almost sacred deal which nobilitates him in his own eyes and the ones of the social system that he contributes to.

The purest and proto-form example of democracy is the social gathering.

Social gatherings as said have been unfolding in every form and substance, as well as in any dimension, to communicate, confront and coexist within the group, to share, exchange and evolve as a multitude.

This transcends the borders, the ethnicities, the cultures and the differences between any group of people in any age of the human race's times.

For the human race, regarded as an "universal language" and without a doubt

one of the most powerful forms of communication, sharing and amalgamation is music.

One of the highest, most modern and most successful incarnations of a social gathering is the festival.

This is due to the fact that a festival can be generally considered as the sublimation of the arts (and the sciences, in this case more generally identified as an Expo) of the human beings, all getting together for confrontation and sharing, in a sublimation of the strength of the unity of the human beings.

As modern music (rock, pop &c.) had definitely exploded and reached a peak in artistical and expositions terms in the media and the western as well as the eastern world's cultures (this being a clear proof of the universality of the music message, and the pop message) in the late 60's, it became almost natural and only a matter of time before the first great get-together of people under the flag of music, love & happiness would take place, and no time, place and concentration of favourable coincidence could have been pointed as more adequate than California in the so-recalled Summer of Love, in 1967.

The first major music festival was held on June 16th, 17th and 18th, 1967 at the Monterey County Fairgrounds in Monterey, California.

The **“Monterey International Pop Music Festival”** marked the first International modern music festival.

Twenty-five hours of music in three days brought over 50.000 people

together.

The success of this charity event was overwhelming, and it took many, if not everyone, by surprise.

Different styles of music and definitely different kinds of people, audience and performers-wise, all manage to get together to celebrate themselves, their arts, their lives and their music, culture and existence, and managed with an unprecedented success, which would soon lead to many, many encores.

Not in Monterey, unprepared for such an incredible success which, paradoxically, marked the end of itself, but instead in every other part of the world, in constant expansion for nearly four decades now and predictably much, many more to follow...

Following the success of the Monterey International Pop Music Festival, other events started to bloom everywhere, such as the **“Isle of Wight Festival”** held on the island of the same name between august the 31st and september the 1st of the subsequent year (1968) or even more unforgettable and unique events of historical impact and significance such as the **“Woodstock Music and Art Festival”** held on august the 15th, 16th and 17th.

Such events, like their predecessor in Monterey, carried with them and unexpected, exploding success which eventually marked their end, submerged and swallowed by an ocean of people (50.000 paying guests were expected in Woodstock, 400.000 - almost ten times as many - showed up and the overwhelming majority didn't pay a cent), success and debts.

But even more overwhelming was (and still is, growing today more than ever)

the public's demand for an encores; actually, for many.

Smaller-at-the-time events also were given birth in those years, and their healthy, natural process of growing during the years kept them alive across the decades, unlike their giant counterparts which were squashed by their own dimensions.

Those events took place entirely within Europe, a place in the late 60's possibly more prepared to such events and surely less mined by the public opinion's killing-at-birth take on the organizative disasters of Monterey and Woodstock (Isle of Wight Festival, on the other hand, held in Europe survived itself to hold more editions in 1969 and 1970, to then collapse and rise again from the ashes in 2002. Woodstock was revived in its 25th and 30th anniversary years, 1994 and 1999, to an incarnation against its original spirit and huge money and image losses), growing with the passing of time to establish themselves as historical, solid, ever-growing successful events such as **"Glastonbury Festival of Contemporary Arts"** in England and **"Roskilde Festival"** in Denmark, two of the biggest, most recognized events not only in Europe, but world-wide.

- ideal city/ ideal world/ ideal paradise

The festival generally takes place in, or more precisely right outside a smaller city, becoming not only a city of its own but also a huge one, with its services, facilities and own autonomy.

Roskilde Festival, for example, during the festival days concentrates more than 100.000 between workers, performers, officials and of course the audience, and together with the municipality of Roskilde becomes the third largest city of the whole danish country!

The environmental and social impacts on the local municipalities are enormous.

The benefits of having an event like a festival held within the municipality brings incomparable benefits that dramatically change the vault and the life of a city.

First of all, a festival puts a place on the map;

an unknown, (too) laid-back reality in the countryside that everyone else in the world has forgotten can burst and bloom into a place of hectic happenings,

renovation and development that many in the world will want to reach for a visit, to enjoy the greatest possible resounding event to be held in whatever small plot of land, a modern music (& more) festival.

The regional governments are very often involved in supporting the festival, both financially and logistically, and this gives a measure of the great benefits that not only the municipality, but the whole region gets from it, in terms of image and economically, with the extraordinary money circulation that derives from the presence on the territory of dozens of thousands of people.

Since the first steps of the first festivals in the late 60's in America, the festival has turned from a cursing to a blessing in the public opinion eyes, as the effects could only not be seen by blind, and possibly even the blind can see such benefits when the many different charity programs run by many festivals happen to affect them.

In fact, festivals like Roskilde not only are an example of extreme environmental care but they are also run by non-profit organizations (in this case the Roskilde Foundation), which despite the gigantic money involvement - numerous billions of euros - don't make a single Euro out of the event, devolving the entire amount in charities operations of diverse kind.

Even for non-charity events like other festivals all across the European Union's soil, again, the environmental and social benefits are immense.

Festivals tend to pleasure the municipalities within which they are being hosted by contributing to the city's environment, by investing in restoring abandoned areas and/or taking care of the citizens through programs of volunteering of many kinds, from allowing them to get closer to the festival-goers to vice versa.

Existing cities' infrastructures are restored or brand new infrastructures are donated by the festival to the municipality

Transportations are also improved, to meet the needs of such a great amount of guests the area has to receive and absorb, and often such transportations improvements are on a certain scale kept when the festival finishes up until the next years' edition.

Such environmental improvement and care wouldn't be possible with a small city's usual resources, while it isn't unusual for a city to be transmitted the will to

improve on many fronts to match such a big event's expectations and needs.

With such a big polarization of city guests, media attention and image revamp, a municipality - if not a whole region - is often encouraged to set higher standards and goals for itself and the festival that it's hosting.

This said, often there is a sort of positive competition between the city festival and the city itself, with the city struggling not to be overshadowed by the event and attempting to stand out and gain the attention of the visitors themselves, instead of just letting them flow into the festival and flow out without perhaps even paying a visit to the city centre.

Surprisingly or not, there is no contest between any municipality in general and any festival in general in the race for the maximum possible care of the environment, mainly because the city asks for implicit or explicit very strict requirements to the festival's organizer, who has to take care of many aspects from recycling all the possible materials, having the less and less negative impact on the environment on all levels and leave it as it was before the festival took place, if not to improve it through donations of money and materials.

Every effort is done to maximize the benefits and minimize the cons.

The festival stands as the "ideal city" within the city, where sharing, tolerance, unity in diversity and altruism are unwritten laws, much in the original spirit of the original late 60's events.

And it all works, - not - surprisingly.

Festivals not only drag since their early days an incredible success in terms of

attendance, resonance and economically, but even more importantly are a huge successful gathering of people, where young (and not only) people from different places with often different languages party together and together celebrate the arts and the music during a weekend or longer of an totalizing, mind-blowing experience.

Lifes rich pageant is live and on stage at a festival, in a great and wonderful gathering of people and the best parts of them.

It' is a microcosm working without a doubt better than the surrounding world, making it the utopia-coming-true of the ideal world, an ideal world where the best varied amount of performers from every part of the world perform their expression and arts in front of their biggest and most varied audience, and also have the chance to meet colleagues with the same variety and with different (and much bigger) opportunities than in any other moment of their careers and lives.

Lou Adler, Monterey Pop Festival's original promoter, recalled how one of the main effects of the Festival was on concert promoting. "Artists were used to performing with a microphone and two small speakers," Adler recalls. "We wanted them to have the best sound, the best facility, the best food backstage. ... We wanted it to be a utopia."

If possible, and everything seems possible, actually becomes possible in terms of Humanity during the festival's days, a festival can be regarded not as an ideal city, or an ideal world, but as an ideal paradise.

No wonder festivals like "**A Campingflight To Lowlands Paradise**", a relatively young (it was established in 1992) but ever since its early years well renowned

and acknowledged festival in the Netherlands, state their clearly from their name.

Much like a proper city or nation, festivals have their own politics going on, and the strength to it is that while witnessing such a huge event, everyone feels closer to its peers, and applies the policy of solidarity; festivals are about sharing a common experience, just like what lives of human beings of life. In certain ways, it's a sublimation of life, certainly it's a celebration.

Everyone at a festival is free, and free to express and share what they express, giving a meaning to the single and to the collectivity.

At a festival

there is no competition, there is cohesion;

there is no division, there is common ground;

there is no conflict, there are coexistence and collaboration.

Since the Romans, huge events ("circenses") use to polarize the public attention and to ease the pain and calm down the crowds; a festival does exactly that, but on a much wider scale with such a smaller world today, and without the means to hide discontent and brainwash the crowds.

Would it be an utopia to see an event like a permanent festival polarize the public opinion's attention all year long to teach them how to live in a more civil way, without civil conflicts of any kind, and also showing the way for human politics to work within an environment, within a country?

Possibly, but certainly a realized utopia is on display each time a music (& more) festival takes place, anywhere in Europe.

- Different kinds of festivals

Across the universe of the decades, the styles, the myths, the turning points, the going back, the going back forward, the stops and the plays, the music (& more) festivals have changed immensely, as well as not changing at all.

Basically, a festival is being held in the course of three days, generally on a weekend with the first day, generally a Friday, running slow and starting late to concede festival goers to finish their daily job and reach the festival's grounds: this day is called kick-start (with its variations; for example at "**Festival Internacional de Benicàssim**", the most relevant and best festival of southern Europe, as well as one of the most on the edge and appreciated in the whole Union's territory, this day is called FIBstart, FIB being the acronym of the festival's name).

This formula has its varying.

Many of today most modern and best festivals are expanding; not only in the number of days, which is turning or has turned four for many festivals like Roskilde, Benicàssim, "**RockWerchter**" (a Clear Channel Communications-controlled festival in Belgium), with the first of the four days being the kick-start; but also, consequently, in the number of guests, artists and overall figures and numbers of the manifestation.

But four isn't really the limit.

Again, many of those festivals are, in the very last few years (2005, writing time of

this body of work, is the year when this phenomenon has really started to explode Europe-wide), expanding the opportunities for their guests to allow them a longer stay with many collateral activities, doubling the festival-experience time in order to generate more business, but also a much wider offer for the festival-goers and an experience which shapes more similarly to a proper laid back staying instead of a “rock’n’roll supermarket” where audience uses to arrive on the festival ground to the first notes of the first stage to go away on the last notes of the last stage (see the “...& more” paragraph).

Examples are again very cutting edge festivals like Benicàssim (in 2005, musical activities run from the 4th to the 7th of august, but guests were invited to arrive on the 1st and could stay in the free camping area up until the 9th) and Roskilde (in 2005, musical activities run from the 30th of june to the 3rd of july, but guests were invited to arrive on the 26th of june), and this goes hand in hand with the expansion of the “modern music festivals” into much more interesting and varied receptacles of diverse arts and experiences.

This, in the purest festival spirit, is bringing the festivals themselves to finally become a kaleidoscope, a definitive dance floor for the arts and the people, as well as a canvas or a palette, a white page turning into the most colourful or a movie, perhaps a musical but not necessarily, with the highest possible number of characters and characterizations.

This expansion is only possible with the joint collaborative efforts of the festivals’ promoters and the municipalities, while on the other hand without the city’s collaboration and authorization festivals can remained stuck to the three days or even the two days (furthermore there are also cases which we will see of

one-day events), without time and goals evolution opportunities’;

this is especially being seen in England, where the music festivals are a bigger business than anywhere else being United Kingdom, together with United States, the cradle of modern music, so that a festival holding always attracts great interests within the municipality chosen to organize it in.

Those cities grant at first absolute support to the festival, to later subpoena it to the city council, usually to ask a raise of the financial contribution of the festival to the city.

This in absolute antithesis with the examples of municipalities contributing to the festival funds as well as in countertendency with the development of a modern festivals’ formula, festivals that in such cases cannot but submit themselves to the judgement of the city they have attached their festival and festival name, as well as the festival destiny with.

Not only such municipalities always ask for higher contributions, but they always tend to be reticent in conceding an expansion of the duration of an event.

In the worst cases, the festivals can also be stopped or put on hold for one or several years, without the opportunity to take place, if an agreement over contributions isn’t reached.

While the three(or so)-days of peace, love and music hasn’t changed much, what as changed is the latter;

music is still there, and even more than it used to with major festivals hosting more than 150 up to 200 bands, and with Glastonbury, the biggest festival extravaganza on the British islands, well surpassing that mark.

What has changed is that this isn’t all;

there is much more to rock'n'roll festivals than rock'n'roll itself nowadays, like we will see in the subsequent chapters.

Another thing that has changed, as we were instead pointing in the past chapter, is that a festival is almost always an organizative miracle, not only because of all the odds involved in organizing an event with more than 100 performers and often more than 100.000 people inside & around it, but because this hell of a work takes shape with the minimum number of such odds allowed to occur. Festivals have turned from organizative mudbathing disasters that swallowed themselves into organizative masterpieces where not a thing is dirtied or out of place.

Well, sometimes rain still pours down and then you still get the mud.

Other kinds of music festivals include:

- one-day festivals. Events like “**Rockin’ Park**”, held for the first time in Nijmegen, in the Netherlands, on June the 26th, 2005.

Such events can be both generated as a start-up in places where licenses to hold the event are harder to gain at the beginning for longer-running events or to precisely looked-after formulas.

While the pros are the easier authorizations’ path, the lack of need for a camping site or else to accommodate the guests and generally less organization efforts needed, the cons lie in a smaller event’s breath and smaller opportunities to broaden the horizons of the activities around and about the event.

They are sometimes organized under particular circumstances, like for example a city’s anniversary (it’s the case with Rockin’ Park) when it’s easier to receive fund to support and help building the event.

Often though, such events tend to give replicas of themselves and to expand the number of the days, usually reaching the average number of three.

- free festivals. Events like “**Enzimi Festival**”, held as a three-days formula for the first time in 2005.

Such events are made possible by the great support of the local authorities that put themselves in charge of the whole production’s costs.

Also, sponsors can be involved.

- "mix tape" festivals. Events like **"All Tomorrow's Parties"**, held since 2000.

Such events see the organizer ask for a specific, always different band or artist to curate the event by choosing his personal favourite 'mix tape', by selecting his favourite artists and artists that have influenced them.

While it may indeed be hard to imagine that such an effort around, after all, a gigantic and expectedly dirty bunch of rock fans doesn't end up in a memorable mess, it is also allowed to think that this does not happen because of the positive tension and the restless general overall positivity that gets everyone involved and that anyone involves in the event, from the organizers to the large majority of the guests; this is also, for how hippy or naïve it may sound, the festival spirit.

There is no such thing as a music (& more) festival in terms of sharing, in terms of human care and respect, a mixture of excitement and dedication that's really collective and surpasses a sports event, with its opposites and competition, and is somewhat similar to a religious experience, but with a loud fucking guitar or an equally devastating synth instead of Gregorian chants.

People go crazy, dance in the mud, don't sit in wooden benches, and never feel guilty nor in need to apologize for anything, to anyone.

Chemical toilets are similar in different ways to - but way funnier than - confessionals.

Sex also has a role, with the festival being filled with young people and the tents in the free camping sites being not so inviting to a sleep; the whole experience could also well be compared to a giant orgy, there is definitely a great feeling of uncommon excitement, given the presence of such an amount of people dancing

and partying restlessly for three or more days all young, beautiful, sweaty and sexy.

During a festival weekend you feel invincible, you feel at the same time at the top of the game while at the same time lost in an ocean of people where you are only a drop, and happy to be so and stay with the other to form that ocean.

A festival is an ode to the human race, to its life, the life of thousands of people that thousands of people decide to share.

It is something extremely primal and primitive, and at the same time the most cutting-edge exhibit of arts and performances around.

It is what seems designed to be the ideal, yet completely common status of the Society, the never existed stats quo of the ideal society that has never existed, and at the same time it's a revolution.

- music

Music is sharing.

Music is harmony; of a sound with another sound, of the ear of the musician with the ear of the listener, of the dance between the performers and a the public which the more coordinated, connected and harmonically they dance, the more effective, reshining and resounding is the dance, the music.

It's the only form of art than can transcend any division between people; flowing across barriers, differences, time and space; music is clearer than crystal and thick as only the impalpable can be.

It's universal, an universal way of communicating for any human with each and every other; and for its harmonic nature it pulls the people nearer to each other, pushing the differences and disharmonies away.

Making them dance.

It's the dance of the dance, and the poetry of itself. And the one of everyone.

The power of it goes hand in hand with the popularity that music has always had, in particular with the birth and the immediate explosion of popular music.

Popular music, also shortened in pop music and commonly known as rock'n'roll or rock, or more exactly modern music, is certainly, as the name itself states, the most popular music-genre to have reached the highest number of people world-wide, ever.

The Beatles were not only more popular than Mozart, James Brown or Miles Davis at a certain point, but also as John Lennon declared they were probably

more popular than Jesus Christ.

So, being modern music a thing of popularity, celebration, sharing (modern phenomenon of file-sharing, as well as the less modern mix-tapes sharing one, shows it effectively enough) and unity in diversity to plain down diversities and divisions, what can you imagine as more appropriate than a great get together of thousands of different people and musicians?

Nothing is more ideal than a festival.

No wonder the first pop festival was established in 1967, pop music being just thirteen at that time.

And, as we've seen, it literally exploded. Immediately. And it immediately made history.

Being festivals events that involve a great deal of attention in the public and the media, the resonance of an historic concert held at a music festival in front of thousands of eyes and dozens of cameras it's naturally, usually bigger than the one of a concert held in front of a few in a small club.

This obviously varies and it's dependent on many factors, such as the performance itself, but there is little doubt that to make an example the Jimi Hendrix's Woodstock performance is more famous than it's equally blistering club performances across the years, or that Radiohead's Glastonbury performances surpass the fame of any other gigs by the band in any era, in any other venue.

What is also mesmerizing, at a festival, is the continuity of music; artists alternate restlessly on every stage, and it's not unusual to find yourself running

between all the stages as the music plays from each one of them at a time.

Sounds melt together as the people do, in a sort of primitive ritual that doesn't end for three days or so, as music is being played 24h on stages, in tents, &c.

This resembles many spiritual, ancient styles of music, where music is being played without interruptions for hours, sometimes even for days, like Pakistan's Qawwali traditional music, and it's another aspect appealing to music of a music festival.

The sense of community is enormous at a festival, and at any one. And at many levels.

Different festivals organized by different organizations in different places book the same artists, still obviously keeping their own peculiarities. This is also an effect of the diffusion of pop music worldwide, and it's much more evident in music festivals rather than theatre festivals, performance-art festivals, dance festivals &c.

But maybe the greatest thing about a music festival is not being (only) a music festival...

- ...& more

There is much more than music to a music festival.

Two slogans - also reported in the incipit of this work - of two of the most important and relevant European events, often reported in this reportage, like Roskilde and Benicàssim were respectively “Roskilde Festival is about much more than music” and “Benicàssim festival is much more than music”.

2005 saw the blooming of a new phenomenon within the European festivals’ phenomenon: the introduction and/or the enforcement of the collateral or extra-musical activities.

As modern music is a relatively very young, having in 2005 just passed the 50 years mark, it is also something very fresh, open, also music festivals keep on this path.

Modern European music festivals, unlike other arts’ festival but also unlike jazz, jam-bands, folk festivals and even unlike American festivals or festivals world-wide, have started to incorporate in them other forms of performance or visual-art, as well as poetry contests (poetry slams) and street art, comedy, general entertainment &c.

This process is new but already well ongoing and constantly growing, turning the festivals into global containers, and this is what makes a music festival immediately ‘superior’ to any other kind of festival: a music festival has all the

other festivals going on within it.

As early pointed out , such collateral activities are organized to give the guests the opportunity of a broader spun of activities, and giving the festival itself a much higher tone, as well as dilating the guests stay in order to amplify the event's heritage and impact - not lastly economical - in the area.

It could be well reasonable to picture a future where such events are much more spread around, adopted by various cities and regions to attract tourism, as it's definitely appearing as the ideal way to go, with something as popular as pop music being the centre and all the other activities spanning around it.

- free memories of (my) festivals

I remember my festivals.

I remember being stunned (I said stunned) by first entering the Benicàssim festival grounds on that summer of 2002, passing by the stands and the stages and being amazed by how GREAT it all looked, in terms of size and else.

That one was a great one by all means, and not only because it was the first.

Also, it was the first time for me seeing Primal Scream, one of my dream-coming-true bands to see, a live act making no prisoners and blasting all the fire they have, putting to flames everything there is.

They were - among other things such as the fascination I always had with the 'festival' thing in a bigger better faster more sort of idea that I had on festivals which resulted in reality to be even bigger, better, faster, more - one of the reasons for me to go to Benicàssim, and they will be one of the reasons I will always thank them for in the future.

That feeling, that feeling of exploded excitement while seeing them while hearing them while jumping and dancing with 30.000 others in front of the main stage deep down the night, that night. That feeling is what brought me here, and what I will never leave there.

Not only by trying not to forget, but also by going back to that festival, which remained the first, and like the first time you try a certain drug or love a certain girl, the best.

Speaking of girls, which may well be pointed as one of the things rock'n'roll has always been about (and aren't women what life will always be about?), a girl

brought me to pass the 2003 festival-year on the German shores, attending two very well, actually too-well organized festivals, Hurricane in Scheessel and Terremoto in Weeze.

They were great like any other festival, it's just the concept that is great as pointed in the last thirty pages, but the problem was the music.

Not the musical choice, that was great, German festivals give a great value for money: less than 100 Euros and almost as many good to great names; what lacked was the choice itself, because there was only music.

One band after the other, from one stage to another, two of them, while one was active the other was dormant. And which one of the two festivals I am talking about? BOTH. Two different festivals, but all the same.

Still, I enjoyed some magnificent acts like Björk, Massive Attack, The Streets, The Roots, Turbonegro, Grandaddy, Sigur Rós, Mogwai, Moloko and above all The Mars Volta, probably the greatest festival act ever together with Jimi's Experience.

Then Spain called me back, and back I headed this time still on the east coast but further north, in Barcelona to be precise, right inside the city.

Primavera Sound was a young festival I attended in 2004 and in 2005, the year that saw the change in location, and the definitive expansion and unfolding into a big event.

First year was still relatively small, and once again I witnessed an amazing concert by Primal Scream, as well as seeing the first European performance of their European festival tour in more than 10 years by the Pixies.

Then it all grew the year after, and everything got bigger: the stages, the guests' numbers, the names: Iggy & The Stooges and New Order put up hell of performances in front of thousands of CRAZY like it could only happen at a

festival. Possibly, with a hot-blooded latino audience.

Then, after a couple of Italian festivals too that unfortunately showed like in Italy the festival culture hasn't gained momentum yet, and promoters struggle to put things together, sometimes backed by no-one (Independent Days Festival) sometimes backed by great sponsors and organization (Heineken Jammin' Festival, sponsored by Heineken and organized by Clear Channel) but still failing to provide a great line-up, let alone a great festival experience, and after a one-day shot in the Netherlands for the great line-up of Rockin' Park, I realized another little great dream of mine, which was to visit the other fantastic European festival other than Benicàssim: Roskilde.

Roskilde was a blast, just like Primal Scream, even if without them

It was fantastic, one of the best festivals if not the and one of the best times of my life if not the.

I had that, and I had it all.

All of us there.

We wanted to be free

We wanted be free to do what we wanna do

And we wanted to get loaded

And we wanted to have a good time

That's what we did

No way baby let's go

We had a good time

We had a party

I will never forget that.

I will never forget my festivals.

- (reprise)

"This is a beautiful day

It is a new day

We are together, we are unified

And all for the cause

Because together we got power

Apart we got power

Today on this program you will hear gospel,

And rhythm and blues, and jazz

All those are just labels

We know that music is music

Today on this program you will hear gospel,

And rhythm and blues, and jazz

All those are just labels

We know that music is music

Come together as one (x5)
(Gospel)

This a beautiful day

It's a new day
(Repeat)

We are together

We are together

We are together, we are unified

We are together

We are unified, because together we got power

Apart we got power, we are together

Today on this program you will hear gospel,

And rhythm and blues, and jazz

All those are just labels

We know that music is music

Come together as one (x5) [Gospel]

Rock the boat (Get off the boat) (x3)

We are together, we are unified

Come together as one [Gospel]

This a beautiful day

It's a new day
(Repeat)

The name of the game is power

And if you ain't playing power,

You're in the wrong place
(Repeat)

Brothers and sisters, the name of the game is power

If you ain't playing power,

You're in the wrong place
(Repeat)

Rock the boat (Get off the boat) (x3)
We are together, we are unified"

(Primal Scream, "Come Together")

“ ¿ Qué es el FIB ? Defínalo usted mismo por favor..Gracias

Es una experiencia única. Existen muchas experiencias únicas en el mundo pero esta es una de ellas. Para mi es música, diversión, playa, tolerancia, comunicación, interacción, olvidarte del día a día.”

**José Morán, organizer, interview at elmundo.es,
26th of july 2005**

David Tozzo

- a very special thankyou

Federico Guglielmi

- thankyou

Carlo Martelli,
Corrado Rizzotto,
Vincenzo Andrietti,
José Luis Morán y Miguel Morán,
Jette Hansen,
Romina Viola,
Hans Van Rompaey,
Misja Laboyrie,
Marjanne Manders,
Janis Van Lokven,
Ken Lower,
Helen Cottage,
Barry Hogan,
Livia Podestà,
Lara Cecere.