

This is just a tribute

Views on tribute projects by established Dutch acts and the
Dutch music industry

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“This is not The Greatest Song in the World, no.
This is just a tribute.
Couldn't remember The Greatest Song in the World, no, no.
This is a tribute, oh, to The Greatest Song in the World,
All right! It was The Greatest Song in the World,
All right! It was the best muthafuckin' song the greatest song in the
world.”

Tribute – Tenacious D

Instruction to this document:

This is a large document due to forty pages of appendices. Please use the table of contents or the navigation panel function in Word to guide you through this document. This can save time on endless scrolling.¹

¹ The navigational panel can be found under the “View” tab and depending on your version of Word under the sub section “sidebar.”

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Abstract

Tribute acts and concerts are a monthly business for most pop and rock venues in the Netherlands. In the last few years this has become a trend. Another remarkable development is that a growing number of Dutch acts who already have an established career pay tribute to a certain act in a tribute tour. Why do all these established acts want to undertake a tribute project? Is it because of the tribute trend in pop venues? This research researches what are reasons for established Dutch acts to undertake a tribute project. In addition, this research also researches the opinion of the music industry regarding established acts undertaking tribute projects. According to music industry professionals of the podcast *Klap van de Molen*, this is a delicate subject which can cause established acts to lose their reputation. This research utilises theories on authenticity by Philip Auslander, Hans Weisethaunet and Ulf Lindberg to test and ground the ideas of artists and music industry mentioned in the research.

The results of qualitative interviews with three established Dutch acts prove the motives for undertaking a tribute project are financial and well-planned to avoid losing their reputation. The results of qualitative interviews with five programmers of pop venues in combination with two music industry podcasts prove that the opinion on tribute projects vary per person. The most popular opinion is that tribute projects can be beneficial for established acts, because it gives them perquisites within the music industry. However, the programmers warn that a project cannot be too long, or it can harm the act's career. This research became a footnote to the general discussion within the Dutch pop industry about musician's earnings and proves that the moderate view on tribute projects is caused by goodwill regarding the chance of perquisites.

Preface

Tribute acts and concerts are a monthly or even weekly business for most pop and rock venues in the Netherlands, according to music industry podcast *De Machine*.² Dutch music lovers and the general Dutch audience cannot seem to get enough of the music of their youth. The amount of seventies', eighties' and nineties' parties, tributes and tribute festivals, such as Tributeland and Tribute Around Town, are growing.^{3, 4}

Another remarkable development is that a growing number of Dutch acts who already have an established career pay tribute to a certain act in a tribute tour. In the first half of 2019, at least the following established Dutch acts toured a tribute project under their own name: The Kik, Tim Akkerman, Lisa Loïs, 3JS, Green Lizard and Sven Hammond.⁵ Why do all these established acts want to undertake a tribute project while they are already established and in some cases make some money with their own music? Has the tribute trend in pop venues any influence on this?

The history and place of tribute bands within popular music culture is a widely researched subject by scholars as Georgina Gregory and Andy Bennett.⁶ Lutgard Mutsaers contributed to this discourse with her chapter “‘Smoke gets in your ears’: The Marlboro Flashback tour as agent of change in the Netherlands” on the history of the tribute scene in the Netherlands.⁷ Her conclusion is that the Flashback tours were the cause for acceptance of tribute acts in the Netherlands:

“Contrary to strong scepticism about the concept of cover/tribute acts, the Marlboro Flashback events successfully mobilized rock and pop artists and audiences. [...] Critical audiences and the serious music press embraced something they thought they’d never even consider. By the early years of the 21st century, the dominant bias against tributes had vanished and tribute acts were booked at the *Walhalla*’s of pop snobbery, such as the *Paradiso* in Amsterdam. The Marlboro Flashback tour was unique for the Netherlands. Through its formula of an original band doing a well-publicized tribute to a famous act and/or repertoire of their choice, the art of the tribute achieved musical respectability.”⁸

² Atze de Vrieze and Niels Aalberts, “De Machine #3 Got it covered!” 3voor12 published 05/04/2018, <https://3voor12.vpro.nl/update~4a2b1c97-c3b0-48c7-b7dc-fc70edf2a7ef~de-machine-3-got-it-covered~.html>. See appendix XI.

³ Rob Musters, “Reizend tributefestival slaat aan in Brabant,” BN De Stem, <https://www.bndestem.nl/oosterhout/reizend-tributefestival-slaat-aan-in-brabant~ae777e4d/?referrer=https://www.google.com/>.

⁴ See appendix XI.

⁵ The Kik paid tribute to Boudewijn de Groot, Tim Akkerman paid tribute to Bruce Springsteen, Lisa Loïs paid tribute to Adele, 3JS paid tribute to their musical heroes in general, Green Lizard paid tribute to nineties alternative and grunge acts and Sven Hammond paid tribute to Amy Winehouse.

“Artiest: The Kik,” Podiuminfo, accessed 06/08/2019, https://www.podiuminfo.nl/artist/58235/The_Kik/;

“Artiest: Tim Akkerman,” Podiuminfo, accessed 06/08/2019,

https://www.podiuminfo.nl/artist/51257/Tim_Akkerman/; “Artiest: Lisa Loïs,” Podiuminfo, accessed 06/08/2019, https://www.podiuminfo.nl/artist/45067/Lisa_Lois/; “Artiest: 3JS,” Podiuminfo, accessed 06/08/2019, <https://www.podiuminfo.nl/artist/25348/3JS/>; “Artiest: Green Lizard,” Podiuminfo, accessed 06/08/2019, https://www.podiuminfo.nl/artist/56/Green_Lizard/; “Artiest: Sven Hammond,” Podiuminfo, accessed 06/08/2019, https://www.podiuminfo.nl/artist/46226/Sven_Hammond/.

⁶ See chapter one.

⁷ Lutgard Mutsaers, “‘Smoke gets in your ears’: the Marlboro Flashback tour as agent of change in the Netherlands,” in *Access All Eras: Tribute Bands and Global Pop Culture*, ed. Shane Homan (New York: McGraw-Hill International (UK) Ltd, 2007), 135-149.

⁸ Mutsaers, “‘Smoke gets in your ears,’” 148.

This conclusion seems incorrect, because tribute acts were only accepted by a few – a few critics, a few clubs and a part of the audience. Mutsaers only mentioned the journalist and *Paradiso* programmer as examples of the “critical audience and serious music press” who embraced tributes. Two people – how respectable they might have been at that time – are not much to prove one’s point. In addition, this conclusion is incorrect because still not all parties within the music industry view tributes positively, as this research will prove.^{9, 10}

The conclusion of Mutsaers is short sighted. Her research was about Dutch established acts who payed tribute to a certain original artist for one tour with multiple concerts. The conclusion states that tribute acts are accepted in the Netherlands on account of the Flashback tour which did not include any tribute acts. It only existed of original acts established and upcoming who payed tribute to a certain act or era.¹¹

In this thesis I research what the current thoughts of the music industry are on tribute acts. Consequently, aiming to prove that the acceptance Mutsaers saw was not definitive. I research how the music industry thinks about established acts paying tribute in a one-off tour. This is the second focus of this thesis after the motives of established acts in undertaking tribute projects.

This preface will further consist of setting out the theoretical framework and methodology for this research. The aim for this research is to answer the question: What are reasons for established Dutch acts to undertake a tribute project and what is the opinion of the Dutch music industry regarding these projects? This question will be answered via the following sub-questions: 1) What is the opinion of the music industry on tributes? 2) Can tributes be authentic? 3) Why do established acts want to undertake a tribute project? 4) How accepted are tributes in the Dutch music industry? 4) Can tribute projects harm the career or reputation of an established act?

The order of the other chapters will be as follows. First will be mapped what has already been discussed on what tributes are and how this phenomenon was established. This will be tackled in chapter one. Chapter two consists of the analysis of data achieved out of the first research round. This chapter elaborates on why established Dutch acts undertake one or multiple tribute projects and how they view these project in comparison to their career and whether the opinion of the industry influences their choices. More on the background of the interviewees and how the interviews were set up can be read in the methodology and chapter 2. The second research round is on the music industry’s opinion about tributes in general and more explicitly on tribute projects by established Dutch acts. The results of this research are elaborated in chapter 3. Finally, in the conclusion the complete research comes together and will be valued on whether tribute projects by Dutch established acts are accepted and acknowledged by the acts themselves and the music industry.

Theoretical framework

Authenticity and in particular rock authenticity will be the theoretical foundation to this research. This foundation consists of the theories of Philip Auslander, Lutgard Mutsaers and Hans Weisethaunet and Ulf Lindberg.¹² These scholars based their theories on prior ideas

⁹ Programmer of Vera Groningen, Peter Weening is still a vivid opposer to tributes being part of the program of respected pop venues. See chapter 3 and appendix V.

¹⁰ David van de Molen and guests in podcast *Klap van de Molen* are also still sceptical about established acts undertaking a tribute project. See chapter 3 and appendix XII.

¹¹ Mutsaers, “Smoke gets in your ears,” 135-149.

¹² Philip Auslander, “Tryin’ to Make it Real: Live Performance, Simulation, and the Discourse of Authenticity in Rock Culture” in *Liveness: Performance in a Mediatized Culture* (London: Routledge, 2008), 73-127; Hans

within the rock authenticity discourse of scholars such as Simon Frith, Susan Douglas, Theodore Gracyk and Keir Keightley.

Inspired by the ideas of Auslander – who sees that rock authenticity cannot be distinguished by stylistic characteristics – this research only distinguishes rock authenticity ideologically. These ideological characteristics are always dependant on the nomination of pop as the inauthentic opposite.¹³ Where pop is seen as inauthentic, cynical, slickly commercial, necessarily co-opted and entertainment. Rock is described by Auslander as sincere, genuine popular, potentially resistant and art.¹⁴ Other ideological characteristics are instrumental virtuosity, original song writing, social criticism and a certain “stance of anger and/or alienation.”¹⁵ Mutsaers adds to this that rock music reveals some deeper meaning and focuses on lyrical reflection opposed to pop music as dance music.¹⁶

An interesting view on the role of band members is that Mutsaers stated that band members are expected to know their musical roots and acknowledge the canonized movers and shakers of popular music history.¹⁷ This view is critical for the evaluation of tributes as being authentic or inauthentic on account of the trend of historical consciousness. Which will be elaborated in chapter one.

Weisethaunet and Lindberg do not focus their theory on ideological characteristics of authenticity but discuss three different forms of authenticity in composing and performing music. Firstly, first person authenticity is when a composer or performer conveys an impression that his/her “utterance” is integer and that it is an unmediated form of communication with the audience.¹⁸ Secondly, the second person form means the performance conveys an impression that the listener’s experience of life is “being validated.”¹⁹ The music has a deeper meaning for the audience and makes it authentic. Finally, third person authenticity which is most important in the analyses of established acts undertaking a tribute project. This form “denotes the ‘authenticity of execution ... when a performer succeeds in conveying the impression of accurately representing the ideas of another, embedded within a tradition of performance’.”²⁰ This form of authenticity can be interpreted as a band member who plays original music but was not the songwriter. Fortunately, it can also be interpreted as a form of authenticity when a musician pays tribute to music of another artist.

Methodology

This thesis contains two qualitative researches researching the same subject: tribute projects by established Dutch acts. The content and results of the researches are different because other questions were asked to different interviewees. The two researches are the same on a methodological level. They both consist of a set of individual qualitative interviews following the rules of Jeanine Evers in *Kwalitatief interviewen: kunst én kunde*.²¹ As a tool to be able to ask the interviewees the same questions and to be able to make notes during the interviews two interview guides were made for the two different interviews.²² In addition, the interview

Weisethaunet and Ulf Lindberg, “Authenticity Revisited: The Rock Critic and the Changing Real,” *Popular Music and Society*, 33 no. 4 (2010): 465-485.

¹³ Auslander, “Tryin’ to Make it Real,” 83.

¹⁴ Auslander, “Tryin’ to Make it Real,” 81.

¹⁵ Susan Douglas in Auslander, “Tryin’ to Make it Real,” 81.

¹⁶ Mutsaers, “Smoke gets in your ears,” 136.

¹⁷ Mutsaers, “Smoke gets in your ears,” 136.

¹⁸ Weisethaunet, “Authenticity Revisited,” 467.

¹⁹ Weisethaunet, “Authenticity Revisited,” 467.

²⁰ Allan Moore in Weisethaunet, “Authenticity Revisited,” 467.

²¹ Jeanine Evers, *Kwalitatief interviewen: kunst én kunde* (Den Haag: Lemma uitgevers, 2007).

²² The interview guides can be found in appendix IX.

results of both researches are analysed according to the methods of Hennie Boeije in *Analyseren in kwalitatief onderzoek*. After transcribing and analysing the interviews codes found in these analyses will be key to chapters two and three.^{23 24}

The choice for qualitative researches was made in favour of example a survey is the personal information that was important information gathered in the qualitative interviews. A survey is less time consuming and if answered by a large group can say more about the opinion of a bigger group of recipients. However, the recipients can fill in vague or incomplete answers and a survey needs to be phrased carefully and specifically to be able to let people answer a certain question as it was meant. With a qualitative interview questions can be rephrased for the interview to better understand what is asked exactly. In addition, in a qualitative research the interviewer has the opportunity to ask for additional information if this seems necessary during the interview. Concluding, a qualitative interview covers the opinion of less people, but it gives the option to change questions and the subject of the interview during the interview.

The first research consists of interviews with Dutch established acts – or represented by their manager – who undertook one or multiple tribute projects. I contacted a few Dutch acts within a wide variety of genres, but all with some degree of fame or establishment. The tribute projects of these acts were all recently finished or still toured at the moment of contact. The goal was to interview three to five acts. After three interviews the same key codes occurred with some variation, but another two acts were not necessary to interview. The three interviewees are Niels Post, manager of Dutch *biet* band The Kik, Alice Buijs, manager of Dutch three-piece 3JS, and Willy Tjon Ajong, guitarist of grunge band Green Lizard.²⁵ In chapter two the interviewees and their acts are further introduced.

The second research consist of interviews with programmers of Dutch pop clubs as representatives of the Dutch music industry. Programmers are key players to which bands are actually booked at each venue. Hence, they are determinative for the program of pop music in a certain city or neighbourhood. This is the reason why I did not for example interview critics or the directors of these venues.

The interviewees are all programmers for a certain pop club. In selecting the interviewees, I wanted to make a selection of venues within the *Randstad* and venues in cities across the country.²⁶ Another criterium for selecting the interviewees was to interview at least one programmer in each of the three sizes of pop clubs in the Netherlands.²⁷ The interviewees are Marijn de Valk of *Luxor Live*, Peter Weening of *Vera*, Everaldo Pechler of *Q-Factory*, Kees van den Berg of *Nieuwe Nor* and Eva von der Assen of *Paard van Troje*.²⁸ These interviewees and their venues are further introduced in chapter three. For this research more programmers were asked but they turned the interview done due to a busy schedule or because they were not interested in being interviewed.

²³ Hennie Boeije, “Rapporteren,” in *Analyseren in kwalitatief onderzoek* (Den Haag: Boom Lemma uitgevers, 2012): 167-191.

²⁴ All the eight interview results can be found in the appendices I-VII. All interviews were recorded with permission of the interviewees. Unfortunately, due to technical difficulties with voice recording apps two interview audio files were lost. These interviews are summarized in the appendices by memory and notes made during the interviews.

²⁵ *Biet* literally translates to beet. The Kik calls themselves a *biet* band because they play retranslated English beat music. It is also a reference to the sixties Dutch beat music movement called *Nederbiet*.

²⁶ The *Randstad* is a cluster of big cities in the west of the Netherlands and contains Amsterdam, Rotterdam, The Hague and Utrecht.

²⁷ The list of big, middle size and small venues I made according to the data provided by the VNPF can be found in appendix X.

²⁸ All venue names will be cursive for some contain Dutch words even though others do not.

Chapter one: Tributes history and overview

The phenomenon of tribute acts has existed for quite some time. According to Georgina Gregory tribute bands surfaced first in the late seventies.²⁹ But what were reasons for its start, according to scholars? What are characteristics for the phenomenon? What are characteristics of tribute acts that are negative for the music industry, according to scholars? Does the music industry also see positive effects caused by tribute acts, according to scholars?

These questions need to be answered in this chapter to gasp what has already been proven or discussed on the subject of tribute acts. This is in order to be able to analyse the interviews with artists and programmers in the following chapters. This chapter will critically look at what scholars have already researched on the matter of tribute acts in order to conclude what this means for established acts who only pay tribute in one tour. Lutgard Mutsaers and the podcast *De Machine* have proven that tribute acts are for most part accepted within the Dutch live circuit. Is this the case for established acts who pay tribute in one tour as well?

Origins

The answer to the question asked above on why tribute bands surfaced in the late seventies and not earlier can be explained by a couple of reasons, according to Gregory's text "Tribute bands in context."³⁰ The rise of rock 'n' roll music in fifties and rock music in the sixties was the first music and culture especially for young people by young people. With it came a modernist ideology of looking forward and creating something new. Music had to be innovative and new to rebel against the parent culture. These are all criteria that correspond with rock authenticity characteristics.

The criteria of rock authenticity and youth culture are opposite to what Gregory sees as nostalgia, a criterium for the tribute phenomenon. The nostalgia to music from the sixties and early seventies as being important for rock history is caused by 1) dissatisfaction with modern values and aesthetics and 2) an unhealthy fear of ageing and wanting to prolong the youth of the baby boom generation who were young during the sixties and early seventies. Gregory adds that the baby boom demographic is committed to reliving their past, especially because they were the first generation to experience a cultural climate dedicated to youth and youth consumerism. This makes them an attractive consumer group in the 21st century where tributes are popular and occur frequently.³¹

The baby boom generation started the rise of tribute acts because of their nostalgia towards their youth. They want to relive the important events of their youth and want to see their icons – embodied by a double – live and up-close again. Andy Bennett states that not only the elderly icons imagine themselves to be eighteen years old again; baby boomers act on this idea in their daily lives as well.³² Which fuels their need to visit tribute concerts.

With the availability of cheaper instruments and new technologies certain music can be played live. This inspired musicians to start a tribute act to be able to play music live which the original artists could not have played in a live setting before. With new technologies – for example synthesizers – tribute acts could surpass playing live for example The Beatles with what for them was only possible in a studio with an orchestra.³³

²⁹ Georgina Gregory, "Tribute bands in Context," in *Send in the Clones: A Cultural Study of the Tribute Band* (Sheffield, UK: Equinox Pub., 2012), 7.

³⁰ Gregory, "Tribute bands in Context," 7-22.

³¹ Gregory, "Tribute bands in Context," 9.

³² Andy Bennett, "Punk's Not Dead: The Continuing Significance of Punk Rock for an Older Generation of Fans," *Sociology*, 40 no. 2 (2006): 221.

³³ Gregory, "Tribute bands in Context," 17-18.

Effects

That is how tribute acts originated. Their existence and popularity has had effects. These effects were positive for example fans who suffer from an emotional trauma caused by a band break up or a death of a music icon. The tribute band is a comfort to them. It allows these fans to maintain an emotional connection with an act that is no longer “a physical entity.”^{34,35} The advantage of this tribute effect for the original act is that their repertoire does not go to waste and can spike their record and copyright earnings.

Another positive effect is a new audience who gets interested in older music. The current youth is an important audience for tribute acts. The youth is attracted to older music and tributes in three ways. Firstly, Family members pass music from their youth directly on to their (grand)sons and daughters. This adds an extra emotional layer for the younger generation to the music which is a cause for them to go to a tribute concert to experience the music in a live setting.³⁶ Secondly, youth can also be drawn to older pop or rock music because of a disaffection towards the current youth culture. Thirdly, the live aspect of the concerts is also attractive for the “download generation” for who cd or records of older pop and rock music is not an option.³⁷

Another positive effect is the process of historical consciousness. The audience and tribute acts keep the repertoire of the original acts alive. This is similar to the process of historically informed performance within classical Western music.³⁸ In addition, Tribute artists play with a conviction that it is important to play the original music as accurate as possible in order to authentically re-create the past. This process is what John Paul Meyers describes as historical consciousness. The goal of this historical consciousness is to show or prove that acts – for example from the sixties and seventies – were not only important at that time for the counter-culture, but that these acts are important for rock history and later pop cultural developments as well.³⁹ The popular music past is worth taking seriously, worth remembering, worth celebrating and –important for tribute acts – it is worth re-performing, according to Meyers.⁴⁰ Robert Schaeffer (*Effenaar* programmer) confirms this historical consciousness in practice. He states that pop venues also need to be a pop museum nowadays to provide a need for nostalgia.⁴¹ In addition, a part of Mutsaers’ view on authenticity is band members who are expected to know their musical roots and the musicians who came before them.⁴²

A positive effect of this historical consciousness is that tribute acts oppose themselves to aspects of the contemporary cultural mainstream regarding popular music genres. It offers a cultural alternative – with respect to the contemporary cultural mainstream – which is for them legit in reference to authenticity and historical fidelity, according to Tamara Livingston.⁴³

³⁴ Georgina Gregory, “You can make me whole again: popular music tributes embodying the reunion,” *Popular Music History*, 7 no. 2 (2012): 220.

³⁵ John Paul Meyers, “Still Like That Old Time Rock and Roll: Tribute Bands and Historical Consciousness in Popular Music,” *Ethnomusicology*, 59, no. 1 (winter 2015): 72.

³⁶ Andy Bennett, “‘Things they do look awful cool’: ageing rock icons and temporary youth audiences,” *Leisure*, 32 no. 2 (2008): 263.

³⁷ Gregory, “Tribute bands in Context,” 21.

³⁸ Meyers, “Still Like That Old Time Rock and Roll,” 62.

³⁹ Bennett, “‘Things they do look awful cool,’” 266.

⁴⁰ Meyers, “Still Like That Old Time Rock and Roll,” 62.

⁴¹ See appendix XI.

⁴² Mutsaers, “‘Smoke gets in your ears.’” 136.

⁴³ Tamara Livingston, “Music Revivals: Towards a General Theory,” *Ethnomusicology*, 43, no. 1 (winter 1999), 66.

According to critics, negative effects to pop culture caused by tribute acts are that these tribute acts are more commercial than original acts.⁴⁴ Critics find visual fidelity irrelevant or inferior in comparison to the music and sound. So, a tribute act cannot score extra positive points with critics by looking or acting like the original act.⁴⁵ Even though the looks and the mannerisms of a tribute act closely mimic the original acts – and this can be valued as important to the audience – critics and certain pop music connoisseurs do share the same opinion: A doppelgänger is a threat to music originally expressed by unique qualities of an individual.⁴⁶

Even though the original music is viewed as authentic, critics and connoisseurs would not think a close copy by a tribute band to be authentic. Copying does not fit the criteria of rock authenticity. Following the ideas of Plato, a copy must be inherently inferior. Music needs to be an expression of the individual and need to come from the inner psyche of a creative author.⁴⁷ But is it inferior according to the ideas on authenticity according to Auslander, Weisethaunet and Lindberg – as discussed in the preface?

As long as tributes can be described by ideological terms such as sincere, genuine popular, potentially resistant, art, instrumental virtuosity, original song writing, social criticism and a certain stance of anger and/or alienation, tributes can be seen as authentic. This has to be individually judged for each act, just as rock acts are. An ingenious copy which contains the above stated rock authenticity characteristics can be authentic. This could also mean a song, or an act should not be an exact copy of the original act for it would not have an individual expression.

Tribute acts can be authentic, according to the ideas of Weisethaunet and Lindberg on authenticity. An authentic tribute act is a good example of how third person authenticity works.⁴⁸ If the performers of the tribute act succeed in accurately representing the ideas – so, not exactly copying the style or mannerisms of the original act – it can be assessed as authentic.

Only, tributes cannot fully be authentic when rock authenticity means the music needs to be originated from the inner psyche of the creative author. Tribute musicians are not songwriters and their music is not linked to their “inner psyche.”⁴⁹ However, a musician can improvise – only performing in the style of the original artist, for example Jimmy Hendrix – and thus be a creator of original live music.

The final negative effect Gregory mentions critics see tribute acts cause, is that they take the place of truly, talented musicians at music venues. If, tribute acts would not be programmed at stages, there would be more nights available for these truly talented and original musicians. This is a utopian idea, according to Gregory. All musicians struggle to make a living out of their craft. Not every musician is lucky enough to be able to live off of their own music.⁵⁰ Therefore, being a musician in a tribute band does not make that musician therewith a lesser musician than a musician who plays its own music. A critic cannot eliminate a certain level of professionalism or craftsmanship by only seeing and hearing a musician play a tribute concert.

With scholars seeing tribute bands cause positive outlets and effects into the pop scene, it is difficult to extract the negative or critical view of opponents. However, some

⁴⁴ Mutsaers, “Smoke gets in your ears,” 135.

⁴⁵ Georgina Gregory, “The Value of Paying Tribute: Critical Responses,” in *Send in the Clones: A Cultural Study of the Tribute Band* (Sheffield, UK: Equinox Pub., 2012), 111.

⁴⁶ Gregory, “The Value of Paying Tribute,” 109.

⁴⁷ Gregory, “The Value of Paying Tribute,” 117.

⁴⁸ Weisethaunet, “Authenticity Revisited,” 467.

⁴⁹ Gregory, “The Value of Paying Tribute,” 117.

⁵⁰ Gregory, “The Value of Paying Tribute,” 111.

critiques can be filtered out of Gregory's chapter "The Value of Paying Tribute: Critical Responses."⁵¹ The fact that tribute acts do not play original music cannot be ignored. Tributes do not follow generic rules of rock authenticity wherein music needs to be innovative and be a reflection of the creator's inner psyche.

However, judging an act or a musician on its craftsmanship by playing in a tribute act is not fair. That musician could also be in an act which performs their own original music. Gregory states that critics should focus less on static text – records – and focus more on meanings generated by performance.⁵² Then critics could also see the positive effects tribute act contribute to pop culture in particular to the historic consciousness on pop and rock music.

⁵¹ Gregory, "The Value of Paying Tribute," 107-129.

⁵² Gregory, "The Value of Paying Tribute," 128.

Chapter two: Artists' perspectives

In this chapter the qualitative research in the form of interviews with three acts or their representative managers are analysed according to Hennie Boeije.⁵³ These results will be tested and/or criticised by comparing the results to theories on tributes as discussed in chapter one and the discourse of rock authenticity.

The qualitative research consists of three interviews with two managers of Dutch language-based music from The Kik and 3JS and with the guitarist of Dutch grunge band Green Lizard. Names of the interviewees and some background information on the acts can be found in figure 1. Of the three recorded interviews notes and transcribed interviews can be found in the appendices.⁵⁴

Act	The Kik	3JS	Green Lizard
Interviewee	Niels Post, manager (m)	Alice Buijs, manager (f)	Willy Tjon Ajong, guitarist (m)
Interview date	11/04/2019	24/04/2019	26/04/2019
Genre	<i>Nederbiet</i> , beat music, mersey beat	Pop, acoustic pop	Grunge, hard rock, punk, metal
Language lyrics	Dutch	Dutch	English
Since	2011	2002	1994
Members	Lead singer and guitarist Guitarist and singer Keyboard player and singer Bass player Drummer	Singer Guitarist Guitarist	Singer Guitarist Guitarist Bass player Drummer
Albums	6	10	5 (and 5 EPs)
Tribute projects	The Kik speelt Boudewijn de Groot met orkest – 2019	The Joshua Tree – 2017 Heroes of Music – 2019	Flashback to Nirvana – 2001 25 years of Nevermind – 2016/2017 Tribute to the Nineties – 2018/2019
Tributed original act(s) + specifics	Boudewijn de Groot Tributed albums: Voor de overlevenden (1966), Picknick (1968)	U2 Tributed album: The Joshua Tree (1987) The Beatles, Pink Floyd, Elvis Presley, The Doors, Coldplay, David Bowie, Neil Young, Led Zeppelin and others	Nirvana Nirvana Tributed album: Nevermind (1991) Smashing Pumpkins, Alice in Chains, Nirvana, Urban Dance Squad and others.

Figure 1

⁵³ Boeije, "Rapporteren," 167-191.

⁵⁴ Notes on the interview with Niels Post (The Kik) are in appendix I. The transcribed interview of Alice Buijs (3JS) are in appendix II. The transcribed interview of Willy Tjon Ajong (Green Lizard) is in appendix III.

Results

Three interesting points can be abstracted out of the three interviews. In short, these points are 1) commercial starting point 2) theatre versus pop venue and 3) workmanship versus authenticity. These three points will be discussed with relation to the seven codes analysed from the interviews. The codes are “motivation,” “theatre,” “course career,” “audience and fans,” “tribute conventions,” “opinion industry” and “music and musicianship.” Figure 2 shows the relations between the codes, according to the analyses of the three interviews.

The three main points are the basis for the chronology of this chapter. Each subsection will be introduced with what the existing theories and researches say on the subject with regards to tribute acts. Then the results of the interviews will be summarised shortly and a conclusion or a form of criticism on either the existing literature or the results will be made.

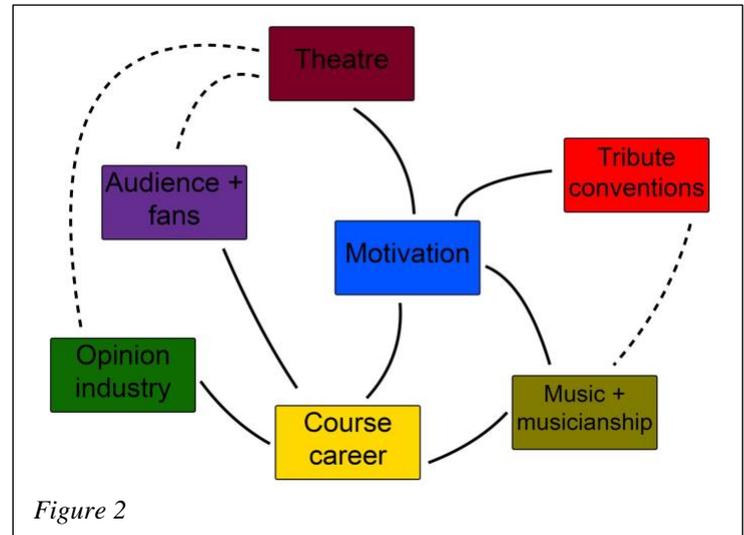


Figure 2

1) Commercial starting point

On a motivational level – one could assume – tribute acts want to pay tribute out of nostalgia. Whether this is to relive their youth in which this music played an important role or whether nostalgia is being used to let a new generation get to know this music. The latter is fuelled by a dissatisfaction of youth with current popular cultures and music genres, according to Gregory.⁵⁵ The availability of new and cheaper instruments and new technologies can be fuel to pay tribute to an original artist or specific album which was not possible before. Which are all motives to start a tribute according to the information of chapter one.

None of these possible motives were what first sparked an idea to undertake a tribute project by all three acts. Apparently, all three acts were asked by a third party to pay tribute. All three acts said yes to these particular offers and made that the starting point to create their tribute projects. This consequently makes the starting point a commercial one.

The motivation for the projects appear to be artistic. The projects appeared to spark out of a love of the three acts for the music of the original acts. An example can be found on the website of the 3JS. According to the promotional text on their website the spark for undertaking a Joshua Tree tribute tour originated when the band covered some U2 songs for the Dutch arena festival *Vrienden van Amstel Live*.⁵⁶ The interview with manager Alice Buijs proved otherwise. A third party asked the three-piece to undertake a tribute project.

Another example is the *Nevermind* tribute of Green Lizard. This tribute was supposed to be a one evening only celebration to honour of the 25th anniversary of *Nevermind*. The programmer of club *Victorie* in Alkmaar was the originator for this celebration. It is a small detail, but it makes a difference whether the act is the originator because they want to pay tribute out of passion and enthusiasm or whether the programmer of a club wants an act to pay tribute out of enthusiasm.

The motives extracted from existing literature as mentioned above can be found in the interviews as a secondary motivation to undertake a tribute project. Whether this is to justify

⁵⁵ Gregory, “Tribute bands in Context,” 21.

⁵⁶ Jan Dulles, “U2 – The Joshua Tree – Theatertour 2017,” 3JS, published 01/01/2017, <https://www.3js.nl/2017/01/01/u2-the-joshua-tree-theatertour-2017/>.

the choice for undertaking a tribute project or whether this is to choose which artist will be tributed. The Kik for example wanted to play two albums of Dutch singer-songwriter Boudewijn de Groot with an orchestra, because those albums had never been played live with an orchestra. The 3JS first wanted to pay tribute to The Beatles' White Album. Unfortunately, renowned The Beatles tribute band The Analogues announced their White Album tour first.⁵⁷ 3JS decided to choose another anniversary and chose to pay tribute to The Joshua Tree of U2.⁵⁸

The motivations for the first tribute projects of the three acts are financial, because a third party asked all three acts for their respective tributes. The third party is enthusiastic about the project and does not necessarily see a risk of bad press or low-ticket sales. The optimism of the third party means more financial security for the acts. Perhaps the third parties also covered some of the costs – for example promotion – and risks the acts otherwise would have made themselves. Mutsaers shortly mentioned the Flashback tours as being “well-publicized.”⁵⁹ Which is a model example to tribute projects undertaken by a third party. Mutsaers confirms the advantages of publicity and costs covered by a third party: Marlboro.

A notable reason for both Green Lizard and 3JS to undertake a second or even third tribute project was that it was beneficial for their “career course.” Touring with a tribute project means a break from writing, recording and releasing new music for a year or longer. One of the reasons for Green Lizard to start their third tribute project was to bridge the time the lead singer was abroad and therefore to wait until the band is complete again.⁶⁰ Concluding, undertaking a tribute project can be very tactical career wise. It can mean a break from producing new music or to fill a gap in the act's schedule.

Another noteworthy fact is that all three acts know exactly how long they want their projects to last. Meaning, the acts do not want to become a full-time tribute act and want to end the tribute project before their career or reputation can be perceived as damaged by the music industry. They precisely plan how many shows the tribute should be to utilise all the positive effects of undertaking a tribute project and they know exactly when they want to stop to stay clear of negative effects – in the form of bad press, fans abandoning them and lower ticket sales.

2) Theatre versus pop venue

Another aspect of the tribute projects which was meticulously planned, was the choice to undertake a club or a theatre tour. Tributes can be held in either a theatre or a club.⁶¹ Meyers discussed a concert of US based Beatles tribute Rain. Some advantages he saw in a tribute held in a theatre were 1) the possibility of showing footage of live performances of the Beatles before the show on big screens and 2) the dramatic effects of the curtains revealing the band in matching suits as the show started. He also described a wide variety of ages attending this concert from people in their fifties and sixties to families who attended the tribute.⁶²

Clubs on the other hand have an intimate atmosphere and have a quirkiness about them, according to Gregory.⁶³ In the context of the punk scene Bennett adds that fans prefer

⁵⁷ The Analogues are an established Dutch The Beatles tribute band. They copy or recreate the sounds of The Beatles albums accurately. One notable convention they follow strictly is the use of original instruments. They show all the instruments they use per original The Beatles album on their official website.

“The Instruments,” The Analogues, accessed 03/08/2019, <http://www.theanalogues.net/instruments>.

⁵⁸ See appendix II.

⁵⁹ Mutsaers, “Smoke gets in your ears,” 148.

⁶⁰ See appendix III.

⁶¹ This is throughout the year leaving festivals and the festival season out of sight in this research.

⁶² Meyers, “Still Like That Old Time Rock and Roll,” 62-63.

⁶³ Gregory, “Tribute bands in Context,” 21.

smaller venues because of a feeling of togetherness between act and audience during shows.⁶⁴ While the live performance footage of the Beatles before the Rain shows can offer the audience more context on the original act. The possibility of experiencing a show in a small venue can add a layer of second person authenticity to an act as they can interact more with the audience and therefore better impress the audience.

It is important to mention the difference between tributes or concerts in general in a theatre or a pop venue, because these are two different worlds in the Netherlands. Pop venues mostly program with a specific live music loving audience in mind. Whereas theatres program for a wider and general audience within a city. Theatres program more based on what kind of shows – comedy, drama, musical, dance, tributes – they want to program in a year. They choose shows within these genres out of a book with that year's offer, according to pop venue programmer Kees van den Berg⁶⁵. Venues program more personally on what acts the programmer thinks are talented, genuinely popular or authentic.

These characteristics mentioned above, are taken into consideration by Alice and the 3JS when they plan a new tour. They cannot tour too much in clubs or theatres without new material. A new album means they do one club and one theatre tour. As the 3Js were already familiar with touring theatres the choice was easy made. In the interview Alice the manager added that within the format of a theatre the act has more opportunity to tell a story. The 3JS did not only wanted to play the music of U2 but wanted the people who were not familiar with the music of or the stories behind The Joshua Tree – for example die-hard 3JS fans – to have more context to be able by telling a story:

“They played the songs in the original format, but they researched the stories behind the songs extensively. That is typical 3JS. They always do this in their theatre shows. Because there is a story behind each song. On the basis of the content and the stories from the narrator they played the songs [during the show].”⁶⁶

The Kik also play their tribute project in theatres. Like the 3JS they have experience in performing both theatres and clubs. Their choice for a theatre tour was practical. A full orchestra does not fit on a club stage. Another reason for the 3JS and maybe also The Kik to choose for theatre shows over club shows for their tribute projects is the theatre audience. Green Lizard on the other hand only plays within the club and festival circuit. Therefore, their tribute projects were all within the pop venue circuit.

Being an established act and knowing what your circuit is, what venues your fans want to go to or what options you have for a tribute project is an advantage. This could mean a tribute project could be better or more successful because of the expertise of musicians and organisation in producing and promoting a tribute project. More on advantages by experience of an established act in the next part about workmanship versus authenticity.

⁶⁴ Bennett, “Punk’s Not Dead,” 227.

⁶⁵ This is information not of the second research. It is the only distinguishable information on the differences between pop venues and theatres. That is why this fact is mentioned in this chapter instead of chapter three. See appendix VII.

⁶⁶ “[Z]e hebben de liedjes wel echt gespeeld in originele vorm, maar ze hebben heel veel onderzoek gedaan naar de verhalen achter de liedjes. En dat is wel typisch 3JS. Dat doen zij altijd in hun theatershows. Want achter elk liedje zit een verhaal. [A]an de hand van de content en de verhalen van [de verteller] hebben zij die liedjes gespeeld [tijdens de show].” Alice Buijs, see appendix II.

3) Craftmanship or authenticity

As discussed in the first chapter, critics often do not find tribute bands authentic. They take spots in venues off of acts who play their own, authentic music, according to Gregory.⁶⁷ In addition, copying the looks and mannerisms of original acts is viewed as inferior and irrelevant.⁶⁸ However, a tribute act such as The Analogues gets a certain amount of respect for their persistence in buying original instruments and perfecting the copying of the sound of The Beatles on stage. Did the interviewed acts think about these ideas before undertaking a tribute project?

The three acts do not necessary take the opinion of the music industry in general – so not only critics –in consideration when they start a new project – whether this is a tribute or a new album. This fact was mentioned in all three interviews. Green Lizard thinks that the industry does not profit from musicians who listen to what the industry wants or what the trend is. They want someone who stands for something with a clear sound. They think such a mindset adds more value than to copy a trend or adapt one's sound to a trend.⁶⁹ To put this quote into perspective, Green Lizard is a band that performs more in underground, small venues than The Kik and 3JS. This can mean that Green Lizard has more opportunity to experiment and to not take the opinion of the general pop industry into consideration. Within the underground rock scene experimenting can be seen as part of authenticity as well as their focus on creating a unique sound.

Green Lizard also has a clear view on what it means to make music and what musicianship is – as long as a musician plays with passion and plays to the best of one's ability. This translates to a tribute by making the original music one's own and to concentrate on the sound and energy of the original artist with the means available to you, according to Green Lizard's interview.⁷⁰ This is in line with the ideas of Weisethaunet on third person authenticity.

The 3JS feel they are being pigeonholed by radio stations or festivals. They are too Dutch and not rock 'n' roll enough to be able to play mainstream festivals. On the other hand, the die-hard fans of the 3JS do not want them to play too much rock music or sing in English. The 3JS do tend to stay true to their fans and stay within the assigned pigeonhole. In comparison to Green Lizard the 3JS are less authentic, because they do not focus on creating a unique sound and do not play following their inner psyche. The 3JS see themselves as craftsmen who can play whatever genre or style they want, and they do this by paying tribute to their heroes.⁷¹ They are authentic, according to Mutsaers, in the fact that they know their musical roots and heroes.⁷²

Whether Green Lizard is more authentic than 3JS or whether 3JS are not authentic, but can only be viewed as craftsmen, this only says something of their original music. What about their tribute projects? Can those be viewed as authentic or only as craftsmanship? These questions cannot be answered out of the interview results of this research round. These questions will be answered in general on tribute projects in chapter three.

⁶⁷ Gregory, "The Value of Paying Tribute," 107-129.

⁶⁸ Gregory, "The Value of Paying Tribute," 111.

⁶⁹ "Iemand die ergens voor staat. Dit is mijn geluid. En mijn geluid laten horen heeft zoveel meerwaarde dan: ik moet me gelijk aanpassen." Willy Tjon Ajong, see appendix III.

⁷⁰ See appendix III.

⁷¹ See appendix II.

⁷² Mutsaers, "Smoke gets in your ears." 136.

Chapter three: View of the music industry

Before analysing and explaining the results of the second round of qualitative interviews of this research, the views of podcast *De Machine* need to be analysed more. For this is an important addition in understanding what the opinion of the music industry is. It helps with widening this research which otherwise would only consist of the professional opinion of programmers.

As stated in the preface, the podcast *De Machine* of Dutch platform 3voor12 confirms the tribute programming trend within the Dutch music culture of the last few years.⁷³ Some programmers of pop venues program tributes once a month. *Effenaar* programmer Robert Schaeffer mentions the motivation for the *Effenaar* to switch from a policy of only programming authentic new or established music to a policy which includes programming tributes as well.⁷⁴

The motivation for this switch was threefold for the *Effenaar*. The switch was caused by the sudden death of David Bowie and a demand to pay tribute to Bowie and other (deceased) heroes.⁷⁵ Another motivation for the switch was financial. A tribute night generates more bar and ticket income in comparison to a concert of a new or established act and their original music.⁷⁶ The third motivation for the switch was to attract a wider audience within the outlet of the *Effenaar*. The mono culture of a club who programs for dedicated music fans is hard to maintain when this is a small group of 10% within the outlet. To be able to sell out more concerts, a club needs to address a bigger audience than dedicated music fans only. For the *Effenaar* and other clubs – which were not directly mentioned in the podcast – the solution for is: programming tributes once a month.⁷⁷

This chapter contains the results of the second qualitative research with five programmers of Dutch clubs. The interviews are analysed according to Hennie Boeije.⁷⁸ Those results will – just as the results of chapter two – be tested and criticised by comparing these results to theories on tributes as discussed in chapter one and the discourse on rock authenticity.

Venue	Place	Established	Size	Funds?	Interviewee	Date
<i>Paard van Troje</i>	The Hague (Randstad)	1971	Big (1400)	Yes	Eva von der Assen (f)	24/07/2019
<i>Q-Factory</i>	Amsterdam (Randstad)	2015	Big (1400)	No	Everaldo Pechler (m)	07/06/2019
<i>Luxor Live</i>	Arnhem (province)	1985	Middle	Yes	Marijn de Valk (m)	13/05/2019
<i>Vera</i>	Groningen (province)	1986	Middle	Yes	Peter Weening (m)	15/05/2019
<i>Nieuwe Nor</i>	Heerlen (province)	2006	Small	Yes	Kees van den Berg (m)	04/07/2019

Figure 3

The research consists of five interviews with programmers from different sizes, funding and locations. This information is presented in the overview in figure 3. All of the

⁷³ See appendix XI.

⁷⁴ See appendix XI.

⁷⁵ See appendix XI.

⁷⁶ See appendix XI.

⁷⁷ See appendix XI.

⁷⁸ Boeije, “Rapporteren,” 167-191.

interviews of this research where recorded. Notes and transcribed interviews can be found in the appendices.⁷⁹

Results

After analysing the interviews eight codes were abstracted from the texts. These codes are “tributes,” “industry,” “perquisite,” “established acts tributes,” “authenticity,” “finance,” “audience” and “policy.” See figure 4 for a graphic on how these codes are linked. The eight codes are woven through the three main interests abstracted from the interviews. The three main interests will be leading in this chapter. With these interests 1) policies 2) authenticity and 3) perquisites the information from the two podcasts will also be discussed and considered in comparison to the results of the interviews. For the programmers cannot be the only authorities representing the music industry. Finally, this chapter will discuss whether a tribute project is viewed as harmful by the music industry – represented by the programmers – to a career of an established act.

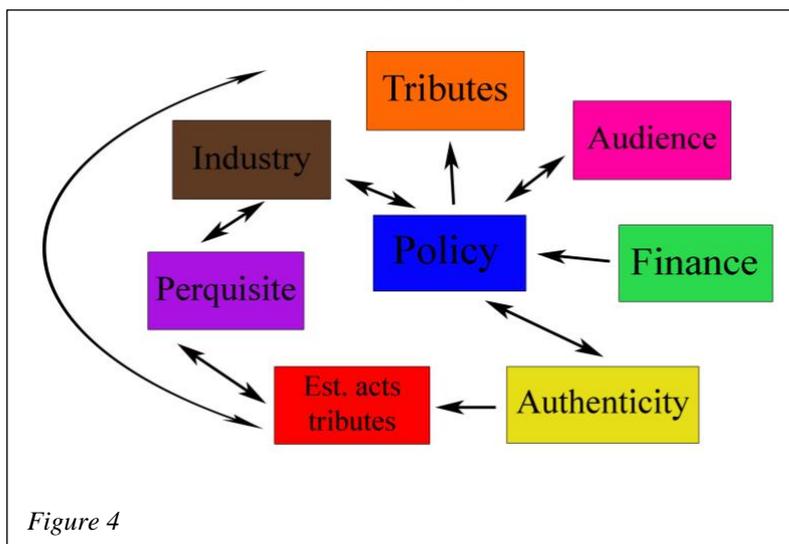


Figure 4

It is necessary to map the ideas of the programmers on tributes in general first to understand whether they accept the importance and/or popularity of tribute acts and how much they program tributes at their venue. This is in order to make a direct connection with the already existing literature on tributes – which were discussed in the theoretical framework and chapter one – to be able to eventually look at or judge their opinion on tribute projects of established acts.

Policies

The policies of the interviewed venues regarding tributes are different because of a number of causes. The first cause is the personal liking or disliking for tributes by the programmers. Peter Weening of *Vera* dislikes tributes the most. He sees tribute acts as basic party cover acts. *Vera* programs the least tributes of the five.⁸⁰ The programmers for *Luxor Live*, *Nieuwe Nor* and *Paard van Troje* do personally not like tributes. However, they see beneficial aspects in tributes for their venue.⁸¹ Finally, Everaldo Pechler of *Q-Factory* likes a certain type of credible tribute, according to him. He is proud to be able to program these credible tributes at his venue.⁸²

Q-Factory is the venue with the most tributes out of the interviewed five. The venue does not get any municipal or nationwide funding and has to program more commercial than other venues. In other words, *Q-Factory* programs as much tributes as they need to be able to program original acts on other days. *Q-Factory* does not program tribute only to once a month. Opposite to this situation due to money and a different and longer history is *Vera*.

⁷⁹ See appendix IV for the interview with Marijn de Valk (*Luxor Live*). See appendix V for the interview with Peter Weening (*Vera*). See appendix VI for the interview with Everaldo Pechler (*Q-Factory*). See appendix VII for the interview with Kees van den Berg (*Nieuwe Nor*). See appendix VIII for the interview with Eva von der Assen (*Paard van Troje*).

⁸⁰ See appendix V.

⁸¹ See appendices IV, VII and VIII.

⁸² See appendix VI.

Vera is partly funded by the municipality and earns enough income out of ticket sales and bar income to be able to only program original acts. The other three venues are funded as well but see themselves necessary to program a tribute once a month. These venues as well as *Q-Factory*, confirm how lucrative tribute concerts are as discussed in *De Machine* podcast.⁸³

Besides finances and personal preference, audience is another cause for venues' policies regarding tributes. Noteworthy is the difference between cities with one pop venue (*Luxor Live*, Arnhem and *Nieuwe Nor*, Heerlen) to the cities of the other three venues (Amsterdam, The Hague and Groningen) who have multiple venues. The policies of *Luxor Live* and *Nieuwe Nor* focus consist more on drawing a wider and bigger audience within the region to their venue. This makes that their venue scene can be described as a local scene in, according to Richard Peterson and Andy Bennet.⁸⁴ Their cities do not have a big group of pop music connoisseurs. That is why these two venues want to draw a bigger crowd who which only goes to a concert once or twice a year. This fact of different policies in different cities is confirmed by Niels Aalberts in *De Machine*.⁸⁵ The explanation of *De Machine* is that bigger cities with for example a big group of students who spend a lot of money on evenings out.⁸⁶

In *De Machine Effenaar* programmer Robert Schaeffer discusses another policy criterion regarding tribute acts. *Effenaar* wants to program tributes when there is a link to some form of actuality. Because the *Effenaar*'s supposed first tribute was to David Bowie after the death of Bowie. The *Effenaar* wants to continue this idea of actuality in its policy, according to Atze de Vrieze.⁸⁷

Luxor Live and *Nieuwe Nor* program tribute concerts for people who want to have a nostalgic evening with music from their youth.⁸⁸ Whether this is more underground like Joy Division or more mainstream like Queen. This confirms the phenomenon of people who go to tribute concerts out of nostalgia to relive their youth as discussed by Gregory.⁸⁹

Vera is influence by its audience on another level. The big group of volunteers of *Vera* is part of its target audience. The volunteers – as stated by Peter Weening – do not want to see tribute acts, too many pop concerts or do not want to work at these evenings.⁹⁰ Consequently, *Vera* does not program tributes – the two odd days a year after Eurosonic excluded – and *Vera* does not program pop acts very often. In other words, *Vera* programs with pop as the inauthentic other in mind.⁹¹ Fortunately, with the funding and income of the ticket sales *Vera* can afford to listen to its audience. These were all causes that influence the policy of the venues regarding tributes. But what are certain specific terms of their general policies?

The policy of *Luxor Live* is: “We aspire to program something for each *Arnhemmer* each month.”⁹² This means they want to program something for each resident in each era and genre and whether they want to listen or dance. To program tributes once a month for the sake of nostalgia fits in this policy. *Luxor Live* finds it important to have at least 80% of shows with original work. Their 6,7% of tribute shows per year is safe under this criterion.

The policy for *Vera* is very different. Interviewed colleagues of other venues are jealous of the position *Vera* is in. They want the experience, the punk and connoisseur minded

⁸³ See appendix XI.

⁸⁴ Richard Peterson and Andy Bennett, “Introducing Music Scenes,” in *Music Scenes: Local, Translocal and Virtual* (Nashville, TN: Vanderbilt University Press, 2004), 1-15.

⁸⁵ See appendix XI.

⁸⁶ See appendix XI.

⁸⁷ See appendix XI.

⁸⁸ See appendix VII.

⁸⁹ Gregory, “Tribute bands in Context,” 7-22.

⁹⁰ See appendix V.

⁹¹ Auslander, “Tryin’ to Make it Real,” 81.

⁹² “Eigenlijk is onze filosofie of waar we naar streven dat we voor elke *Arnhemmer* elke maand iets willen neerzetten wat ze leuk vinden.” See appendix IV.

audience and the financial position *Vera* has. *Vera* established in the eighties and congregated a big group of devotees who want to keep the punk attitude of *Vera* with less stricter rules about stage diving and moshing. The atmosphere in *Vera* is rougher – which goes along with the harder rock, punk and metal acts who play there – and more collegial. But as stated before, the financial position, the audience and devotees and the personal view of programmer Peter Weening make that *Vera* does not have to program tributes. This does not mean tributes are completely banned. In the gap week after Eurosonic when the music connoisseurs are saturated two opportunities exist for tribute acts to perform. This is during Jageronic and a tribute evening to one metal act by local bands.⁹³

Paard van Troje programs tribute as part of their music history program. The *Paard* actively wants to school their (young) audience and residents of The Hague in general in pop and rock history besides offering them new music. This is in line with the ideas of historical consciousness within pop and rock music, according to Meyers.⁹⁴ Historical consciousness is an ideal stepping stone to introduce more tribute acts into a policy. In addition, the policy of the *Paard* contains a backup option for original acts who are not big enough to play in their big hall. These acts can play festivals in The Hague and still get a chance to play their music and prove themselves to the audience and industry. This is a clever solution within the *Paard*'s policy to avoid unnecessary risks and still offering a talent a chance to prove itself. This is a good example of how tributes are not directly harmful to the career of a beginning act, which contradicts the opinion of scholars as stated by Gregory.⁹⁵ The *Paard* can still program tributes and these beginning acts.

Nieuwe Nor and *Q-Factory* have different guidelines within their policy regarding tribute acts. These guidelines are selection criteria. *Q-Factory* selects tributes on basis of a form of authenticity. Programmer Everaldo researches tribute acts thoroughly. He only wants to program what he finds “credible” acts. These acts either need to have the skills to be able to perform the music exactly. Just as for example The Analogues. He calls this playing nerd-like. Or tribute acts need to be able to have the right energy and feeling the original act had. The music does not have to be precisely the same. As stated before, Everaldo researches these acts thoroughly if he finds it is an act who wants to quickly earn money and thinks it is enough to put on a fake moustache to look like Freddie Mercury, he will not program this act. Which is in line with the view of critics who think mimicking looks and mannerisms is a threat to music which was expressed by a unique individual.⁹⁶

Nieuwe Nor's selection criterion is firstly that the music needs to be alternative and not a George Michael tribute which you can see in every live music café. Secondly, *Nieuwe Nor* values acts who are familiar in the original music side of the music industry. Consequently, programmer Kees wants tribute acts to be in the roster of a serious agency and/or have one or multiple band members who also play in bands with original music. This criterion is linked to the craftsmanship of these musicians and is linked to the third subject of this chapter: perquisites. Kees wants to help these musicians who are in both type of bands by choosing their act over musicians who only play in tribute acts. This is to let the musician who plays in both to be able to play his/her own music on other nights and to continue a career in an act with original music. More on this subject later on in this chapter.

Before diving into what the interviewed programmers see as authentic, there is one thing left to ask about the policies of the five venues. Do they have a specific policy on established acts touring a tribute project? And if they do not, will they book tribute projects? *Luxor Live*, *Nieuwe Nor*, *Paard van Troje* and *Q-Factory* would want to book the two case

⁹³ See appendix V.

⁹⁴ Meyers, “Still Like That Old Time Rock and Roll,” 62.

⁹⁵ Gregory, “The Value of Paying Tribute,” 111.

⁹⁶ Gregory, “The Value of Paying Tribute,” 109.

study acts (De Staat and Kensington).⁹⁷ The reputation and career of these two acts are as established and popular to book these hypothetical tribute projects based on their previous career and reputation. Kees of *Nieuwe Nor* stated the following on the case study of De Staat: “You know De Staat means a certain level of quality. So, the authenticity of De Staat will be leading [in programming them].”⁹⁸ Marijn of *Luxor Live* adds that this is the case for De Staat, because they are more experimental. In comparison, Kensington is part of a mono culture of stadium rock bands– which they started in the Netherlands.⁹⁹ This is why Marijn thinks some programmers would immediately say yes to a tribute project of De Staat and not to a tribute project of Kensington.¹⁰⁰

This is exactly what Peter of *Vera* did. He said no to the hypothetical tribute project of Kensington, because “I could not inflict this on my employees.”¹⁰¹ Peter would first want to hear and see the show of the hypothetical tribute project of De Staat before considering it. On the one hand, he thinks an act as The Prodigy is too daring to pay tribute to. On the other hand, he does not want to program a band who is just covering another band. Peter wants a more daring act. “*Hoe bonter hoe beter.*”¹⁰² He thinks De Staat is quirkier and more eccentric.

The term authenticity has been mentioned a couple of times before as a link between the policy of a venue and as a selection criterion. It is not discussed thoroughly enough, however. For, the link between authenticity and policy is not always the complete idea of what authenticity is and means. What makes an original act authentic? And can a tribute act contain some of that authenticity? Important for this research are the questions: Can a tribute project cause an established act to lose their authenticity? Can the authenticity of an established act permeate into their tribute project?

Authenticity

As mentioned above, Everaldo of *Q-Factory* describes authenticity as credible in context of being able to play perfectly like the original act or channelling the right energy, just like the original act. According to Everaldo, tribute acts can be credible in the form of musicality, not copying the original act exactly and a well-thought tribute show with an alternation of hit songs and more obscure songs. Another example of how a tribute act can be credible according to him, is that members of the original act gave their blessings to the tribute act. For example, the tribute act of Randy Hanson – which were programmed in *Q-Factory* – had the blessing of the Hendrix-family. This is an important indicator of credibility to Everaldo.

It is noteworthy that Everaldo uses the word credible and not authentic. In what ways are acts credible? Are they skilled enough or can one believe their story? Is credibility different for original acts and tribute acts? This term raises even more questions and possibilities than authenticity. Especially, because it is not clear whether the word credible has the same weight as authenticity or not. Everaldo was not specific enough about this matter

⁹⁷ I suggested two hypothetical tribute project cases to the programmers and asked what they think of these suggestions and whether they would book it or not. Imagine this, the booker of De Staat approaches you and proposes the idea of the band paying tribute to The Prodigy. The second case study is: Imagine this, the booker of Kensington approaches you and proposes the idea of the band paying tribute to Kings of Leon. Kensington and De Staat are two of the most popular rock bands in the Netherlands for the past couple years. Kensington can be considered a stadium rock band and De Staat is more experimental and has a background in the alternative scene of the Dutch music scene. See appendix IX for the interview guides.

⁹⁸ “Je weet dat De Staat voor een bepaalde kwaliteit staat. Dus dat is... Dan is de authenticiteit van De Staat leidend.” See appendix VII.

⁹⁹ See appendix IV.

¹⁰⁰ See appendix IV.

¹⁰¹ See appendix V.

¹⁰² “The more colorful/eccentric/quirky the better.”

in his interview. For now, the meaning of credible will be seen as a level of sincerity and skill close to authentic.¹⁰³ So, credible contains almost the same aspects as craftsmanship.

Peter of *Vera* on the other hand, has a clear authenticity method he tests acts and songs to. He calls this system “the magical three S’s.” The S terms are “song, sound and soul.”¹⁰⁴ ‘Song’ means a good song or composition with a deeper meaning. The term ‘sound’ is the fact that an act needs to have an original sound and not copy what another act did which could create a mono culture. ‘Soul’ means an act needs to have a certain spirit in performing. Remarkable is that Peter mentioned two examples of songs covered by another act.¹⁰⁵ He sees these covers as authentic, because the songs contain the three S’s and because it is one single cover on albums which contain original music. Because of this fact Peter could perhaps view a tribute as authentic – as long as a tribute has a song, sound and soul.

On the contrary, Peter sees tributes whether this is by tribute acts or established acts undertaking a tribute project as pestilent. He wants tributes out of serious pop clubs. The place of a tribute is on the village square as part of a village party. The fact that Hüsker Dü and Triggerfinger covered only one song on their albums outweighs the fact that a tribute possesses the three S’s.

Programmers of *Luxor Live* and *Nieuwe Nor* can agree somewhat on Peter’s method. Kees of *Nieuwe Nor* explains what he finds authentic in three-fold as well. Firstly, music is judged by a gut feeling and that gut feeling needs to say an artist means what he/she is doing. This is close to ‘soul.’ Secondly, if you make music you first learn to play like anyone else, but a musician needs to find and eventually have its own thing. This can be interpreted as an act having its own ‘sound.’ Finally, Kees finds it important when acts write their own music. This is close to ‘song’ with the exception that this does not say anything on the quality of a song, but just that a song is original. Marijn of *Luxor Live* his view can add to the three S’s that it is important for the sound to be something new and not part of a mono culture.¹⁰⁶ Additionally, the soul of an act need to be a stance of: “It has to come out. I have something to say.”¹⁰⁷ These three S’s are a sound method for programmers to test acts on. It is a clear theory that adds a more practical system to the more theoretical discourse of authenticity as discussed as theoretical framework.

Perquisites

The problem for musicians in the Netherlands not to be able to make a living out of music popped up a few times chapter two before.¹⁰⁸ This sparked the idea to ask about the opinion of the programmers about this problem of the subject of earnings in the Dutch music industry.

Apparently, it is normal in the Netherlands for musicians to have another job whether this is in or outside the music industry. Only a happy few can live of their own music. These are big names who get the income in particular from royalties and sales of records. While musicians whose income is below minimum wage try to make money with live concerts

¹⁰³ A decision on a temporary meaning has to be made in order to analyse the results of the interview with Everaldo. A discussion on what the word credible means in regard to authenticity is a research subject on its own. In addition, this decision is made based on the feeling and context the word had spoken by Everaldo during the interview.

¹⁰⁴ “[M]agische 3 S-en. De song, de sound, de soul.” See appendix V.

¹⁰⁵ The songs are Eight Miles High – Hüsker Dü (originally by The Byrds) and Commotion – Triggerfinger (originally by Creedence Clearwater Revival).

¹⁰⁶ See appendix IV.

¹⁰⁷ “[D]it moet eruit. Ik heb iets te vertellen.” See appendix IV.

¹⁰⁸ See appendix I-III for the interviews with acts and managers and see appendix IV for the first interview with programmer Marijn de Valk.

which in general pays under one hundred euros an evening, according to *Pop wat levert het op?*¹⁰⁹

In contrast to musicians who want to make a living and a career out of their own original music are certain tribute acts who earn a lot and are able to make a living out of their tribute act. Everaldo of *Q-Factory* gives the example of a Guns 'n' Roses tribute who makes 2500 to 5000 euros by touring fairs and town parties. He also confirms the fact that original acts only make one hundred euros a concert. "It is crazy that it is valued more when you perform someone else's music instead of your own music."¹¹⁰

These facts add up to why the interviewed programmers – with an exception of Peter of *Vera* – think a tribute project is a good alternative for established musicians in comparison to working outside the music business. The programmers agree on that tribute acts make too much money on music they did not write. So, why can established acts not make money the same way, but then with a temporary tribute project? They can and whether it is the whole act who does a tribute project or whether it is a single band member who plays in a tribute act Kees of *Nieuwe Nor* will program them before a tribute act.

But there is a limit to tribute projects by established acts. If established acts tour with their tribute project too long there is a danger in people not knowing you for your original music anymore. One tour paying tribute is the maximum. If you produce two cover or tribute albums it could be over for you.

The fact that the programmers of *Luxor Live*, *Q-Factory*, *Nieuwe Nor* and *Paard van Troje* are enthusiastic about established acts undertaking (hypothetical) tribute projects is goodwill from the programmers. The programmers want good musicians to be able to make a living out of music. If you tour too long or release a tribute record, the goodwill can run out and these programmers will no longer take an act serious. That is a danger to their name and reputation regarding authenticity.

Harmful

Undertaking a tribute project can harm an original act's career, according to Mutsaers. The Postmen was a hip-hop reggae act from Rotterdam. Their Bob Marley tribute within the Marlboro Flashback tour was a hit in 2000. Their debut album of 1998 was well received as well as their contribution to a Doe Maar album.¹¹¹ The Postmen did not become an established act after the Flashback tour, even though their tribute was a success:

"However successful, the Postmen were reported to have regretted the energy put into the Marlboro Flashback tour; at the height of their fame, they felt they should have toured and exclusively showcased their own compositions. The Postmen's chart success soon declined in spite of the huge expectations surrounding their debut."¹¹²

The Postmen was still an upcoming act in the Netherlands when they paid tribute to Bob Marley as part of the Flashback tours. This can be an explanation for why their tribute tour

¹⁰⁹ Saskia von der Fuhr, *Pop, wat levert het op? Onderzoek naar de inkomsten van popmusici in Nederland* (Wormerveer: Zwaan Printmedia, 2016). <https://ntb.nl/wp-content/uploads/2016/01/Pop-wat-levert-het-op-2016.pdf>.

¹¹⁰ "Het is heel gek dat eigenlijk meer wordt gewaardeerd als jij andermans muziek gaat spelen dan dat je je eigen muziek maakt." See appendix VI.

¹¹¹ Doe Maar is a Dutch act of the eighties which reunited due to successful Marlboro Flashback tribute of Dutch act Bløf in 1999. After the reunion and the success of Bløf's tribute a tribute cd to Doe Maar was released in 2000 on which The Postmen performed a song of Doe Maar.

Mutsaers, "Smoke gets in your ears," 144-145.

¹¹² Mutsaers, "Smoke gets in your ears," 145.

harmed their career. However, Dutch country singer Ilse DeLange proved the opposite. Her tribute to John Hiatt was a success just after releasing her debut album in 1999. Her Hiatt tribute gave her the reputation of a good live performer, according to Mutsaers.¹¹³

Mutsaers does not give an extensive explanation on how the tribute projects of both acts either made or harmed their respective careers. An interview with DeLange is mentioned by Mutsaers which focused on DeLange's debut album. The tribute was briefly mentioned. Was this interview which focused on DeLange's original music decisive for her success? Could one such interview have been decisive for The Postmen as well? These questions cannot be answered, due to no reasons given by Mutsaers and the short mention of both acts in her chapter.

Back to this research, based on the programmer interviews and the opinions expressed in music industry podcasts. Can a tribute project be perceived as harmful to the career of a Dutch established act by professionals within the Dutch music industry? According to Peter Weening of *Vera*: Most definitely yes. With high exception – and this exception is dependent on the eccentricity of an act – a tribute does not harm an established career, according to him.¹¹⁴ Peter has an exceptional position as the programmer of *Vera* within the music industry. *Vera* is one of a few venues left in the Netherlands which can survive financially on funding and ticket sales by original alternative (upcoming) acts.¹¹⁵

The other interviewed programmers do not view a tribute project by an established act as harmful a priori in comparison to Peter. However, this does not mean the other five programmers think all tribute projects can and will be successful. According to Everaldo of *Q-Factory*, a tribute can become harmful when it gets out of hand. The project can be successful when it contains only one tour.¹¹⁶ Kees of *Nieuwe Nor* would only want to program more alternative tribute projects and not yet another Queen or George Michael tribute.¹¹⁷ Eva of *Paard van Troje* wants acts to tribute cool music. She thinks paying tribute to uncool music – such as K3 – could harm the reputation of the artist's career.¹¹⁸ Marijn of *Luxor Live* is the most positive about established acts paying tribute. He sees it as part of a perquisite for the act to be able to make some extra money within the music industry under their own name instead of as a hired musician in a tribute act.¹¹⁹

The *Klap van de Molen* podcast is divided on this subject as well. On the one hand, the professionals in the podcast see a tribute project as an opportunity for The Kik to play for a bigger audience than at their own shows. On the other hand, established acts and high profiled tribute acts such as The Analogues are viewed as simply tributes who cover songs of someone else and who want to make easy money by not going through the process of creating, recording, producing and touring with original music.¹²⁰ Which can be a time and money consuming process.

There does not seem to be a simple answer to the question whether tribute projects can be (perceived as) harmful to an established act's career. Within the Dutch music industry there are proponents, opponents and people who are in the middle – if this research can be viewed as a model for the industry as a whole. A conclusion cannot yet be made on this subject as this chapter's research was solely about the view of the music industry. In the next and final chapter, the ideas extracted from the interviews with the acts (or their respective managers) will be weight against the ideas of this chapter to come to a balanced conclusion.

¹¹³ Mutsaers, “‘Smoke gets in your ears’,” 142-143.

¹¹⁴ See appendix V.

¹¹⁵ See appendices V, VI and VII.

¹¹⁶ See appendix VI.

¹¹⁷ See appendix VII.

¹¹⁸ K3 is Flemish girl band that makes music for young children within Belgium and the Netherlands.

¹¹⁹ See appendix VI.

¹²⁰ See appendix XII.

Conclusion

This conclusion is a personal one. For I choose what is the final outcome of this research. Anyone else can make a different conclusion after repeating this research. Which is in line with the ideas of reporting research results of a qualitative research, according to Boeije.¹²¹

A peculiar outcome to this research is the importance of perquisites in the Dutch music scene and a carefully thought out career plan that helps musicians or acts retain their established career. That can contain a range of side projects one of which can be a tribute project. The results of chapter two show a commercial starting point instigated by a third party for at least the first tribute projects of all three acts. The financial opportunity with a third party being interested in the project and the established act not being able to live of their own work is a sound option for a perquisite within the music industry.

Another peculiar outcome of this research is the clear view on and expression of authenticity by the venue programmers. Their view – with an exception of Everaldo of *Q-Factory* – of authenticity are three S's. The song, soul and sound of an act are important. If an act writes original songs, has a good spirit on stage and for their music and if their sound is unique, an act is viewed as authentic. This matches the theory of Weisethaunet and Lindberg partially. Some ideological terms match, as has been proven in chapter three. Everaldo of *Q-Factory* has a different way to test acts. He uses his definition of credibility to test whether he wants to program a certain (tribute) act. This definition is related to the idea of craftsmanship of musicians and acts.

The most important outcome of this research has yet to be concluded. The chapter of Lutgard Mutsaers is what sparked this thesis academically speaking. She stated that tributes were accepted within the Dutch music scene because 1) *Paradiso* and one erstwhile opposing journalist embraced the tribute phenomenon and 2) because the Marlboro Flashback tours were a success. Has this research proven that besides tribute acts the tribute projects of established acts have been accepted within the Dutch music scene? Or are these tribute projects viewed as being harmful to an act's career and reputation?

After analysing the interview results, I conclude that the general idea of the interviewed pop venue programmers is that tribute projects are not harmful to the careers or reputations of established acts. Established acts can easily plan and undertake tribute projects. There is a slight chance that their tribute project will not be booked by certain venues – like *Vera* – that manages financially by only programming original acts. A note to this positive conclusion on tribute projects is that a good financial reason or a topicality reason – according to *De Machine* – for undertaking a tribute project can help form a kind of goodwill. Because of this goodwill programmers are more likely to program an established act's tribute.¹²² In addition, the programmers warn that the tribute must not be too long, or it can in fact harm the act's reputation and career. Concluding, tribute projects by established acts are as accepted as tribute acts are accepted within the music industry. These phenomena are accepted by a majority which programs tributes in order to gain more profit from which they program acts that perform their original music. There is one difference between the acceptance of tribute acts and established acts undertaking a tribute project: Established acts are being judged by the programmers in terms of authenticity. Which they will lose if they pay tribute too long. They eventually need to go back to creating and performing new original music. Tribute acts are not judged on this criterion.

¹²¹ Boeije, "Rapporteren," 167-191.

¹²² See appendix XI.

Further research

The perquisites of certain acts in the Netherlands need to be academically mapped and analysed. The *Pop, wat levert het op?* research originated out of industry unions and interest groups. Are the results of this research from 2016 still up to date or has there been an important change in the income of Dutch musicians? Can these results be linked to a similar global situation mapped out in for example “Cool Cats or Copycats?” by Samuel Cameron and Hendrik Sonnabend who mapped the market niche of tribute acts in Germany.¹²³

As stated before, a research on the term “credible” and credibility can be useful research as addition to the discourse on authenticity. For, what is the exact difference between the words and how are these terms used in scholarly context and in a music industry context? Everaldo of *Q-Factory* seems to use the term credible interchangeably with authenticity regarding his opinion about tribute acts and Dutch established acts.¹²⁴ Can credible be a term only to describe a somewhat authentic tribute act in comparison to tribute acts who do not take a tribute seriously for example a Queen tribute who want the singer to look like Freddie Mercury instead of capturing the sound or feel of the original act.¹²⁵

This research only covered tribute projects by established acts. But what about upcoming acts? Can a tribute project break an upcoming career such as The Postmen’s, as stated in Mutsaers’ chapter? Or can a tribute project help an upcoming career such as Ilse Delange, as stated in Mutsaers’ chapter? This research covered one problem of Mutsaers chapter. It only briefly mentions the problem of an upcoming act undertaking a tribute project. However, this research can be an example for a research on tribute projects by upcoming acts. In addition, this research can be good to compare the results of the upcoming acts with.

¹²³ Samuel Cameron and Hendrik Sonnabend, “Cool cats or copycats? An economic exploration of the market for tribute bands,” *ResearchGate* (February 2019): 1-19.

¹²⁴ See appendix VI.

¹²⁵ See appendix VI.

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Appendices

Interviews

For privacy and professional reasons, these interviews are not made public. Please contact the author to get the complete version (with transcribed interviews and interview notes) of this research.

IX. Interview guides

Interview acts & managers

Why did you/your act choose to do a tribute project?

Did the tribute follow tribute band conventions, or did it oppose these conventions?

What did the fans think of the project?

What did the music industry think of the project?

Interview programmers

What do you/your club think of tributes and tribute acts?

What makes a career or identity of an established act unique/authentic/respected?

Case studies

- The agent of De Staat suggests De Staat wants to do a tribute to The Prodigy.
What do you think? Would you book it?
- The agent of Kensington suggests Kensington wants to do a tribute to Kings of Leon.
What do you think? Would you book it?

Why is a Dutch established act still credible after a tribute project? Or why not?

X. Pop venues in the Netherlands

VNPF. "Onze leden." Accessed 27/06/2019. <https://www.vnpf.nl/over-vnpf/onze-leden>.

This figure is not a complete list of Dutch pop venues. These venues are members of the VNPF. The website of the VNPF includes official numbers and an official classification regarding capacity of their members. This is the reason for choosing this incomplete list of venues.

Provinces	Big venues 1000+ capacity	Middle size venues 400-1050 capacity	Small venues 200-350 capacity
Noord-Holland	Alkmaar, Victorie (1000)	Amstelveen, P60 (600)	Hoorn, Manifesto (350)
	Amsterdam, Melkweg (3600)	Hoofddorp, Duycker (900)	Zaandam, De Flux (200)
	Amsterdam, Paradiso (2450)		
	Amsterdam, Q-Factory (1400) *		
	Amsterdam, Tolhuistuin Paradiso Noord (1100)		
	Haarlem, Patronaat (1350)		
	Hilversum, De Vorstin (1100)		
	Purmerend, P3 (1125)		
Zuid-Holland	The Hague, Paard van Troje (1400)	Gouda, So What! (420)	Capelle aan de IJssel, Capsloc (300)
	Dordrecht, Bibelot (1030)	Leiden, Gebr. de Nobel (950)	Gorinchem, Stichting Podium Gorcum (350)
		Zoetermeer, Boerderij (750)	Rotterdam, Rotown (250)
			Rotterdam, Worm (375)
			Vlaardingen, Kroepoekfabriek (300)
Zeeland		Goes, 't Beest (450)	
		Middelburg, De Spot (400)	
Friesland	Leeuwarden, Neushoorn (1100)	Drachten, Iduna (600)	
		Sneek, Bolwerk (450)	
Flevoland		Lelystad, Underground (400)	Almere, De Meester (300)
Utrecht	Utrecht, TivoliVredenburg (5512)	Amersfoort, Fluor (550)	Utrecht, EKKO (350)
		Utrecht, De Helling (450)	Zeist, De Peppel (350)
Groningen	Groningen, Oosterpoort (2600)	Groningen, Simplon (500)	
		Groningen, Vera (510)	
Drenthe			
Overijssel	Zwolle, Hedon (1050)	Deventer, Burgerweeshuis (590)	
	Hengelo, Metropool (1050)		

Gelderland	Nijmegen, Doornroosje (1500)	Apeldoorn, Gigant (500)	Nijmegen, Merleyn (200)
		Arnhem, Luxor Live (875)	
		Harderwijk, Estrado (430)	
Noord-Brabant	Tilburg, 013 (3400)	Bergen op Zoom, Gebouw T (800)	
	Eindhoven, Effenaar (1700)	Breda, Mezz (1050)	
		Den Bosch, Willem Twee (650)	
		Oss, Groene Engel (595)	
		Uden, De Pul (750)	
Limburg		Maastricht, Muziekgieterij (550)	Heerlen, Nieuwe Nor (350)
		Roermond, ECI Cultuurfabriek (550)	
		Sittard, Volt (600)	
		Venlo, Grenswerk (550)	

**Q-Factory* is not a member of the VNPF. The venue is enclosed in this figure because of the interview for this research.

Source: Q-Factory. "Vacature Marketing Manager." Accessed 01/08/2019. <https://q-factory-amsterdam.nl/artikel/vacature-marketing-manager>.

Podcasts

XI. Transcribed podcast – De Machine

Vrieze, Atze de and Niels Aalberts. “De Machine #3 Got it covered!” 3voor12. Published 05/04/2018. <https://3voor12.vpro.nl/update~4a2b1c97-c3b0-48c7-b7dc-fc70edf2a7ef~de-machine-3-got-it-covered~.html>.

Hosts: Atze de Vrieze and Niels Aalberts

17:23

Atze: Ik vroeg me nou wel af: Is dit een trend? Zien we dit nou vaker? Ook regelmatig bijvoorbeeld op de agenda's van, eh popzalen die dat normaal gesproken voor mijn gevoel niet deden. Nu toch af en toe tributebands opduiken. Ik vroeg eh bijvoorbeeld aan de programmeur van de Effenaar. En die hebben binnenkort in de komende paar maanden hebben ze een Bob Marley-tributeband, een eh, Leonard Cohen-tributeband en een... **Niels: Wow. Bee Gees... Nou die laatste wil ik graag zien.** Ja ik ook wel. Ik vroeg aan hem: Is dit nou een nieuwe ontwikkeling?

Robert: Er is zeker wel iets over te, iets veranderd. En dat is het bewustzijn van de poppodia over voor wie ze poppodium zijn. Toen wij hier begonnen waren wij poppodium voor 10% procent van de mensen in de regio. Dat was een soort ehm, dat waren oude punkers en de new wavers en dat waren... Dat was de monocultuur. Iedereen die hip genoeg was, die was in de Effenaar. En nu bereikt de Effenaar 50 tot 60% van de mensen in de regio. Dat zijn niet meer eigenlijk de mensen die niet elk weekend komen. Die komen 1 keer in de zoveel tijd naar de Effenaar, wat hun boeit.

Dat is mooi gezegd. Hij daar nog iets anders bij. Hij zei ook van: Ja we zijn als popzaal ook een beetje een popmuseum geworden. Daar wordt, er wordt ook binnen onze muren gekoesterd de vaste waarde en daar hebben mensen op dit moment ook heel veel behoefte aan. Hij zei ook de vergelijking met die mooie ambachtelijke biertjes die mensen willen drinken. Mensen gaan terug naar dingen. **Ja.** Er is ook een factor opportunisme. Daar moeten we het ook misschien zo maar over hebben, maar snap je iets van deze visie? **Ja.** Op hoe poppodia veranderd zijn en hoe dit nu dan dus kan? **Ja. Ik denk ook dat het eh, in hij noemt het opportunisme, zeg maar. Of nee jij zei dat ja.** Nee ik zei dat. **Ehm. Ik zou het eerder pragmatisme willen noemen en ik vind het ook en eh, waar hij zelf ook aan refereert een, eh een stapje meer naar je publiek toe en dat is heel, eh heel gezond. Ik denk dat het veel heeft te maken met de regio waar je in zit. Als je in Amsterdam of in Utrecht zit, heb je daar een hele grote universiteit, heel veel studenten, mensen die veel en vaak uitgaan en dan kun je je veroorloven om voor die mensen wat, hij ook al aangeeft te programmeren met eh, ja met hun goede smaak, zeg maar. Dat zijn voldoende mensen om je poppodium mee te vullen. Als in Eindhoven zit of in Den Haag of als ik nog een stap verder ga: Zwolle, Deventer of Enschede. Dan moet je inderdaad om te zorgen dat je zaal, eh eh, regelmatig goed vol staat – je hoeft het niet eens uit te verkopen – ook echt in de breedte te programmeren. Ik denk best wel dat het clubcircuit jarenlang dacht: **Nou dat is niet nodig. We doen hier lekker de alternatieve bands waar de OOR en De Volkskrant over schrijven. Ik vind het een hele goede ontwikkeling dat zij het ook proberen om meer en breder publiek binnen te halen. Ook mensen, zoals Robert¹²⁶ ook****

¹²⁶ Robert Schaeffer.

al aangeeft, die misschien maar 1 of 2 keer per jaar naar een poppodium komen en die komen dan voor zo'n band.

Het is natuurlijk wel waar. Ik zie dat ook wel. Tegelijkertijd zie je ook wel dat daarmee het alternatieve imago van de popzalen volledig verdwijnt. **Ja, ik vind dat een beetje onzin.** Ja. Nee ik zie dat toch echt wel zo. **Nee, ik vind dat onzin. Als je kijkt naar**

TivoliVredenburg, Utrecht – waar wij vandaan komen – die doen dit ook mondjesmaat en ik weet ook dat ze het niet helemaal uit volle overtuiging doen. Maar ze zien ook dat de podia vollopen en dat imago van TivoliVredenburg lijdt er niet onder. Er staat ook een hele poster waar Jan Smit en alle andere Nederlandse acts, de 3JS op 1 poster staan. Ja, voor Sterrenwijk moet TivoliVredenburg ook programmeren.

Ik denk dat een belangrijke factor hierin is: balans. **Ja.** Kijk op het moment dat, TivoliVredenburg doet natuurlijk ook heel slim. Die maken ook posters waarop staat Grizzly Bears, St. Vincent, Fleet Foxes. **Ja.** En dan heb je gewoon in 1 oogopslag: hé er spelen allemaal toffe credible folkacts in onze zaal. En daar staat deze tributeband van de Bee Gees – die overigens niet in Tivoli speelt – die staat daar niet op. **Ja. Maar jij hebt wel een Pink Floyd-tributeband gezien, laatst toch?** Ja, ik heb het genoeg mogen proeven om een week of 3 geleden naar een Pink Floyd-tributeband te gaan: The Australian Pink Floyd band. Volgens Pim – van, eh de programmeur van TivoliVredenburg – de beste in zijn soort. De beste Pink Floyd-band? Of de beste tributeband? **Nee de beste Pink Floyd-tributeband, zegt hij. Ik had deze al een paar keer, al een paar jaar toert ie de hele wereld rond. Het was ook echt indrukwekkend. Ik ging daar best wel cynisch naar toe. Op mijn zestiende...** Want een coverband? **Ja en ook een beetje, omdat ik op mijn zestiende helemaal aan de waterpijp hing en Pink Floyd het allerbeste vond wat er ooit is gemaakt en nu echt geen 5 minuten fatsoenlijk naar kan luisteren. Maar de zaal stond vol. Het was uitverkocht. Kaarten waren €53,-. Dus dat betekende. €53,-? €53,-, dus dat betekent...** Dan heb je Fleet Foxes en Grizzly Bear bij elkaar man. **Ja, dus dat betekent dat er een ton aan omzet is gegenereerd – los van de bierverkoop die avond. Reken maar dat er bier verkocht wordt. Ik denk dat 80% mannen van middelbare leeftijd met een staartje waren, dus misschien...** Ook niks mis mee. **Nee. Zeker niet, maar die drinken bier.** Maar die [tributeband neemt] dan ook een hele productie mee? **Juist. Dat is echt indrukwekkend. Er stond op een bepaald ogenblik 12 man op het podium. Ze hadden de stage set up van de laatste Pink Floyd-tour met grote cirkelvormige lichtbakken achter het podium. Vlak voor de pauze. Jajajaja jongens we krijgen er een pauze bij. Werd de opblaasleraar van Ponk Floyd The Wall op het podium geblazen. Ik denk dat die een meter of 8 hoog was. Ehm, en wat ik zelf het meest indrukwekkende vond: Ze openden met volgens mij 2 songs van The Wall en het 3e nummer was Shine On You Crazy Diamond part 1 en part 2. Jawel ook 30 minuten lang. Tering. Ehm, maar wat ik echt van onder de indruk was en oké nou gaan we het krijgen. Ze hadden los van dat ze het foutloos speelden – dat vind ik dan nog van daaraan toe en dat ben ik dan, dat is knap, maar daar krijg ik geen kippenvel van – hadden ze ook echt de sound helemaal 1973, 1974. Dat was echt heel knap. Ik zou wel eens willen tellen dat buiten die 12 man op het podium, de geluidsman voor 2 telde. De sound, hoe hij die gitaren, de synths in mekaar liet klinken en echt dat hele gevoel kreeg. Dat was echt on-ge-lo-fe-lijk. Dat was echt, mijn mond viel daar echt even open. Maar halverwege die 25 minuten dacht ik toch: Ik moet nu even bier halen. Het was echt als je het hebt over productie, dan heb je het alsof je het over Sigur Ros hebt. Absoluut. En ik durf ook te stellen dat bijna 2000, voornamelijk mannen die daar in de zaal stonden, omdat Pink Floyd zelf natuurlijk ook echt niet meer toert en nooit meer gaan toeren. Dit was misschien nog wel beter dan Pink Floyd-shows ooit hebben geklonken. Dit was echt foutloos. En dat is natuurlijk, en dat is wel dat beetje extra en ook het feit dat zijn [originele] band niet meer te zien is. Dat is wel volgens Robert Schaeffer? En**

volgens ook eh, bijvoorbeeld Peter Sanders, eh van Paaspop toch wel een beetje wat de cruciale factor is. Je moet echt iets extra's kunnen brengen, je moet echt iets bijzonders zijn, eh om dan in zo'n poppodium terecht te kunnen komen. **Ja.** Hij zei: Bij de Effenaar zijn ze er echt pas mee begonnen toen David Bowie doodging. **Wow.** Dat is eigenlijk heel kort geleden natuurlijk. Want daarvoor werd het toch een beetje buiten de deur gehouden en ik herinner me ook uit de Paradiso-podcast die we laatst gemaakt hebben. Een smeug verhaal van een optreden van een Queen-tributeband in Paradiso in de jaren '90. Dat eh, dat ging ook in de verkoop, mensen stonden in de zaal, ze stonden klaar en de muziek begon. Maar dat werd gewoon vanaf de PA, vanaf de geluidstafel in gestart. Was gewoon een cd van Queen en er stonden poppen op het podium. **[lacht]** Het was echt nog: Het kon gewoon niet. **Nee.** Maar nu is dat dus wel zo. En die, ja bij de Effenaar zeggen ze dan: er moet wel een soort haakje zijn van actualiteit. Er moet iemand geëerd worden en moet zo en zoveel jaar geleden zijn. Dat soort dingen. En ja, dan en dan kan het dus. **Ja.** En vooral dus: Het moet niet te zien kunnen zijn. **Nee, nou ja ik zie ook wel wat je zegt. Op Paaspop staat ook Muse-tributebands. Een band die ook echt nog wel kunt zien, maar die Paaspop niet kan betalen en die ook niet erover nadenken om op Paaspop te gaan spelen. Ja. En die doen het volgens mij ook heel goed, maar dat is echt een ander verhaal. In de mix die Paaspop biedt, zoals jezelf al aangeeft een Las Vegas-kermisfeer die ook wel een beetje op dat festival hangt. Die zij claimen. Denk ik dat dat ook wel heel erg goed past. Dat is een groot feest als je de grote Muse-hits hoort en dat maakt ook niet heel veel uit voor dat publiek. Laat ik het zo zeggen: Die snappen ook wel dat Muse zelf daar niet gaat komen.**

Ik stel voor dat wij coverbands vanaf nu helemaal oké vinden. **Ja.** Dat wij het gaan omarmen en dat wij dit najaar samen naar het Klokgebouw gaan naar Tributeland. **Ja?** Waar Metallica, ACDC, eh Muse en eh wat allemaal nog meer kunnen zien? Coldplay. **Green Day.** Green Day ja. **Oh, mijn hemel. Mag ik daarvoor? Ik geloof dat ik een begrafenis heb die dag.** Nou, ik ga gewoon alleen.

25:53

XII. Transcribed podcast – Klap van de Molen

Achter de Molen, David. "Klap van de Molen #91 KROEGEDITIE: Over de Super Bowl show, Kink, Krezip en Satan." YouTube. Published 05/02/2019.
<https://www.youtube.com/watch?v=V2uH8n8yI5A>.

Host: David Achter de Molen.

Regular guests: Alfred van Luttikhuisen and Martijn Groeneveld

Guest: Tim Knol

1:17:22

David: Ik wilde het [Weezer – Africa] puur even meenemen om de discussie op te werpen. Is het leuk? Is het kut? **Alfred: Dit is niet leuk.** Martijn: Nee, waarom zou je dit opzetten? *Tim: Goed voor in een martelkamer. Wat ik sowieso al een keer hier wilde behandelen... Zo! Wat Tim Knol nu gezegd heeft in een podcast, wow! Wat ik sowieso al een keertje wilde behandelen hier en dat is een goede aanleiding natuurlijk: al die covers die je op Spotify ziet. Ehm, ik weet niet wat jullie daarvan vinden? Maar het valt me op dat heel veel rappers halve covers online zetten, om... Zoals deze. Laten we even een stukje luisteren, want ik word er fucking boos van. [Daar Gaat Ze (Nooit Verdiend) – Dimitri Vegas & Like Mike, Frenna] Zet uit! Zet uit! Godverdomme, zet uit! Mag ik hier wat over zeggen? **Ja.** Weet je hoe het werkt op Spotify? Dat weten heel veel mensen natuurlijk niet. Laat ik hier even een klein beetje achtergrondinformatie geven. Op Spotify als je het over inkomsten hebt en je neemt 100% dan is maar 15% tot 20% voor de songwriter en 80% is voor de master-eigenaar. Van wie is Daar gaat ze? Dat is niks nieuws, want dat was in de cd-tijd natuurlijk ook. Dan had je de bpd-prijs Dat was voor de dealer een tientje. Daarvan ging ongeveer €1 naar Buma Stemra voor de schrijver en €9 naar... Het gaat wel snel. Ik doe het heel snel, want anders wordt het een heel saai verhaal. €9 ging ongeveer naar de master-eigenaar. *Ik vind het geen saai verhaal. Wel interessant juist. Jij niet nee. De luisteraar wel, Tim. Wat dus interessant hieraan is, is dus gewoon de rekensom gaat maken en je bent niet zo creatief. Dan kan je beter een cover uitbrengen want je bent maar 15% kwijt van die opname en je bent zelf de eigenaar. Neem je het op, zet je het op Spotify. Bottom line: Je kan veel beter een cover uitbrengen. Je kan veel beter een cover uitbrengen. Dus er zijn een paar rappers wel... Een paar rappers? Er zijn heel erg veel rappers die dus schaamteloos allemaal nummers... We hadden Frenna En Lil' Kleine en die deed een nummer van Abel. Ik vind het allemaal even verschrikkelijk, omdat het allemaal zo weinig inventief is, zo... Ik vond het eigenlijk wel een lekker nummer van Frenna en Lil' Kleine. Ach, flikker toch op man. Ja, sorry. Ik hou ook niet van Lil' Kleine, maar ik vond het liedje best wel oké. Dit [Daar gaat ze] is inderdaad vrij goedkoop scoren. Wat ze volgens mij ook niet helemaal lukt. Dat is dan lekker. **Ja. De grap is dat het niet alleen op Spotify alleen voor het geld of voor de streams of wat dan ook werkt. Ook in het livecircuit wordt er gecoverd alsof het leven er vanaf hangt.** Dirty Daddies, Memphis Maniacs? **Nee, maar dat zijn coverconcepten en daar kan ik het nog wel van hebben, maar...** Creativiteit in songwriting wordt gewoon niet beloond. Dat is gewoon de bottom line. Dat is natuurlijk... Dat kun je een kwalijke zaak vinden. Ja. Daardoor krijg je dus op Spotify dus heel veel covers. En met een beetje mazzel doen ze er iets leuks mee, maar het merendeel is ontzettend plat. Alleen maar op geld beluste... *Ik ben wel benieuwd naar die Nederlandse rappers die zoveel streams hebben wat die, eh... Of die meedoen met de master. Ik heb zo 'n adventure deal. Nee, ik denk zij niet. Nee, maar die gasten die weten daar niets van. Die beginnen met een contract... Waarom willen ze dan zoveel streams? Worden ze dan beloond op een andere manier met royalties of zo? Dat vraag ik me gewoon af. Nee, maar ze krijgen gewoon een klein gedeelte. Een klein gedeelte van heel veel streams is natuurlijk nog***

steeds leuk om die mensen zoet te houden. Om een leuke Bentley te kopen. Het is natuurlijk ook image. Als jouw track 20 miljoen keer gestreamd is. *Dus deze gasten zijn heel erg rijk. Ja, maar zeker.*

We kunnen nu de rapperswereld wel helemaal gaan bashen, maar The Kik speelt ook Boudewijn de Groot en verkoopt daar heel veel tickets mee en niet met The Kik. Hé jongens, ik doe nu een theatertour en dan speel ik 4 covers, maar of 5 misschien. 4 covers? Maar wel om je eigen naam, toch? Of wat? Ja, maar ja dat wel. Ja, kijk The Kik verkoopt niet 2 duizend tickets. The Kick speelt Boudewijn de Groot verkoopt wel 2 duizend tickets. Dat is ook prima, dat denk ik wel. Ik denk dat die Boudewijn de Groot spelen, omdat ze daar inspiratie vandaan halen en omdat ze het tof vinden. Of omdat ze het mensen mee willen geven. Het is echt een andere insteek. Ik weet zeker dat deze artiest... Nee, flikker toch op. Echt niet. Daar geloof ik toch niks van. En, nou en? Nu is het toch het moment... Maar het is toch hetzelfde principe? Het is toch net zo goed makkelijk tickets verkopen? Nee! Jawel, vind ik wel. Nee, nu is het moment, het moment om te cashen als je... Her Majesty doet dan Crosby, Stills & Nash en The Analogues. Daar willen heel veel mensen heen. Dat is net zo uitgekookt hoor. Ja, kijk ik ben laatst ook weer gevraagd om misschien een Neil Young-theatertour te doen. Ik wijs dat dan af, omdat ik dan een half jaar lang in een theater sta te coveren. Ik vind het creatief gezien heel erg oninteressant. Maar ik weet zeker, als ik dat een half jaar zou doen dat ik heel veel geld verdien. Ik denk dat... En dat is dan in Nederland een klein land en dan snap ik dat Bertolf bijvoorbeeld een eigen plaat net uitheeft. Precies, dit wilde ik net aankaarten. Ik weet dat Bertolf ook... Dat het hem wel steekt dat ie natuurlijk met zijn eigen nummers... Terwijl dat schitterende nummers af en toe zijn. Dat ie veel minder succes heeft dan met zo'n tour met alleen maar covers. Dat vinden die artiesten ook niet leuk. Maar ja, eh... Pays the bills. Ja, precies. Dus dat begrijp ik dan ook wel weer. Ik vind het trouwens ook... Dat is trouwens wat anders dan dat je als rapper echt behoorlijk zichtbaar kwaliteitsloos en inspiratieloos een cover gaat opnemen. [Daar Gaat Ze (Nooit Verdient) – Dimitri Vegas & Like Mike, Frenna] Ja. Nou en. Het is wel zakken vullen en tickets verkopen, streams pakken. Ik vind dat je nu klinkt als een oude man. Dat is ook gewoon toch... Laat ze lekker dit doen, man. Zij hebben een goudmijntje gevonden. Prima toch? Ze moeten het ook lekker doen, maar je vraagt wat ik ervan vind. Ik vind het ook helemaal kut. Ja, nee je hebt gelijk. Ik vind dat er weinig verschil zit met uitvoerende artiesten die coveren of artiesten die een cover op Spotify knallen in een andere stijl. Ja, nee absoluut. Oh! Oh! Nee. Ja!

Zijn we aan het einde gekomen van deze podcast. *Nou nog even: Ik vind het namelijk helemaal zo slecht niet wat Her Majesty doet. Dat is nog niet gezegd. Nee, het is hartstikke goed. Het gaat niet om de kwaliteit. Ik vind ook The Analogues... Ik kijk er vol bewondering naar. Waanzinnig dat ze het zo aanpakken. Maar ik denk creatief: ik weet zeker... Jelle Paulusma, vroeger van Daryll Ann. Ja, die leeft nu eindelijk een beetje van de muziek. Ja. Het is echt moeilijk voor hem om alleen maar van de muziek te leven. Dus ik snap ook wel de keuze... Daarvan verdienen ze hun geld en kunnen ze weer een eigen plaat opnemen. Dus dat is ook een beetje... The Analogues is natuurlijk een iets ander verhaal, omdat dat bands waren die het geld hadden om... De drummer, toch? Ja, en dat is natuurlijk ook... Vind ik ook leuk als iemand de middelen heeft om zo crazy iets te kopiëren. Ja net zoals zo'n drummer Wild Romance koopt. Dat is ook zo'n... Ook een drummer trouwens. Het zijn altijd die drummers.*

Mag ik even terug naar onze fact-checker Niels? Sorry, ja.

1:23:56