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THE SCRIPT

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NEWS

6 SURVIVAL

All the analysis as BBC's digital station escapes chop



FEATURES

FOURTH DECADE FOR

4AD The label that launched the Pixies is 30 years old. MW looks back



FEATURES

TAKE A LOOK AT ME NOW

Phil Collins is back with the Motown covers album he has wanted to make for 20 years

6 has 'never had it so good' the station's controller tells MW - now the challenge is to build on it

Station joy as BBC Trust sees 6 sense

Radio

By Paul Williams

6 MUSIC CONTROLLER BOB SHENNAN says his station is in a stronger position than ever following last week's dramatic intervention by the BBC Trust to save it from closure.

In an exclusive interview with *Music Week*, the BBC executive argues 6 has "never had it so good" because the months of scrutiny it has endured have resulted in a much clearer mission for the station, far more listeners and stronger support behind it.

"There has been a proposal that it should be closed and in a way, despite those circumstances, the station has never had it so good - the mission for 6 Music has been crystalised and clarified; the audience has grown and the strength of feeling about the service has grown," he says. "The purpose in the portfolio has clarified, it has matured and, so it seems, it has got a very significant role to play in delivering music from the BBC."

Shennan, also controller of sister station Radio 2, says the

Sitting pretty: Bob Shennan (below) says 6 Music, home to Lauren Laverne (right), has never had it so good



"Our challenge is to grow our audience and the take-up of digital radio..." **BOB SHENNAN, 6 MUSIC**

challenge for 6 now its future has been assured is to add more listeners and encourage the take-up of digital radio.

This comes after Culture Minister Ed Vaizey announced last week that, rather than automatically sticking with the previous Government's plan of pulling the plug on analogue in 2015, any switch-off date will depend on how quickly the public adopts digital radio listening.

Shennan says, "We are in an

extraordinary time of change and it is clear the plans to close 6 have been shelved. But we're all about to go into a further period of change, as the Government starts to outline its plans for the future of digital radio, as commercial radio responds to that clarion call and as the BBC refines and clarifies its policy for how it can support the development of digital radio in this country.

"The one thing we've learned is you can never have any givens. But what we know about 6, is that it is in

a sense back where it was six months ago and our challenge is to grow our audience and grow the take-up of digital radio."

In trying to increase the audience of 6, whose presenters include Lauren Laverne (pictured), Shennan and his team will have to deliver better numbers than the record 1.023m who tuned in during quarter one. This was up 47.2% on the previous quarter and 50.2% on the year, a spike no doubt largely due to the huge increase in awareness of the station.

"Making sure what we offer is really distinctive and really high quality is our number one priority, but I think high quality and distinctiveness can go hand in hand with growth. I would like to think certainly over the next year or so we can see 6 Music grow further," he says.

One figure who will be leading the charge of digital development within the BBC is its audio & music director Tim Davie, one of the most vocal supporters of the plan to axe 6, and who last week announced plans for the BBC to put up 61 new DAB transmitters by mid-2011.

Despite Davie's original stance on 6, Shennan says his own

relationship with his boss remains "absolutely" strong

"He understands the Trust has decided, through a process of consultation and listening to the audience and weighing up the range of alternative ways of serving the audience in music, that 6 is the best way forward. He is very comfortable with that and he said so to the team. He also endorsed everything I said about their professionalism and the way they have conducted themselves [during the consultation period]."

Shennan also acknowledges the significant role undertaken by the music business in saving 6 and believes the "very close and important dynamic" between the business and the BBC was never "more clearly articulated" than during the campaign.

"There's no doubt the BBC Trust, who met both individually and in groups with different people from the industry, listened hard and carefully to what they were saying, particularly in terms of the need for the BBC to serve the music industry broadly and with eclecticism outside the mainstream."

paul@musicweek.com

RCA lands Lycett - the 'best young entrepreneur in the music business'

CHARLIE LYCETT, co-founder of independent promotions company The Lucid Group, will replace Craig Logan as managing director of RCA from September.

As part of the deal, RCA parent company Sony Music will take a stake in Lucid, which Lycett will continue to oversee alongside the existing management team.

Sony Music UK and Ireland chairman and CEO Ged Doherty calls Lycett "the best young entrepreneur in the music business".

"He is a total entrepreneur," he adds. "I like to think we back entrepreneurs at Sony, that it is one reason that Simon Cowell has

stuck with this company - we have backed his entrepreneurial spirit."

One of Lycett's first priorities will be to appoint a head of A&R, a role that Logan largely oversaw. "His goal is to completely revamp the UK roster," explains Doherty. Lycett is also set to appoint a raft of new executives to the record company.

"I want someone to take it to the next level, with the next generation of executives. There will be a mixture of existing executives and new people," says Doherty, who reveals that the 28-year-old Lycett was his first choice for the post following Logan's decision to leave Sony and return to management.

"His experience is in where,



Charlie Lycett (left) with Ged Doherty

how, when and why consumers are listening to music," Doherty says. "As the business model is changing, weekly if not daily, labels have to change. We needed to bring in an executive who has grown up with that."

Lycett adds, "Creating value around the artists we break has been at the core of Lucid's business since 2003 and the opportunity to do this under the guidance of such a progressive chairman is something I find incredibly exciting."

Lucid comprises a collection of specialist promotions companies across radio, TV and online. Clients include JLS, Kylie Minogue, Nickelback, N-Dubz, Massive Attack and George Michael.

Earlier this year Lucid Online launched Lucid Labs, a creative project delivering social media and online services to clients including Diageo, Virgin Games, MySpace,

News International and Game.

In addition, together with former partner Mick Garbutt, Lycett signed Newton Faulkner to a production deal with Peer Publishing, later licensed to Sony Music, that still exists today.

In the second quarter of 2010 RCA had a 9.2% share of the albums market, just behind Polydor. Its current hit albums include Alicia Keys' *The Element Of Freedom*, Beyoncé's *I Am Sasha Fierce* and Sade's *Soldier Of Love*.

The company has releases coming in the second half of the year from acts including *The Script*, Hurts, Sia and Natasha Bedingfield.

News

Listen to and view the tracks below at www.musicweek.com/playlist

The Playlist



STARSMITH Give Me A Break

Neon Gold
The producer behind Ellie Goulding's sound kick-starts his own frontline career with this double A-side dance-pop single. (single, August 30)



MOPP Everything

Euphonios
Debut single from this rising Scottish star, Everything is a euphoric piece of dance-pop with international potential. (single, July 26)



J COLE Who Dat

Roc Nation/RCA
As anyone who caught his Wireless set will attest, there is already a real awareness for his infectious, radio-friendly rap with big commercial hooks. (single, tbc)



ALEX WINSTON Choice Notes

HeavyRoc
Produced by New York duo The Knocks, this is infectious and breezy summer pop that introduces an inspired new talent. (single, August 2)



OF MONTREAL False Priest

PolyVinyl
The 10th album from Canada's Of Montreal, produced by Kevin Barnes and Jon Brion, is a big step on. First single Coquet Coquette is free to download. (album, September 13)



SMOKE FAIRIES Through Low Light And Trees

(V2/Cooperative)
This exquisite debut by the US duo is a haunting, soul-stirring record that demands to be heard many times over. (album, September 6)



WRETCH 32 Traktor

Levels/MOS
The second signing to the Levels label through MOS, this debut single showcases a young MC with fire in his belly. (single, September tbc)



ALEXIS JORDAN Happiness

Roc Nation/Columbia
This debut single is one of the first releases through Jay-Z's Roc Nation since it inked a new deal with Sony and is a cool, hypnotic beat-driven pop song. (single, October 11)



JAYMO & ANDY GEORGE Hold Me Back

Moda Music
Featuring J2K from Roll Deep, this is already a specialist favourite for Annie Mac and alike, and promises to cross into mainstream territory. (single, August 23)



SCHOOL OF SEVEN BELLS Windstorm

Full Time Hobby
A soaring, melody-rich wonder of a single from the US trio and it is a firm highlight from their new album, following live dates across London. (single, July 19)



SIGN HERE

Metal favourites **Cradle Of Filth** have signed a deal with Peaceville Records, which will release their forthcoming album *All Hallows Eve* on the band's own AbraCadaver imprint

Dramatico has signed Dutch chart sensation **Caro Emerald**

British singer-songwriter **Beth Orton** has signed a worldwide deal with Anti-Records



GIG OF THE WEEK

Who: The Coral
When: July 14
Where: London Shepherd's Bush Empire
Why: Always difficult to pigeonhole with their quickfire array of rock, folk and psychedelia, the melodic Scousers will be showcasing seventh album *Butterfly House* to no doubt genre-defying effect

New Deal of the Mind founder aims to document music history and

Plan to make history... a

Initiatives

By Paul Williams

AN AMBITIOUS PLAN to document the UK's history of popular music is to be the central project of a New Deal of the Mind initiative to find long-term unemployed young people work in the creative industries.

The newly-announced project aims to record the stories and memories of those involved in different musical scenes and developments across the nation over the last six decades, including musicians, industry professionals and fans. It is expected to be based largely on geographical lines and could include the birth of 2 Tone in Coventry, the rock and heavy metal explosion in the Midlands and Manchester's story of independent music.

"In a sense this is the jewel in the crown of the New Deal of the Mind," says New Deal founder Martin Bright who gave birth to the charity when he wrote an article in the *New Statesman* in January 2009 recalling how, under President Franklin D Roosevelt in the US during the Great Depression of the 1930s, the Works Progress Administration included cultural elements such as libraries being launched, plays written and musical performances staged to help get the US back working again.

"People would be put back to

work painting murals or putting on plays and writing guide books but at the same time they were collecting the narratives of the last living slaves. The amazing thing is it not only put people back to work but created a legacy that we have today," says Bright.

Inspired by this, Bright says the "equivalent legacy" for the UK now is its "immensely rich pop music history". "It's one of our most successful exports and because of the nature of the music business the one thing it hasn't been particularly good at is protecting its own legacy," he adds.

Although the front end of the UK's pop-music history has been excessively documented, it is at the back end where Bright wants the focus to be. This will involve the 18- to 25-year-olds signed up to the programme undertaking everything from audio and video interviews with musicians from their own geographical area to digitising archives of record companies and venues that otherwise could be lost forever.

"There's the oral side of it and there's the digitising of archive," he says. "That might be records of a venue, which might have in certain cases a number of old posters and programmes and even the old financial records, which are going to be fascinating to see how the business worked. There's the archiving

of the record companies that might need digitising and reviews and the music papers."

Rocksbackpages, the online library of popular music journalism founded by journalist Barney Hoskyns, is already on board, while UK Music is giving its support to the project alongside industry individuals such as Columbia Records managing director Mike Smith. There are conversations with the BBC ongoing and it is understood discussions are under way with Google about involving the internet giant.

The project will roll out alongside other New Deal schemes being carried out in



"It's a scheme that can clearly capture people's imaginations" - New Deal founder Martin Bright

Novel Kristin Hersh album marks publishing

LEADING BOOK PUBLISHER HARPER COLLINS is making serious inroads into the music business with its first UK album release.

In what is being billed as a music and publishing industry first, the new studio album by Throwing Muses founder Kristin Hersh is being issued by Harper Collins in the form of a book that provides access to a wealth of digital material, including 10 album tracks.

The groundbreaking release of Hersh's album, entitled *Crooked*, has been orchestrated by Scott Pack, the director of digital product development at Harper Collins' experimental imprint The Friday Project.

Pack, a 10-year veteran of HMV, believes *Crooked* could be the first of many albums released by The Friday Project, which has been set up with the aim of publishing products in new and interesting ways involving digital technology.

"This is a proper first. We are effectively publishing Kristen's new album as a book," says Pack. "It is its only official release in the UK



and if it works I think it could be a new and interesting way of getting music out there, and a way of really restoring the physical [music] product to its rightful place."

Retailing at £12.99, the book is non VAT-able and therefore offers an obvious advantage to the traditional CD album. But Pack emphasises the motivation for Hersh and manager Billy O'Connell was to find a way of making a physical

release both interesting and good value to the consumer.

The idea of releasing the album in book form was raised when Pack approached Hersh and O'Connell to discuss the possibility of publishing the musician's memoirs.

"They said, 'There must be something we can do that's not just a dead physical object'," says Pack. "The idea was to release a beautiful physical product that people would actually want to own and that would provide much more than a standard CD album experience."

The hardback book contains artwork, lyrics and essays by Hersh that accompany each of the album's songs; it also guides the reader online to unlock an array of material including the audio album, track-by-track commentary by Hersh, video content, a forum to interact with the artist and full recording stems for each track that allow the user to remix them.

Pack is pleased with the reaction *Crooked*'s novel format has garnered at retail, which has enabled

d create jobs in one go

and jobs

the creative industries involving the likes of the Bristol Old Vic, London Metropolitan and Notting Hill Carnival and is initially being financed via money from the Future Jobs Fund. Although this Fund has now been abolished the money set aside for the New Deal has been guaranteed, says Bright.

There is already a commitment for around 160 18 to 25-year-olds, who have all been unemployed for at least six months, to be given jobs via the New Deal in London, while there will be a further 500 places elsewhere in the country.

They will all be given six-month placements with the last starting by March next year, although Bright sees a much longer future for the popular music-history project.

"The hope is the new Single Work Programme that the new Government comes up with will embrace this project because it's a scheme that can clearly capture people's imaginations," he says.

Bright is also appealing for support and involvement from all corners of the music industry. "This is a project that is going to celebrate what this great British industry has done so we would invite support in any way possible from access to archives and senior figures and stars of the British music business to hard-nose financial support," he says.

paul@musicweek.com

g industry first

The Friday Project to push the album beyond the usual boundaries of music retailing.

"The question was, 'Could we do something that meant that HMV would want to stock it but also that we could get book shops to stock?' – and that is exactly what we have done," he says.

Due to be released this Thursday (July 15), Crooked is being sold with an ISBN, meaning sales will not be registered by the OCC and, if the album does chart, it will only feature on the book rundown. However, Pack remains adamant the new format could prove popular with many artists.

"There are so many artists out there who have real hardcore fans, who would buy anything, and they would like to reward them. It's hard to do that with just digital technology – and that's the thing that no one has cracked yet; we have the same issue with e-books," says Pack. "Digital technology is great, but it's not tactile. That was the challenge and I think we have cracked it."

Google executive tells BPI AGM to grasp cloud opportunities

The outlook's cloudy – but don't take cover

Events

By Ben Cardew

CLOUD COMPUTING will provide the music industry with a vital opportunity to rethink its approach to digital music and engage consumers, according to Google executive Nikesh Arora.

But he warned the industry must change its attitude to closed technology systems and simplify the licensing process if it is to fully benefit from all the possibilities that the cloud can offer.

Arora, president of global sales operations and business development at the search giant, was the keynote speaker at the BPI AGM last week.

In a controversial speech, he outlined his view that customer behaviour was changing and the music industry had to keep abreast if it was not to get left behind.

He identified three fundamental areas of change: firstly, national borders are becoming less important, and as a result it is no longer important where consumers get their content from; secondly, we are increasingly turning into a "just in time, instant-gratification society"; and thirdly, content is becoming unbundled or disaggregated.

"People are no longer reading the entire newspaper, they are reading one piece of content," he explained. "People are buying individual tracks, not albums. But as an industry you are trying to push aggregated bundles back to consumers. Why can't I just buy my friend's playlist from Amazon?"

However, he believes the cloud – the idea that resources and other content are provided via the internet, rather than stored on individual computers – is "the biggest opportunity you are going to get as an industry to try and get the consumer experience different from the current experience".

"The cloud will provide a disruption opportunity," he added. "The way to get the most out of it is to get new products, which create a better consumer experience."

Google announced in May it had acquired Simplify Media and was planning a cloud-based streaming music solution. As yet, no firm details have emerged of the new service, however, and Arora shied away from giving a European launch date when asked by BPI CEO Geoff Taylor.

"Navigating copyright is very difficult. Getting the global rights to a piece of content is a nightmare. And no one is making it easier for me," he responded.

"We have to provide a comprehensive service to the end users. And we need the industry to work together. The day you can solve this problem, the faster we will get there."

This was a familiar gripe from Arora, who later suggested that his company could help the industry cut down on online piracy if the music business could streamline the licensing process. He also strongly urged attendees to back open technology systems, which he says win in the long term and allow innovation to happen.

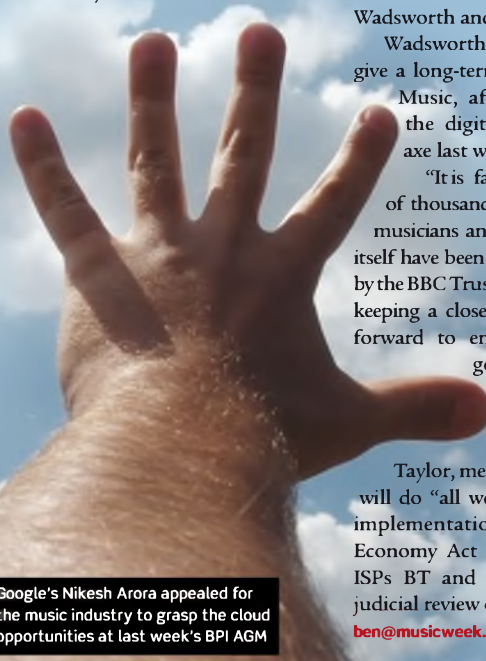
The AGM also saw speeches from BPI chairman Tony Wadsworth and CEO Geoff Taylor.

Wadsworth called on the BBC to give a long-term commitment to 6 Music, after the Trust saved the digital station from the axe last week.

"It is fantastic that the voices of thousands of real music fans, musicians and the music industry itself have been heard loud and clear by the BBC Trust," he said. "We will be keeping a close eye on events going forward to ensure that 6 Music gets the long-term commitment that it deserves from the BBC."

Taylor, meanwhile, said the BPI will do "all we can" to ensure the implementation of the Digital Economy Act was not delayed by ISPs BT and TalkTalk seeking a judicial review of the legislation.

ben@musicweek.com



Google's Nikesh Arora appealed for the music industry to grasp the cloud opportunities at last week's BPI AGM

In The City aims to go from strength to strength

IN THE CITY has announced its theme for 2010 as the grammatically suspect That That Don't Kill Me Can Only Make Me Stronger, a title intended to convey music-industry optimism in the face of huge challenges.

The October 13–15 Manchester event has already rounded up a number of speakers including Jay Brown, president and co-founder of Jay-Z's Roc Nation label, and Deconstruction Records managing director Mike Pickering.

Brown will deliver a keynote speech at the City Inn Hotel and will be joined in conversation by Epic managing director Nick Raphael,

who signed Jay-Z to Northwestside Records in the 1990s.

In addition, Pendulum manager Jho Oakley will appear also alongside Positiva Records co-founder Nick Halkes and Graphite Media founder Ben Turner on a panel entitled Unblocked Beats.

The talk will focus on the changes occurring within the dance music scene and how acts have innovated and changed over the years, thanks in part to work by their management.

In The City co-founder Yvette Lvesey says although certain areas of the music industry still face huge challenges, others show a

cause for optimism.

She explains the conference will offer a platform to debate the challenges facing the industry and notes, "We have all had to roll with the punches in recent years, including In The City, but it feels like this has been a positive evolution and while we all need to keep fighting for the future of our industry, I strongly believe that this industry is back on an upward curve."

She adds, "As always we take the three key themes of inspiration, education and interactive as our main tenets and our programme of events will reflect this."

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Clearing songs for worldwide games use can be a nightmare of red tape

Editorial Paul Williams



THE LANGUAGE WAS TYPICALLY DIPLOMATIC, but the BBC Trust's decision to save 6 Music delivered nothing short of a damning verdict on BBC management's plans to close the station.

Sir Michael Lyons and his team could not have made a better job of rejecting all the flimsy arguments put forward in the Beeb's strategy review as to why 6 should be closed, just as these same arguments had been so easily proven to be worthless by the music industry and other supporters of the station.

One name that is worth putting in the frame is John Tate because he seems to have escaped with very little mention by the industry in the run-up to the Trust's verdict, despite the fact that as the BBC's director of policy and strategy he drew up the strategy report. He was also happy to go on BBC radio in March to try to justify its case why 6 had to go, stating it had "relatively high" costs per listener and

BBC strategists cannot shirk away from their misjudged views on 6

that its audience's average age of 37 "put it at the heart" of commercial radio's target market. The Trust, though, could not have been more contradictory, concluding 6 represented "value for money" and was no threat to commercial competitors.

As the man heading up BBC strategy, Tate cannot simply shirk away from his responsibility, while serious questions must now be asked within the Corporation from Director General Mark Thompson downwards – and especially of audio and music director Tim Davie – how the BBC's executive got it so spectacularly wrong about 6.

As it is, the music industry can rejoice that the station has been saved and its management and presenters can finally get on with their work without the axe hanging over them. Thanks to the Trust decision, 6 has gone from being in mortal danger to probably having the most secure future of any BBC service as it would be extremely unlikely after all the public furore that the Beeb's hierarchy would dare try to close it again.

Just as 6 looks safe, though, the focus is likely to increase on Radios 1 and 2, the main targets of BBC concern for commercial radio. They will face ever-greater scrutiny in terms of what they offer and how that fits in with their public service remit and possible overlaps with the commercial sector.

Radio as a whole will also have to address the future of digital radio and, in particular, DAB, whose roll-out has been nothing short of a failure. Despite a decade of valid efforts, only 15% of UK radio listening happens via this platform, while in that key radio listening area of cars, its audience is even smaller. In fact, you would be more likely to come across Barack Obama filling up at a BP garage than someone with a DAB radio in their car.

After all this time spent marketing DAB, we have to conclude most of the public is clearly not interested and a big reason for this has to be the quality and distinctiveness of the services it offers. Digital TV has been a success because it has enough exciting, additional services not available on terrestrial to give viewers a reason to invest, but apart from 6 Music and a few other stations, DAB cannot offer a compelling case to move over from analogue.

It therefore seems eminently sensible that, just days after the BBC Trust report concluded the take-up of DAB had been slower than forecast and the Corporation's own digital-only services had not had the expected impact, Culture Minister and 6 Music fan Ed Vaizey announced last week he would let the public decide any analogue switch-off date. This compares to the last Government proposing a 2015 switchover, but there is no point in ploughing on with something when it is clear the public is happy with the way things are. Any switch-off would result in millions of useless radios and big falls in listening, which would hardly be good news for the music industry.

Do you have any views on this column? Feel free to comment by emailing paul@musicweek.com

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Is ERA right when it says Prince's latest CD giveaway will kill him as an album-selling artist?

YES 14% NO 86%

THIS WEEK WE ASK:

Will 6 Music keep its listener numbers above 1m?

To vote, visit www.musicweek.com

BBC Trust admits opposition influenced closure u-turn

Industry celebrates as 6 Music pressure pays off

Radio

By Ben Cardew

THE MUSIC INDUSTRY'S FERVENT OPPOSITION to plans to close 6 Music helped to sway the Corporation's thinking on the matter, the BBC Trust reveals in its Strategy Review Initial Conclusions document.

The announcement from Director General Mark Thompson in March that the digital station was to be closed down prompted condemnation across the board from the music business, which views the station as an essential outlet for new music.

The BPI, AIM, Beggars Group chairman Martin Mills, Bella Union founder Simon Raymonde, Domino Records and Coldplay were among those who expressed their support for 6, with several parties also questioning the decision to close the Asian Network.

The announcement spurred the station's listeners into action, too, with online campaigns using social networks to organise demonstrations outside Broadcasting House. 180,000 people joined the Save 6 Music Facebook group, while #save6music and #6music have become trending topics on Twitter.

In its Strategy Review Initial Conclusions document the Trust says 78% of the 47,933 online consultation responses it received following

the March announcement placed specific focus on 6 Music, as did 25,054 emails and 242 letters.

In each case the great majority of responses opposed any plans for closure, the Trust adds.

Arguments put forward in responses included:

- 6 Music's programming is unavailable elsewhere;
- the commercial sector would be unlikely to fill the space vacated by the station;
- the difficulty of transferring 6's programming onto other BBC networks (as had been mooted by several BBC executives, including director of BBC audio and music Tim Davie and BBC popular music controller Andy Parfitt);
- the removal of a platform for new and emerging music;
- the station's role in driving digital radio.

Several of these points – but particularly those about new music – were hammered home by the music industry in the consultation period, a fact acknowledged by the Trust in the document.

"We note the strong view expressed by many in the music industry that 6 Music plays a very valuable role in the cultural life of the UK that would not be easily replaced and that would not be filled by the commercial," the Trust says.

Beggars' Mills, who was vocal in

his support for the station, says he is glad the Trust listened to the arguments of the music industry.

"I hope they've fully seen the non-sense of what was proposed, and whatever their broader future plans may turn out to be, that they have 6 at their heart – since 6 is exactly what the BBC is there for and does best," he says.

The Trust says it was also swayed by a massive increase in listener numbers for 6, which passed the 1m mark for the first time in the first quarter of this year.

"We think it is likely that the next quarter's figures [April to June] which will be published in August will show strong reach," the Trust adds. "This suggests it may be possible to grow the audience without losing any distinctiveness."

Despite this impressive increase, the Trust shrugged off the idea that 6 Music infringes on its commercial rivals.

"Throughout the period of our consultation we have received no evidence from the commercial radio sector to suggest that 6 Music presents any kind of threat now or in the future, so long as it remains true to its distinctive remit," it says.

"But we do acknowledge that the risk – identified by the BBC Executive – that in the absence of effective safeguards efforts to broaden the station's appeal could cause it to drift closer to the mainstream."

ben@musicweek.com

'A victory for common sense' the industry reacts



**BPI CEO
GEOFF
TAYLOR**

"The Trust's initial findings support our case that 6

Music makes a unique contribution to the UK's cultural life – and its requirement that any future proposal to incorporate 6 Music programming into Radio 1 or 2 must ensure long-term protection for the distinctive nature of 6 Music's content."



**RADIOCENTRE
CEO
ANDREW
HARRISON**

"We welcome the interim report from the

BBC Trust, and in particular its emphasis on distinctiveness and value for money, as the next step in the process to review the future size and shape of the BBC."



**PRS FOR MUSIC
CEO ROBERT
ASHCROFT**

"Our own research has shown that 6 Music is crucial to the support of

new music within the UK and many of our songwriter, composer and music publisher members depend on this outlet to have their music heard and earn from their creative talent."

**AIM BOARD MEMBER AND
BELLA UNION FOUNDER
SIMON RAYMONDE**

"To all those thousands of people



who wrote letters, signed petitions and joined protests, to the members of the Trust, we must say that today is a victory for common sense."



**MPA CHIEF
EXECUTIVE
STEPHEN
NAVIN**

"The decision to save 6 Music will be particularly welcomed

by those young up-and-coming bands and songwriters to whom the station has been so important. 6 Music has provided an invaluable platform for new and independent music."

ON THE WEB

www.musicweek.com

- **Kylie Minogue** album sales breakdown
- **Ninja Tune** signs **Eskimo**
- **Apple Corps** downloads on the way... but no Beatles

6 Music saved, but questions over DAB take-up remain unanswered

BBC Trust decision leaves future of digital radio in the spotlight

Digital

By Ben Cardew

THE BBC TRUST'S DECISION on 6 Music has thrown down the gauntlet to the BBC Executive over the future of digital radio, opening up discussions "we have been avoiding for a while", according to UK Music CEO Feargal Sharkey.

The Trust announced last week in its Strategy Review Initial Conclusions that the case had not been made for the closure of 6 Music and the BBC Executive should instead draw up an overarching strategy for digital radio as a whole.

The text was in response to proposals made in March by Director General Mark Thompson in his Putting Quality First document and followed an extensive public consultation. Thompson proposed the closure of 6 Music, fellow digital station the Asian Network and several BBC websites.

The Trust will publish its final conclusions in the autumn, but its suggestions that the future of 6 Music should be considered as part of an investigation into digital radio effectively removes the station from the process triggered by Putting Quality First.

The BBC Executive – the board headed by Thompson that manages the Corporation – could still decide that it wants to close 6.

But the Trust says it will now only consider a formal proposal to axe the station "if the Executive could present a compelling case to explain how a re-casting of music radio would fit with a broader strategy for the future of BBC radio".

More specifically, the Trust would only consider any changes to 6 if the Executive could provide:

- a clear link between a new strategy for music radio and the strategy for digital development;



- evidence that changes to increase the distinctiveness of Radios 1 and 2 were already under way in line with recent service reviews;

- a clear explanation of the potential for further increases in the distinctiveness of Radios 1 and 2, and in particular how 6 Music content could be put into those revised schedules and what audience impact would be;

- reassurance there would be long-term protection for the type of distinctive content currently only available on 6 Music.

As yet, there is no formal timetable for the BBC to report back to the Trust on digital radio, which means that 6 is theoretically safe for the time being.

What is more, given the Trust's damning analysis of the current health of digital radio – it says that "the take-up of DAB radio has been slower than expected 10 years ago and the BBC's digital-only stations have not achieved the audiences or impact expected" – and its desire to widen the digital debate to include the Government and the commercial radio industry, it seems highly unlikely a decision on 6 will be made any time soon.

One source says staff at the station were surprised but overjoyed at the 6 Music decision, which followed

months of suspense. They can now proceed with plans for the station, which have been on hold pending the Trust's findings.

In addition, insiders suggest 6 Music is now the safest of all BBC stations as the Corporation will not want to go back on the Trust's current decision, especially given the public reaction to the initial closure plan.

"Clearly things are not all right... the vast majority of the population are still listening to analogue radio and are happy with it"

FEARGAL SHARKEY, UK MUSIC

In its document the Trust says Radio 1 must work to maintain its current level of distinctiveness, consistent with the service review it recently carried out at the station which emphasised the need to put the focus on a young audience that may be less well served by other stations. Similarly, Radio 2 needs to focus on its own distinctiveness, while protecting the interests of its older audiences.

However, it is the forthcoming debate over digital radio that is set to dominate the headlines, particularly with Culture Minister Ed Vaizey announcing last week that the Government will effectively let the public decide when the analogue radio signal is switched off, with 2015 as a tentative date.

Sharkey, who previously served as a member of Ofcom predecessor the Radio Authority, says this is a discussion "we have been avoiding for a while".

"Digital radio has been out there for 10 years or so. By the look of things it has not ignited people's imagination," he says.

"People have put time and money into DAB and it is a good moment to try and examine the whole thing."

Listenership breakdown

HOW 6'S AUDIENCE LISTEN

59.3% on DAB
16.6% online (live-only listening)
11.1% via DTV
13% unspecified

Source: *Rajar Q1 2010*

One situation that will need to be examined, Sharkey explains, is the slow take-up of digital radio. Recent Rajar figures show that in the first quarter of this year only 34.5% of adults (aged 15+) owned a DAB set, up only marginally from 32.1% in the first quarter of 2009.

Meanwhile, all digital platforms only made up 24.0% of radio listening in the first quarter of 2010, with

15.1% of listening via DAB.

"Clearly things are not all right," says Sharkey. "The vast majority of the population are still listening to analogue radio and are happy with it. It [digital radio] hasn't had the same impact we thought it would have 10 years ago."

Issues still needing to be addressed, he explains, include a switch-off date for analogue radio as well as the possibility of abandoning DAB, which is far from universally accepted and has been criticised for poor reception.

"What do we need to do?" says Sharkey. "Some other countries have adopted DAB+ for example. We need to have that conversation. It was quite a surprise to see the Trust throwing the gauntlet down on the table."

In any case, he believes the UK stands at a crossroads as regards digital radio, with the issue now inextricably linked to 6 Music. Should the BBC, Government and commercial radio decide to back DAB it needs to re-open conversations on the signal network, a switch-off date and getting DAB sets into cars; should it decide to abandon DAB, then it needs to decide as soon as possible what the alternative will be.

"We need to try and answer these questions," he says. "And we need to look for the next stage."

Such debate is unlikely to help the Asian Network, however: the Trust broadly backed plans to close the station. "although this must include a proposition for meeting the needs of the station's audience in different ways".

ben@musicweek.com



News in brief

- **UK Music CEO Feargal Sharkey** called on newly-elected MPs to support the music business at his organisation's Meet the Music Industry event last week. The trade body organised drinks in St James's Park for the newly-elected members of parliament to meet representatives from the music industry, with a heavyweight guest list that included execs from across the industry.
- **Prince's** new album *20Ten* will not be available for download as the singer says the age of the internet "is completely over".
- Recordings from **The Beatles' Apple Records** label are to be made available to download for the first time, but will not include repertoire by the Fab Four themselves. Fifteen albums from the label will be released by Apple Corps and EMI on October 25.
- The 12 nominated albums for the **2010 Barclaycard Mercury Prize** will be announced on July 20.
- Pressure on the Government to relax the rules around live pub music is set to intensify after Liberal Democrat peer Lord Clement-Jones resurrected his **Live Music Bill**. The modification of the Lord's parliamentary Bill came a day before the Live Music Forum delivered a 17,000-signature petition to Downing Street to highlight the need for a small venues exemption in the Licensing Act.
- Self-styled "music and lifestyle brand" **Hed Kandi** is branching out into fashion retail, with plans to open a store in the Bluewater shopping centre next month.
- The 400-capacity **Leicester Square Theatre** will launch its Live From Leicester Square music season in July 2010 with three shows from Macy Gray.
- The **British Music Experience** has teamed up with supermarket chain the Co-Operative to help educate and inspire young people about the UK music culture. The initiative will see 15,000 free tickets to The O2 arena handed out to youngsters.
- A father and son who defrauded the music industry of more than £500,000 were sent to prison last Thursday after being convicted at Newcastle Crown Court. **Malcolm Wylie, 59, and his son Peter** were charged with setting up a number of companies selling illegal music systems to pubs and clubs across the North East.
- Record label and distributor **Essential Music Services** is expanding its reach within Europe, after signing distribution and marketing deals with independent Canadian labels Arts & Crafts and Dine Alone.
- PR and promotions company **Anorak London** has made two senior appointments, with Josh Nicoll moving from Mercury Records to become senior TV plugger and Sinead Mills joining from Six07 as senior press officer.



News media

ON THE WEB

www.musicweek.com

- 6 Music - industry responses
- BBC Trust's Sir Michael Lyons' speech to the Voice of the Listener and Viewer Evening Seminar
- Government to let public decide on digital switchover

TV Airplay chart Top 40

nielsen
Music Control

The Saturdays: highest new entry

This Wk	Last	Artist	Title	Label	Plays
1	2	B.O.B. FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle	615
2	5	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island	564
3	1	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Virgin	512
4	3	TINIE TEMPAH FEAT. LABRINTH	Frisky	Pariophone	496
5	4	EMINEM	Not Afraid	Interscope	452
6	8	JLS	The Club Is Alive	Epic	411
7	6	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You	Positiva/Virgin	409
8	33	ENRIQUE IGLESIAS FEAT. PITBULL	I Like It	Interscope	389
9	9	EXAMPLE	Kickstarts	Data/Me5	367
10	12	KYLIE MINOGUE	All The Lovers	Pariophone	362
11	16	PROFESSOR GREEN FEAT. LIILY ALLEN	Just Be Good To Green	Virgin	347
12	10	LADY GAGA	Alejandro	Interscope	345
13	11	JASON DERULO	Ridin' Solo	Beluga Heights/Warner Bros	332
14	NEW	THE SATURDAYS	Missing You	Fascination/Ceffen	309
15	28	YOLANDA BE COOL & DCUP	We No Spak Americano	Sweat It Out/AATW	306
16	7	K'NAAN	Wavin' Flag	A&M	303
17	13	KELIS	4th July (Fireworks)	Interscope	298
18	24	MARK RONSON & BUSINESS INTL	Bang Bang Bang	Columbia	289
19	17	SKEPTA	Rescue Me	3 Beat/AATW/BBK	283
20	25	TRAVIE MCCOY	Billionaire	Atlantic	280
21	14	ALICIA KEYS	Try Sleeping With A Broken Heart	J	262
22	NEW	TINCHY STRYDER	In My System	4th & Broadway	258
23	36	3OH!3 FEAT. KE\$HA	My First Kiss	Asylum/Photo Finish/Atlantic	256
24	32	SCISSOR SISTERS	Fire With Fire	Polydor	247
25	15	B.O.B FEAT. BRUNO MARS	Nothin' On You	Rebel Rock Ent/Atlantic/Grand Hustle	236
26	26	PLAN B	Prayin'	619/Atlantic	227
27	30	BASSHUNTER	Saturday	Dance Nation	225
28	22	RIHANNA	Te Amo	Def Jam	225
29	NEW	JUSTIN BIEBER	Somebody To Love	Def Jam	224
30	27	USHER FEAT. WILL.I.AM	OMG	LaFace	219
31	18	SEAN KINGSTON AND JUSTIN BIEBER	Eenie Meenie	RCA	212
32	20	DAN BALAN	Chica Bomb	AATW	200
33	31	THE HOOSIERS	Choices	RCA/24-7	197
34	38	EDWARD MAYA FEAT. VIKA JIGULINA	Stereo Love	3 Beat Blue/AATW	194
35	23	DIZZEE RASCAL	Dirtee Disco	Dirtee Stank	194
36	37	ROLL DEEP FEAT. JODIE CONNOR	Good Times	Releantless/Virgin	194
37	NEW	BENNY BENASSI FEAT. KELIS & APL	Spaceship	AATW	193
38	21	ALEXANDRA BURKE FEAT. PITBULL	All Night Long	Syco	192
39	39	PARAMORE	Careful	Fueled By Ramen	182
40	35	N-DUBZ FEAT. BODYROX	We Dance On	AATW/MTV	182

TV airplay chart top 40 © Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss TV, Clubland TV, Channel AKA, Chart Show TV, DancenationTV, Flava, Kerrang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTH, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

Research highlights wastage of CD promo marketing

AIM sets its sights on fewer physical promos

Promotions

By Charlotte Otter

AIM HAS CALLED ON ITS MEMBERS to sharply reduce the number of CD promos they produce in a bid to reduce both carbon emissions and costs.

The move follows a year-long investigation into the music industry's attitude towards promotional CDs, which found that 98% of journalists still received material physically.

Meanwhile, 68% of those surveyed receive digital tracks attached to an email and 58% receive email links to digital systems including FATdrop, SoundCloud and Fastrax. Under a quarter of those questioned said that they also received vinyl.

The survey, which was carried out with the University of Warwick, also established the following:

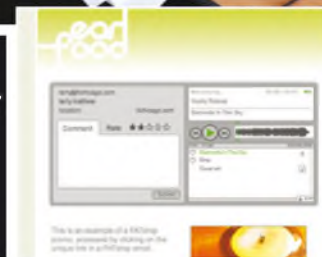
- a quarter of people did not mind whether the music they received was physical or digital - however, 47% preferred to receive CDs;
- less than three-quarters of promotional music received was actually listened to and the choice of whether to listen or not was heavily influenced by previous knowledge of the music (93.3%) and who it is received from (86.7%);
- almost half of those surveyed preferred to receive music from a plugger while 65% said they would rather get music directly from a label.

According to the research, radio stations and bloggers are much more open to receiving digital promotional packages than the press. AIM member Sharon Matheson says this is to do with the digital nature of broadcasters.

"A lot of the time stations just end up converting tracks to MP3



From this (above) to this (FATdrop, right)... what productive journalist wouldn't want the extra desk space?



anniversary celebrations last year. O'Shea says Lo has cut the number of promotional CDs it sent out from up to 1,500 per album to fewer than 1,000 copies while reducing the number

of promotional CDs it distributes by three quarters. He estimates this reduction has meant the company saves around £880 per promotional campaign, from the cost of postage, pressing and packaging.

"By going digital, independent labels such as Lo Recordings could end up saving a vast amount of money," he says. "Sending out free physical CDs not only devalues the finished product but is almost guaranteed to encourage piracy - whereas if a promo is sent out digitally then it is very hard to copy it."

O'Shea also notes sending promos digitally will enable labels to compile information on who has listened to which tracks. "This will also help cut down on waste in the long term whilst helping companies with their marketing campaigns" he adds.

charlotte@musicweek.com

Media news in brief

● The BBC's commercial arm **BBC Worldwide** saw sales rise by 7% to £1.07bn in the year to March 31, with operating profits up 36.5% to £145.2m. Demon Records parent company 2 Entertain contributed £38.2m in profit following the acquisition of Woolworths' remaining 40% stake in the business. The company's magazine business, which publishes *Top of the Pops* and *BBC Music*, now has a subscriber base of 940,000.



● **Jonathan Ross** (left), whose BBC One show ends next Friday, will host a peak-time chat show on ITV1 in late 2011 and early 2012. Reports suggest it will air either on Friday nights or in the Saturday, post-X Factor slot. Ross's BBC One show has become a vital slot for TV pluggers as one of the few prime-time places for pop music on the BBC. There is no word from ITV on whether the new programme will include music, although Ross does say it will be a "brand new show".

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For information contact Helena Kosinski
t: +44 (0)20 7420 9296
e: h.kosinski@nielsenmusiccontrol.com
w: www.nielsenmusiccontrol.com

News live

ON THE WEB

- [Edge](#) announces results for Performance EIS
- Lib Dem lord relaunches [Live Music Bill](#)
- [Leicester Square Theatre](#) opens to music

Promoter applauds sharp decrease in reported incidents despite 40,000 extra attendees

Download upbeat as crime rate falls

Festivals
By Gordon Masson

PROMOTERS APPEAR TO BE WINNING the war against the criminals targeting music festivals after measures put in place by the organisers of Download helped slash crime by more than 40%.

The June 11-13 weekend, which featured headliners AC/DC, Rage Against The Machine and Aerosmith, attracted an additional 40,000 people to the event this year, boosting the capacity to a record 120,000, but thanks to greater planning, Leicestershire Constabulary says there were fewer than 200 reported crimes during the festival.

In 2009 the force filed 332 reported crimes at the festival, but

this year that figure fell to just 195 – a reduction of 41% – delighting Live Nation chief operating officer John Probyn.

“It’s a fantastic result because we made a real concerted effort with the police to do more planning for our crime prevention operations,” says Probyn.

“We spent a lot of time, money and energy gathering intelligence prior to the event, as well as talking to other festivals to hear about their experiences and analysing trends to try to stay a step ahead of the criminals.”

Probyn says research allowed police and security staff to target specific problem zones at the Download site, such as certain camping areas and car parks, to clamp down on offenders.

“In addition to having under-



Future proofing: intelligence gathered at Download will now benefit other festivals

PHOTO: DOZIEFLORIAN

cover police, we used undercover security staff for the first time and that worked very well,” reveals Probyn. “I think they might be a bit less noticeable than undercover police officers, but the way it worked was that as soon as criminal activity was spotted by the undercover people, it could be handed over to uniformed police or security.”

As part of operations at Download, police recovered more than 100 mobile phones, thanks to a joint initiative between Leicestershire Constabulary and the Metropolitan Police’s National

Mobile Phone Crime Unit. Now the promoters are forking out the £7 per handset costs to reunite those phones with their owners.

Leicestershire Constabulary detective Kev Walker says, “Thanks to excellent collaboration between ourselves and our colleagues from the Met we recovered a large number of phones at this year’s Download festival. I am really pleased to say that we have managed to trace the owners of nearly all the phones so, thanks to Live Nation, they will soon be on their way to their rightful owners.”

Probyn states the crime preven-

tion results will see even greater efforts being made next year and he is determined that victims are reunited with their recovered property. “Live Nation will be covering the cost of returning as many mobile phones as possible to their rightful owners,” he pledges.

“This is a great result for us. You can have the best line-up in the world, but if some scumbag comes along and robs the fans, it can really put those people off coming back to a festival in the future.”

“Castle Donington is a small town and is a terrific host, but when a major festival comes along their crime statistics soar, so we want to do everything in our power to prevent that from happening.”

Probyn is confident Live Nation’s success with Download can help other promoters cut crime at their events in 2010.

“We’ve passed all the intelligence we gathered before, during and after Download to other festivals so that they know what to expect and they can also plan to thwart the thieves and criminals targeting their events,” he adds.

gordon@musicweek.com

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
273,350	BAD COMPANY Wembley Arena, London	7,100	Live Nation
84,922	ULTRAVOX HMV Hammersmith Apollo, London	2,613	Live Nation
37,765	ULTRAVOX Colston Hall, Bristol	1,162	Live Nation
17,638	ONE REPUBLIC Academy, Dublin	850	MCD
11,944	AIRBOURNE Academy, Dublin	844	MCD
10,120	PAUL BRADY AND BAND Bridgewater Hall, Manchester	640	3A Entertainment
9,750	YEASAYER 100 Club, London	300	Live Nation
9,600	BOWLING FOR SOUP 2 Academy Islington	800	Live Nation
6,600	BOWLING FOR SOUP Club Academy, Manchester	550	Live Nation
6,300	ELLIE GOULDING Waterfront, Norwich	700	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period April 11-17, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Hitwise Primary ticketing chart

pos	prev	event	dates
1	1	T4 ON THE BEACH	
2	5	MUSE	
3	11	MUMFORD & SONS	
4	NEW	NASS FESTIVAL	
5	8	MICHAEL BUBLE	
6	6	SECRET GARDEN PARTY	
7	16	WAKESTOCK 2010	
8	12	BOARDMASTERS 2010	
9	19	GLOBAL GATHERING	
10	7	THE HOP FARM	
11	NEW	THE GASLIGHT ANTHEM	
12	14	ONCE IN A LIFETIME TOUR	
13	15	T IN THE PARK	
14	13	PINK	
15	17	STEVIE WONDER	
16	18	LADY GAGA	
17	NEW	BULLET FOR MY VALENTINE	
18	19	GLOBAL GATHERING	
19	NEW	PAOLO NUTINI	
20	20	ROD STEWART	

Hitwise Secondary ticketing chart

pos	prev	event
1	2	T4 ON THE BEACH
2	3	T IN THE PARK
3	11	V FESTIVAL
4	NEW	MUSE
5	15	WIRELESS FESTIVAL
6	9	LADY GAGA
7	NEW	MUMFORD & SONS
8	4	MICHAEL BUBLE
9	5	JLS
10	7	KINGS OF LEON
11	18	LATITUDE FESTIVAL
12	14	PINK
13	8	BESTIVAL
14	10	READING FESTIVAL
15	13	LINKIN PARK
16	16	LEEDS FESTIVAL
17	1	BON JOVI
18	19	ROD STEWART
19	NEW	PETER ANDRE
20	NEW	THE PRODIGY

Formula 1 gigs change gear



FLEDGLING COMPANY ENTERPRISE ENTERTAINMENT has been awarded the contract to organise and produce the F1 Rocks series of live music events.

The company takes over the contract from Universal Music’s joint venture All The Worlds, which produced last year’s successful F1 Rocks Singapore event but pulled out of the deal earlier this year following a funding review.

Enterprise executive producer of events John Simidian previously worked for All The Worlds, with responsibility for the F1 Rocks event in Singapore. He teams up with Enterprise chairman Robert Montague, whose background is in PR and media, including Formula 1 events internationally.

“When Universal departed F1 Rocks I spoke to Bernie Ecclestone about the opportunity because I could see the potential of aligning live music with the excitement and glamour of Formula 1,” says Montague.

Simidian reveals that Enterprise Entertainment will assemble three or four core personnel to work on F1 Rocks, as well as using local project directors in territories where the events are staged.

Another constant from the debut F1 Rocks event is Solo Agency managing director John Giddings, whose role has been expanded from international agent to director of live.

“In my everyday role of booking acts around the world I get to deal with promoters in every country where Grand Prix are held so presumably that’s why they wanted me involved,” says Giddings.

“I’m now in charge of identifying the best local promoters to work with, coordinating the talent and working out what all the deals are,” adds Giddings, who is a self-confessed motor sports fanatic.

At the debut event Giddings secured the likes of Beyoncé, Black Eyed Peas, Simple Minds, No Doubt, N*E*R*D and ZZ Top for a series of shows leading up to the Formula 1 race. Footage of those concerts was broadcast to more than 170 territories worldwide, reaching an estimated 30m viewers.

Montague says plans are already afoot to stage two F1 Rocks events this year, while the multi-year contract will allow Enterprise to expand that number in the 2011 Formula 1 calendar and continue to expand each season looking forward.

“The live music events themselves will be the same as before, with huge acts performing in a venue and global TV coverage wrapped around that,” says Simidian. “However, we’re changing the format of the TV element so that we can ensure F1 Rocks is more sustainable than before.”

“The plan is for organic growth, so there’s no reason in five years’ time that we can’t be doing 10 F1 Rocks events per year.”

Montague adds, “My prime directive is to deliver a world-class live music event to complement Formula 1. Being given the opportunity by Mr Ecclestone to build the F1 Rocks brand and deliver the platform is a great honour.”

Promoter Harvey Goldsmith had been working with Ecclestone as a consultant on F1 Rocks but is no longer associated with the event.

News digital

ON THE WEB

www.musicweek.com

- Distimo research shows more than half of all **Android** apps are free
- **Google Music** is rumoured to be launching before the end of the year
- **Apple** is using 150m users' iTunes data to serve more targeted messages through iAds

Co-founder Midge Ure predicts Tunited will offer indie acts a better platform

Tunited aims to top the league

Band services

By Eamonn Forde

TUNITED IS A NEW RETAIL, information and social-networking platform for independent acts that its founders believe will supersede "passive" social network sites when it goes public in the coming weeks.

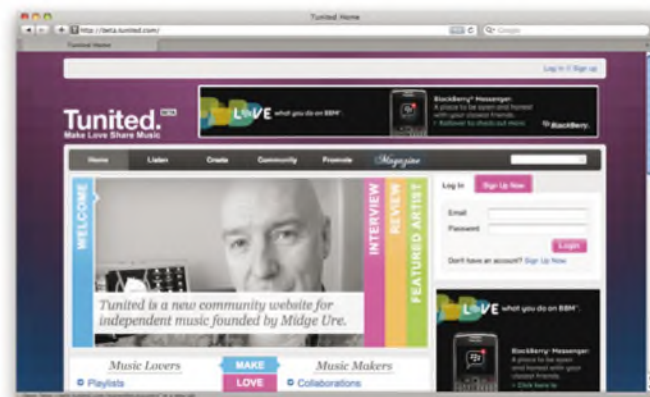
Set up by former Ultravox singer and Band Aid co-founder Midge Ure, Tunited is currently in invite-only beta and hopes to launch fully by the end of the month.

Ure says, "The thinking was to build something that would put everyone on an even playing field and also supply business information, recording tools and a service with its own self-filtering charting system."

The idea for the service dates back four years when Ure had a meeting with a number of entrepreneurs looking to move into the digital music industry. "I went off on one about the state of the record industry as we knew it," he says. "But the last thing I ever had on my mind was doing something like this."

Acts who sign up can sell their music directly from the site by simply uploading their content to the Tunited server. The site also allows them to sell merchandise and CDs through their page.

"We are giving acts a platform where they can generate as much money as they possibly can from



their creations," explains Ure. "They get 100% of the profits from any downloads. We don't take any money from that. We are hoping the whole thing will be able to keep its head above water through sponsorship and advertising."

Tunited also offers a press-to-order short-run CD service and that is the only thing it takes a cut of.

For Ure, acts are now expected to do a lot of the things that record labels used to do and this is where music-based social networks have failed them in the past.

"I think [sites like MySpace] are passive," he says. "With Tunited, you are part of something and integrated into the whole concept. It's not a business set up to generate income. It's a business set up to provide a platform."

Even at this early stage the site has ambitions far beyond the unsigned

sector, providing tools that it believes are essential for acts in the early stages of their careers. It already features acts on PIAS and Cooking Vinyl and the company is in discussions with other large independent labels such as Beggars and Ministry Of Sound.

The site has a heavy leaning towards discovery, linking like-minded acts so they can promote each other to their fans and help organise tours.

"The internet is a huge place and to find something on there you have to sift through an awful lot of rubbish first," says Ure. "Someone has to be the tastemaker. The idea of the public being the tastemaker is very appealing to me."

Users are encouraged to pay to download tracks and, in doing so, earn streaming credits, allowing them to discover more new music.

This, Ure believes, sends out an important message about the value of music.

"It's understandable why people take music for free off the internet," he states. "We have an entire generation of kids who have never paid for a record but have a bigger record collection than I have. We are trying to break that thinking and make music valuable. It's not just valuable as a piece of music but also valuable as you feel connected and have an association with that music."

To help create and spread their music, artists on Tunited get access to free recording software and embeddable widgets to place on blogs and social networks and sell their music from there.

The idea came, of all places, from IKEA. "If you want to install a bathroom, kitchen or bedroom, IKEA give you the software to design it," explains Ure. "Why can't we do that with music? Why can't we give everyone the same tools?"

Ure says that Tunited will initially be UK-based, but the next step will be a mainland Europe launch and possible syndication into other markets.

"We have had interest from people in Australia who want to take the template and build a localised version," says Ure. "If we get our part right in the UK, that makes it easier to roll out internationally."

eamonn.forde@me.com

Digital news in brief

- Digital distribution company **fine-tunes** has appointed Ray Farrell as its US representative as it plans its international expansion.
- **Google** has increased its investment in Chinese digital music service Top100.cn after initially investing in it in 2007.
- **Lady GaGa** now has 10m fans on her official page on Facebook
- TechCrunch claims that **MySpace** UK traffic halved from 10m to 5m unique visitors in the first six months of the year. MySpace has contested the numbers.
- US satellite radio broadcaster **Sirius XM** has 19.5m subscribers – an increase of 1.1m in the past year
- Deemed to have poor opening sales last year, the **DJ Hero** game has now sold 1.2m copies to date
- **The Mobile World** reports there are now more than 5bn mobile subscribers globally



• American band **Francis & The Lights** (above) have created what they claim is the world's first "HTML5 album", meaning it can be streamed on Apple devices (which do not support Flash).

• Legal Russian music and movie download site **Omlet** had 550,000 unique visitors in May.

• Apple's share of the **apps download market** will fall

from 67% in 2009 to 22% by 2015 according to Ovum forecasts. Android's share will leap from 14% to 26% in the same period.



Digital albums maintain US market buoyancy

SINGLE-TRACKS DOWNLOADS IN THE US slipped a fraction in the first half of the year but a boom in online album sales ensured the digital market overall grew significantly.

Nielsen SoundScan reports that digital album sales in the US increased by 12.7% compared to the first half of the year but à la carte downloads declined by 0.2%.

The slight slip in single-track downloads was attributed to pricing changes but could be read as the start of a plateau. The previous market average stood at around \$0.99 (£0.65) per track, as set by iTunes' dominance, but this grew to \$1.29 (£0.85) for certain hit singles.

Digital albums now account for 27.4% of all album sales in the world's biggest recorded music market.

The increase in digital album sales was not, however, enough to offset the slide in the physical mar-

ket. CD albums dropped by 11% to 154m units while overall album sales, which include track equivalents, fell 8.2% to 213.7m units.

The numbers from Nielsen look merely at revenue from physical and digital unit sales and do not factor in other revenue sources such as subscription services, mobile income and ad-supported streaming.

The IFPI reports that digital made up 43% of recorded music sales in 2009. The digital market was dominated by single-track sales (44%), followed by digital albums (27%), mastertones (12%) and subscriptions (5%).

PricewaterhouseCooper recently published its market forecasts going into 2014. It stated that US digital sales will overtake physical sales next year. By 2014, the US digital market will be worth \$4.8bn (£3.1bn) compared to \$2.2bn (£1.4bn) for physical.

Mobile will be key to unlock cloud potential

THE MIGRATION OF MUSIC SERVICES into the cloud is essential for the music business because of the growing importance of devices such as smartphones that decentralise access for consumers.

That is the conclusion of new research published by Forrester. The report's chief author Ian Fogg says, "Consumers no longer use one digital device. The era of one PC per household is giving way to a world of several smart mobile devices per person."

He warns, however, that unpredictable and inconsistent mobile internet connections could make cloud-based services unattractive or frustrating for many consumers.

"Pure cloud products will struggle," he says, "due to the importance of mobile devices – smartphones, tablets and laptops – that routinely use a mobile internet connection."

A concurrent study by Forrester VP and research director Mark

Mulligan reveals that, while mobile is opening up possibilities, it is an area dominated by younger consumers and is not having a wider impact yet.

Of those listening to music on mobile devices in the US, almost two-thirds (63%) were aged 18-24 and much of this is dominated by side-loaded content as opposed to streaming.

Listening to side-loaded music on a mobile accounted for 9.7% of all music listening time among US adults, but this dropped to 4.9% for streaming to mobile.

New data from a recent Pew Internet & American Life report found that 59% of US adults now use wireless devices regularly, with 40% of them going online via their mobile.

While mobile activity was dominated by SMS, photos and web browsing, Pew found that music and gaming also featured significantly. Of those polled, 33% said they played music on their mobiles.

New services

• **BBC Proms Archive** is a full online listing of every performance, conductor, soloist, ensemble and composer featured across 7,168 concerts in the event's 115-year history.

• **TuneCloud.fm** is currently in invite-only beta and is the latest in a long line of services offering users remote streaming access to their content in the cloud. The "TuneStorm" feature will let multiple users combine and shuffle playlists.

Apps round-up

• **Spotify (iPhone – free but only accessible via Premium subscription)** The updated app allows multitasking via Apple's latest iOS4 and adds in a "What's New" section while also enabling playlist sharing.

News publishing

Universal US-signed Londoner aims for global recognition in wake of Top 10 singles

String of hits gives Da Kid a break

Talent

By Charlotte Otter

UK SONGWRITER AND PRODUCER

Alex Da Kid represents the latest Universal Music Publishing development success story after co-writing and producing Eminem's Top 10 hit Love The Way You Lie.

The single, which charted at number six in the UK and reached number two on the Hot 100, comes two years after Da Kid - aka Alexander Grey - was signed to the publisher in the US by Universal Music Publishing senior director of creative affairs Jessica Rivera.

Since then Universal has seen the 26-year-old Londoner co-write and produce B.o.B's UK and US number two hit Airplanes as well as working with a raft of artists and writers including Diddy, Jennifer Lopez, Estelle, Paramore, Slash, John Legend and Mary J Blige.

Grey, who is now based in New York, says Universal has been instrumental in helping him develop as an international songwriter, describing the company as being more like "an extra branch of management than your traditional publisher".

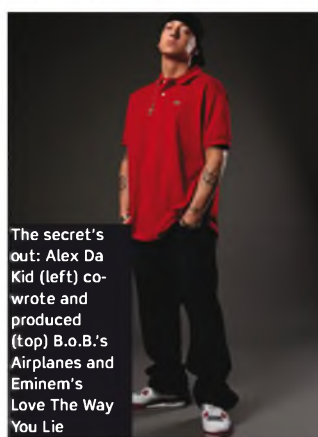
"I'm in the studio every day," he explains. "And when I'm there I make sure I speak to everyone I meet from the top to the bottom - that's how I learn about the industry. It's also how I met [Eminem's manager] Paul Rosenberg, as he came to the studios to speak with Jessica. I went over and played him a few of my tracks and things just spiralled from there."

Although all the tracks for Eminem's latest album Recovery had already been recorded, Grey

"I'm in the studio every day and when I'm there I make sure I speak to everyone from the top to the bottom - that's how I learn about the industry"

ALEX DA KID

says Rosenberg liked Love The Way You Lie so much he persuaded Eminem to go back into the studio with Grey and co-writer Skylar Grey (Holly Hafferman) to record



The secret's out: Alex Da Kid (left) co-wrote and produced (top) B.o.B's Airplanes and Eminem's Love The Way You Lie

a version of the track, which features Rihanna on vocals, for the album.

Universal Publishing chairman and CEO David Renzer says it was

simply a coincidence that the company represents Eminem and Rihanna as well as Grey and describes Grey's rise as a songwriter and producer as a

classic example of a successful development deal.

"At Universal, the music has to come first - our ethos is really all about the song. Alex is an extremely talented songwriter who works hard and creates his own luck. It's a happy coincidence that Love The Way You Lie was such a family affair but I am thrilled it has turned out so well," he says.

Renzer explains Grey's uniqueness as a songwriter comes from his talent as a musician and adds, "People still react to strong melodies and this in turn makes for great songs and allows his music to travel internationally, which is very important for us."

Despite his current chart successes, Grey says he is not content to sit back and relax. "I'm working all the time," he says. "I am currently in the studio with a number of other artists, including Britney, and I'm really excited at what the future holds."

"My aim is to become a global writer and now I have got this far it's all about finding ways of getting my songs played all around the world, not just in America and the UK."

charlotte@musicweek.com

Sync survey June 2010 by Chas de Whalley

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
Absolut Vodka	Ceremony	Curtis, Hook, Morris, Sumner	Universal	Fall On Your Sword	Amber Music	Amber Music	n/a
Adidas World Cup 2010	The Man With The Harmonica	Morricone	Sony/ATV	Re-record	Re-record	180	Record Play
Apple iPad	Gold Lion	Orzolek, Zinner, Chase	Chrysalis	Yeah Yeah Yeahs	Interscope	Apple	Apple
DFS	L.O.V.E	Brown	EMI	W Brown	Island	Gratterpalm	Felt
Dulux: Garage	Midnight Cowboy	Barry	EMI	Sigmund Groven	EMI	Euro RSCG	The Sync Agency
Dulux: Walls	Go Do	Birgisson	Universal	Jonsi	Parlophone	Euro RSCG	n/a
Garnier Amber Solaire	The Mambo Craze	Madriguera, Baumgartner, Appleton	Music Sales, EMI, CC	De-Phazz	Scorpio	Publicis Conseil	n/a
Halifax	Lucky You	Broudie, Hall	Chrysalis, Universal	Lightning Seeds	Sony	DLKW	Platinum Rye
Hovis Hearty Oats	Ca Plane Pour Moi	Deprijck, Lacomblez	Universal	Plastic Bertrand	The Licensing Partnership MCB		Nightingale Music
This Water	Suddenly	Diamond, Ocean	Imagem	Billy Ocean	Sony	Gallery Network	n/a
Müller Corner Yogurts	Can't Fight This Feeling	Cronin	Hornall Brothers	REO Speedwagon	Columbia	VCCP	Ricall
New Look	I Need You Tonight	Manderson, Moore, B-Bergamy, Farris, Hutchence	Bucks, Warner/Chappell, Peermusic	Professor Green	Virgin	Mood Media	Mood Media
Nissan Qashqai	Four Ton Mantis	Tobin	Just Isn't Music	Amon Tobin	Ninja Tune	TBWA France	n/a
Paco Rabanne	Do It Again	Rowlands, Simons, Love	Universal, 41GP	The Chemical Brothers	Virgin	Mademoiselle Noi	n/a
Samsung	A Rose	Newman	Cherry Lane	Thomas Newman	Paramount Pictures	Samsung Worldwide/Jeff Wayne Music	
Shell	Bear Song	Cannizzaro, Manspeaker, Bloomquist	Chrysalis	Green Jelly	Zoo	JWT	Jeff Wayne Music
Stella Artois	Ne Me Laisse Pas L'Aimer	Fumiere, Rivat	Peermusic	Brigitte Bardot	Mercury	Mother	n/a
Visa	Isla De Encanta	Black	Universal	Pixies	4AD	Saatchi & Saatchi	n/a
Walkers Crisps	Bean Bag	Alpert, Pisano, Wechter	Universal	Herb Alpert	Almo Sounds	AMV BBDO	n/a
Warburtons	The Parachutes	Goldsmith	Universal	Guy Farley	re-record	RIKCR Y&R	The Sync Agency

ON THE WEB

- Larrikin Music to receive 5% of Down Under's royalties
- Imagem co-produces new South Pacific film
- Wild Thing composer Chip Taylor sticks with EMI

Hopes high for deal to herald a breakthrough for duo

Universal wins the twins

Deals

By Charlotte Otter

UNIVERSAL MUSIC PUBLISHING is hoping to introduce Canadian duo Tegan and Sara to mainstream audiences after signing an administration deal with the band.

The worldwide agreement (ex-US) will see the publisher represent current and future works by the identical twins as well as their back catalogue of six studio albums.

Despite recording their first album 11 years ago, the siblings have thus far failed to gain real mainstream acceptance. Universal Publishing deputy managing director Mike McCormack says he hopes the publisher will rectify this by fully exploiting the band's material.

"Tegan and Sara are one of these rare bands which inhabit a parallel universe whereby, although they have strong record sales and can sell out venues, they have failed to win mass appeal in the UK and US. This is partly due to the fact that they have never had much radio play and also because their catalogue is extremely under-exploited," he explains.



As a result, as well as establishing a number of high-profile sync opportunities for the duo, McCormack is also keen to have some of their work covered by other artists. This, he explains, follows on from their single Walking With a Ghost being covered by The White Stripes and tracks Feel In My Bones and Back In Your Head being remixed by Tiësto.

"There are a number of songs from Tegan and Sara's catalogue which would do well by being covered by other bands – either ones from Universal or elsewhere," he says. "It is a great way of introducing new fans to their old material and there are a lot of opportunities for this to happen."

McCormack explains Universal will "do whatever it can" to raise awareness of the band and adds signing Tegan and Sara has been a labour of love.

"I have been trying to persuade them to move to Universal for the last five years, since I worked on the release of Walking With A Ghost, and I am thrilled they have finally agreed," he says. "Tegan and Sara are an extremely unique and talented band who are completely different from everything else out there at the moment. They are a strong addition to our roster and I hope that this administration deal will prove a commercial success for them."

The duo's co-manager Piers Henwood says he hopes the deal will see the duo gain greater awareness in the sync community outside of the US. "Tegan and Sara's music has been used consistently in major network TV programmes in North America, but we haven't had the same penetration overseas. We hope this will change by signing to Universal."

charlotte@musicweek.com

Adidas TV ad knows the score



GIVEN HOW MANY TV

COMMERCIALS are screened in British cinemas, the regularity and extent to which ad agency creatives look to the film world for soundbeds should come as no surprise. So it is that this month's sync survey includes four titles that originally featured in Hollywood blockbusters and were penned by some of the biggest names in the film score business.

Providing an eerie counterpoint to the high visual stress levels of sports shoe manufacturer Adidas' Fast Vs Fast clip is Ennio Morricone's The Man With The Harmonica theme, from Sergio Leone's 1968 masterpiece Once Upon A Time In The West. This is a re-record rather than the OST

version but has benefited the spaghetti western composer's publisher Sony/ATV nonetheless.

Meanwhile, Samsung has harnessed a few bars from A Rose, plucked from Thomas Newman's Cherry Lane-controlled, 1999 Grammy-winning soundtrack to American Beauty to enhance the dreamlike ambience of Lose Yourself, the film with which it launches its Wave smartphone. One of the extended Newman family – singer/songwriter Randy is a cousin – who have dominated Hollywood since the late 1930s, Thomas has developed an introspective style which has also proved popular with producers of HBO TV successes such as Six Feet Under.

At the other end of the cinematic spectrum come the grand orchestral flourishes which the late Jerry Goldsmith applied to the Harrison Ford thriller Air Force One in 1997. Parachutes, a segment of this mock-epic score published by Universal and now specially reworked by UK-based arranger Guy Farley, provides the backdrop to Warburtons' tongue-in-cheek spot Mission For Bread.

John Barry may be most famous for his contributions to the James Bond canon, but it is his mournful, EMI-published theme from the 1969 Grammy-winning score to Midnight Cowboy which Dulux has licensed for its Let's Colour: Garage execution.

Another Dulux spot, for Let's Colour: Walls, uses Go Do from the debut solo album by Sigur Rós member Jónsi, released in April by Parlophone and controlled by Universal. Sync interest in Sigur Rós has always been high, but not necessarily with such top earning clients, so Jónsi's exposure here can only build on that awareness.

Virgin will also hope Professor Green's profile will receive a similar boost from brand New Look and ad agency Mood Media's joint decision to use his version of INXS's I Need You Tonight, jointly published by Bucks, Warner/Chappell and Peermusic, in a Sandals Offer spot. The track peaked at number three for the UK rapper in March this year and it features on his debut album Alive Till I'm Dead, released on July 19.



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News diary

Hear Sleigh Bells jingle jangle

UNEARTHED

COLUMBIA IS TAKING a long-term view with the career of US duo Sleigh Bells, who come to the UK label via a deal with Stateside indie Mom + Pop Records.

The Sony label has hopes for the band to cross into the mainstream in 2011. However, keen to capitalise on the growing buzz around the act, the major made their debut album *Treats* almost simultaneously available with its US release in May.

Columbia is now working toward the target date of August 9 to begin its frontline marketing and promotional efforts, with the release of lead single *Tell 'Em*. This will coincide with the label stepping up its promotion for the album.

"We are still in the very early stages of the campaign in the UK, but following its US release there was obviously a very strong awareness of the band, which we were keen to capitalise on," says Columbia marketing manager Darina Connolly.

"They're benefiting from a huge online buzz at the moment and we wanted to make sure there was



SLEIGH BELLS

something available in this market, even though we're not really getting going on this until next month."

The duo have made inroads at media in the UK, with support from *NME*, the *Sunday Times Culture* and *Q*. Specialist radio support from Jon Kennedy at XFM, with Zane Lowe and Huw Stephens at Radio 1

adding to the UK buzz.

Sleigh Bells owe much of their online profile to the glowing endorsement they have enjoyed from M.I.A., who signed the band to her own N.E.E.T record label prior to their deal with Mom + Pop Records.

The duo will visit the UK in August. The major is rolling out the B-side of *Tell 'Em* online as an exclu-

sive stream ahead of release, to help grow the UK database and keep up online activity.

"We have a very long-term view for this band," says Connolly. "We're not shooting for an A-list straight away. This year is all about set up."

Sleigh Bells play *The Lexington* on August 9.

stuart@musicweek.com

Cast list

Management
Will Hubbard & Bill Fold
Marketing
Darina Connolly, Columbia
Radio
James Passmore, Lucid
Press
Ash Collins & Jenny Myles, Toast
TV
Sam Sewell, Columbia
Online press
Karen Piper & Merlin Jones, Radar Maker
Booking agent
Adele Slater, WME

ON THE WEB THIS WEEK

GOVERNMENT TO LET PUBLIC DECIDE ON DIGITAL SWITCHOVER

Gordon Bishop: "The loss of FM would be a disaster particularly in terms of listening to music. Just listen – the sound quality of FM is infinitely superior. Since it ain't broke, don't fix it!"

NEW PRINCE ALBUM NOT AVAILABLE TO DOWNLOAD

Sean: "I'm with Prince. Brilliant piece of shock PR, more people talking about him now than in the last two decades."

'SUPPORT US,' UK MUSIC TELLS MPS

Thomas Jane: "Yeah, the UK music industry has never looked better having Feargal Sharkey and The Feeling's Dan Gillespie Sells perform as spokesmen for how 'cool' British music is."

John Burke: "Snip, snip, snip, same old music industry cynicism. I was there, Dan Gillespie did a fantastic job, everybody loved him and as for Sharkey, think it fair to say mate that he's done more for this industry in the last two years than you'll manage in a lifetime. Now that is cool!"

Dooley's Diary



A touch of sunstroke at the BPI's AGM?

WITH THE ENGLISH SUMMER

HERALDING a hosepipe ban and a national football team washout, it must be time for AGM season of darkened hotel rooms and arcane voting systems. Last week saw the BPI take its turn in the sun, inviting **Google executive Nikesh Arora** to give a controversial keynote speech, which led to one disgruntled pundit chiding him, "Can you just answer the question, please?" as he took on the subject of digital piracy. Maybe it was something in the air: earlier in the day **BPI chairman Tony Wadsworth** had proposed a "revolution" to the befuddled audience as opposed to the intended resolution, while CEO Geoff Taylor introduced Matt Bath, from *Which* magazine, as working for a title which offers advice on broomsticks, magic spells and cat care (cue groans from the front seats)...

Pictured here we see Taylor, Arora and Wadsworth working on knock knock jokes and other banter... Making slightly better use of the

weather last week was UK Music, which hosted its **Meet the Music Industry** drinks in the charming setting of St James's Park in central London, just a short swagger from Westminster Village. MPs to make

the short trek included Chairman of the Culture, Media and Sport Select Committee John Whittingdale, ex-EMI and Sony executive Louise Bagshawe Corby and MP for Hove (and proud Iron Maiden fan) Mike Weatherley. **The Feeling's Dan Gillespie Sells** played a three-song acoustic set, causing a mini Beatles-on-the-roof-of-Apple scenario as a handful of passers by strained their necks to work out what was happening on the rooftop venue... A low-profile Graham Norton was among the select audience dropping in to the Electric Cinema in Portobello Road last Monday to get a **sneak preview of Elton John's new album with Leon Russell** and then hear him interviewed by Paul Gambaccini. As Elton revealed during the talk, even super-

stars can get overwhelmed by their idols, as happened when he met up with Russell for the first time in 37 years. "I saw this man with silver hair and I nearly shit myself," he eloquently explained. Meanwhile, the Rocket Man is clearly relieved a decision to focus his career on albums rather than singles might get him out of having to make promos. "I hate videos," he told Gambo. "I fucking



watched VH1 upstairs and they should bomb it"... We are not quite sure whether it means he can now legitimately herd sheep across London Bridge but **PPL's Dominic McGonigal** was admitted to the Freedom of the Worshipful Company of Musicians in a ceremony last Wednesday. According to the blurb the Company "encourages, supports and promotes musical performance and education of the highest professional standards", so now you know. The PPL man is pictured (above right) with the Company's master Maurice Summerfield... **Mercury hosted a Summer Fete** at St Andrews

Church in Piccadilly earlier in this month to launch the debut album from their domestic signing **Alan Pownall**. The solo artist is pictured here with labelmate Pixie Lott who was on hand alongside a slew of media to enjoy the BBQ, candy floss and other Fete-like activities... Producer and songwriter **Jim Eliot** was surprised to find a brand new tractor parked on his Welsh farm abode last week, sporting a picnic hamper on the drivers seat. The



sender? **Our Kylie**. Minogue sent the tractor as a gift after receiving the positive midweek news for her single *All The Lovers*. The song was co-written by Minogue with Eliot and his Kish Mauve songwriting partner Mima Stilwell... Dooley is looking forward to seeing the Universal table settings at this autumn's **MITs**, where Tom Jones is being honoured. Will there be a place, we wonder, for **Island's David Sharpe**, whose leaked email blasting the Delilah man's new album is being viewed either with shock or as some brilliant marketing scam? Whatever the case, Jones' new album got more national press coverage last week than anything he has released in years. Good work Island... This week finishes with a couple of good causes:

Epic Records superman Nick Raphael is climbing Kilimanjaro in aid of the Teenage Cancer Trust on August 7, alongside his wife Amanda and friend Stephen Fitzmaurice. It's a pretty sickening climb apparently, and they are all mountain

novices so please give some money here: <http://uk.virginmoneygiving.com/climbkili2010>. While you're at it, shell out for **Madina Lake** bassist **Matthew Leone**, who was attacked while trying to protect a victim of domestic violence in his home city of Chicago. Visit <http://www.pledgemusic.com/projects/madinalake> to donate. Thank you.

Features

FOOL'S GOLD FOR WARNER?

Acclaimed music journalist Fred Goodman has written another no-holds-barred account about the trials of the music industry, this time via shadowing of Warner Music Group CEO Edgar Bronfman Jr. He tells Music Week how the controversial businessman jumped into the industry 'at exactly the wrong time'

Interview

By Christopher Barrett

FRED GOODMAN WON WIDESPREAD ACCLAIM for his compelling overview of the commercialisation of the American music business in his 1997 book *The Mansion On The Hill*. Now the former music journalist is back on home turf with a new and equally engrossing account of the life of Edgar Bronfman Jr and the tumultuous condition of the modern US record business.

Having shadowed Warner Music Group chairman and CEO Edgar Bronfman Jr since he first took ownership of the organisation, Goodman has produced a no-holds-barred account of Bronfman's life and his controversial business decisions.

In *Fortune's Fool: Edgar Bronfman Jr, Warner Music, And An Industry In Crisis*, Fred Goodman looks back in detail at Bronfman's Seagram legacy and how Edgar Jr's passion for the entertainment sector saw him take a progressively uncertain path away from the drinks business toward a career in a music industry that would soon be rocked to its very foundations by the arrival of Napster.

The book finds Goodman thoroughly examining Bronfman's business decisions, both good and bad, from Seagram acquiring 80% of MCA, it becoming the Universal Music Group, the 1998 acquisition of PolyGram and how Vivendi's purchase of Seagram in 2000 led to a multi-billion-dollar loss and the questioning of his business acumen.

But since Bronfman took the helm at Warner Music Group in 2004, Goodman believes he has created a more "thoughtful and inventive company", despite not agreeing with all of Bronfman's decisions – not least the move towards 360 deals.

With *Fortune's Fool* published by Simon & Schuster in the US this week, here Goodman discusses his motivations for examining the life and work of Edgar Bronfman Jr, what is wrong with the music business and the progress being made by one of its most powerful men.

What made you choose Edgar Bronfman Jr as a subject matter?

When I saw that he had bought Warner Music I was interested, because as someone that has covered the music industry [*Billboard*, *Rolling Stone*] since the Eighties I was interested in finding out who would be the people dealing with the issues at the front of the business.

I looked and saw two people that would probably be the most motivated – one was Steve Jobs and the other was Bronfman because he had such a bad reputation and desire to prove his critics wrong. I felt Bronfman had the motivation to get in there and deal with the problems facing the industry as quickly as possible.

How did you go about getting access to him?

I went to him and told him what I was planning and he was willing to let me watch him. There was never any expectation that I was going to write his official story – I told him right off. I said, "I'm interested in you because I think you are here for the right reasons and asking the right questions, I'm not sure what I am going to find and I can't guarantee anything" and he said, "That's fine."

It's a very thorough, informative and interesting look at Bronfman's career as well as the wider record industry's struggle for survival in the internet age. How long did it take you to research and write?

I started work on it shortly after Bronfman took control of WMG. Frankly this whole project went on longer than



I wanted it to. I had an expectation that there would be an EMI deal so I didn't want to stop the book as I was thinking, 'Oh, the EMI deal will happen the moment it comes out.' So I kept on hanging on. You never really feel like it's time to stop.

How has the Bronfman camp reacted to the book?

I sent it to Warner. My feeling was that they were going to see it anyway so I should be the person that showed it to them. I think they feel I have cut it down the middle – some of it they like and some of it they don't like. But it hasn't ruptured my relationship with them.

You open the book by saying Bronfman is famous for two things, one annoying and the other unforgivable. Later you refer to him as "the idiot, the fool, the spoilt rich kid". Having completed the book, what is your honest opinion of him as an individual and businessman?

It's a really good question; I have complicated feelings about him as a businessman and individual. As an individual he was always very gentlemanly to me. You do these interviews and of course people always tell the story the way they want it told. But there was never any sense that

somebody was telling me something ludicrous or something I didn't believe. I think he always tried to answer my questions fairly and honestly.

As a businessman it is a very complicated thing – you look at it and you think, "This guy got into exactly the wrong business at exactly the wrong time" and at some level that is the ultimate judgement of what happened unless something turns around in the record industry. This guy fell in love with a business that if he had fallen in love with 20 years earlier he would have probably made a fortune. But the fact that he comes along and buys into these companies a few years before Napster – his timing couldn't be worse.

What do you think about the progress he is making with WMG?

No matter what damage has been done in terms of his investments or the record industry, he got his money back in Warner Music. In terms of buying the company it was a tremendous deal because within a year they had all the money they put up and 75% ownership of the company, free and clear.

So clearly they were much smarter than Time Warner and you have to give the guy credit for that.

He doesn't appear to be in any rush to sell and seems to think he can hang on and do things and grow in certain ways. He has really taken a long view and maybe this guy is going to hang in long enough for some sort of reinvention, some sort of new value. We all know people want music, that's why they take it; it's valuable to them. The question is can you get that value back?

You point out in the book that since the WMG "bakers dozen" presentation in 2007, the company has signed half its artists to 360 deals, yet Madonna moved to Live Nation and there is little proof that 360 deals work. Do you feel Bronfman is correct to push forward with that kind of business framework?

These 360 deals are not the answer, they are a way for record companies to stay in business. But it is not a way for consumers to get anything and that is really the business record companies should be in: recording bands and enhancing the product they give to consumers. They just have not figured out how to do that.

So what do you believe the answer is?

The music business is so far ahead of other media in terms of the damage that has been done. The book industry is being hurt but I don't think it will ever be as badly hurt as the record industry because people like books. The CD was a not a loved item and was easy to give up.

I don't really have a solution but to me it looks like some kind of fan-based subscription model. It seems to me there is a way to use this that hasn't been done and that is why I haven't given up on the record industry. Music is too important to people and I can't believe someone won't figure out a way to sell it to people. But it seems that it is not going to be the record companies.

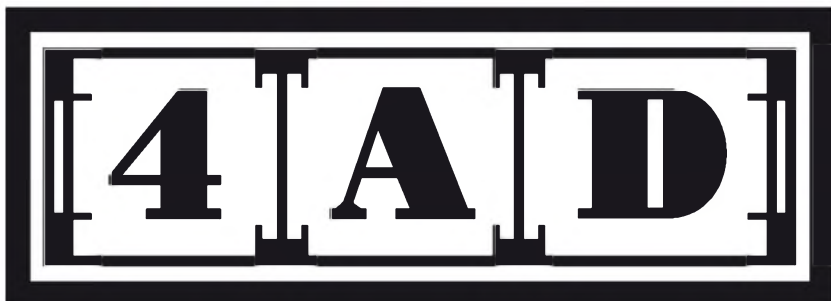
● *Fortune's Fool: Edgar Bronfman Jr, Warner Music, And An Industry In Crisis* is published by Scribner/Simon & Schuster on July 13.



LEFT

Under the microscope: Edgar Bronfman Jr (top) is the subject of an in-depth examination by Fred Goodman (bottom) in his new book (above)

Features



Thirty years ago the label responsible for launching the Pixies and kick-starting the UK dance explosion was founded. Music Week looks at 4AD's history and celebrates one of the world's most influential indies

ABOVE

4 ever: the roll-call of influential 4AD acts past and present includes Deerhunter, M/A/R/R/S, The National, Cocteau Twins, Ariel Pink's Haunted Graffiti and Pixies

Labels

By Christopher Barrett

THIS YEAR MARKS THE 30TH ANNIVERSARY of 4AD. But don't expect any kind of fanfare, star-studded party or multi-disc compilation celebrating the label's history. At 4AD, a record company not known for vigorous tub-thumping, the focus throughout 2010 will remain on quietly letting the quality of the music speak for itself.

4AD's only evident concession to its birthday – and it is evident only to the eagle-eyed – is an alteration to its catalogue numbering scheme with '3X' being added to the catalogue numbers on this year's albums.

But while the champagne may not be flowing at 4AD towers, there is good reason for celebration with 2010 shaping up to be another vintage year for the label.

In mid-May The National's *High Violet* charted strongly around the world, entering the UK albums chart at number five and at three in the US, where it sold 51,000 units in its first week. To date the album has sold close to 300,000 units worldwide.

Following The National, Stornoway's debut album *Beachcomber's Windowsill* arrived on the UK albums chart at number 14 with respectable first-week sales in excess of 11,000. The mission now is to break the act in the States.

And with other acts on its roster including The Big Pink, Bon Iver, TV On The Radio, Deerhunter and Efterklang, the label launched back in 1980 by eager Beggars Banquet record store staff Ivo Watts-Russell and Peter Kent is enjoying something of a resurgence.

4AD was launched as a testing ground for the Beggars Banquet label but its success soon earned it complete independence. Early signings included a brooding Bauhaus and an incendiary *The Birthday Party* followed in subsequent years by label-defining artists including Cocteau Twins and Pixies.

Having employed the distinctive graphic design and illustration skills of Vaughan Oliver and his V23 studio, 4AD soon built a reputation for releasing luxurious, understated album packages that were as aesthetically pleasing as the music was beguiling.

Beggars Banquet co-founder and Beggars Group chairman Martin Mills provided Watts-Russell and Kent with the initial financial backing they needed to get the label up and running and believes it was vitally important to let the label develop very much in its own way.

"We gave them autonomy. Ivo was focusing on packaging and was much keener on one-off contracts rather than long-term contracts. It was very different to the way Beggars Banquet was working, but we liked that and felt

that 4AD should flourish in its own image," says Mills.

And flourish it most certainly did. With Kent having sold his share in the label to Watts-Russell at the end of 1981, the label head set about building a roster of artists whose music ranged from ethereal to guttural.

While Scottish quartet the Cocteau Twins and Australia's Dead Can Dance built a strong following in the mid-Eighties, the signing of Throwing Muses and Pixies saw 4AD establish a reputation for being home to some of America's most exciting alterative rock bands.

"They were friends from the same city and shared the same manager," explains Mills of the circumstances that led to the signing of Throwing Muses and Pixies. "It was one connection after another. It was because 4AD signed those artists, in the case of the Pixies for the world, that 4AD started building an American profile and presence fairly soon after its UK one was established."

Another landmark in the history of 4AD came in 1987 when the label had an unexpected number one with the influential single *Pump Up The Volume* by M/A/R/R/S.

"The fact that we have been able to support new acts for what is now 30 years is the great reward"

MARTIN MILLS, BEGGARS GROUP

"M/A/R/R/S was a strange one in many ways," recalls Mills. "We came across it accidentally – it came out of Colourbox, who we were working with, in collaboration with A R Kane. It was a quintessential turning point dance track, the first independent number one single and a revolutionary song that turned 4AD on its head."

The song's success caused no shortage of quarrels, not just as a result of a Stock Aitken Waterman sample (of their 1987 hit *Roadblock*) but because its creators could not agree on the royalty share, circumstances that unsettled and had a lasting impact on Watts-Russell.

"[*Pump Up The Volume's* success] created pressures and expectations and fundamentally caused Ivo to start withdrawing from the business," says Mills. "It really soured Ivo's faith in the business of music and he became less present."

In 1999 Watts-Russell sold his share in 4AD back to the Beggars Group, leading Mills momentarily to consider closing the label.

"We did think at one point, 'Should we stop signing acts and releasing records, should it just be this perfect lit-

tle museum?" says Mills, who soon decided that 4AD had an important ongoing role to play in supporting new visionary artists that "really matter to people".

"The fact that we have been able to do that for what is now 30 years is the great reward," says Mills, whose continued faith in the label remains central to its enduring success. Mills's belief was emphasised in 2008 when Beggars Group-owned labels Beggars Banquet and Too Pure were mothballed and the leading acts on their rosters fed into 4AD. Meanwhile, Warp US's Simon Halliday was recruited to head the new and revitalised operation.

Halliday has wasted little time in both building the label's roster and using his knowledge of the US market to good effect, with the majority of 4AD's artists now being signed up to worldwide deals and the label utilising the 35-person, New York-based Beggars operation.

But 4AD's new boss has no illusions as to the challenge he faces in rebuilding 4AD to the extent that its success and reputation mirror that of its heyday.

"It's a real challenge for labels such as 4AD, Columbia and Atlantic to have a great period after they have been great in the past because people always drag you back. But it can be done," says Halliday.

Releases by the likes of Camera Obscura, St Vincent and Blonde Redhead continue to aid the label's resurgence but Halliday is particularly looking forward to new sets from Gang Gang Dance and Deerhunter, believing the latter could be a "real standard bearer for the label".

Despite Halliday's enthusiasm for new talent, he is focused on quality rather than quantity, believing the optimum number of albums 4AD should release each year is eight, in order that each project receives the attention it deserves. He is also focused on building lengthy album campaigns, often up to 18 months.

"We wouldn't enter into an campaign without a 12-month commitment from the band," says Halliday. "That is where the real sales are nowadays. Bon Iver have sold 150,000 in the UK and that came from a 3,000 week one. In January, a year after the album's release, we were scanning as many sales as in the first week of release."

Mills believes 4AD's heritage and reputation continue to play an important role, not least when it comes to attracting new artists to the fold.

"Artists are very conscious of a framework, so if an artist signs to 4AD it creates a certain expectation of what they are going to be like and that is important for an artist in the early days – to have some kind of context.

"4AD has always had a purist and artistic aesthetic," he continues, "but now we are adding a more consciously commercial approach. That's what makes sense now."

chris@musicweek.com

PHOTO COURTESY OF NEALE HAYES



Phil Collins

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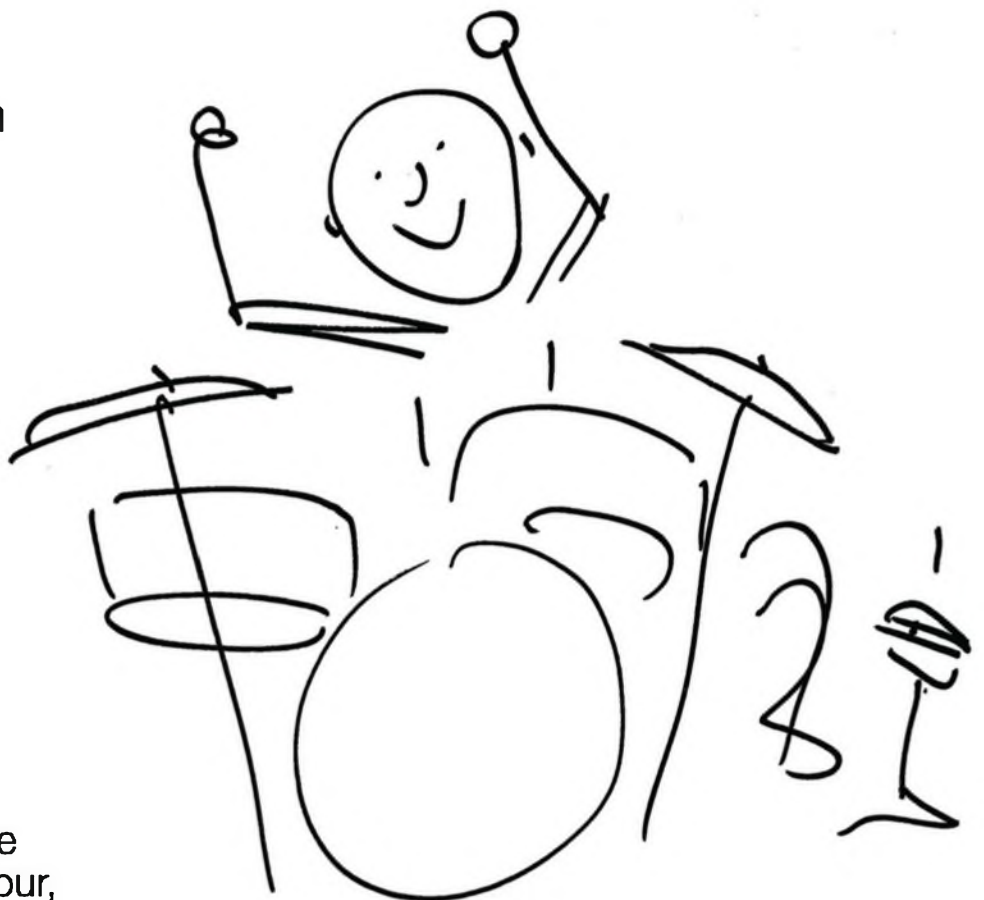
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à Toulouse : "First final farewell tour,
sauf pour la France"...

... alors???



Features *Phil Collins*

FACE VALUE

Ubiquitous and all-conquering during the Eighties, Phil Collins provoked an almost inevitable backlash in the British press. But with a new album of Motown songs imminent, a reappraisal of the former Genesis drummer and solo sensation is long overdue – and it could gain him a whole new generation of fans

Artist profile: Phil Collins

By Johnny Black

"I CAN LOOK BACK NOW," REFLECTS PHIL COLLINS, "and see how annoying I must have been to people in the Eighties and Nineties."

He is referring to the heady days when, at the pinnacle of his solo success, he was regularly racking up number one singles and albums on both sides of the Atlantic, starring in movies, guest-starring in *Miami Vice*, producing albums for Eric Clapton, playing drums for every charity supergroup imaginable and even jetting across the Atlantic on Concorde to play at Live Aid in both London and Philadelphia on the same day.

"It must have felt like I was in their faces all of the time," he says. "It would be Genesis album, Genesis tour, Phil Collins album, Phil Collins tour, Phil Collins produces somebody else..." He breaks off for a moment before continuing in a slightly more sombre tone.

"People said my marriage broke up because I was so busy in the Eighties but I don't think I was a workaholic. I was just asked to do the most incredible things, things you couldn't possibly refuse."

Right from the start, Phil Collins liked to say yes. As a six-year-old child actor, he said yes to appearing in a production of *Humpty Dumpty* and, at 14, he was the Artful Dodger in a London West End production of *Oliver*. While still at stage school, the irrepressibly-keen teen was paid to scream at The Beatles for a concert sequence in *A Hard Day's Night*. He even toured the UK demonstrating a new dance, The Crunch, specially invented as a promotion for Smith's Crisps.

A couple of years on, though, music began to exert its powerful grip and he found his listening habits were becoming increasingly eclectic. As well as soaking up the best of the British mod scene, he was exploring Motown and Stax soul, The Beatles, The Hollies and beyond.

"I was also buying albums like John Coltrane's *A Love Supreme* with Elvin Jones on drums, and the Buddy Rich Big Band and Count Basie," says Collins. "I bought a lot of different things to listen to the drummers and to expose myself to a variety of styles."



Collins honed his percussive skills in a string of bands – The Charge, Zox And The Radar Boys, The Cliff Charles Blues Band – all of which went nowhere.

By early 1968, already a more than capable drummer, he joined a south London band called The Schy. At their first rehearsal, although he was the youngest of the four, his playing made a huge impression.

"He ran the band from that night on," remembers The Schy's vocalist Jeff Slater. Collins took control like an old pro, introducing new material to the set, arranging the tracks and even taking his first steps as a songwriter.

"That was a song called *Lying Crying Dying*," recalls Collins. "It only ever got as far as being an acetate but I know it has been bootlegged because I have been offered copies of it."

The Schy evolved into The Freehold who, despite attracting



LEFT
No jacket required: well, not in his early days (far left) at least

the patronage of top radio DJ Jimmy Savile, failed to set the world alight. However, a further evolution into Hickory resulted in a CBS single, *Green Light*, which was Collins' first appearance on disc.

Hickory, too, went the way of all things but Collins' next project Flaming Youth got as far as releasing an acclaimed concept album, *Ark 2*, which *Melody Maker* selected as LP Of The Month.

Collins' heart, however, was not in the concept album, which had been written by the successful writing/production duo Ken Howard and Alan Blaikely. "It wasn't really what we wanted to do. We were a great live band but we weren't getting that many gigs. I would see the gig lists in the music press and I'd say to my manager, 'Look at this. Quintessence are playing every night. Genesis, every night. Why aren't we playing?'"

Eventually, Collins quit in frustration but kept his eye on the *Melody Maker* small ads where, on July 13, 1970, he hit paydirt. Genesis were looking for a drummer and would be holding auditions at Peter Gabriel's parents' house in Chobham.



LEFT
Press acclaim: Collins' short tenure in Flaming Youth garnered his band a *Melody Maker* LP Of The Month

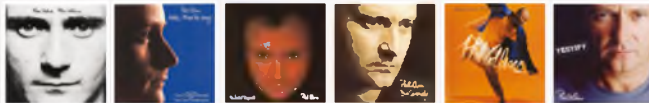
Features *Phil Collins*

Hit singles Phil Collins' Top 10 hits

Chart peak	Single	Released	Weeks in Top 40
2	In The Air Tonight	Jan 1981	8
1	You Can't Hurry Love	Dec 1982	13
2	Against All Odds	Apr 1984	12
1	Easy Lover (with Philip Bailey)	Mar 1985	10
4	One More Night	Apr 1985	7
4	Separate Lives (with Marilyn Martin)	Nov 1985	11
4	In The Air Tonight (remix)	Jun 1988	7
1	A Groovy Kind Of Love	Sep 1988	12
6	Two Hearts	Nov 1988	9
2	Another Day In Paradise	Nov 1989	9
7	I Wish It Would Rain Down	Jan 1990	7
7	Both Sides Of The Story	Oct 1993	3
9	Dance Into The Light	Oct 1996	3

Solo sensation The studio albums

Chart peak	Album	Released	Weeks on chart
1	Face Value	Feb 1981	274
2	Hello I Must Be Going	Nov 1982	163
1	No Jacket Required	Mar 1985	176
1	...But Seriously	Dec 1989	72
4	Dance Into The Light	Nov 1996	13
15	Testify	Nov 2002	7



Source: Official Charts Company



intense band in those days, and Phil was still fairly new to the line-up, but already he was the joker of the band, the one who would calm the waters between everyone else. At that point, of course, he was purely the drummer."

It was not until Peter Gabriel left to go solo in the summer of 1975 that Collins' role in Genesis expanded.

"I was managing them by then," points out Smith. "Every time a singer came to audition, Phil would sing the songs to give them an idea of what we were looking for until, eventually, we realised none of them were quite as good as Phil."

Although he contributed to a few songs on the next handful of Genesis albums, Collins remained essentially their singer until 1978, when his marriage to his first wife Andrea fell apart. "I used to write bits and pieces, but when my first marriage broke up I really started to write songs," he says.

The cathartic shock of coming to grips with what he had lost pushed him into writing songs in a direct, honest and intensely emotional style that was dramatically different from anything he had done as a member of Genesis. "They were like messages, little letters with music, not even specifically to go on a record," explains Collins.

His fellow band members were impressed, but it was immediately apparent that very few of these new songs would sit well in the context of a Genesis album. Indeed, when their next album *Duke* was released in March 1980, it included just two examples of Collins' new outpourings, *Misunderstanding* and *Please Don't Ask*. Significantly, though, *Misunderstanding* delivered Genesis their first US Top 20 entry.

Meanwhile, though, Ahmet Ertegun, one of Atlantic Records' founding fathers, had heard cassettes of the songs Collins was writing. "When Ahmet and Tony Smith heard the cassettes, they both said that it was an album."

Clearly, though, it was not a Genesis album. These songs, deeply personal, vulnerable and soul searching, illuminated a hitherto unseen aspect of Phil Collins that demanded to exist as a separate entity from the band.

Face Value, the first Collins solo album, was released on February 9 1981 and projected the Genesis frontman to an entirely different level. The sparse, ominous key track, *In The Air Tonight*, provided the first of a string of international hits for Collins, and has gone on to feature in many movies, TV shows and adverts. It has also been sampled many times, and popularised the distinctive "gated reverb" drum sound that Collins had first created for the Peter Gabriel track *Intruder*.

Once he was off and running, Collins seemed unstoppable. The Eighties passed in a blur of number

one singles in both the UK and US - *Against All Odds*, *One More Night*, *Sussudio*, *Groovy Kind Of Love*, *Two Hearts* and *Another Day In Paradise*.

There were even two additional duet chart toppers, *Easy Lover* with Philip Bailey in the UK in 1984 and *Separate Lives* the following year in the US (it reached number four in the UK) with former backing vocalist Marilyn Martin (left), who recalls feeling nervous. "The thought of trying to be on the same level with somebody like Phil was incredibly intimidating, says Martin. "But he and Arif [Mardin, producer] were so kind. They let me know that if they didn't think I could do the job, I wouldn't be there in the first place."

Face Value was also the first in a run of multi-platinum Eighties albums, followed by *Hello I Must Be Going*, *No Jacket Required* and *...But Seriously*.

As Martin had found, however, no matter how busy he was, or how successful he became, Collins always took time out to lend a hand to his friends.

When, following Led Zeppelin's demise, Robert Plant launched his solo career, his drummer was Phil Collins. "Phil's enthusiasm, positivity and support was crucial in establishing the earliest movements in my post Zeppelin solo career," acknowledges Plant.

"Putting his first solo success to one side he toured with me in 1983, driving the band with great power, skill and enthusiasm. I shall always be indebted to him."

Midge Ure remembers how Collins took time out from recording *No Jacket Required* to make his vital contribution to the 1984 Band Aid single *Do They Know It's Christmas*.

"It was his only day off, but he was kept hanging around for hours and hours. He just sat there placidly and said, 'Am I on yet?' We said, 'Soon, soon.' By the time it came to recording his drums, it only took two takes."

Similarly, The Who's Roger Daltrey remembers how Collins stepped into the role of lecherous Uncle Ernie in a 1989 charity staging of their rock opera *Tommy*. Ernie had originally been portrayed by legendary Who drummer Keith Moon, a hard act to follow, but, says Daltrey, "We knew Phil had acting experience, and he was a great singer, and he did it with absolute relish, with all the spirit that only a drummer could. He really jumped in feet first, lived the part and did a fabulous job. He's also a really easy guy to work with."

As Collins himself acknowledges, his ubiquity in the Eighties provoked an almost inevitable backlash during the decade that followed.

Critics, particularly in Britain, used him for target practice, lambasting him on any pretext from dumping his second wife by fax (a tabloid story which was never properly substantiated) to moving to Switzerland for

"Every time a singer came to audition, Phil would sing the songs to give them an idea... eventually we realised none of them were quite as good as Phil..."

TONY SMITH, MANAGER



ABOVE
Close up: always fond of the dimly-lit, close-up shot, this was a style reflected in numerous Collins albums of the Eighties

TOP
Collins in his Genesis years and (right) at the top of his game in the mid-Eighties

Collins remembers that afternoon vividly. "I was used to doing auditions in dark, sweaty little clubs, but this lot were playing on the patio, with a grand piano beside a huge swimming pool. Mike came out wearing a smoking jacket and slippers. I thought, 'This is incredible - a band of Noel Cowards.' I was getting £5 a week in *Flaming Youth*. I thought, 'I could get £6 or £7 with this lot.'"

Tony Smith, who still manages Collins and Genesis, first encountered Phil soon after. "I was a promoter back then," he explains. "And I put together a tour of Charisma Records artists in 1971 for Tony Stratton-Smith who ran the company. Genesis was a pretty

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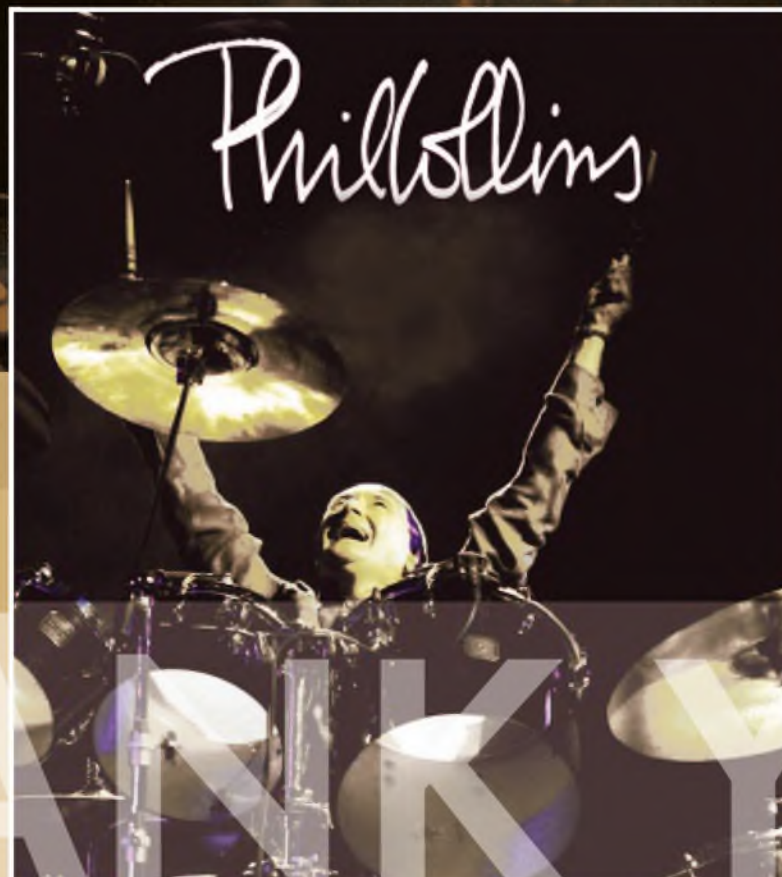
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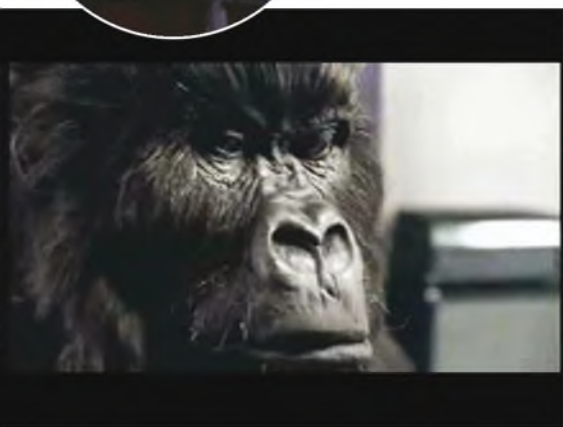
Features *Phil Collins*

tax reasons (he moved because his third wife lives there) to going prematurely thin on top.

Slowly, though, signs began to appear that suggested his time in purgatory was nearing an end. In a televised interview at his home, it was revealed that rapper Ice-T's album collection was liberally sprinkled with Phil Collins albums. When the interviewer chided him

Ice leaned forward and growled, "Don't mess with my man Phil."

In 2006 Collins turned up as a character in the ultra-hip DVD game *Grand Theft Auto Vice City Stories* (left), then in 2007 when *In The Air Tonight* was featured in an unforgettable TV ad for



Dairy Milk chocolate – the "one with the gorilla" (above) – it racked up more than 4.5m viewings on YouTube.

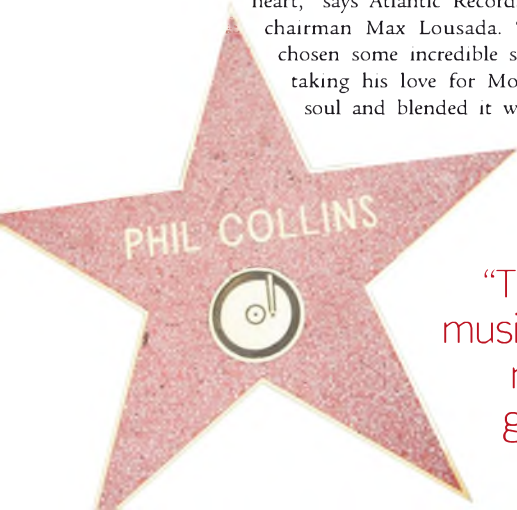
If any further proof were required, it came when Genesis were inducted into the Rock'n'Roll Hall Of Fame earlier this year. As Collins has recalled the moment, "Iggy Pop came over to me to pay his respects and I'm thinking, 'Iggy Pop? The Godfather of Punk! This wouldn't have happened 10 years ago.' I guess after all this time a lot of people are finally shaking off their prejudices about me."

The latest acknowledgement of his enduring talent came on June 17 when Collins collected the prestigious Johnny Mercer Award at the 41st Annual Songwriters Hall Of Fame Gala in New York. Despite a clutch of Grammys, Oscars, Golden Globes and Ivor Novello Awards, the Mercer is dear to his heart.

"To me, it's probably the pinnacle of songwriting awards," he says. "I got an email while I was recording my new album *Going Back* and I thought I was being asked to present the award to somebody. Then I read it again, and thought there had been a mistake. I had to make a couple of calls to convince myself it was serious."

So, finally, eight years after his last studio album, Collins returns to the fray with *Going Back*, a labour-of-love album that turns the wheel full circle by paying homage to the Motown sounds that inspired him as a teenager.

"Phil has made a record that is very close to his heart," says Atlantic Records UK chairman Max Lousada. "He's chosen some incredible songs, taking his love for Motown soul and blended it with



Going back 'The album he has wanted to make for 20 years'



"I WAS A LITTLE TOO YOUNG for the Genesis of the mid-70s," explains Matthieu Lauriot-Prevost (left), SVP international marketing at Warner Music. "So my

introduction to Phil Collins came in 1980, when I was 16 and I bought the Genesis album *Duke* in a record shop in Paris. After that I saw Genesis live many times at shows in Paris."

Lauriot-Prevost well remembers the awkwardness of that era when he and his hip Parisian friends were voraciously consuming music by English punk bands like The Clash but simultaneously buying the latest Wings and Genesis releases.

"It was difficult to admit that you liked both," he explains, but adds that the tastes of European audiences were much less subject to the whims of the British rock press. "We were aware of the usual English tabloid scandal stuff, but it didn't affect the way we thought about an artist like Phil. Ultimately the music stands up for itself. Maybe the music press didn't like his hairstyle but he is an amazing songwriter and that's what endures."

Lauriot-Prevost acknowledges that, for some little while, the latest Collins project was shrouded in mystery. "We knew it was a covers record, and he was doing it at home in Switzerland. We didn't have much detail, though, so I was very curious about it."



One man who was closer to the project was Craig Kallman (above), the New York-based chairman and CEO of Atlantic Records. "I first got involved with Phil in the late Nineties on the tribute album *Urban Renewal* (below right)," explains Kallman. That record, featuring covers of Collins songs by contemporary urban artists including Kelis, L'Il Kim, Ol' Dirty Bastard, Montell Jordan and Brian McKnight, can now be seen as one of a number of key marketing elements which contributed to the re-establishment of Collins as a credible heavyweight artist. "Phil was actively involved in the decisions



his own distinctive sound. This is a classic record from a British musical legend, one that will delight his massive following, as well as a new generation of fans."

Jason Derulo, one of the freshest young international multi-platinum R&B singers to emerge in the past year, clearly counts himself as part of that new generation. "I am excited to hear his new album," says

of who might cut what song. We had Brandy, who was huge at the time, do *Another Day In Paradise*, which became a major hit. It was a really successful project, particularly in Germany and Europe."

Having established something of a rapport, Kallman was delighted to be able to spend time with Collins in the run-up to the recording of *Going Back*. "We spent an entire day going through the catalogue of not just Motown hits but also that whole Sixties era of songs. In the end, he cut 29 tracks, far more than we needed for an album, and we had to pare it down. All that stuff will come out as bonus tracks at some point on singles or on iTunes, things like that."

Collins himself revealed to *Music Week* that, "I think we'll be putting out a special edition with all of the tracks. We also filmed the whole recording process from start to finish so that will be like a home movie that we can use somewhere."

Once the album was completed, Collins arranged an intimate playback for top Warner brass at Abbey Road. "It was a magic moment because there was Phil Collins playing us each song and giving us an explanation of his thoughts," recalls Lauriot-Prevost. "It is so important to hear from the artist why certain songs were chosen, why they were recorded in a certain way. We spent about three and a half hours with him."

With the release still some months off, Warner is playing its marketing cards close to its chest but it is abundantly clear that the big guns are already being lined up. "We will be doing vinyl, two CD formats and download," confirms Lauriot-Prevost. "Going Back will be one of our biggest releases this autumn, a major priority for every Warner territory in the world. We will use every tool in the box including all of the digital marketing side, Facebook and so on, big TV shows in the UK, Germany and France. We intend to reach the people who have loved Phil for years but also to engage the new younger music fans who know his name but maybe don't know his work yet."

Collins has ruled out live touring but his recent string of high-profile live shows at New York's Roseland Ballroom seem designed with a DVD in mind, and an ITV In Concert special was recorded in London on June 28 for trans-



mission in early September.

"I was talking to the producers there," notes Tony Smith, "and they said they'd found some great archive material, including an interview Phil did 20 years ago on TV-AM where he said the one thing he really wanted to do was an album of Motown songs. So that confirms it – this is the album he has wanted to make for 20 years."

Little wonder then that HMV is already eagerly anticipating its arrival. "Phil's catalogue sells steadily," says HMV head of music Melanie Armstrong, "but we saw a massive lift in sales following Cadbury's 'gorilla' TV promotion, which used *In The Air Tonight* to such telling effect. Already, we're getting the sense that we're on the verge of a major reappraisal of his music but there's also the added element that, being an album of Motown covers, *Going Back* might well spark a sales spike across the whole Motown catalogue."

Lauriot-Prevost says it is his job to read the signs in advance of an album like this one, and he points out, "We did a radio competition in Germany to win four tickets to Phil's Roseland show in New York (right), and we had 70,000 entries. That's one of several things telling me right now that we have something huge on our hands."



But might it be, as Phil suggests, his final fling? "Well, who knows?" ponders Tony Smith. "I don't think people with Phil's talent really stop. If you write songs and you're creative, you'll always carry on doing it. Whether he'll put them out as records is another matter. Watch this space."

Derulo. "I was exposed to and became a fan of his music at an early age."

"From his time with Genesis to his incredible solo career, Phil Collins and his music have captivated generations."

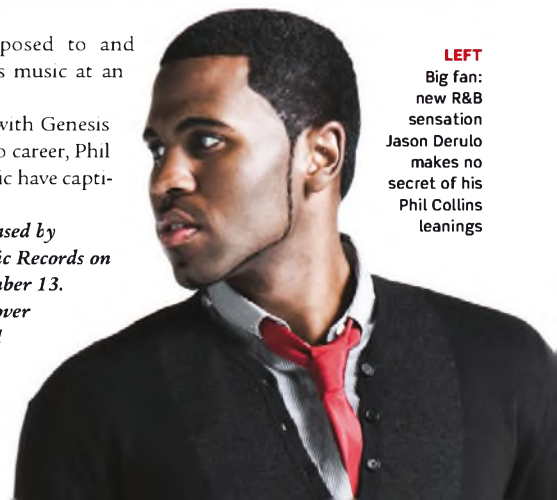
● *Going Back* is released by Atlantic Records on September 13. Turn over to read Music



Week's interview with Phil Collins

"This is a classic record from a British musical legend, one that will delight his massive following, as well as a new generation of fans..." **MAX LOUSADA, ATLANTIC**

LEFT
Big fan: new R&B sensation Jason Derulo makes no secret of his Phil Collins leanings

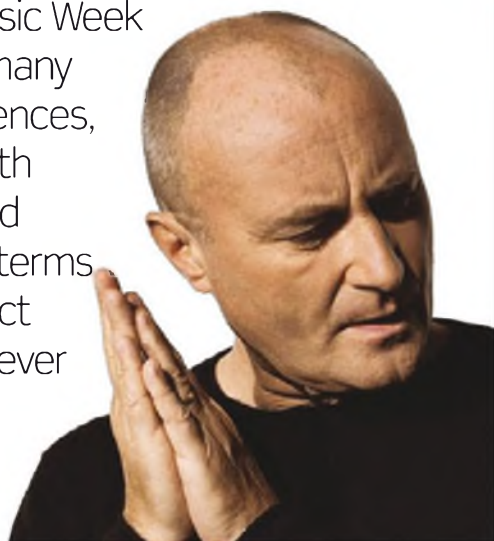


Features *Phil Collins*

SO TAKE A LOOK AT ME NOW...



Forthcoming album *Going Back* has allowed Phil Collins to indulge in his love of Motown – here he tells Music Week about his many other influences, the split with Genesis and coming to terms with the fact he might never play drums again



Interview

By Johnny Black

Your new album, *Going Back*, quite literally goes back to your musical roots. So where did you first start to become interested in music?

I was born in Chiswick Hospital, and my early years were spent in East Sheen, but we moved to Hounslow when I was three or four and that's where I grew up. My local record shop was called Memrydiscs, some kind of play on words, I suppose. I used to have to get the bus to go there and order records and pick them up. It had listening booths, and I used to go there all the time. I think the first record I bought was *All Things Bright And Beautiful* by Joe Brown. The other side was *It Only Took A Minute*.

Motown is the main inspiration for this album. Where did your love of Motown and soul begin?

At the Marquee club. The first ever gig I went to was The Yardbirds with Jeff Beck on lead guitar. After that I used to go to The Marquee three or four times a week.

I wasn't a Flamingo guy, or The Pontiac Club in Putney. I was always at the front of the queue because I went straight from school. I went so often that the management got to know me. They invited me in and I used to sweep the floor and put the chairs out before the audience arrived. This was before they even had a bar.

And you saw The Who there during their residency?

I only saw The Who at The Marquee once but they were a great influence on me. I went every time that The Action were on. They were one of the best bands in London, and they really turned me on to so much music. I would listen to them playing Motown covers at night and then go to Memrydiscs the next day and order them. In fact, the songs on my new album are pretty much The Action's set list.

And you learned a lot by watching their drummer?

Yeah, Roger Powell. He's a great mate of mine now. I used to see them come in through the front entrance to The Marquee, never plucking up the courage to speak to them until years later, 1999, when I heard they were putting The Action back together for a gig in Putney.



Phil Collins,
we salute you.

SHERIDANS

I couldn't go but a good mate of mine went along to give me a report. Anyway, they filmed that but they couldn't afford to edit it. So I paid for the editing, purely because I wanted to see the film.

I went to the launch of the film, up in Soho, and I finally met them all. It was like a dream for me, being in this place, meeting all these people, and then that night they played the 100 Club (pictured) and I played second drummer with Roger, and it was such an amazing feeling to play with them.



Now I'm funding a book which is the Sixties seen through their eyes; that's a book I want to read.

And did you learn anything from Keith Moon (pictured below) of The Who as a drummer?

My favourite drummers of that time, apart from Roger Powell, were Ginger Baker, Keith Moon, Bobby Elliot of The Hollies, Bob Henrit of Argent, and I used to keep

an eye on them all. Moonie was a one-off. I did Tommy a couple of times, as Uncle Ernie, but at one point, after Keith Moon died, I was actually doing a session for Pete Townshend.

I was working with someone Pete was producing [Raphael Rudd's 1978 album *The Awakening*] and I said to Pete that if ever he needed a drummer,

with Moon gone, I'd love to have a crack at it and he said, "Oh, fuck, we've just asked Kenney Jones."

A couple of years later they asked me to do a week at the Royal Albert Hall with them but I couldn't do it. I would have moved heaven and earth to play with that band. I could have done a good Moon. I'm a bit of a chameleon. When I play with Eric Clapton I'm Ginger Baker.

You've often said you consider yourself a drummer more than a singer and when you joined Genesis, you were purely a drummer. How did you start writing songs for them?

I wrote a thing called *The Light* which ended up being part of *Lilywhite Lilith* on *The Lamb Lies Down On Broadway*. Towards the end of the Seventies, we'd all bought little studios, eight-track recorders, with a view to working more at home. So I started trying to work out how to use mine and if the meters moved I was happy. I was just recording ideas, little doodles, and some more heavy-duty material.

Which was how you ended up with the songs on *Face Value*, songs about breaking up with your first wife, Andrea?

Actually, *Both Sides* [released November 1993] was a more intensely personal album than *Face Value*. I'd come off the most personal thing of my life [breaking up with his second wife, Jill Tavelman] with *Both Sides*.

Face Value, well, by the time that album came out I'd met someone else [Jill], so it was a coming out of the darkness into the sunshine album, whereas *Both Sides* is a very, very blue album. I had played every instrument on it, did everything myself, and I didn't know if I could go back to compromising and discussing things again. That's what sealed my departure from Genesis.

But you had stayed with Genesis for many years after you had become a huge solo artist.



"When you leave a band like Genesis, you're touching so many lives: road crews, other people who have no control over what you do. They were married, they had kids... So I stayed with it as long as I could..."

When you leave a band like Genesis, you're touching so many lives, road crews, other people who have no control over what you do. Our road crew were friends of ours, they were married, they had kids, so I didn't want to end all of that, but there was another reason which

Dear Phil,

Many thanks to You, Tony, John,

your brilliant band and crew for

all the wonderful sold out shows,

looking forward to the next time,

All d best Denis and all @ MCD.



Features *Phil Collins*



ABOVE 'A sad day': Collins split from Genesis in 1996 and reformed for a reunion tour in 2007 - but Collins' health problems threaten any future Genesis reunions

was that Genesis fed a part of me that didn't get fed by my solo stuff.

Genesis, by that point, had become a group that wrote together, not individual songs as we had done in earlier times, so that whole process of sitting in a room and jamming until something happened was quite unlike what I did on my solo albums.

So I stayed with it as long as I could and it wasn't until I moved here, to Switzerland, that I reached the

point when I realised that doing it cross-Channel was not practical.

So that was when I left.

I finally told them I was leaving, round the table at my manager Tony Smith's house. I didn't know if they were going to be angry at me, or upset or what. So I sat down and we ate the whole meal without saying one word about it until, at the very end, Mike said, "So, you're going to leave?"

It was strange to hear somebody else say it. I mean, we'd been together since 1970, so this was the end of 25 years. And then Mike said, "Well, we're actually surprised that you stayed so long." He said, "You could have left ages ago and we'd have understood, because you've been so successful in your own right. We expected you to leave."

I thought that was a fantastic thing to say. They were totally understanding and supportive. Tony said, "I have to say it's a sad day, but I understand completely." You could see, when it actually happens and those words come out of your mouth - I wasn't happy about it, but I knew I had to do it.

The Nineties was an awkward time for you, especially in Britain...

You know, I archived all my stuff last year onto DVD from VHS tapes and I realised that I appeared to be smug. I came off like I could do everything. And, although I was pretty good at acting and at this and that, really, I just came off as annoying and I can sympathise with people who went off me at that point.

I will say, though, that people always seem to think I'm safe but I've taken a lot of risks. I took out a big band and could have ended up with egg on my face. I did the music for Tarzan on Broadway (right). I have always taken risks, but people who only know One More Night and Against All Odds and the ballads just aren't aware of it.



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And you've encountered some serious health problems in the new millennium...

Yes, lots of issues now. Bits are falling off. I had a hearing problem in 2000 called Sudden Deafness, which is a different illness than tinnitus. It's a viral infection in the ear but they don't know much more about it than that. Now that has levelled off. It hasn't got better or worse but my brain has compensated.

But then a problem with my left arm developed during the Genesis reunion tour. It means I can't play drums or piano. I did play drums on the new album *Going Back* but I had to gaffa-tape the drumstick to my hand. It was OK for the record, because we were going for something specific and the Motown drummers were like jazz players. However, if I was thrown on to stage now I wouldn't be able to play drums.

The new album is largely a homage to Motown, something I know you've talked about doing for years. In fact your first UK number one was a remake of The Supremes *You Can't Hurry Love* way back in 1983...



Yes, and the reason I did that was because of my love of Motown. I really wanted this album to recreate that classic Motown sound, so I sent tracks off to the Funk Brothers, and they just sent me back a list of

mistakes. At no point did they say, "Phil, this sounds fantastic."

I thought, "Hmm, this is going to be interesting."

They sent me back chord changes for *Standing In The Shadows* and *You Keep Me Hanging On*. Of course, I had done a lot of it just by listening to the records and fishing out the James Jamerson bass part, and the chords, because God knows the sheet music wasn't right.

So it was great to get them in on the finished record, and to have them with me for the Roseland gigs we used to launch the album.

Actually, I've kind of modernised a couple of the songs, like *Blame It On The Sun*, which is a different approach from Stevie Wonder's version, and *Papa Was A Rolling Stone* is one voice instead of five.

Going Back is my own arrangement, an amalgam of Dusty Springfield's version, which was a hit in England, and The Byrds.

Obviously I couldn't use terms like "skipping rope" so I used "electric train". I put it together like that and then sent it to Carole King to approve, which she did.

So what's next for you?

Well, I've got a five-year-old and a nine-year-old, and my life revolves around them.

I'm paying back now for the Eighties when I used to say yes to everything. Now I won't do incessant touring and promotion.

After this album my record deal finishes. Drumming is problematic, and playing live, but I still love writing. I sat at the piano the other night and started to write something but whether that becomes a record... I'd like to just write the songs and make the demos.

That's the way I'm thinking. I'm not stopping work and settling into the slippers and pipe. I just don't want to be away from the kids for too long.



"Drumming is problematic, and playing live... If I was thrown on to stage now I wouldn't be able to play drums..."

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THE NETWORK OF CROWD PLEASERS

Formed in 1991, the National Arenas Association has made a huge mark in the UK, from how venues communicate with each other to the presentation of shows and tours. Music Week talks to the Association's key personnel and examines how it has helped the sector prosper over the past two decades

Organisations

By Gordon Masson

THE FACT THAT ARENA TOURS have become part and parcel of the live entertainment sector owes much to the work of the National Arenas Association, which this year celebrates its 20th anniversary.

Indeed, the rapid development of the arenas sector and its absorption into popular culture belies those early days two decades ago when arena-sized venues were few and far between and even the biggest global acts were confined to performing in theatres and town halls if they wanted to embark on a UK tour.

But the shape of the live music business took a turn for the better in 1991 when G-Mex CEO Frank Winter invited a number of his peers to a meeting in Manchester to discuss the possibility of working together in an effort to entice more shows to larger venues.

"If you go back to the introduction of the National Arenas Association there were actually very few arenas as we know them now," says current NAA chairman Phil Mead. "The G-Mex itself was not an arena at the time – it was converted from an exhibition hall in the winter for a series of concerts."

Mead remembers the founding meeting well as he was an assistant manager at the G-Mex at the time. "I was invited along to have lunch and I think there was Frank, someone from Wembley Arena, perhaps the Aberdeen Exhibition and Conference Centre and Earls Court as well," he recalls.

"G-Mex was relatively new and Frank was trying to create some networking between venues. That, for me, has been the strongest element of the association throughout the years – the communication between venues has allowed us to collectively strengthen and grow."

That sentiment is echoed

by former NAA chairman Geoff Huckstep, who believes the association has raised the bar for the entire UK live events business.

"The NAA has undoubtedly taken the industry to a new level as far as venue management is concerned," says Huckstep, who is CEO of the Trent FM Arena in Nottingham.

"It might sound a bit boring, but when it comes to things like health and safety and crowd control, the NAA has done an immense amount of work. The public don't get to see that, but those kinds of things are very important in making it a great experience for the audience."

From a handful of venues in the early days, the NAA's membership has steadily risen over the past two decades to now encompass 17 major arenas.

"Word of mouth played a part in that growth I suppose, but as arenas came on stream in the UK they wanted to join the NAA to help them network with existing venue operators. So we had Sheffield join then Manchester, Newcastle, Cardiff, Nottingham, the NIA and so on," states Mead.

That organic growth helped nurture steady progress and the NAA's achievements include the development of a number of systems that have improved the way in which venues are operated and shows are presented.

"Over the years we've started a

number of sub-committees as various matters and concerns have been identified," explains Mead. "For instance we have a technical sub-committee that developed a rigging guide that has not only been adopted across the UK, but has also been taken up by the European arenas."

One area in particular that has won the NAA plaudits is the training courses it has established for arena employees.

"The training has been tremendously successful and that's something that [former chairman] David Vickers should be credited with and applauded for because he was instrumental in setting up the training courses," says Peter Tudor, another former NAA chairman.

"I'd attended the Home Office emergency planning centre at Easingwold and, although I thought their courses were fantastic, I felt it would be better from an arenas point of view if we could have something more specific to our industry", explains Vickers.



"Communication between venues has been the association's strongest element throughout the years... it has allowed us to collectively strengthen and grow"

**PHIL MEAD,
NAA CHAIRMAN (ABOVE)**



PICTURED
Jewel in the crown:
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"My thought was that we could draw on the experience of senior people in to talk about licensing or pyrotechnics or whatever and the management at Easingwold were happy to cooperate and run private courses for us, so that's how it started and the courses still run at the centre twice a year."

Leading the NAA training sub-committee now is NEC Group arena division manager Guy Dunstan, who explains that it was a course that first introduced him to the organisation.

"My first interaction with the NAA happened back in the late Nineties when I attended a training course as an event manager," says Dunstan.

As much as the training is crucial, Dunstan highlights interaction with fellow professionals as being equally vital for the industry.

"The training courses the NAA has established over the years are a massive step forward – they are about education, raising awareness and improving industry standards, but they also provide an invaluable opportunity for people to network with their peers from other venues," says Dunstan.

"Certainly the NAA's event manager symposiums have been hugely successful as they allow people to discuss all manner of issues in the business, not the least of which are health and safety aspects."

"The NAA has undoubtedly taken the industry to a new level as far as venue management is concerned"

GEOFF HUCKSTEP, TRENT FM ARENA

The O2 arena head of venue operations Steve Gotkine applauds such training schemes and is hoping to see the NAA courses expanded so that all arenas staff in the UK can benefit. "It would be great if we could use the training courses to bring everyone up to a certain level and maybe that could be achieved by devising a recognised qualification as they do in some territories overseas," says Gotkine.

To that end, Dunstan hints he is already looking to make alliances with other training organisations, adding, "The NAA has consistently delivered over 20 years and the commitment and desire to improve standards from an industry point of view is very strong: we're constantly looking at how to increase our collective knowledge through the NAA."



Scottish Exhibition and Conference Centre



Birmingham's LG Arena

Tudor, who now works for ticketing giant Ticketmaster, focuses on that aspect. "If I had to point to one thing the NAA has done to enhance the live entertainments business, it would have to be the improvements it has driven in health and safety," he says.

Tudor adds, "The way the NAA operates allows members to exchange information on the likes of crowd profiling for different shows, or production issues for each gig. That means venue management can

take steps to better protect the public, better protect the venue staff and generally make sure that productions are run in the best way possible so that everybody benefits."

As with most things in life, it is often the simplest ideas that prove the most useful and Dunstan picks up on Tudor's observations to nominate the NAA's event reports as arguably the greatest initiative enjoyed by member venues.



LEFT
Large, but perfectly formed: Wembley Arena reopened in 2006 after undergoing a £35m facelift



LEFT
Benchmark for arenas: AEG turned a costly failure in the shape of the Millennium Dome into the wildly successful O2 arena

And for the next 20 years... what's next for the NAA

When AEG announced it was investing the best part of £500m to redevelop London's controversial Millennium Dome into a world-beating entertainment complex with live music at its heart, sceptics predicted the scheme would end in very expensive tears.

Those naysayers were proved wrong. Indeed, that AEG commitment became the catalyst for ongoing investment by other UK arenas which, having witnessed the standards consumers can expect at The O2, are scrambling to try to match those facilities.

"There was a lot of concern about what a mega venue like The O2 would do to the business," says Trent FM Arena Nottingham CEO Geoff Huckstep. "But it has elevated what arenas must strive to provide our customers and that's definitely improved the standards of the UK's arenas as a whole."

Nevertheless, despite the UK arenas business being in better shape than ever, there are a number of dark clouds on the horizon that the NAA must weather in order to maintain its strong position.

Chief among those perceived threats is a PRS for Music consultation into the tariffs that live music events should be paying to compensate songwriters, currently set at 3% of gross ticket sales.

"It's in both the arenas' and promoters' interests to keep ticket prices as sensible as possible, so I can envisage us working together with the [Concert Promoters Association] to respond to the PRS consultation," says NAA chairman Phil Mead.

The alignment with promoters will not stop there. "We also want to work with the CPA and organisations such as [the

Society of Ticketing Agents and Retailers] to give confidence to the public when it comes to the ticketing market," says Mead.

The O2 head of venue operations Steve Gotkine would like to see that cooperation stepped up. "It would be great if we could lobby for the issue of touts and fraudsters pushed up the political agenda of the new Government," says Gotkine.

Like Gotkine, Liverpool Echo Arena general manager Tim Banfield wants the NAA to become more vocal in the corridors of power.

"As the association representing the highest-profile venues in the UK, the NAA could contribute more to the national debate on certain topics," says Banfield. "There have been a number of pieces of legislation where we've struggled to have a voice at the table, such as the Private Security Industry Act on licensed premises which focused on pubs and nightclubs, but had a huge knock-on effect for venues."

"If the NAA is going to have a coherent and strong voice to influence policy, then maybe we need to be more aligned with theatres and stadiums to galvanise our position," suggests Banfield.

Coincidentally, NEC Group arena division manager Guy Dunstan reveals, "We're already looking to Europe and the US to see if we can learn lessons from organisations there."

Such forward thinking is crucial – and not just for the arenas sector: diminishing CD sales have decimated record company budgets and have promoted the live business to the top of the earnings table for

the music industry as a whole.

Last year NAA members grossed £491.7m at the box office – up 40% on 2008. Underlining the importance of live music, of the total 13.6m people who attended arena events during 2009, 8.3m visited for gigs.

But there is a growing realisation that the dependence on concerts cannot be taken for granted and arena sales teams are now bullishly chasing new events.

"Concerts make up more than 60% of all the events we host," says Mead, "but there's no doubt there is diversification among the arenas to bring in different types of events to fill up the calendar."

NAA members are also finding that investment is key when it comes to enticing punters to the venues as early as possible in an effort to boost revenues.

Trent FM Arena CEO Huckstep notes, "The average spend per head in venues is down while at the same time insurances rates have gone up, business rates have gone up and the economic climate is making it a very tough and challenging time for the arenas business."

Mead agrees with Huckstep's overview of the challenges facing their business, but points out that the executives in charge of NAA member venues have long-term strategies in place to cope. "During the last few years the arenas business has grown year-on-year, so even if we do experience a bit of a dip in 2010, it's likely only to be a small dip compared to the very high level that we're at and already there are signs that the market will rebound in 2011."



Trent FM Arena
Nottingham CEP
Geoff Huckstep

Features



PICTURED ABOVE
Take That fans
assemble at
Coventry's Ricoh
Arena

"Following the night of a show a report is issued by the hosting venue to the other NAA venues so they can see if there were any specific issues or problems with that event. That allows other venues to plan so they can deal with those difficulties during the rest of the tour," explains Dunstan.

"That helps increase awareness rather than just keeping issues in-house and taking it on the chin, as it used to be. And it is not just the venues that benefit - it is also the productions themselves, the artists, the promoters and, most importantly of all, the fans who buy the tickets."

The sharing of those event reports is made possible by the NAA's intranet which, despite the association's financial constraints (annual membership costs a mere £1,000 per venue) has been granted a budget to bolster



"If I had to point to one thing the NAA has done to enhance the live business, it would have to be the improvements it has driven in health and safety"

PETER TUDOR, TICKETMASTER

the speed and communication of data.

"The forms give the next venue a heads-up through the intranet," says Mead. "Each venue gets an alert about any problems, whether that's with crowd issues, rigging issues or anything at all to do with the show. That also bodes well when you're looking at things like insurances or health and safety audits."

As the NAA's communications begin to make use of state-of-the-art technology, Huckstep reveals it was the old fashioned aspect of networking with individuals that allowed him to quickly get to grips with a business he had spent a number of years away from.

"I'd left the business to go into sports management, but when I got the job as chief executive at Nottingham in 2001 it was Linda Bull, who was then NAA chairman, and Peter Tudor from Wembley Arena who stepped forward to help me," says Huckstep. "They were tremendously supportive and I don't think that would have happened if it hadn't been for membership of the NAA - camaraderie among rival venues simply didn't exist before the NAA came along."

Another tool that did not exist prior to the NAA's formation was accurate industry statistics.

"Over the years I've been at conferences and events where people make presentations but when it comes to factual numbers there weren't any, so all of their evidence was anecdotal," says Mead.

"The NAA stats provide us with a real sense of the health of the live entertainment sector because we can now represent the facts and compare the figures year-on-year to analyse trends. For example we can see from the NAA annual report that three years ago comedy was selling about 100,000 tickets, but last year it was more than 1m tickets, so that's obviously a huge area of growth for arena members.

"Those statistics are very useful and I know that a lot of consultants look at our figures to examine whether a certain market might have enough demand to justify the investment of building a new arena."

NEC Group arenas manager Dunstan sums up the general consensus among the Association's membership: "The networking that goes on between NAA members has helped us move away from the old situation where arenas were simply competing with each other to a much healthier environment where we can all work together for the greater good."

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Features

RULES OF THE GAME

The games industry's global resurgence has provided a welcome revenue boost for music, but clearing songs for worldwide use can be a nightmare for publishers, games companies and collecting societies

RIGHT
Music-centric games such as Rock Band attract millions of sales around the world

Rights clearance

By Susan Butler



MAYBE IT IS THE billion-dollar success of the Rock Band game franchise. Perhaps it is the record-shattering growth of video game sales witnessed a few years ago in the US, UK and Japan. Whatever the reasons, music publishers and some collecting societies are now paying more attention to the gaming industry as a potential market for growing revenues across Europe.

The problem is that no two people with publishers or societies seem to have the same response when asked who can grant all the necessary rights in songs for video games in the EU. And when there is disagreement over who should license and for how much, some European songwriters are getting left out of the game.

The licensing process is simple in principle but not so simple in practice. A video game is a hybrid: part motion picture and part record, sold in units.

Game companies and music publishers in the US and UK – two of the top three game markets – have essentially been establishing customs and practices for licensing games. In these countries, publishing rights are licensed somewhat differently than they are throughout Europe.

The process

To sort through some of the confusion, first consider the types of compositions used for games: original music composed for the game; production (library) music; and previously existing commercial music (songs).

It is relatively easy to license the first two types of music. A game company can hire a composer and buy all worldwide rights for the original score, much like motion picture producers acquire all rights.

A game company can typically license all worldwide rights in production music directly from a production music house or through a society such as PRS for Music that has a special set-up to license production music for some of its publisher members.

Most production houses own all rights in the music, but sometimes a composer keeps the writer's share of public performance rights. In this instance, if the game company plans to "perform" the game to the public, for example streaming it online, then it needs an additional licence from the collecting society in each of the territories where it will be performed.

Commercial music is much trickier to licence. In the US and UK, songwriters normally grant reproduction rights to a publisher. As a result, publishers license rights to game companies directly and can often grant what those companies want, namely, all rights necessary to reproduce and distribute the songs in the games worldwide. The deals are a buy-out of all rights for the agreed fee and royalties.

The licences typically include a fee for sync and a per-unit mechanical royalty for each unit distributed or sold. Like a motion picture company, the game company can then distribute the game everywhere.

Since US societies ASCAP, BMI and SESAC hold non-exclusive rights from songwriters, the publisher can even grant the performing right to game companies if it so chooses. In other countries, the company must obtain a licence from the local society.



The rub

But many publishers have sub-publishers across the continent. Not only do songwriters grant reproduction rights directly to society instead of publishers in these countries, but the sub-publishers normally grant their rights to the societies. These grants of rights are called the mandates, which are spelled out in the societies' membership agreements. Many of them include exclusive rights.

"Some of the continental societies are trying to stick to the letter of their mandates, which are generally very broad," says one publishing source. "They take it as read that they have a complete assignment of all rights from their writers and a broad assignment of rights from publishers. Then they are adopting a literal interpretation of the law, that there is no separate sync right and, ultimately, it's all about reproduction rights."

This position would take publishers out of the picture when it comes to licensing commercial songs for video games throughout continental Europe. The society would license a reproduction of the composition and, if needed, a performance.

Many publishers view societies that step around the customs and practices already established in licensing games in the US and the UK as a hostile act on publishers' potentially lucrative sync licensing market since publishers negotiate each sync licence individually with a game company with flexible fees.

Sometimes the fees are high and sometimes they are low so a publisher can make an accommodation and get its songs included in a potentially successful game. A society would have the same tariff across the board for all writers.

This is not the best result for some songwriters. There are compositions written by songwriters on the continent that have been pulled off games before distribution since the game companies could not obtain the worldwide rights or the tariffs they wanted from a society even though the publishers – with approval of the songwriters – agreed to the terms, say three sources who handle game licensing.

There are also European songwriters who are striking direct deals with game companies and saying they do not belong to a particular society even though they are members of societies, say the sources.

While there is no sync right, technically speaking (see my *Music Week* feature dated June 16), there is an adaptation right under copyright laws.

In Germany, a court held in the past that a ringtone is an adaptation of a composition. As such, German society GEMA did not have the mandate to license its member's composition for a ringtone without permission of the writer.

Whether or not a society can grant an adaptation licence will depend on the words used in the society's membership agreement.

"The non-cynical view is that [the societies] are trying to protect small writers from being exploited by big [game] companies", says the publishing source.

"The cynical view is that [the societies] want to make sure they have as much influence in as many areas as possible and don't want their mandates interpreted narrowly. It is frustrating that [some] societies are trying to behave like publishers rather than collective rights managers."

US sub-publishers of continental European publishers are also stoking the fire. Some are granting US game companies worldwide rights even though the sub-publishers only have US rights. Many societies view this licensing as overstepping the subpublishers' boundaries, especially since writers grant reproduction rights directly to the societies rather than to the publishers.

These and other related game licensing issues are sure to heat up. Despite the 8% decline last year in game sales across the US, UK and Japan (Top Global Markets Report), many analysts believe that future game revenues will dwarf recorded music and motion picture sales revenues.

Just last month in New York City, a five-person queue stretched for more than two blocks as twenty-something men waited anxiously to enter a Best Buy retail store. On the second floor sat a 46-year-old Japanese man signing autographs. Cameras clicked and fans fidgeted, barely able to control their excitement as they neared Hideo Kojima, creator of the Metal Gear series.

Susan Butler is the executive editor of Music Confidential. This article is an excerpt from a feature appearing in the July 15 issue.

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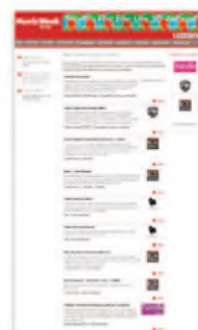
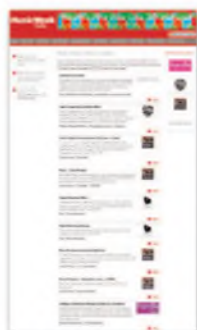
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Charts analysis

Analysis Alan Jones



Kylie comeback breaks record

LAST MONDAY WAS A VERY BUSY DAY FOR DANNII MINOGUE. The singer/actress was in labour in Melbourne, while in the UK fellow X Factor judge Cheryl Cole was being admitted to hospital, sister Kylie released a new album and X Factor graduates JLS issued a new single.

At least three of the four simultaneously occurring events have had happy endings – Cole remains very sick but Dannii gave birth to a healthy baby boy (Ethan), while Kylie and JLS both extend their run of number ones.

JLS top the singles chart for the third time with *The Club Is Alive*, while pop goddess Kylie secures her fifth number one album with *Aphrodite*, which debuts with solid first-week sales of 79,152 to dislodge Eminem's *Recovery*. Debuting 22 years to the week after her first album, *Aphrodite* is Minogue's 18th charted album, including live and hits sets. Its sales are down 3.9% on her last studio album, *X*, which opened and peaked at number four on sales of 82,370 in 2007. Her previous number one album, *Fever*, got off to a much better start in 2001, with

first-week sales of 139,075.

Although only 42, Minogue is the first female solo star to have number one albums in four different decades, scoring in the Eighties with *Kylie – The Album* (1988) and *Enjoy Yourself* (1989), in the Nineties with *Greatest Hits* (1992), in the 2000s with *Fever* (2001) and in the 2010s with *Aphrodite*. Her span of number one albums, at 22 years, is however, less than Madonna, whose 11 albums have accrued over a period of 25 years (1984-2009) and Barbra Streisand, who scored the last of her six number ones 32 years after the first (1977-2009). Another female solo star with five number ones – Celine Dion – racked up hers in a modest seven-year span, between 1995 and 2002.

Despite being relegated to number two by *Aphrodite*'s arrival, *Eminem*'s *Recovery* is still too strong for the chasing pack and sold a further 51,370 copies last week.

Meanwhile, with its third hit single *Prayin'* improving 36-24 (12,414 sales), *Plan B*'s second album *The Defamation Of Strickland Banks* climbs for the fourth week in a row. The album,

Sales statistics

Last week	Singles	Artist albums
Sales	2,835,780	1,526,304
prev week	2,704,671	1,539,086
% change	+4.8%	-0.8%

Last week	Compilations	Total albums
Sales	348,207	1,874,511
prev week	364,774	1,903,860
% change	-4.5%	-1.5%

Year to date	Singles	Artist albums
Sales	75,079,525	41,837,344
vs prev year	70,249,950	42,327,093
% change	+6.9%	-1.2%

Year to date	Compilations	Total albums
Sales	9,454,102	51,291,446
vs prev year	9,105,895	53,528,896
% change	-15.6%	-4.2%

Compiled from sales data by Music Week

which debuted at number one in April, has climbed 14-9-7-4-3 in the past month. It sold 23,352 copies last week, to lift its 13-week career tally to 360,870 – higher than any other 2010 album release, although six 2009 albums have sold more copies thus far this year. *Plan B*'s last single, *She Said*, is the year's ninth biggest hit. The single, which spent four weeks at number three, dips 27-29 on its 15th week on the chart, with sales of 10,257 lifting its career tally to 409,726.

After debuting at number two last week, the **Scissor Sisters'** *Night Work* tumbles to number four (20,680 sales).

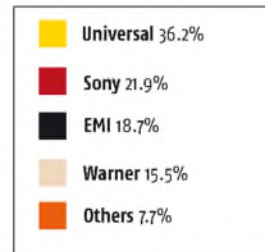
While first single *I Like It* suffers a 4-6 dip (44,614 sales) on its second week in the chart, **Enrique Iglesias'** new album *Euphoria* debuts at number six (20,066 sales), providing his fourth Top 10 success from five releases.

By far the biggest vocal aggregation to chart yet, **Rock Choir** enter at number 19 (7,680 sales) with *Volume 1*. The Guildford-based outfit – whose album includes ensemble versions of tracks such as *You Can't Hurry Love* (The Supremes), *Walking On Broken Glass* (Annie Lennox) and *I Say A Little Prayer* (Aretha Franklin) – has 4,500 members, of whom 1,000 reputedly sung on the album.

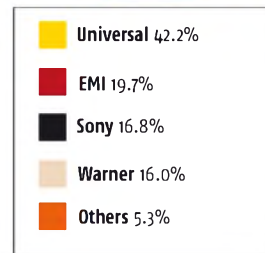
Also new to the Top 40 this week: *Renegades* by **Feeder** (number 16, 8,729 sales), *Sky At Night* by **I Am Kloot** (number 24, 6,161 sales) and *Cherry Ghost's* *Beneath This Burning Shoreline* (number 40, 4,407 sales).

Renegades is the first of two albums by **Feeder** scheduled for this year, and launches their own Big Teeth label. Their first release since *Silent Cry* debuted at number eight on sales of 16,029 two years ago, it is their ninth chart album, six of which have made the Top 10. **Feeder's** former Echo labelmates **I Am Kloot** reached number 68 with their self-

ARTIST ALBUMS



SINGLES



second album – making a convincing debut at the summit on sales of 84,283 copies. The band's self-titled debut album has sold 1,161,777 copies since its release last November, and houses their back-to-back chart-toppers *Beat Again* and *Everybody In Love*, and the number six hit *One Shot*. *Beat Again* has sold 509,153 copies, *Everybody In Love* 403,258 and *One Shot* 302,493.

The Club Is Alive is based loosely on *The Sound Of Music*, as written by Richard Rodgers and Oscar Hammerstein II in 1959. Two of the three other songs to debut on the Top 20 this week are also based on oldies: *We No Speak Americano* by **Yolanda Be Cool Vs D Cup** (number five, 55,687 sales) is based on 1956 song *Tu Vuo Fa Americano*, written by Renato Carosone and Nisa, and **Eliza Doolittle's** *Pack Up* (number 12, 31,065 sales) interpolates World War One hit *Pack Up Your Troubles* (*In Your Old Kit Bag*), which dates from 1915. *Yolanda Be Cool's* single was evidently brought forward from 18 July to combat the soundalike success of Marco Calliaras's cover, which dips 26-63 (3,780 sales) as a result. **Eliza Doolittle's** hit – her second – includes uncredited male vocals from Lloyd Wade, who made it through to the finals of *The X Factor* in 2004.

Also new to the Top 20 this week is *My First Kiss* by **3OH!3 feat. Ke\$ha** (number seven, 38,819 sales). The track flips the credit of the two acts' previous single *Blah Blah Blah*, which reached number 11 in February. **3OH!3** also collaborated with **Katy Perry** for the number three hit *Starstrukk*. Perry's follow-up to that, *California Gurls* (feat. Snoop Dogg) dips 1-2 this week, on sales of 72,065 copies. Also down but still increasing sales, *Airplanes* soars 30.1% (71,372 sales) but slips 2-3 for **B.o.B feat. Hayley Williams**.

Overall singles sales, at 2,835,780, are up 4.8% week-on-week at their highest level for 14 weeks and are 8.12% above same-week 2009 sales of 2,622,834. **Alan Jones**

International charts coverage Alan Jones

American acts dominate the albums top three

FALLING FROM NUMBER ONE in Australia, Austria, Ireland, New Zealand and Switzerland, *Eminem's* (pictured) *Recovery* remains at number one only in the US and Canada – but with excellent if declining sales across much of the globe, it is still the dominant album on the world scene, with Miley Cyrus' *Can't Be Tamed* and *The Scissor Sisters' Night Work* giving American acts a clean sweep of

the global top three.

Among British acts, rock veteran *Ozzy Osbourne* remains unchallenged. His new *Scream* album falls in Finland (3-7), Canada (4-7), New Zealand (6-10), the US (4-11), Austria (9-18), Germany (7-19), Switzerland (8-28), Australia (11-32), Japan (15-43), the Netherlands (57-64), Spain (77-78) and France (49-83). Its fortunes improve in Poland (34-3), the Czech

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 KYLIE MINOGUE <i>Aphrodite</i>	£7.00	£8.99	£9.99	£8.95
2 EMINEM <i>Recovery</i>	£8.93	£8.99	£8.95	£8.93
3 PLAN B <i>The Defamation...</i>	£8.93	£5.99	£8.49	£7.00
4 SCISSOR SISTERS <i>Night Work</i>	£8.95	£8.99	£8.95	£8.95
5 ALIQA KEYS <i>The Element Of Freedom</i>	£4.99	£5.99	£6.99	£6.95



Phil Spector

SERIOUSLY.....BRILLIANT

