

PUBLISHING 08 IVOR NOVELLOS

Urban artists bring shine back to the awards as Plan B scoops hat-trick



PROFILE

17 FRAN NEVRKLA MW looks back on the remarkable life of the PPL boss as he receives The Strat at the Music Week Awards



PROFILE 29 FRASER T SMITH

MW speaks to the successful songsmith



A TENSE MOMENT CAPTURED backstage at Take That's top secret rehearsals for the biggest UK stadium tour to date shows how focused the band are on delivering the pop event of 2011 later this week.

Under the cover of an old airship hanger at RAF Cardington in Bedfordshire, the band have been putting together the finishing touches for Progress Live Sponsored By Samsung, which launches at The Stadium Light in Sunderland this Friday.

The band will perform to 1.75m people – for the first time as a five piece in 16 years – during the record-breaking 29-date UK and Ireland leg of the 36-date European tour.

Meanwhile, Polydor has announced it will release eight new Take That songs on June 13 as part of a special edition version of Progress, which has already sold more than 2m copies in the UK alone.

The production crew and band exclusively told *Music Week* of their planning, pre-tour panics and confidence going into the shows.

• SEE PAGE 10 FOR THE TOUR PREVIEW

CROWS MAKE A FFRR NOISE



PETE TONG IS TO REACTIVATE HIS FFRR label, once home to Orbital, All Saints and Armand Van Helden, under the umbrella of Warner Music UK.

Tong will A&R for the label, working alongside Warner UK CEO Christian Tattersfield and Andy Thompson, who first worked with the DJ during their time at London Records.

The first signing to the relaunched label is Paper Crows, a London-based electronics and vocal duo who play Music Week's Breakout night on June 8. They are managed by Simon Fuller's XIX Entertainment.

Tong said he was excited to be returning to the front line of A&R work. "It's a very exciting time for artist development and music in general and I think I can make a positive contribution," the DJ added.

Tattersfield said Tong's experience, influence and credibility were second to none.

"Dance is a genre that constantly redefines itself, so someone of Pete's calibre, who embodies that dynamic and experimental spirit, is going to be a huge asset to our artists and our company," he added.

FFRR (Full Frequency Range Recordings), a subsidiary of London Records, was once home to artists including Orbital, The Brand New Heavies, Shakespears Sister, Salt 'N' Pepa, Lil Louis, All Saints, Jay-Z, Armand Van Helden and Tong himself.

■ SEE DANCE FEATURE ON PAGE 13

HIGHER THAN EXPECTED £53m SALE PRICE GIVES HMV ROOM TO BREATHE

Sale of Waterstone's chain alleviates pressure on HMV

RETAIL

■ BY BEN CARDEW



HMV CEO SIMON FOX SAID his company had reached a "very significant turning point" with the £53m sale of Waterstone's to Alexander Mamut.

The sale price was higher than most analysts had predicted and, while the sale has only conditional approval, Fox told *Music Week* he expected it to go through.

This would mean HMV holding an ace when it renegotiates its lending facilities with banks over the coming weeks, after the retailer realised in January it was set to breach its banking covenants.

"This should alleviate the financial pressure that has been on the group and enable us to continue to develop the business that we want to," Fox said. "It enables us to pay down debt and ensure that we put in place a new financial facility that ensures HMV's future."

This will be good news for the music industry, which has rallied round HMV in what has been a difficult year for the company, pledging to continue trading with the retailer despite reported issues over credit insurance.

Recent figures from Kantar

Worldpanel for the BPI Yearbook 2010 found that HMV had a 24.4% share of the UK's total music market by expenditure in 2010, almost double that of iTunes (12.8%).

Fox also denied reports that HMV was set to shut additional stores to the 40 closures announced in January.

But it was not all good news for HMV: trading figures released last week showed like-for-like sales at its UK and Ireland stores down 18.8% in the 17 weeks to April 30.

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What are the key questions for the industry following delivery of the Hargreaves Report?

09 SINGLE SUBS TO THE FORE
MW examines the results of the Digital Entertainment Survey

DIGEST

▶ THE PLAYLIST

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



TOM VEK

Leisure Seizure (Island)

With the lead single serving as a solid stylistic benchmark for the album, his new album delivers punch after punch of eclectic, innovative pop. (album, June 6)



THE KIXX

Already Gone (BPM)

The video for this track has attracted 70,000 YouTube views. An upbeat club-friendly production underpins solid, radio-friendly pop. (single, June 5)



JOSHUA RADIN

I Missed You (14th Floor)

Upbeat summer pop that will lead the campaign for Radin's new studio set The Rock And The Tide, released on August 1. (single, July 25)



WASHED OUT

Eyes Be Closed (Weird World)

The lead single from debut album Within And Without is an atmospheric soundscape of dreamy synths, samples and a psychedelic vocal. (single, July 4)



MIDNIGHT LION

All Greatness Stands Firm (L&K)

Compelling debut single from this Scottish group who emerge from the same management stable as Acele. Tom Vek and Jamie T. (single, June 20)



MS DYNAMITE

Neva Soft (Dynamic Ventures)

A strong Labrinth production gives this single a real sonic bite, as an edgy beat-driven backdrop gives way to an infectious chorus hook. (single, July tbc)



JAMES BLAKE

Lindisfarne (Polydor)

Pitchfork teams up with Martin de Thurah (Limit To Your Love) for the compelling video to this new single, which was filmed in Berlin. (single, June 20)



GIVERS

Up Up Up (Glassnote/Island)

Early specialist play from Zane Lowe and Huw Stephens is already in the bag for this Louisiana quintet, who have signed to Glassnote. (single, July 4)



GUILLEMOTS

I Must Be A Lover (Geffen)

With a busy festival season ahead, Guillemots offer up this David Kosten-produced emotive and summery technicolour soundscape. (single, June 19)



OSSIE

Set The Tone EP (HyperDub)

From the label that brought Burial to the world's attention comes Ossie, who brings a deft jazzy touch to UK bass. A major new talent. (EP, June 20)



SIGN HERE

Kobalt has signed LMFAO to a worldwide administration deal outside of the UK, Europe, Israel and Russia.

Industry insiders embrace IP review



Talking heads: Stephen Navin, Robert Ashcroft, Ben Drury

THE UK MUSIC INDUSTRY GAVE a warm welcome last week to the publication of Professor Ian Hargreaves' Review of Intellectual Property and Growth, with a feeling of relief that the report rejected Fair Use.

At the start of the review, many in the industry had perceived the independent report as "hostile" because it had launched on the premise that major technological groups such as Google would not establish themselves in the UK because the copyright regime did not allow for Fair Use, as it does in the US.

But Hargreaves concluded that the introduction of fair use "was unlikely to be legally feasible in Europe".

Other key recommendations were:

- the creation of a Digital Copyright Exchange
- the establishment of a "limited private copying exception"
- the UK should support EC moves to establish a framework for cross-border licensing
- the Government should legislate to enable licensing of orphan works.

The industry broadly welcomed the review (see pages 4-5) which, if adopted into law, could simplify the licensing of copyright material and encourage the growth of new digital music businesses.

"Modifying copyright laws so that it reflects the real world should be embraced," said We7 CEO Steve Purdham.

7digital CEO Ben Drury added, "7digital believes that in the digital age removing barriers to licensing and increased transparency is critical to ensuring the UK can remain at the forefront of digital content creation."

Among publishers, there were concerns over proposals to establish a limited copying exception. PRS For Music chief executive Robert Ashcroft said proposals would require a lot of careful work before they could be implemented.

"In terms of format shifting, we need to ask what are the implications for cloud services? We need to think about the boundaries between instant, fun, mash-ups which are shared with friends and when that becomes a commercial exploitation," he said.

Ashcroft and MPA CFO Stephen Navin welcomed the call for the formation of a Digital Copyright Exchange, which reflects moves by the publishing community to build similar databases.

However, Navin called into question the size of the project and the implications this could have on the music industry on an international level.

■ SEE ANALYSIS ON PAGES 4-5

NEWS DIGEST

■ REVAMP FOR SARM STUDIOS

Trevor Horn's Sarm Studios is being redeveloped next year to include new studios, office premises, townhouses and flats. The West London studios will be fitted out with two new studios, offices for Stiff, ZTT and other music businesses, a set of luxury townhouses and "a small selection" of flats. The studio also said it intended to concentrate on long-term bookings, a move that takes Sarm back to a policy it used to operate in the Seventies, when Bob Marley lived and worked at Sarm. However, this will mean redundancies. Horn said the studios would move from in-house staff to a "pool of highly-trained freelance engineers and producers that we can call on".

■ EMI TO LICENSE CONTENT TO SUBSCRIPTION SERVICE eMUSIC

EMI is the final major label to license its content to subscription download service eMusic. Only releases from EMI that are more than 12 months old will be available to the service's users. Beatles' tracks are not, however, part of the deal and will remain exclusively on iTunes for the foreseeable future. Initially launched as an independent-only service, eMusic has steadily signed deals with major labels, starting with Sony in Q3 2009. A deal with Warner Music followed in January 2010, while Universal signed up in October 2010. All of this major label content is currently only available to eMusic users in the US.

■ NAPSTER LAUNCHES 'UNLIMITED PLUS MOBILE'

Napster has launched its new service, Napster Unlimited plus Mobile, placing portability and handsets at the centre of its offering. Apps for iPhone and Android have been developed for the service and both are now live. Subscribers can auto-synchronise their account across multiple platforms and devices - such as PC, mobile and tablet. Subscriptions cost £10 a month and offer unlimited access to Napster's catalogue of 15m tracks. A "home entertainment streaming-only subscription option" is also available for £5 a month, offering unlimited access on PC, web-enabled TVs and wireless home audio devices.

■ SONY NAMES OBERMANN AS NEW SENIOR VICE PRESIDENT

Sony has named Ole Obermann as SVP, international, global digital business. Obermann will be based in London, overseeing the UK and the Continental Europe digital teams and co-ordinating with Germany. Sony said that the new structure would help it to "serve the marketplace more efficiently by creating a unified European-based team that enables us to be faster and more effective at spotting and executing on business opportunities in the region with both new and existing partners".

GIG OF THE WEEK

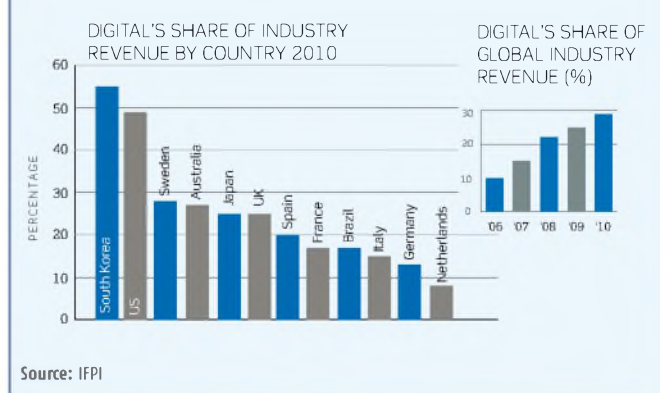
Who: Belle and Sebastian

Where: Roundhouse, Camden

When: May 31

Why: These Glaswegian indie popsters are back in town, touring their latest album, *Write About Love*. Expect dark, wry lyrics, jangling guitars and the epitome of all that is twee and fey.

INDUSTRY SNAPSHOT



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Tinie is first to go platinum in US



Tinie Tempah has become the first British rapper to go platinum in the US with a debut single, after *Written In The Stars* topped 1m sales. EMI said Tinie had gathered considerable momentum in the US; MTV picked him to play their MTV Garage

at SXSW; *Rolling Stone* featured him in its Hot List and TV appearances have been lined up on shows including Jimmy Kimmel, Conan O'Brien and the Tonight Show with Jay Leno.

The artist is focusing on the US, where his debut album *Disc-Overy*

was released last week, but appeared at Radio 1's Big Weekend event in Carlisle last weekend.

He returns to the UK for festival dates and a tour later this year.

For more on this week's US charts, go to page 48.

DATA BREACH PUTS FRENCH ANTI-PIRACY LAWS ON HOLD

Following a data breach at Trident Media Guard (TMG), the company tasked with monitoring and identifying possible online copyright infringers, France's three-strikes anti-piracy laws have been put on hold. *ArsTechnica* writes that "the French government has 'temporarily suspended' its acquisition of new TMG Data while an investigation is underway".

T IN THE PARK UNVEILS 16 ACTS FOR T BREAK STAGE

T In The Park sponsor Tennent's Lager has revealed the 16 up-and-coming acts who will be given the chance to impress

at this year's festival on the T Break stage. The T Break judging panel, made up of 13 music industry professionals, have been busy pouring over more than 1,000 demos of the freshest unsigned artists in Scotland since the call for entries closed on April 11. The successful acts who will perform at the July 8-10 festival include: Aerials Up, Boycotts, Cancel The Astronauts, Carnivores, Church Of When The Sh*t Hits The Fan, Conquering Animal Sound, Crayons, Discopolis, Fatherson, Lady North, Marrik Layden Deft With Scatabrainz, Otherpeople, PAWS, Reverieme, The Lafontaines and United Fruit. They will join a T In The Park line-up which includes Arctic Monkeys, Coldplay, Foo

Fighters, The Strokes, Beyoncé, Pulp, The Script, Plan B, Slash, Tinie Tempah, Tom Jones and Jessie J.

MUSIC WEEK PLANS STELLAR LINE-UP FOR BREAKOUT EVENT

The next edition of *Music Week's* Breakout takes place on Wednesday June 8 at Proud Galleries, Camden. Breakout takes places on the second Wednesday of each month and is free to *Music Week* readers before 9pm. This week's line-up includes: Queen Of Hearts - Popjustice-supported A&R buzz electro artist whose lawyer is Paul Lennon at Statham Gill Davies; Paper Crows - Future Cut-produced duo managed by Dougie Bruce at XIX Management; Cave Painting - Brighton-based act managed by industry veteran Keith Bourton (Soul II Soul, Public Image Ltd); Daughter - 21-yr-old singer-songwriter Elena Tonra supported by the Communion stable

The line-up for the Acoustic Stable includes: Rae Morris - Blackpool-based

new singer-songwriter attracting A&R interest; Jake Morley - singer-songwriter supported by Radio 2 DJs; Josh Flowers - Leeds singer-songwriter whose *Islands* EP is getting radio play.

PRINCE, MORRISSEY AND THE EAGLES COMMIT TO HOP FARM

Vince Power has extended his Hop Farm festival to three days after securing Prince as a headliner on Sunday July 3. It will be the first time Prince has played in the UK since he broke sales records at a 21-date residency at The O2 in 2007. Now in its fourth year, the Hop Farm Festival will also see performances from Morrissey and the Eagles. The event starts on July 1 in Paddock Wood, Kent.

BIG GIG CONCERT SELLS OUT AFTER ONE DAY

Tickets for 2011's Big Gig event sold out a day after going on sale. The event will see artists including Alexandra Burke, Chipmunk, JLS, The Saturdays and Pixie Lott perform at the concert, which is set to take place at Wembley Arena in October. It will be broadcast on stations including MTV, GMTV, London Tonight, CD-UK, TOTP Saturday, Popworld and Newsround and will be hosted by Sam and Mark.

MUSICMETRIC CHART USES ONLINE BUZZ TO RANK ACTS

Musicmetric launched a new chart which dynamically ranked all the bands playing at Liverpool Sound City based on their online buzz. Launched at the festival, Fantracker allowed users to see detailed information about fan feedback on social networks, where their music was being downloaded and what web mentions an artist was getting, as well as their overall Musicmetric rank and their similar artists. Musicmetric is a service which measures artist buzz. See www.musicmetric.com for more

ARTISTS FILE SUITS AGAINST UNIVERSAL OVER ROYALTIES

Four acts have taken legal action against Universal Music Group in a dispute over digital royalty payment rates. The acts - Rob Zombie, White Zombie, Whitesnake and Dave Mason - have filed a class-action suit against Universal in the San Francisco district court. The case that has arguably triggered all of this is FBT Productions' suit over Eminem royalties last year. In September, the US 9th circuit court of appeal declared the production company was entitled to 50% of Universal's revenue from Eminem's digital sales after signing the rapper to an

MusicWeek

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exclusive deal in 1995. When Eminem left the label to move to Universal, the major said FBT was entitled to a 12% royalty on "records sold", but in the pre-iTunes era, the digital royalty rate wasn't made clear. Universal said, "This complaint suffers from serious flaws and weaknesses, not the least of which is that the claims asserted are not appropriate for class treatment. We will vigorously defend against it."

CORRECTION

Music Week would like to clarify that Fernando Garibay is signed to Warner/Chappell publishing, not Sony/ATV as reported in last week's issue. (GaGa Gives Birth to Fully Formed Ideas.)

MUSICWEEK.COM REACTION

HARGREAVES REPORT

Kwaku (editor, *Black Music.com*):

"So the fears of the music industry have been shown to be unnecessary - the Hargreaves Review has 'done good'. But are all Fair Use provisions bad, particularly in a world where access, copying, adapting and remixing of content is so easy by 'prosumers'?"

"Don't think this Fair Use argument has been put to bed with this review. I expect Hargreaves to be highlighted from different quarters at our questioning seminar on June 24: Talking Copyright: What's All The Fuss?"

Andrew Robinson: "No surprise to see the music industry rejoicing at stamping out fairness, but as a politician, I would advise doing so a bit less publically!"

LIVE INDUSTRY AWAITS LICENSING LEGISLATION

Edwina Lightfoot: "I understand they are also considering the possibility of venues not requiring licenses as long as they don't sell alcohol. Sadly it is drinks sales that pay for the musicians. If they can't sell drinks, there will be no reason to put on live music. Catch 22 or what!"

Dave: As a gigging musician, this is ridiculous. The only reason we get paid is because we can bring in customers to the pubs and clubs.

TOP 10 STORIES ON MUSICWEEK.COM



01 Hargreaves rejects Fair Use

02 Bush looking to stop Adele's chart run

03 Plan B triumphs at Ivors

04 Bing launches photography competition with Dizze

05 Lazy Song heads singles as 21 keeps album lead

06 UK Music urges new tourism strategies for music

07 Domino wheels out big guns for radio-station launch

08 Indie labels set out their stall for Label Market

09 Opportunities gather in digital cloud

10 Wadsworth's speech at The Great Escape



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LIVE SPECIAL

EDITORIAL PAUL WILLIAMS

There's nothing quite like the Ivors

IT TELLS YOU SOMETHING ABOUT THE ability of the Ivors to attract the very greatest songwriting talent that, had any one present at last Thursday's gathering not been paying proper attention, they may not have realised that among the audience was Jimmy Page.



The legendary Led Zeppelin man was not there to pick up an award or even to present one; it was simply enough to turn up to see his long-time friend Paul Rodgers being honoured. That is how it is at the Ivors. Egos are left at the door (it's quite a pile) and what we are left with are songwriters celebrating the successes and talents of other songwriters, irrespective of genre or era.

This year's Ivors in particular did a very good job of mixing up the generations and musical styles. What other music awards ceremony would have Plan B winning the first prize of the afternoon and Stephen Sondheim the penultimate one?

Songwriters being recognised and rewarded by their peers is such a fundamental part of the Ivors and what makes the event stand out from other music awards ceremonies. It is also one of the reasons, alongside the continuing exclusion of TV cameras, why so many songwriters show up each year, whether or not they have been nominated or even got anything directly to do with those that have.

But this way of doing things can potentially cause issues, most obviously this year when the shortlists threw up all sorts of surprises. Quite simply, there were a lot of songs in the running that had not been commercially successful, most glaringly in the best song musically & lyrically category.

Such a turn of events could never realistically happen at the Brits, simply because the voting panel is so big and widespread, which means that any "strange" choices simply disappear among the sheer number of votes cast, hence usually predictable shortlists and winners. But with small, songwriter-dominated panels at the Ivors it is more likely to happen and this year did so more than ever before.

As Take That this week launch their record-breaking tour, having had last year's biggest-selling album, their lack of any presence at the 2011 Ivors painfully stuck out. Unquestionably, they should have been recognised. Progress was not only a huge seller but an exceptional pop album with first-class songwriting. But the judges – as was their right – felt otherwise and decided to cast their votes elsewhere.

However, unless we want the event to start manipulating the shortlists so they look "right" or change the way the Ivors work, potentially destroying the spirit of it, we just have to accept this kind of "oversight" may happen from time to time.

It is a fact of award ceremonies that sometimes they throw up unusual shortlists and winners although, as it ultimately turned out, most of those who did end up winning the gongs at this year's Ivors were exactly the same names who had been recognised at 2011's other big music ceremonies, including the Brits.

Having both won Brits in February, Plan B and Tinie Tempah are now Ivors recipients as well. For Tinie, this latest win comes at quite an incredible time for him with his album newly out in the States and *Written In The Stars* having just surpassed 1m US sales.

A chat with him after last week's ceremony revealed just what this current US success means to him.

But the revelation in the same conversation that he had flown all the way back from the States to attend the Ivors also demonstrated this 22-year-old fully understands the importance and gravitas of the annual songwriting event as much as those many years his senior. Huge record sales are fantastic, especially these days, but to be judged by your peers that you are good is something special and that is what the Ivors does so well.

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

Industry responds

THE GOVERNMENT'S REVIEW OF UK INTELLECTUAL PROPERTY LAW MAY HAVE MASSIVE IMPLICATIONS FOR THE INDUSTRY. MUSIC WEEK LOOKS AT THE KEY QUESTIONS FACING THE BUSINESS IN THE WAKE OF IAN HARGREAVES' REPORT

COPYRIGHT

BY BEN CARDEW

The long-awaited recommendations on the future of intellectual property were delivered last week by Professor Ian Hargreaves, chair of digital economy at the Cardiff School of Journalism, Media and Cultural Studies and Cardiff Business School.

His 123-page report – *Digital Opportunity, A Review of Intellectual Property And Growth* – was drawn up after considering evidence from executives and companies across the music and other creative industries.

What were the key recommendations of the report?

The recommendations with most significance for music were:

- the creation of a Digital Copyright Exchange
- the establishment of a "limited private copying exception"
- that the UK should support EC moves to establish a framework for cross-border licensing
- that the Government should legislate to enable the licensing of orphan works.

It also recommends that laws be relaxed to allow copyright material to be used in parody.

What it did not recommend – to the relief of many in the UK music industry – was the introduction of a US-style fair use exception of copyright, which Hargreaves told *Music Week* was "legally not feasible" according to the advice he had received, as it is based on US case law.

Simon Clark, IP partner at Berwin Leighton Paisner, explained fair use "would have been contrary to our commitments under EU law as it stands".

"The experience of the United States, where fair use has been a fertile ground for litigation, suggests that a fair use exception may cause greater legal uncertainty," he added.

In the report Hargreaves said most responses to the Review had been "implacably hostile" to adoption of Fair Use on the grounds that

it would bring "massive legal uncertainty", a proliferation of high-cost litigation and further confusion for suppliers and buyers of copyright goods.

What is more, many observers argue that the UK has no need for fair use, as it already has a provision for "fair dealing" under the Copyright, Designs and Patents Act 1988. This allows for the use of a copyright work in research and private study, criticism, review and news reporting.

The essential difference between this and fair use is that fair dealing is far more specific in what it allows, while fair use relies on expensive test cases to set its parameters.

What happens to the recommendations now?

As an independent review, the Hargreaves report has no legal weight and there is no obligation for the Government to act on any of its recommendations.

And it is far from the first IP review in recent history: Mark Owen, head of the intellectual property practice at media and entertainment law firm Harbottle & Lewis, pointed out the Gowers Review of IP in 2006 also contained many interesting proposals, the majority of which were simply ignored.

REACTION

BPI CEO GEOFF TAYLOR



"Professor Hargreaves has sensibly rejected Google's flawed case for a significant weakening of UK copyright. He has recognised that innovation and economic growth are best stimulated by licensing the IP we create in the UK, and that strong creative industries that succeed on a global stage are fundamental to recovery from recession."



Professor Ian Hargreaves. Consulted executives and co

Hargreaves himself acknowledged this backlog in the Review, writing in his introduction that without Government action based on firm evidence "the pile of IP reviews on the Government's doorstep – four in six years – will continue to accumulate".

Nevertheless, he is confident the Government will heed his advice. "The new Government had said it was ready for another look at IP," he told *Music Week*. "My sense from ministers is that they do mean to proceed."

The signs from the Coalition Government so far have been broadly positive. Speaking at a conference organised by the Alliance Against IP Theft on the day that the Hargreaves report was published, Vince Cable, the Secretary Of State of Business, Innovation and Skills, said the Government was "determined this time to be clear about what is needed and to act on it".

And he criticised existing copyright laws, which he said allowed many copyright works to be "locked away entirely as the copyright owner is not known", and led to the high-profile failure of cases against infringers.

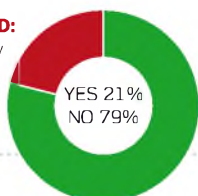
At the same conference, Ed Quilty, director of copyright and enforcement at the UK Intellectual Property Office, explained the next stage for the Government would be to consider what it will do with the report.

"The challenge for the Government now is to look at what

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:

Is the US market recovery sustainable?



THIS WEEK WE ASK:

Will the Hargreaves report lead to any significant change?

Vote at www.musicweek.com

as IP recommendations arrive



companies from across the creative industries for his 123-page report (right)



Hargreaves says and work out what is doable, then to make recommendations to ministers as to what to do next," he says. Quilty expects a more substantive response before the Parliamentary recess on July 20.

That gives the music industry a further opportunity to make its thoughts known on the report – although Quilty said he did not want to open another formal consultation period, given that Hargreaves received more than 300 responses before publication.

How do the recommendations fit with the Digital Economy Act?

The Review said effective enforcement under the Digital Economy Act (DEA) required "education, effective markets, an appropriate enforcement regime and a modern legal framework". But it cautioned that "we should be wary of expecting tougher enforcement alone to solve

the problem of copyright infringement".

Hargreaves suggested DEA sanctions could be used to incentivise rights holders to help set up the Digital Copyright Exchange and therefore facilitate legitimate digital businesses.

"In order for the Digital Copyright Exchange to happen and get momentum so that it becomes a fact of life, you need to provide some incentives to use and disincentives for those who don't wish to use it," he explained.

"An incentive might be that money could be provided from the IPO's own resources to help with the set up costs. We do also say that the Government should consider whether the enhanced enforcement measures that will be available as a result of the DEA could be held in reserve for firms whose works are held in the Exchange."

PPL, which believes its own global repertoire database could form the basis for the DCE (see below), is said to be less than keen on this use of the DEA, which it thinks would create a two-tier system for copyright.

Hargreaves disagreed, pointing out that all rights holders would still benefit from existing copyright law, with the DEA provisions "an additional level of enforcement".

And he explained "nobody

would be more delighted" than him if setting up the DCE – which needs to cover all areas of the creative industries – was an easy process.

"I very much hope that the music industry will be a leading light in all of this," he said.

Predictably Labour, which backed the DEA when it was in office, used the opportunity of the Hargreaves report to call for action.

Shadow Culture Secretary Ivan Lewis said, "The Conservative-led Government must stop dithering and lay out a clear timescale for the implementation of these recommendations and the Digital Economy Act."

How do these UK proposals sit with European law?

Whatever the UK Government might make of the Hargreaves report, it is unlikely to act alone: Europe will play a vital role in any forthcoming legislation.

Hargreaves makes this explicit. "It is a matter of fact that UK copyright law fits with the European framework," he said.

"You can't talk about changing one without understanding the implications of the other."

"In a sense, the Hargreaves Report is already history," added PPL director of Government relations Dominic McGonigal. "He has identified many of the key issues facing the business and come up with his own solutions. But what matters now is how the Government develops its own copyright strategy and engages in the wider debate in Europe."

Coincidentally, the EU has planned to release its own research into IP this week, led by European

commissioner for the internal market Michel Barnier.

The hope then is that the Hargreaves report – which was warmly welcomed by the UK's music industry – could form the basis of the UK Government's response to this European review.

"Assuming the Government decided they wanted to implement everything my report said, hypothetically, it would then become a very high priority for them to ensure that what happens at the European level is consistent with that," Hargreaves explained.

This may seem like wishful thinking. But the UK – with its strong creative industries – is expected to lead any European action on IP.

Of course, the involvement of Europe could be something of a mixed blessing: the machinations of Europe can be painfully slow at times – as anyone who has followed the torturous progress of term extension will attest – and this could mean any changes recommended by Hargreaves could be years away, even if they receive the enthusiastic backing of the UK Government.

How will the private copying exception work?

A private copying exception is the norm in Europe, with the UK, Ireland and Luxembourg the only EU countries not to have such a law.

As such, the introduction of such an exception in the UK seems inevitable, whether the decision is taken at UK or EU level.

The difficulty lies, however, with remuneration of rights holders – each European country has subtly different rules, with levies variously charged on blank media, recording equipment and hardware.

The Hargreaves Review, meanwhile, explicitly recommends that rights holders should not be paid for allowing private copying.

Predictably, the music industry is unhappy with the idea. "There are services out there that are making money from music and not returning any of that value to the people making the music," said one executive.

AIM chairman and CEO Alison Wenham added, "What we're looking to do is to create licensing structures around new carriers and usages but the report seems to stop short of getting involved in that, hoping that there will be market solutions."

The industry made its own proposals for exception subject to licence three years ago, which would, essentially, see rights holders grant a licence to device manufacturers that would allow consumers to copy their music onto any devices.

What will become law?

Of the four key recommendations for the music industry in Hargreaves, there is a feeling that some are considerably more likely than others to become law.

The private copying exception, for example, is highly likely to be adopted as it would mean the UK fitting in with the rest of Europe and legalising behaviour that is already widely accepted.

The licensing of orphan works is also seen to stand a good chance, as it chimes with the 2008 findings of the British Copyright Council, whose membership includes the majority of the UK's music trade bodies.

Cross-border licensing, however, is considered to be more difficult to implement due to the national interest involved and the problems of competition.

The Digital Copyright Exchange divides opinion: PPL, of course, already has its global repertoire database project, which it believes could form the basis of the DCE. The IPO cautiously welcomed this idea – Quilty said what PPL was doing was "a useful bit of information".

But Hargreaves' suggestion that rights holders will need incentivising to use the DCE suggests he does not think it will be so easy to establish. And it is important to remember the DCE would need to cover all the UK's creative industries – not just music.

IPO innovation director Robin Webb explained that they didn't see the DCE as "the Government launching a great IT system" nor was it a central attempt to fix prices.

Instead, he said they wanted to "federate existing databases", making it easy for companies to transact in copyright "from your desktop".

The music industry could, of course, play an important role in this – but Webb said that all interests will have to be factored in.

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REACTION

UK MUSIC CEO FEARGAL SHARKEY



"Clearly the industry was speaking with one voice and one goal and it can be a lot more effective in communicating its message this way."

REACTION

PPL CHAIRMAN AND CEO FRAN NEVRKLA



"We welcome any initiatives which make licensing even more transparent and more effective for users and rights holders in the digital environment."

REACTION

AIM CHAIRMAN AND CEO ALISON WENHAM



"We are very pleased that the recommendations have stopped short of including fair use. The reference to the review as 'the Google Review' set some hares running on fair use but we never saw how fair use could be included in this without a wholesale review of copyright law."

NEWS IN BRIEF

■ **Topsy turvy 2 pairs odd couples**

Radio 2 is turning its schedule on its head for one day, in a move designed to give listeners the chance to discover some of its lesser-known programming. June 22 will be 2DAY, with the station pairing up its presenters to give a unique line-up of shows. The day starts with jazz show presenter Jamie Cullum teaming up with Simon Mayo from 7am to 8am. From 8am-9am Claudia Winkleman and Jo Whitley pair up, while the 9am-10am slot sees Jeremy Vine and Dermot O'Leary get together. The special programming ends at 6pm-7pm, with Jools Holland and the Radio 2 All Star Band appearing live from the Radio Theatre, presented by Terry Wogan.

■ **Break for Windrush and Ladi6**

The Windrush Festival and singer Ladi6 have signed up to Break Communications, a new organisation specialising in music PR, consultancy and youth engagement.

The company, which was launched earlier this month by Louise Thomas and Stephen Oakes, is also charged with marketing warehouse parties for Duffstep and his Join The Dots label.

■ **Laurie talks Culture**

Hugh Laurie talks to Alan Yentob about his album of New Orleans blues this Wednesday as part of a Culture Show special around the actor turned musician. The Sounds Of Hugh Laurie - A Culture Show Special broadcasts on BBC Two from 7pm to 7.30pm. In the programme Laurie talks about his new album the role music has played in his life and his desire to be taken seriously as both an actor and a musician.



Ladi6

CORPORATION TO TAKE VIEWER 'INSIDE THE WORLD OF MUSIC'

Beeb bigs up music makers

TELEVISION

■ BY BEN CARDEW

Queen, Santana, Bob Dylan and the art of songwriting are among the subjects explored in a raft of music programming over the coming months at BBC Two and Four.

BBC Two explores the process of songwriting in a three-part series entitled *Secrets Of The Pop Song*, which follows the procedure from writing to public performance.

Every week renowned songwriter and producer Guy Chambers, perhaps best known for his work with Robbie Williams, collaborates with an artist to write a new song.

Rufus Wainwright joins Chambers to write a ballad, The Noisettes link up with him to pen



Guy Chambers

an anthem and Mark Ronson works alongside Chambers to create a breakthrough single. Sting, Brian May, Boy George, Neil Tennant and Diane Warren will also feature.

The same station is set to air a two-part documentary about Queen, which has the working title of *A Certain Band Called Queen*.

The documentary promises "the band's story in their own words" including a raft of unseen footage.

Meanwhile, BBC Four will broadcast *The Santana Story: Angels and Demons*, featuring rare and unseen archive performances from Carlos Santana, as it traces the guitarist's career through to the *Supernatural* album of the late Nineties.

Also forthcoming at BBC Four are *The Joy of Easy Listening*, a feature-length programme and series of concerts dedicated to the much-maligned genre; and *Tangled Up With Dylan: The Ballad Of A.J. Weberman*, a feature-length documentary following Bob Dylan obsessive and Garbology inventor A.J. Weberman.

BBC Music and Events TV commissioning editor Jan Younghusband said the programming would "take the viewer inside the world of great musicians and their music".

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BAUER TO THROW BASH FOR Q

Q celebrates its 300th edition this month with a 164-page celebratory issue, to be followed later this year with a special 25th anniversary edition.

The 300th edition, released this Wednesday (May 25), is an attempt to "crystallize what Q is about" according to editor in chief Paul Rees, who joined the title in 2002.

The issue features a year-by-year guide to the history of the magazine. The run-through features an interview with one artist per year, featuring names who are typical of the time but who will give "a really interesting perspective", according to Rees, meaning interviewees like Ian Dunch from EMF or Kula Shaker's Crispian Mills, rather than the more obvious names.

The magazine's regular features, like *Cash For Questions* and *Last Requests* also feature heavy-weight names (Dolly Parton for the former and Liam Gallagher the latter), while Keith Richards shows off

his record collection.

But Rees said it was important that the issue is not stuck in the past. As a result, the 300th Q sees Adele make her first appearance on the cover in a picture shot by Rankin. Inside, the singer is interviewed by Sylvia Patterson.

"When I thought about who we wanted for the cover, it needed to be someone contemporary, not backward-looking," Rees said. "We did think about doing a gatefold with lots of people who had been on the cover before but it felt too retrospective."

What is more, Rees has a 25th anniversary edition to think about for October. This, he explained, would see the magazine kick off a vote to determine the best artist of the last 25 years, from a shortlist of 25 that the editorial team has drawn up.

This artist will then be named as the climax of the 2011 Q Awards and the Bauer title is also planning special gigs to mark its 25th birthday.

Rees added that, while things remain difficult in the magazine market, he believed Q still delivered the best content of any music magazine, thanks to its "unparalleled" access to artists and talented team.

"Everybody knows how difficult it is in the magazine market place and how the game has changed but the only thing that can put you apart is to give that amount of depth," he said.

"My job has changed so much over the years. It used to be, who has got the big album out - put them on the cover and we will be fine. It doesn't work like that anymore."

This sometimes difficult decision is exacerbated by a lack of big new bands coming through, he added.

"The Arctic Monkeys were the last band that came through that elevated themselves to a cover band," he said.



Adele

CAMPAIGN FOCUS ■ BY STEPHEN JONES

CHARLIE SIMPSON

FLEDGLING INDIE LABEL NUSIC Sounds is feeling the effects of its campaign to reintroduce ex-Busted and Fightstar member Charlie Simpson to the British public, with Radio 1 backing debut single *Down Down Down*.

Former Mute and Sony marketing man, 12th Degree's Howard Corner, who was brought in to manage the project, said they had initially hoped for a spot play at best from the station and were surprised by its support, which included the song becoming Fearne Cotton's *Single Of The Week*.

What is more, the single has now sold more than 17,000 copies in six weeks via iTunes.

"We are delighted with the number of tracks sold already," Corner explained. "By the time we go to radio with the next single

we will be at 30-40,000 sales, which is great.

"This record has come from nowhere. We are competing against hyped records from the majors so we are forced to have an organic campaign but that's the right campaign for this artist. People have a preconception about him which we have to change."

The campaign began in earnest last year with Simpson raising more than £30,000 through the fan-funded/subscription model *Pledge Music* to fund an EP.

Sessions for that EP morphed into the recording of a new album while Fightstar are on a hiatus, with Simpson opting to work with producer Danton Supple (Coldplay, Doves) and Snow Patrol co-writer Iain Archer.

The second phase of the campaign will see the launch of the album *Young Pilgrim* on August 15 on Nusic Sounds via PIAS.



Co-manager Tristan Lillingston at Raw Power added, "We didn't know how people were going to react to the first phase but we have been laying the groundwork. Going

into the second single *Parachutes* - released August 8 - that's when we want to hit the ball out of the park."

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PUBLISHING



MUSE AND RODGERS HONOURED AS PLAN B SCORES A HAT-TRICK AT IVOR NOVELLO AWARDS

Urban artists bring back shine to awards

IVOR NOVELLOS

BY PAUL WILLIAMS

THE CURRENT GENERATION of British urban artists came of age at this year's Ivor Novello Awards, as Plan B, Tinie Tempah and Dizzee Rascal were all honoured.

While the run-up to last Thursday's annual event had been overshadowed by suggestions from some quarters the nominations list was too leftfield, the biggest impact on the day came from the rise of domestic urban songwriters, who between them won six awards.

"We're here picking up Ivor Novellos. It doesn't really get any better and this goes to show the music does work," Tinie Tempah told Music Week after he, Timothy McKenzie (Labrinth) and Marc Williams won best contemporary song for Pass Out. "People get the music and the music is embraced and understood by people outside of that world, outside of the hip hop and underground music world, so this is clearly here to stay."

It was somewhat fitting he should win his first Ivor at the same ceremony as Dizzee Rascal – a relative veteran – received the Ivors inspiration award.

Dizzee himself told Music Week

"We're here picking up Ivor Novellos. It doesn't really get any better and this goes to show the music does work"

TINIE TEMPAH, ARTIST

that for him to be recognised alongside Plan B and Tinie Tempah at the BASCA-organised event "just shows the country is ready for this music". "It's a good thing and I'm loving it and it's for songwriting as well," said Notting Hill-signed Dizzee who is promising next year "another big album, big singalongs hopefully, something quite edgy again".

The pair were joined among the winners by Universal Publishing's Ben Drew (Plan B), who crowned a glorious year by being named songwriter of the year. He had already collected the first award of the afternoon at the Grosvenor House for She Said, written with Eric Appapoulay, Richard Cassell and Tom Wright-Goss, which won PRS For Music most performed work, while The Defamation Of Strickland Banks took the album award.

Universal Music Publishing UK and Europe president Paul Connolly said, "To win one Ivor is a fantastic achievement, to win three on one day is really special. I'm absolutely thrilled for Ben. He's an exceptionally talented artist and songwriter. There's so much chatter about today's music industry demanding instant results from disposable pop and shunning long-term artist development. I can't think of a better riposte to that than Ben's wins at the Ivors."

EMI Music Publishing UK president Guy Moot, whose roster includes Tinie Tempah and Ivors-

nominated Katy B, said it was great the Ivors was recognising urban music.

"Generations are passing down – Dizzee, not that I want to make him sound too old – you've got Tinie, Katy B coming up through that whole network and also Plan B as well with his background. He's a total gentleman. He speaks from the heart and that's the person you get."

Tinie's own win came in an historic week for the Parlophone recording artist: his Written In the Stars became the first debut release by a UK rapper to reach platinum status for 1m US sales, an achievement neatly timed to coincide with the North American release last Tuesday of his first album Disc-Overy.

"I'm very happy about that. It's amazing," said Tinie. "We're making a lot of history with every move we make and I'm so happy that Britain is definitely supporting me on this one and America is embracing me." "It's a huge achievement," added Moot. "It's amazing what we're achieving over there but it's hard work. It's innovative music and hopefully it's going to inspire a lot of other people in this country."

Tinie, who flew back from the States to attend the Ivors, said the time was "incredible" at the moment for UK artists in the US.

"There's a whole British invasion going on right now with the likes of Adele and Jessie J and even Ellie [Goulding] and Eliza Doolittle and they're embracing everything that's



Ben Drew



Dizzee and Tinie: look back over a fantastic year

photos by Mark Allan

cool and everything that's credible," he said.

While his debut album will chart for the first time in the US later this week, work is already starting on the follow-up to Disc-Overy.

"I'm currently in the process," he said. "I'm currently recording it and it's feeling good. I just want to make sure because this first album has done so many amazing things for myself and for the scene and for British music the second one lives up to all the expectations so I'm taking my time with it and getting it right."

Although this year's nominations list did feature an unusually high number of songs that had not been commercial successes, the wins for Plan B and Tinie Tempah illustrated that on the whole it was the big-selling successes that triumphed on the day. The only obvious exception to that was Domino Publishing's Conor O'Brien for his Villagers song Becoming A Jackal.

which was named best song musically and lyrically.

EMI Publishing's Moot said, as long as the judges were "genuine" with their decision-making, he did not have a problem with the current process of mainly songwriter panels choosing the shortlists and winners.

"As long as they're not going out on a limb to tick boxes or cater for something I have no arguments" he said.

Other winners were Richard Beddow, Richard Birdsall and Ian Livingstone (best original video game score), Dan Jones (best television soundtrack), Michael Nyman (Ivors classical music award), John Powell (best original film score), Paul Rodgers (PRS For Music outstanding contribution to British music), Muse (international achievement), Steve Winwood (outstanding song collection) and Stephen Sondheim (PRS For Music special international achievement).

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UNIVERSAL SCORES WITH FILM

UNIVERSAL MUSIC PUBLISHING has scored a string of high profile film syncs with a number of bespoke compositions from Elvis Costello, Basement Jaxx and Mumford & Sons debuting on the big screen this year.

Sparkling Day by Costello leads the soundtrack for One Day, a film adaptation of David Nicholls' best-selling book. The Mumford & Sons track Enemy has been recorded for the end-title of a remake of Wuthering Heights.

Basement Jaxx's film-composing debut alongside composer Steve Price has seen the pair create the score to

"Pitching music for films is quite different from pitching music for adverts"

BECCA GATRELL, UMPG SENIOR CREATIVE SERVICES MANAGER

Attack The Block, a comedy about aliens invading a London council estate.

Although Costello is well versed in appearing on film soundtracks, UMPG senior creative services manager Becca Gatrell said it was an area which he took seriously because it allowed for a fresh creative outlet for his work.

"There's this false assumption amongst some music supervisors that household names would not be interested or have time to create new, bespoke compositions for films and this could not be further from the truth," she stressed. Instead she said the creative services department was in weekly contact with artists on its roster in order to assess how busy a particular act was and the kind of projects they were interested in

taking part in, so the publisher could be selective in what films it pitched to each act.

"With Elvis Costello, for example, he hadn't read the book which the film is based on but we knew it would be a subject he would like and want to be part of. He then saw the film and understood precisely what we meant," she explained. Mumford & Sons

manager Adam Tudhope added the band became involved in writing for Wuthering Heights after director Andrea Arnold saw the group perform earlier this year. "The band saw the film and came out from the screening room very inspired. Two days later they had two songs which Andrea loved equally. It



Elvis Costello



Basement Jaxx

was a brilliant creative experience for everyone involved."

Gatrell said writing for film was an essential part of an artist's arsenal to develop.

"Pitching music for films is quite different from pitching music for adverts as not only are you working with a client over a far longer period of time but there is the opportunity to become inspired and write new music for films in a way that very rarely happens for com-

mercials," she added, noting appearing in films also helped to give an artist a platform to a different audience.

"All writers love the idea of writing music for a film so we consider a very important area of their career to nurture. It's all about putting our writers together with the right film makers at the right point in their careers. That's what we hope to achieve"

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DIGITAL

ON MUSICWEEK.COM

- Three-strikes monitoring in France on hold after data breach
- All four majors close to iTunes cloud deal?

FOURTH DIGITAL SURVEY FOCUSES ON HOW CONSUMERS ACCESS CONTENT

Single subs model to the fore

RESEARCH

BY EAMONN FORDE

WIGGIN AND ENTERTAINMENT Media Research's fourth annual Digital Entertainment Survey has revealed low interest in streaming music services and ignorance of the Digital Economy Act.

Covering all areas of entertainment content, this year's report has an increased focus on tablet devices, mobile payment models and social networking, considering the impact they will have on music, film, gaming and print media consumption.

Wiggin partner Alexander Ross explained, "This time around, the report is more about how consumers access content rather than the types of content they access."



Above: Wiggin partner Alexander Ross and the 'Like/follow' relationship music enjoys on social-media platforms

For him, subscription services may currently have low uptake (see tables), but all indicators suggest that access-based models, primarily



based around subscription, will ultimately win out.

Ross suggested the market will not be based around distinct silos of content, however, but will instead move towards more hybrid offerings.

As the report looks across all the major content types available to consumers digitally, Ross said we will see more and more entertainment forms sit within a single subscription model.

"I think that subscription services will gain popularity because consumers will want access, not sales," argued Ross. "I don't think it will necessarily be a service that is just music. It is at the moment for some people but more and more we will buy bundled services from big brands."

What that could mean is the digital replication of what has been happening for several years on the high street, with hybrid subscription services serving the mainstream, while dedicated specialists target tightly defined niches.

"If all you're interested in is the top 20 of any particular media sector, such as books, films and music, you will have a wide choice of services that offer you a 'greatest hits' of

the moment," said Ross. "If you are a specialist and like digging around in the long tail, it will be more difficult but there will always be room for niche services."

For such models to emerge and prove their worth, however, huge leaps forward in metadata management and payment systems need to be made.

"The critical issue here becomes the fact that granular reporting by services around which bits of content they are delivering require really efficient metadata systems as well as efficient accounting systems," said Ross.

"Metadata is becoming a real problem. It's about getting that metadata clean and comprehensive so that when you are serving 1m streams a day you can genuinely report on each of those streams so the people who own them get paid. Reporting today falls far short of what it should be. The backend really needs to work properly if everyone is going to get paid."

Beyond the potential models of the future, perhaps one of the most surprising points to emerge in this study is how central a place music has within social-media platforms such as Facebook and Twitter.

Music emerged as the most popular "brand" for users to follow on both social-media platforms, with 33% of Facebook users and 34% of Twitter users describing music as being "very appealing". The popularity of music outstrips other entertainment forms such as movies, games, TV shows, fashion and technology.

The news comes as Facebook revives its Music On Facebook platform for acts, looking to use it to engage with the site's 600m users globally.

In addition, Zynga is moving to take music into social gaming with its Lady GaGa Farmville promotion, while Myspace is using new artist-profile integration into Facebook in what is being seen as a last-ditch attempt to revive its relevance as parent company News Corp. looks to sell it off.

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NEWS IN BRIEF

■ **Hadopi's impact revealed**
A Government study of 1,500 people in France claims 50% of those polled believed the Hadopi measures are having a positive impact and that it is making them access legal content online more often. An average of 5,000 letters are being sent a day to suspected filesharers under Hadopi.

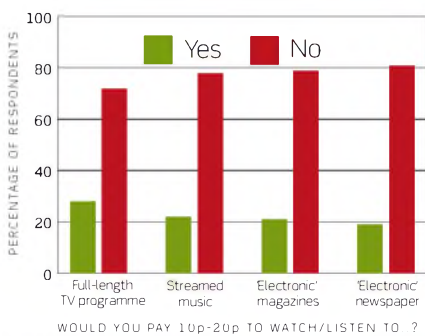
■ **Bing gets Dizze**
Search engine Bing has partnered with Dizze Rascal on its Your Britain photography competition. The rapper's photos inspired by the UK will feature on the site's homepage while entrants sending in their pictures can win a prize of £10,000.

■ **Myspace Australia shuttered**
The Australian office of Myspace has been closed down. This follows major job cuts and the outsourcing of ad sales and content management in January.

■ **Nokia dissolves Ovi**
Nokia is folding its Ovi brand after four years but will continue offering music, apps and games for download under the Nokia brand umbrella. The transition will start in July and be completed by the end of the year.



PAYING FOR MOBILE CONTENT



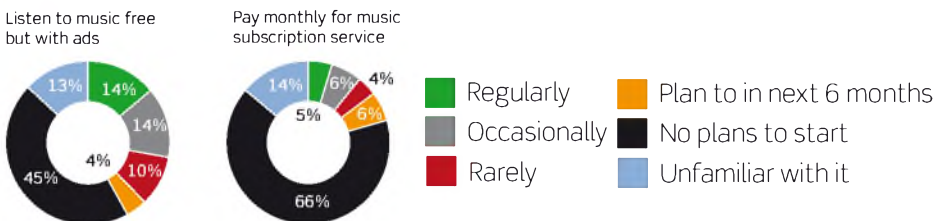
Above: Wiggin partner Alexander Ross and the 'Like/follow' relationship music enjoys on social-media platforms

Left/below: Trends and findings from the Wiggin/EMR research

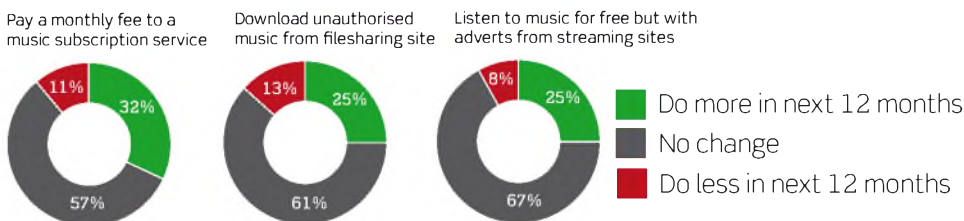
AWARENESS OF DEACTIVATION

	TOTAL	Male	Female
VERY AWARE	4%	6%	2%
FAIRLY AWARE	11%	15%	7%
NOT THAT AWARE	23%	25%	21%
NOT AT ALL AWARE	62%	54%	69%

CURRENT ACTIVITIES



FUTURE INTENTIONS



Source: Wiggin/Entertainment Media Research (May 2011)

NEW APPS

■ **Hitlantis (iPad - free)** A streaming radio and music discovery app that presents music as a sprawling "sea of bubbles" positioning similar acts in close proximity. It allows playlist sharing and ranks emerging acts globally.



■ **TuneWiki Social Media Player (Android - free)** Allows users to create personal profiles, follow each other, build playlists and recommend tracks. It also has synchronised lyrics translated into 40 languages.

NEW SERVICES

■ **SoundRain** was developed during Music Hack Day in San Francisco and integrates the API of micropayment system Minno into SoundCloud to let its users sell their tracks directly anywhere online.

■ **Wahwah.fm** has been described as "a Foursquare for sound" and lets users broadcast music based on their location for other nearby users to hear. Its imminent iPhone app allows streaming from SoundCloud.

LIVE SPECIAL

AN EXCLUSIVE LOOK BEHIND THE SCENES OF THE POP EVENT OF 2011 – TAKE THAT'S PROGRESS

Take That hatch Progress plan from secret**TOUR EXCLUSIVE**

■ BY STEPHEN JONES

FOR THE LAST FEW WEEKS, under a covered hangar at RAF Cardington in Bedfordshire, the final rehearsals have been taking place in utmost secrecy for the pop event of 2011 – Take That's Progress Live Tour.

Sponsored by Samsung, it is the biggest stadium tour in UK and Irish history, kicking off at The Stadium Of Light in Sunderland this Friday.

Propelled by the return of Robbie Williams to the fold, it will see them perform as a five-piece for the first time since 1995 – to more than 1.75m people over 29 nights just in the UK and Ireland – including eight nights at Wembley Stadium, eclipsing the record set by Michael Jackson's Bad tour in 1988.

It is a remarkable achievement for any band, let alone one which only returned to the live arena five years ago.

But it creates pressure, too.

In a quieter corner of the imposing shed – the biggest covered structure in the UK, originally built for airships in 1915 – sits production director Chris Vaughan, remarkably calm for someone in charge of one of the biggest tours the world has ever seen.

"I am numb from worry or excitement," sighed Vaughan who, having been with Take That on every tour since their first in 1993, is seen as a trusted pair of hands.

"In truth it's going phenomenally



The pressure's on hidden from the world, Take That get

well. I feel more relaxed [than The Circus tour] at this point, even though it is twice as big scale-wise," he admitted.

The Mayor of Bedford at one point stepped in to help Vaughan get access to the airbase where they are building the whole outdoor show under cover and away from prying eyes.

The band joined the crew for rehearsals three weeks ago. Much about the tour is shrouded in secrecy

and Vaughan was tight-lipped on themes, although perhaps dropping a hint when talking about the unique engineering in designing the "bridges to Babylon".

To give an idea of scale, Brixton Academy would "be just big enough to fit the catering crew now" explained Vaughan of The Production Office, overseeing his 225th tour in 20 years. Some 110 trucks are involved in ferrying the

equipment between venues on the 27-date UK tour (36 across Europe), not to mention the crew which stands at 238 members.

Their previous tour Circus Live was acclaimed as one of the best in the UK but Vaughan said topping it was not a motivation in itself.

"The most important thing is that we shouldn't try to better the previous tour. If we tried to, it would be contrived. We have listened to the

music and tried to put on a quality show. We didn't set out to better it, although I believe it is better. It's an evolution."

The show is produced by creative director and choreographer Kim Gavin who worked on Circus and whose next big event is the 2012 Olympics closing ceremony. Gavin focuses on the artistic side, working side-by-side with Vaughan who develops the financial and logistical side in

TAKE THAT TIMELINE

JULY 2009 Take That manager Jonathan Wild and SJM's Simon Moran discuss dates/routing for a new tour at the end of The Circus Live

JULY 2010 Robbie Williams announces he is rejoining Take That

OCTOBER 2010 Tour announced and the demand for tickets crashes UK ticket websites. Take That's manager Jonathan Wild and Robbie Williams' manager Josie Cliff begin budgeting and planning with Chris Vaughan and Kim Gavin.

NOVEMBER 2011 Progress the album is released and becomes the fastest selling of the century going on to be the biggest selling of the year

CHRISTMAS 2010 Set design signed off

APRIL 2011 Musical rehearsals begin

MAY 2011 Last three weeks of May everyone working on the show is pulled together at RAF Cardington, Bedfordshire, where the stage is built

MAY 27 2011 Progress Live Tour Sponsored By Samsung starts at The Stadium Of Light in Sunderland

MARK OWEN INTERVIEW

MW: So, the biggest stadium tour of all time... what will it be like?

A bit more technical. Even before the record was out the stage designs were coming through. The first pieces started to be built at the end of October. It's going to be brilliant and I'm really proud of what we've achieved.

What do you hope to achieve?

I want to see some of the places I tour rather than just the stage.

How are rehearsals going?

Really, really well. It's quite easy at the moment because we're more experienced and the communication's better. Once you've run it a few times you can have fun with it. There's an excitement, but we don't want to show that we're excited. Sometimes you wanna run home and shout, "Yeah, it's brilliant."

Demand was 30 times higher than for Michael Jackson's shows. How does that make you feel?

We're like kids really; we're all a bit excited about life and the tour and I'm really proud of what we've achieved. I just really hope everyone enjoys it.

Circus was a massive success – do you feel the pressure to better it?

People ask that all the time. A few weeks ago I had a pre-tour panic, which I went through for a couple of days, not much sleep, but I came through the other end. We're confident with it now and I think the show will be brilliant.

Do you have much input as band members? How did you get involved?

We first officially set time aside to talk about the tour early last summer. We started with the setlist and the songs we wanted to play. We spent a day just talking about them before throwing ideas into a bag and putting a show together. There hasn't been a week we haven't had meetings or rehearsals.

How are the ideas generated?

The way we usually start with a show

is looking at the songs we want to perform and think are right and then we build a show around that. There are some great songs there – we have a lot of confidence but us being us, we can't just go and sing the songs. There are certain members of us who push the theatrics more than the others and it's trying to find that happy medium where everybody's comfortable.

Robbie has gone on record saying how much he dislikes touring. Have you had to persuade him?

No, we're having to hold him back. Rob says, "Come on guys, let's get on with it. We've all got enthusiasm to do a great show and that's what we've always prided ourselves on."

Will you be previewing new material?

The new single Love Love. For the rest, you'll just have to come along and see.

What's next for Take That?

We've got Love Love for the X-Men movie and we're great X-Men fans so that's exciting for us. We've also done a few new tracks we've worked on.

PROGRESS LIVE TOUR

Take That's Progress Live Tour Sponsored By Samsung became the biggest tour in UK and Irish history when a record breaking 1.34 million tickets were snapped up in less than 24 hours of going on sale.

The band smashed their previous box office record set in 2008 with The Circus Live Tour, more than doubling their own record for sales in a single day.

850,000 tickets went on sale at 9am on October 29 2010 and throughout the day the band added a further 11 dates to cope with demand.

TALENT

SS LIVE TOUR, KICKING OFF THIS WEEK

t airbase hideout



ar themselves up for the Progress live tour



Task master production director Chris Vaughan

venues, police, toilets, marketing... making sure it happens".

Moran said, "This is quite beyond the aspirations of anyone really. Everything about it is big. It's decimated any tour in the UK. We are in totally uncharted territory, in a challenging economic climate. It's incredible really."

Vaughan insisted that fans had been put first, and was most proud that they had gone to lengths to get rid of the delay and mixing towers in the centre of the stadiums - albeit at extra cost of hanging equipment from stadium roofs and building a mixing area into a V-stage - so that there are no sightline obstructions. "Also the band get a view of the audience, not a medley of huts, and we can put more tickets on sale. The challenge is keeping it personal. It is important when you are running these big tours you try not to treat people as numbers and try to keep that family vibe," he added.

What Take That fans have in store will be revealed at the end of the week. But what is clear from talking to Vaughan is that key to this event, everyone involved is trying to push the boundaries at every level of the production.

He added, "Every time you do Take That you are operating outside your comfort zone... you push yourself, but they do, too."

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tandem; much of the success is down to their tight working relationship.

There are no official figures but Gavin was rumoured to have been handed a £15m budget. The ideas came from the band and Vaughan said work started in earnest in October when he first "imagined" the tour and drew up parameters, timescales and budgets.

"These two weeks are the most stressful, honing the set design, people changing their minds, the show being tweaked. There are some extremely adventurous effects."

Arriving at the airbase to check on rehearsals, promoter Simon Moran, who originally encouraged the band to reform for live dates in 2006, said he had the idea for "another" tour at the end of the last, Circus, long before there was any talk of Robbie rejoining. His team at SJM handle almost everything including "dealing with

BREAKOUT

WOLF GANG / Atlantic Records



www.wolf-gang.co.uk

BY STEPHEN JONES

LEGENDARY US PRODUCER Dave Fridmann claims the debut album from new British act Wolf Gang is "really quite remarkable" and he cannot wait for people to hear it, after the two spent the best part of a year crafting the record.

Fridmann, one of the world's most in-demand producers and responsible for seminal albums from Flaming Lips, MGMT and Mercury Rev, was originally set to work on just one track with Wolf Gang - Lions In Cages - after Atlantic VP of A&R Hugo Bedford alerted his attention to the artist via Fridmann's manager Peter Shershin.

Fridmann - who admitted his manager receives "approaches every day" - explained, "We talked about what could be done. I didn't realise there had been a number of attempts at the song, I just thought it was a demo. So I invited him over to work on it."

"Max [McElligott - Wolf Gang's

real name] has a clear idea what to do and I agree with it. At first there was only time to do one song but I said, 'If you can wait, we can do more' and so he did."

They began work on the album Suego Faults (released July 11) in March 2010, working around Fridmann's schedule, which included the new Flaming Lips record.

It was a process which required further patience on the part of McElligott, who had already waited some time for his debut release to see the light of day, having been originally signed in 2009 under the name Count Fisher.

But the result was worth it, according to Fridmann. "I love it," he said of the album. "I can't wait for people to hear it. Max is fantastic - it's incredible and unbelievable how much music is floating around in his head."

McElligott explained that he also benefitted from the album's slow pace of development. "When I signed I thought I was closer to being ready than I was," he said

"When I started recording I

CAST LIST : WOLF GANG

LABEL Atlantic Records
A&R Hugo Bedford & Dennis Brown
PUBLISHER Warner/Chappell
LAWYER Josh Smith, Lee and Thompson
MANAGEMENT Angus Murray, Everybody's
MARKETING/PRODUCT MANAGER Jamie Burgess, Atlantic
NATIONAL PRESS Alex Darling, Atlantic
REGIONAL PRESS Claire Coster, Atlantic
DIGITAL PRESS Merlin Jones, Radar Maker
NATIONAL RADIO Phil Youngman, Atlantic
REGIONAL RADIO Carrie Curtis, Atlantic
NATIONAL TV Deirdre Moran, Atlantic

started rethinking what I had done and Dave heard Lions In Cages after I'd had a change of heart."

He said he had no time to be in awe of Fridmann. "Time was a constraint so I had no time to fantasise but instead was heavily concentrated on the music and not getting sidetracked," he said

"I am really happy now in comparison with working with the other producers. It's a really nice body of work - each track stands up to the one before."

Fridmann added, "It's been a long process but the blueprint has been to make sure it's a cohesive record. We needed to make sure the songs stand on their own and a conscious effort that they flow. Ninety per cent of people aren't going to listen to it in an album format but it's important that people get the chance to listen to it as a whole album and it's important Max gets the chance to build an artist career. Making a great single is one thing, but an album is a whole 'nother thing."

✉ www.musicweek.com/breakout

VIAGOGO Ticket resale price chart

pos	prev	event	price £
1	NEW	GEORGE MICHAEL	192
2	2	ALICIA KEYS	190
3	3	ADELE	136
4	NEW	NEIL DIAMOND	122
5	4	SUMMERTIME BALL	106
6	NEW	SADE	104
7	7	ERIC CLAPTON	102
8	10	RIHANNA	94
9	8	FOO FIGHTERS	92
10	12	RUSH	90
11	5	ROGER WATERS	90
12	13	ARCADE FIRE	88
13	11	TAKE THAT	85
14	NEW	BON JOVI	83
15	14	BRYAN ADAMS	79
16	19	KINGS OF LEON	74
17	NEW	DURAN DURAN	72
18	16	SLASH	71
19	18	DIRE STRAITS	65
20	NEW	MORRISSEY	62

HITWISE Primary ticketing chart

pos	prev	event
1	NEW	GEORGE MICHAEL
2	NEW	ONE DIRECTION
3	5	TAKE THAT
4	1	T4 ON THE BEACH
5	NEW	BRIAN WILSON
6	NEW	SADE
7	17	CAPITAL SUMMERTIME BALL
8	NEW	BLACK EYED PEAS
9	6	ADELE
10	NEW	THE KILLERS
11	7	SECRET GARDEN PARTY
12	10	OLIVY MURS
13	20	GLEE LIVE
14	NEW	MORRISSEY
15	14	ROD STEWART
16	NEW	ROGER WATERS
17	19	NEIL DIAMOND
18	15	BRUNO MARS
19	3	KASABIAN
20	16	DOLLY PARTON

TIXDAQ Secondary ticketing chart

pos	prev	event	price £
1	1	TAKE THAT	9.0
2	NEW	GEORGE MICHAEL	4.0
3	2	RIHANNA	3.1
4	NEW	CLIFF RICHARD	2.0
5	4	DOLLY PARTON	1.2
6	6	NEIL DIAMOND	1.0
7	8	GLEE LIVE	1.0
8	7	V FESTIVAL	1.0
9	10	ARCTIC MONKEYS	0.8
10	11	ADELE	0.7
11	NEW	READING FESTIVAL	0.6
12	NEW	ENRIQUE IGLESIAS	0.6
13	13	BON JOVI	0.5
14	12	SUMMERTIME BALL	0.5
15	NEW	LEEDS FESTIVAL	0.5
16	14	T IN THE PARK	0.5
17	3	ROGER WATERS	0.4
18	18	JANET JACKSON	0.3
19	15	JOHNNY MATHIS	0.3
20	17	ROD STEWART	0.3

viagogo

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PREVIOUS TOURS

- The Ultimate Tour - original dates sold out within 30 minutes - in total 28 dates sold out within 70 minutes with six stadium dates being added, second fastest selling tour of 2005 (after Robbie Williams)
- The Beautiful World Live Tour sold out within 40 minutes
- The Circus Live Tour holds the record for the fastest selling tour in UK history, with 600,000 for all original eight dates selling out in just five hours
- Overall played to over 2.5m people since reformation as a four piece
- The DVD for the Circus Tour in 2009 became the UK's fastest-selling music DVD of all time.

TAKE THAT AND ROBBIE

Between them, Take That and Robbie Williams have:

- Sold more than 80m albums
- Had 14 number one albums
- Achieved 18 number one singles
- Played to more than 14.5m people live
- Won 20 BRIT Awards, eight MTV awards and five Ivor Novello awards
- With Progress now sold more than 2m copies in the UK alone.

TALENT & DIARY

REN HARVIEU / Island

<http://www.myspace.com/renharvieu>

THE INCREDIBLE REACH of the internet and the accompanying clamour for information means it can be hard for the modern music business to find the time to develop raw talent.

But Universal appears to have found a way to do just this with new Island Records' artist Ren Harvieu, blossoming from a raw gem to a flourishing new artist with a stunning vocal delivery which has been compared to that of Dusty Springfield.

Harvieu, from Higher Broughton in Salford, was discovered in January 2008 on Myspace by manager Paul Harrison, who had a background running the now defunct Shoplifter label.

Instead of farming her out for co-writes, he embarked on a more discreet search for the right producer, six months later hooking her up six months later with Jimmy Hogarth, who has enjoyed success with artists from Amy Winehouse to Paolo Nutini.

A deliberate decision was made to keep any talk of Harvieu off the internet so that her "baby steps" weren't online.

But after recording a number of demos, spring 2009 found Harrison and Harvieu in the offices of Universal UK chairman and CEO David Joseph. He made them an offer on the spot to sign to Kid Gloves Records, a new label venture he had been discussing with Hogarth.

The deal allowed them 18 more months to develop Harvieu in relative secrecy, during which time they worked on more than 90 songs.

It also gave them the option to release her music through whichever Universal label and A&R they wanted to. They eventually opted with Island's A&R director Nick Huggett (Adele, Dizzee Rascal).

Hogarth said, "It was definitive

that we didn't put her with all the usual suspects and decided the correct material would come from Ren working with artists instead, musicians coming from the heart rather than trying to get a credit."

They eventually included Glasvegas, The Zutons' Dave McCabe, The Stands' Howie Payne and singer-songwriters Ed Harcourt and Candie Payne.

Talking with Harvieu at Hogarth's studio in Kensal Rise, London, the 20-year-old seems down to earth.

Despite having studied Musical Theatre and her stand out vocals, Harvieu insisted she had never planned to be a singer.

"It was more of a daydream. I always wanted to be in a band but didn't know who to speak to. I grew up listening to my parent's music, my mum listened to Fairport Convention, King Crimson and Billie Holiday and my dad folk music," she added.

Asked about what she thinks of her album she said, "It's amazing. I am well chuffed with it."

Hogarth added, "I always felt it had to be timeless. Ren could have been born 80 years ago and she would have had a singing career and I felt the material had to reflect that.

"The charming thing about this project is that it comes from someone unaware of their own effectiveness of singing. Of all the things I have been involved with, this feels as good, if not better."

Huggett said her music is "just brilliant". "Obviously she is a female artist and there are loads about but Ren is something special," he said. "Think of Little Voice and that mystique, innocence and purity. It was the same when I signed Adele, I wasn't vexed by other female voices around, it was, 'This is fucking good.'"

www.musicweek.com/breakout

DOOLEY'S DIARY



Dinos, gongs and product placement

DOOLEY JOINED THE GREAT and the good at the Grosvenor House Hotel last Thursday for this year's **Ivor Novello Awards**. But he couldn't help but notice one face missing from the crowd, a certain **Simon Cowell**, and, if the words of host **Paul Gambaccini** are anything to go by, he is unlikely to be turning up to the event any time soon. Having given his usual opening round-up of UK songwriting successes of the past year, Gambo then held aloft **Susan Boyle's** *The Gift* album as he noted that virtually all of the songs on it were old **Christmas** songs long out of **copyright**. Only the writing of them was attributed to album producer **Steve Mac** and a certain **Mr Cowell**. "The next time you see him you might want to congratulate him on his song **Auld Lang Syne**," observed Gambo wryly... At least Cowell got off, ahem, more lightly at the event than **Adele**, who was not-too-kindly described as a "**slightly chubby lady**" who will win everything next year by Sir Elton John. Er, thanks Reg!... As always seems to be the case, the Ivors was taking place on a day basked in sunshine, but when **Michael Nyman** took to the stage many attendees were probably fearing it would be dark by the time they left the afternoon event. The Ivors classical music award winner's acceptance speech was so long that it was about 15 minutes in when, in telling what seemed like his entire life story, he had only got up to 1983. To the relief of the host, it then stopped, as an exasperated Gambo quipped, "I forgot why I'm here"... Triple winner **Plan B** also revealed his creative debt to **Smokey Robinson** as he picked up the album prize. Can it be a coincidence



then one of the judges of this category was **Martin Fry**, the ABC frontman who performs *When Smokey Sings?*... Best signing picture of the week must go to **Totally Enormous Extinct Dinosaurs** (Orlando

Higginbottom) who signed a global publishing agreement with **BMG Chrysalis UK** last week. The company chose the dinosaur gallery of the **Natural History Museum** to sign the contract and snapped here under a life size head of **Tyrannosaurus Rex** are (from left to right): BMG Chrysalis UK legal and business affairs manager **Adrian Cornes**, BMG Chrysalis UK A&R manager **Craig Michie**, **Higginbottom**, BMG Chrysalis UK vice president A&R **Ben Bodie**, Darling Artists **Ed Cartwright** and **David Laub** and Clintons **Nicky Stein**... May was also the month of the **Parliamentary Jazz Awards**, with the industry gathering at the House of Commons to see pianist **Brian Kellock** crowned jazz musician of the year. Pictured above is **Dame Cleo Laine** winner of the **APPJAGS Special Award** and PPL chairman and CEO **Nevrkla**. Now, while bumbling around **Great Escape**, Dooley happened across rising star and Black Book Management's **Lucy Rose**, an utterly delightful singer, not least because she was offering promotional tea for sale with the slogan, "No music, no CD, just tea." She sold her entire stock - making Dooley wonder, not for the first time whether he's in the wrong business...

Later that same day, Dooley came across **Guillemots** performing out the back of a **transit van** on the beach front as part of an interesting new initiative by **Ford** put together by **LoveLive** and **Trangressive**. The aim of the scheme is to break groups out of the back of a Transit van, and the name of the project? **Bands In Transit** of course. Top marks for

originality... What happens on tour traditionally stays on tour - but which music promoter left his **bathroom tap** on while out on the road, causing hundreds of pounds of **damage** and yet when taken down-stairs to view the damage by hotel staff somewhat **bravely** tried to insist the plaster falling from the ceiling was due to the state of the building, until he **poked** at it and it fell in on him?... Oh, and which artist **stopped** their set half way through to enquire as to who was **enthusiastically screaming** that they loved her from the audience, only to somewhat **embarrassingly** discover it was their manager? **Cringe factor** set to 11.... Meanwhile, **The Vaccines'** quest for US success will get a big boost this week as they will be performing on **Letterman** the same night the CBS show is expected to get a big audience hike because of **Lady GaGa** appearing... Finally, as a keen supporter of charity and a fervent fan of one particular football team, there's nothing Dooley likes more than combining his two passions together in the form of charity football. So it is with great joy Dooley can report that **charity 5-a-side soccer** challenge, featuring teams from **Universal**, **Sony Music**, **Warner Music**, **Ministry of Sound** and **Ninja Tune** (team captains pictured below) and hosted by **HMV** in association with **Kinect Sports** earlier this month, saw the industry raise **£16,000** for **Teenage Cancer Trust**. To quote Alan Partridge, "Back of the net"...



CAST LIST

LABEL
Island/Kid Gloves
A&R
Nick Huggett,
Island
MANAGEMENT
Paul Harrison,
Beacon Music

LAWYER
James Collins,
Collins Long
MARKETING
Olivia Nunn, Island
DIGITAL
Glenn Cooper,
Island
AGENT
Lucy Dickins, ITB

PRESS
Shane O'Neill,
Island
REGIONAL PRESS
Monique Wallace,
Island
ONLINE PRESS
Merlin Jones,
Radar Maker

NATIONAL RADIO
Rob Lynch,
Airplayer
REGIONAL RADIO
Charity Baker/Ben
Wolford/Jess
Clark, Island
TV
Andrea
Edmondson, Island

ANALYSIS DANCE

THE DANCE DIVIDEND

The remarkable growth in live dance music across the Atlantic is now reaping rewards at home as the UK's dance market is making the most of an underground boom to rediscover its confidence

SECTOR FOCUS

BY BEN OSBORNE

HAVING STARTED ITS ASCENT THREE years ago, dance music has enjoyed a full-blown revival over the last 12 months. According to the OCC, UK dance singles sales are up 32.6% year on year, while demand also continues to increase for dance music across live venues and sync deals.

Part of the turnaround for dance music has been driven by a hitherto unprecedented success in the US, where the explosive rise in the genre's popularity has seen mainstream stars from Kanye West to Snoop Dog and Lady GaGa chart dance tracks.

A significant indication of how far club music has reached into the heart of urban America came with Beyoncé calling in London bass producer Switch for her forthcoming album, 4.

Much of the genre's biggest growth in the US has been in live events, such as the Electric Daisy festival and Las Vegas



club nights, where Positiva/Virgin act Swedish House Mafia have risen to superstar status.

As a measure of their success, the band are now able to demand a lucrative share of bar takings in their Vegas deals.

ABOVE

Pete Tong sets the scene of the IMS for 2011 in Ibiza

This month Radio 1 DJ and IMS co-founder Pete Tong also announced a new residency in Las Vegas, adding to the city's growing reputation as the Ibiza of America.

Long-term Vegas club resident Paul Oakenfold arrived in the US at a time when North America's electronic music market was a long way behind Europe. "They've caught up," he says. "It's the beginning of another chapter in America because 50% of the records in the charts are electronic based."

"The scene is spiralling out of control in America," says veteran DJ and M-Nus label owner Richie Hawtin. "I'm playing the Electric Daisy festival in June and they pre-sold 85,000 tickets in the first week – for a purely electronic festival."

This lucrative development in live dance music in the States is also starting to pay dividends in the UK, where dance acts, including Deadmau5 and Above and Beyond, are once again selling out major UK venues such as the Brixton Academy. Jason Ellis, director of Positiva and Virgin, has been signing innovative deals with acts including Deadmau5 and Swedish House Mafia, involving EMI in non-traditional live and merchandise revenue streams. Ellis says EMI is now placed at the heart of the dance music

Continued over page »

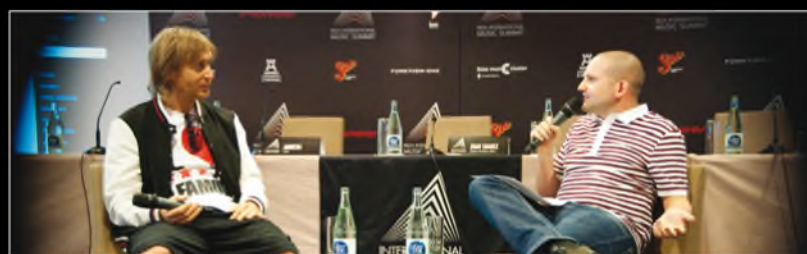
INTERVIEW BEN TURNER ON MAKING THE IMS DANCE SUMMIT WORK

ON THE EVE OF ITS FOURTH EDITION, co-founder Ben Turner talks to *Music Week* about the IMS.

Since launching one of the genre's most credible publications, *Muzik*, Ben Turner (pictured right at the IMS with David Guetta) has never strayed too far from his original passion – dance. In the years since he has helped manage Rob da Bank's successful career, built up Bestival and the Sunday Best record label, published magazines and books, set up Dance Star and four years ago launched the International Music Summit with the intention of inspiring the dance music business.

"We launched IMS at a low point, when myself and Pete Tong (Radio 1), Danny Whittle and Mark Netto (of Pasha) were going to Miami and not getting any business done," he explains. "It had become an event where DJs made a lot of money, but people in the business didn't achieve a great deal."

The four decided to launch a conference that catered for their needs and, looking around for a model, Turner visited MuseExpo in LA: "It was 500 people on one rooftop. All the events were within walking distance. All the people were major players, they were influen-



tial people. The minute conferences get too big you can't find the real players, they get so much hassle from jobbing DJs. We wanted to be a bit more focused and more intimate."

"On a business level it's more challenging to make it work, but the rewards that come out of it are huge. And as a result we have this feeling of key players all helping to shape the future of electronic music – as our tagline suggests."

All four founders are Ibiza veterans, so the choice of location barely needed discussing and Turner considers the White Isle as having more influence on the global dance scene in recent years than anywhere else.

Aside from the Amsterdam Dance Event, IMS was to become the only dance music gathering that was not primarily about the

parties. It is about business and dialogue first and foremost.

"None of the conferences have put as much thought into the dialogue as us," says Turner. "We've been called the TED of electronic music, and you couldn't ask for a higher accolade."

After successful years of lively debate at IMS, its partners decided to commission a business report. It was, Turner says, a much-needed but natural development. "We created the Business Report because of what we do day to day, talking to brands and sponsors and people that want to get into the genre."

"There's so little data in existence, so we brought in an analyst called Kevin Watson. While what we did in year one was basic, it was a start and we can build on that data.

"We sold that report to 200-odd people and now the hilarious thing is I've had the report quoted at me by people pitching things. Which is great."

The launch of IMS has already made a lasting impact on the island itself with the Ibiza Government having invested millions of pounds in a music technology school following a meeting at the summit. "In our first year we put the president of Ibiza and Pioneer in the same room and now Pioneer is sponsoring the technology school," says Turner.

This year the summit's organisers are also expanding the party aspect of the IMS, with what Turner describes as a three-day extension of the Ibiza season's opening weekend – giving tireless hedonists a full six days of parties, if you include the opening celebrations at Space.

"It's the intimacy that attracts people. But to make it work we needed to create a consumer offering as well. So we've developed the gig in a World Heritage site at the end of the conference on the Thursday and Friday evenings. The Ibiza Government has given us this venue. It's very symbolic, showing the people of the island that this is a proper business."

ANALYSIS DANCE



“These kids who are into this mainstream stuff will continue to live with this music, but will get into more challenging material as they get older...”

BEN TURNER,
CO-FOUNDER IMS

ABOVE RIGHT
Set on expansion
The Electric Daisy Festival



business and is focused on developing new channels in the UK market.

“The UK is a very ‘mature’ market, but has room to grow and develop – especially on the live side,” he says. “It’s been fantastic to see a string of dance acts sell out the Brixton Academy over the last 18 months. Alexandra Palace is the next target, starting with two sold-out Swedish House Mafia shows at the end of May.”

Hawtin believes that the resurgence of dance music is also down to the slower growth of a wider underground network which started in Berlin in the early 2000s and has spread into a global movement: “I don’t think it’s just about the new pop stars. The underground is larger now than it’s ever been. Having a cottage industry enabled the scene to survive and prosper while a lot of the larger labels had problems,” he says.

“At the last two Electric Daisy festivals they’ve been booking a techno arena and that has been getting larger and larger. It isn’t getting larger because the music is getting more commercial, it’s because the kids are looking for something different.”

Undoubtedly one cause of the UK’s dance-music boom is the convergence of the successful electro, dubstep and underground house and disco scenes.

The result has seen dubstep producers play disco sets and move their template to merge dancehall with house, hip hop and techno, creating ever more sub-genres. “Dance music has got its confidence back,” insists Fred Deakin, DJ and half of electronic act Lemon Jelly. “It’s re-established

itself as a collection of innovative underground genres.”

For Ben Turner, co-founder of IMS, all of this is an expected result of the success of mainstream acts spreading through dance music’s many genres. “I think the repercussions from what’s going on are being felt by all. It’s a hugely challenging times for labels. But I think it will filter back to everyone. These kids who are into this mainstream stuff will continue to live with this music, but will get into more challenging material as they get older.”

Dance music’s rediscovered confidence has also crossed over into wider cultural signifiers, with brands such as the W Hotel chain, Red Bull, MTV and Coca-Cola’s Burn aligning with the genre.

THE GIVE AND TAKE OF DANCE SURGING SINGLES AND AILING ALBUMS

STATISTICAL ANALYSIS

BY PAUL WILLIAMS

THE FOUR-WEEK CHART-TOPPING PARTY Rock Anthem led a 32.6% increase in dance singles sales in the first four months of the year, but those gains were cancelled out by the dance albums market shrinking by exactly the same amount.

The Interscope/Polydor single by LMFAO featuring Lauren Bennett and Goonrock sold 454,062 units during the opening 18 chart weeks of the year, according to OCC data, helping the dance market grow more than three times faster than the overall singles sector.

That amounted to an extra 1.16m singles being sold in the genre compared to during the same timeframe in 2010, taking year-to-date sales to 4.70m units. This represented 8.4% of the total singles market, placing dance as the fourth biggest genre behind pop (28.3% of the market), contemporary urban (22.4%) and rock (13.0%).

But as sales of dance singles surged forward between the beginning of January and early May, the genre suffered a terrible time on albums as a lack of big artist releases and the sharp fall in the compilations market sent sales plummeting by 32.6%.

For all genres of music sales of compilations have proven to be very tough work in recent years, reflected by the overall market for various artist releases dropping by 13.0% year-on-year during the first 18 chart weeks of 2011. However, while compilations accounted for only 19 of the top 100 album sellers across the entire market in this

SALES STATISTICS DANCE

Source: OCC

vs last week	Singles	Artist albums
Sales	4,696,199	609,141
prev year	3,540,300	981,262
% change	+32.6%	-37.9%

vs last week	Compilations	Total albums
Sales	1,003,242	1,612,383
prev year	1,410,637	2,391,899
% change	-28.9%	-32.6%

The above shows sales covering chart weeks 1 to 18 2011 and how they compare with the same period in 2010.

period, 55 of the 100 biggest dance albums of this period were various artist sets, meaning the genre suffered disproportionately from the shrinking compilations business.

Unit sales of dance compilations fell by 28.9% year-on-year over this timeframe, more than twice as fast as the overall market (13.0%), which amounted to around 400,000 fewer various artist dance sets being sold compared to 12 months earlier. This big drop, which left year-to-date dance compilation sales just above the 1m mark, was reflected by the sales totals accumulated by the leading sellers. EMI and Universal’s joint release *Ultimate Floorfillers* was the top dance compilation between

January and the first week of May this year with 60,923 takers. However, during the same period in 2010 five dance compilations sold more copies, led by Ministry of Sound’s *Running Trax* with 94,293 sales.



The big dip in compilation sales was clearly bad news for dance, but the genre had an even harder time in the artist albums market where sales fell much faster – down 37.9% year-on-year. This saw dance’s share of overall artist album sales dropping from 4.0% to 2.1% as 372,121 fewer dance albums were sold in the sector compared to the first 18 weeks of 2010. The drop went in the opposite direction of the overall artist albums market where, led by Adele’s runaway 21, sales increased by 0.7% to 28.84m units. Only around 600,000 of these sales were provided by dance acts.

An obvious reason for this steep drop was the lack of any big new dance artist albums being released in the quarter. This time a year ago Parlophone act Gorillaz’s third

album *Plastic Beach* attracted 163,058 buyers to finish as the period’s top dance artist album and 16th most popular artist album overall, but the highest-placed dance album 12 months later is down in the 39th spot. The album in question, *The Beginning* by Interscope/Polydor’s Black Eyed Peas, sold just 72,913 units over the 18 weeks we are analysing, only around 45% of the total *Plastic Beach* managed in the same period in 2010.

It was also one of only two dance albums – the other was Virgin act David Guetta’s *One Love* – to win a place in the period’s top 100 artist albums overall, while a year earlier four dance albums had made the grade with the Gorillaz set having been joined by Heliogoland by Virgin’s Massive Attack,



MTV's summer schedule sees the channel return to the height of its Ibiza coverage. "Ibiza has a very loyal following who return to the island year after year," says MTV UK director of television Kerry Taylor. "Its heritage and reputation alone will always be a major pull for clubbers, holiday-makers and for brands such as MTV.

"Our objective for 'I Want My MTV' is simple - we want to bring something fresh, new and unique to Ibiza, in the form of a summer-long event that combines with the legendary party scene of the island."

W Hotels global music director Michaelangelo L'Acqua sees dance music as a social barometer that connects the hotel with the lives of its clients. "Lifestyle and cultural trends are dictated by the music of their times. If you study the BPM fluctuations of dance music and economic rise and falls you'll see correlations between the two. When the economy is down, dance music BPM's go up."

He says the original methods hotels used to connect to their clients, such as CD compilations, have been replaced by more sophisticated methods, which effectively offer dance music a new channel to market: "A virtual catalogue can be offered to these music fans through mobile applications, music microsites and curated music stores, all housed under the hotel's sonic identity. This means that dance labels, acts and DJs have a new distribution channel to engage new fans for life."

Another notable shift for music producers has been an increase in requests for dance music from advertising and media agencies. "Agencies looking for something current and fresh seem to be referencing a lot of dance again," says Si Begg, a techno pioneer and early influence on dubstep, who makes music for film, BBC TV and Channel 4. "There was a while when it was all about kooky folk and clever indie, but I definitely feel dance is in vogue again."

IMS HIGHLIGHTS MOVERS, SHAKERS, SPEAKERS

THE IMS TAKES PLACE AT THE SAME time as Ibiza's annual film festival, so there is a little irony in the IMS's star turn being an iconic film director.

But having secured a record deal through last year's conference, David Lynch is a natural choice for a keynote speaker. "Twelve months ago Jason Bentley gave a track I made with my engineer to Ben Turner and Rob da Bank of Sunday Best Recordings," says Lynch. "We return this year to chat about the full-length album we just completed." Lynch's keynote will be broadcast live by Skype from his studio in Hollywood.

Among the musical legends addressing the conference is Daniel Miller, founder of Mute Records. Miller will be in conversation with Richie Hawtin, talking about his journey and how to perform as a DJ using an iPhone as a controller. "Daniel and me are friends," says Hawtin. "So we're going to chat about where we're at in the music industry and then get a bit into technology and relate that to his trials and tribulations over the years."

Among the highlights, IMS co-founder Ben Turner is excited about the panel on dance music in Brazil: "It's one of the



David Lynch



Daniel Miller



George Ergatoudis



Richie Hawtin

strongest economies in the world. It has the Olympics and the World Cup coming. So we're going to bring together the big promoters and we've got Larry Rother (right) of the *New York Times*, who wrote the book *Brazil On The Rise*. Turner will also be interviewing David Levy, one of the first and most significant DJ agents.

Music Week's Christopher Barrett will lead a keynote interview with BBC Radio 1 head of music's George Ergatoudis and chair a Question Time-style

panel debating issues including, on air/on sale and the challenges of winter touring.

Hawtin will also be talking with Alison Tickle, director of Julie's Bicycle in "a conversation about how we can take more steps towards a greener market place", says Hawtin.

"We've done work on international touring and the role of the artist," adds Tickle, "and I will be talking about what the music industry can do - practical things that can be done, and how this might work within the dance music world."

Beatport CEO Matthew Adell will address the conference and says he will be looking at "subscription and cloud services, and what they mean to DJs and dance music".

In terms of debate on the conference floor, Richie Hawtin is expecting "a lot of talk about social media. I'm interested to see what people are talking about for real-time data and location-based services. For DJs it's all about location-based services and how to connect to people, not only at the gig but before and after."



BEST-SELLING DANCE SINGLES 2011 TO DATE

Source: OCC

TITLE	Label	Producer
01	LMFAO FEAT. LAURENT BENNETT & GOONROCK	Party Rock Anthem Interscope LMFAO/GoonRock
02	BLACK EYED PEAS	Just Can't Get Enough Interscope will.i.am/Rodney Jerkins/DJ Ammo
03	DAVID GUETTA FEAT. RIHANNA	Who's That Chick Positiva/Virgin David Guetta/Giorgio Tuinfort/Frédéric Riesterer
04	SNOOP DOGG	Sweat Capitol/Parlophone The Cataracs
05	MARTIN SOLVEIG & DRAGONETTE	Hello 3 Beat/AATW Martin Solveig
06	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People Sony RCA Benny Benassi/Alle Benassi
07	BLACK EYED PEAS	The Time (Dirty Mind) Interscope will.i.am, DJ Ammo
08	TIESTO VS DIPLO/BUSTA RHYMES	C'mon (Catch 'Em By Surprise) Wall Of Sound Tiesto/Diplo/Busta Rhymes
09	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza Virgin Swedish House Mafia
10	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ	Where Them Girls At Positiva/Virgin David Guetta

The above shows the biggest-selling dance singles between chart weeks 1 and 18 2011



Calvin Harris

Columbia's Calvin Harris with Ready For The Weekend and Parlophone's Hot Chip album One Life Stand.

On singles, however, 10 of the period's 100 top sellers this year so far are dance. Among those joining Party Rock Anthem are two Black Eyed Peas singles - Just Can't Get Enough and The Time (Dirty Bit) - David Guetta's Who's That Chick and Where Them Girls At and 3 Beat/AATW's Hello by Martin Solveig and Dragonette, Radio 1's most-played track of Q1.



Tiesto

Headed by Party Rock Anthem and Just Can't Get Enough, Universal provides 26 of the period's 100 top dance singles, while EMI's 22 tracks include Snoop Dogg's Sweat. There are 17 Ministry of Sound releases in the top 100 sellers, led by Take Over Control by Afrojack featuring Eva Simmons, more than Sony (nine entries) and Warner (five entries) combined. Besides MoS's 17 tracks, another 18 of the 100 biggest dance tracks are independent releases, led by Wall of Sound's C'mon (Catch 'Em By Surprise) by

BEST-SELLING DANCE ARTIST ALBUMS 2011 TO DATE

Source: OCC

TITLE	Label
01	BLACK EYED PEAS The Beginning Interscope
02	DAVID GUETTA One Love Positiva/Virgin
03	DAFT PUNK Tron Legacy - OST Parlophone/Virgin
04	EXAMPLE Won't Go Quietly Data/MoS
05	GORILLAZ Plastic Beach Parlophone
06	DEADMAUS 4x4=12 MauStrap/Virgin
07	THE PRODIGY Invaders Must Die Take Me To The Hospital/Cooking Vinyl
08	FAITHLESS <i>Insomnia - The Best Of</i> Columbia
09	FAITHLESS <i>Forever Faithless - The Greatest Hits</i> Cheeky
10	TIESTO <i>Magikal Journey - The Hits Collection</i> Nebula/Virgin

The above shows the biggest-selling dance artist albums between chart weeks 1 and 18 2011

BEST-SELLING DANCE COMPILATIONS 2011 TO DATE

Source: OCC

TITLE	Label
01	ULTIMATE FLOORFILLERS EMI TV/UMTV
02	LOVE 2 CLUB 2011 EMI TV/UMTV
03	RUNNING TRAX 2 Ministry of Sound
04	ANTHEMS - ELECTRONIC 80s EMI TV/Ministry of Sound
05	ULTIMATE NRG 5 UMTV
06	BACK TO THE OLD SKOOL Ministry of Sound
07	CLUBLAND X-TREME HARDCORE 7 UMTV
08	ADDICTED TO BASS 2011 Ministry of Sound
09	CLUBLAND 18 UMTV
10	UNTIL ONE - SWEDISH HOUSE MAFIA Virgin

The above shows the biggest-selling dance compilations between chart weeks 1 and 18

Tiesto versus Diplo/Busta Rhymes. This sold 163,991 units over the 18 weeks, making it the eighth top dance track overall.

Reflecting the heavy presence of various artist releases in the top sellers, Ministry of Sound provides an unrivalled 26 of the 100 biggest dance albums outright of the period, plus another six releases in conjunction

with other companies. EMI has 23 of the top 100 outright, Universal nine, Sony eight and Warner one, while there are 22 releases by other independents besides MoS with groups represented including Anjunabeats, Cooking Vinyl, Demon, New State and XL Beggars. Eleven of the top 100 are multi-company releases.

DANCE PLAYLIST

Access tracks at www.musicweek.com/playlist

FIFTEEN FLOOR FILLERS

1 RETRO/GRADE **Mindfighter**

Contact Katie Collard • katie.collard@sonymusic.com



Mindfighter is the new release from DJ/producers Retro/Grade, the first of three EPs that will make up debut album Motion. Already a club hit, mixing up italo/electro/house and sounding like Kraftwerk's robots breaking free from their Teutonic programming, it is storming the discotheque. Lauded by *NME*, *Mixmag* and *Q*, and strongly supported by Radio 1's Pete Tong, Annie Mac and Zane Lowe, Retro/Grade are ready to take it to the next level.

www.retrogradeishere.com

2 JONAS STEUR FEAT. JENNIFER RENE **Still I Wait (Richard Durand's In Search Of Sunrise Mix)**

Contact Joris Bink • joris@blackhalerecordings.com



In Search Of Sunrise 9: India, mixed by Richard Durand, silenced the "shouldn't/couldn't/wouldn't" brigade with the critical and commercial success of his IDMA-nominated In Search Of Sunrise 8: South Africa album last year. Having generated his own brand of the titular heat at the country's Sunburn festival late last year, he kicked off appropriately enough with the latest from India's Lost Stories, Mix 1 builds its way through new Pulser, Alex O'Rion and Zoo Brazil material, culminating in Durand's latest track off the desk, Run To You. Mix 2 meanwhile ushers in audio from Jonas Steur, Craving, Andy Duguid and Sunny Lax among others and also fields Daniel Wanrooy's purpose-built and exceptionally fine Bangalore.

www.insearchofsunrise.net

3 DANNY DOVE & BEN PRESTON FEAT. SUSIE LEDGE **Falling**

Contact Tim Binns • tim@newstate.co.uk



Already played on BBC Radio 1 and Kiss FM with huge support from Scott Mills, Fearne Cotton, Pete Tong, Annie Nightingale and Steve Smart, the excellent Falling is set for release in mid-June. Falling is written and produced by UK based DJ/producer Danny Dove of Cr2, Spinnin', Stealth and Loaded release fame, UK DJ/producer Ben Preston who has previously released tracks for Tiesto's Black Hole Recordings and Armin Van Buuren's Armada Music and features the evocative lyrics and emotive vocals of up-and-coming songstress Susie Ledge.

www.newstate.co.uk

4 LAIDBACK LUKE **Turbulence**

Contact Tim Binns • tim@newstate.co.uk



Lords of the jacking, high-voltage dancefloor, Laidback Luke and Steve Aoki team up with the king of crunk, Lil Jon, to take you on a bass-thrashing, electro-frenzied ride that's certain to smash sound systems all over the world. Top-level DJ support for Turbulence comes from the likes of David Guetta, Tiesto, Axwell, Pete Tong and loads more to follow, plus with remixes from German star Tocadisco, Dutch house god Sidney Samson, UK club/radio team Riley & Durrant and hot newcomer Sandro Silva, Turbulence promises to be a summertime dancefloor smash.

www.newstate.co.uk

5 SWEDISH HOUSE MAFIA **Save The World**

Contact Jemma Ballantyne • jemma.ballantyne@emmusic.com

Last year was an incredible one for Swedish House Mafia



with both One and Miami 2 Ibiza reaching the UK Top 10. The accompanying compilation album sold more than 100,000 copies. Having already kicked off in a major way, 2011 promises to be even bigger than last year, with their new single Save The World looking set to be another smash hit, along with a sold-out UK tour, festival dates, and a return to their weekly Ibiza residency Masquerade Motel, featuring a host of standout guests

www.swedishhousemafia.com

6 DAVID GUETTA FEAT. NICKI MINAJ & FLO RIDA **Where Dem Girls At**

Contact Jason Ellis • jason.ellis@emmusic.com



David Guetta returns with his follow-up album to 2009's platinum One Love. The album spawned the number-one singles When Love Takes Over featuring Kelly Rowland, Sexy Chick featuring Akon and Gettin Over You featuring Chris Willis, Fergie and LMFAO. The as-yet-untitled album includes the new hit single Where Them Girls At? featuring Flo Rida and Nicki Minaj plus a host of A-list collaborators

www.davidguetta.com

7 THE JAPANESE POPSTARS **Joshua**

Contact Jemma Ballantyne • jemma.ballantyne@emmusic.com



Controlling Your Allegiance, the first album with Virgin Records, sees the band using guest vocalists for the first time. The album, due for release on June 20, features The Cure's Robert Smith, Mercury-nominated Irish singer-songwriter Lisa Hannigan, techno legend Green Velvet, James Vincent McMorrow and Jon Spencer from Blues Explosion fame, to name just a few. New single Joshua see the band's melodic electro melded smoothly with Tom Smith's chilling vocals.

www.thejapaneseopstars.co.uk

8 SORAYA VIVIAN VS DIGITAL 96 **When I'm Dancing**

Contact Mark Doyle • mark@fierceangels.com



Fierce Angel is the record label from Mark Doyle, creator of the renowned Hed Kandi brand. So far the label has released over 20 compilations, 25 artist EPs and this year celebrates five fabulous years in business. The label has recently teamed up with the legendary Strictly Rhythm and will be releasing all their new material in partnership with them. When I'm Dancing, released in July, is a cover of a classic disco track by Lenny Williams, featuring Fierce Angel favourite Soraya Vivian on vocals with remixes by Digital 96, Eric Kupper, The Oxford Hustlers, Club-Junkies and Martin Wright.

www.thefutureisfierce.com

9 CAHILL FEAT. JOEL EDWARDS **In Case I Fall**

Contact Tim Condran • tim@3beat.co.uk



Cahill's debut single Trippin On You was a top 20 hit and since then they have become the number-one remix team for the stars. Numerous major artists have turned to Cahill to transform their singles into hot dancefloor fillers. The likes of Nicole Scherzinger, Alexis Jordan, Cheryl Cole, JLS, Mariah Carey and now Lady GaGa have all asked for the

Cahill magic touch. In Case I Fall is already top five in the Buzz Chart and top 10 in the Cool Cuts chart and is being supported on Radio 1's RFTW.

www.facebook.com/Cahill.Remixes

10 MYNC, RON CARROLL & DAN CASTRO **Don't Be Afraid**

Contact Chris Rodwell • chris@cr2records.co.uk



Don't Be Afraid is being tipped as one of the biggest tunes of the 2011 Miami Winter Music Conference - usually a good indication of potential worldwide dancefloor and crossover success. During the Cr2 Records Miami WMC party, legendary Chicago house DJ and vocalist Ron Carroll teamed up with MYNC to perform a live version of the track, to a rapturous response from the packed crowd, including Pete Tong, who promptly played it the very next week on his BBC Radio 1 Essential Selection. Additional specialist UK radio airplay has come from Andi Durrant at Capital FM. MTV Europe will be using the track in their Isle of MTV advertising campaign, which runs for the whole of the summer.

www.cr2records.co.uk

11 DABRUCK & KLEIN FEAT. JULIAN SMITH **The Flavor**

Contact Marie de Konink • marie@armadamusic.nl

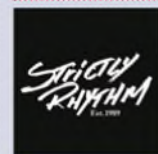


After years of stunning remixes, productions and behind-the-scenes work, Dabruck & Klein unveiled their debut album 2:48 AM earlier this year. After their energetic, feel-good releases I've Got My Pride (Hold My Head High), Freak and Heartbeat, the duo kick off a new sound with latest single The Flavor. Julian Smith provides a pair of stunning, rousing vocals and French producer Gregori Klosman put the extra touch to The Flavor.

www.armadamusic.com/artist/dabruck-klein

12 AVI ELMAN & DANNY J FEAT. NUWELLA LOVE **What's The Point**

Contact Phil Cheeseman • phil@strictly.com

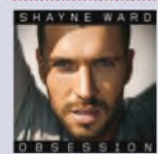


Strictly Rhythm's penchant for great songs is back in full effect with this classy, catchy vocal from fresh talent Nuwella Love, ably assisted by producers Danny J (Goldtrix) and Avi Elman. Shakedown's At Night and Moloko's Time Is Now provide the reference points, while Nuwella's accomplished performance, a sure-footed production and a simple good song take What's The Point above the status of a mere club cut.

www.strictly.com

13 SHAYNE WARD FEAT. J PEARL **Must Be A Reason Why**

Contact Phil Cheeseman • phil@strictly.com



Shayne Ward teams up with stunning Brazilian-Russian New Yorker J Pearl for a feisty pop-dance vocal duet based around the hook from Wamdue Project's international hit King Of My Castle and produced by the renowned Lucas Secon, whose impressive CV includes Pussycat Dolls, Kylie Minogue and The Wanted. Must Be A Reason Why is set for a summer release.

www.strictly.com

14 SEBASTIAN FEAT. M.I.A. **C.T.F.O.**

Contact Jane Third • jane.third@because.tv



Back with his genre-defining distortion plus a featuring slot by M.I.A., this is the second single from the long-awaited debut album from Sebastian.

PROFILE FRAN NEVRKLA



PHOTO: Chris Taylor Photography

A LIFE LESS ORDINARY

Having been raised against the backdrop of Soviet oppression in Cold War-era Czechoslovakia, toured Europe as a teenaged musician, emigrated to England aged just 21, sentenced to 10 years in absentia in a Czech jail, seen his music career struck down by a mystery ailment and then ascended the business ladder to front and revitalise PPL, Fran Nevkla has seen and done it all. As he picks up The Strat at this week's Music Week Awards, we pay tribute to the industry's one and only Crazy Czech

PROFILE

■ BY ROBERT ASHTON

FRAN NEVRKLA'S LIFE-CHANGING MOMENT came at the dawn of 1976. He had just turned 30 and been on the road playing with some of the world's best orchestras for more than a decade. He was living in London, earning a decent crust, life was sweet.

But just as one of the leading violinists of his generation was about to break out and join what might have become one of this country's greatest quartets, disaster struck.

The executive, who for the last 10 years has revolutionised and modernised PPL, was struck down with a

mysterious and debilitating injury that made fiddle-playing impossible.

Nevkla consulted specialists, who suspected everything from a brain tumour to a spinal injury. But no diagnosis was right and no treatment successful.

This was Nevkla's darkest hour. "I suddenly had to stop playing. At the time you might just have well have killed me because taking music away from me, that was it. I pleaded, 'Please God, why are you doing this to me?' This was my dream of all dreams and I couldn't do it," recalls Nevkla.

But what was classical music's loss was the music industry's gain. Nearly 40 years after shutting his violin case and taking a lowly job at WEA's distribution centre in Middlesex, Nevkla has risen through the

ranks to become one of this country's most respected music industry executives

And as Nevkla's time in charge of PPL nears an end - he signalled his plans for a succession at the end of last year - *Music Week* has honoured the Crazy Czech with The Strat award.

It is a well-deserved honour. Nevkla has helped turn around the fortunes of WEA Records, he has stood up to bullying legislators, he has made PPL a success when few believed that was possible and he helped establish UK Music. It has been a roller-coaster ride

Since walking through the doors of PPL at the tail end of 2000, after more than two decades running business affairs at Warner, Nevkla has notched up some pretty impressive achievements: annual rev-

PROFILE FRAN NEVRKLA



venues at the collecting society tipped over the £100m mark for the first time on Nevrkla's watch and now run at around £150m.

A combination of a booming US market and deals with new territories (the society now has around 30 deals with countries from Jamaica to New Zealand), meant PPL's international revenues broke through the £30m barrier for the first time last year.

Revenues collected during the executive's time in charge now easily exceed £1bn – more than the society collected in total during its previous 65 years.

Just as importantly, after some pretty dramatic restructuring and rebranding, PPL has moved from an industry hackwater almost universally derided by any business with a jukebox or radio to become a modern, accessible and efficient organisation.

Nevrkla has joked that in the bad old days of PPL no one – including record-label bosses – ever mentioned PPL without prefixing it with the F-word.

Of course, there have been setbacks on the road to The Strat. His decision in 2009 to go into battle against the hospitality industry over the tariffs it charged them was a massive setback, becoming one of the most expensive Copyright Tribunal cases in history.

But Nevrkla is not one for regrets. He is a strong personality who is all about the here and now. Many

ABOVE

Destined for a life in music, Fran Nevrkla as a youth and (right) the town of Jemnice where he grew up

RIGHT

Peace in our time? – not for the Nevrklas, Fran blaming the 1938 Munich Agreement for 'breaking' his father



of the values he has brought to his work were shaped by his close-knit family, his experiences as a youth in war-torn Czechoslovakia and his treatment at the hands of the brutal Soviet-sponsored regime that followed.

He was born in 1945. His father Frantisek, a former captain in the Czech army, and mother Terezie had settled in Jemnice, a small country town of only about 5,000 in southern Moravia. They already had two children, Nevrkla's brother Zdenek and sister Kveta.

The young Fran – named after his father and shortened for European consumption – Nevrkla grew up among rivers and pine forests, where he foraged for mushrooms and berries.

In some ways it was an idyllic childhood. He loved skating and played ice hockey every day after school on the lakes near his home, which froze solid in winter. The house was full of song with everyone in the family – and extended family – singing or playing an instrument. His father and brother both played the fiddle, his mother and sister, who played the piano, were sopranos.

"I was fortunate enough to have loving parents. Music was in our lives all the time. That was our home entertainment. We had no TV, no telephone, just the radio and when we didn't listen to that, we played and sang," says Nevrkla.

He describes typical Sunday afternoons during the summer when a dozen or more aunts, uncles, nephews and nieces would roll up in a couple of cars. Wine and beer would magically appear and Nevrkla's mother would bring out a tray of cakes and tarts while everyone swapped stories and sang. "We all sang and someone would have a guitar. It was a most fantastic environment, very warm and very close" he says.

But the political situation at the time made things far from perfect beyond home life. Nevrkla's family had already endured seven years of terror under Nazi rule following the Munich Agreement in 1938 that had handed Czechoslovakia's Sudetenland to Adolf Hitler and the Third Reich.

Nevrkla's father – like most of his countrymen – had felt betrayed when the UK, France, Italy and Germany carved up the country allowing for the annexation of the Sudetenland and paved the way for



FRAN'S THE MAN TRIBUTES FROM COLLEAGUES AND FRIENDS

UK MUSIC CHAIRMAN ANDY HEATH



"Fran Nevrkla can be a bit scary, emotional, caring, stubborn, flexible, hard-hearted, soft-hearted. You get the picture; he's a man who warrants a basketful of adjectives. But the

words that sum him up in my mind are admirable, impressive, loyal and supportive.

"He is a board member of UK Music and is an enormous asset to it. He brings a level of experience, intelligence and perception that is unique and, without which, we would find our agenda so much tougher to achieve.

"During his long tenure at Warner he was always consistent, honest and totally straightforward, whilst at all times remaining fiercely business like.

"However, it has been his work at PPL that has made his abilities so apparent throughout the industry.

"Fran inherited an organisation that required so much revision many thought it would never be achieved. He knew differently. Fran embarked on a steady programme, commencing with a long and meticulous analysis of the business needs of his members and PPL's role in that process.

"Over time he formed a clear plan, constructed with great skill, a first-rate team of senior executives and gradually executed that plan with determination and energy.

"His transformation of PPL should be a blueprint for those who wish to see organisations that protect intellectual rights and manage that process with an optimal outcome.

"I think he's fantastic and I love him. He is a fierce supporter of creators' rights and the culture that they represent and I'm confident that his very effective voice will be raised in support for years to come."

PPL EXECUTIVE DIRECTOR PETER LEATHEN



"Fran set out to develop PPL into a service company of which the music industry could be proud. Over 10 years he has clearly achieved that aim.

To have the support of the major and indie record companies, featured and non-featured performers, and studio producers, and for all of those interest groups to believe that PPL is acting fairly in their best interests, is some achievement in an industry that does not always find it easy to speak with

one voice. Internally at PPL Fran has always clearly communicated the high standards he requires and he is very supportive to those that deliver, but understandably not very tolerant of those that do not.

"Alongside that drive to succeed though Fran has never lost his excellent sense of humour and we have had good fun along the way."

PPL DIRECTOR OF GOVERNMENT RELATIONS DOMINIC MCGONIGAL



"He is passionate, energetic, loyal and never one to give up. When Fran took on the reins at PPL he was on his own, but still retained that quirky sense of humour. It is hard now to recall just

how different PPL was 10 years ago. Everything had to change and it was a momentous task, but one which never daunted Fran.

"Everyone hated PPL back then – the licensees, the performers and even the record company members. For decades performers had been kept outside the PPL camp and were threatening all sorts of legal action but Fran had his eye on the bigger picture.

"I remember our private discussions about the performers and what we could achieve together. Those discussions had to be private because everyone would have laughed at the notion that performers could become part of the family and, yet, that is exactly what happened five years later with the performer merger. He is never one to give up.

"A year or so later, we received a surprise invitation from the Chinese Government rights agency, eager to partner with PPL. After a couple of days of formal meetings, we were invited to dinner. The formalities were replaced with warm camaraderie and some bravado.

"Shots of Baijiu were passed round and the hosts and guests toasted each other. Then the competition started. One of the hosts challenged Fran to a nine-shot toast with the words 'I am prepared to die'.

"Honour was at stake and Fran rose to challenge, winning comfortably. Again, he is never one to give up or accept second place.

"Fran has always been first to say he has gathered around him a great team. From our perspective, he has always offered great support and personal loyalty in an environment where things get done. And if you want to bring out that quirky smile, just say, 'You started it.'"

**DEAR FRAN,
WHERE WOULD WE BE
WITHOUT YOU PULLING
THE STRINGS?**

**CONGRATULATIONS
FROM ALL YOUR FRIENDS
AT UNIVERSAL MUSIC**



Congratulations Fran, from all at the Musicians' Union

The Strat Award
2011



**Musicians'
Union**



theMU.org

PROFILE FRAN NEVRKLA



FAR LEFT

'The most fantastic time of my life'
Nevrkla studied at the Prague Conservatoire

BELOW

Friends in high places Nevrkla with former Home Secretary and Shadow Chancellor Alan Johnson

the invasion and occupation of the whole country at the start of the Second World War.

With the onset of war, the Nevrkla family was banished from their home in the Sudetenland and life became nomadic. Nevrkla senior was forced to retire from the Czech army and later became a teacher. "My dad was destroyed by Munich. He said grown men, teachers, lawyers, were literally falling onto their knees and sobbing," says Nevrkla. "It was the capitulation and there's no doubt about it, it [Munich] broke my dad."

The situation after the Germans was not much better. The Soviet Union assumed control of the country after the war and the political environment became secretive and dangerous. "One unguarded comment in public or an innocent joke could be fatal," says Nevrkla, whose family had settled in Jemnice.

He recalls his father constantly reminding the family to keep their coun-

sel if a stranger was sniffing around the neighbourhood. Around 1951 he returned home to find his parents huddled over the radio, which was broadcasting the show trials of many politicians and senior members of the first pro-Soviet Czech puppet government.

"One by one they appeared before the state prosecutor and publicly confessed to being stooges of capitalism, imperialism and CIA spies. This was beaten out of them in the most brutal way possible," he recalls. "You can imagine the psychological damage to the Czech nation with its 1,000 years of rich history, culture and music. No wonder I am weird."

In between the ice hockey and singing, Nevrkla senior, a trained violinist, began to teach his son fiddle at the age of seven. The youngest son proved to be a quick and talented pupil. At 14 he travelled over

300km to study music full-time at the Prague Conservatoire.

"I wanted to be the most fabulous fiddle player I could be. That was my dream, if not an ice hockey player. There was no question," says Nevrkla. "It was where all the country's best pianists, string players and conductors trained. In our country you could not go any higher in terms of music education than the Conservatoire. It was brilliant, the most fantastic and exciting time of my life."

Despite being only 14, the young violinist entered into student digs in the Czech capital and relished the lectures and long practice sessions over the next six years. "I lived on rye bread and bottles of milk," he says, having spent most of his money on sheet music and books.

Aged 16, and while still studying, the precocious talent joined the Czech Chamber Orchestra and played at his first Salzburg Festival a year later.

Tours of Europe followed and Nevrkla became aware of new countries and cultures. He had also heard the first singles from The Beatles and The Rolling Stones.

"I thought England was another door on a bigger world. We were regimented and controlled," he explains. On an orchestral tour of Germany he had also met an English girl, Elizabeth, who he later married.

Months after England's victory in the 1966 World Cup, Nevrkla left for London and a new life aged just 21. He did not know it at the time, but he would not see his mother, brother or sister (his father died in 1966) for 24 years.

Nevrkla arrived in London via train and boat, landing in Dover with the maximum 30 shillings that Czech authorities would permit. "I had my violin case, one suitcase of clothes and one suitcase full of books and sheet music," he said.

"I thought England was another door on a bigger world. [In Czechoslovakia] we were regimented and controlled..."

FRAN NEVRKLA



FRAN'S THE MAN TRIBUTES FROM COLLEAGUES AND FRIENDS

BEGGARS GROUP CHAIRMAN MARTIN MILLS



"I've known Fran since the days when Beggars was an infant and we had a licence deal with Warner. His support there was invaluable to our development.

"It's not an overstatement to say that Fran has revolutionised PPL. When he arrived it felt like a backwater of the civil service; now it feels like a modern organisation, populated by enthusiasts and fully responsive to the needs of performers as well as labels. Fran's integrity and determination are legendary and a model to us all."

FORMER HOME SECRETARY/SHADOW CHANCELLOR ALAN JOHNSON



"Fran is a great friend of mine. I always think it is amazing how he put behind him a career as a musician. He was a very, very good and talented violinist, but got over the disappointment of

not being able to play again and just knuckled down to help the music industry in other ways. I think Fran has got an awful lot of charisma, but unlike many people in his position he is totally self-effacing and humble about his achievements."

NEVRKLA'S FORMER BOSS AT WARNER, ROB DICKINS



"Fran Nevrkla, a man with at least one vowel missing from his name, a bane to restaurant bookings everywhere and an appropriately unique personality.

"I had always respected Fran when I was at Warner Publishing and one of my first jobs when I was appointed as chairman at the UK Warner record group was to stop Fran from leaving as he was so unhappy with how the company was operating.

"Not actually being a lawyer made Fran the best head of business affairs at any label as he always saw the human element in negotiation and contracts. Together with Roger Brighten, he was a key member of my management team and we made crucial business decisions together.

"Through most of my four terms as BPI chairman Fran was there for me as chairman of the rights committee, giving unselfishly of his time to the industry he loves and he played an important part in our many achievements.

"When the time came for new leadership at a flagging PPL, there was never any doubt in my mind that Fran had the creative mind and human touch to lead the organisation to become the extremely

important and effective body it is today. He has a brilliant mind and an even more brilliant wife in Sara John, who has been a great support to him over the many years they have been together.

"He is a great and hard-working executive, a quirky and creative thinker, a fiercely loyal colleague and a loving friend."

NEVRKLA'S FORMER BOSS AT WARNER, NICK PHILLIPS



"I had the great pleasure of working with Fran for a number of years and until now Fran has been one of the industry's unsung heroes. When I joined Warner we were blessed to have someone of Fran's calibre; his calm measured approach to negotiating a deal or solving a problem is one of his true great qualities.

This, coupled with his unwavering determination to do the right thing, is the mark of a truly great man and someone who the music industry is very lucky to have.

"He has transformed PPL into something that both the performers and the record companies can be proud of. In fact the only time when Fran becomes slightly animated is when discussing European history, specifically 1939-45."

MFA CHIEF EXECUTIVE STEPHEN NAVIN



"For my retirement I am proposing a PhD in Franology – a study in public performance. Since the first meeting in the early Eighties, I have sat and listened to Fran at BPI rights

committee meetings, at many conferences, PPL AGMs and more recently at our pan-industry gatherings under UK Music.

"Fran has the most powerful and effective oratorical style. He starts low, languid, almost diffident, apologetic, courteous, a touch of Mark Antony in Act 3 Scene 2 of Julius Caesar, a touch of Wagner in the gentle introduction of the *leit motif* of his theme.

"But then he grows more animated. He flexes his shoulders, he warms to his theme, he extracts his verbal blowtorch and scalpel, and, courteous as ever, he lambasts, pummels and eviscerates his prey – whether pusillanimous civil servants, copyright fifth columnists, or any snivelling freetards who from the anonymity of the digital shadows decry the right of artists and composers to earn a living and a crust.

The effect of his words is always stunning, as a male praying mantis might confirm. I love him.

PROFILE FRAN NEVRKLA

“Having spent two years in the West, there was a permanent black mark against your name. I didn’t want to go back [home] to sweeping streets. I knew it wouldn’t be playing music...” FRAN NEVRKLA

Realising he needed an English diploma if he was to turn professional and fulfil his ambition of playing in England, Nevrkla enrolled at the Royal College of Music. However, soon he was out in the big wide world looking for work.

Unfortunately, he ran up against the kind of bureaucracy that drives musicians mad to this day. He could not get work without a work permit and the Home Office would not issue one unless he could prove he was a member of the Musicians’ Union. The MU would only welcome new members who had work permits.

“It was a Catch 22,” says Nevrkla, exasperated at the memory. Although, he describes himself at the time as a “nobody”, the student had obviously impressed some pretty influential people.

Yehudi Menuhin asked the jobless and non-union-represented Nevrkla to audition for him at his Highgate house. After he had finished playing for the maestro, Nevrkla told Menuhin about his troubles with the Home Office. Menuhin promised to sort it.

Three months later a letter arrived from New York. It was from Menuhin and also contained a MU membership card and the first-quarter subscription to the union paid in full. The work permit followed shortly. “Menuhin can’t have thought I was that bad,” deadpans Nevrkla. “I suppose my playing wasn’t too bad in those days.”

RIGHT
Guardian angel Yehudi Menuhin gave Nevrkla one of his first breaks in the UK by cutting through Home Office red tape



RIGHT
Film scores Nevrkla spent 10 years in British orchestras working on such jobs as film soundtracks with the likes of John Barry

two fiddle players, viola, cello and that is all you have got and you have to make all that sound to get people excited and interested. For me some of the best and most glorious music ever written was for the string quartet.”

However, for the next 10 years he played the fiddle in orchestras; not any old orchestras, but some of the leading orchestras of the day such as the Royal Philharmonic Orchestra, the English Chamber Orchestra and the London Symphony Orchestra.

There were concerts and recording sessions for pop and film soundtracks, which meant working with movie masters like John Barry (inset).

“The difference now and 40 years ago was

With his employment status sorted, Nevrkla threw himself into his new career. “My dream was not to be a soloist. My dream was to be in a terrific string quartet because early on I had a lot of opportunities to play with other string players,” says Nevrkla. “A quartet is a very intimate group –

there was so much work we literally couldn’t do it,” he adds, describing a typical day as rehearsals in the morning, a recording session in the afternoon and a concert in the evening. “That went on for weeks, to be working five, six, seven weeks on trot without a single day off was normal,” he says.

But Nevrkla, who toured England’s provincial concert halls and the US – he played Carnegie Hall – enjoyed the life. “There was a lot of driving, we drove ourselves mostly, three or four of us to share petrol costs. It’s a gypsy life, a tough profession, but you get to play with some of the most fantastic conductors and soloists ever,” he adds.

Back home in Czechoslovakia, life was not so good. The Prague Spring, a series of liberal reforms begun in 1968, was ended abruptly when Warsaw Pact forces invaded the country that August and turned the clock back on any progressive moves.

Nevrkla’s visa ran out around the same time and he realised that it would be impossible to return to his homeland. “Having spent two years in the West, there was a permanent black mark against your name. I didn’t want to go back to sweeping streets, I knew it wouldn’t be playing music. I’d get punished,” he said.



The puppet Czech government headed by Dr Gustav Husak issued an ultimatum to all its nationals in foreign climes to return. Nevrkla ignored it. They extended the ultimatum – and issued dark threats. Nevrkla ignored that.

After 1970 he was effectively cut off and put on trial. Nevrkla was sentenced to 10 months in prison in his absence.

FRAN’S LIST

FRAN’S TOP 10 CLASSICAL PICKS

- 1 MOZART The Magic Flute (plus almost everything else)
- 2 BACH Unaccompanied Cello Suites
- 3 MAHLER 5th Symphony
- 4 VERDI Requiem
- 5 PUCCINI La Bohème
- 6 RICHARD STRAUSS Ein Heldenleben
- 7 DVORAK Cello Concerto
- 8 BRAHMS Violin Concerto (“Brahms has replaced Vivaldi on the list as far as a single piece of music is concerned,” says Nevrkla. “I would find it extremely difficult to find just one most favourite piece by Vivaldi without resorting to the old cliché of The Four Seasons”)
- 9 JANACEK Intimate Letters Quartet
- 10 SHOSTAKOVICH 5th Symphony

“Incidentally,” says Nevrkla, “to complicate things even further and proving that I really am a slightly weird individual, if I had to choose just one musical work to take with me on a desert island it would be Schubert’s String Quintet in C.”



FRAN’S TOP 5 ROCK & POP

- 1 THE BEATLES (almost everything)
- 2 QUEEN Bohemian Rhapsody
- 3 EAGLES Hotel California
- 4 REM Everybody Hurts
- 5 FRANK SINATRA My Way



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PROFILE FRAN NEVRKLA



The problems of staying in contact with his family started. Fearing reprisals, for communicating with a convicted criminal, Zdenek and Kveta asked their brother to stop writing to them. "For the next 20 years I had no contact at all," says Nevrkla. "All the telephones were tapped, it was made as hard [to contact my family] and forbidding as possible. The message was, 'It's your choice to live in Britain, mate. Tough shit.'"

Nevrkla wrote to Husak arguing his case. A couple of years later Nevrkla's mother received a letter officially pardoning her son, but he still did not trust the Czech authorities enough to return home.

Exiled in England, Nevrkla threw himself into work. There was still plenty about and he was in demand. And then tragedy struck.

To this day Nevrkla has no idea what caused his right arm to freeze up and inhibit his violin playing. He finds writing with his right hand almost impossible – and forget shaving.

With mounting frustration he visited dozens of consultants. Each had a different theory, but none could treat him. He admits he felt he would go insane if he visited any more specialists and eventually came to a life-changing decision in January 1976: he wouldn't play violin ever again.

"I was empty. I thought I couldn't take anymore punishment away from my family and country. Playing was the one thing that held me together and that gave me an identity and my independence," says Nevrkla. "It was like someone dropped me in a big black hole and there was no light anywhere. It is not that you just have to do something else, but that was my passion in life. It was my identity, something I lived for."

Fate waited another couple of months before adding the *coup de grace*. In April one of the country's foremost viola players, Cecil Aronowitz, called Nevrkla, who was struggling to come to terms with a future without the violin.

The pair had met in the ENO and in 1976 Aronowitz was looking to form the holy grail of ensembles – a string quartet. Aronowitz and his partner Emmanuel Hurwitz wanted Nevrkla to join as second fiddle.

"I really wanted to die at that moment," he says. For these leading musicians it was a case of, 'What if?' Nevrkla also had to pose the question, 'What now?' He was an unemployed fiddle player in the bleak, depressed



"I didn't want to work in a bank, I didn't want to make widgets, I wanted to stay close to music even if I couldn't play it..." FRAN NEVRKLA

Britain of the mid-seventies. Opportunities were not knocking.

"I didn't want to work in a bank, I didn't want to make widgets, I wanted to stay close to music even if I couldn't play it," explains Nevrkla. He spent the next months writing hundreds of letters to anyone associated with music – record companies, publishers, concert agents, promoters.

His first bit of good luck came in early 1977 when a friend told him WEA Records was starting up its own distribution centre in Alpert. Nevrkla called and told the personnel department his story. He expected to be told he had no experience. But instead the personnel officer was full of encouragement. "I'll never forget it," says Nevrkla. "She said, 'Wow, that's fantastic. What an amazing background. You obviously like music a lot. We love people who love music.'"

Two days later Nevrkla went for his first job interview and exactly a week after he made the call he started as a customer services clerk at WEA "usually talking to disgruntled dealers whose parcels had gone astray". It was the start of the second phase in his career.

Nevrkla is not the kind of man to stay on the bottom rung for long and soon he was climbing the executive ladder. He became a management trainee, took a law degree and was business affairs manager at the company four years later. "I knew I always wanted to work in business affairs because I wanted contact with the performers and artists," he explains.

The company was then run by Charles Levison, who went on to form the Music Channel and later joined Chrysalis Group. But Nevrkla had hardly got his feet under his desk before MCA came visiting in 1983, wanting to poach the WEA exec.

WEA was going nowhere at the time and MCA offered to double the business affairs executive's salary. They offered him a new car. It was tempting. Nevrkla was about to accept their offer when Rob Dickins walked into his office.

Dickins was then head of Warner Music Publishing. He

ABOVE

Man of influence
Nevrkla's profile has been enormous, with politicians and celebrities regular companions

RIGHT

Warner wonders
Nevrkla helped WEA to new heights with hits by artists including Echo & the Bunnymen and Howard Jones

LEFT

Career steps
WEA and PPL reaped the benefits of Fran Nevrkla's move into music executive roles



sat down and laid out a top secret plan, which involved him assuming control of the label in June 1983 and building a new team. Nevrkla was part of his plans. Nevrkla recalls, "Rob told me there would be

huge changes and it will change everything for WEA. I said, 'Count me in.'"

Suddenly the moribund label started getting hits. There was Howard Jones. Echo & the Bunnymen (pictured above), Enya, a-ha, Simply Red. It also dusted off the catalogue and marketed some neglected acts such as Prince.

The pair made a formidable team. Dickins was the rock'n'roller; Nevrkla was the softly-spoken straight man who played Beethoven and Mozart at full volume in his office and wore a crisp white shirt, tie and dark business suit. He didn't even smoke. "Occasionally, I'd

"One of my first jobs when I was appointed as chairman at the UK Warner record group was to stop Fran leaving as he was so unhappy with how the company was operating..."

ROB DICKINS





**CONGRATULATIONS FRAN NEVRKLA
2011 STRAT AWARD WINNER**

FROM CHRISTIAN, MAX AND EVERYONE IN THE WARNER MUSIC FAMILY



WARNER MUSIC
UNITED KINGDOM

PROFILE FRAN NEVRKLA



dress down with corduroy trousers and a tweed jacket and Rob would joke I was wearing my Czech intellectual outfit," smiles the PPL boss.

During his time at Warner, the political situation in Czechoslovakia was thawing and by 1989 the Velvet Revolution was in full swing. Nevrkla saw an opportunity to revisit his country for the first time in more than 20 years.

When he returned in 1990 it was an emotional reunion for a family, which had not communicated for so long. "It had been 24 years since we'd last seen each other so it was a very emotional trip," says Nevrkla. "It is an enormous gap because your lives take you in different directions and you become different and acquire new opinions."

The Warner team (above) – with supporting roles from Roger Brighten, Max Hole, Tony McGuinness, Moira Bellas and Barbara Charone – was a big success until the tight-knit group split with the departure of



Dickins in 1999 to start his own label.

The end of Nevrkla's own link with Warner – and the start of the third act of his career – came 18 months after the departure of Dickins. The collecting society had already called on him twice before, but Nevrkla had declined. He was having a ball at the record label and enjoyed working with Dickins' replacement Nick Phillips.

However, the \$164bn merger between Time Warner and AOL in 2000 pushed him. "That was being sold as the best merger ever. But something told me it was a bridge too far and wouldn't work," explains Nevrkla about the ill-fated link-up. Also

ABOVE
Gotta have Faith Paloma Faith with Nevrkla and staff in the PPL offices that he has brought kicking and screaming into the 21st century

ABOVE LEFT
Original WEA team Max Hole Tony McGuinness Moira Bellas Barbara Charone and Roger Brighten

"[Time Warner and AOL] was being sold as the best merger ever. But something told me it was a bridge too far and wouldn't work..."

FRAN NEVRKLA

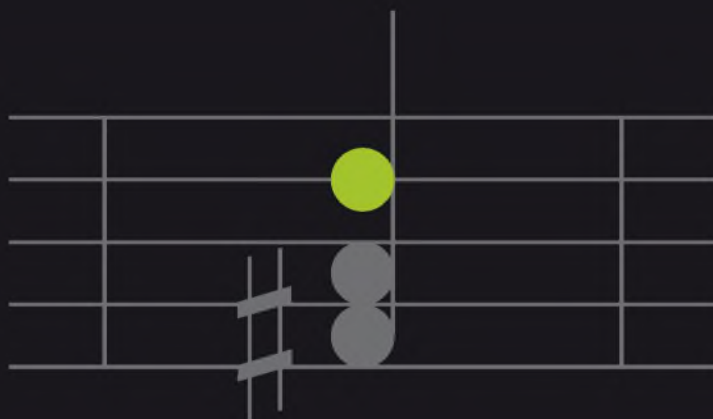
Warner had become a little less fun than in the Dickins era and Nevrkla had been at the company more than two decades. It was time for a change

Nevrkla joined PPL in 2000 and after 11 years at the helm has since transformed the collecting society. He believes revenues of £175m are within sight and overseas income could soon reach as much as £50m. His long battle over US broadcast income also appears to be reaching an endgame, which means a further £25m could shortly be flowing into PPL coffers from US radio play.

There is still another battle to be played over rates with the hospitality industry and copyright tribunal, which cost PPL a whopping £18.1m in 2009. He has vowed that is "unfinished business" because he believes

his members' rights are being undervalued with the current tariffs

Following the recent Hargreaves Review of IP, (Professor Ian Hargreaves pictured left) which recommended establishing a digital copyright exchange, PPL could soon find itself right at the heart of the digital revolution. Although



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PROFILE FRAN NEVRKLA

companies largely directly license digital rights, Nevrkla would like PPL to fulfil a bigger role in the new media landscape and the Government could hand it a major opportunity if it implements Hargreaves.

On a more personal note, Nevrkla has also raised two children – Sophie, 15, and Tommy, 12 – with second wife Sara John (he also has three older daughters – Yvette, Sally and Lucy – from his first marriage to Elizabeth) while at PPL.

He met the former BPI and EMI executive more than 20 years ago. They make a formidable, creative and media-friendly power couple. Nevrkla has recently placed PPL at the heart of the political debate – his organisation partly funds UK Music and he is well briefed by PPL director of government relations Dominic McGonigal – while Sara currently works as a special adviser to the Parliamentary Select Committee on Culture Media and Sport under the chairmanship of the influential Conservative MP John Whittingdale.

Now with his 66th birthday fast approaching in August, Nevrkla has signalled he is ready to take a less hands-on role at PPL and explore other opportunities.

He is not giving much away, but if he has one regret he believes the industry has largely failed to win over a good proportion of the Great British public, who continue to ignore legal music sites.

The industry, he adds, has a collective responsibility to take its customers along with it. “We have not done enough to win the hearts and minds of the public,” he says. “We have not done enough and we have to do better.” Perhaps Nevrkla is writing his own future job spec right there.

“We have not done enough to win the hearts and mind of the public. We have to do better...” FRAN NEVRKLA

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1987 Ron White
 1988 Chris Blackwell
 1989 Sybil Beresford-Pierse
 1990 Terry Ellis and Chris Wright
 1991 Richard Branson
 1992 Muff Winwood
 1993 Maurice Oberstein
 1994 Tony Smith
 1995 Top Of The Pops
 1996 Brian McLaughlin
 1997 Steve Mason
 1998 Martin Mills
 1999 Pete Waterman
 2000 Scott Piering
 2001 Rough Trade Shop
 2002 Michael Eavis
 2003 Rod Smallwood and Andy Taylor
 2004 Paul McGuinness
 2005 Peter Reichardt
 2006 Daniel Miller
 2007 Jazz Summers
 2008 Tony Wadsworth
 2009 Rob Partridge
 2010 Lucian Grainge
 2011 Fran Nevrkla

PHOTO: Chris Taylor Photography

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PROFILE FRASER T SMITH**THE ULTIMATE
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Fraser T Smith can be found most weeks credited on some of the hottest records on the chart. MW finds out just why he is one of the most in-demand writer/producers around today

PROFILE

■ BY CHRISTOPHER BARRETT

WHEN YOU FIRST ENTER THE unprepossessing concrete trading centre in Fulham that is home to Fraser T Smith's studio, it is hard to believe that it could possibly house the creative hub of one of the UK's finest songwriters and producers.

But as the door swings open to Smith's MyAudiotonic Productions studio, right in the heart of the bland car park-like structure, it leads to a Ecdly coloured warren of pleasant rooms filled with an array of equipment and the beaming smile of Smith.

For a man that spends many, many hours under artificial lights in his studio crafting hit song after hit song he radiates a surprisingly healthy glow and vitality. But then Fraser T Smith is not your average producer.

Currently one of the music industry's most in-demand writer/producers, hardly a week has gone by in recent years without the credit FT Smith being scattered across the singles and albums charts. This week alone his name is listed beneath the titles of no less than five albums in the Top 75.

Those albums illustrate not only how successful but also how versatile Smith is in the studio. Britney Spears' *Femme Fatale*, a former US number one, includes the track *Trouble For Me* which was produced and co-written by Smith. Then there is Clare Maguire's debut album *Light After Dark* which he co-wrote and produced in its entirety. He produced four songs on Cee Lo Green's *The Lady Killer*, the track *Your Biggest Mistake* on Ellie Goulding's debut number one album *Lights* and for Adele's outstandingly successful 21 he co-wrote, produced and mixed the track *Set Fire To The Rain*, the forthcoming single.

Recent years have also seen him write for numerous other acts including Plan B, Kylie Minogue, Chipmunk, Pixie Lott and Cheryl Cole. Among Smith's biggest hits are Number 1 by Tinchy Stryder featuring N-Dubz which spent three weeks at the top of the UK singles chart, James Morrison's *Broken Strings* (featuring Nelly Furtado) and Taio Cruz's *Break Your Heart* (featuring Ludacris) which he co-wrote and produced and which reached number one in both the UK and US singles charts.

There is no doubting that Smith is at the top of his game and his hit rate and obvious versatility have won him supporters at the highest level throughout the international music industry, not least Polydor president Ferdy Unger-Hamilton.

BELOW

Six of the best recent songwriting successes for Fraser T Smith



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PROFILE FRASER T SMITH

FRASER T SMITH... ON HIS FAVOURITE EQUIPMENT



"If I had to keep just three things they would be a Moog synth, the MPC drum machine and a guitar – they are the main elements to everything that I do. Most songs start with the guitar and piano so as long as you have that and you have the ability to do a beat somehow and a microphone you are up and running. I am not really a gear snob, you can record great stuff through a mic onto a laptop and with Pro Tools you can record anywhere.

But with live drums you get the emotion and obviously it is really nice if you can record a great sounding vintage synth through a tape machine. If you have the opportunity to do that then you definitely should because the aim should be to make records that stand the test of time. Because of the way the music industry is going there is such a high turnover of tracks, the demand for music is great, but I would hate to think that anything is considered throwaway. You have to strive to maintain the recording standard and make the best possible sounding records. Those records from the Sixties and Seventies, when the quality of engineering was amazing, if possible it is great to go to the big studios – there is a legacy there."



PICTURED LEFT
Craig collaborator Smith in his days as a performer, playing guitar in Craig David's band – and an earlier performance from his formative years



BELOW
Scholarship Smith dropped out of business school to attend the Guitar Institute

"He wasn't just Craig's guitar player, he was really a musical director for Craig's entire live experience and campaign... He was a very important unsung hero in Craig's career..."

CRAIG KALLMAN (pictured right), ATLANTIC RECORDS

When you consider the array of work that Smith has and continues to contribute to on behalf of Polydor, collaborations that range from Cheryl Cole to Liam Bailey, it is hardly surprising that Unger-Hamilton finds Smith's name regularly falling from his lips when considering new projects.

"He is so versatile that it is kind of annoying because whatever act we end up talking about Fraser's name always comes up and then I look like a one-trick pony," laughs Unger-Hamilton.

"You feel stupid mentioning Fraser to everyone but at the same time I am also very aware that there is very little he can't turn his hand to."

Born in February 1971 in Buckinghamshire it has been a long way to the top for the 40-year-old Smith – but it has been a journey during which he has worked hard to shape an impressive armoury of skills.

He recalls that while his family were not particularly musical he was never far from an instrument and began taking an interest in playing the guitar when he was only five years old.

A teenaged fan of Cream and The Beatles, Smith clearly remembers being introduced to the sound of Jimi Hendrix by old schoolfriend Tom Rowlands (right), who would

"He is so versatile... there is very little he can't turn his hand to"

FERDY UNGER-HAMILTON (right), POLYDOR



later go on to form The Chemical Brothers, and rocking out together to the likes of The Sisters Of Mercy, Southern Death Cult and hip hop.

After Smith achieved only average A-Level results his father tried to persuade him to put down his guitar, pick up a pen and focus on a serious career in business. And so Smith signed up to a business studies course in London, a move that if anything steered him closer toward a career path in music.

"It was great moving to London when I was 18. I obviously disregarded my father's advice within the first day or two and joined a band," smiles Smith.

Within months he had dropped out of the business school and won a scholarship at the Guitar Institute in west London where he relished the opportunity to dedicate 18 hours a day to playing the guitar and hanging out with other like-minded musicians.

Naturally, by the time he left the Institute, Smith was a more than capable guitarist but realised quickly that musical ability alone was not enough to enable him to jump straight into a career in music.

"I soon realised that if you don't know anyone in the industry you will not get any work so I served pizzas and pulled pints for 18 months," says Smith. But it was not long before he met Rick Wakeman, with whom he recorded and toured, followed by Tony Hadley. Yet it was his encounter with Craig David that proved to be the real turning point.

In 1999 Smith was introduced to the then-unknown Craig David by his manager Paul Widger and spent the next five years travelling the world as David's guitarist and musical right-hand man.

"I had a studio in an old printing works and Paul Widger knocked on my door and played me this album sampler that had Fill Me In, Rewind, Rendezvous, all the big hits. I heard the music and knew it was something I had to do – the production was incredible, the guitar playing was amazing, I knew I had to get involved in writing with this guy," recalls Smith.

"That started the rollercoaster with Craig; years of going to America, playing all the radio and TV shows, touring – it was an amazing experience and gave me a global perspective."

Over the years touring with David, Smith performed at some of the world's most prestigious arenas including Wembley Arena and Madison Square Garden, at the John Lennon tribute concert at Radio City Hall and at huge landmark events including Live 8. Along the way he took the opportunity to hone his songwriting and production skills.

"I started writing with Craig and produced a track on the first album [Born To Do It] called Can't Be Messing 'Round. He showed me so much about production and writing – it was great to see something that started in a small studio in Southampton, where he lived, and explode into a global phenomenon. That album sold something like 10m copies. But it also meant that when I wanted to hang up my hat as a guitar player, I could go to the grave knowing that I played at Madison Square Garden, I have done Jools Holland, Live Lounge. I've done that whole performance thing."

Atlantic Records chairman and CEO Craig Kallman, who first met Smith when he signed Craig David for America, clearly recalls being impressed by



PROFILE FRASER T SMITH

BELOW

Cruz company Smith has worked on several projects with Taio Cruz - 'throw them in a room together, you know they are going to come out with great songs', says Cruz's manager



the guitarist-cum-songwriting producer from the outset.

"He wasn't just Craig's guitar player, he was really a musical director for Craig's entire live experience and campaign. You immediately saw someone that wasn't just a consummate musician but really had the picture of how to craft a sound for an artist that was uniquely singular to them," says Kallman.

"He was a very important unsung hero in Craig David's career. He was always very quiet in the background, doing his job. But like the true greats they know what their job is and as a producer it is to bring out the best in an artist. It was clearly evident how that happened even at that early stage in his career."

Smith went on to work with David on his albums *Slicker Than Your Average* and *Trust Me* before hanging up his guitar and choosing to focus his energy and ability on working with artists in his own studio.

You only need spend a moment in Smith's company to appreciate just how his easygoing warmth and modest demeanour must help relax artists and get results.

Taio Cruz's co-manager Jamie Binns, of Lateral Management, has known Smith for many years, with Cruz and Smith having worked together many times. According to Binns, Smith's apparently easy-going attitude can often enable him to be surreptitiously persuasive.

"He has a great temperament; he completely understands artists on a creative level and gives them

the space and freedom they need," says Binns. "I have never sensed any pressure from him. It is always stress free and I think he is extremely good at guiding people in a session without them knowing about it. Because he has no ego and is such a lovable character people feel really safe in his company."

Cruz and Smith have collaborated on numerous tracks, not only Cruz's own songs including *Never Leave You*, *Take Me Back* and *Keep Going* but also the likes of Cheryl Cole's *Stand Up* for her *3 Words* debut album. Cruz's number one single *Break Your Heart* was also originally intended for Cole's debut solo set, before being taken back under his wing.

According to Smith, both *Break Your Heart* and *Stand Up* were recorded in one day, with *Break Your Heart* completed in the morning and *Stand Up* in the afternoon.

"That's the great thing about those two," says Binns. "As long as you throw them in a room together you know they are going to come out with some great songs. It's just a matter of what to do with them."

Asked to look back at the highlights so far Smith obviously points to the US number one success of *Break Your Heart* but also to landing a UK number one with Tinchy Stryder's *Number 1*.

"I had been working with artists like Plan B and Kano and having success with Tinchy made me feel like I had really earned my stripes. Having a number one with an artist like him was such a breakthrough for him and for urban music in this country," says Smith.

"Every time he would go in the studio he would come out with a hit: *Take Me Back*, *Number 1* or *Never Leave You* - his hit ratio during that period was unreal; he was like a UK Dr Luke..."

DARCUS BEESE, ISLAND RECORDS

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Sarah
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XXX



"That was an amazing moment; I remember getting a call from Darcus [Beese - Island Records UK co-president] who told me the news. I was in the studio working on a session with Ed Drewett and I was on top of the world. I was jumping up and down and had a quick glass of champagne with Ed. But I didn't want it to overshadow the great time I was having here with Ed so I decided not to hire the stretched limousine and got straight back to work," says Smith.

Beese recalls with relish the results of Smith's sessions around that time, "Every time he would go in the studio he would come out with a hit, Take Me Back, Number 1 or Never Leave You - his hit ratio during that period was unreal; he was like a UK Dr Luke."

Certainly no one could accuse Smith of not being prolific, but when you consider just how hard he works on a day-to-day basis, it is hard to think of anyone who is more deserving of success than Fraser T Smith. Indeed ask anyone who has worked with him and they will doubtless express shock and amazement at Smith's incredible work ethic.

"The scary thing is that he is in the studio before the milkman calls and leaves after the pub shuts," says Beese.

"He is obsessive and works incredibly hard," agrees Unger-Hamilton. "He gets up at five in the morning and does pitch testing and Open University courses before he even gets into the studio. It's great for anyone working with him but it must be hell for Sarah [Smith, Fraser's wife and manager]," he laughs.

Smith, who is currently somehow finding time to complete a lyric-writing course with the Berklee School of Music and is working to improve his drumming, admits that he is always studying and looking

FRASER ON WORKING WITH... ADELE



It was an amazing experience, she has such a strong sense of who she is as an artist and as a person and I think that means that she will always put her stamp on a record. She had heard some of the production that I had done that was more urban and she knew that I could write songs like Broken Strings, with James Morrison, so when she walked into a the session I already had a rolling drum beat and some chords in my head and we bashed it out really. We wrote it in two days. It just worked really well. We got to the end of the second day and we knew we had got something really special. Maybe it was liberating because at the outset there was no thought of really producing it because the whole record was going to be done by Rick Rubin and Adele was going over to record it with Rick.

I didn't hear from Adele for a while because she was in Malibu recording, then she asked me to come over to her flat and played me the version that Rick had done, which was great and a completely different version to how we had done it in the demo, but I think we felt when we listened back to it again that

[the demo] was the nucleus of what the song should be so we recorded some live drums with Ash Soan and a string arrangement by Rosie Danvers who I work with a lot.

It came together but basically the drums were doing what we had done on the demo and we unsuccessfully tried to re-record the vocal - but the demo vocals were great and probably set the tone for a lot of her record I think. So the magic caught right at the start when we were writing the song.

Adele and I sat here for two days when we were finishing off Set Fire To The Rain. If you are paid to produce something you go through trying to re-record the vocal and it is valid to try lots of different things but ultimately when you are putting things down and not thinking about it; that is often the best way of doing it.

The track Set Fire To The Rain was written by Fraser T Smith and Adele. Produced/mixed by Fraser T Smith.



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BMG Chrysalis congratulates **Fraser**

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PROFILE FRASER T SMITH



for new ways to stretch himself.

"There are loads of things that I want to achieve and I want to achieve them across genres. Because I spent many years as a guitarist I have come in to production at a fairly late stage, which I think is great because I have that background of working with so many different artists and have loads of different musical influences and experiences under my belt. But I think as a producer and a songwriter in this modern age that you have to master them – you have to be able to mix and master your own records to a certain degree, you have to be able to play lots of instruments, you have to work on the lyrics and melody and so I find getting up early really works. I find that a lot of the production elements I can do

ABOVE

Sony/ATV signing from left - Sarah Smith, Fraser T Smith, Rak Sanghvi and Janice Brock

OPPOSITE PAGE

West Coast writers a recent writing session in LA with Smith, Victoria Justice, Shelley Peiken and Livi Frank



"As a producer and songwriter in this modern age you have to be able to mix and master your own records... you have to be able to play lots of instruments, you have to work on the lyrics and melody..."

FRASER T SMITH

very early in the morning because the phone isn't ringing and I can get things done before artists arrive around noon."

Not surprisingly, Smith's numerous achievements, winning personality and incredible drive have not only won favour with an array of artists but also executives such as Sony/ATV UK managing director

Rak Sanghvi and international acquisitions VP Janice Brock.

With Smith having previously been signed to Chrysalis Publishing, Sony/ATV's efforts to lure him to the fold bore fruit at the end of 2010 when he signed a worldwide publishing deal with the major that came into affect in March this year

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Smith says that Rak Sanghvi and Janice Brock's persistence played a huge part in getting him to sign on the dotted line. "They had been very keen to sign me and had been very tenacious. I thought if they show that commitment to signing me, I'm sure they will show a huge degree of commitment to pushing songs and getting me in with great people and it has been an amazing start."

Yet Smith admits that leaving Chrysalis was far from easy, not least because he had enjoyed such great success with the company.

"I had an amazing run with Chrysalis and I had my first UK number one with them and my first US number one, I was working with them very closely and it became a real family affair – we all became great friends and it was really very hard to leave," admits Smith.

"But I felt that the next chapter should see me focus on the US and Sony is a great home. It is a

FRASER ON WORKING WITH... CLARE MAGUIRE

It was the first whole album that I had worked on. It was great to really get to know Clare as an artist and a person and work on a whole body of work.

We ended up writing pretty much the whole album together and producing it. She has one of the most emotional voices I have ever heard – she has an amazing work ethic and we completed it pretty quickly. We did a song a day.

She would come in early and we would start on the piano and get some melodies down and I would develop the track while Clare would be developing the lyrics and we would work closely on melodies and lyrics together – then add synth, strings and drums and then when we knew which tracks were going to go on the album we would get live strings and live drums into the studio. So it came together pretty quickly.

I am not necessarily advocating working quickly; it either works or it doesn't.

But once I get in the studio I often get on a roll with an artist and you should be able to get the bones of a song down in one day.



I'm like a midfield player; I can play at the back and come up with just track ideas but the best thing is when I do a bit of that and play up front and work directly with

the artist on melodies and lyrics and then play a bit of guitar – that is the way I like to work.

Fraser T. Smith worked with Clare Maguire on her album *Light After Dark*, which he co-wrote and produced.



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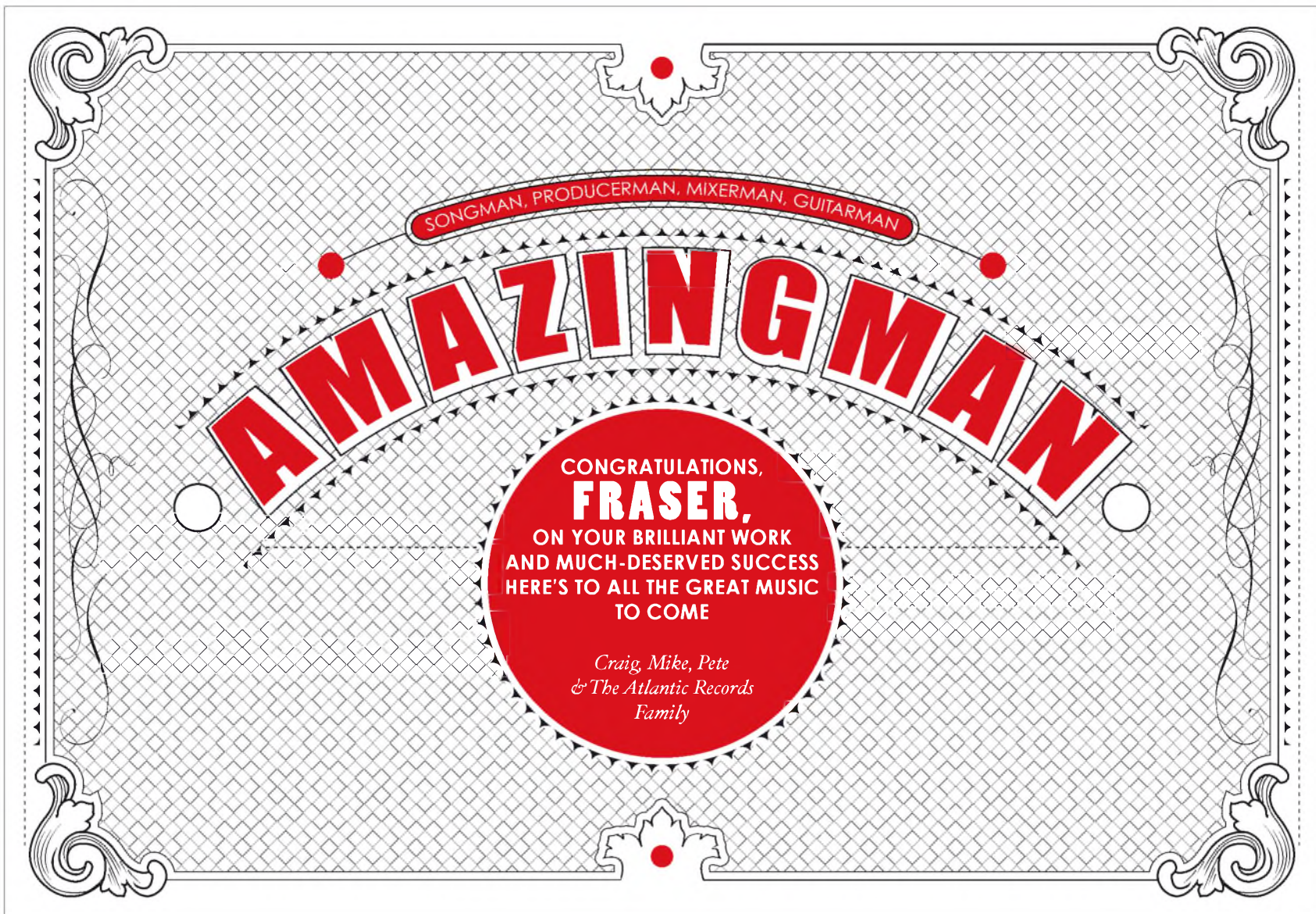
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Parlophone *Virgin* RECORDS

PROFILE FRASER T SMITH



completely different proposition from Chrysalis. It is a real global company and is a major player in the US."

In the past 12 months alone Smith has travelled to the US a handful of times and he has already met the entire Sony/ATV US team. His focus on the US is already paying dividends - having recently seen both Britney and Adele's albums top the Billboard 200 chart and picked up a BMI Award last week he already has an impressive foundation on which to build his profile in the territory.

"Fraser has that work ethic that a lot of US producers have and really wants to win," says Brock. "He is very serious about it and hugely creative; he can



stand head to head with those American producers."

The first release under the Sony/ATV deal will be the new Cody Simpson single *On My Mind* via Atlantic which is scheduled for release shortly in the US while XL/Columbia is preparing to go to radio with Adele's *Set Fire To The Rain* in the territory.

Island Records A&R manager Benjamin Scarr is not alone in being impressed by just how far Smith has come in recent years on his mission to build a career in the US.

"When I first started working with Fraser he used to tell me about the times he'd been to America and sat in the offices of various A&R people and played them endless tracks and beats - and they would always tell him that he never had enough bottom end or that the kick wasn't quite working etc. Fast forward a few years to the last time I saw Fraser which was

"I would love to work more with bands and produce a seminal album; that is one thing that I still haven't done. I would like to produce a really hardcore rock band and a more traditional band as well..."

FRASER T SMITH

FAR LEFT

Unlikely pairing
Smith is collaborating with US country songwriter and fellow Sony/ATV signing Josh Kear on projects potentially for US rappers

LEFT

First release
Smith's first release for Sony/ATV will be Cody Simpson's single *On My Mind*

about four weeks ago... I mentioned to him that I loved the rhythm of the piano on *Set Fire To The Rain* and he told me that Rick Rubin had also sent a note over (to Adele) saying how much he liked the piano part. It made me think back to all those times that Fraser had been to the US only to be knocked back...now he was getting the blessing of one the most respected producers in the business."

Smith cites Rick Rubin as an influence and is impressed by his ability to turn his hand to diverse projects with artists as disparate as Adele, Beastie Boys, Dixie Chicks and Johnny Cash. And so it is perhaps unsurprising that Smith's next ambition is to work on a full album with a band.

"I would love to work more with bands and produce a seminal album; that is one thing that I still haven't done.

"I would like to produce a really hardcore rock band and a more traditional band as well. Bands traditionally write their own songs and go in and work with a producer that comes from more of an engineering background but I would love to work with a band and be the unofficial fifth or sixth member - help with the guitar, lyrics and overall sound - I think that is a role which is there," says Smith.

Given Smith's versatility it is an idea that Sanghvi admits Sony/ATV is only too happy to encourage. "He

Fraser & Sarah

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PROFILE FRASER T SMITH



is a guy that is extremely artist friendly and has a vision on a more holistic level with artists, and the best way to achieve that is to work across a body of songs on a whole album project," says Sanghvi.

But Smith is also keen to work more closely with US rappers. Collaborating with fellow Sony/ATV signing, US country writer Josh Kear, whose previous work includes tracks for Lady Antebellum, may not seem like a step in the right direction. Yet Smith says that he enjoyed taking Kear "out of his comfort zone" and is keen to get the results of the recent sessions out to some rappers in the US.

According to Brock, the coming months will see Smith collaborate with a number of US artists including rappers T.Mills and Ms Williams while

Atlantic's Craig Kallman says that he has been talking to him about getting involved in projects with rappers B.o.B. and Lupe Fiasco.

"I would love to work with some of the big US hip-hop artists like Jay Z, just to be around someone like that, like Kanye West, and see how they work; they are at the top of their game and just to feed off that kind of energy would be incredible," enthuses Smith.

Given Smith's own energy levels, commitment and personality, it is hard to believe that it will not simply be a matter of time before the multi-skilled musician, writer and producer achieves his goals, not least given the impression he appears to leave on all who work with him.



"It is such a joy to work with him. He has a contagious passion for what he does. His moral fibre and the core of the man is first class. It's great to be able to work with someone you can consider a friend as well as a business partner..."

CRAIG KALLMAN, ATLANTIC RECORDS

LEFT

Rap releases Smith will be in the US later this year to work with up-and-coming US rappers T.Mills and Ms Williams

"It is such a joy to work with him. He is sincere and has a contagious passion for what he does," says Kallman. "His moral fibre and the core of the man is first class. It's great to be able to work with someone you can consider a friend as well as a business partner."

For Adele's manager Jonathan Dickins, Smith was always someone he had front of mind when it came to considering potential collaborators.

"Adele is a genuinely an incredible judge of character, unlike anyone I have ever met in my life," says Dickins. "It was a suggestion of mine to put her with Fraser and she went down to his studio in Farm Lane and they just clicked. He is ambitious, has a great work ethic, a great pop sensibility, and Fraser is an absolute perfectionist. Most of all he's a lovely guy, and very modest."

Asked whether he agrees with the claims that he has no apparent ego, Smith smiles and says, "I don't know about that, I just try and work with an artist and listen to what they want. I have clear ideas but I think a lot of it should come from the artist. I'm tough and have high standards, but I try and steer clear of ego."

"Every time an artist comes in to the studio, as far as I am concerned the scoreboard goes back to zero – you have to prove yourself again."

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FESTIVALS GO NORTH



LEADING THE NORTHERN LIGHTS

A decade on and the Go North festival/conference continues to prove more relevant than ever, playing a vital role in offering a platform for the freshest northern talent and business debate

EVENTS

BY RICHARD SANDER

WHEN TEN YEARS AGO A SMALL GROUP of managers, A&Rs and bands converged on Aberdeen for a series of panels and showcase gigs, the North of Scotland boasted little in the way of music events, infrastructure, international contacts or promoters able to put on touring acts.

A decade later and the area is booming, playing host to Scotland's second largest music festival, stadium shows, tours in some of the most remote areas of the UK and an influx of music tourists.

The one constant throughout this development, has been Go North, which this year takes place on June 10-11 in Inverness.

"When we first started it was such a struggle to get people to come up, I didn't know if we would make our second

MAIN PHOTO
Be Like Pablo *hope to make the journey to Inverness*

LEFT AND BELOW
Newcomers
Pandahead and Rachel Sermanni

or third year," admits organiser Shaun Arnold. "Although you have five flights a day from London and a direct train from Glasgow, there was a psychological barrier which needed to be overcome."

These days he has no such problems, with Go North firmly on the music business calendar, and a who's who of enthusiastic supporters coming from all over the world to participate.

They include Muxexpo founder Sat Bisla, who will present a radio panel at this year's event. He recently brought Highland acts Rachel Sermanni and Abigail Grey to play in front of a high-level industry audience in LA and is a firm supporter of Scottish talent.

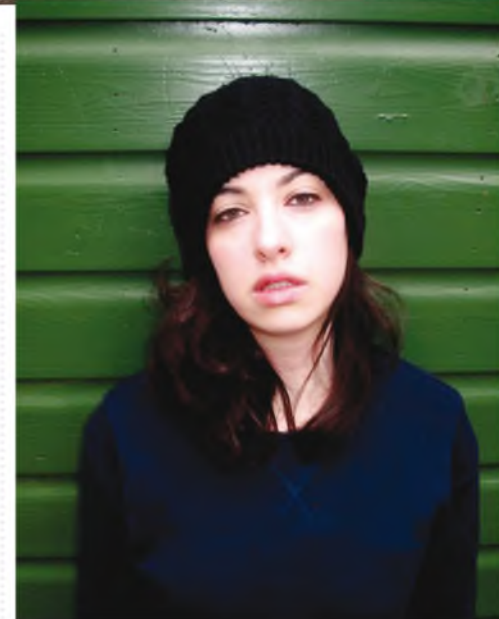


"Events such as Go North are essential to give buyers and sellers a broader understanding of the opportunities that lie within the marketplace..."

SAT BISLA, MUXEPO

"Events such as Go North are essential to give buyers and sellers a broader understanding of the opportunities that lie within the marketplace," he explains. "There is always a hidden gem at Go North, be it a new act or new business opportunity."

Previous keynotes have included industry veterans such as Alan McGee, Keith Harris and Jazz Summers, while this year's Q&As will be with Fat Cat founder, Alex Knight, and UK Music's Feargal Sharkey.



The latter's appearance will have an added relevance as a recently-published report commissioned by his organisation, revealed that Scotland boasts Britain's highest proportion of foreign music tourists. Of the total concert and festival audiences, 15% came from abroad, which given that the majority of Scotland's outdoor festivals are hosted in the Highlands and Islands region, is particularly relevant.

While Go North was originally focused on attracting A&Rs to watch Scottish acts – deemed more cost effective than sending the bands to London – it has adapted to developments in recent years, both in the music business and the creative industries as a whole.

In 2010, the event included several film-related panels, as well as seminars on literature, publishing and fashion. For Arnold, this is a way of distinguishing Go North from other conference and showcase events, and represents a logical step.

"We see a future in developing closer ties with other creative sectors such as film, fashion, publishing and interactive," he says, adding that he co-runs the Creative Hi company, which organises Go North, with Amanda Milne. The latter is responsible for the film element of the programme, which has assumed a significant role in the overall schedule.

Their activity is funded by Highlands and Islands Enterprise, whose creative industries manager Iain Hamilton, has won widespread plaudits for what has been achieved under his watch



photo: Paul Cambell

FESTIVALS GO NORTH

"Highlands & Islands Enterprise [HIE] should be viewed as an example of best practice for engaging with the creative industries, and Go North provides a platform in which others can learn from over a decade of success," says PRS chief economist Will Page, who spoke at last year's event.

Robert Hicks, who along with Arnold is the key booker for the event, is a case in point. Best known for being a co-founder of Rockness, from 2004-2010 he was also responsible for the programme at Belladrum, playing a significant role in the commercial success of the festival.

Last year, a survey conducted by the Association of Independent Festivals concluded that the visitors to the Beaulieu-based event spent more per head [£63] on non-music purchases in the local area, than the other 18 events which were polled [these included Creamfields, WOMAD and Bestival]. Moreover, Hicks' Loopallu Festival in Ullapool, has managed to attract top acts such as Paolo Nutini, Franz Ferdinand, The View, Frightened Rabbit and Mumford & Sons, despite its limited capacity of 2,000.

In addition to developing an extensive route for artists wishing to tour the Highlands & Islands, he now co-owns Inverness venue The Ironworks and has branched out into management. His first act, Rachel Sermanni, made her industry showcase debut at Go North last year and has gone on to be a hit at key events including Musexpo, the Great Escape, and Celtic Connections.

"Go North has helped create an environment where people see that they can do something here," says HIE's Hamilton. "The potential of the Highlands and Islands is huge and you are not restricted just because you are not in the large urban centres."

Delegates from remote areas such as Shetland and the Western Isles, are regulars at the event, and having established their businesses in recent years, they frequently provide a valuable insight into how to work outside cities.

And while Hicks has played a significant role in developing festivals and touring opportunities in the Highlands and Islands, another company has recently become instrumental in bringing big commercial acts to the area.

Founded in 2009, Inverness-based CK Events got off to a flying start last year selling out a 19,400 capacity Rod Stewart gig at Caledonian Thistle's stadium in the Highland capital. According to director Les Kidger, who co-founded the company with his business partner Kenny Cameron, there is a strong demand in the market for big shows among people who do not want to travel to Glasgow.

"We are taking the artists to the people, rather than people to the artists," he says, adding that many acts are keen to work with independent promoters and venues.

CK Events recently signed five-year deals to host large-

"People are cottoning on that they can work abroad and it inspires them to set their ambitions high. I would be surprised if there were any sectors which were more international."

IAIN HAMILTON, ISLANDS AND HIGHLANDS ENTERPRISE

scale shows in Cawdor Castle near Inverness, as well as the imposing 18th century Hopetoun House just outside Edinburgh. The latter will play host to Boyzone in August with the band going on to play Inverness' Northern Meeting Park, which will also be used for a double bill featuring Simple Minds and Big Country. Other gigs include Rod Stewart respectively at Aberdeen's Pittodrie and Swansea's Liberty Stadium, and JLS at Edinburgh's Royal Highland Centre.

According to Kidger, there are plans to seek out live opportunities in other parts of the UK usually neglected by large acts, but he also remains firmly committed to ensuring his home patch reaps rewards for his activity, and cites a survey which found last year's Rod Stewart gig generated £1.6m for the Inverness economy.

"Two pubs made their best takings in 10 years," he remarks, adding that other businesses also experienced a boom as people flocked to the city. "I had one restaurant owner call me up and say 'you never have to pay another meal again.'"

In terms of the music business, CK Events also strives to use local crew, thereby augmenting the skills set already developed by Hicks' activities and Go North. Moreover, he has teamed up with the latter to source talent to fill valuable support slots for larger shows.

This forms part of a significant new initiative announced by Arnold earlier this year, which sees partnerships with several key independent festivals in Scotland including Wickerman, Belladrum, Loopallu and Wizard. It guarantees each act performing at Go North, at least one slot at an open air event this summer. Bands who showcased at the Inverness event last year, were also eligible to apply or the festivals.

Although Go North will no longer have a stage at the AEG-owned Rockness, Arnold prefers to focus on what the new partnerships will offer.

"It made sense to team up with five of the top independent festivals in Scotland and create more opportunities for emerging bands," he says, adding that the tie-ins were possible thanks to long-standing relationships established over the past decade.

Other links include Edinburgh's Born To Be Wide



ABOVE
Go North organiser
Shaun Arnold

BELOW
Rod Stewart
neglected areas
can see good
returns for
investment in
a top act

organisation, which will again host several panels at Go North, as well as a continuation of the international ties forged over the years with individuals and organizations from Norway, The Netherlands, France, US, Russia and numerous other parts of the world.

"The fact that last year we had 13 countries represented at Go North tells its own story," says Hamilton, who regards the overseas guests as a fantastic opportunity for local artists to make connections. "People are cottoning on that they can work abroad and it inspires them to set their ambitions high. I would be surprised if there were any sectors which were more international."

Both Hamilton and Arnold allude to Go North's strategy of focusing on building networks both at home and abroad, developing acts and businesses to the point they are export ready, and then ensuring they have the platforms to showcase internationally.

This has led to acts such as Lewis' Boy Who Trapped The Sun signing to Geffen, playing Musicexpo and subsequently supporting Bruce Springsteen, while Hicks and CK Events now play a significant role in the live business.

And the ties established at Go North can also bring about some more unusual benefits. These include Russia's first book about malt whisky – written by a journalist who took part in a distillery tour organised by the event five years ago – coming with a free CD of Highland acts.

However, while Go North has established both strong international and industry links, it also continues to cater for emerging business and musical talent. In 2010, Born To Be Wide invited several key Scottish bloggers to cover the event, who will this year return to host their own panel. Moreover, Glasgow-based guerilla music video makers, Detour, have been commissioned to programme a stage after their work at the last Go North attracted widespread praise.

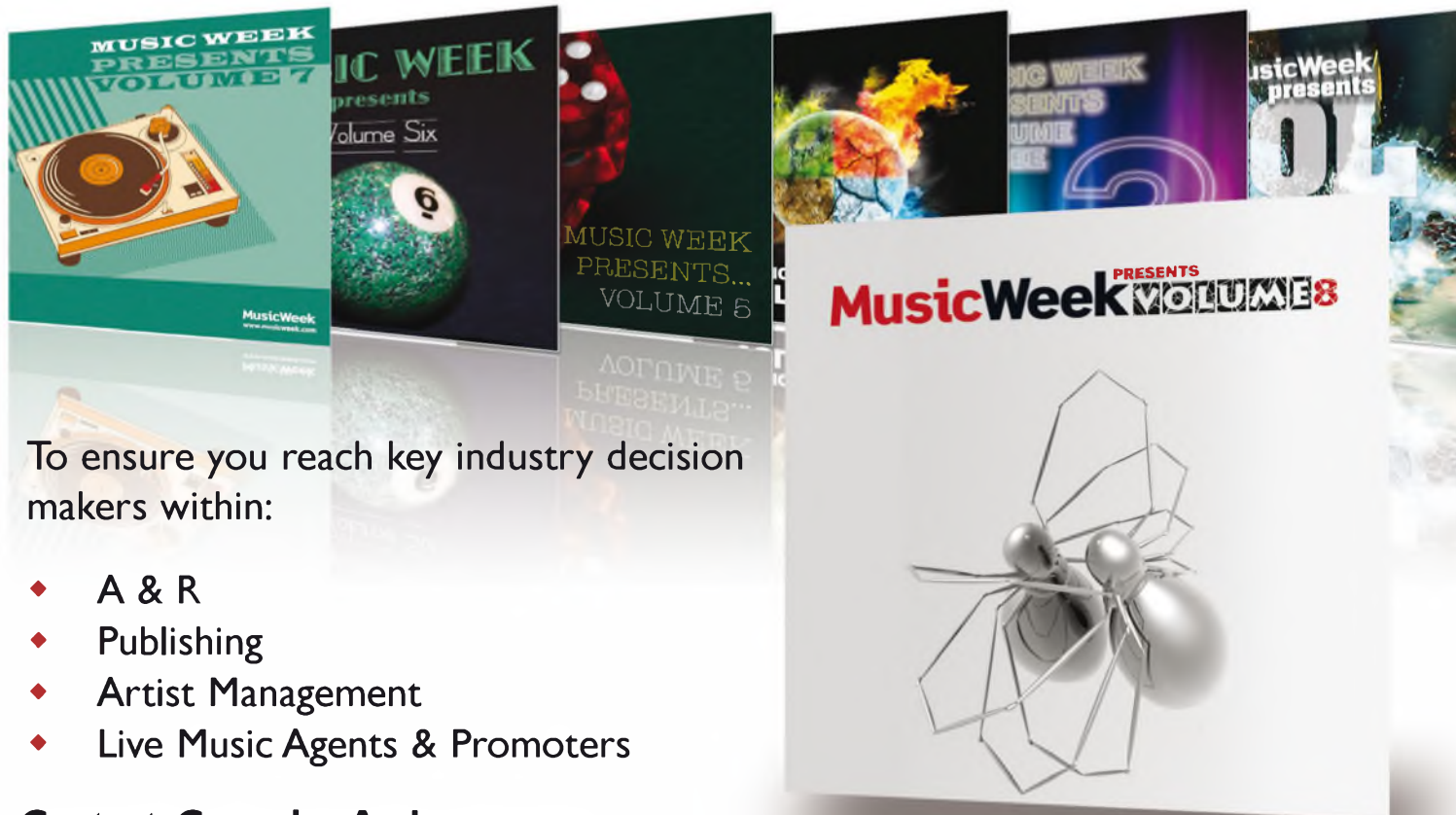
The Thursday and Friday activities will again be preceded by a Go North Fringe on Wednesday [June 8], providing entry-level panels and a showcase for younger bands and music lovers. Although the seminars and showcases are free and open to everyone, in contrast to previous years, Arnold has taken the decision to focus on seminars targeting professionals on the Thursday and Friday. And panels will begin at midday, ensuring that even late-night revelers are able to get some sleep.

In the evenings, the structure of the showcase programme will also remain the same, thereby enabling guests to see at least 15 minutes of each act. For Bisla, this is another aspect which keeps him coming back.

"The quality of venues and production is always a positive thing to see," he says. "I've been to many events where the artists aren't given the proper tools needed to look and sound their very best, which is essential in a showcase setting."

Ten years on Go North no longer struggles to convince key industry people to attend. And having played a significant role in developing a music business in the Highlands and Islands, it is still likely to serve as a great meeting place and platform in 2021.





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KEY RELEASES

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SINGLE OF THE WEEK

■ **TOM VEK** *A Chore (remix)* (Island)



A Chore is the first single from Tom Vek following a five-year hiatus from the industry. The track is the perfect reflection of Vek's approach to music, and is strongly reminiscent of singles like You Set The Fire In Me (CC) featuring off-kilter drum patterns, heavy guitar riffs and glimpses of garage bass.

First debuted on Radio 1 by Zane Lowe back in April, Vek went on to post a re-edit of the song online 10 days later, in which the track was lengthened, with heavier, more distorted sound. As the first single to be taken from Vek's second album, A Chore gives fans an excellent taste of things to come and has seen strong reaction on 6Music and Lowe's show **CHARLOTTE OTTER**

PREVIOUS SINGLE (CHART PEAK): NOTHING BUT GREEN LIGHTS (59)



- **NEW BOYZ FEAT. CATARACS & DEV** Backseat (Warner/Shotty/Asylum)
- **NERINA PALLOT** Put Your Hands Up (Ceffen)
- **CHRISTINA PERRI** Jar Of Hearts (Atlantic)
- **TODDLA T FEAT. SHOLA AMA & J2K** Take It Back (Ninja Tune)
- **TOM VEK A (Chore)** (Island); *Prev: Nothing But Green Lights (59)*
- **WONDERLAND** Is It Just Me (Mercury)

ALBUMS

- **BEDOUIN SOUNDCLASH** Light The Horizon (Fitzes/Blend)
- *Previous: Street Cospels (864/6,05)*
- **CLOUD CONTROL** Bliss Release (Infectious)
- *Debut Album*
- **COCKNBULLKID** Adulthood (Island/Moshi/Moshi)
- *Debut Album*
- **NEIL DIAMOND** The Bang Years 1966-1968 (Columbia/Legacy)
- *Previous: Dreams (26,263/13,378)*
- **DOM** Sun Bronzed Greek Gods (EMI)
- *Debut Album*
- **LADY GAGA** Born This Way (Interscope)
- *Previous: The Fame (25,411/2,565,410)*
- **STEPHEN MARLEY** Revelation: Part I - The Root Of Life (Island)
- *Previous: Mind Control (1,087/1,425)*



ALBUM OF THE WEEK



LADY GAGA *BORN THIS WAY* (Interscope)

It may seem perverse to say it for an artist who has recently passed 10m followers on Twitter, but there is a degree of uncertainty about the new album from Lady GaGa. Recent single Judas failed to set the charts on fire, Born This Way missed the number one slot and her appearance at Radio 1's Big Weekend left some critics underwhelmed.

That said, GaGa does not really do anything other than confident and this comes across vividly on her second album.

From the off (opening track Marry the Night), Born This Way positively reverberates with high-energy pop gloss, full to bursting with clubby beats, rousing synths and the odd guitar.

The only weird thing about it - and GaGa generally does weird better than any other pop star going - is quite how straight-laced it all is musically: the recent jazz stylings of her Big Weekend set emphatically do not get an outing here.

To take just one example, Government Hooker may well start with a bizarrely yodelling vocal tic but it soon reverts back to the standard disco beat and synth pattern that we see elsewhere. There is little here, bar some recent production quirks, that would not have fit onto a Madonna album of the late Eighties.

That is, of course, both a negative and a positive: Madonna albums from the late Eighties were frequently brilliant and Born This Way features some exceptional songs, however they are dressed up. Pretty much everything here has hooks to burn and there should be no shortage at all of singles.

Could this, then, be Lady GaGa mark 2, the songwriter - an artist who does her innovation in the inevitable videos, live shows and incredible costumers but who remains fairly conservative musically? There are worse things, after all - but some people might be a little disappointed. **PREVIOUS ALBUM (CHART PEAK): THE FAME (DELUXE EDITION) (2) BEN CARDEW**



- **PETE AND THE PIRATES** One Thousand Pictures (Sleien)
- *Previous: Little Death (2,704/1,968)*
- **THE PRODIGY** World's On Fire (Take Me To The Hospital)
- *Previous: Invaders Must Die (97,289/645,230)*
- **DAVID SYLVIAN** Died In The Wool (Sermachi/Soune)
- *Previous: Sleep Walkers (1,660/4,807)*
- **THURSTON MOORE** Demolished Thoughts (Melador)
- *Previous: Root (257/2,034)*

● ALSO OUT THIS WEEK ● ALSO OUT THIS WEEK ● ALSO OUT THIS WEEK ● ALSO OUT THIS WEEK ●

■ **ALBUM** Thurston Moore *Demolished Thoughts* (Matador)



Moore's fourth solo album finds him moving ever further away from his ties with Sonic Youth, with the guitarist instead building on the smattering of ballads featured in his last solo album, 2007's *Trees Outside The Academy*.

Featuring Beck on production credits, there is more than a hint of the singer's *Sea Change* album here, from the stripped down acoustic guitar, to the Nick Drake-esque soaring violins and even the breathy vocals; a far cry from Sonic Youth indeed. But while opening track *Benediction* sets the tone beautifully for the rest of the album, painting a serene autumnal pastoral

scene, by the fifth track, this dreamy, saccharine wistfulness gets a bit draining and tracks start to merge into one long sigh.

Slow, reflective and extraordinarily poetic, *Demolished Thoughts* however does introduce listeners to a side of Moore which, 15 years ago, would not have seemed possible. And, by steering away from the expected and introducing a complete change of pace to his work, Moore has managed to keep himself relevant and interesting to a whole new generation of fans.

■ **ALBUM** CocknBullKid *Adulthood* (Moshi Moshi/ Island)



As the album's title suggests, *Adulthood* marks a maturity in CocknBullKid's music. Opener

and title track *Adulthood* is a laid back number, featuring catchy piano riffs above sweet, angelic vocals - a deceptive start to what turns out to be a poppy, accessible record. From the rich string orchestration to the brassy trumpet section, there is an element of coquettishness here. Lead single *Hold Onto Your Misery*, championed by Radio 1's Huw Stephens and strong coverage from NME and Popjustice, also suggests a hint of cross-over appeal to the 25 year-old Hackney singer.

This, coupled with production from Liam Howe (Marina and the Diamonds) along with co-writes from Peter Bjorn and John's Peter Morén, will ensure *Adulthood* is more than just a flash-in-the-pan release while clever, quirky lyrics and catchy hooks will, with a bit of luck, push the singer towards mainstream recognition and success.

CHARLOTTE OTTER

- **BIFFY CIYRO** Mountains (14Th Floor)
- **BLONDIE** Mother (Eleven Seven/EMI)
- **CAGE THE ELEPHANT** Around My Head (Relevant/Argin)
- **COLBIE CAILLAT** I Do (Universal Republic/Island)
- **DOM** Living In America (EMI)

- **BEN HOWARD** Old Pine (Island)
- **THE JAPANESE POPSTARS** Joshua (Virgin)
- **WIZ KHALIFA** Roll Up (Atlantic)
- **KORN FEAT. SKRILLEX** Get Up (Roadrunner)
- **LMFAO FEAT. NATALIA KILLS** Champagne Showers (Interscope)
- **MOGWAI** San Pedro (Rock Action)

OUT THIS WEEK

MAY 23

SINGLES

- **AEROPLANE** My Enemy (Wall Of Sound)

- **PETER, BJORN AND JOHN** May Seem Macabre (Cooking Vinyl)
- **QUEEN OF HEARTS** Last Day Of Summer (Paper Bag)
- **NATHANIEL RATELIFF** You Should've Seen The Other Guy (Foundation/Decca)
- **REM** All The Best/It Happened Today (Warner Brothers)
- **THE SCRIPT** Science & Faith (Phonogenic)
- **WHITE DENIM** Best St (Downtown)
- **ALEX WINSTON** Sister Wife (Island)

ALBUMS

- **JOHN ADAMS** Son Of Chamber Symphony/String Quartet (Nonesuch)
- **BLACK STONE CHERRY** Between The Devil And The Deep Blue Sea (Foolrunner)
- **BOP** The Amazing Adventures Of One Curious Pixel (Moe Schmel)
- **ANDREA CORA** Lifelines (AC)
- **CUITS** Cuits (TNO/Columbia)
- **DEATH CAB FOR CUTIE** Codes And Keys (Atlantic)
- **JOE DRISCOLL** Mixtape (Champs/Localization)
- **EIVYSUM III** Rock Diva (Island)
- **FIREWORKS** Gospel (Banquet)
- **KITTY DAISY & LEWIS** Smoking In Heaven (Sunday Best)
- **MAYBACK MUSIC GROUP** MMG Presents: Self Made Vol 1 (Mercury)
- **MAYBESHEWILL** I Was Here For A Moment, Then I Was Gone (Functon)
- **LAKI MERA** The Proximity Effect (Iust)
- **MATTHEW MORRISON** Matthew Morrison (Mercury)
- **THE PIERCES** You And I (Picyder)
- **SEASICK STEVE** You Can't Teach An Old Dog New Tricks (Thrid Men)
- **SHUNDA K** The Most Wanted (Fenatic)
- **SUEDE** Suede Deluxe (Eidel Cement)
- **VARIOUS** Beach House 2011 (Hed Kandi)
- **VARIOUS** The Flowerpot (Aberno)
- **EDDIE VEDDER** Ukulele Songs (Macmillan/Wrench/Island)

JUNE 6

SINGLES

- **AIRSHIP** Kids (PIAS)
- **AITER BRIDGE** Wonderful Life (Roadrunner)
- **AVENGED SEVENFOLD** So Far Away (Warner Brothers)
- **THE BEES** Go Where You Wanna Go (Friction)
- **DIONNE BROMFIELD FEAT. LIL' TWIST** Foolin' (Licness/Island)
- **CEE LO GREEN** I Want You (Warner Brothers)
- **CUITS** Abducted (TNO/Columbia)
- **DANNY & FREJA** If Only You (Island)
- **DJ SHADOW** I Got A Rokk (Island)
- **SOPHIE ELLIS-BEXTOR** Starlight (EEEB'S)
- **CARO EMERALD** Stuck (Crematorio)
- **EXAMPLE** Changed The Way You Kiss Me (Cete/MS)
- **MARCUS FOSTER** Rushes & Reeds (Communication/Ceffen)
- **KATY B** Easy Please Me (Rinse/Columbia)
- **BENJAMIN FRANCIS LEFTWICH** Box Of Stones (Dirty Hit)
- **THE MIDDLE EAST** Hunger Song (PIAS)
- **THE NAKED & FAMOUS** Girls Like You (Friction)
- **PANIC! AT THE DISCO** Ready To Go (Get Me Out Of My Mind) (Deccay/Cine/Fuelled By Ramen)
- **PORT ISAAC'S FISHERMAN'S FRIENDS** No Hoppers, Jokers & Rogues (Island)
- **RISE TO REMAIN** Nothing Left (EMI Catalogue)
- **SIMPLE PLAN FEAT. RIVERS CUOMO** Can't Keep My Hands Off You (Atlantic)

CHARTS ANALYSIS



Kate Bush *Director's Cut* enters albums chart at number two, selling 34,755 units

Kate Bush scores 10th Top 10 album

CHARTS: IN DEPTH

BY ALAN JONES

REWORKING SONGS FROM her 1989 album *The Sensual World* and 1993's *The Red Shoes*, Kate Bush's critically acclaimed new set, *Director's Cut*, was seemingly on course to provide the 52-year-old with her fourth number one album on the basis of midweek chart projections. But instead, it debuts at number two (34,755 sales), delivering her 10th Top 10 album in a career spanning more than 30 years.

Blocking its coronation was an album which has been something of a killjoy for a succession of aspirants to the throne recently, Adele's 21, which relentlessly powers to its 16th chart title in 17 weeks, on sales of 51,183 copies. That is the lowest weekly tally it has recorded since its release, and also the lowest sale for a number one album since Rihanna's *Loud* took pole position on sales of 44,827 some 18 weeks ago.

Some 14 albums in chart history have spent longer at the top of the chart than 21, but none since 1978, when the Saturday Night Fever soundtrack was number one for 18 weeks at a stretch. With 21 dominating the chart, the successful resurgence of Adele's debut album,

19, continues. Holding at number three this week (22,319 sales), it is the Top 10's longest-charting album so far, having spent the past 19 weeks in the top tier, the last 10 of them in the top three.

Hugh Laurie's debut album, *Let Them Talk*, continues to prosper. Dipping 2-4, it sold a further 21,450 copies last week and is currently in the Top 40 in 10 other countries.

Adele's labelmates *Friendly Fires* join her in the Top 10 this week, debuting at number six (18,106 sales) with their second album, *Pala*. It far outstrips the band's self-titled 2008 debut, which entered at number 38 on sales of 3,889. It peaked at number 21 exactly a year later and has sold 186,607 copies.

There are also Top 40 debuts for the *Danger Mouse/Danielle Luppi* collaboration *Rome* (number 20, 7,954 sales); Moby's *Destroyed* (number 35, 4,359 sales); and Nashville band *Mona*'s self-titled first album (number 39, 3,944 sales). In more fruitful times, Moby scored back-to-back number ones with *Play* and 18.

Television coverage of Radio 1's Big Weekend in Carlisle triggered big increases in sales of *Foo Fighters*' *Greatest Hits* (up 35-19, 8,220 sales), and current album *Wasting Light* (12-9, 12,356 sales).

SALES STATISTICS WEEK 20

vs last week	Singles	Artist albums
Sales	3,173,010	1,337,935
prev week	3,182,665	1,335,803
% change	-0.3%	+0.2%

vs last week	Compilations	Total albums
Sales	242,424	1,580,359
prev week	251,539	1,587,342
% change	-3.6%	-0.4%

Year to date	Singles	Artist albums
Sales	62,221,613	31,510,906
vs prev year	55,971,054	31,375,065
% change	+11.1%	+0.4%

Year to date	Compilations	Total albums
Sales	6,059,370	37,570,276
vs prev year	6,940,771	38,315,836
% change	-12.6%	-1.9%

(compiled from sales data by Music Week)

But the biggest beneficiary was Lady GaGa, whose hour-long set – not to mention the fact she has four singles in the Top 20 and a new album out today (Monday) – helped her debut disc *The Fame* to bounce 33-11 (10,812 sales).

Also making impressive gains are albums by *Fleetwood Mac* and *Caro Emerald*.

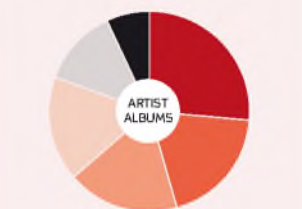
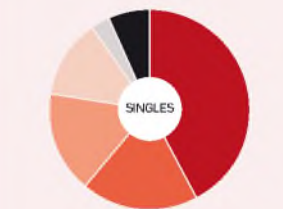
Fleetwood Mac's 1977 chart-topper *Rumours* – the 13th biggest-selling album in UK history – is back in the Top 40 (number 16, 9,184 sales) for the first time since 2000, after several songs from the set featured in last week's *Glee*. The fan's favourite turned out to be *Go Your Own Way*, which was the highest charting *Glee* Cast cover (number 51, 6,325 sales) and also the highest charting Mac re-entry (number 62, 4,665 sales). Mac's recording of the song was originally a number 38 hit in 1978.

Meanwhile, Dutch jazz singer Caro Emerald's *Scenes From A Cutting Room Floor* explodes 140-10 (11,908 sales). The album was aided by third single *On A Night Like This*, which received massive support from Radio 2 – it was aired 15 times last week, the ninth most-played track on the station. The album's previous best placing on the sales chart (number 74) came on its debut, 29 weeks ago. *On A Night Like This* gains a toehold on the singles chart, debuting at number 70 (4,202 sales).

Overall album sales are down 0.4% week-on-week to 1,580,359 – that's 2.5% below same-week 2009 sales of 1,620,469.

Seven weeks after topping the singles chart for the first time – as Jennifer Lopez's foil on *On The Floor* – Pitbull returns to the summit, this time commanding his own crew of helpers (Ne-Yo, Afrojack and Nayer) on *Give Me Everything*. Jumping 4-1 (71,309 sales), the track is the second single from Pitbull's upcoming album, *Planet Pit*, following *Hey Baby (Drop It To The Floor)*, which

MARKET SHARES • WEEK 20



leads the way, holding at number six (36,891 sales); Judas rallies 11-8 to achieve its highest chart placing to date (35,365 sales); latest offcut *Hair* debuts at number 13 (25,646 sales); and title track *Born This Way* rebounds 24-16 (20,360 sales).

GaGa is the first woman to have four simultaneous Top 20 hits since Ruby Murray in 1955. Since Murray's success, John Lennon and Michael Jackson have also had four Top 20 hits simultaneously, but their prominence was triggered by their deaths, and included catalogue releases, whereas all of GaGa's current hits are current.

Swedish House Mafia score their third hit in under a year, as *Save The World* debuts at number 11 (29,457 sales). Earlier this year the track *One* reached number seven and *Miami 2 Ibiza* reached number four.

Aloe Blacc's *I Need A Dollar* looked close to its peak when it climbed 10-9 last week, but now vaults to number four (44,298 sales). It's the sixth straight week that the song has climbed for the Californian, and also triggers a further big leap for his album, *Good Things*, which climbs 50-26 (5,949 sales).

With Eurovision's audience reaching an 11-year high, British entry *Blue*'s *I Can* rebounds 26-22 (15,787 sales) and is joined in the Top 75 by two other songs from the 56th staging of the competition in Dusseldorf: Irish duo *Jedward*'s *Lipstick* (number 40, 8,516 sales); and Azerbaijani winners *Ell & Nikki*'s *Running Scared* (number 61, 4,770 sales). Of 81 Eurovision entries to make the Top 75 since the competition's 1956 inception, 49 are by UK acts, 27 of them by winning acts from overseas, and five by overseas acts who didn't win. The past six official Eurovision compilations have made the Top 20 without making the Top 10, but Eurovision 2011 sets a new ceiling, jumping 16-5 this week (4,435 sales). Now! 78. by the way, tops the chart for the sixth time (24,349 sales).

Singles sales are down 0.3% week-on-week at 3,173,010 – that's 22.5% above same-week 2010 sales of 2,589,421.

Alan Jones

INTERNATIONAL CHARTS

Hugh Laurie and Miles Kane make progress outside the UK

MAKING A BIGGER IMPRESSION ON the international chart scene than any compilation this year, *The Ultimate Collection* by Sade debuted in 13 countries a fortnight ago and added a further eight last week.

It is a new arrival in Poland (number four), Ireland (12), Italy (15), Greece (18), Finland (18) and at number 21 in Denmark, Norway and Sweden. It suffers second-week dips

in Hungary (6-9), Germany (18-24), New Zealand (21-29), the US (7-30), the Netherlands (41-44) and Canada (32-62) but climbs in the Czech Republic (40-2), Flanders (38-8), Switzerland (13-11), Wallonia (37-14), Spain (15-14), Austria (23-22) and Australia (45-37).

Meanwhile, Adele's 21 continues to rule, remaining at number one in Australia, Canada, Flanders, Ireland,

Albums Price comparison chart				
ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£7.93	£7.99	£7.99	£7.99
2 KATE BUSH <i>Director's Cut</i>	£8.93	£8.99	£8.99	£8.99
3 ADELE 19	£3.99	£5.99	£3.99	£7.99
4 HUGH LAURIE <i>Let Them Talk</i>	£8.93	£8.99	£8.99	£9.97
5 BRUNO MARS <i>Doo Wops & Hoologans</i>	£8.99	£8.99	£7.99	£7.99

Source: Music Week

Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes © Official Charts Company 2011

THE OFFICIAL UK ALBUMS CHART

Table with columns: This wk, Last wk, Wks in chart, Artist, Title, Label/Catalogue number (Distributor). Contains chart entries 1-38.

Table with columns: This wk, Last wk, Wks in chart, Artist, Title, Label/Catalogue number (Distributor). Contains chart entries 39-75.

Official charts company 2011.

- Adele 1, 3
Aloe Blacc 26
Beastie Boys 48
Bee Gees 50
Black Eyed Peas 59
Boe, Alfie 70
Brown, Chris 22
Buble, Michael 27
Bush, Kate 2
Cassidy, Eva 58
Cee Lo Green 13
Chase & Status 7
Danger Mouse &

- Timpah, Tinie 25
Two Door Cinema Club 29
Vaccines, The 33
Warpaint 68
Wild Beasts 47
Wombats The 31
Key
★ Platinum (3cc,ccc)
● Gold (1cc,ccc)
● Silver (6c,ccc)
★ in European sales
BPI Awards
Albums
Elbow: Build A Rocket
Beys (gold)



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