



26 FEBRUARY 2011. 10AM-8PM

**UN-CONVENTION**  
**FACTORY**  
AT ROUNDHOUSE

**ROUNDHOUSE**

Un-Convention Factory  
at Roundhouse, London  
A Time And A Place...  
26th February, 2011



WHAT IS

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TION  
?

Un-Convention is a global grassroots music event and community that meets physically and virtually to share ideas; discuss and debate cutting edge issues around music, technology and creativity; and facilitates members engagement with their peers. Un-Convention is not about the business of music. The community is driven by a not-for-profit initiative that sees opportunity for the grassroots in the changes to the way music is being produced, consumed and sustained.

Un-Convention understands that the most interesting stuff happens on the margins. We don't mind the mainstream. We just don't find it relevant. Un-Convention doesn't believe in 'Do it yourself'. We believe in 'Do it together'. Un-Convention events are run unconventionally; they happen in unconventional spaces (boats, barges, churches and working men's clubs) and they involve some of the most inspiring, thought leaders in the world. Think TEDtalks for the music community.

Un-Convention has happened 16 times around the globe in 2 years and has another 20 events planned for 2011. Un-Convention takes place across 5 continents and in cities from Swansea to Sao Paulo. Un-Convention involves 1,500 artists and bands, 16,400 participants, 36,000 gig goers and 280,000 people online per year.

## WHAT IS

# UN- CON- VEN- TION- FACTO- RY?

Today 7 bands, 100 invited creatives and music industry professionals and 200 participants will embark on an experiment – to create, record and release a new record, while exploring the current challenges, ideas and debates within the music industry.

This is not a conventional conference. It is an event where the experienced connect with young talent and create a record, whilst debating and networking along the way.

Roundhouse has been transformed into a factory containing all the elements and processes involved in creating a record. Participants are free to explore the factory, interact with the invited creatives and ultimately make all the decisions along the way.

At the end of the day, the record will be available for people to download. Seven established, new and unconventional bands/collaborators will cover a track from The Clash's 'London Calling'. The Clash have quite a connection with the Roundhouse, playing their 5th ever gig there and rehearsing just behind the venue. Each band will perform the songs, in front of an audience, while the songs are recorded for the album.

The maze of spaces are all part of the factory – including a performance and production area, a digital space, a graphic design studio, workshop spaces and other areas to explore ideas.

When I first met with Oli to talk about bringing Un-Convention Factory to the Roundhouse it seemed like an incredibly exciting idea. It's a legendary venue hosting some of the best bands and music events in the UK, but the reason it exists sits very well with the ethos of Un-Convention. Young people are at the heart of the space. Underneath the stunning main venue lies a maze of spaces that young people can access to develop their music — from studios to rehearsal rooms. All accessible and affordable.

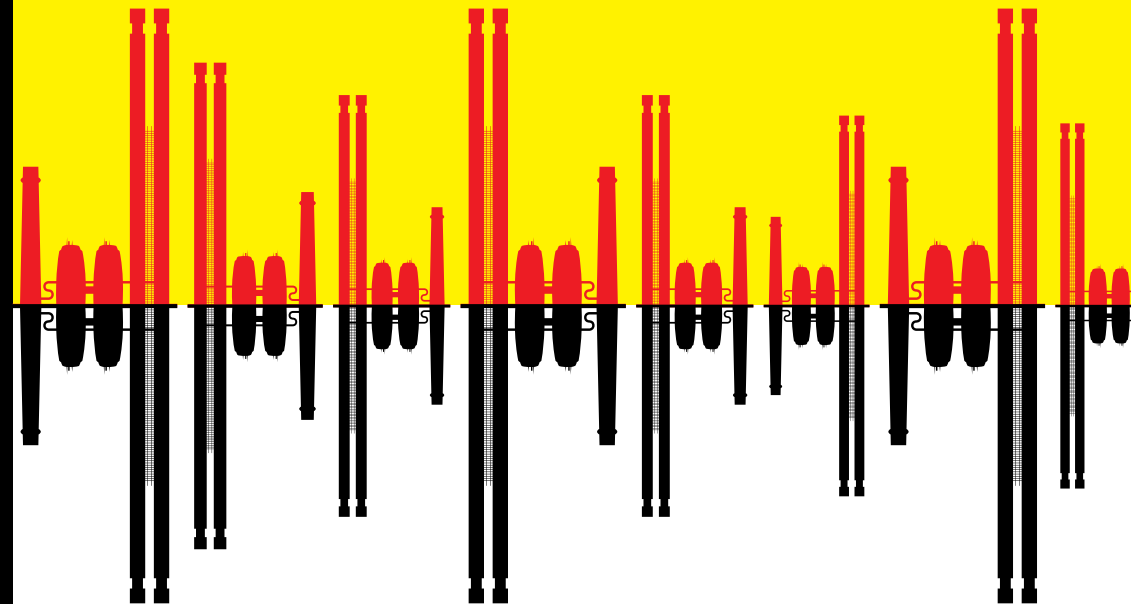
The Roundhouse has a fantastic vision: to develop young creative talent and I've heard of some of the amazing bands that have come out of the process, released on Roundhouse Records the in-house record label, like Hella Better Dancer; Ghosts You Echo and Tres B.

The event sits within the Roundhouse Rising Festival of emerging talent, which has an incredible, bold programme. It is an honour to work with such a prestigious venue and I know today will be really exciting, we have so many amazing people involved.

So, make the most of the people here; network, create and debate.

This is Un-Convention Factory...

**RUTH DANIEL**  
DIRECTOR, UN-CONVENTION



It's an absolute thrill to have Un-Convention at the Roundhouse Rising Festival and be home to the first ever Un-Convention in the capital. In a constantly evolving musical world it's inspiring to work with an organisation with such a positive approach to guiding young artists and presenting insights into the music industry in a fascinating, intelligent and progressive way.

What is unique about this event and the legacy of Un-Convention is the cultivation and nurturing of grassroots music-making on a local, national and international level; an ideal very much at the core of the Roundhouse's own artistic vision.

**OLIVER KLUCZEWSKI, PRODUCER, ROUNDHOUSE RISING**

THIS TOWN, IS COMING LIKE A

# GHOST TOWN

HOW DOES PLACE SHAPE THE MUSIC THAT COMES FROM YOUR CITY?



## KHALID AMIN

London is my city and its music has always had a unique and special vibe. Every genre, every style, every emotion has a home here. Its mix of people from around the

globe makes London one of the very few places where diverse styles, fashions and cultures can meet and fall in love. Think of any musical genre and somewhere in its history London has helped shape it — from the early days of jazz and blues in Soho to grime and dubstep out of East London and all places in between — pop, rock, punk, ska, electronica, dance and more.

London's migrant communities (including my own family from Egypt) will always need something to remind them of what they've left behind and music is central to this. But, when we step outside the door we can't help but be influenced by everything else we see and hear — which is why, growing up as an immigrant child in West London around Paddington and Kensal Rise, I heard and fell in love with roots reggae and lovers rock — coming out of car windows and sound systems — in fact listening to Horace Andy still makes my heart ache — and this can only have happened to me in London.

So I'm no longer surprised when a young Asian DJ or artist steeped in Bhangra see's nothing wrong with collaborating with an artists from Chile or Croatia or wherever — completely natural in London and whatever they produce, London will have shaped it in some way...

## JOHN ROBB WRITER, BROADCASTER AND ARTIST

Place can be everything with music — the post-industrial back drop of Manchester for Joy Division and early Factory Records, the rubbish piled high on the streets decay of the UK for punk in 1976/77, the seething tenements of the Bronx with the youth discovering Kraftwerk and creating electro and then hip hop from it, the boundary crossing mix of people breaking the segregation of the deep south of the USA for early rock 'n' roll, the last days of a booming port with handy seven inch single imports straight off the ship for Merseybeat. There was the tense concrete of Coventry backdropping The Specials and Two Tone or the dreamy spires of Oxford for Radiohead.

Sometimes the architecture seeps in to the muse, the decayed Victoriana and the boarded up decay of the late seventies could well have fed into punk's cut and paste anger. It was

certainly referenced in the artwork and the lyrics and the music's 'party while you can' intensity.

Birmingham in the late sixties was still pulsing to the clank and grind of industry, the power of the machines and the sheer volume of their metallic crunking and the dark satanic stain of industry must have had an affect on Black Sabbath as they unselfconsciously sound tracked their home city and created one of the most influential musical templates of all time.

Kraftwerk is the German name for a factory and their classic period is an anthem to a new age of computer love and the purr of modern industry whilst at the same time capturing the heartbreak of the fatherland during the endless dusk of the Berlin Wall period.

On the other hand Manchester's post-industrial decay may have been the perfect backdrop to Joy Division, but it was hardly referenced in Simply Red.

For some the immediate environment is part and parcel of their very DNA and for others it's somewhere to escape to with dreams of the LA sun and freedom. There is often the debate that the vicious Con-Dem government will create the conditions for a 'new punk', and it could well do, it could also create a generation of musicians yearning for escape and maybe no 'Eton Rifles' to be misunderstood by future prime ministers.

And whilst it's easy to draw parallels between the industrial decay and tough music, it's also a dangerous process beloved by rock theory buffs. Some of the darkest music has been made by the most comfortable people; the American suburbs seem to be endlessly capable of making the most extreme music.

The Norwegian black metallers reject the post-industrial backdrop and are the sound of mist soaked fjords and a centuries old history as

they attempt to reclaim their own history from the Anglo-American rock axis — they are living proof that the heaviest music can be shaped by the most unlikely backgrounds. There is one brilliant YouTube clip of a Gorgoroth song called, 'Sign Of An Open Eye', which is just a five-minute clip of mist and trees. Coming from their background in Bergen they are reflecting their background but not in the way that you would expect.

If acid house was initially the sound of dancing in decayed warehouses, the very sound of the music perfect for filling the huge cavernous rooms it morphed into Goa trance and the sound of beaches on hot nights.

Music is sensitive and can be very much part of its environment. It can also be the quickest escape from it — it's the eternal battle...

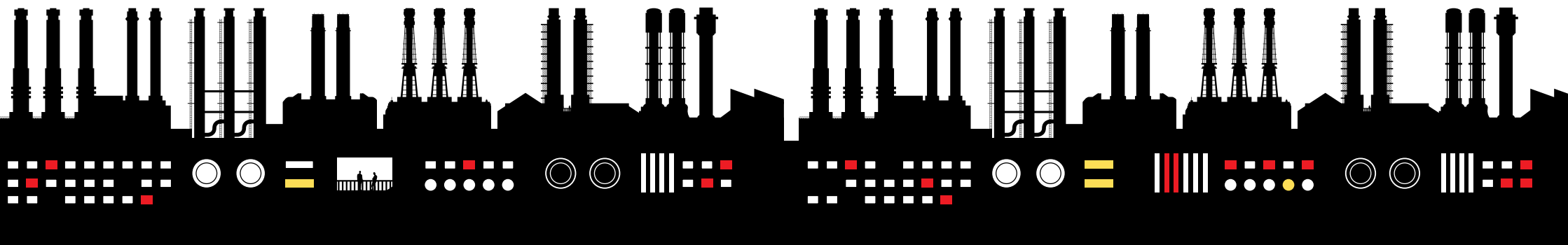
**"SOMETIMES THE ARCHITECTURE SEEPS IN TO THE MUSE, THE DECAYED VICTORIANA AND THE BOARDED UP DECAY OF THE LATE SEVENTIES COULD WELL HAVE FED INTO PUNK'S CUT AND PASTE ANGER."**

John Robb

**"LONDON'S MIGRANT COMMUNITIES WILL ALWAYS NEED SOMETHING TO REMIND THEM OF WHAT THEY'VE LEFT BEHIND AND MUSIC IS CENTRAL TO THIS..."**

Khalid Amin





**TRACEY MOBERLY**  
INTERDISCIPLINARY ARTIST,  
AUTHOR AND FOUNDER AND  
OWNER OF THE FOUNDRY

Place shapes people but a place without people has no shape to inform or create that which in turn shapes the music of any place.

Observing The Flying Lizards front man, the Libertines singer Pete Doherty and the artist Banksy all sat within a metre or two of each other, drinking the same drinks purchased from the same orating bar person. They digest the same current vibrant art show that adorns the overused walls as they listen to the musings of a recently de-sectioned poet whose creative metaphors describe her experience of a health system that is surfing toward decline. Chelsea Clinton, daughter of the former US president walks into the space. The ever-popular Flying Lizards' cover version of Barret Strong's 'Money' plays in an endless loop on my internal jukebox. A musical duo take over the stage made from discarded beer crates, carrying out a last-minute sound check. To my knowledge, most are unaware of each other as the boy, girl, man, woman, anonymous lover brushes shoulders, elbow to elbow, with the office clerk, dustman, murderer and mugger. They breathe each other's breath and inhale the dust of each other's flesh in an ex-bank turned arts and performance venue on the apex of Old Street and Great Eastern Street in Shoreditch, East London. This is the Foundry and it would seem like fiction not fact. It is fact as the people who will be making tomorrow's newspaper headlines in music, performance, arts and politics absorb the creative, social and political variants they are exposed to. This is just a minuscule part of what the then almost derelict area of Shoreditch had to offer, but all here at this precise time, in this exact space.

A free stage where an event can be organized to give anyone a platform, in front of a ramshackle collection of tables and chairs which allow space for discourse on any subject as strangers interact or become inspired to perform, create or instigate future collaborations. A mixing pot containing the synergy from new people meeting. The past shaping of people's minds and experiences the main ingredients. The open access building space, the containing vessel. Shoreditch, the fired stove cooking up a fragrant stew of bands and musical partnerships fitting into a number of genres.

In 2005 entertainment licensing law reforms came into effect prohibiting small-scale ad-hoc performances and criminalizing musical expression, ensuring that many performers were not to be offered a live platform to even begin their musical careers. Creative production wrought through physical interaction waned with many operating from their bedsits and bedrooms. Communication mediated through the computer. The gentrification of Shoreditch saw the opening of commercial venues: places for people to congregate to live a music scene imported from elsewhere as trends snaked between indie, dubstep, and synth.

An illustration of this is 'Being a Dickhead's Cool' a music video and song about the area which in my opinion is pure genius and soon to become a club night. The main critics of this musical movement are the aged once-radical yesterday's youth. The hipsters ridiculed in the video, love the song, as do those aspiring to the life style it portrays. It has gone global in four months amassing nearly five million views on YouTube. People here continue to shape the place which in turn shapes the music which is now shipped into this small pocket of East London. But, as the weekend wanes and the vibrant Friday revelers turn into the 8.30pm Sunday drug and drink weary casualties it is left a ghost town until the following weekend builds it up again.



**JEZ COLLINS**  
BIRMINGHAM CITY UNIVERSITY

I'm guessing that most people attending Un-Convention at the

Roundhouse will know that the title of this piece is taken from 'Ghost Town' by the Specials. Written as Thatcher was demolishing the working class communities, it was a response to what they saw happening in their own city of Coventry. This group of multi-cultural kids were the embodiment of Coventry, itself a multi-cultural city where black and white mixed but also fought, where reggae and punk were the soundtrack of the day and where this group merged these two sounds to create two-tone ska, a re-invention of the earlier 60s Ska movement, of which we are all familiar.

Down in London, The Clash were playing and rehearsing in these very rooms and stomping around West London. Part of the squatting culture, a culture outside of mainstream society and its norms, a culture that was also open to exploring and mixing music, members of the band would incorporate this into their sound. Although categorized as punk, they were so much more than this – rockabilly, reggae, punk, 'world', pub rock, dub, all were fair game, but The Clash are forever inextricably linked with London.

In my own city, Birmingham, a few years later, 2nd generation Asians would start mixing the heavy bass lines they could hear through the walls of their black neighbours, mixing that with the white rock music they heard on the radio and TV and adding their own traditional Punjabi sounds, creating in the process what we now call bhangra or desi beats.

All the above was a product of their environment, of their place. They took and re-purposed other cultures and made it their own.

What I'm saying here is that music is absolutely shaped from where you come from. Where and who we go to school with, where we work, where we go out, our friends and so on.

The local environment is your cultural heritage.

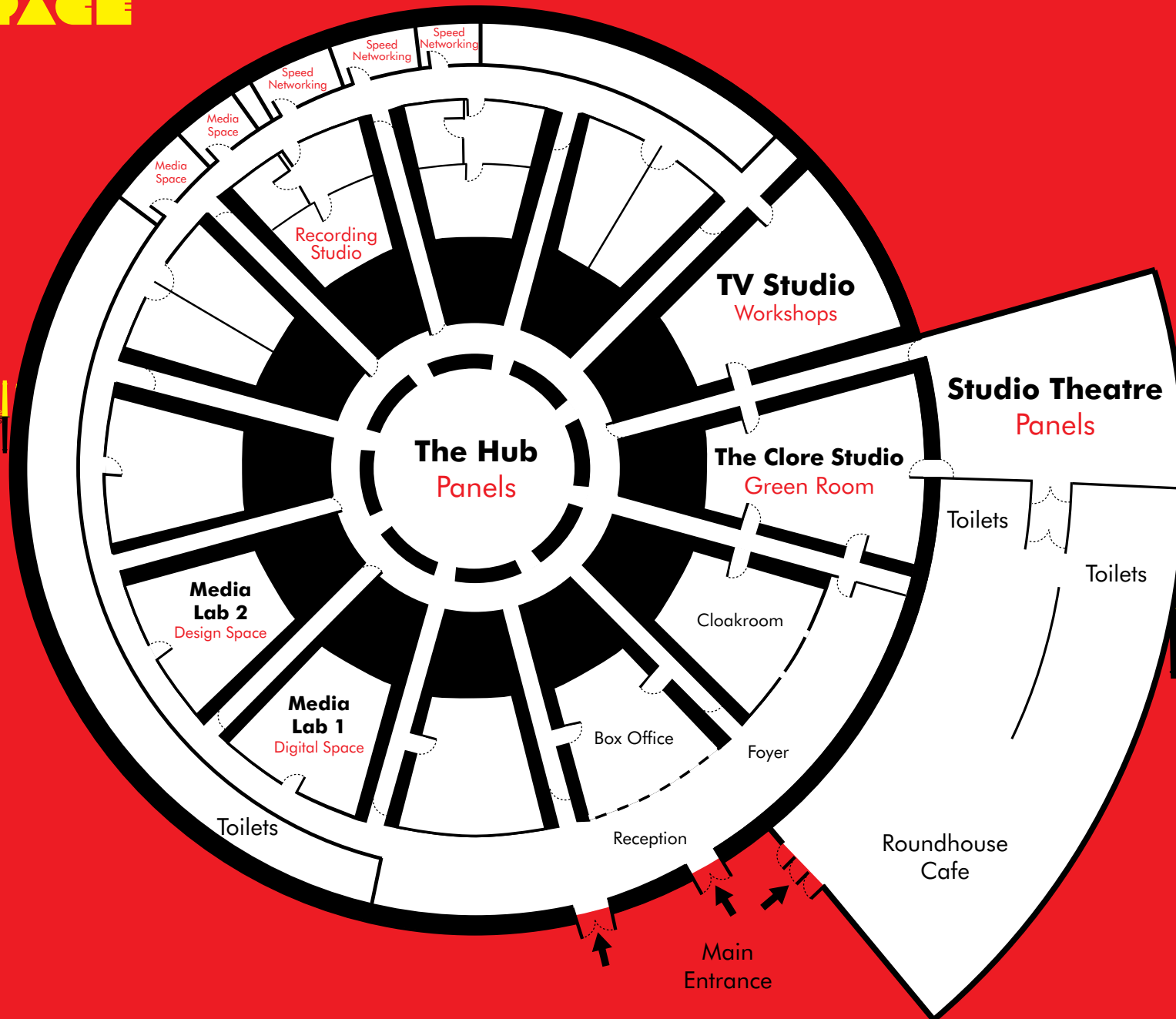
I don't prescribe to the argument that there is a sound of a place per se, just as there was a Mersybeat so there was a Brumbeat, but you can sound like the place you come from.

I'll finish with the best example I can think of. Black Sabbath. These guys lived in inner city Birmingham and lived next to, and worked in, some of the heavy industrial factories that surrounded them. The rhythm of the forges — Boom, Clang, Boom, Clang — were ingrained in the band. But, it wasn't just that. They also went to see blues acts play at Henry's Blues House, listening to, and mixing with, like-minded people (Robert Plant was regularly in the crowd) and picked up influences from the artists they saw play.

So, this merging of sounds, of influences, of experimenting, of Tony Iommi creating his riffs with metal tips on his fingers following an accident in his factory, all this went into their music and became what we now call heavy metal. It could have happened anywhere, but it didn't. At that time, at that moment, Birmingham late 60s shaped those people to make that music.

And, this is the same with The Clash, The Specials, Iggy and The Stooges, Public Enemy and any other band you care to mention – all influenced and shaped by the place they grew up in, lived in, formed in, cut their teeth in.

# THE SPACE



# THE PROGRAMME

## THE HUB

10:15 – 10:30

Intro by **Ruth Daniel** (Un-Convention),  
**John Robb** and **Jagz Kooner**

10:30 – 11:45

### FEATURED ARTISTS COALITION: GETTING YOURSELF HEARD

Members and friends of the FAC are going to explore with the audience the various routes to getting not only your own music heard but some of the current complex issues facing artists collectively and how and why the artists voice is needed to be directly represented.

With:

- **Dave Rowntree**  
(Blur & FAC board member)
- **Becks Mallett**  
(Mallet Music)  
Becks is an artist manager who worked for IE Music for over ten years (Archive, Robbie Williams, Sia, Ladyhawke). She now runs her own management company Mallet Music.
- **Jon Webster**  
(CEO of Music Managers Forum, founder of the Mercury Music Prize)
- **Lucy Pullin**  
(Vocal Artist, member of 'The Fire Escapes' & FAC Board member)
- **Jeremy Silver**  
(Media Clarity & CEO of FAC)

11:45 – 13:00

### WOMEN IN MUSIC

Moderator: **John Robb**

Panellists:

- **Viv Albertine** (ex. The Slits)
- **Hattie Collins** (Journalist)
- **Charli XCX**
- **Jo Good** (BBC 6 Music)
- **Kim Booth** (Rebel Butterfly)
- **Tracey Moberly**  
(radio presenter, Foundry founder)
- **Zoe Street Howe**  
(rock author, broadcaster and drummer)

Un-Conventional Women aims to inspire and support a new generation of women in music and the media: to celebrate the achievements and contributions women make, and address openly the inequalities they must overcome in doing so. This panel will challenge the difficulties faced by each new generation of musicians, broadcasters and creators, and have the conversations that are so often left unspoken.

13:00 – 14:15

### THE POLITICISATION OF MUSIC

Moderator: **John Robb**

Panellists:

- **Jun Tzu**
- **Jay** (Beans on Toast)
- **Dave Balfe** (The Agitator)
- **Tracey Moberly**  
(radio presenter, Foundry founder)
- **Stefan Szczelkun** (Agitdisco)

Stevie Wonder, Marvin Gaye, MC5, Bob Dylan, Sex Pistols, The Clash, Stiff Little Fingers, X-Ray Specs, Billy Bragg, The Redskins, Dead Kennedys, Henry Rollins and hundreds of others. Popular music is littered with musicians for whom music and politics were intertwined. Whether this was reflected through their music or more by their vocal support for political causes, there has been an acceptance that this was one of the primary roles of musicians – to question and change society.

New Labour made a point of cozying up to musicians and 'cool creatives' with the promise of a changing British society for the better. As we now know, this was a false promise. As a result, certainly in Britain and arguably across the world, there has been a distinct lack of musicians actively singing about or getting involved in political issues.

Now facing years of Tory and Lib Dem rule will this change? Is it up to musicians to challenge and inspire political change? Does anyone give a damn anymore?

We believe people do. We believe that music is not all about being rich and famous or selling millions of records and making media conglomerates more money than is possibly needed. When commerce is the only consideration, we believe the cultural, social, intellectual and artistic life of the citizenry suffers.

14:30 – 15:15

### PERFORMANCE FROM JUN TZU AND BEANS ON TOAST

15:30 – 16:45

### OUTSIDE THE BOX

Moderator: **Andrew Dubber**  
(New Music Strategies)

Panellists:

- **Ammo Taylor** (Punch Records)
- **Mark Williams** (Heart and Soul)
- **Laura Kidd**
- **Tom Robinson** (BBC 6 Music)
- **Steve Lawson**
- **Bobbie Gardner**

This panel will discuss the kinds of music and creative strategies that normally do not get addressed at events such as this. The central question will be about what the changes to the music industries mean to NON-pop/rock musicians, and people working outside the typical 'record the album, get airplay and tour' approach – in particular artists who do not wish or are not suited to live performances and as such are outside the 'live music is the future' philosophy.

16:45 – 17:15

### EVERYTHING = MARKETING (NEW MUSIC LABS, THE NETHERLANDS)

5 best practices in 30 minutes

Nienke and Ard from New Music Labs present 5 best practice marketing campaigns for Dutch bands, including our own campaigns.

17:30 – 18:45

### HOW TO MAKE A NOISE WHEN NO-ONE IS LISTENING

Moderator: **Mark Meharry** (Music Glue)

Panellists:

- **John Dyer** (Domino)
- **Karen Piper** (RadarMaker)
- **Ian Johnson** (Enter Shikari)
- **Scott Cohen** (The Orchard)

It seems the whole world is online, and it's becoming a very crowded place to be. How do artists, particularly those starting out, breakthrough and stand out? Are there lessons from the past, do we need to think differently, or is it just the same problems emerging artists have always had, but just a different landscape? Is there scope for genuine viral success for grass roots artists? Arctic Monkeys and Myspace – fact or fiction?

18:45 – 20:00

### NETWORKING AND FACTORY UPDATE PLUS PERFORMANCES FROM YOUNG FATHERS.



# THE PROGRAMME STUDIO THEATRE

11:30 – 12:30

## SUSTAINABLE CAREERS IN MUSIC

Moderator: **Steve Lawson**

Panellists:

- **Jon McClure** (RSS)
- **Louis Barabbas** (Debt Records)
- **Ben Watt** (Buzzin Fly Records)
- **Khalid Amin**

Technology continues to liberate artists and fans and with it bring new opportunities to bypass the traditional industry and middlemen. But as the old system crumbles, so do the old income streams, and for artists this has a particular impact for anyone looking to make the jump to being a full-time musician. What works, and what doesn't; and what are the alternatives.

12:45 – 13:45

## EVENT AND FESTIVAL PANEL

Moderator: **Howard Monk** (The Local)

Panellists:

- **John Empson** (Eden Sessions)
- **Fiona Stewart** (Green Man)
- **Dan Rafferty** (Shambala)
- **Lee Denny** (Lee Fest)

How do you put on your own events and festivals? This panel examines the essential components involved in putting on a music event. Five of the best DIY and independent festival producers will discuss elements such as planning, organisation, delivery, production and evaluation.

14:00 – 15:00

## MUSIC AS A TOOL FOR SOCIAL CHANGE

Moderator: **Jez Collins**

(Birmingham City University)

Panellists:

- **Lupa** (Colombian Hip Hop MC from Medellin)
- **Trish Whelan** (Strummerville)
- **Nicole McNeilly** (Musicares, Sri Lanka via Skype)
- **Ammo Talwar** (Punch Records)
- **Ben Herson** (Nomadic Wax)
- **Abigail Dance** (In Harmony, Lambeth)

Music can be used as a worthwhile tool to reach people who are disenfranchised or marginalised from mainstream society. This is especially true of young people who in Britain we classify as 8 – 24 yrs old.

This age group often uses music as a way to identify themselves to particular groups or youth subcultures. Through musical activities, young people can also be encouraged to express themselves, using lyric workshops to talk about their lives, hopes and fears, and instrumental and DJ workshops to express their musicality.

There is evidence which points to reductions in crime, improved attendance, behaviour and work at school and increases in self-confidence among young people who are exposed and attend such workshops. And of course, you never know who might be discovered and go onto to forge a career in music. Young people all over the world, facing not only hardship, but sometimes extreme poverty, violence and misfortune, have used music as a way to engage with their future and empower their communities..

In Medellin, Colombia hip hop culture plays a huge role in engaging with young people in the barrios to take them away from violence, drugs and gangs. In India, it is about engaging with street children who have faced sexual abuse, homelessness or drug abuse.

In this panel we bring together musicians and practitioners from across the world who use music to change, enhance and empower their communities. These musicians and practitioners will be joined by leaders from the community music sector in the UK and we will talk, debate and learn from each other about how other communities use music to bring about change in society.

This will be a real cultural exchange where we believe new partnerships and friendships will be formed which will lead to joint work across continents and bring about a new approach to music and its ability to bring about change.

# TV STUDIO: WORKSHOPS

11:00 – 12:00

## HELIEENNE LINDVALL: DEALING WITH THE MEDIA

A talk on how to deal with media. What Helienne has learned from being on both sides of the fence, what to consider when you approach journalists. Helienne Lindvall is a professional songwriter and musician, previously published by BMG, who writes for and with recording artists on both sides of the Atlantic. Born in Stockholm, Sweden, she lived and worked in New York before settling in London. Helienne has been writing for the Guardian for the past three years, with a weekly blog called Behind the Music.

Bring your press releases and other media packs and Helienne will offer tailored advice.

13:00 – 14:00

## ATOM LIVE PRESENTS: HOW TO GET ON THE RADIO

with

- **Ray Paul** (co-founder of BBC 1-Xtra and The Playmaker Group)
- **Jo Good** (BBC 6)
- **Tom Robinson** (BBC 6)
- **Emma Sutton** (FUSEbox)

How to get your music on the radio. Tips and tricks, advice on how the industry works and exploring their own careers in radio.

14:30 – 15:30

## NEW MUSIC LABS — THE NETHERLANDS — WORKSHOP: THERE IS NO SUCH THING AS A FREE PANCAKE

Help us break BlackBoxRed in the UK.

Devise and implement a plan to break a Dutch band, Black Box Red in the UK. We will reward each idea with a tasty Dutch pancake and talk about it with all participants.

16:00 – 17:30

## GETTING CREATIVE HOW IMPROVISATION CAN IMPROVE YOUR CREATIVITY AND SAVE YOU MONEY

with

- **Steve Lawson**
- **BJ Cole**

In these Pro-Tools-obsessed times, a quest for perfection has stifled the creative process of a lot of bands, and has removed the space for spontaneity in the studio. Steve Lawson and a collective of artists will talk about and demonstrate some ideas for improvising in the studio, then play, record and — before the end of the day — release a fully improvised project, all in the space of 90 minutes.

## ROOMS 16 TO 18 SPEED NETWORKING

14:00 – 14:30

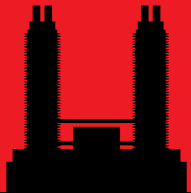
Session One with

- **Louis Barabbas** (Debt Records)
- **Howard Monk** (The Local)
- **Jo Good** (BBC 6 Music).

17:30 – 18:30

Session Two with

- **Khalid Amin**
- **Andrew Dubber** (New Music Strategies)
- **Tom Robinson** (BBC 6 Music)
- **Ammo Talwar** (Punch Records)





# MEDIA LAB 1 DIGITAL SPACE

**SOUNDCLOUD, MOBILE ROADIE, DITTO MUSIC AND BANDCAMP DEMONSTRATIONS.  
PLUS SET WORKSHOPS FROM 12.00 – 13.30 AND 15.00 – 16.30**

## MOBILE ROADIE

Mobile Roadie allows you to easily build and manage your own apps for iPhone, Android and BlackBerry. Creating your own app using MoRo takes only a few minutes and costs pretty much nothing compared to making your own from scratch. Fans see your name and icon in the App Store, Android Market and App World and your app on their mobile device, while backstage you have a powerful content management system at your disposal to update the app instantly, any time, as often as you'd like.

## SOUNDCLOUD

SoundCloud is an online audio platform enabling users to record, create and upload music, personal audio messages, blogs, or even poetry and comedy. Users can share the sounds they create across social networks, websites or simply between friends. SoundCloud also offers over 100 innovative applications for mobile, desktop and the web all built on SoundCloud's platform and available for creating, finding and sharing sounds, while always ensuring the best possible sound experience. Recently, SoundCloud has been named Music Week's Best Digital Artist Tool for 2010.

High profile users include artists and labels such as Kylie, Deftones, Domino and Universal who all use SoundCloud to upload, promote and share music. Digital Music Trends use SoundCloud to discuss technology and music, Create Digital Music talk about making music and the tools for doing so, and Pro Tone Pedals, a guitar pedal company, demo their pedals and talk to guitarists about what kit they use.

## BANDCENTRAL

BandCentral was built to help artists succeed by giving them (along with managers & labels) a suite of easy-to-use tools to help organize everything from; inter-team communication, gigs & tours, finances and release management, to fan relationships, promotion and merchandise sales – all from within one central, single-login secure space. A powerful and complete suite of intuitive professional tools specifically designed to alleviate the pains and maximize the productivity of day-to-day management of music artists. BandCentral helps musicians take control of their careers.

## DITTO MUSIC

Established in 2005, Ditto Music ([www.dittomusic.com](http://www.dittomusic.com)) is the largest Independent distributor/licensor of digital/video content in the world, supplying 700+ stores worldwide and working with thousands of artists. Based in Liverpool UK and Nashville USA, Ditto provide a complete label and distribution solution for Independent artists of all levels/genres. Since 2007, Ditto Music has had 11 UK Top 40 hits with independent artists. Roster includes Tupac Shakur, Futures, Grammatics, Finch, Samantha Fox and Suzi Quatro amongst many others.

# MEDIA LAB 2 DESIGN SPACE

**10:00 – 13:00  
GRAPHIC DESIGN WORKSHOP (14 – 21 YEAR OLD PARTICIPANTS)**

**14:00 – 18:00  
OPEN DESIGN SPACE FOR ALL PARTICIPANTS**

Graphic design workshop led by Tash Wilcocks and photography workshop led by Karen McBride ([www.karenmcbride.com](http://www.karenmcbride.com)). The opportunity to design the album sleeve that accompanies the release of the day.

# RECORDING STUDIO

## RECORDING SESSIONS WITH JAGZ KOONER

|                                     |                      |
|-------------------------------------|----------------------|
| <b>ADULTS</b>                       | <b>10:00 – 11:00</b> |
| <b>LUPA AND SHRI</b>                | <b>11:00 – 12:00</b> |
| <b>YOUNG FATHERS</b>                | <b>12:00 – 13:00</b> |
| <b>RAPHAELLA</b>                    | <b>13:00 – 14:00</b> |
| <b>BLACKBOXRED</b>                  | <b>14:00 – 15:00</b> |
| <b>CHARLI XCX AND VIV ALBERTINE</b> | <b>15:00 – 16:00</b> |
| <b>GALLOPS AND CHOIR</b>            | <b>16:00 – 17:00</b> |

## THE CLORE STUDIO

Greenroom for bands and panellists.

## ROOMS 10 AND 11

Media space.



# THE BANDS

## ADULTS

Adults (ex-Let's Tea Party) are 3 boys who have come quite a distance from their early days playing student house parties in Bristol.

They have played supports for Bloc Party, Mystery Jets, La Roux and Primal Scream. Their festival highlights have included Glastonbury 08 and 09, The Great Escape, Liverpool Sound City and a 2000 Trees headline slot.

They hit the road on two national tours and released singles through London-based Mi7 Records. They have received Radio 1 airplay from Huw Stephens as well as interviews on XFM and BBC 6Music.

"A fusion of kazoos, woodblocks and dirty bass teamed with catchy vocals and a wardrobe your grandpa might well be proud of" NME



Viv Albertine

## VIV ALBERTINE

Viv Albertine ex Slits guitarist and songwriter, filmmaker, artist and solo performer. Latest EP 'Flesh' released on Ecstatic Peace. First solo album currently being recorded. Playing live throughout 2011. Viv is raising money to fund her latest album through Pledgemusic.

[www.vivalbertine.com](http://www.vivalbertine.com)  
[@viv\\_albertine](https://twitter.com/viv_albertine)

## MC LUPA

Ruben Dario Giraldo Restrepo, known as LUPA has been involved in the Medellin hip hop scene for over 15 years as a producer, an MC and as a community worker. He has organised numerous gigs and been involved in music projects aimed at bringing about social change and empowering individuals to improve their community. Along with other musicians he has set up a studio in his home which is a drop-in recording studio for artists in his neighbourhood who can come and record their music for free. He is currently a music producer, and works with the record label La Republica UND. He started his Hip Hop group, Sociedad FB7 in 1993 as an MC and producer. He has worked to create spaces in the city for musicians to perform and to this end has been involved in organising festivals and concerts in Medellin. He is also involved in the Colombia Government's cultural entrepreneur programme, LASO working with other artists across Medellin. Lupa strongly believes in the power of music and culture to drive social change.

[www.myspace.com/sociedadfb7](http://www.myspace.com/sociedadfb7)



Charli XCX

## CHARLI XCX

If you don't know Charli XCX yet, give it five minutes. The teenage prodigy's about to explode into 2011, not so much making an entrance as kicking pop music's door in and running rampage through its front room. Armed with a rampant imagination and a gym bag full of epic electro pop tunes, and backed by a growing army of top producers and worldwide fans, she's got the current crop of stars in her sights and more than enough ammo to take them down.

Now she's here with two tracks set to blow the UK sideways. 'Stay Away', co-written and produced by Ariel Rechtshaid (We Are Scientists, Diplo), is as knock-you-to-the-floor as first introductions come. A massive scuzz bass driven anthem that combines all the majestic bluster of the 80s with distinct post-millennial production, it's an epic and heart-wrenching addition to pop's cannon about "unrequited love and being tainted by someone so you can't be around them any more".

Witch house poster boys Salem and West London producer of the moment T Williams have both already jumped at the chance to remix.

It's joined by 'Jungle', a faster rollick through electroclash's undergrowth co-written and produced by NME hottest producer MNEK. Part organic Fever Ray soundscape, part madcap d'n'b safari it sees lyrics snatched from Candi Staton and showcases Charli's range, from early Gwen Stefani emotion to leaps of falsetto and Nicki Minaj-esque raps.

Charli's not just sought after for her music though; she's been muse to both Rankin and David Bailey already. "Bailey was fucking cool but so scary" she remembers. "He said 'you've got a lovely voice, but your trousers are fucking shit'. To be fair they were pretty bad trousers, full of proper retro killer colours like a baby had thrown up on my leg."

@ [twitter.com/charli\\_xcx](https://twitter.com/charli_xcx)

## BLACKBOXRED (The Netherlands)

BlackboxRed is loud, grunge, sexy and danceable. This duo is blasting off stage with guitars, drums and synthesizer; creating a raw combination of grunge, blues and electro. This is one boy/girl duo who isn't dealing in cute and cuddly lo-fi. Fast, furious and possessing more attitude in their smudged eyeliner than should be legal.

[www.blackboxred.nl](http://www.blackboxred.nl)  
[@blackboxred](https://twitter.com/blackboxred)

## JUN TZU

Jonathan Hamilton is something out of the ordinary when it comes to his music. Known in the music world as Jun Tzu, the 22-year-old has already suffered some controversy for the unusually political slant on his lyrics.

Jun started writing poetry when he was just nine years old; he travelled around the world with his father, an ex-terrorist who is now a Christian preacher. Jun has since won numerous awards for his poetry and music. Inspired by his Irish heritage, his lyrics are both poetic and political, describing experiences of growing up in Northern Ireland, views on religion and his own take on the rising violence on the streets of Manchester.

## RAPHAELLA

Raphaella is a 20 year old singer/songwriter/musician based in London and of Persian and English heritage. She is currently writing and recording her debut album — an eclectic mix of pop/soul with a Persian twist — working with producers and songwriters Ruff Diamond, Black Smoke, Joe Fields, Sean Mac, Chad Richardson and Nait Masuku. She is also in her 3rd and final year of a music degree at The Institute of Contemporary Music Performance. Recently selected as one of the artists to take part in the 30:30 EMI/Roundhouse Project, she was given the opportunity to record and produce her original song 'Cupid's Arrow', with producer Joe Fields (Amy Macdonald, Placebo, Dido etc). In November, she was also selected by BMI to perform an acoustic set at 'Sofa's and Strings' at the Hard Rock Café, sponsored by Gibson Guitars, SAE, The ICMP and BMI.

Her most recent performance is 'Christmas Angels' with Bluey Robinson at Bush Hall — a gig she put on as a new Global Angels Ambassador in aid of Molly Bedingfield's children's charity — Global Angels.

Other performances include; The Bedford, The Cobden Club, The Grosvenor House, Hard Rock Café and the 229 Club.

[reverbNation.com/raphaellamusic](http://reverbNation.com/raphaellamusic)  
[twitter.com/raphaellamusic](https://twitter.com/raphaellamusic)  
[www.myspace.com/raphaellamusic](http://www.myspace.com/raphaellamusic)

## SHRI

It was over a decade ago that Shri made his own breakthrough. In 1993 a British producer by the name of Simon Dove was in Bombay, Shri's hometown. Chancing upon the bassist's debut Inspirational Satisfaction in the Indo-jazz section of a record shop, Dove was taken with the work of the then unknown quantity, Shrikanth Sriram.

Initially trained as a tabla player — he was a former student of the revered master Pandit Nikhil Ghosh — Shri took up the bass when he fell under the spell of western artists like British rock legends Led Zeppelin and German jazz bass icon Eberhard Weber.

Dove took Shri to England to play with an up and coming British-Asian tabla player, producer and future Mercury Music Prize winner by the name of Talvin Singh. As well as working with Singh, Shri collaborated with the Dutch choreographer Ellen Van Schuylenburch at the Place theatre and slowly but surely he began to get himself noticed.

Thereafter Shri became a key member of the small stable of artists on Outcaste records, the label that put the 'Asian Underground' on the map.

Bollywood soundtracks, sitars and tablas were all the rage and a new generation of British-Asians asserted themselves with confidence right across the cultural spectrum, be the chosen artform music, dance, literature or television.

Nitin Sawhney emerged as a key new artist and Shri became a key member of his band. Soon after he would go on to make his 1997 UK debut Drum The Bass, a superb album whose title referred to the artist's trademark percussive attack on his fretless, an instrument whose body had been customized to look like a giant lobster, pincers set in a flattened shell of wood.

Both intensely physical and delicately lyrical, the music captured and filtered the energy of the drum & bass and electronica scenes into intricate arrangements informed by both entrancing Indian ragas and cyclonic jazz improvisations.

Shri then struck up an excellent partnership with DJ/producer Badmarsh, exploring the confluence of programmed beats, electronic soundscapes and live playing on albums like Signs. When the collaboration reached its natural end, Shri continued to sharpen his focus as a solo artist, taking time to hone his song writing craft as well as his skills as a producer.

Currently Shri is working on new material to release in 2011.



## YOUNG FATHERS

"A boy-band in exelcis". Young Fathers are Ally, Kayus and G, three twenty year-olds from Edinburgh.

They met five years ago at an under 18 hip hop club night and grew up listening to hip hop, soul, reggae, African music and pop. Break-beats, go-go rhythms, electro rhythms, past and future mashed-up beats and sounds, dangerously crusading lyrics to define a melting pot of hard-edged sunny day smiling attitude with tales of suburban life in suburban deserts and club life. Their approach is to go against the grain and not to take themselves too seriously. And their mantra is to find new ways to reflect what goes on around their lives

'Young Fathers', the sons of hip hop, born to explore and travel the galaxy. What you thought 21st Century 'International Superpop'.

[www.youngfathersmusic.com](http://www.youngfathersmusic.com)  
[@YoungFathers](https://twitter.com/YoungFathers)



## GALLOPS

"the jerky propulsion of Foals, the riffs-as-rhythm of Pivot and the synthy tomfoolery so beloved of Battles" NME

Taking influence from such drastically varied artists (Aphex Twin, Fugazi, Vangelis, Sun-Ra, Steve Reich...) goes someway to explaining the provocatively unique shape of their 5 track debut EP, which firmly stakes a claim on behalf of the 4 piece as 1 of the UK's brightest hopes.

A limited edition collaborative release from 2 of the UKs most exciting DIY labels; Holy Roar (Rolo Tomassi, Pulled Apart By Horses) and Blood and Biscuits (Three Trapped Tigers, Tall Ships) the EP received great critical praise, with multiple plays from Zane Lowe at Radio 1, as well as Nick Grimshaw, Huw Stephens, Bethyn Elfyn and Jon Kennedy. Dazed, ID, NME.COM, Loud & Quiet, Drown In Sound and Fact all agreed.

Gallops have developed a ferocious live reputation, headlining the BBC's Introducing stage at Reading and Leeds festivals as well as the XFM Exposure night at In The City.

[www.myspace.com/thegalopsband](http://www.myspace.com/thegalopsband)

More information from Lisa and Will@inhousepress.com / 0161 228 2070

## JAY (BEANS ON TOAST)

The gravel voiced troubadour singing songs about sex, drugs, politics, art, tesco, music and stories of his bizarrely fruitful life. Expect to laugh, cry and take a long hard look at the world we live in.

In the past he's toured and shared stages with the likes of Frank Turner, Mumford and Sons, Kate Nash and Henry Rollins. He spends each summer rolling around the festival fields of the country preaching to the converted and pulling off fun filled ramshackle and irreverent shows that it seems only he can do.

His debut 50 track album 'Standing on a Chair' was released on Xtra Mile Records in December 2009. Followed a year later by his latest full band offering "Writing on the Wall". He's now promised an album a year until the day he dies.

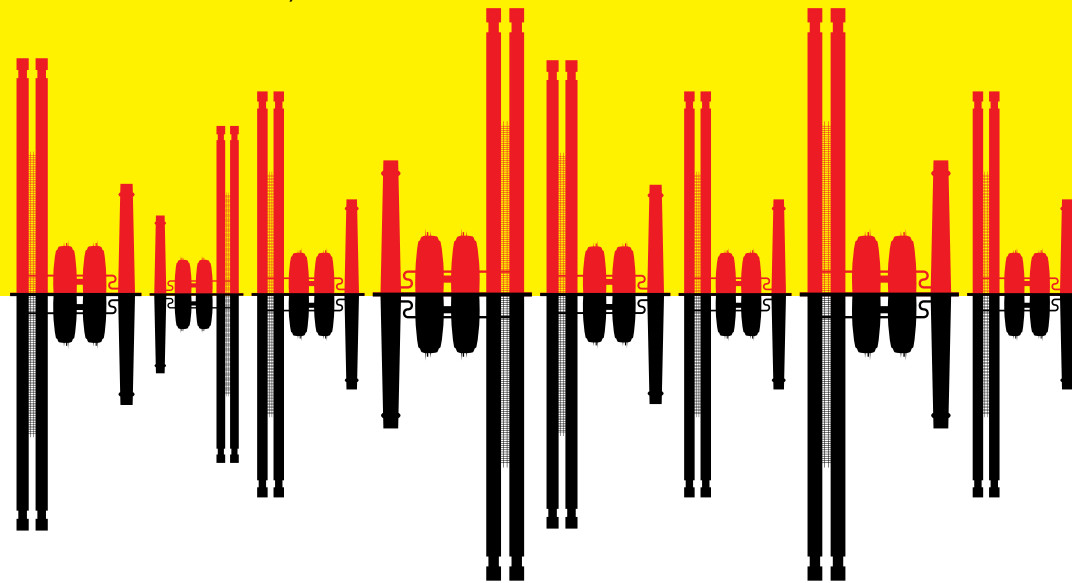
# THE PRODUCER

## JAGZ KOONER

Jagz Kooner is a UK born producer who has worked with Radio 4, Manic Street Preachers, Primal Scream for whom he co-produced their well-known cover version of the song 'Some Velvet Morning' sung this time by the model Kate Moss, Garbage and Infadels. He has created remixes for Massive Attack, Rammstein, Siobhan Fahey, Ladytron, Adam Freeland, dEUS, Kasabian and more recently Reverend and the

Makers. His remix of 'Swastika Eyes', for Primal Scream appears as one of two remixes of the track on the Xtrmntr album. He has also remixed two songs from the Oasis album, 'Dig Out Your Soul.' On the bonus CD available only as part of the Deluxe Edition, Jagz Kooner remixed first single 'The Shock Of The Lightning', as well as, the album track 'The Turning'. He has also been keenly involved in the UK mash-up scene.

He was a member of the bands The Aloof and Sabres of Paradise with Andrew Weatherall and is now in Reverend and the Makers' new project Reverend Sound System otherwise known as RSS.




ROUNDHOUSE

**EACH YEAR THE ROUNDHOUSE WORKS WITH OVER 3,000 11-25 YEAR OLDS ENABLING THEM TO REALISE THEIR CREATIVE POTENTIAL.**

## **THE OFFICIAL AFTERSHOW PARTY**

The Lock Tavern (Opposite the Roundhouse)

Sat 26th Feb, 9pm – 12midnight

**YOUNG FATHERS (LIVE)**

**CHARLI XCX (LIVE)**

**THE WHIP DJS**

**FREE TO ALL UN-CONVENTIONAL PEOPLE**

Thanks

The team: Ruth, Teresa and Jeff would like to thank...

Special thanks to all the panellists and bands without whom none of this is possible...

Plus: Oliver Kluczewski, Emma Reynolds, Ed Frith, Ella Byford, Gina Hewitt, Dave Haynes and Soundcloud, Jagz Kooner, Richard Cassar, Lupa, John Robb, Tracey Moberly, Kim Booth at Rebel Butterfly, Paul Towler, Francine Hoenderkamp, Ev Sekkides Photography, Kate Booker, Tom Goodwin, James Thirkettle, Phil Ellis, Tash Willcocks, Karen McBride, Mark Brown Studio, Tom Billington, William Williamson, Dave Bianchi, Jonny Simon, Lucy Pullin, Nick Mason, Ben Allen, Tom Carson, Khalid Amin, Andrew Dubber, Fiona Daniel and The Whip, Al Farquhar, The Lock Tavern, Mani (The Young Fathers), Ard Boer and Nienke Maat from New Music Labs, Claire O'Neill (AIF), Lara Baker (AIM), Cahoona.

