

## **Rock act smells success after Lynx ad**

**Stephen Brook, advertising correspondent**  
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The power of advertising to sell music has been proved yet again after EMI snapped up an unsigned rock band whose tune was used in a Lynx deodorant advertisement.

Four-piece west London rock group Reactor's song, Feeling the Love, has now been heard around the world - and in every country where the advert was shown EMI released the song as a single.

"The fact that the track was on the ad meant EMI thought it worthwhile to release the single," said Richard Kirstein, the managing director of Leap Music, the band's music publisher.

Reactor's manager, Fay Woolven, reportedly said the band had gone with the Lynx deal because it was "bloody difficult to get heard" in today's cut-throat music market dominated by teen bands.

The move shows getting a song in an advert can not only re-ignite a stalled career, as it did for the electronic pop of Moby, but it can get a band a record deal.

And in an unprecedented aspect of the deal, Bartle, Bogle, Hegarty, the advertising agency that created the advert, is profiting from the deal because it owns the music publisher that spotted Reactor and suggested their music for the commercial.

The profit potential for adverts is huge, but rarely has an advertising agency been a beneficiary. BBH's Levi's 501 adverts, for instance, spawned a string of No1 singles, including Should I Stay Or Should I Go for The Clash and the classic Heard It Through the Grapevine for the Nick Kamen adverts, but the ad company was unable to share in the musical profits.

BBH set up Leap Music in April last year with Mr Kirstein, a former Zomba Music executive. In its short life the music publisher has increased its staff and exceeded its business targets, partly because of the huge push given to Lynx by its manufacturer, Lever Faberge, which spent £30m screening the Touch advert around the world.

Because Leap Music signed a deal to become the publisher of Feeling the Love, it and BBH benefit every time the advert is played. The two firms receive a share of TV royalties, in contrast to conventional deals between advertising agencies and music publishers where the agencies receive no royalties.

Globally the advertising industry has become accustomed to seeing others make millions from its creative ideas that were first used in adverts but then take on a life of their own.

Johnny English, the inept spy used in Barclaycard advertisements played by Rowan Atkinson, went on to star in a Hollywood blockbuster.

When ITV Digital collapsed two years ago, its administrator Deloitte & Touche and advertising agency Mother fought over who owned the rights to the ITV Monkey, the puppet used in ads that became immensely popular.

And Michael Power, a character created by Saatchi & Saatchi for Guinness in Africa, became so popular that he starred in a film but the character was owned by Guinness.

Apart from BBH, Leap's clients include rival advertising agencies Leo Burnett, WCRS, Lowe, McCann-Erickson and Ogilvy & Mather. They have been using Leap to search for music and commission original music.

Leo Burnett in London used Leap when it needed music for a new advertisement for Clairol Herbal Essence to be shown in France. Leap commissioned the funky track, Shower Experience, which was written by Sean Anderson - nephew of John Anderson, the Yes singer - and Paul Turner.

Every time the advert was played, Leap and Leo Burnett received a commission. "The agency has an opportunity to share in income they previously didn't have," Mr Kirstein said.

Leap Music has exceeded its financial targets and generated more than £100,000 of turnover since it commenced in April 2003, he said.

It also acquired the publishing rights to an unpublished song, The Birds and the Bees, by Patrick Dawes, percussionist from Groove Armada. The jaunty track was used in a Gordon's advertisement and Leap has generated revenue from the song being included on an album.

Agencies using Leap Music can acquire sound recordings of copyright to sound records they commission and can share royalties from television broadcast agencies.

"The agencies gain a share of revenue where previously they did not. It's about putting agencies in a position of greater control," Mr Kirstein said.