

# MUSICWEEK



Branson's group to focus on internet, TV and mobile as bank takes controlling share of V2 label

## Virgin sells stake in V2

### Labels

by Robert Ashton

Richard Branson's Virgin Group has dramatically exited the record industry, after selling its near-50% stake in V2 Records.

The company, which launched almost a decade ago as Branson's return to the business following the 1992 sale of Virgin Records to EMI, is now in the hands of investment bank Morgan Stanley with a controlling share of around 95%.

Branson, however, retains a personal stake of around 5% in V2.

The latest deal with Morgan Stanley comes four years after it bought a 47.5% shareholding in the business which, since it launched at the end of 1996, has enjoyed success with acts including Stereophonics, Paul Weller and Mercury Rev. The existing management team, led by CEO Tony Harlow, will continue to run the company.

According to a Virgin spokeswoman, Branson "is naturally close to V2 and will still remain involved", while Harlow adds, "Richard is very involved and he is still our mentor. Personally, he is

totally committed."

The spokeswoman says Virgin has opted out of the record industry to concentrate on other businesses, including its recent merger with NTL, to offer internet access, TV and fixed line and mobile telephony. It is understood there may have been a conflict of interest issue, with Virgin Group remaining a content owner in the record business with its new NTL deal as it is believed there are plans in the offing to launch a music TV channel.

"Going forward, we were literally looking at our portfolio [of

companies] and decided to look at our content-led businesses," says the spokeswoman. "With the NTL deal creating a quadruple play company, we want to concentrate our management skills on that."

However, she stresses the decision to retreat from music was no reflection of the performance of the music industry and does not rule out a return. "Never say never," she adds. "It isn't the record industry, it was just coming out of V2, a case of looking at the portfolio."

Harlow, who says V2 is busy looking at new acquisitions, adds, "It doesn't mean much at all.

Morgan Stanley have been our partners since I have been here and they are very knowledgeable and supportive."

However, he does say that Morgan Stanley may increase its number of board members from the current two.

Morgan Stanley, which declined to comment on the move, first became involved with the group four years ago when it took its near half share after converting bonds, which removed around £90m of debt, before it invested another £5m in June 2003.

robert@musicweek.com



### Rooster ride movie storm

Rooster have secured the title track to the new independent British movie *Stormbreaker*, a big-budget remake of the Anthony Horowitz novel starring Ewan McGregor, Mickey Rourke, Stephen Fry and Alicia Silverstone.

The film, which will hit cinemas this summer, is said to be the most expensive independent British film to date.

The Rooster track is taken from the band's forthcoming studio album *Circles & Satellites*, the follow-up to last year's self-titled debut album. Recorded in LA with Matt Wallace (Maroon 5, *With Matt Wallace*), the album will be

released on July 24 and Brightstems founder Hugh Goldsmith is looking to build considerably on the near-platinum sales of the band's debut.

"I think people in the media are very open to Rooster coming back and making a bigger splash and we have the album to do that," he says. "Circles & Satellites is a much more cohesive album."

While *Good To Be Here* will not be released as a single, it has been the subject of some early album promotion and was released as a free download for one week only on April 24. The official first single comes in the shape of *Home*, which is the lead track on *Music Week's* The Playlist and can be heard via [musicweek.com](http://musicweek.com) from today (Monday).

### Radio One drives BBC Rajars coup

In the week in which it won station of the year at the Sony Radio Awards, R1 helps BBC win record audience share p3

### Monkeys do the business for EMI

Arctic Monkeys' success helps keep EMI Music Publishing at the top of the tree in the first quarter of 2006 p6

### Great Finns are happening

To accompany the "Come Hear, Finland" CD with this issue, Music Week profiles the market and its music p35

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Digest

▶ 'Anyone looking for any insights into the background of our new "music minister", would do well to approach Google with caution' - Editorial, p38

# Your guide to the latest news from the music industry

## MUSICWEEK

Incorporating *For*, *MEL*, *FUTURE*, *GREEN*, *SHIRT*, *95* Music, *Record Mirror* and *Tears Report*



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### Bottom line

## No EMI mention by Warner CEO

Warner Music Group chairman and CEO **Edgar Bronfman Jr** addressed a gathering of entertainment, technology, business and creative leaders in Hong Kong without once reflecting on recent speculation regarding a merger with EMI. Bronfman described the dynamic future of the rapidly growing Asia Pacific music business in addition to WMG's initiatives in that territory.

The French senate voted by a narrow margin to adopt the controversial new copyright bill passed by the French parliament in March. Senators made several amendments to the bill, including an attempt to clause seven which appears to restrict the right of the author in the face of interoperability.

Universal has settled with the State of New York over allegations of radio "pay to play" practices, following an investigation from New York State attorney general Eliot Spitzer. The company became the third major label to settle in Spitzer's probe, following Sony BMG and Warner.

The Competition Commission has finally cleared HMV's anticipated acquisition of book chain Ottakar's. The watchdog concluded in its final report that the merger of Ottakar's with the book chain does not lead to a substantial lessening of competition.

Bard has for the first time expressed its view on the VAT loophole that allows companies to sell cheap CDs into the UK via mail order, noting that many High Street retailers are suffering.

Universal Music Group is to become the first major to open a wholly-owned operation in Romania. Entertainment Law Associates has filed an eBay scam, which allowed people to download albums from an illegal site for less than £5. A link to a download website enabled customers of the internet auction site to link to a Russian website offering hundreds of albums for just £4.99.

A new report published by British Music Rights, *Respecting the Value of Digital Music*, accuses the UK technology sector of failing to take sufficient action against illegal file-sharing and stunting the growth of the digital music industry.

The Alliance Against Intellectual Property Theft has joined the Copyright for British Industry in backing a call for a dedicated minister in charge of Intellectual Property.

Robertson Taylor, the Lloyd's and international music and entertainment insurance broker, has opened a new office in Las Vegas. Apple Computer has been found not guilty of infringing a 1991 trademark agreement in its ongoing dispute with Apple Corps over the use of the Apple logo. Grishoet, p39

### Sign here

## Unico lands Amato Disco

Unico Records has completed its acquisition of Amato Disco. The combination creates one of the UK's largest independently-owned distribution services and accelerates Unico's planned expansion into new product areas and delivery methods.



Take That: new material to be released

Polydor is aiming to release new Take That material by Christmas after signing the group last week, with a single to precede the album release in October. Polydor is currently finishing a UK US producer and their group will begin recording after their current live dates are complete.

Universal has teamed up with O2 and Endemol to create the UK's first reality TV show shot and broadcast entirely on mobile phones. Get Close to the Stars: Sugababes as they join Robbie Williams on his world tour.

Fifa has appointed Kobalt Music Group as the exclusive licensor and administrator for the official 30-second melody of the World Cup, which will be incorporated into several songs, including the official single of the World Cup.

Production company Something Else has won its first ITV commission, for a South Bank show documentary profiling Brazilian musician and actor Seu Jorge.

MySpace, Fender and Xfm are to sponsor a band at the London leg of this summer's O2 Wireless festival. Ofcom is advertising a new local FM commercial radio licence to cover Perth and its surrounding areas.

Loudy-evo digital aggregator O2Z has renewed its contract with Microsoft to power all its digital music stores in 13 countries. Notting Hill Music has signed an

exclusive publishing agreement with Daz Sampson and John Matthews. Eurivision Song Contest home entry: Writers Life. Chryslis refuses label Echo, p4. Ofcom has awarded a new FM local commercial licence to Rotherham to Rother FM.

### People

## MW appoints music managing editor

Paul Williams has been promoted to the position of managing editor of MusicWeek. Williams, who has overseen MusicWeek's news gathering process for six years, most recently as group news editor, also overseeing news for the website. Musicweek.com and the MusicWeek Daily free email. Williams will act as advisor to MW editor Martin Talbot, who says, "I am delighted for Paul, whose elevation is a recognition of many years' sterling work. Paul will work closely with me in driving some of the developments on MusicWeek over the coming months, as we look to reinvigorate the magazine, and our efforts show, drive further innovations online and much more."

Music industry veteran John Cokell has passed away after a short illness. Cokell, 62, was the eldest of the four Cokell brothers - including Sanctuary Records CEO Joe - who have all worked in the business over the past four decades. He joined Decca's A&R department aged 19, before joining CBS, later working for DJM, A&M, MCA and Chrysalis.

Aim has moved its vinyl to replace James Kyte by appointing former Warp business and legal affairs manager Greg Eden as its new general manager digital.

Go Betweens founding member Grant McLennan has died aged 48 of a suspected heart attack at his home in Brisbane, Australia.

McLennan formed the band with Robert Forster in the early Eighties and went on to enjoy critical and commercial success internationally before splitting in 1999.

Creation Records founder Alan McGee launched this year's G North Festival with a question and answer session to unsigned artists in Aberdeen's Belmont Cinema last week.

Carlynn McCall is to succeed Sir

Robert Miles as chief executive of Guardian Media Group when he retires at the end of July.

Warner Music has appointed Mike Sauter as finance director, reporting to Warner Music UK chairman Nick Phillips. Sauter joins UK Warner from EMI, where he is vice president of corporate development.

James Farnes has been replaced as music minister by Shaun Woodward, p4. Songwriter Felix Howard joins EMI Music Publishing, p5

### Exposure

## TOTP audience turned away

The BBC has apologised to members of the public who were turned away from the filming of Top of the Pops following confusion over the show's licence. The corporation was forced to abandon its usual invited audience after falling foul of new Licensing Act. Instead the audience was filled with BBC employees, alerted by an email from director general Mark Thompson.

Academy Music Group will open Carling Academy 2 in Bristol, a secondary room within the existing Academy. The area will be a 350-capacity, stand-alone gig venue.

The Zutons are to play the second in the Vodafone To Be Announced series of secret gigs. Tickets for the show, which takes place on May 20 in a secret venue in Liverpool, will be free and available through [www.vodafonemusic.co.uk](http://www.vodafonemusic.co.uk)



The Zutons: secret Vodafone gig

Duran Duran are to launch the Guardian's new Film & Music podcast, in what organisers claim is a UK first. The two-part podcast includes 60-second clips of six tracks from the band's EMI-issued Only After Dark compilation album. Organisers say that this is the first time that music from major record companies and music publishers has been officially approved for a podcast.

Entries are now open for this year's Nationwide Mercury Prize. Albums released between July 19 2005 and July 17 2006 are eligible and all entries must be submitted by June 1.

This year's Metal Hammer Golden Gods Awards will be broadcast on MTV2, as part of the newly-re-launched MTV2 Headbanger's Ball show.

Radio One is named UK station of the year, p4

Embrace are no longer the bookies' World Cup music favourites, p5

## MUSICWEEK online poll

Welcome to the MusicWeek poll. To vote, simply visit our website at [musicweek.com](http://musicweek.com) and click on the poll link.

This week we ask: Given Garth Barakley's seven-week reign on the UK chart, is the hit single driving you crazy?  
a. Yes  
b. No

Last week, we asked: Can Napster make a success of its free streaming service? The results were:  
a. Yes 64% ●●●●●●●●  
b. No 26% ●●●●

News edited by Paul Williams

# BBC posts highest share in Rajars history despite Radios One and Two losing 1m listeners

## BBC's success masks the real story

### Radio

by Jim Larkin

The BBC took its audience share in modern times to record heights yet again last week, but beneath the headlines there was reason for encouragement to be found among commercial rivals.

For the third quarter in a row, BBC audience share grew, this time to 55.4%, to its highest level in the 14-year history of the Rajars. Against this, the combined commercial sector saw its share fall to 42.6%, down both on the previous quarter and the equivalent period one year ago.

But these figures mask the crucial role which the BBC's sports stations played in the quarter. A strong performance from Radio Five Live and Sports Extra offset a dip in share at Radio One, while Radio Two share remained level. In reach, Radios One and Two lost almost 1m listeners between them, with even Radio One golden boy Chris Moyles losing more than 300,000 listeners to his

breakfast show from the previous quarter, while his Radio Two opposite number Terry Wogan lost more than 200,000 listeners.

The BBC's key music stations, for their part, saw the results as a blip. "I'm a bit disappointed with the quarter in reach terms, but it is only one quarter," says Radio One controller Andy Parfitt, "who earlier in the week had picked up a Sony Award for UK station of the year. "We won that award for our performance and consistency over a year. Even with that award in my hand, I'd never underestimate the challenges of supplying music and entertainment to a youth market in what is a period of huge change, but I think the road we've set out on is the right one."

Commercial rivals, meanwhile, were less benign. "This was not a good Rajar for the BBC," says GCap Media operations director Steve Orchard. "They have a high share, but that's because of their success in programmes for the 65-plus market, which they have to do because of their public service



**I'd never underestimate the challenges of supplying music to a youth market in what is a period of huge change**  
Andy Parfitt, BBC

remit. We're not interested in that audience, because we can't sell to it. In the key younger demographics, commercial radio is dominating them."

Nowhere was the cut and thrust of the commercial market more evident than in London, where GCap's Capital Radio slipped to third place in share behind Chrysalis-owned Heart 106.2 FM and Magic 105.4, the Emap station which emphatically claimed the top spot among London commercial stations for the first time as it rose to number one in both reach and share. In reach terms, Heart trails the big three, 169,000 behind Magic.

"What's surprised us is the gap between Magic and Heart," says Emap group managing director of programming Mark Story. "London's volatile marketplace, but it is such a clear lead that it gives us some confidence we'll be able to do it again."

Orchard, meanwhile, says he expected Capital to register worse figures than it did, and insists that early indications of these figures played no part in the decision to remove Capital managing director Keith Pringle and programme director Nick Goodman from their posts. And, while he is confident

Capital will return to number one at some point, he believes the competition is a very valuable driving force for the commercial sector against the BBC.

"I have to say that, because of how close these stations are, there's no room for complacency and that's forcing all of us to keep on our toes," says Orchard. "You can bet your bottom dollar that [Magic's] Richard Park will be sitting there smoking a cigar. He'll be plotting what to do next, because he knows Capital and Heart are behind him."

One particular success story for the commercial sector was Xfm, which recorded more than 1m listeners across its network for the first time and where breakfast show presenter Lauren Laverne, in her first full set of Rajars, recorded an audience only 9,000 short of professor Christina O'Connell's best ever results. O'Connell, meanwhile, has managed to add another 6% of listeners to his breakfast show at Virgin Radio.

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● Sony Awards, p5

# Music & Brands conference secures headline sponsor



Music research and licensing network Ricall has been signed up as headline sponsor for Music Week's first Music & Brands conference this summer.

Ricall is the lead sponsor for the one-day event, which takes place on July 19 at London's Landmark Hotel, designed to bring together senior executives from across the worlds of brands and music.

Alongside Ricall, music

industry research organisation Entertainment Media Research has also signed up as a sponsor for the event.

The full schedule of Music & Brands is currently being finalised, with the first speaker names set to be announced in a week's time. But the day's proceedings will centre on high level discussions, practical case studies, Q&As and keynote, drawing on the experiences of those who have put together successful brand partnerships, as well as providing interactive activities and networking opportunities.

Music Week editor Martin

Talbot says, "The response to our launch of Music & Brands has been overwhelming. Despite the fact that we have not yet unveiled any speaker names, we have been inundated with requests for more information, so it is fantastic to have Ricall on board as our headline sponsor. As the providers of a state-of-the-art service for those in both the music and the brands community, they are a perfect partner for us in this first conference."

Ricall managing director Richard Corbett says, "We are delighted to be working with

Music Week to help bring focus to the exciting opportunities available to both copyright owners and brands in this rapidly growing area. Music is proving to be the most powerful language with which brands can connect with their audiences, at a personal and emotional level."

Put together by Music Week, Music & Brands - subtitled "connecting culture and commerce" - will examine how brands can use music to drive their business, how music companies can work with brands to broaden reach and build revenues, and how such partnerships can add value

for both parties. It will also provide music rights holders with opportunities to showcase their acts to the audience of brand representatives.

The event is being supported by the BrandEd Content Marketing Association (BCMA), as well as the Chartered Institute of Marketing (CIM) - attendance at the event will count towards continuing professional development (CPD) hours for marketing professionals.

To register interest in Music & Brands, email event manager Michele Hams [music@musicweek.com](mailto:music@musicweek.com)

## THE PLAYLIST Listen to all these tracks at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

Supported by MUSIC



**ROOSTER**  
Home (Brightside)  
Mail, Wallace, who produced Maroon 5's debut, has given Rooster a stronger, broad-appeal sound that connects on a first listen. (Single, June 5)



**RAZORLIGHT**  
In The Morning (Vertigo)  
This first taste of Razerlight's forthcoming album promises good things. A great smorg of plenty of melody and personality. (Single, July 3)



**THE FREELANCE HELLRAISER**  
You Can Cry All You Want (Ugly Truth)  
Mid-tempo, synth-based pop that drips summer appeal and possesses a strong novelty value. (Single, July 3)



**THE FEELING**  
Twelve Steps & Home (Island)  
Twelve of the sweetest pop-rock songs you ever did hear. With radio play rising, The Feeling have laid a strong foundation on which to build. (Album, June 5)



**FORTUNE DRIVE**  
My Girlfriend's An Arsonist (Sony)  
Featured on MW's South West Sounds CD last month, Fortune Drive are now signed to EMI Publishing. (Single, June 26)



**TV ON THE RADIO**  
Wee Wee Wee (4AD)  
This disc marks a welcome return for the US act, whose twisted jazz and dante-infused rock sounds like no-one else. (Album, tbc)



**EVERMORE**  
It's Too Late (Warner Bros)  
Now 21 and in Los Angeles, Evermore has been attracting many a UK listener thanks to a remix, which can be found on the new CD of Pete Tong's Ready. (Single, July 10)



**SANDI THOM**  
I Wish I Was A Punk Rocker (RCA)  
Her live recordings made her a good press story and this track is fast giving that foundation a real world presence. (Single, May 22)



**BOB SINCLAR**  
World, Hold On (Children of The Sky) (Defected)  
Featuring a "whistle" hook, Sinclar's new single is a funky, uptempo track washed with a shimmering production. (Single, July 3)

**KEY WORLD CUP RELEASES**  
**May 29**  
 Young Stanley - Young 1 (For England News)  
 Tony Christie - It's This The Way To The World

Guo (Gu), June 9  
 Evers-Tousif All Stars - Who Do You Think You Are  
 Kidney Jarman, Kirsman (Absolute), 7/4 Embrace - World At Your Feet

(Independent), 9/2 TalkSport - We're England (Sony BMG), 8/11 Diva feat. Toni Braxton - Time Of Our Lives (Sony/Sony BMG), 14/1 Eubank,

Skinner & The Lightning Seeds - Three Lions (Sony BMG), 3/2 Crazy Frog - We Are The Champions (Dine A Dine Song) (G&L), 5/01 Joe Fagin -

That's England Alright (Dino), 5/01 Jim Noir - Ennie Meany (Big Daddymusic), 5/25 Storm 69 & The Special Assembly - Hurry

Up England (EMI), William Hill odds represent betting for which World Cup-related track will have the highest chart position by the tournament's final.

Odds are only applied to July 5 releases.

## Bookies go cold on Embrace's official England song World Cup releases set to hit fever pitch

### World Cup

by Stuart Clarke

While the FA has thrown its weight behind Embrace's World At Your Feet as the official England team anthem, the smart money is on an alternative tone emerging as the biggest hit from next month's tournament in Germany.

Bookmaker William Hill initially quoted Embrace at just 1/7 to be the highest-ranked World Cup release in the chart by the time the final itself is played on July 9. However, it raised those odds to 7/4 last week, buoyed by increasing competition from the official England song in a stadium full of football novelty songs, not least the Sun-backed group **Tonight All Stars** who have recorded a reinterpretation of the Dad's Army theme. With odds of even, it has been installed as William Hill's favourite to be the biggest tournament-related hit by the end of the tournament.

The bookmaker's spokesman Rupert Adams says the balance has shifted since Embrace were named by the FA in April to follow the likes of New Order, the Lightning Seeds and Ant & Dec in recording an official England team song.

"When we first heard the Embrace track, it all seemed pretty positive because England was looking strong for the cup. That was, however, pre-Rooney," he jokes. "There are some pretty strong songs coming in from outsiders now, which lend themselves more as a World Cup anthem. The Embrace song doesn't have the ter-



Hit or miss?: one of many football releases

race value of other songs. People want something they can sing in the pub."

Since Embrace were announced as winners of the official England song, an unprecedented number of acts have declared their hands in trying to provide the ultimate song for this year's World Cup.

The majority of their offerings are scheduled for release on June 5 - so as always the tournament's first game on June 9 between hosts Germany and the Czech Republic - spearheaded by the aforementioned Embrace single and II Divo's official FIFA song *Time Of Our Lives* feat. Toni Braxton.

Typically, the sheer volume of World Cup releases on the market can tend to cancel each other out, but I think this year there's enough variety there to ensure a very close battle," says HMV's singles buyer Stewart Allan, who notes that the retailer will be out to secure the consumer pound with front-of-store racking that draws attention to all World Cup product across music, DVD and games ranges. "Obviously, we want to ensure we secure the sales effect of related

World Cup activity online and across radio and TV," he says.

Releases on June 5 include Crazy Frog with We Are The Champions (Ding A Dang Dong), Baddiel, Skinner & The Lightning Seeds returning with Three Lions precisely a decade after it first topped the chart, Toni Braxton's Dad's Army remake Who Do You Think You Are Kidney Jarman Kirsman, Joe Fagin's That's Alright England and The Virgin Radio-supported Sham 69 reinterpretation Hurry Up England featuring Graham Coxon.

Meanwhile, Jim Noir, who is signed to Atlantic via independent label My Dad Records, could walk away with a surprise hit in Ennie Meany, a track from his debut album which has been chosen to provide the soundtrack for Adidas' global World Cup advertising campaign, set to run throughout the event.

TalkSport's effort *We're England*, which features 12 of its presenters on vocals, has been given odds of 9/2 and provides the national station with another chance of chart glory; it reached number two in the charts with its Gut-released Euro 2004 tune *Come On England*. For this tournament, Gut is upping its chances of success by releasing both the Tony Christie and Crazy Frog offerings, which are to be released over two consecutive weeks from May 29. Both are already available on a World Cup compilation released last week entitled *Football Crazy Hear The Songs, Learn The Skills*. [stuartclarke.com](http://stuartclarke.com)

## THE AUTOMATIC

B-Unique Records, home to the Kaiser Chiefs and The Ordinary Boys, is gearing up for its first album release of 2006 with the Automatic's debut *Not Accepted* (not to be confused with the band's previous album, which will appear on June 25).

Currently touring with Boy Kill Boy and Forward Russia! as part of the NME *New Music Now*, the Welsh band are enjoying a rapidly-growing fanbase in the UK and their latest single, *Monster*, looks set to deliver their highest chart result yet. The track was B-listed at Radio One last week and is enjoying daytime play at KIS, MTV2 and 6Music.

In a bid to increase awareness, *Polydor*, which handles marketing and distribution for the band, will this week begin distributing a mini-horror film trailer, based around the theme to the *Monster* music video, which will be free to access online and via mobiles. In addition, "Monster Cards" have been handed out at all recent gigs and will give fans access to special prizes and offers via the band's official website.

"It's about trying to build as much awareness as possible - we feel the sky's the limit with this single," says *Polydor* marketing manager Awanish Scott-Curry.

*Monster* is released on June 5.

**CAST LIST:** Management: Mar In Brown, Probation: Steve Morton, Union: A&R: Mark Lewis, Martin Toner, Paul Harris, B-Unique: executive: Anabelle Scott-Curry, Publicist: National artist: Rob Lynch, Anglo: Regional artist: Julie Thompson, Anglo: TV: Karen Williams, West: Wilson, Big Sister: National press: Jon Wilkinson, Darling: Department: Regional exec: Warren Higgins, Infected: Agent: Mike Greck, Brock: Wexham, Helter: Skater.

## SNAP SHOT



## Analyst voices OFT probe concern

Specialist record retailers could face increased competition from supermarkets if the Competition Commission acts on the OFT's recommendations, analysts are warning.

The OFT last week ended months of speculation by announcing that it would refer the grocery market to the Competition Commission, opening the UK's supermarkets to investigation. The watchdog said it had uncovered evidence of a number of

competition concerns, including the buying power and pricing policies of the big supermarkets and the current planning regime.

However, Darren Shirley, a retail analyst at Shore Capital, says that the OFT's recommen-

dations on changing the planning regime could allow major supermarkets to open, increasing the squeeze on specialist retailers.

"Any changes they go to in terms of planning can only be bad news for music sellers," he says. "What [the OFT] are saying about space is not with a mixture of price cuts and the inability for smaller supermarket groups to open. If they are going to make changes to planning, it means that there will be more supermarkets opening."

Despite this, the OFT's decision went with a mixture of praise and cynicism from music retailers. Mike Dillon, who owns the Record Factory in Paisley, says that an investigation is long overdue.

"It is about time somebody

looked into the abuse of power grocers have been using," he says. "What happens when there are no independent traders left and we only have the big chains? Let's hope this works."

Steve Knott, managing director of HMV and chairman of Bard, says, "The OFT has done this before and it hasn't made any major impact before," he says.

The Competition Commission has up to two years to make a decision, although chairman Peter Freeman says it hopes to complete its review well before then. "The OFT has found some in specific areas of concern and we will be looking closely at those and at anything else relevant to competition," he says.

## Echo label to play role of talent development

The Echo Label is to be repositioned as an "incubator" label for sister operation Chrysalis Music Publishing, with its roster to be drawn primarily, but not exclusively, from artists signed to the publishing company.

Launched as a stand-alone operation within the Chrysalis Music Division in 1994, Echo will now largely take on the role of talent development with its acts before upstepping to larger labels.

Chrysalis Music CEO Jeremy Lascelles, who took charge of Echo last September following the exit of its two most senior staff, says the new model makes more sense to the overall Chrysalis operations.

"We have identified a huge gap in the market at the crucial artist development phase," he says. "Marketing has become the most expensive part of running a label and the 'incubator' model offers us a way of meeting this challenge. In a sense we're not going to be trying to compete directly with the major labels anymore."

The new model promises its artists the advantages of a small

independent with the assurance of major label resources once Echo's initial development work has been accomplished. Lascelles says it also mirrors the Chrysalis strategy of partnering artists with their own labels. Nerina Pallot's album *Fires* was initially released on her Chrysalis-funded Idaho label before signing with 14th Floor in January this year. Meanwhile, Ray Lamontagne built his audience to a certain point via the Echo framework before also signing with 14th Floor earlier this month.

"The goal is to provide a platform to develop our artists and acknowledge the point where we might want to partner with a major," says Lascelles.

Other artists still signed to Echo include Morcheba and the Engineers, both of whom are working on new albums, while Feeder's recent singles collection was released by EMI via a joint venture with Echo.

Three full time staff will run the Echo label: Hugo Turquet (A&R), Jenny McNeil (marketing) and Dino Ostacchina (International).

**SONY RADIO AWARDS KEY WINNERS**  
Gold award: Terry Wogan  
UK station of the year: Radio One  
Digital station: Planet Rock

**Station year Im plus:** Kerrang! 105.2  
**Music special:** Lennon - The Warner Tapes (Radio Four)  
**Music programme:** Morning with Rick

**Show (errang! 105.2):**  
**Specialist music programming:** Zane Lowe (Radio One)  
**Station programmer:** Richard Park

**(Magic 105.4):**  
**Entertainment award:** Chris Moyles (Radio One)  
**Music broadcaster:** Zane Lowe (Radio One)  
**Music radio personality:** Chris

**Execs (Radio Two):**  
**Breakfast:** Nick Ferrari (BBC 95.9)

## R1 triumphs at Sony Awards

Radio One controller Andy Parfitt says he has been overwhelmed by messages of goodwill from record and radio industry executives after the network was named UK station of the year for the first time in the industry "Oscars".

The win came as part of an excellent night for the BBC station at last Monday's Sony Radio Awards, as it matched its highest single tally of gold awards achieved only last year by claiming another five top prizes.

"I'm thrilled by the amount of feedback I've received from the whole industry following the awards success, with people saying 'Well done Radio One, about time' and all that stuff", says Parfitt. "It's been an overwhelming response from the music industry, radio industry and from colleagues at the BBC. I'm quite overcome."

Chris Moyles, whose move to the breakfast show slot in January 2004 played a pivotal part in the station's audience and critical revival, was also among the winners - he took the entertainment award - while Zane Lowe collected two golds for a second successive year and Scott Mills took the interactive award.

Parfitt says, "It really was a thrill to stand out on stage at Grosvenor House and look down at all the faces of the colleagues I work with day in and day out, seeing everyone with wide smiles and Chris Moyles and Zane Lowe punching the air."

Radio Two's veteran breakfast show host Terry Wogan walked off with the night's highest honour, receiving the gold award, while the station's drivetime host Chris Evans was also a winner.

Commercial radio's tally was led by Emap's West Midlands-based Kerrang! 105.2 which won gold golds, including being named station of the year for a 1m-plus audience.

*Music Week's* new radio columnist, Richard Park, added to Emap's showing in a landmark week for the veteran radio programmer in which new Rajar figures placed the group's station Magic 195.4 as London's top commercial station for the first time.

Winning the station programmer of the year award, Park told the event, "I'm working with a fantastic crowd of people at Magic," adding, "I've never been happier in all the jobs I've done. It's great being right at the forefront of the cool-face of radio."

© QuickFile, p.39

### Study begins into establishment of a Music Council

## New music minister starts on right note

### Government

by Robert Ashton

The music industry's frustration at having to engage with its third music minister in three years has been tempered by a significant step towards the establishment of a Music Council.

Shawn Woodward's arrival last week as the DCMS's new creative industries and tourism minister - replacing James Purnell, who handed the portfolio for just less than a year - was met with resignation last week, with many expecting Purnell to move upwards quickly; he goes to the office of Minister of State for Pensions.

However, there was also disappointment from some quarters, with many bemoaning the fact they will have to brief another senior politician - Estelle Morris handled the music brief before Purnell - about their sector and the myriad and complex issues affecting it.

However, the Government reshuffle coincides with the appointment of media consultant Olberg/SPI to begin a three-month study to examine how the Music Council could work. And some within the industry believe if this body were formed - with a direct line into government - it would do much to smooth the transition between music ministers.

Olberg won a three-way pitch against competing consultancies A&A Consulting and PriceWater-



Woodward: three ministers in three years

houseCoopers to run the study. The brief is far reaching and includes addressing:  
■ whether there is consensus for a Music Council;  
■ what the gains and benefits of a Music Council would be;  
■ which organisational models it could follow; and  
■ the level of government involvement in such a council, if any.

An insider close to the appointment of Olberg/SPI adds that the consultancy will also assess how 'joined-up government' - the DCMS, DTI, Treasury and DfES - can work with the Music Council.

A steering group within the Music Business Forum is expected to be charged with overseeing the study, which is likely to report in late summer.

Live Music Forum chief Feargal Sharkey, who is a key member of the current creative economy programme, says a Music Council would take some of the sting out of having to deal with a new music minister following Purnell's term,

which has seen him implement the Licensing Act, initiate the Governors Review and also undertake the Creative Economy Programme. "A Music Council" would provide some stability, says Sharkey. "The film industry [with its Film Council] doesn't feel the waves of change so much."

Many, like Sharkey, describe Purnell's move as an inevitable part of working with government and what is less encouraged by Woodward's creative background; before becoming an MP, Woodward worked as a researcher and producer at the BBC, including stints on *Newswatch* and *Panorama*.

Although one senior source within the music industry voiced some disappointment that Woodward is closer to the broadcast sector than the music industry, British Music Rights director general Emma Pike says she is "looking forward" to engaging with Woodward. However, she concedes he will be coming into a "busy brief" with the ongoing *Gowers Review* and the Creative Economy Programme, which involves a music summit on June 13.

PII director of government relations Dominic McGonigal says government reshuffles are a "buzzy" and "one of the political machinery works." That is why we engage with a wide range of MPs and civil servants," he adds. "We keep in touch with all areas of government, not just the music minister."

robert@musicweek.co.uk

200506 MUSICWEEK 5

## Writer joins EMI A&R department

EMI Music Publishing songwriter Felix Howard has joined the company's A&R department as part of an overhaul of its creative team.

Howard, who has written for artists including The Sugababes and Amy Winehouse, takes up the role of A&R manager, as managing director Guy Moot restructures following the exit of senior vice president and A&R director Mike Smith to Sony BMG in January.

Howard is the only new addition to the creative team, with the reorganisation also allowing Moot to promote within. Vice presidents Declan Morrell and Kenny McGoff are both elevated to senior A&R vice president, with Alex Jones-Donnelly, who joined the publisher last year from Radio One, continuing as senior vice president.

A&R administration director of operations Fran Malpas takes on the additional role of catalogue co-ordinator, Austin Wilde is promoted to vice president of creative exploitation and A&R, while the creative team is completed by senior international A&R manager

Frank Ferguson, creative manager Amber Davis and talent scout Steve Hancock.

Moot, who is marking his first anniversary as managing director, notes that Smith's exit after 14 years with the publisher allowed him to rejig the creative team and spread responsibility, rather than simply appointing a new head.

"I didn't think I could just find another Mike, because he's done a fantastic job," he says. "So I've built a new team."

Moot believes the recruitment of Felix Howard will add a new dimension to the creative team. "I'm always anxious to get different kinds of people in," he says. "I brought in Alex [Jones-Donnelly] from radio and bringing in Felix to get a songwriting point of view is important. Gone are the days when one person can be head of A&R dealing with catalogue, songwriting and A&R."

Moot is now looking for one other person to complete the team, to work across A&R to push the publisher's entire music services to the widest range of outlets.



# EMI Music Publishing extends its market leadership thanks to the Arctic Monkeys

## Monkeys magic gives EMI the edge

### Publishing

by Paul Williams

Few sectors of music were left unaffected by the Arctic Monkeys explosion in the first quarter of 2006. And music publishing was no exception to this rule.

EMI is the long-standing leader in music publishing, but it was its share in the first new big phenomenon of the year that did most to help them secure first place in the market shares once again.

Armed with complete publishing control of 867,999 Arctic Monkeys albums sold in the period, EMI Music not only ascended to a new combined market share high of 28.3% during *Go! Go! Go!*'s 11-month reign, it also experienced its greatest share of the combined singles and albums market since the close of 2004.

Even without the record-breaking sales of Whatever People Think I Am, That's What I'm Not, Moos and his team would have been celebrating, but the Arctic Monkeys' total additionally guaranteed that clear water - 8.7 percentage points to be precise - emerged between EMI and the chasing pack. Such was the impact the debut album made on the market during what is traditionally an unremarkable time of the year for new releases that, were there such an entity as Arctic Monkeys Music Publishing, the operation would have claimed 2.8% of the albums market in its own right and have

### Newcomers take charge of indie market

Six quarters ago, Kobalt was not even a blip on the market shares, but during the first three months of 2006 it rapidly ascended to a new high to finish as the top indie publisher for the first time.

Kobalt grabbed 14.2% of the combined independent market in the quarter after a string of successes by the likes of Richard Ashcroft and Editors.

Ashcroft's third solo album *Way to the World*, which is 55% handled by Kobalt, finished at the period's ranked as the seventh biggest albums publisher.

The Domino act's runaway performance meant that James Blunt, for the first time in four quarters, was not EMI Music's main attraction, even though *Back To Bedlam* - 70.3% controlled by the publisher - still managed to finish as the quarter's third biggest-selling album to boost his company's albums share to 24.6%. That figure represented its biggest control of the market since the closing quarter of 2004, so opening up a 9.5 percentage points lead over



14th top seller, while its exclusively-controlled Editors album *The Back Room* ranked in 18th place. The publisher was also represented on albums by Kelly Clarkson and Wilf Young. Meanwhile,

former London team - moved up to third with 6.8% after a run which included half of the Chris Brown hit *Run It* (11th of the quarter) and 45% of the *Stoney* smash *Check On It* (seventh).

New arrivals included Global Talent, thanks largely to Corinne Bailey Rae's peace Frog, Pick Floyd and Reverb. Going the other way, the market's usual leader Sony/ATV's self-titled debut and enjoying further success with James Blunt's *Back To Bedlam*, P and P - run by Windward's second-placed Universal.

EMI continued as top singles publisher for a third successive quarter, holding a solid 6.8 points lead over runner-up Warner/Chappell, despite the fact that its 23.6% share of the market was narrowly down on the previous period. Its performance here was strongly aided by a 55.7% share of the quarter's most popular title, *Nasty* by Notorious B.I.G., Diddy and Nelly, while it also shared in the glories of such chart-toppers as Meck featuring Leo Sayer's *Thunder In My Heart*

and Chicco's *It's Chico Time*.

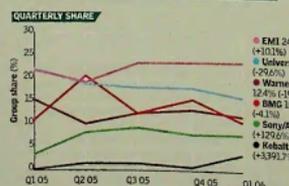
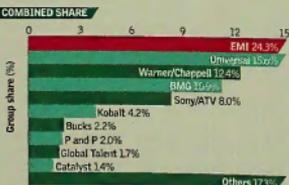
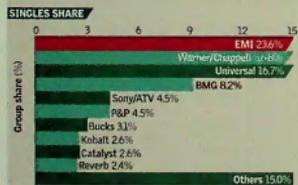
Although EMI's tally on the combined singles and albums table improved from the last quarter, its widening lead here owed even more to its three main rivals Universal, BMG and Warner/Chappell all suffering declines. For Universal it proved to be the toughest quarter in more than a year as its combined total dropped to 15.6%, although it held onto second place overall after off-setting a reasonably sharp drop on singles with a more solid performance on albums. This largely rested on some of its biggest 2005 hits delivering the goods again, including Jack Johnson's *In Between Dreams* - 90% controlled by the publisher - which followed a Brit win by topping the chart for the first time and ranking second for the quarter. Similarly, Universal's 100%-controlled *Employment* by Kaiser Chiefs added more than 300,000 copies to its 1.3m 2005 tally to finish as the period's sixth top release.

Warner/Chappell suffered a reversal of fortunes to Universal, slipping on albums but lifting its game on singles where the company's 16.8% share of the market was its highest since the beginning of last year. Highlights here included Nialaya's *Job Song* (fourth top seller) and Madonna's *Me Against the Music* (13th), both of which are 100% controlled by the publisher.

Despite its own decline, Warner/Chappell managed to move from fourth to third place on the combined table with a 12.4%

- 7 Chrysler 4.5%
  - 8 Pink Floyd 4.6%
  - 9 Revolver 3.5%
  - 10 Notting Hill 2.9%
- The above shows share of independent market

### Publishing 2006: first-quarter performance



Figures refer to first quarter; bracketed figures represent year-on-year change

### Top 10 singles for Q1 2006

- NASTY** B.I.G./Jordan/Combs/Haynes/Crazy Casey/Watson  
EMI 55.7%/Netting Hill 5.5%/BMG 12.8%/Warner-Chappell 21.0%
- THAT'S MY GOAL** EltonJohn/Paddy/Godfrey  
Universal 66.7%/EMI 33.3%
- THUNDER IN MY HEAT AGAIN** Sawyer/Snow  
Universal 50.0%/P and P 31.3%/EMI 18.8%
- JOB SONG** Cinnamon/Parsons  
Warner-Chappell 100%
- IT'S CHICO TIME** Wright/Outten/Hudson/Stimall  
P and P 25.5%/EMI 33.3%/Others 41.7%
- BOYS WILL BE BOYS** Preston/Brown/Murray  
Universal 95%/Others 5%
- CHECK ON IT** Knowles/Dean/Garrett/Byeings  
EMI 20%/P and P 50.4%/Universal 35%
- PUT YOUR RECORDS ON** Bailey Rae/Back/Chaplin/Rob  
Bucks 66.7%/Global Talent 33.3%
- WHEN THE SUN GOES DOWN** Turner/Arctic Monkeys  
EMI 100%
- NO TOMORROW** Orson  
Universal 100%

### Top five albums for Q1 2006

- WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT** Arctic Monkeys  
EMI 100%
- IN BETWEEN DREAMS** Jack Johnson  
Universal 90%/Bucks 3.3%/Others 6.7%
- BACK TO BEDLAM** James Blunt  
EMI 70.3%/Bucks 14.7%/BMG 7.5%/Warner-Chappell 5.0%
- CORINNE BAILEY RAE** Corinne Bailey Rae  
Global Talent 53.9%/BMG 9.1%/EMI 3.6%/Sony-ATV 31%/Bucks 16.7%/P&P 4.6%/Others 9.1%
- EYE TO THE TELESCOPE** KT Tunstall  
Sony/ATV 94.6%/EMI 4.2%/Others 1.2%

| HMV RESULTS  | Total                      |              |
|--------------|----------------------------|--------------|
|              | Like-for-like sales growth | sales growth |
| HMV          |                            |              |
| UK & Ireland | -11.4%                     | -5.6%        |
| Asia Pacific | 23%                        | 12.2%        |
| Canada       | 0%                         | 7%           |
| Total HMV    | -5.8%                      | -0.4%        |

Figures are for the 16 weeks ended April 29

# A string of big-selling albums brought cheer to retailers last month, as singles sales soared

## April showers stores with big albums

### Retail

by Ben Cardew

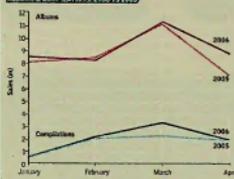
A strong set of new releases and the renewed credibility of the singles chart helped the record industry secure robust sales in April, according to retailers.

Sales of artist albums were up 24.2% for the month, with 8,705,702 units sold, compared to 7,010,882 in April 2005. Although this figure does benefit from the inclusion of download data, which was introduced to the albums chart at the start of April 2006, retailers say that sales of physical product remain strong.

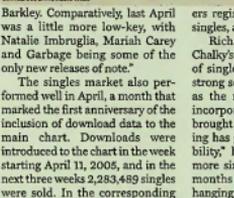
"It is really encouraging to see lifts like these," says HMV commercial manager for music Rudy Osorio. "It's indicative of what has been a great start to the year in terms of strong new releases."

"April has been much stronger in 2006, with Pink, Morrissey, The Flaming Lips, The Streets, The Zutons, Shayne Ward, Bruce Springsteen and, of course, Gnaris

ALBUMS & COMPILATIONS: 2006 VS 2005



SINGLE VS DIGITAL SALES: APRIL 2005 TO DATE



BARLEY: ONE SPANISH WEEK

Barley. Comparatively, last April was a little more low-key, with Natalie Imbruglia, Mariah Carey and Garbage being some of the only new releases of note.

The singles market also performed well in April, a month that marked the first anniversary of the inclusion of download data to the main chart. Downloads were introduced to the chart in the week starting April 11, 2005, and in the next three weeks 2,283,489 singles were sold. In the corresponding three-week period in 2006, retail-

ers registered sales of 3,699,536 singles, an increase of 62.0%.

Richard White, owner of Chally's in Banbury, says that sales of singles have benefited from a strong set of new releases, as well as the renewed credibility that incorporating downloads has brought to the chart. "Download-ing has given the chart more stability," he says. "I am ordering more singles now than even two months ago because things are hanging in the charts longer."

The release of volume 63 of the

market-leading Now! compilation series on April 10 helped the compilations market to one of its strongest monthly sales of the year relative to 2005, with 1,830,064 units sold in April. This was down on April 2005, but by the relatively small margin of 2.07%, compared to a drop of 32.2% year-on-year in March 2006, 6.46% in February and 15.3% in January.

However, Osorio says that this figure conceals an underlying malaise in the compilations market. "The comps market is still

looking for a solution, but much of the fall in March I would attribute to the phasing of Now! albums, with Now! 60 out in the third week of March 2005 whereas Now! 63 dropped in mid-April this year," he says.

Meanwhile, HMV managing director Steve Knott remains confident that profits at the retailer will meet expectations, despite sales continuing to fall. HMV revealed last week that sales at its UK and Ireland stores had fallen 11.4% in the 16 weeks to April 29, with total group sales down 5.8%.

However, the company said that it was confident that profits for the year would be in the middle of analysts' expectations of £93m to £103m.

"By our own high standards, we have had a tough time," says Knott. "We are working on new things in the business, which will improve it. These things take time. We have just started a new financial year and we have a lot of optimism that we will see improvement."

ben@musicweek.com

## Find the Gap

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From their Sixties roots as an R&B covers band to their record-breaking Seventies stadium shows

# Rock icons that will

There may have been bands as dynamic, turbulent, schizophrenic or downright bizarre as The Who, but not many.

The Orrible 'Oo. On the one hand, easily the most macho of their Sixties peers – exhibitionists with a lunatic streak who gave brutal, wantonly destructive and, quite literally at times, explosive live performances. At the same time, driven by Pete Townshend's fantastical songwriting, they were equally capable of grace and finesse – creators of some of the most ambitious and artistically complex records the past five decades. Listen again to the squall of noise at the heart of *Anyway Anyhow Anywhere*, the anthemic riff that opens *Pinball Wizard*, or Roger Daltrey's howl that underpins *Won't Get Fooled Again*. The Who turned violence, feedback and aggression into an art form, but they also invented the rock opera. Talk about yin and yang.

Although the "Maximum R&B" tag endures, following their career trajectory is a baffling and often paradoxical process. Tearing free of their West London roots in 1965 with that seminal string of 45s from *I Can't Explain* to *My Generation*, Townshend would soon be tackling such subjects as identity crisis (*Substitute*), masturbation (*Pictures Of Lily*) and cross-dressing (*I'm A Boy*) before the band's collective talents were stretched over Tommy, Who's Next and *Quadrophenia*. That body of work would take less than a decade to complete.

But they were not parochial forces. After 1967 and Monterey, the Who were bona fide Transatlantic superstars. A happy knack for appearing at – and leaving their boot stamp on – seemingly every major live event of the Sixties helped. However, their personal ideals held little truck with the Age Of Aquarius. When political activist Abbie Hoffman attempted to hijack the microphone at Woodstock, Townshend dispatched him back to the audience with a whack of his Gibson SG. "The most political thing I ever did," he later quipped.

To all intents and purposes, The Who were and are unclassifiable: the ultimate mod band for some, the definitive Seventies stadium rockers to others.

Unclassifiable, but most definitely classic. When discussing bands of this stature, most have one or two trademark elements that set them apart – the singer's voice, perhaps, or the lead guitarist. The Who had four: Keith Moon's thunderous drumming, John Entwistle's gymnastic bass runs, Daltrey's iconic rock vocal and Townshend's songwriting and six-string genius.

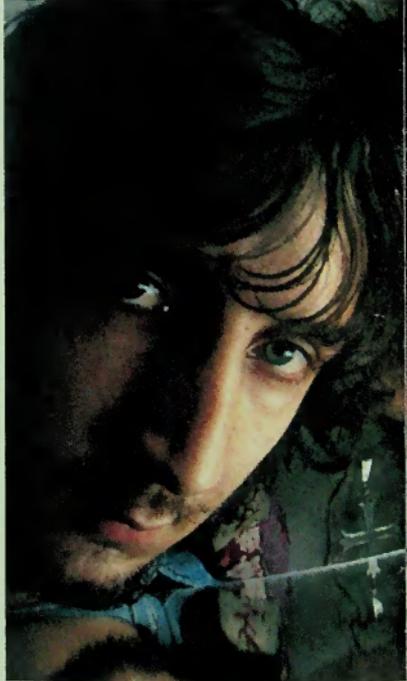
"It was a band of four frontmen," says Matt Kent, who witnessed his first Who show in 1971, co-founded the fanclub *Naked Eye*, co-wrote the anthology *Anyway Anyhow Anywhere*, and is now Pete Townshend's official webmaster. "They all wanted to be at the middle and front of the stage – even John, he didn't move, but he was like a lead guitarist on the bass... It was four horrible blokes from London. And they were horrible! But together they were brilliant. The unit was always greater than the individuals."

In isolation, these elements would have been distinctive enough. Together, they were electrifying. And they still are; for this is a band that, despite splitting in 1983, never really went away.

Permanently on the verge of collapse, even at the best of times, many thought Moon's untimely death, in 1978, would prove fatal for the band. It wasn't. Despite an official break five years later, the band returned with a number of forays into the live arena – initially in 1985 at *Live Aid*, where they played a four-song set at Wembley, and then in 1989 and 1996 where they amazed fans by reprising Tommy and *Quadrophenia* in their entirety on two world tours. Further appearances came in 2000 (including the first of the, now annual, Royal Albert Hall benefit concerts for the Teenage Cancer Trust) and 2002, although the latter's US leg was played without John Entwistle.

"The Ox" died on June 27, 2002, as the band prepared for shows in Las Vegas, but the nucleus of Daltrey and Townshend have carried the Who name forward. Last year, of course, came *Live 8* and, following their two-song set, few could doubt that a special chemistry still burned between two of the founding members.

But playing the classics is one thing, writing and recording new material is quite another.



## The history of The Who

### 1962

Daltrey recruits Entwistle as bassist for The Detours, formed the previous year. Townshend enlists as additional guitarist, with the five-piece line-up completed by Doug Sandom (drums) and Colin Dawson (vocals).

### 1963

Daltrey takes over lead vocals. Now playing R&B exclusively, the band support The Rolling Stones in December where, allegedly,

Townshend picks up his trademark "windmill" guitar action while watching Keith Richards humber up.

### 1964

At the suggestion of Townshend's friend Richard Barnes, The Detours become The Who. The band signs a management contract with German-Jewish door-knob manufacturer Helmut Gordon, while Sandom vacates the drum stool and is replaced by the 17-year-old Keith Moon. Gordon

employs 19-year-old publicist Pete Meaden, who nudges the band towards mod fashions and suggests another name change. Subsequently, The Who become The High Numbers.

By July, Gordon is ousted by Kit Lambert and Chris Stamp. On the back of their destructive live performances (smashing equipment becomes part of their act after Townshend accidentally pokes his guitar through the roof of the Railway Tavern in Wealdstone) The High Numbers release *Zoot Suit/I'm The Face* for Fontana.

Reverting back to The Who, the band record *I Can't Explain* with producer Shel Talmy before beginning a Tuesday night residency at The Marquee under the legend "Maximum R&B". Lambert and Stamp sign a one-off deal with Talmy, resulting in The Who signing to Decca in the US and Brunswick in the UK via a one-year production contract (with four-year option) to Talmy's company, Orbit Music.

### 1965

*I Can't Explain* reaches number eight in the UK chart, while Lambert and Townshend promote The Who as a "pop art" phenomenon –

an overriding factor in both sound and image. Townshend presents a controversial persona in interviews ("We smash our instruments, tear our clothes and wreck everything... If I stood on stage worrying about the price of a guitar, then I'm not really playing music") as follow-up single *Anyway, Anyhow, Anywhere* reaches the Top 10.

This combustible image penetrates inter-band relations and Daltrey is temporarily fired in September, only to be reinstated when *My Generation* reaches number two in the UK chart.

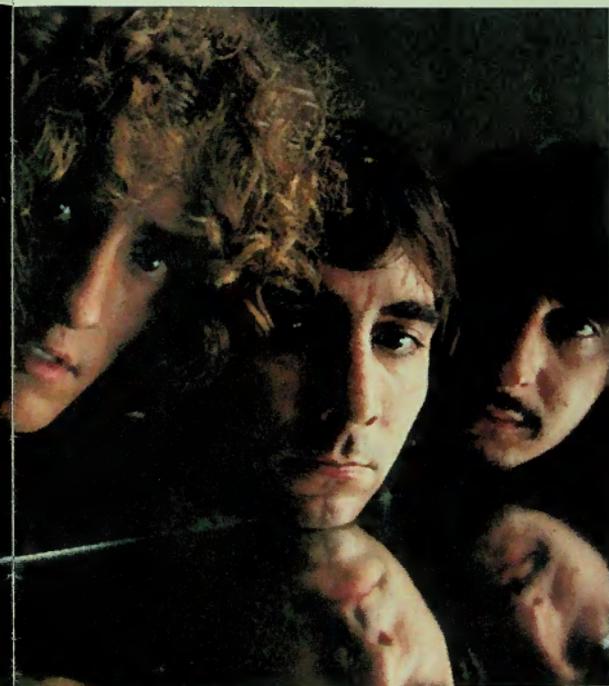
Their debut album is released in December, but, despite reaching number five, is immediately dis-

**The Who: A Tribute**  
Roger Daltrey interview, p22  
Pete Townshend interview,  
p24

Marketing and retail, p26  
The Who online, p30  
The Who's Top 10 albums,  
p32

...s to their show-stealing spot at Live 8, The Who have become a rock institution. *By Adam Webb*

# ill never fade away



In close up: Townshend, Daltrey, Moon and Entwistle around 1970

**Townshend writes songs that affect you as an individual, but then make you realise that you're going through the same shit as everyone else**  
Matt Keen, webmaster

After all, the band's last official studio album, *It's Hard*, came out in 1982.

Rumours that a new Who album was on the way have circulated for a couple of years now (the tracks *Real Good Looking Boy* and *Old Red Wine* were included on 2004's *Singles Box Collection*), but despite Townshend's prodigious output as a solo artist (by his own estimation, he wrote 1,400 songs in the decade up to 1996) the filtering process as to which of these might be suitable for The Who was painstaking in the extreme.

A diary entry posted on Townshend's official website on August 23, 2005 gave some indication of this.

"Of every 10 arty-farty 'egg' songs I write, I select just one as being right for fertilisation by Roger. Of every 10 of those I demo at home, about half land. Of every 10 that land and I play to Roger he tends to fertilise just six. Of every 10 we record, four sadly die at birth.

"What this means is that I need to produce about 50-plus 'eggs' to get one finished track for The Who. To get 15 songs ready to release I need to have written 750 songs or 'pieces' of some kind. Free eggs they may be, but the sex to fertilise them can be expensive. This is why the first filtering step is vital: me deciding what Roger might actually be able to sing."

Some interpreted this as saying that the album might be a further five years off. However, on Christmas Eve, Townshend confirmed that new Who material would see the light of day in 2006.

"I certainly don't give a flying fuck whether anything I write is a hit, or will get played on my beloved rock radio, or sell a million - or might not fit because it sounds like a Broadway tune, or as though I've 'stolen' Tom Waits' voice (exactly how does one steal a voice that was already on loan from someone as esteemed as Louis Armstrong or Earl Hines? God knows how Tom feels about the idea I've stolen his voice.)

"What I care about is that Roger Daltrey feels comfortable with the songs I write so he can sing a few of them on stage - while I lunge around looking gorgeous and playing show-off guitar like a kid in a music shop. After 45 years of this crap, I've just started to enjoy it."

missed by Townshend, frustrated by Talmey's overbearing influence in the studio.

## 1966

Attempting to break free of Talmey's production contract, the band's next single, *Substitute*, is issued on Reaction, a subsidiary of Polydor. A legal battle ensues, reaching a settlement in July, whereby Talmey will receive a 5% royalty on The Who's recordings for the next five years.

Singles *I'm A Boy* and *Happy Jack* reach numbers two and three respectively, while the 10-minute title track of the band's second album, *A Quick One*, marks Town-

shend's first foray into what would later be termed "rock opera".

## 1967

Facing financial meltdown after the events of 1966, Lambert and Stamp form Track Records, releasing the single *Pictures Of Lily* in April. This reaches number four in the UK and number 51 in the US. After making their Stateside debut in March, The Who play the Monterey International Pop Festival in June alongside the Jimi Hendrix Experience.

Townshend is introduced to the spiritual teachings of Meher Baba, an overriding influence on his future songwriting. The band's

third album and ode to pirate radio, *The Who Sell Out*, is released and *I Can See For Miles* breaks the Top 10 on both sides of the Atlantic.

## 1968

A disastrous tour of Australasia with the Small Faces is followed by almost continuous touring, mostly concentrated in the US. Now one of the biggest concert draws in the world, *Rolling Stone* name The Who as group of the year.

Intent to break free from the constraints of rock'n'roll, Townshend announces plans to record a concept album about a deaf, dumb and blind boy. The band's recorded

output is underwhelming by comparison - the singles *Dogs* and *Magic Bus* both reach number 25, while stop-gap (and non-live) US album *Magic Bus: The Who On Tour* is described by the guitarist as "a culmination of all the most terrible things American record companies ever get up to".

## 1969

With the release of Tommy and an appearance at Woodstock - right time, right place again - the events of 1969 will propel The Who to superstardom. Preceded by the single *Pinball Wizard* (a Top Five hit in the UK, and Top 20 in the US) the world's first rock opera

will shatter perceptions of the band as a singles group.

Despite taking the stage at 4am and Townshend's less-than-ecstatic opinion ("I don't want to spend the rest of my life in fucking mud, smoking fucking marijuana") The Who's Woodstock performance will become a defining moment of the decade, captured by film director Michael Wadleigh for his epic three-hour movie. Returning to perform a gig in Shrewsbury, the band will go on to play the second Isle Of Wight festival, a six-night residency at the Fillmore East and the Coliseum Theatre, home of the English National Opera. Their sets now clock in at an epic two-and-a-quarter hours.



So now finally, after 24 years, a new Who album is nearly upon us. As yet untitled and due for a September release on Polydor, it will be preceded by a mini-opera, initially called *The Glass Household*, but now going under the title *Wire & Glass*. Based on Townshend's novella *The Boy Who Heard Music*, an abridged 11-minute version of *Wire & Glass* is planned for release this summer. The full 23-minute opera will form the centerpiece of the album.

"I've heard the entire mini-opera. I've lived with that for a long time, and it's mutually brilliant," says David Joseph, president of Universal Music Operations and co-president of Polydor. "What's great is that they've taken bold steps in

terms not taking a conventional single release.

"We're dealing with five or six songs that you can listen to as a complete cohesive piece of music over the course of 11 minutes. I'm sure that eventually those pieces will be split up by fans, but essentially you're listening to one body of work and it's really exciting and it's really bold."

It certainly sounds an ambitious comeback — the very idea of a rock opera in 2006 might seem a brave move, even a foolhardy one. "It's challenging," says TriniFold's Robert Rosenberg, "but The Who have always been challenging. From that point of view it's what the band have always been about."

Townshend himself has always blazed an idio-

Top gear: the band pose with Daltrey's car in 1966

**They've become one of the all-time legendary rock bands**

Doug Morris, Universal Music Group

## The history of The Who

### 1970

An antidote to Tommy's extravagance, the "bootleg-style" *Live At Leeds* album showcases the sheer ferocity of a Who concert. It reaches number three in the UK and number four in the US. Another year of relentless touring includes appearances at New York's Metropolitan Opera House, the third Isle Of Wight Festival and London's Roundhouse, where Tommy will be performed in its entirety for the last time (until it is reissued in 1989).

### 1971

Townshend begins work on his *Liekehouse* project, with a series of spontaneous open-floor performances at the Young Vic Theatre. With the rest of the group struggling to grasp the Matrix-like concept and Kit Lambert attempting to negotiate a movie of Tommy, the project implodes — however tracks such as *Baba O'Riley* and *Won't Get Fooled Again* form the backbone for The Who's fifth studio album, *Who's Next*. It is the band's first and only UK number one.

In non-group activities, Keith Moon shoots a cameo in the Frank Zappa movie *200 Motels* and John Entwistle is the first group member to release a solo album, *Smash Your Head Against The Wall*.

### 1972

Townshend makes a pilgrimage to the tomb of Meher Baba and releases his first solo album, *Who Came First*. The saga of Tommy continues with the release of Lou Reizner's orchestral version and an all-star theatrical performance at

syncretic path. Let's not forget, it was in the aftermath of Sgt. Pepper, when most of The Who's contemporaries were going back to basics (Beggars' *Band on the Wall*, The White Album, Nashville Skyline, Led Zeppelin) that he unleashed his epic tale of a deaf, dumb and blind boy called Tommy. And, unlike the Beatles with Sgt. Pepper, he reproduced it live. Following that groundbreaking release, the group's ferocious hotel-trashing reputation was consistently belied by the sharp intellectual content of their albums.

Predominant here were the spiritual teachings of Indian avatar Meher Baba, which Townshend discovered in the aftermath of Monterey. These would provide a major influence on Tommy and, encouraged by co-manager Kit Lambert, increasingly esoteric concepts went into his songwriting — most obviously on 1971's *Who's Next*, for which material was culled from abandoned sessions for *Lifehouse*, and 1973's *Quadrophenia*.

At the time, taking The Who's audience on such flights of fancy must have represented a huge risk, both financially and artistically. But this has always been Townshend's *modus operandi*: distilling fantastically complex ideas into easily digestible rock songs that connect on a gut level.

"When I first heard *Quadrophenia*, I thought it was about me," says Matt Kent, "but you speak to thousands of other fans and they'll say exactly the same thing. But that's the thing about them. Townshend writes songs that affect you as an individual, but then make you realise that you're going through the same shit as everyone else."

"We all use the word 'unique' far too much, because, by its very definition, the word 'unique' means that there's only one," agrees Paul Curran who, as chairman of BMG Music Publishing, will publish the new material. "But Pete's one of the very few people you can describe as unique — along with Bob Dylan or John Lennon or Paul McCartney. I think Pete Townshend's in that category."

"Anyone who's really good at it makes it look easy. The songs don't sound complicated — they're accessible songs rather than difficult songs, but there's an awful lot of depth to their content and in their musically. There's depth and detail, but as with all great pop music, it's accessible and distinctive. He makes it look easy."

"He's just brilliant," adds Doug Morris, chairman and CEO, Universal Music Group. "Some people are and some people aren't, and he's one of the great ones. You hear those songs every week, they're a backdrop. And to write Tommy and *Quadrophenia*...it's one of the great careers in music history. They've forged a path and risen above the crowd to become one of the all-time legendary rock bands."

According to Daltrey, the new songs hardly shirk difficult issues, and fit into a similarly audacious

releases his eponymous solo debut and scores a hit with the single *Giving It All Away*.

Following experiments with quadraphonic sound and lengthy recording sessions, *Quadrophenia* reaches number two on both sides of the Atlantic, although ensuing live dates are plagued by technical difficulties. Nevertheless, the band continues to break box-office records in the US.

### 1974

The film of Tommy finally gets off the ground with Daltrey in the lead role. Directed by Ken Russell, the supporting cast includes Oliver Reed, Jack Nicholson, Elton

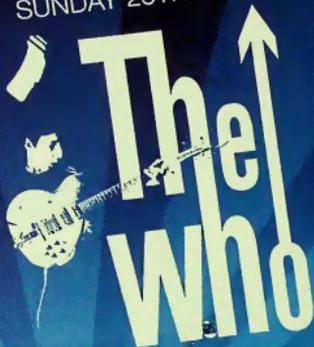
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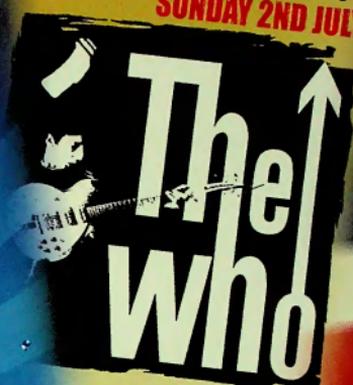
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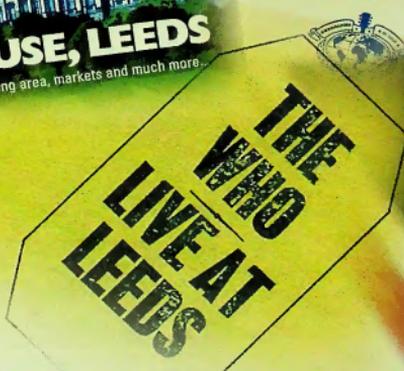
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cious pattern. "Pete's written some very interesting songs," says Daltrey. "Some very interesting songs - they make you think, but they're still in that same chord framework and things that you recognise about The Who. He's written one about Stockholm Syndrome for instance [Black Widow's Eyes, about the Beslan massacre] and it's just magic. It's so simple, but it's about this subject that's so strange to most people.

"The way he puts it in a three-minute song is just genius and it's in a melody that just gets in your head. The complexity and the simplicity - those two things are just mind-boggling. What he's actually singing about is one thing, but the simplicity of how he transposes all those complex thoughts into this simple emotion and relatively simple melody is just brilliant. And that's the genius of a great songwriter."

And for manager Bill Cubisley, although

**Flying the flag: the band in the 1960s**

**They are the most exciting live band I've ever seen or worked with**

Harvey Goldsmith, promoter

Townsend, by his own admission, stopped writing for fans around the time of *Quadrophenia*, overcoming preconceptions of what a Who record should sound like has been a challenge.

"By virtue of the way that he writes, it has to be a bit different," says Cubisley. "Pete works from a very conceptual type of approach: that's where the songs from *Who's Next* came from, they came from *Lifehouse*, and *Quadrophenia* and *Tommy* are what they are, they speak themselves. The songs for this album came from a piece of writing that he'd been focusing on for a long time - which was basically the working title of *The Boy Who Heard Music*. Then he felt that quite a number of these songs fitted together and he made them into a mini-opera. So I guess this nucleus of five or six songs forms the centrepiece of the album.

"However, I don't think we should overblow that - it's just a piece. You could just look at it as

one very long piece of 23 minutes, or one could pluck the songs out separately. So he got quite excited about what he was doing and it all fell into place.

"Townsend has always had that crazy - not suicidal - tendencies," he laughs. But its "Let's walk along this tightrope and that tightrope," it's great stuff. And I think that's what's always kept me engrossed in it and attached to it. I've been blessed in a sense, although when I go back a few years and some of the escapades with Keith Moon, then I don't think I was blessed then."

David Joseph is also keen to stress the continuity between *Wire & Glass* and Townsend's classic Who material. A mini-opera might sound difficult, he says, but a coherent 11-minute piece of music, with the potential to be broken down into individual tracks, actually gives Polydor a huge degree of flexibility. Consequently, online channels will play a key part of marketing strategy, as will a strong visual element.

"The fact that the mini-opera is structured in chunks gives us lots of ways to experiment in terms of sampling the music online," he says. "The Who have got such a rabid fanbase and we've got lots of tools to play with now and so the internet will be central to the mini-opera."

And, he adds, just like *Tommy* or *Quadrophenia*, the music itself is accessible. "There's definitely a Who radio song at the end of it. If you just read about it, it could all sound bold and new in terms of using new media - but this wouldn't work unless there was 11 minutes of cohesive great music. So, I'm excited about the internet side of it, but we're also hoping that radio worldwide will be able to play the 11 minutes in its entirety, coupled with the fact that the band will perform the 11-minute piece as more of a television event.

"Our aim with the mini-opera is to get The Who back in the charts with new music and a contemporary sound - all as a precursor to the big studio record. We're just trying to think differently in terms of just doing a single before an album or an EP before an album."

Complementing the release will be a 23-date tour of Europe, including UK dates at Hyde Park and Bristol City Football club and festival appearances at T In The Park, Oregon and Wireless, before embarking on the US leg in late summer. The band will then travel to Australia, New Zealand and Japan before returning next spring - possibly via South America - for indoor dates until May 2007. "A complete circle," says Cubisley. Remarkably, this will be the band's first world tour.

In addition to road-testing some new tracks - Daltrey confirms that the band could easily play *Wire & Glass*, *Black Widow's Eyes* and another song, titled *Mike Post Theme* [Post scored the

## The history of The Who

John and Tina Turner. Townsend re-records the score with contributions from Eric Clapton and Ron Wood.

The band play dates at London's Charlton Athletic Football Ground in May and New York's Madison Square Garden in June. Dismayed with the latter, The Who will not perform again until October 1975 and Townsend issues a press statement in November denying that they have split. The compilation *Odyssey And Sols* reaches number 10 in the UK and number 15 in the US.

### 1975

*Tommy* the movie is premiered in March to a warm critical reception - Townsend is nominated for an Oscar for best musical achievement, while Daltrey reunites with Ken Russell to appear in *Lisztomania*. The *Tommy* soundtrack album hits number two in the US and number 21 in the UK.

The *Who By Numbers* is released in October. It reaches number seven in the UK and number eight in the US.

### 1976

Bill Cubisley takes on the mantle of full-time manager while the band continues with its relentless touring. Despite *Rolling Stone* hailing them as the best band of 1976, this is already taking its toll - Keith Moon is hospitalised after a barbiturate overdose in August. The drummer plays his last official show with the band in October.

A return to Charlton, billed as "Who Put The Boot In", is described by many as the band's finest gig. With the sound register-

ing 120 decibels at 50 metres, the band gains an official entry in the *Guinness Book Of Records* as the world's loudest pop group.

### 1977

The band buy a stake in Shepperton Film Studios, while production starts on official biopic, *The Kids Are Alright*. Townsend records the album *Rough Mix* with fellow Baba devotee Ronnie Lane.

### 1978

Track Records goes into liquidation, former publicist Pete Meaden is found dead in July and, on September 7, Keith Moon overdoses

on sedatives. Girlfriend Annette Walter-Lax tries to revive him, but he is pronounced dead on arrival at Middlesex Hospital. He is 32.

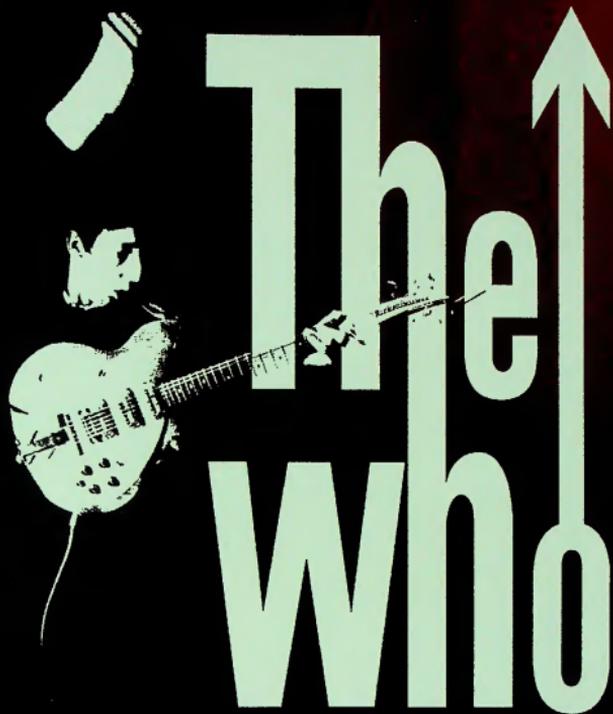
Amid this turmoil, the album *Who Are You* reaches number six in the UK and two in the US.

### 1979

Ex-Small Faces drummer Kenny Jones is unveiled as Moon's replacement and, with John "Rabbit" Bundrick joining on keyboard, the band return to the stage in May.

The *Kids Are Alright* film and soundtrack is released in June, while the Franc Roddam-directed film of *Quadrophenia* premieres in August. Buoyed by renewed inter-

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title track to NYPD Blue and the Rockford Files] – there are also plans to dip into The Who's back catalogue and treat fans to some little-known rarities.

For the singer, it is with their live performances that The Who really come into their own; equating the experience in almost spiritual terms. "Music is just a series of notes, but when played well in the right arena, it becomes bigger than the people who are playing it and, indeed, the people in the audience," says Daltrey. "It takes every one on a kind of journey to somewhere else. I don't know where, but it does it, it does exist – I've been in it loads and loads of times."

Certainly, few hold back the superlatives when discussing the power of The Who in concert.

"They are the most exciting live band I've ever seen or worked with," says Harvey Goldsmith, who first encountered the band in the late Sixties, when stage managing the Plumpton National Jazz & Blues Festival, and, while only involved in one date on the forthcoming tour, has promoted them ever since.

"When people talk about the best live band in the world, for spectacle it's obviously the Stones. For excitement no one can beat The Who onstage. Never have done, never will."

Alan Edwards, their long-serving press agent at The Outside Organisation, describes the band's infamous May 1976 performance at Charlton football ground – billed as Who Put The Boot In – as the best rock gig he has ever seen.

"It was like an extreme football crowd in the Seventies, if you can imagine that," says Edwards. "It had been raining and they had to stop the show because of all the fighting, but they were unbelievable."

Goldsmith also recalls this extraordinary water-drenched show, when more than 60,000 piled into The Valley, one daredevil punter climbed 200 feet up a floodlight pylon and the 120 decibel-reading earned The Who their official title as the world's loudest pop group. "I think it's one of the biggest crowds that's been to Charlton, ever," he says. "And it was just an amazing show. There were lots of amazing things going on, you've got this mad group playing and then, in the middle of it, in walks Elizabeth Taylor! Magic mayhem."

And while the frictions and outright violence have diminished, for those close to the band the alchemy between Townshend and Daltrey has not. Even minus their two founding members and Lynchpins (Zak Starkey and Pino Palladino now fill in for Moon and Entwistle, while keyboardist John "Rabbit" Bunbrick has played with the band since 1979) a crackle still exists whenever they hit the stage.

"Apart from two, I've been on every show that they've done since 1970, and I've never tired of



Reflecting on success: the band in 1970, the year that the Live At Leeds album was released

## The history of The Who

est, The Who headline a show at Wembley Stadium in addition to five nights at Madison Square Garden. However, tragedy ensues when 11 fans are killed during a pre-gig stampede in Cincinnati.

### 1980

Townshend's solo album *Empty Glass* reaches the Top Five in the US and yields the hit single *Let My Love Open The Door*, while Daltrey takes the title role in the film *McVicar*. The Who embark on a US tour from April to July.

### 1981

A three-month UK tour is followed by Top 10 single *You Better You Bet* and their first album without Keith Moon, *Face Dances*. Kit Lambert dies from a brain haemorrhage after falling down a flight of stairs.

### 1982

Following their last UK concerts for seven years, the band release what is widely considered to be their swansong album, *It's Hard A*

farewell tour of North America concludes on December 17 at Toronto's Maple Leaf Garden.

### 1983

A proposed album, *Siege*, is abandoned. In December, Townshend announces at a press conference that the band have officially split.

### 1984

A retrospective double live album, *Who's Last*, culled from the band's 1982 farewell tour, is released.

### 1985

The band reunite for Live Aid, delivering a four-song set at Wembley Stadium.

### 1988

Picking up a Brits lifetime achievement award, the band play a short set at the Royal Albert Hall.

### 1989

Billed as their 25th anniversary year, The Who tour again – completing 60 stadium and arena dates across North America and the UK. Townshend's musical adaptation of Ted Hughes' *The*

Iron Man features Entwistle and Daltrey on two tracks.

### 1993

With Townshend as musical director, a theatrical production of Tommy opens on Broadway. His solo album *Psychoderelict* is based on themes similar to *Lifehouse*.

### 1994

The *Thirty Years Of Maximum R&B* collection is described by *Q* as the best boxed set ever produced.

### 1996

The band reform to take a theatri-



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watching them," says Bill Curbishley. "When he [Pete] used to come on, when he was younger, with that malevolence and that fantastic energy, and the dynamic that was within the band, it was phenomenal. That dynamic has changed a bit now because it's just him and Roger - but it hasn't diminished, it's just a different dynamic."

"They've still got it, no doubt," adds Alan Edwards. "I remember their Shepherd's Bush Empire show in 1989 and that whole edge and atmosphere was still there. The audience was quite scary - there was a lot of likely looking lads - and the band were quite scary. Even at this

stage of their career. There was an element of menace about their performance. They're lovely people, but on stage they're transformed into this very scary and wonderful rock band."

Another recurring element in The Who's career, and one to make a significant impact in 2006, is their association with visual imagery and cinema. Given Townshend's art school background, it is perhaps little surprise that a strong visual identity was always given equal credence to the band's music ("We stand for pop-art clothes, pop-art music and pop-art behaviour...We don't change offstage. We live pop art,"

Top of the pile on the photo shoot for 1976's *Who Are You*

**They've still got it, no doubt**

Alan Edwards, Outside Organisation

ran one early quote) or that his songwriting was informed by a cinematic worldview. Tommy (1975) and *Quadrophenia* (1979) were both translated to the big screen, but this has remained a feature of his later solo work, much of it multimedia-based.

Also released in 1979 was *The Kids Are Alright*, Jeff Stein's seminal rockumentary, which compiled a raft of rare TV and live appearances with new footage shot at Shepperton Studios (the band having bought a stake in Shepperton two years previously). Other Who classic performances have been captured on film - including their appearances at Monterey in 1967, Woodstock in 1969 and the Isle Of Wight in 1970.

The latter film (*Message To Love: The Isle Of Wight Festival*) was directed by Oscar-winning director Murray Lerner, and it is Lerner who will be at the helm of an exhaustive Who documentary, titled *My Generation: Who's Still Who*. Produced by Spitfire Films, the company behind the Martin Scorsese-directed Bob Dylan documentary *No Direction Home*, the film is due for cinematic and DVD release before the end of 2006.

According to Spitfire's co-founder Nigel Sinclair, the intention was not to produce a linear film, but rather to get under the skin of these four very different characters, to trace their evolution to the present day and to try and comprehend the chemistry between them.

"We set ourselves various standards," says Sinclair. "We wanted to make sure more than 50% of the clips were never-before-seen footage, we wanted to try and find a point of view about the evolution of the band and what it was that made these guys so brilliant and give the audience some sense of that, as well as the ups and downs and trials and tribulations of their journey. Like the Bob Dylan film that we produced with Martin Scorsese, we wanted to give the viewers questions and then provide them with answers."

Consequently, Lerner launched an appeal to fans for the loan of rare footage and memorabilia and was granted exclusive access to The Who's private archive. What he uncovered sounds absolutely stunning, and is likely to have those self-same Who fans salivating in anticipation.

"We've got literally thousands of hours of footage," laughs Sinclair, "some of which you wouldn't believe. We've got an amazing performance of *Summertime Blues* where The Who played before 400,000 communists in France [at P te de l'Humanit , 1972], we've found pieces of the so-called lost Live At Leeds footage that I think will be the holy grail for fans, and we've got footage from the band's archive with band meetings and discussions."

The DVD release will be supplemented by two further discs. The first of these will concentrate on specific and long-running threads within the

with Pino Palladino filling in on bass. A deluxe extended edition of *My Generation* is released in October, along with compilation *The Who - The Ultimate Collection*.

### 2003

A double CD, *Live At The Royal Albert Hall*, is released in June, followed by a deluxe edition of *Who's Next* in December. Sanctuary releases a deluxe double-disc DVD edition of *The Kids Are Alright*.

### 2004

A deluxe 6.1 edition of *Tommy* is released in January. Two new recordings are featured on *The First*

*Singles Box* (UK) and compilation *Then And Now 1964-2004* (US).

### 2005

The band plays an acclaimed two-song set at Live 8. Townshend publishes the first chapters of his novella, *The Boy Who Heard Music*, online.

### 2006

The Who plan to release their first album of original material for 24 years. A 23-date European tour is also announced, including a concert at Hyde Park and festival appearances at T In The Park, Wireless and Osage.

## The history of The Who

cal version of *Quadrophenia* on the road - including shows at Hyde Park and Wembley Arena. Compilation album *My Generation - The Very Best Of The Who* is released in August.

### 1999

The band regroup again for a handful of charity shows, including two nights at Shepherd's Bush Empire. Townshend's play of *Lifeline* is broadcast by Radio Three.

### 2000

A six-CD boxed set of *The Lifeline Chronicles* is released through Townshend's website [elpie.com](http://elpie.com) and followed by two shows at Sadler's Wells Theatre. A tour of North America and the UK culminates in a charity show for the Teenage Cancer Trust at the Royal Albert Hall.

### 2001

Townshend is awarded a lifetime achievement honour at the Ivor

Novello Awards. He is also due to receive a Pioneer Award at the Yahoo Internet Awards in New York before the event is cancelled following September 11. The Who perform at a benefit concert for victims at Madison Square Garden.

### 2002

Following two dates at the Royal Albert Hall for the Teenage Cancer Trust, John Entwistle is found dead in his hotel room. A proposed tour of North America goes ahead



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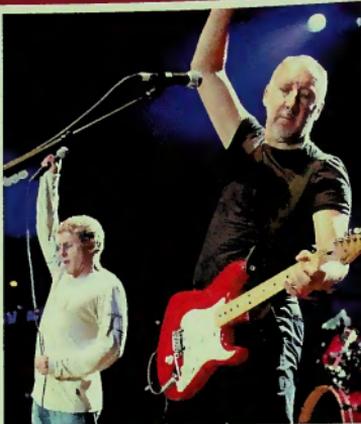
band's career, such as their association with fashion movements, five key live performances (Monterey, Woodstock, Live Aid, their 1989 reprise of Tommy and the post-9/11 Concert For New York) and specific episodes on the musical qualities of each individual member.

The third disc will contain two previously unseen concerts in their entirety: a 1969 show at the London Coliseum and a 1977 performance at the Gaumont State Cinema in Kilburn, a duplicate performance for *The Kids Are Alright* that was never used.

As with the Dylan film, Sinclair wants audiences to rediscover The Who's past in order to understand their present. "This is not a retrospective," he says. "It's meant to be taking you into the world of The Who and their music, and the fact that it's still alive today and that there's so much excitement in the US that they're touring again and there's a new record coming out. The story is amazing but, as Pete has so often said, what's really important is what happens now."

Intriguingly, Spittfire is also working on another Who-related movie, with a biopic of Keith Moon. This will star comedian Mike Myers in the title role, with Roger Daltrey acting as co-producer. Though still in the development stage, the frontman is visibly excited by the movie and the opportunity to look beyond the myth and into the life of one of rock'n'roll's most complicated characters.

"There's something about the glamour of rock'n'roll that they encourage young people to look up to all of the wrong things," he explains. "Obviously, I can see why it's attractive when you're young, because you feel that you're immortal and



Global reach: Daltrey and Townsend on stage, Shoreline, California 2004

you'll live forever and you're invincible.

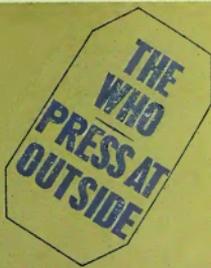
"In actual fact, Moon, wonderful character as he was, a lot of the things that he did were actually quite fucking awful, but because of his personality he got away with it. It's kind of weird, but I just wanted to capture what it was like to live with that guy, because it wasn't easy. Everyone

thinks it must have been a real laugh and, yeah, a lot of it was, but there was an awful lot of tears in between."

How fans who have grown up with the Who legend will take to these projects will be interesting to note. Certainly, their enduring and cross-generational appeal is not in dispute. One of the few Seventies superbands not targeted by punk's "Year Zero" mentality (the Pistols played a cover of Substitute) their influence, both musically and stylistically, was more than evident on Paul Weller (who covered So Sad About Us for a Jam B-side). From there, the torch was passed to Brit-pop and beyond. When Blur asked Phil Daniels to narrate *Park Life* in 1994, they tapped into the universal pull of Quadrophenia, while support band's for The Who's Hyde Park show in July include Primal Scream, Razorlight and The Zutons.

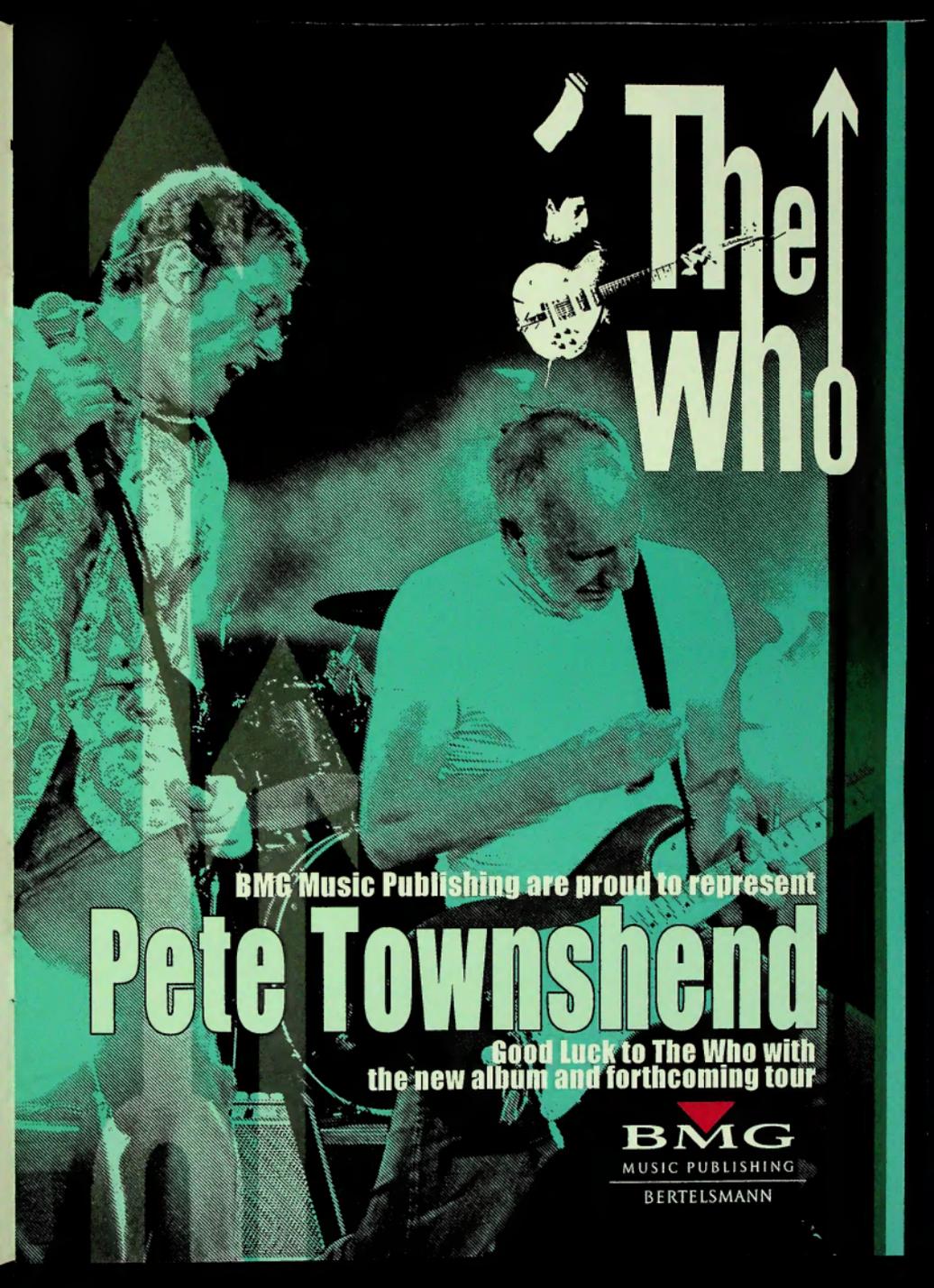
But perhaps the most convincing evidence of the Who's status as godfathers of British Rock is the week of shows held each March at the Royal Albert Hall in support of the Teenage Cancer Trust, of which Daltrey is a patron. Now in their seventh year (the first featured appearances from Weller, Noel Gallagher and Eddie Vedder), these concerts have not only raised the profile of the charity and provided much-needed funds for specialised cancer wards, they are also effectively a rite-of-passage event for upcoming British artists.

Such awareness has been invaluable for the charity, according to Simon Davies, the trust's CEO. "They've given us so much," he says, "not only the shows, but The Who have also given us profits from the DVD of the first show and sales



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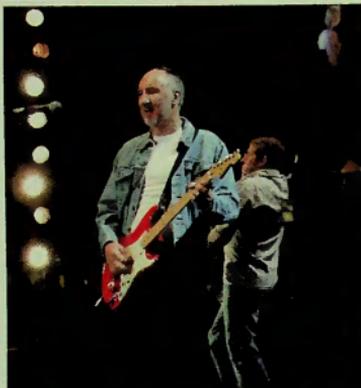
The  
Who

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**Pete Townshend**

Good Luck to The Who with  
the new album and forthcoming tour

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from their CDs as well. Over the years, we're talking about £4n to £5m.

"It's also great for our profile - they've taken Teenage Cancer Trust to a whole new set of people who are now supporters of the charity. When you think about the spread of bands that Roger has helped us get - from Tom Jones and Clapton to Oasis and Coldplay, Franz Ferdinand and Keane, right through to new bands such as Bloc

Charity support  
Townshend and  
Daltrey at Live 6,  
July 2005

Party and Razorlight - it's incredible. Roger is someone who can make a phone call to a young band nowadays and they are just bowled over."

For Daltrey himself, who joined Razorlight onstage for an impromptu rendition of Summertime Blues only two months ago, the ever-growing lineage from My Generation to this generation is fascinating. "That's the cherry on the cake," he says, "the fact that young bands look up to you and like what you did. That's what I really like about young bands who are there now, because there's been this 50-year window of rock'n'roll, you can hear the roots. I find that really interesting. A lot of these young bands have got their own thing, but you can hear where it comes from. I find that really exciting."

And for Polydor too, having such a band and such a catalogue on its books makes a huge impact when it comes to attracting new artists. "They're still core to everything we do," says David Joseph. "The Who are still seen as a frontline act and they are worked on by the same people who work on Snow Patrol, the Kaiser Chiefs and the Scissor Sisters, so that in itself tells you what we feel about them."

"They're never viewed as catalogue. It's frontline - it's family, and I would very much include Bill and Robert in that. We would have weekly calls with Trini-fold, even though there haven't been any records on the schedule for some time, because they're part of the whole Universal family."

All of which places The Who in 2006 in something of a unique position. Their place in rock history was always assured and, as elder statesmen, their appeal remains both iconic and glob-

al. Their catalogue is part of our heritage and still carries deep resonance and huge influence. But they remain relevant, contemporary and the new material is as challenging as anything they've ever done.

"The guys that hang on - the Pages, the Pintos, the Dylans, the Brian Wilsons, the Townshends, the mes - we're doing the hard bit," says Daltrey, looking back, but also looking forward. "This is the hard bit of life, and it's a shame that it hasn't been reflected in the music that we've created. But maybe that's because when we started there was no previous generation or maybe half a generation with the Teds and Elvis before us. So we're the first generation of adult, grown-up, granddad rockers. We've got to pull it into adulthood, and it will do the music good."

Like rock'n'roll itself, The Who now enters uncharted territory and - ironically for a band that once sang those immortal lines about hoping to die before getting old - join that select band of artists above, who reflect life as it is now. Still unclassifiable, the paradoxes go on.

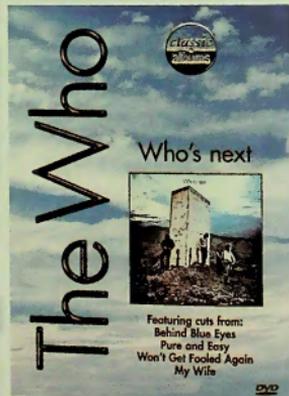
"It's strange," concludes Bill Cubishley. "None of us ever thought for one second that it was going to last that long. It was day by day. When I said that they were breaking up every day and people went to see them because it could be their last show, that's really true."

"People went to see them because of that fractious fragile thing. And funnily enough it's lasted all this time, and after losing two of our real buddies. Obviously for me it's been phenomenal... it's been my life. So from a little old rock'n'roll band from Acton, or Shepherd's Bush, comes all this stuff. It's amazing."

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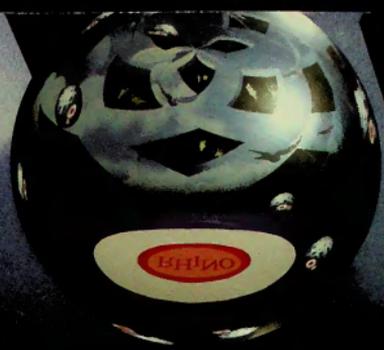
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# Roger Daltrey on The Who's new album and more

The Who's singer talks to Music Week about the band's new material and forthcoming tour

How is the album coming on? Pete's written some great songs and it's just up to us to find the best way to record them. That's what we're doing now. Some of what we've done is successful and some is less successful, but only in the recording technique. Pete's always been ahead on sound. When I think back about why I got involved in the first place, it was always sounds that grabbed me and records that leapt out at you because they sounded different – you didn't know what the fuck they were singing about, that didn't matter, but they sounded different. And that's what we're looking for at the moment.

Given the developments in technology since you last worked together, does that make it difficult in the studio?

At the moment we've been layering tracks, so we never get to play together, which I find kind of strange. But I think the next batch of songs we do will be done as a band, as a unit. We'll see. It speeds up some things, but I think that it slows other things down. Obviously, it does make it easier to keep tabs on things – [but] is it any better in the end? I don't know... I still love eight-track. It's the big brush strokes that grab me.

You were at Brian Wilson's Pet Sounds gig in 2002. Does it inspire you that people from your generation are still making music capable of touching people to that extent?

Look, it's music. There's far too much emphasis today on things that aren't really important: what's trendy, what's hip. It's all just music and if you like the music and it's played well [then] it makes a good show. I think there's far too much snobbery goes on, but it's down to guys like you: you've got to write something and obviously people have got to read something new, but the actual audience just want to be entertained and hear the music and hear it played live.

Live is the perfect arena. Whatever they say about how good a record is, if the band is good it will always be better live. That doesn't necessarily mean if you make a recording of that live show and then you take it and you play it that it sounds as good. It's two different areas and Brian Wilson was a very good example of that – when you were there it was an absolutely magical, life-enhancing experience. I saw it on TV, on DVD, and it lost all that magic for some reason.



Will you be playing much new material at the live shows?

We'll see. There's a mini mini-opera. We can do that. And we've got two other songs mapped, which are Stockholm Syndrome, or Black Widow's Eyes, and there's another one called Mike Post that will be fantastic on stage. We can play those now.

It's interesting to see how much new music we could play to an audience in the kind of venues we're expected to play this summer. With festivals I think we'll do at least two new ones, but they want to party. Again, it's those juxtaposed positions – people want a piss-up and a party and a knees-up and they want to sing all the old hits. Fair enough – that's what you want, that's what you get. But it would be nice to do some of the new material, because it's good music.

We are going to endeavour to do that and revisit our early stuff and re-approach it, which is going to be interesting again. You can go through it and just copy what you did then, or you can say, "Forget what we did then, this is a new demo – how are we going to do this now?" I find that challenging.

Pete has obviously been stockpiling tunes for a while, but what is the filtering process to

those tracks becoming songs for The Who?

I'll try it all, it's just sometimes a song just doesn't work – I can't climb in to find the person that can make it accessible. And of course The Who is a rock band, not all of what Pete writes is rock'n'roll. Not to say that The Who has to be rock'n'roll forever – there's deming going back to 1963 with a huge jazz influence, but it was jazz with an edge. I'm not being detrimental to Pete's songs, because it's not a comment on how good the songs are, it's just that some of the songs that Pete writes don't have that edge.

It doesn't make them bad songs, it just makes them feel inaccessible to me. That edginess of rock'n'roll is what I've always been attracted to, and I've always been very disappointed when I've seen people who I've idolised and they've done their stuff and they've lost their edge – the intention's gone and I can't deal with that. I find that very hard. And I think that's the difference with the songs that I like for The Who that Pete writes and the ones that I pass on. I pass on the ones with no edge.

Unlike McCartney or the Stones, who both had albums out last year, it is difficult to know exactly

what to expect from The Who in 2006. Although, presumably people are going to be intrigued by the idea of a rock opera.

It sounds like The Who. You say you don't know what it's going to sound like, but everything that The Who ever did only ever sounded like The Who. It's just such a big canvas, isn't it? Within each individual song there's incredible broad sweeps, it can go from acoustic to whamming heavy chord guitars. When you listen to Pete's solos, they're not normal rock'n'roll guitar solos by any means. That really shows the jazz influence.

I love that kind of guitar, but it's more akin to Jazz than rock'n'roll, but against those power chords it makes it The Who. And that's the edge.

How does it feel to be doing it now?

I'm getting nervous because we haven't done it for two years. At my age you're thinking, "Can I still fucking do it?" I'm sure when we get out there it will be fine, but at the moment I'm totally nerve-wracked with it.

It's hard. People don't realise, they look and think, "I could do that, it's easy" but it's fucking not. It's a lot of work, it's a lot of intense concentration. It's a lot of fun too, but it's also a lot of discipline, especially as a singer. And it's wicked discipline, 'cos I want to party and I love partying, but you can't do it and sing well in The Who. People pay a lot of money and they don't want someone up there croaking.

**Listen to the MW podcast**  
You can hear the full interview with Roger Daltrey via a Music Week podcast, which can be downloaded at [www.musicweek.com](http://www.musicweek.com)

# The Who

Roger, Pete, Bill and Robert

CONGRATULATIONS!

Much Love,

Doug



UNIVERSAL MUSIC GROUP

# Pete Townshend on songwriting, his website and

The Who's iconic lead guitarist took a break from songwriting to talk to Music Week - via email

The themes of 1971's *Lifehouse* have recurred in your music for more than three decades now, particularly your solo work - why the decision to voice those themes via *The Who* in 2005/06? I have no other interest that is so deeply gripping. The story is a reflection of my obsession with congregation and music's spiritual potential when people lose themselves in a crowd. However, there is a sub-theme, which is that the congregation of people through a global grid like the internet may have risks that we extremely hard to predict.

Is the name of the album still *WHO2*? I've read some details about *Black Widow's Eyes* and *The Glass Household*, but could you reveal anything about the other tracks? *Who2* is a working title - there's no title as yet. We are calling the mini-opera EP, which comes out first, *Wire And Glass*. Today I dumped several tracks in progress in order to start with them all over again, so there is nothing clear-cut to reveal - not yet. I am keen to keep the recording simple, straight-cut and direct. Roger and I have a new "Glimmer Twins" relationship to develop as songwriter and singer, but we both have long memories and deep entanglements with the memory of *The Who* "gang" and its rock-radio lineage. It's strange to be starting again at our age, and under such a powerfully entrenched brand name.

*Rock'n'roll* is arguably now in uncharted territory but, musically-speaking, you from your generation still inspires you? Ray Davies for his storytelling. Paul McCartney for his energy and self-confidence. Mick Jagger for his ability to work with so many lovable nutters. Bob Dylan for his new moustache. My generation were extraordinary. All of 'em.

And what about artists of the current generation? Sufjan Stevens, Sigur Ros, Petra Hayden, Graham Coxon - there are so many great "younger" artists. Newer bands like *Hard-Fi* and *The Hoisettes* come to surprise with new colours, new tricks and new ideas. Just when you think there is nothing new left under the sun, someone comes up with something brilliant and new.

Aside from *Real Good Looking Boy* and *Old Red Wine*, this is the first time in 24 years that you will have a batch of new material

to play at live shows. What can fans expect at the forthcoming concerts?

The classics. Rarities - a new batch every night. Some new songs, but not too many. We aren't doing art classes. Just to make a point here, *The Who* haven't released new songs for 24 years, but I have. Lots. Also, between 1985 and 1996 I wrote and made demo tapes of 1,400 pieces of music, none of them published. None of them would have worked for what we used to call "The Who". No doubt about it. I have moments of genius. But I also churn out stuff that only I might want to hear. I write for pleasure. I write to make a living. I write to reflect what I see around me. I write to tell stories. I write to break time into little neat chunks. I write for all kinds of reasons, but since *Quadrophenia* I stopped writing for fans. Via the world of blog, fans now often write for me. And I am grateful, honoured and delighted to be regarded as a target audience.

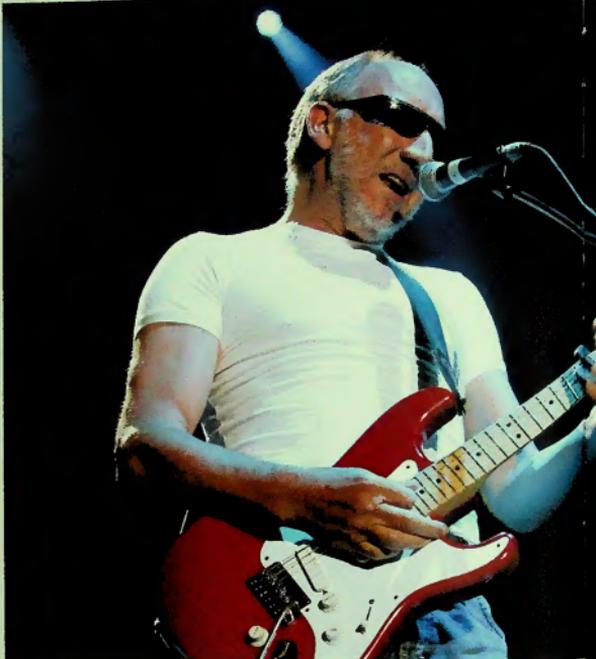
**I have moments of genius. But I also churn out stuff that only I might want to hear... I write for all kinds of reasons, but since *Quadrophenia* I stopped writing for fans**

What did you think of Scorsese's *Dylan* movie? And who are your hopes for the forthcoming *Who* documentary?

I loved it. The jury is out on the *Who* doc. There has been a lot of documentary stuff done about *The Who*. To do something new would require a huge input from me, and I am committed to new writing. I hope it works out well without me behind it. There are good people

From a solo point of view, to what extent has the web changed your relationship with your audience? A big part of the change has been the way I can feel the sheer scale of the entire music audience. I realise that all any artist needs is a (relative) handful of fans. Today we share the fans quite thinly among us.

Do you anticipate online channels have a similar impact on a wider *Who* audience? I don't hold out much hope for *The Who* and online channels. Our name is too big, but it really is too frail. I can do the internet, I'm not sure *The Who* can do it. We could sell the *Who* name to, say, AOL, so they



could sell their service to fans. But once that was done they would have to drop us, as MTV did after I helped their initial campaign to widen subscription in 1982. We need to have our own channel to avoid this.

You have long been recognised as an online pioneer and many of the web-based issues currently dominating the media - from podcasting, to giving away MP3s à la Arctic Monkeys, to webcasting à la Sandi Thom - you have been doing for years. Are there any areas of technology you can see yourself gravitating towards in the future? I have a cunning plan...

An 11-minute mini-opera seems a remarkable and ambitious undertaking in 2006 (although, saying that, a 75-minute rock opera probably did in 1969). Given the constraints of commercial radio, what role will new media channels play in promoting *The Glass Household*? Is there a

parallel here between the way a band like *The Who* used pirate radio back in the mid-Sixties? We will use every media channel we can - but like every artist trying to get new music out there we will be prepared to try anything. I spoke to the folks at Polydor recently and I was amazed at how savvy and creative they are about new ways to try to use the Internet. Radio is still valuable, though tightly formatted, these days. TV exposure is always good. U2 and *Primal Scream* have been great on Jonathan Ross. Top Of The Pops is back. Video is still important. But a catchy, well-produced song will always find a place. The best song of the past few years for sheer pop perfection on radio was *Jamella's* *Thank You*. The fact that she is such a great girl, with great legs, helps. But that song is so deep, and it's in my all-time Top 10 along with *ABBA's SOS* and *Michael Jackson's Don't Stop Til You Get Enough*.

Some artists from the Sixties and Seventies charge fans a membership fee to access information, exclusive content, early-bird ticket sales etc on their websites. That is not a strategy you have pursued... Are you planning to do so? And if not, why not?

The Internet is not a shop. It's the new radio. We gave radio our music for free for 40 years. They used our art to sell their advertising space - to sell booze, cigarettes, cars and other drugs. Now that's over. Hoorary. Now we sell direct. If you want to see us play, or to own a piece of our CD or DVD plastic, you pay. If you want simply to audition us, look at us, and chat with us on the endless wire, we are as free as you are. Fans are a strange breed. They want special treatment for having been customers over the years - and they deserve it sometimes. But I'm not sure expensive subscription is the way to provide exclusive information and access. My webmaster Matt Kent knows

# His plans for the future

— about the band's new material, their tour and the internet



necessary to improve poor reception, and tried to call the news desks with their mobiles while having their photos taken. When they realised why their phones wouldn't work they fell about laughing. If only they knew how much microwave shit is already out there.

I read that you were considering offering a Grateful Dead-style bootlegging system for your fans. With audiences now recording live footage with their mobiles and digital cameras, do you have any plans to make use of these (such as the new Beastie Boys film *Awesome, I Fuckin' Shot That* or Coldcut's *Now The Movie?*)

Yeah. We may now simply sell our shows as iPod downloads after shows. What I like about the bootleg business is that these people are industrious perfectionists with lots of time to deal with the details. They spread our best work, and they often do it very well. It ain't like

**The internet is not a shop. It's the new radio. We gave radio our music for free for 40 years. They used our art to sell their advertising space...Now that's over. Hooray. Now we sell direct**

the old days. The Beastie Boys film sounds great.

*"Music, the most divine art, is undermined by piracy. Composers cease to function. Most popular music becomes part of the swirl. On the internet (what the young man foresaw as 'The Grid') terrorists, fascists, racists, paedophiles, sexual deviants, bullies, extremists, narrow-minded pedants, obsessives and political and religious fundamentalists rally together to strangle and stifle the flow of normal communication and religious and spiritual thought. At least on the internet a composer can pass his or her music freely to an audience. But the price is a high one. The composer shall starve."* (© The Boy Who Heard Music, a novella by Pete Townshend)

From *Lifeforce* to *The Boy Who Heard Music*, your perception of a digital future seems to veer from optimism to abject horror. Do you believe that there is still scope within online channels for an individual artist to find creative freedom and thrive? This was the vision of a fictional character, not my personal vision. I have no complaints. I have

enough money and resources to do what I want to do, and to help who I want to help. The digital future is going to be challenging and exciting. You really do have to wait for my cunning plan...

The Boy Who Heard Music is a fictional idea with many shades. But it is rooted in the New-Elizabethan mythology that everything to do with the internet is neoteric, new-fangled, complex, dangerous, challenging and full of what the Enron founders called "Hypothetical Profit". Enron was about optimism, naivety and dreams. Just like *The Boy Who Heard Music*. There are always two sides to every thesis.

If you had to do it all over again – which year would you pick: 1966 or 2006?

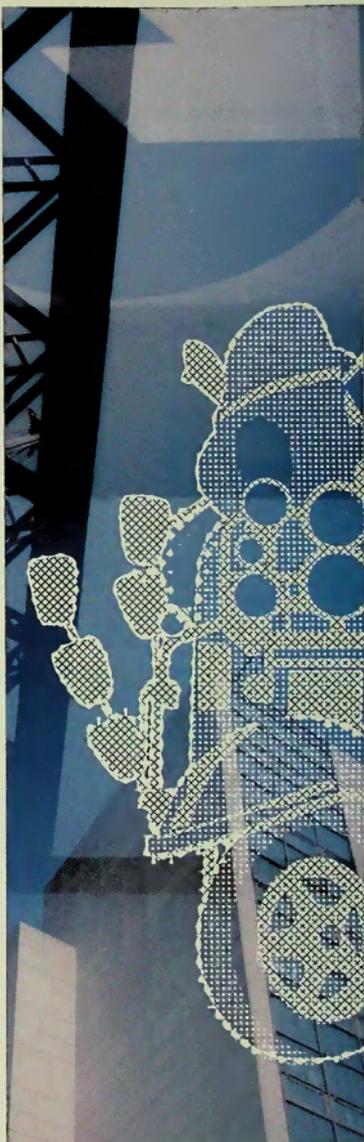
Today is the dream date. I feel so lucky to be alive, and happy I've lived long enough to play with the kind of music and graphics computer software programs I dreamed about in the Seventies, but which have taken so long to arrive. But I loved 1966 too. That year I got my first significant PRS payment. If at the end of this year I get my first ever significant US performance-related payment from BMI (instead of a f\*\*\*ing piece of plastic with "congratulations" written on it), 2006 will be equally memorable.

Everyone who reads this paper will know our business is full of people who steal by neglect. I have no doubt that as a publisher I have probably done it too. Our philosophy has always been, and may still be, take care of the pence, the pennies can just disappear. And yet that first PRS statement was nearly six pages long, and there isn't a single entry of more than a few old pence. The total sum in 1966 was more than £900 (£10,000-odd by today's standards). Proper accounting of small sums is vital in an iTunes world – and we haven't cracked it yet. Collection agencies need to realise they have to account very fastidiously these days, and fast, because developing artists need every cent to survive. Record and publishing companies need to understand that artists will no longer tolerate accounting inefficiencies when so much pressure is put on them as artists to handle money and costs themselves with maturity and honesty.

We've got it sorted out in the end. We have to use computers to solve all this, not worry so much about how our customers are using computers to rip us off.

most Who fans personally or by reputation. Between us we try to deal with individuals rather than those fantastical statistical bullshit numbers thrown up by the Google Brigade. You ask what I'm planning...you are trying to steal my cunning plan, aren't you?

Any plans for mobile? WhoTones? Await my cunning plan...I thought of phone tones about 10 years ago and thought they'd never happen in a million years. I love the Crazy Frog. Phone networks use microwaves. Microwaves can carry high-quality video and audio as long as the bandwidth is not divided. My best mobile story is this one. Near where I live there is a school near a church where one of the phone companies planned to put a mast. Various objections, they were worried their kids might be affected, and arranged a small gathering to canvas the press and have photos taken. Guess how they went about doing it? They stood outside the church, where the new mast was deemed



We are proud to have been associated with The Who for over 30 years.

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Thanks to the band's Live 8 performance, TV sync deals and creative merchandising activity, an audience born after the band's Seventies heyday is becoming aware of their output

# Promoting The Who to a whole new generation

If The Who's first contract with Shel Talmy was a costly mistake (along with the accumulative bills for smashed instruments and high living, it played a significant part in their perilous financial situation up to 1969) then they are now in ownership of one of music's premium brands – a catalogue of truly cross-generational music and a sharply defined image to match.

With the entrepreneurial guile of Kit Lambert and Chris Stamp behind them – and Pete Meaden before that – maximising that image was second nature, almost from their very inception. Think: Pop Art, targets on T-shirts, guitars through amplifiers, Townshend's windmilling right arm and Rolls Royces in swimming pools (although, according to Keith Moon's biographer, the latter incident was an out-and-out myth).

And now, some 40 years later, Trifold Management are equally adept at capitalising on this

**If you come to the US, The Who are like a brand to modern life**

Robert Rosenberg, Trifold

iconic identity and ageless catalogue of songs. Especially so with the band's appeal arguably more potent than ever.

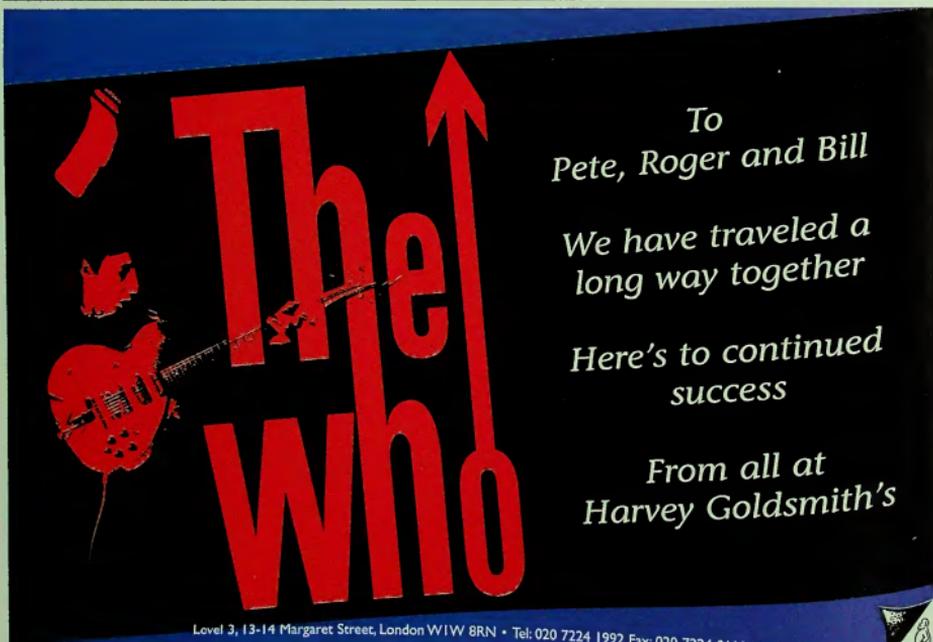
Certainly, the likes of Paul Weller, Oasis and Pearl Jam have long been vocal about The Who's influence on their own careers – not to mention sharing a stage with their heroes at 2000's Teenage Cancer Trust concert. But, following their show-stealing performance at Live 8, and with guitar bands currently in the ascendant, Robert Rosenberg believes that a whole new generation is actively discovering the band.

"I think we've always suspected that there was a younger audience out there, purely from the audience demographic from the last couple of tours," he says. "But we got some statistics from [digital media company] ARTISTdirect looking at what kids are looking for when they search illegal file-sharing networks, and the results were

mindblowing. There was something like 2.4m requests for The Who in one week. It shows there's a huge amount of interest in the band, which is not necessarily being reflected in their sales.

"One of the things we've been looking at is how we go about finding this younger audience, which is ironic, because typically it's been the reverse. The big dilemma now is how you get a new Who album to a younger audience. Who's going to play an 11-minute mini-opera on the radio?"

One way of sidestepping this conundrum, particularly in the US, has been through a judicious and creative sync licensing programme. Pete Townshend's songs have appeared in movies ranging from *Almost Famous* to *Austin Powers: The Spy Who Shagged Me*, as well as countless TV programmes and advertising campaigns. Most notable among these placements is award-



To  
Pete, Roger and Bill  
We have traveled a  
long way together  
Here's to continued  
success  
From all at  
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winning series CSI: Crime Scene Investigates, which used Who Are You, Won't Get Fooled Again and Baba O'Riley as title tracks over three different spin-offs.

With the show attracting 30m US viewers per week, that is one powerful marketing tool. "If you come to the US, The Who are like a background to modern life," says Rosenberg.

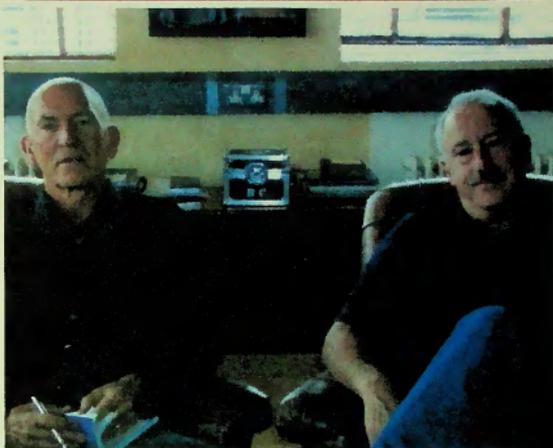
And while TV shows and products benefit by the association, the effect has been equally reciprocal on modern day perceptions of The Who's music. According to Paul Curran, chairman BMG Music Publishing Ltd, such an enterprising licensing strategy has done much to keep their catalogue alive. "It reminds people about the songs," he says. "And because most of these uses are quite creative, that association of fresh new creative ideas with seminal tracks adds weight and power to the catalogue. These are definitive landmark recordings and songs. To have new programmes using them, and to be adding energy to those programmes, speaks volumes really."

As younger audiences, in particular, consume their music via digital channels, Townshend himself takes a practical approach to the power of a well-placed sync deal. "It's been vital," he says. "Radio don't play us. Strangely too, the internet feeds this strategy - our music continues to spread among the Download Generation. When someone 'steals' a song by downloading it, they may yet be helping to resuscitate The Who's advances. Their familiarity with our music occasionally attracts younger marketing people and music supervisors to delve into our catalogue."

Building The Who's profile: Bill Curbsideley and Robert Rosenberg (right) of Trinifold

I think we've always suspected that there was a younger audience out there

Robert Rosenberg, Trinifold



With a global merchandising contract in place with Bravado, Trinifold will be taking a similar approach as regards to the band's visual identity. In addition to tour merchandising, this will see high-end and bespoke Who-related artifacts

marketed at retail across the UK, US and Europe. Such exploitation of image rights represents a major opportunity for classic artists of The Who's stature, explains Rosenberg.

"We've woken up rather late to the fact that



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**Ace faces:**  
The Who's classic  
mod style lives on

The Who is a brand and so we're moving into retail merchandising, and that's something that's really taken off over the past year," he says. "Over the next two years we'll be developing that.

Obviously, if you're selling T-shirts at a gig then you're selling to a captive audience, but if you're going out to retail then you've got to find those people."

For Bravado CEO Barry Drinkwater, the band's cross-generational appeal, combined with their ties to mod and rock fashions, makes them a perfect client. "We're looking to cover all demographics in the audience," he says. "So, as well as your traditional Who fan aged 50 years and upwards, we'll be developing products for new Who fans, ladies and kids."

These products will include everything from T-shirts to homeware products (such as coasters and coffee mugs), but most intriguing, and certainly unique to The Who, are plans to collaborate with fashion designers to create subtly branded garments.

"We're trying to make a statement about their link with fashion, which is something that no one's really done before," says Drinkwater. "I'm trying to get fashion companies to make up some limited-edition traditional mod suits - a friend of ours is a pattern collector and he's got all the original patterns. The finished article won't have The Who printed all over it, but the actual lining would include some artwork, or maybe some small details. So it will be more like a tribute from a fashion designer.

"This is still in discussion," he adds, "but this is the direction and concept that I want to move towards. They really are the greatest fucking rock band in the world and to go and see The Who live now is still a phenomenal experience. This is a rock band who have in the past been fashion leaders and that's the way I want to develop the merchandise in the future. It won't be merchandise or a souvenir, but a desirable and wearable product in its own right. If we can achieve that, it will set them apart from the rest of the pack."

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# Club Charts 20.05.06

## The Upfront Club Top 40

| Rank | Label   | Artist                          | Track                         | Label   | Rank | Label | Artist             | Track                             | Label   |
|------|---------|---------------------------------|-------------------------------|---------|------|-------|--------------------|-----------------------------------|---------|
| 1    | Capitol | Stargazer                       | Feel Good                     | Capitol | 21   | NEW   | Armand Van Helden  | MV MV MV                          | Mercury |
| 2    | Capitol | Mousse vs. Dandy                | Warhol's Horny As A Dandy     | Capitol | 22   | NEW   | Inaya Day          | Hold Your Head Up High            | Mercury |
| 3    | Capitol | DeLantia                        | Hollowness Love Sensation     | Capitol | 23   | NEW   | P!nk               | Playback Hit The Bricks           | Mercury |
| 4    | Capitol | Bodyrox                         | Yeah Yeah                     | Capitol | 24   | NEW   | Christina Milian   | Feat. Young Jeezy                 | Mercury |
| 5    | Capitol | Flanders                        | By My Side                    | Capitol | 25   | NEW   | MV                 | Digital Enemy Feat. George Dimeis | Mercury |
| 6    | Capitol | Mariah Carey                    | Feat. Snoop Dogg              | Capitol | 26   | NEW   | Dannii Minogue     | So Under Pressure                 | Mercury |
| 7    | Capitol | The Joker                       | Bring It Back (Your Soul)     | Capitol | 27   | NEW   | Rihanna            | S.O.S.                            | Mercury |
| 8    | Capitol | Rimmo Jones                     | Harlem One Stop               | Capitol | 28   | NEW   | Ferry Corsten      | Watch Out There                   | Mercury |
| 9    | Capitol | Sigababes                       | Follow Me                     | Capitol | 29   | NEW   | Allister Whitehead | Feat. Beverley Smeete             | Mercury |
| 10   | Capitol | Soul Music                      | Feat. Kimble Jade             | Capitol | 30   | NEW   | Prince             | For Your Love                     | Mercury |
| 11   | Capitol | Pastudio                        | Feat. Pulina S.O.S.           | Capitol | 31   | NEW   | Vinyl              | Life Good Life                    | Mercury |
| 12   | Capitol | Till West & DJ Delgado          | Same Man                      | Capitol | 32   | NEW   | Cornell            | Feat. Ann Ballet                  | Mercury |
| 13   | Capitol | Timmy Vegas/Babara Tucker       | Dirty Funk (We Can Do)        | Capitol | 33   | NEW   | Ricky Stone        | Shanghai Taxi                     | Mercury |
| 14   | Capitol | Chelouis R. Jones               | I Don't Know?                 | Capitol | 34   | NEW   | Soul               | Wenzel Sing/Mane                  | Mercury |
| 15   | Capitol | Gabriel & Dressem/Wolly Bangert | Trading Treasure              | Capitol | 35   | NEW   | Pet Shop Boys      | I'm With Stupid                   | Mercury |
| 16   | Capitol | TeaTime's                       | Feel S. Like Love             | Capitol | 36   | NEW   | Light              | Of The World Feat. A'Neal         | Mercury |
| 17   | Capitol | Kid Creem                       | Feat. Bashira The Game        | Capitol | 37   | NEW   | Dani               | Feat. Eddie Smeete                | Mercury |
| 18   | Capitol | SoulSide                        | Hustlers Right Before My Eyes | Capitol | 38   | NEW   | Various            | Disco Heaven (Sampler)            | Mercury |
| 19   | Capitol | Eddie Thomeick & Kurd Maverick  | Love Sensation                | Capitol | 39   | NEW   | Chiame             | Feat. Tom Jones                   | Mercury |
| 20   | Capitol | Shawn Emanuel                   | Slow It Down                  | Capitol | 40   | NEW   | More               | Feat. Jack In The City            | Mercury |

### TOP 10 UPFRONT CLUB BREAKERS

| Rank | Label   | Artist           | Track                     |
|------|---------|------------------|---------------------------|
| 1    | Capitol | Stargazer        | Feel Good                 |
| 2    | Capitol | Mousse vs. Dandy | Warhol's Horny As A Dandy |
| 3    | Capitol | DeLantia         | Hollowness Love Sensation |
| 4    | Capitol | Bodyrox          | Yeah Yeah                 |
| 5    | Capitol | Flanders         | By My Side                |

The best industry directory has just got even better



Pet Shop Boys: Top Commercial Chart

Christina Milian: Holds on to Urban Top spot

## Feel Good factor is back

By Alan Jones

It is 24 years since Skellenger reached the Top 10 with I Can Make You Feel Good, and the original's perennial dancefloor popularity made it an obvious contender for a club-stamped makeover. The only surprise is that it has taken this long - but storming #41 on the Upfront Chart this week, *Feel Good* by Stargazer is heavily based on the original, though with re-sung lyrics, and a variety of house mixes by Stargazer (Adam Routh and Scott Mado themselves, as well as Starlee Davis and Maza). While Stargazer are enjoying their very first hit on the Upfront Chart, the Commercial Pop Chart is topped by the most seasoned of veterans, namely the *Pet Shop Boys*, who return to pole position with 'I'm With Stupid', the introductory single from their upcoming new album *Fundamental*.

Sounding like a throwback to their halcyon days, it is the *Pet Shop Boys'* first single since *Hamfroyant* in 2004, which peaked unimpressively at number 14 on the Commercial Pop Chart and at number 29 on the Upfront Chart. Even though 'I'm With Stupid' hasn't been served to upfront DJs, it is close to beating *Hamfroyant's* peak on the Upfront Chart, debuting at number 31; this week, as a consequence of exposure from DJs who were sent it for their more commercial work, but played it at their upfront gigs.

The success of Stargazer and the *Pet Shop Boys* is tough on *Horry As A Dandy*, the anthem which manages to combine the Dandy, Warhol, Behnken, Ian Like 'You and Mousse! 's Horny in superb style. *Horry As A Dandy* is easily the most-played record across the upfront and commercial Venues together, but is number two on both charts, trailing the *Pet Shop Boys* by 8% on the Commercial Pop Chart and Stargazer by a 0.25% on the Upfront Chart.

*Christina Milian* Feat. *Young Jeezy* remains at the top of the Urban Chart, maintaining a small advantage over *Chris Browns* 'I'm Excuse Me Miss'. *Jamie Foxx's* debut solo hit *Unpredictable* stays at number nine on the 15th week in the chart, while *101* by *Ardeakwagna* is the fastest-riser on the list, sprinting 23-13. *Tina Turner* is the highest of the newcomers with her oddly-titled but undeniable *I Am Not W/ My Hair*, which arrives at number 15.

### COMMERCIAL POP TOP 30

| Rank | Label   | Artist           | Track               |
|------|---------|------------------|---------------------|
| 1    | Capitol | Pet Shop Boys    | I'm With Stupid     |
| 2    | Capitol | Christina Milian | Feat. Young Jeezy   |
| 3    | Capitol | Chris Brown      | Feat. Young Jeezy   |
| 4    | Capitol | Jamie Foxx       | Unpredictable       |
| 5    | Capitol | Tina Turner      | I Am Not W/ My Hair |



Produced in co-operation with the BPI  
and based on a sample of more  
than 4,000 record outlets  
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As used by Top Of The Pops and Radio One

# MUSICWEEK

## The Official UK Charts 20.05.06

### SINGLES

|    |   |                 |
|----|---|-----------------|
| 1  | IGNARLS BARKLEY CRAZY                         | Warner Brothers |
| 2  | LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF | Def Jam         |
| 3  | INFERNAL FROM PARIS TO BERLIN                 | Apple           |
| 4  | BEATFREAKZ SOMEBODY'S WATCHING ME             | Dada            |
| 5  | RIHANNA SOS                                   | Def Jam         |
| 6  | RED HOT CHILLI PEPPERS DANT CALIFORNIA        | Warner Brothers |
| 7  | SHAYNE WARD NO PROMISES                       | Spy Music       |
| 8  | PET SHOP BOYS I'M WITH STUPID                 | Parlophone      |
| 9  | CHICANE FEAT. TOM JONES STONED IN LOVE        | Universal TV    |
| 10 | THE KOOKS NATIVE                              | Virgin          |
| 11 | THE RACONTEURS STEADY, AS SHE GOES            | XL              |
| 12 | SNOW PATROL YOU'RE ALL I HAVE                 | Felton          |
| 13 | DAZ SAMPSON TEENAGE LIFE                      | Epic/Int        |
| 14 | DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD     | Virgin          |
| 15 | MARY J BLIGE & U2 ONE                         | Geffen          |
| 16 | WILL YOUNG WHO AM I                           | Sony BMG        |
| 17 | BOY KILL BOY SUZIE                            | Virgin          |
| 18 | CHRISTINA MILLIAN/YOUNG JEEZY SAY I           | Def Jam         |
| 19 | FALL OUT BOY DANCE DANCE                      | Def Jam         |
| 20 | MICHAEL JACKSON IN THE CLOSET                 | Mercury         |
| 21 | CHRIS BROWN YOU (EXCUSE ME MISS)              | Epic            |
| 22 | THE UNDERDOG BLACK AND WHITE                  | Def Jam         |

### ALBUMS

|    |  |                             |
|----|--|-----------------------------|
| 1  | RED HOT CHILLI PEPPERS STADIUM ARCADIUM    | Warner Brothers             |
| 2  | SNOW PATROL EYES OPEN                      | Felton/Sony                 |
| 3  | DIRTY PRETTY THINGS WATERLOO TO ANYWHERE   | Virgin                      |
| 4  | IGNARLS BARKLEY ST ELSEWHERE               | Warner Brothers             |
| 5  | THE KOOKS INSIDE IN/INSIDE OUT             | Virgin                      |
| 6  | SHAYNE WARD SHAYNE WARD                    | Spy Music                   |
| 7  | MASSIVE ATTACK COLLECTED - THE BEST OF     | Virgin                      |
| 8  | CORINNE BAILLEY RAE CORINNE BAILLEY RAE    | Good Enough/EMI             |
| 9  | JACK JOHNSON IN BETWEEN DREAMS             | Brushfire/Island            |
| 10 | WILL YOUNG KEEP ON                         | Sony BMG                    |
| 11 | BEVERLY KNIGHT VOICE - THE BEST OF         | Parlophone                  |
| 12 | RIHANNA A GIRL LIKE ME                     | Def Jam                     |
| 13 | NINA SIMONE THE VERY BEST OF               | RCA                         |
| 14 | BRUCE SPRINGSTEEN WE SHALL OVERCOME...     | Columbia                    |
| 15 | PEARL JAM PEARL JAM                        | J                           |
| 16 | FALL OUT BOY FROM UNDER THE CORK TREE      | Mercury                     |
| 17 | PANIC! AT THE DISCO A FEVER YOU CAN'T...   | Brushfire/Island/Interscope |
| 18 | THE ZUTONS TIRED OF HANGING AROUND         | Debut                       |
| 19 | M KNOPFLER & E HARRIS ALL THE ROADRUNNING  | Mercury                     |
| 20 | HAYLEY WESTENRA ODYSSEY                    | Decca                       |
| 21 | ARTIST MONKEYS WHATEVER PEOPLE SAY I AM... | Island                      |
| 22 | TOP 10,000 DAYS                            | Sony/BMG/Def Jam            |

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SINGLES

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|---------------------------------|------------------------------------|----------------------------------|-------------------------|-------------------------------|---------------------|-------------------------|-----------------|---------------------|--|---------------------|-----------------------|---|------------------|---|--|------------------------|---------------------|--|-------------------------|------------------------|----------------------------|----|----|----|----|
| 20                              | 16                                 | 17                               | 18                      | 19                            | 20                  | 21                      | 22              | 23                  | 24                                       | 25                  | 26                    | 27  | 28               | 29  | 30   | 31                     | 32                  | 33                                       | 34                      | 35                     | 36                         | 37 | 38 | 39 | 40 |
| MICHAEL JACKSON (IN THE CLOSET) | CHRIS BROWN (YO! (EXCUSE ME MISS)) | THE UPPER ROOM (BLACK AND WHITE) | BUSTA RHYMES (TOUCH IT) | THE BLACK EYED PEAS (PUMP IT) | ORSON (NO TOMORROW) | STIGUR ROS (HOPPEPOLLA) | NE-YO (SO SICK) | ORSON BRIGHT (IDEA) | CORINNE BAILEY RAE (PUT YOUR RECORDS ON) | T-PAIN (I'M SPRING) | FEEDER (LOST & FOUND) | WE ARE SCIENTISTS (NOBODY MOVE NOBODY GET HURT) | WILL I AM (BEEP) | WE ARE SCIENTISTS (NOBODY MOVE NOBODY GET HURT) | NINA SIMONE (AIN'T GOT NO - I'VE GOT LIFE) | PINK (DELAYS HIDEAWAY) | PINK (STUPID GIRLS) | PANIC! AT THE DISCO (BUT IT'S BETTER...) | SEAN PAUL (TEMPERATURE) | GRAHAM COXON (YOU & I) | HOT CHIP (BOY FROM SCHOOL) |    |    |    |    |
| Capitol                         | Capitol                            | Columbia                         | Interscope              | BMG                           | Mercury             | EMI                     | Def Jam         | Mercury             | Good Good/Del                            | Jag                 | Epic                  | AAAI  | AAAI             | AAAI  | Sony BMG TV                                | Pyro/Tide              | BMG                 | BMG                                      | Virgin                  | Parlophone             | BMG                        |    |    |    |    |

|                                  |                         |                              |                |                                 |                    |                      |                                       |                                      |                                |                               |                   |               |              |                                 |                           |                          |                                     |                       |                            |               |
|----------------------------------|-------------------------|------------------------------|----------------|---------------------------------|--------------------|----------------------|---------------------------------------|--------------------------------------|--------------------------------|-------------------------------|-------------------|---------------|--------------|---------------------------------|---------------------------|--------------------------|-------------------------------------|-----------------------|----------------------------|---------------|
| 1                                | 2                       | 3                            | 4              | 5                               | 6                  | 7                    | 8                                     | 9                                    | 10                             | 11                            | 12                | 13            | 14           | 15                              | 16                        | 17                       | 18                                  | 19                    | 20                         |               |
| NOW THAT'S WHAT I CALL MUSIC! 63 | FUNKY HOUSE SESSIONS 06 | FLOORFILLERS - CLUB CLASSICS | 80S MOVIE HITS | FOOTBALL CRAZY - HEAR THE SONGS | HOUSEWORK SONGS II | THE OPERA ALBUM 2006 | PUSSYCAT DOLLS FEAT. WILL I AM (BEEP) | MASSIVE R&B - SPRING COLLECTION 2006 | THE VERY BEST OF POWER BALLADS | THE NO.1 EUPHONIC DANCE ALBUM | HARDCORE HEAVEN 3 | IT'S POP TIME | DANCE NATION | MAXIMUM BASS 2 - THE NEXT LEVEL | THE NO.1 DANCE HITS ALBUM | HED KANDI - DISCO HEAVEN | EUROVISION SONG CONTEST ATHENS 2006 | THE HACIENDA CLASSICS | CLUBLAND XTREME HARDCORE 2 | R&B LOVESONGS |
| EMI/Wiggle/Disc 2                |                         |                              |                |                                 |                    |                      |                                       | Sony BMG TV                          | EMI/Virgin                     |                               |                   |               |              |                                 |                           |                          |                                     | EMI/Virgin/AAAI       | IMP/AAAI                   | Sony BMG TV   |

|                           |  |                    |   |                     |                           |                            |                        |                                       |   |                            |                       |                                   |   |                          |                   |                            |                              |                                      |                |                                       |
|---------------------------|--|--------------------|---|---------------------|---------------------------|----------------------------|------------------------|---------------------------------------|---|----------------------------|-----------------------|-----------------------------------|---|--------------------------|-------------------|----------------------------|------------------------------|--------------------------------------|----------------|---------------------------------------|
| 21                        | 22   | 23                 | 24  | 25                  | 26                        | 27                         | 28                     | 29                                    | 30  | 31                         | 32                    | 33                                | 34  | 35                       | 36                | 37                         | 38                           | 39                                   | 40             |                                       |
| HAYLEY WESTENRA (ODYSSEY) | ARCTIC MONKEYS (WHATEVER PEOPLE SAY I AM...) | TOOL (10,000 DAYS) | THE STREETS (THE HARDEST WAY TO MAKE AN...) | PINK (I'M NOT DEAD) | PETER GRANT (NEW VINTAGE) | KELLY CLARKSON (BREAKAWAY) | JOSE GONZALEZ (VENEER) | THE BLACK EYED PEAS (MONKEY BUSINESS) | DON WILLIAMS (THE DEFINITIVE - GREATEST HITS) | GREEN DAY (AMERICAN IDIOT) | GORILLAZ (DEMON DAYS) | JOHN FOGERTY (THE LONG ROAD HOME) | SCOTT WALKER & WALKER BROTHERS (THE BEST OF...) | JACK JOHNSON (ON AND ON) | STIGUR ROS (TRAK) | JAMIE FOXX (UNPREDICTABLE) | JAMES BLUNT (BACK TO BEDLAM) | RICHARD ASHCROFT (KEYS TO THE WORLD) | COLDPLAY (X&Y) | RED HOT CHILI PEPPERS (GREATEST HITS) |
| BMG                       | Capitol                                      | Capitol            | Capitol                                     | Capitol             | Capitol                   | Capitol                    | Capitol                | Capitol                               | Capitol                                       | Capitol                    | Capitol               | Capitol                           | Capitol   | Capitol                  | Capitol           | Capitol                    | Capitol                      | Capitol                              | Capitol        | Capitol                               |



PET SHOP BOYS: SINGLE MAKES TOP 10 DEBUT

|                              |                              |                              |                              |                              |                              |                              |                              |                              |                              |                              |                              |                              |                              |                              |                              |                              |                              |                              |                              |
|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|------------------------------|
| 1                            | 2                            | 3                            | 4                            | 5                            | 6                            | 7                            | 8                            | 9                            | 10                           | 11                           | 12                           | 13                           | 14                           | 15                           | 16                           | 17                           | 18                           | 19                           | 20                           |
| KEY ALBUMS RELEASES          | KEY SINGLES RELEASES         |
| OSORON BRIGHT (IDEA MERCURY) |

RED HOT CHILI PEPPERS: ALBUM GOES STRAIGHT IN AT ONE

|    |   |       |
|----|---|-------|
| 6  | AMIN CARO LA LUONA                                    | Italy |
| 7  | STAIN TEAM PARTY ON                                   | UK    |
| 8  | SOUND THE BELL  | UK    |
| 9  | PAINTED BATHING WHEN THE BROKEN HEARTED LOVE FEELS IN | UK    |
| 10 | DIGITAL LOVE FEAT. PLAT 99 DORRY                      | UK    |

### PRE-RELEASE AIRPLAY TOP 20

|    |  |    |
|----|--|----|
| 1  | WILD THINGS  | UK |
| 2  | CASTLE FEAT. SMOG DOGS, SWI SWEDEN                 | UK |
| 3  | POISONOUS FEAT. BETHY MURPHY, DANIEL KILL, ASSONAT | UK |
| 4  | TITANO COLOMBA                                     | UK |
| 5  | THE STRIPS WE'RE NOT TO TOUCH                      | UK |
| 6  | LOVECAST (MILKMAKERS) FEAT. SERGIUS 108            | UK |
| 7  | THE BROTHERS SMOG DOGS                             | UK |
| 8  | SOUL MUSIC FEAT. KUMARIE GIGI                      | UK |
| 9  | BIG SHOTS FEAT. STYVE EDWARDS, WIGAN, HULL, DR     | UK |
| 10 | MEAN SERVICE                                       | UK |
| 11 | ROBBIE WILLIAMS VS. SWIN                           | UK |
| 12 | ROBBIE WILLIAMS                                    | UK |
| 13 | ROBBIE WILLIAMS                                    | UK |
| 14 | ROBBIE WILLIAMS                                    | UK |
| 15 | ROBBIE WILLIAMS                                    | UK |
| 16 | ROBBIE WILLIAMS                                    | UK |
| 17 | ROBBIE WILLIAMS                                    | UK |
| 18 | ROBBIE WILLIAMS                                    | UK |
| 19 | ROBBIE WILLIAMS                                    | UK |
| 20 | ROBBIE WILLIAMS                                    | UK |

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### COOL CUTS CHART

|    |                             |    |
|----|-----------------------------|----|
| 1  | THE BROTHERS SMOG DOGS      | UK |
| 2  | HERBY COASTIN               | UK |
| 3  | BOB SINCLAIR                | UK |
| 4  | PATRICK CARICE & JAM TONKES | UK |
| 5  | MONSTER T V DANCY           | UK |
| 6  | SOUL CENTRAL                | UK |
| 7  | DAVID BROWN                 | UK |
| 8  | DAVID BROWN                 | UK |
| 9  | DAVID BROWN                 | UK |
| 10 | DAVID BROWN                 | UK |
| 11 | DAVID BROWN                 | UK |
| 12 | DAVID BROWN                 | UK |
| 13 | DAVID BROWN                 | UK |
| 14 | DAVID BROWN                 | UK |
| 15 | DAVID BROWN                 | UK |
| 16 | DAVID BROWN                 | UK |
| 17 | DAVID BROWN                 | UK |
| 18 | DAVID BROWN                 | UK |
| 19 | DAVID BROWN                 | UK |
| 20 | DAVID BROWN                 | UK |

### URBAN TOP 30

|    |   |    |
|----|---|----|
| 1  | CHRISTINA MILANO FEAT. YOUNG JAZZY SU I | UK |
| 2  | CHRIS BROWN                             | UK |
| 3  | CHRIS BROWN                             | UK |
| 4  | CHRIS BROWN                             | UK |
| 5  | CHRIS BROWN                             | UK |
| 6  | CHRIS BROWN                             | UK |
| 7  | CHRIS BROWN                             | UK |
| 8  | CHRIS BROWN                             | UK |
| 9  | CHRIS BROWN                             | UK |
| 10 | CHRIS BROWN                             | UK |
| 11 | CHRIS BROWN                             | UK |
| 12 | CHRIS BROWN                             | UK |
| 13 | CHRIS BROWN                             | UK |
| 14 | CHRIS BROWN                             | UK |
| 15 | CHRIS BROWN                             | UK |
| 16 | CHRIS BROWN                             | UK |
| 17 | CHRIS BROWN                             | UK |
| 18 | CHRIS BROWN                             | UK |
| 19 | CHRIS BROWN                             | UK |
| 20 | CHRIS BROWN                             | UK |

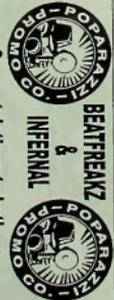
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While his musical output anticipated the growth of the internet, Pete Townshend has been a pioneer in taking the band online

## Back to the future for The Who's websites

As someone who anticipated the impact of the internet back in 1971 with Lifehouse, the proposed follow-up to Tommy, it is perhaps little surprise that Pete Townshend was quick to realise the potentials of digital channels. The plot of this ambitious album was a complicated one, concerning a Matrix-like Grid which is controlled by a global media conglomerate. This shadowy organisation feeds the urban population via "experience suits" and holds them in virtual bondage.

Such themes of technology, mysticism and (non) reality have recurred in Townshend's musical work ever since, most obviously with 1993's *Psychoderelic*. Indeed, one of the initial concepts of Lifehouse – where The Who played a series of impromptu and interactive concerts at the Young Vic Theatre in a bid to demolish the barrier between the artist and their audience – seems more than a little prescient in the era of MySpace.

**[My website] is a vehicle for my personal ideas. I can do what I like**

Pete Townshend

But if such (at the time) fanciful notions have remained an artistic constant, it was not until October 1999 that Townshend established his own personal website, with the launch of [petetownshend.com](http://petetownshend.com) (now [petetownshend.co.uk](http://petetownshend.co.uk)).

Essentially a space for diary entries, MP3s, literature and short films, the site has effectively become his portal to the world – a place where fans can download a 2000 live version of *I Can't Explain* from Denver, read his novella *The Boy Who Heard Music*, or watch the evolution of tracks mooted for the new Who album, such as *How Can I Help You Sir?*, posted last December.

"It is a vehicle for my personal ideas," says Townshend. "I can do what I like. I love the vanity of it. However it is also a practical tool to spread correct information, dates and to introduce new music that might be regarded as uncommercial."

These activities have long been recognised. Townshend was named Internet Pioneer and

picked up an award for best live webcast (for Lifehouse at the Saddler's Wells Theatre) at the 2001 Yahoo Internet Awards. In February of this year, [boywhoheardmusic.blogspot.com](http://boywhoheardmusic.blogspot.com) topped *The Observer's* list of the five "must have" music blogs. "In the future, every pop star will have his or her own blog," noted the broadsheet, "but trust Pete Townshend to be ahead of the game..."

The site is complemented by two retail outlets – [eelpie.com](http://eelpie.com) and [thewhostore.com](http://thewhostore.com). The former is an extension of Townshend's production company and was established in February 2000 as a means of selling high-end physical product, such as the six-CD Lifehouse Chronicles boxed set. It now stocks a range of rarities and exclusives such as the Signature series of live CDs and an HDAD version of Townshend's 1972 solo debut *Who Came First*.

According to webmaster Matt Kent, future releases may include deluxe extended boxed sets of *White City*, *The Iron Man* and *Psychoderelic*.

TheWhoStore, meanwhile, was set up by Eel Pie to handle sales of the Encore series – a collection of internet-only live CDs recorded during the band's US tours of 2002 and 2004. The idea here, says Kent, was twofold: to subvert the thriving market for Who bootlegs and to channel the profits to charity.

"When the tour came up, we came up with the idea of selling official bootlegs," he says. "This was an opportunity to provide fans with good-quality material straight from the soundboard at a reasonable price, and with all the profits going to charity – particularly the Teenage Cancer Trust. To all intents and purposes, the audio bootleg market for The Who has now ceased."

## Congratulations on another great album and world tour

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"We've done about 50 live albums and sold a few thousand of each, so Teenage Cancer Trust has benefited hugely from that. I would say that sales of the Encore series are approaching £1m, if they haven't already exceeded it. It's a lot of money anyway, and money that would have gone into the hands of bootleggers."

This dual strategy (giving away content on the one hand, retailing unique and collectable products on the other) has distinguished Townshend from his peers (other titans of Sixties and Seventies rock, such as David Bowie or The Rolling Stones, charge fans a membership fee to access exclusive content) as well as laying precedents for a younger generation of artists.

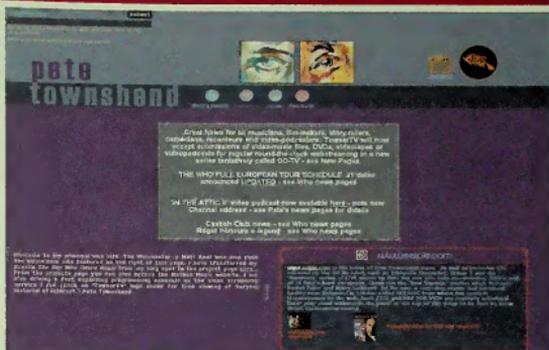
Certainly, whether posting free MP3s on his personal website or broadcasting live events from TowerTV (his on-demand internet TV station, formerly known as WhoTV) Townshend has predated by some years the much-hyped activities of the Arctic Monkeys or Sandi Thom.

Plans for this summer's live shows already include the potential of live webcasts (both high-lighted clips and the occasional complete performance) to be presented via In The Attic, the internet TV show of Townshend's partner and Universal-signed singer-songwriter, Rachel Fuller. Late last month, Townshend also announced the launch of the tentatively-titled OO-TV, a webstreaming series to feature submissions "from all musicians, film-makers, storytellers, comedians, raconteurs and podcasters".

"Digital mediums will always be primarily a promotional tool," he says. "Once something is digital it is so easy to copy. If you copy-protect it, there are those who can hack it in an hour. Best to

Pete Townshend's website focus for The Who's internet presence

Promo is where it's at on the web. We are all in the business of selling Picasso prints really  
Pete Townshend



Regarding things like free music and free content, I think we've led the way

Matt Kent, webmaster

just let the music find its own level.

"I have a fanbase, so I can sell certain things with what we call 'added value.' That could be a signature, a special limited edition package, unique tracks. We've all been doing this in Japan for years. Record companies are starting to think more like art packagers now. They want the huge hits - we all do - but we are learning that a special production can sell pretty well as long as it is unique, limited or personalised. Promo is where it's at on the web. We are all in the business of selling Picasso prints really."

"We don't like to be held back by anyone," adds Kent. "Regarding things like free music and free content, I think we've led the way - for instance, on tours, within two hours of the band going off-stage, I would film certain songs and fans get 15 minutes of performance for free. And this is going back to 2002. There are not many big bands who would do that, but The Who always have. That's one thing that Pete has always been keen about - he's always been proactive. As with anything else, he doesn't wait to be told what to do, he just does it."

# THE WHO BY NUMBERS!



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MW profiles the vital albums in The Who's catalogue, from their R&B roots to the present day

# From My Generation to The Who's latest album

## 1. The Who Sings My Generation (Brunswick, December 1965) (number five)



Considering it was the age of the seven-inch single and the fact that The Who (or rather the High Numbers) were essentially an R&B covers act only a year before, it is notable that their debut album was no generic one-hit driven wonder. Actually, it was far from it. Amidst covers of James Brown's Please, Please, Please and Bo Diddley's I'm A Man, evidence of Townshend's songwriting talent was more than apparent through The Kids Are Alright, A Legal Matter and, of course, the stuttering title track. Thanks to contractual wrangles with producer Shel Talmy, access to the original master tapes was only granted more than 35 years after release. An expanded version was subsequently issued in September 2002.

## 2. The Who Sell Out (Track, December 1967) (number 13)



With Chris Stamp encouraging each band member to contribute at least two songs to A Quick One (in a bid to maximise publishing revenues), the band's follow-up was a patchy affair, significant mostly for the extended title track – effectively Townshend's first mini opera. Sell Out, by comparison, was pure Pop Art in execution. Housed in David King and Roger Law's iconic sleeve (Daltrey in a bath of baked beans, Townshend applying oversized deodorant) this loosely themed tribute to pirate radio was linked by a series of spoof adverts. Equal parts psychedelic, bizarre and theatrical, it also housed a clutch of great songs in Tattoo, I Can't Reach You and I Can See For Miles. The ornate instrumentation on Rael signified –

quite literally – where Townshend was heading next.

## 3. Tommy (Track, May 1969) (number two)



If their peers (The Beatles, The Rolling Stones, Bob Dylan) were retreating towards a more rootsy Band-driven sound, Tommy saw The Who embark on an amazing journey all of their own. Recorded in dire financial circumstances, the tale of Townshend's deaf, dumb and blind kid would be adapted into both a critically-acclaimed movie and Broadway musical. In 1969, however, it would complete The Who's transition to rock royalty. Heavily influenced by the teachings of Meher Baba and clocking in at a jaw-dropping one hour 15 minutes of continuous music, Tommy was like nothing before or since. Plotting their five-year

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trajectory from Shepherd's Bush to this point makes the achievement even more astounding. The likes of *Amazing Journey*, *Sparks*, *See Me Feel Me* and *Pinball Wizard* would remain perennials in their epic live sets for the next decade.

"Tommy felt like we'd moved into the studio for life," says Daltrey. "We were doing gigs at the weekends and we were in the studio all week, but it was the making of the band - we came together. Up until then we'd been a pop band, but that was the first time we'd got serious and we were a proper band 24 hours a day, seven days a week. Brilliant."

**4. Live At Leeds**  
(Track, May 1970) (number three)

Advertised as "the definitive hard-rock holocaust" and "the best live rock album ever made", the vinyl *Live At Leeds* album was actually a less than satisfying six-song

document, issued as a counterpoint to Tommy and to showcase the raw power of the "Orrible 'Oo" in concert. Doing exactly what it says on the tin, the ferocity of the performance is never in doubt, but the fact that half the tracks were covers (*Young Man Blues*, *Summertime Blues*, *Shakin' All Over*) only compounded the slight feeling of disappointment. Far more satisfying are the 25th anniversary reissue, which added another seven Townshend originals, and the 2001 Deluxe Edition which offered an extra disc containing Tommy in its entirety. Both

easily exceed the record company's original marketing pitch.

**5. Who's Next**  
(Track, August 1971) (number one)



From the ashes of *Lifehouse* emerged not only *The Who's* finest album, but one of the finest rock albums of any era. With Townshend on the verge of a nervous

breakdown and struggling to complete his ambitious sci-fi rock opera, the group reconvened to London at the behest of producer Glyn Johns and cherry picked a double-album's worth of songs. Distilled to nine tracks, Townshend would describe the results as "the best non-concept album based on a concept that the Who ever made". Adding synthesiser to their already familiar elements (opening track *Baba O'Riley* pays reference to both Meher Baba and the electronic experiments of Terry Riley) *Who's Next* would showcase every facet of their unique group personality - from the timeless and anthemic rockers *Won't Get Fooled Again* and *Bargain* to the slow-burn sensitivity of *Behind Blue Eyes*. A true classic.

"Who's Next was based loosely on a fantastical idea, but it was so easy to do things in those days, because you just did what you wanted," says Daltrey. "The record companies knew they were on to something big, but they didn't know how to control it, so they just said, 'Let them get on with it'. You didn't hit any of the barriers that you do today -

**The record companies knew they were on to something big but they didn't know how to control it, so they just said, 'Let them get on with it'**

Roger Daltrey

you did what you liked and they would get behind you."

**6. Meaty, Beaty, Big, and Bouncy**  
(Track, October 1971) (number nine)



There have been numerous Who compilations over the years, but *Meaty, Beaty...* is still the best. Collecting the band's pre-Seventies singles - of which the majority had never graced their albums - it did much to introduce a US audience to their early output, bookending perfectly the first chapter in their career. The vinyl edition is worth seeking out for Townshend's acerbic sleeve notes.

Of later collections, special mention must go to 30 Years of Maximum R&B and the BBC Sessions. The former, a definitive four-CD collection, is peppered with hilarious snippets of studio banter among a selection of key tracks, rarities and outtakes. The latter draws together 26 tracks from appearances on *Top Gear*, *Saturday Club*, *The Old Grey Whistle Test* and *The Dave Lee Travis Show*.

**7. Quadrophenia**  
(Track, November 1973) (number two)



Nobody could have blamed Townshend if he had never uttered the words "rock" and "opera" again but, just two years after *Lifehouse*, he returned with a double album inspired by the band's

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Shepherd's Bush roots. Chronicling the frustrations of a mod called Jimmy into another awesomely ambitious sonic tour de force, the likes of *The Punk And The Godfather*, *5.15* and *Love Reign O'er Me* would prove lasting anthems for a new generation of fans.

The album's impact was cemented by Franc Roddam's 1979 movie which, starring the mercurial Phil Daniels, has since become a seminal part of British youth culture – and, indeed, youth culture the world over.

"Quadrophenia is essentially an English story," says manager Bill Curbishley, who also produced the film. "But the essence of it is the adolescent dilemma, and that is a universal thing. If never fails to amaze me when someone comes up to me from Argentina or Spain or Italy and says, 'That album changed my life, or that movie changed my life.'"

#### 8. The Who By Numbers (Polydor, October 1975) (number seven)



"You want to know something?", revealed Townshend to the *NME's* Roy Carr in an infamously forthright interview. "I really hate feeling too old to be doing what I'm doing." With *The Who By Numbers*, he would build an entire album around this premise, with what was effectively a solo project in all but name. Carr would later refer to it as "Pete Townshend's Suicide Note".

Certainly, the widescreen soundscapes of *Quadrophenia* were abandoned, replaced by a series of delicate and autobiographical tracks that tackled drink (*However Much I Booze*), women (*Dreaming From The Waist*) and success (*How Many Friends*).

If the discomfort factor occasionally unsettles ("Goodbye all you punks stay young and stay high, hand me my cheque book and I'll crawl off to die," sings Daltrey on *They Are All In Love*), this is the hidden gem of *The Who's* catalogue and one worth revisiting.

#### 9. Who Are You (Polydor, August 1978) (number six)



Overshadowed by Keith Moon's untimely death and hampered by a heavily synthesized production, the final studio album from the band's original members still yields rewards – not least in the title track, apparently inspired after a chance meeting with *The Sex Pistols'* Paul Cook and Steve Jones left Townshend drunk and unconscious in a Soho doorway. Twenty years on, *Who Are You* would become the title track of Emmy-Award winning US TV series *CSI: Crime Scene Investigation*. The remainder finds the band on the brink of falling apart – quite literally on *Music Must Change*, where Moon, unable to play its unusual rhythm, vacated the drum stool. "But I'm the best Keith Moon-style drummer in the world," he apparently retorted.

#### 10. Live At The Royal Albert Hall (SPV, June 2003)



Since the turn of the decade *The Who* have issued numerous live albums – indeed, their last two US tours, in 2000 and 2002, were recorded in their entirety and released via *thewho.com*. However, this recording from November 27, 2000 deserves special recognition: first, it marked the first of their now annual series of concerts for *Teenage Cancer Trust*; second, it features guest appearances from the likes of Noel Gallagher, Paul Weller and Nigel Kennedy; and third, the four-track bonus disc, recorded at the same venue in 2002, features John Entwistle's final on-stage performance. A once-in-a-lifetime gig, a perfect memorial to "The Ox" and evidence of the band's undiminished live power.

## The Who's new album

The first new studio album from *The Who* for almost a quarter of a century is scheduled for September 2006 release. Under the working title of *WHO2*, its gestation has been a protracted affair. Polydor co-president David Joseph describes the material as "classic *Who*". "I've heard four songs from it," he says, "and it sounds amazing."

Tracks recorded include *Black Widow's Eyes* and *Mike Post Theme*, while Townshend previewed another likely inclusion, *How Can I Help You Sir?*, on Rachel Fuller's web TV show. A full 29 minutes will comprise the mini-opera *Wire & Glass*, based on Townshend's novella. *The Boy Who Heard Music*.

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**FINLAND FACTS**  
**Population:** Finland has a population of 5m and is one of the most sparsely populated countries in the world, with

just 15 people per km<sup>2</sup>, compared to 243/km<sup>2</sup> in the UK.

**Music exports:** The total market value of Finnish music

exports increased from around €20m in 2003 to €21.7m in 2004. The average annual growth in aggregate market value since

1999 has been 26%. **Music sales:** Sales of 600,000 copies, comprising record sales, licensing of records and artist royalties, climbed to

€74m in 2004, while royalties accrued by artists signed to domestic labels increased by 76% to €5m during the same period.

Features are edited by Joanna Jones

Finland's music industry urges us to "Come Hear. Finland" as it looks to develop its success on the international stage in 2006. Adam Woods highlights the country's musical output

# Northern exposure for Finland's finest bands

The Finnish word "sisu" has no direct English equivalent, but it refers to a relentless dedication to seeing a job through to its conclusion. This resilience is said to define the Finnish spirit, and it is what reputedly makes a Finn the kind of adversary you really do not want.

In the context of the European music industry, you might point out that "sisu" has not yet been quite enough to boost Finland to the top table, even with breakout successes such as guth-metalers HIM, trance producer Darude and Finnish hip hop pioneers the Bomfunk MC's, who exploded simultaneously in 2000. To which a Finn might reply that the key element of sisu is persistence in the long term – and they have not finished yet.

The arrival of rockers such as The Rasmus and Nightwish in 2004 heralded perhaps the biggest year yet for Finnish talent on the global stage, but this year Finland's music industry is determined to showcase the full range of its wares more prominently than ever before.

Under the new "Come hear. Finland" banner, the country's export association Musex Finland co-hosted Midem's opening night in January. In March, Musex took six bands – Astrid Swan, The Latebirds, Disco Ensemble, Tigerbombs, Circle and Nieminen & Litmanen – to showcase at SXSW. At the end of April it sent a further four – Bloodpit, Kwan, Redrama and The Wynyls – to Muxepo in Los Angeles.

"We thought our bands would stand out, big time, and they did," says Musex director Paulina Ahokas, just back from Los Angeles. "A lot of people came and said we had some of the best bands out there. A lot of A&Rs came past and said they were checking out quite a few Finnish acts at the moment."

This week, Disco Ensemble, Sister Flo and Lodger (all featured on the free CD which accompanies this week's issue of *Music Week*) are down to appear at the inaugural The Great Escape in Brighton, while a further clutch of acts head to another key Finnish market at the end of this month for yet another showcase at Finnish Music Days in Tokyo.

Some of the Finnish music criss-crossing the world in search of interest is a part of the hard rock tradition that has defined perceptions of Finnish music over the past decade or more, but most of it is not, just as artists such as sometime Warp signing Jimi Tenor and Catskill Records' Husky Rescue and Pepe Deluxe have played their own part in chipping away at the stereotypes.

"There is this very dark metal or goth thing that Finland is known for," says Paul Cheetham, a former Mean Fiddler promoter now working as a band manager specialising in Finnish artists with international prospects, including Sister Flo and Astrid Swan. "When I went out there seven years



ago, I was just surprised at the level of talent in the country and the fact that there was nowhere for it to go."

Since then, Finland has built links with the music industry beyond its borders which helped it to overseas sales of €21.7m in 2004 (source: Media Clever Oy). And given that leading bands such as The Rasmus, HIM and Nightwish are signed abroad, that figure only represents part of the revenue generated by the music of Finland in that blockbuster year.

Finland's growth is all the more impressive in light of the fact that until the mid-Nineties, with notable exceptions, the Finnish music industry existed almost entirely to furnish the domestic market. Even today, there is the sense that the Finns make their music largely for themselves – Finnish-produced repertoire accounts for 58% of sales at home, without the help of a radio quota.

According to Epe Helenius, managing director of Poko Records, formerly one of Finland's oldest indie and now a subsidiary of EMI Finland, what Finnish musicians and labels lacked until the Nineties was a template for growth.

"Everyone went to Midem in the Eighties and early-Nineties, but it was only when bands like HIM started making it big that Finnish companies started seriously signing and developing bands for export purposes," he says. "When somebody shows you the way, it is easier to follow. Before that, we had some occasional things like Hanoi Rocks in the Eighties, but those were more like one-off things."

Veteran manager Seppo Vesterinen guides the careers of HIM and The Rasmus, having also handled Hanoi Rocks during their heyday. While his two current charges broke in very different ways – HIM via a slow-burning internet buzz and word-

**Breaking down stereotypes:** Pepe Deluxe came to international attention after securing UK indie deal with Catalinist and licensing a track for use in a Lewis ad

of-mouth, The Rasmus with an explosive radio hit – the geographical path they took was similar.

"With both of them, we started very slowly, building it up in both cases through Germany, which seems to be a pretty open market and much more easily accessible than the UK and the US," says Vesterinen.

HIM registered their first German number one album on their second attempt with Razorblade Romance in 2000, but last autumn their fifth album, Dark Light, signalled a dramatic global expansion. It hit the Top 10 in Germany, Austria, Italy, Spain, Greece, Sweden and Switzerland and breached the Top 20 in the UK and the US for the first time. Dark Light has now sold around 800,000 copies worldwide from a career total of €4.5m.

The Rasmus chalked up 1.5m album sales with their fourth album, 2003's Dead Letters, thanks largely to the success of the In The Shadows single, although the two albums since then have not crossed over internationally to such an extent.

The success of such bands has helped to power the growth of the local infrastructure. Last year, members of The Rasmus launched their own Helsinki-based label, Dynasty Recordings, and signed local rock/hip hop group Kwan, which features Rasmus guitarist Paoli Rantasalmi.

"It is not a case of The Rasmus forming a label for their side projects," says co-founder Antti Eriksson, formerly of Universal Finland. "We definitely have a wider ambition to find new talent here in Finland. At the moment we have only two artists – Kwan and vonHertenBrothers – because you need to make sure that you have the resources to handle all aspects of the business."

"In Finland, there are already a lot of indie labels and production companies and more are

**When I went out [to Finland] seven years ago, I was surprised at the level of talent in the country and the fact that there was nowhere for it to go**

Band manager

**International markets:** Germany, Switzerland, Australia and the Nordic countries make up over half the export market

for Finnish music. Japan, Estonia and the US are also key territories for Finnish music. **Domestic sales:** Domestic repertoire

accounts for 50% of music sales in Finland. **Best-selling artists:** The best-selling international album artists for

the year to date include Roddy Williams, Il Divo, Crazy Frog, Madonna, Coldplay, Kate Bush and System Of A Down.

**Major labels:** All four majors maintain offices in Finland. **Source:** All industry data. **Media:** Clever Oy



**Pigeonhole:** Finland's Talent has been associated with gold-week because of the overseas success of HIM (left) and The Rasmus (right), but the true picture is much more diverse.



Helsinki Music Company, launched two years ago by former BMG Finland managing director Niko Nordström and A&R manager Asko Kallonen, releases HIM's recordings in their homeland and therefore has to match the majors punch for punch.

"In Finland, even though we are independent, we need to be able to treat artists like majors do," says Nordström. "We have HIM in Finland and that means even though we are small, we need to be able to get number one albums."

Nordström also believes Finnish record companies need to focus on success at home before attempting to export their talent. "It is not that healthy to be too dependent on international success," he says. "In Finland, if you do well you can sell 100,000 records and you can live on that. We have a roster of eight to 12 acts in different stages of development and we need to do solid business in Finland."

Although the Finnish music industry is planning for growth and its artists are champing at the bit, there are many challenges ahead. Even with so many acts launching themselves onto the global market, talk of a Finnish boom may be counter-productive, according to Seppo Vesterinen.

"The domestic market is really healthy, in that even unsigned bands can do quite a lot of touring and develop their act, and obviously that helps to develop international success, but there are limits," he says. "There are only so many bands that can make it through; you wouldn't really want to exaggerate the Finnish phenomenon."

In view of Finland's efforts to demonstrate the diversity of its output, the nomination of the GWAR-ish Lordi as its Eurovision nomination might also be regarded as something of a back-

wards step.

"In Finland, we have no Eiffel Tower, few real famous artists, it is freezing cold and we suffer from low self-esteem," Lordi's lead singer Tomi Putaansuu recently told the *New York Times* by way of an introduction to his homeland.

After the English-language explosion which spawned the success of a swing band in favour of Finnish-language music in the last year or two, "Singing in English is not as credible as it was five years ago," says Cheetham. "The feeling I get is that it is harder to be taken seriously if you are an English-language band."

Paulina Ahokas believes such an analysis has some truth to it, but she adds that to be able to note a decline in English-language music in Finland is a sign of the times in itself. "Ten years ago, there were virtually no English-speaking bands getting signed in Finland," she says. "That changed dramatically around 2000 - all of a sudden there were at least 20 Finnish artists who sang in English getting released, being played on the radio and going to number one."

"Perhaps there is a small backlash when it comes to getting airplay for English-speaking artists, the reasons for which I could only speculate on, but it's not a major thing yet," she adds.

Indeed, there are even signs that Finnish-language music can be successful outside its native land. Traditional vocal group Värttinä sing in a northern Finnish dialect many Finns do not understand, but they have career album sales of around 500,000 and recently inked a deal with Real World. They have also contributed much of the music to the new stage production of *Lord Of The Rings*, which recently premiered in Toronto and is due to arrive in the UK next spring.

Phillip Page, an expatriate Texan based in Helsinki, promotes the cause of Finnish ethnic music through his Hoedown Artists Representation company as manager, record label and booking agent. Hoedown's roster includes artists such as Värttinä and internationally-renowned accordion virtuoso Kimmo Pohjonen, who regularly sells out London venues such as the Barbican, and who is currently touring in collaboration with the non-Fripp members of King Crimson.

Page attributes the health of such distinctively Finnish acts to the efforts of music development organisations such as Esek and Luses, which provide grants to local musicians. "Sometimes it is not very much, but it helps keep the scene alive and the people who are in charge there are very sharp, clever and easy to deal with," he says.

For anyone looking for evidence of sin, consider the fact that, as their star rises, Värttinä are currently cueing up their first DVD, which features a live concert recorded three years ago for the band's 20th anniversary.

So that is what the Finns meant by getting the job done, however long it takes.

on the way. The amount of good product grows all the time and, Finland being a small market, it means that breaking new bands is getting even more difficult."

Dynasty distributes through Universal at home, although it is still planning its international steps. "We want to keep all our paths open and not be restricted to one," says Eriksson.

Other independents concur, though the acquisition of the country's two leading indie labels by majors - Poko by EMI in 2001, Spinefarm by Universal the following year - demonstrates that the big boys still have their charms.

"Traditionally, we have had strong independent labels that have been able to compete with the majors in every way, including in financial terms," says Helenius. The advantage of an indie, he adds, is that it is able to contemplate all possible means of getting its artists released overseas, whereas major acts must take their chances with the major network into which they are signed.

With so many major-signed Finnish bands fighting for an international release, many are necessarily disappointed. Paul Cheetham says he understands why local majors balk at pushing too many of their acts internationally. "It is a question of economics," he says. "Finland is such a small country that gold is only 15,000 sales and once you have made a video and done a 10-date tour of Germany, then that's all the money gone."

For that reason, he adds, some indie consciously avoid local major deals. "We tend to be looking for deals internationally and, because we own the masters, we can look for a distribution deal or licensing, or we can even sell the masters in certain territories," he says.

Finland has a population of just 5m and one of the lowest population densities in the world, and, as with many other small music-producing nations, its music industry is a well-integrated operation.

Record companies such as Poko and Rockadillo have operated 360 degree business models for decades. Newer ventures such as King Foo Entertainment (Nightwish, Children of Bodom) and Fullsteam Records (Disco Ensemble, Callisto) do likewise, variously acting as label, publisher, manager and booking agency.

"One of the reasons is that the local market is so small that to be able to survive you need these different revenue streams," says Helenius. "You can't really live on records alone. Some of the artist managers don't like the 360 degree model because they don't want to have all their eggs in one basket. Then again, some of them want to have it for themselves."

Värttinä sing in a northern dialect which most Finns do not understand, but still manage to sell 500,000 copies of an album



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2. *Sister Flo: White Noise*

3. *Lodger: Floozy With An Uzi*  
4. *Pepe Deloux: The Mischief Of Cloud Six*  
5. *Uusi Fantasia: Fantasia*  
6. *Nicole Willis &*

*The Soul Investigators: Feeling Free*  
7. *Don Johnson Big Band: Road*  
8. *The Crash Big Ass Love*  
9. *Viola*

*Breathlaker: Riena/Anathema*  
11. *Astrid Swan: Rock'n'Roll Blonde*  
12. *Bitch Alert: All Wrong*  
13. *Boys Of Scandinavia: Why Do You Love Me*  
14. *Lemonator: Will I Ever Find Out*

Scandinavia: Why Do You Love Me  
14. Lemonator: Will I Ever Find Out

# Not your usual suspects

From rock to jazz and rap to indie, Stuart Clarke highlights 14 of Finland's hottest new artists, who are all featured on *Music Week's* latest promotional CD, 'Come Hear, Finland'

## 1. Disco Ensemble: We Might Fall Apart

*MMV* first came across Disco Ensemble in October last year when the band played at Muzik e Media – the three day music conference focused on showcasing Finnish music to the global music industry. The band pack a serious punch with their blistering live show and have a knack for writing hooky, hard-hitting rock songs with political lyrical messages. This track is lifted from their second album, *First Aid Kit*.

## 2. Sister Flo: White Noise

Hailing from southern Finland, five-piece Sister Flo released their debut album, *Boys of Cat*, in 2001 through their own label, Han Soo Voice. While it failed to make much of an impression beyond their own borders it earned the band critical acclaim at home and secured some healthy radio play. *White Noise* is lifted from the band's second full-length album, *Majacrats Hat*, which was released in their homeland in September.

## 3. Lodger: Floozy With An Uzi

Lodger generated something of a cult following in Finland after a simple fish animation for their 2003 demo, *Dorstep*, was widely distributed online. Based on a simple stick man concept, the video went on to win Best Flash in the Bradford Animation Festival, as well as triumphing in the Oulu Music Video Festival in Finland. Now signed to Capitol, their debut album, *How Vulgar*, was released in September last year.

## 4. Pepe Deloux: The Mischief Of Cloud Six

Formed in 1997, Pepe Deloux's breakthrough hit came in the shape of a song called *Woman In Blue*, which sampled Tony Hatch and Nina Simone. The track caught the attention of Levi's music people and the band ended up re-recording a version of it for the fashion label's Twisted Jeans campaign. Since then the group have remixed for the likes of Tom Jones, Jackie Lee and their 2003 album, *Beatitude*, won them international attention. Their sound is a fusion of genres, resulting in a sound that is dreamy, uplifting and rather cool.

## 5. Uusi Fantasia: Fantasia

Helsinki-based duo Uusi Fantasia have earned a reputation as a strong live band and pen music which blends disco with reggae, funk and jazz. While their recorded music is unlikely



Finland calling: rappers the Don Johnson Big Band (left) are album chart toppers at home, while Disco Ensemble (right) have attracted attention with their hooky, hard-hitting rock

to make any serious impact internationally, the potential is there for the band to take their live show to a much broader audience.

## 6. Nicole Willis And The Soul Investigators: Feeling Free

From their third album *Keep Reaching Up*, Feeling Free sees Nicole Willis (who has previously released her music as a solo artist) firmly finding her feet stylistically. The album is enjoying a growing popularity within the UK's northern soul scene and the band appeared on the cover of popular fanzine *Soul Up North* in January this year. Willis and co have already been confirmed for the Big Chill festival this summer and will be performing a session for Giles Peterson on BBC Radio One while in town.

## 7. Don Johnson Big Band: Road

Don Johnson Big Band are popular in Finland. Their latest self-titled album (their third) rocketed straight in at number one on the Finnish albums chart upon its release last month and this track – the album's first single – achieved number one success the previous week. Accomplished songwriters, their music is rooted in hip-hop but draws on a variety of styles and is unique enough to stand out to an international audience.

8. **The Crash: Big Ass Love**  
A staple chart topper in Finland since the release of their debut album, *Comfort Deluxe 1999*, The Crash create a sound that is a little bit cock rock, a little bit Eighties pop, minus any insincerity that you may associate with the aforementioned genre. Their audience outside of Finland has grown since the release of their second album in 2002, which spawned the European radio hit, *Lauren Caught My Eye* – the same year the band were named Best Nordic Act at the MTV Europe awards in Barcelona. Big Ass Love is currently enjoying healthy rotation across MTV Nordic.

## 9. Viola: Breathlaker

Viola pen melancholy electronic with a pop sensibility. Their debut album, *Teardrunk*, was released in 2004 and quickly followed up in March last year with *Melancholydisco* – a collection of remixes and four new songs. *Breathlaker* is lifted from their second studio album, *Anything Can Stop Us*, which came out in November.

## 10. Värttini: Riena/Anathema Miero, Värttini's latest album and 11th; to date, earned Finland's most successful contemporary folk music group three-star reviews upon its release in the UK in January. The

Guonion called it an "exhilarating concoction of wild female vocals, crisp, asymmetric rhythms and stirring Nordic melodies". While BBC Radio 3 praised the band's "seemingly unstoppable creative energy". With its complex and alluring melodies, *Riena/Anathema* is a strong introduction to the talents of this Finnish nine-piece and proof the group are far from musing dry on inspiration.

## 11. Astrid Swan: Rock'n'Roll Blonde

Twenty-three-year-old solo talent Astrid Swan was a best artist nominee at this year's Femmagala awards – Finland's answer to the NME Awards – and has appeared at Eurosonic, SXSW and Canadian Music Week this year. Releasing her debut album, *Poverine*, through Delphic recordings earlier this year, Swan's music is rich in melody and strong enough to translate to international audiences should she maintain a live presence beyond her homeland.

## 12. Bitch Alert: All Wrong

Bitch Alert already enjoy niche awareness in the UK thanks to support from the likes of *Kerrang!* and *Metal Hammer*, who got behind the band in 2004, when EMI released the *Riot* album and the band played a 26-date UK tour. Their music is a

loud, guitar-driven sound that will draw comparisons to early Hole, minus the pop sensibility. A three-piece from Helsinki – two girls, one guy – the band signed to Poko Records in 2000.

## 13. Boys Of Scandinavia: Why Do You Love Me

This track was released as a limited edition seven-inch in the UK by Mute recordings earlier this month and is currently enjoying healthy regional radio support. Their sound is a strangely alluring electro-funk fusion in the style of DFA. A studio-based collective hailing from Helsinki, they have attracted healthy praise from the likes of *NME*, *MaxMag* and *drownedinnoise.com*. Debut album *Kill The Party* is released next month.

## 14. Lemonator: Will I Ever

*Find Out*, Lemonator's latest album. At the Presence Of Great Beauty, debuted at number 11 on the Finnish albums chart this month. It is a collection of accomplished moody pop songs which possess an effortlessness that only comes from performing together as a band over a number of years (they released their first album, *Yellow*, in 1997). Currently touring extensively at home, the band are planning a UK trip later this year.

### Northern highlights:

Nicole Willis (left) is on the Big Chill UK and Radio One line-ups, while the Crash (right) have won an MTV Europe award



# MP Shaun Woodward could find his predecessors are hard acts to follow

## New minister has a lot to live up to

EDITORIAL  
MARTIN TALBOT



Anyone looking for any insights into the background of our new "music minister", would do well to approach Google with caution.

Adding the words "Shaun" and "Woodward" into that celebrated search engine produces some extreme results. While the first result is an innocuous link to his own personal website, the second links to a *Guardian* news feature from 2002 which heralds him as "Britain's most despised MP".

At that time, of course, the *Guardian* was reflecting on his controversial decision to defect, from the Tory party to New Labour. But, while the *Guardian's* assertion may seem a little harsh four years on, Woodward certainly has a challenging job ahead of him.

The departure for pastures new by James Purnell is not great news for the music industry. It is frustrating that he has moved on so quickly, but that is the nature of career politics.

But aside from that, in his short time as "music minister", Purnell demonstrated a warmth for the sector. That he was so readily accepted is to his particular credit given that he followed another highly regarded minister with responsibility for creative industries, Estelle Morris.

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After two such characters, it is easy to take for granted such characteristics in a Government minister. It certainly wasn't always so, as anyone who recalls the music industry's relationship with Government in the Eighties and early Nineties will recall.

But Purnell and Morris have raised the bar. On the face of it, Woodward has no special interest in music. The MP for St Helens used the announcement of his new role to voice immediate interest in the broadcast industry, in which he worked for 10 years.

Among the 30 or so issues highlighted on his own website, "culture" is the nearest you get – but then a local MP's site is always going to be more engaged by issues of local crime, drinking laws and smoking bans.

Of course, Woodward could make more impact than either of his predecessors however – by overseeing the approval of the UK's first Music Council. Such a unit would create greater stability, and thus soften the blow of departing future ministers, while also providing a central channel through which to channel music industry's views.

In what is going to be a crucial year for the music industry, Woodward can leave a lasting legacy – and impact on government relations forever.

## Music in the Middle East is continuing to show promise

VIEWPOINT  
THOMAS OVESEN



Traditionally a stop-over destination for Western acts entertaining the expats on their way from Europe to Asia, the Middle East has changed and a strong performing arts scene has developed in countries such as Egypt and Lebanon.

Here the music and film industry produces local and regional recognised artists, but the Gulf states are still very much an expat environment with large Asian, Arab and western communities wanting their "own" entertainment. The international promoted entertainment now covers anything

Some countries operate event taxation, some have ticket taxes and in other countries certain artist guidelines must be followed, due to sensitive cultural issues or live music events are banned.

With more local talent releasing their own music, touring the region and building fan bases, hopefully one day we will see a significant percentage of our operation covering Middle East talent promotions. Recently our international talent representation and event co-promotions have helped us to promote the Middle East to talents and agents around the world.

There has been a big change in the Middle East entertainment scene over the past 10 years. There should now be more interest in upcoming artists and less commercial performers, but that will be quite a challenge with a very diversified audience of multiple cultures.

It is no longer so difficult to convince an artist to consider performing in the Middle East. However, it is still a challenge to convince them that we do not need an event so badly that we can offer silly money. Fees will have to be set according to normal market conditions.

Thomas Ovesen is general manager of Middle East live specialist Mirage Promotions.

### There should now be more interest in upcoming artists

from Bollywood dance and music extravaganzas to top international pop stars such as Destiny's Child, Ricky Martin and Jennifer Lopez.

Promoting our own shows in the region since 1992, Mirage Promotions has gained extensive experience in working the very different markets and it is indeed different strategies which need to be applied when producing a Ricky Martin concert in Cairo as opposed to a Jennifer Lopez concert in Dubai.

## Can Take That's new album match their tour's success?

### The big question

Take That are following a sell-out reunion tour by recording their first new album in more than a decade. But can they transfer the success of the tour playing all their old hits into selling an album of new material?

#### Peter Tudor, Wembley Arena

"We had 53,000 fans in to see them and they did a couple of new songs in the set and things noticeably calmed down, because they were new and because people didn't know the words. The enthusiasm they've got is still quite remarkable, but they're going to have to work very hard, because they're dealing with a new audience, which is 10 or 12 years younger than they had first time round."

#### Alan Edwards, The Outside Organisation

"Judging by the incredible fan base on tour, excellent shows and new song that they perform – which were written last year – I think the answer is yes. They still look great, sound brilliant and seem to have lots of energy. So why not?"

#### Martin Lowe, Popworld

"Everyone I've spoken to who has been to see them recently, says that it was a great gig and if they can convert that enthusiasm into record sales then yes. As always, the key will be in the quality of the

songwriting. Good songs don't always make it, but if you've already got a fan base that is still prepared to turn out to see you then I think they've got a real chance. You'd be stupid not to try."

#### Alison Wenham, Aim

"Is Robbie on it? I worked with Gary Barlow for some time and he is a very good songwriter, a real musician and I think he has been unfairly treated. I'm sure there are enough girls out there whose hearts were broken for the first time when the band broke up to go out and buy it."

#### Steve Orchard, GC&Media

"They can do it once, but whether they can rebuild a whole new phase of their career will depend on that new record being full of stunningly good songs. There's a huge amount of goodwill out there for them, particularly among a female audience, but if they're to build a second stage of their career then that first album needs to be full of the songwriting and production skills we remember them for. They need to make a killer album."

#### Keith Black, Woodworths

"Everything depends on the quality of the material. Take That are a huge act, they've got a following that will buy the album whatever happens. If they can produce material as good as they could in the Nineties, then they will sell records by the bucket load."

# Kerrang! Radio MD **Adrian Serle** is in jubilant mood after seeing the Emap brand's West Midlands station capture four golds at the Sony Radio Awards

## Quickfire

**Have the four gold wins for Kerrang! 105.2 sunk in yet?**

I don't think they have. It was pretty amazing. You go to these things [hopeful, anxious and excited all at the same time] and we thought there were one or two awards we had a chance of getting something from and maybe even scrape a gold in one of the categories. So when Rick [Shaw, the music programme award] won gold, with what I think was the fourth award of the evening, it was pretty amazing. It was almost like winning one after another. I got a brilliant text from Stuart Williams, who's the editor of the magazine, and he said, "If you win set fire to the table and if you lose burn the building."

**The West Midlands station hasn't yet been on the air for two years, but had a stronger showing at the Sony than commercial stations that have been around for years. How has it managed that?**

It's been absolutely phenomenal. The fact it comes back to us we've been able to create something from scratch. We've not been burdened by heritage or historical ways of thinking so we've been able to create something which is fresh and unique and the fact is the audience we talk to expect and demand that level of irreverence. Our relationship with Ofcom is pretty good and we've given licence to do that. **Are there any lessons here commercial radio in general could learn from Kerrang?**



We've created something pretty unique and something that stands out and serves its audience well. The focus on the music has helped and we also deliver a station that sounds real – and the fact it sounds real means you get a non-commercial feel outside the commercials.

**How do you balance having a station that is both regional in the West Midlands and a national one via digital and other platforms?** It's quite simple – because the people generally listening love the music and that's the case whether they live in Birmingham or Glasgow. We're just about to go to simulcast locally and nationally so it will be pretty much the same across the UK, so people nationally will get the Ugly Phi show and all the content. Being local in the West Midlands isn't the biggest thing for us. The biggest thing on our agenda is the music. The listeners want something that is relevant to them so if there is something local that is relevant

they'll get it, but if something is happening in, say, London that is relevant we'll feature that, too. It's just moving out of that local radio mindset. **After Kerrang! presenter Lucio won gold at the 2005 Sony Awards he was lured to Xfm, so could this year's wins mean you end up losing all your best presenters?**

Luckily we've signed them all up. One thing I'm particularly proud of is when you sit down with these people – it can be anyone from administration support to presenters – they absolutely love their work. It's very creative, innovative place to be. There's lots of personal responsibility, so people can create and do what they want and people see a great future for it. It's growing and exciting so that probably helps us retain great talent. The fact we've won four golds shows this is a good place to work. It's a destination place for people to work at.

**What is next on the agenda for Kerrang! Radio?** The biggest growth opportunities are in the new technologies, how people are going to consume media. If people are walking around now listening via their phones or the internet that creates lots of opportunities for us. It will be interesting how we've been to develop the brand overseas, which we're looking into.

**Kerrang! 105.2 West Midlands won four gold awards at last Monday's Sony Radio Academy Awards in the categories of station of the year with a potential audience of 1m plus; music programme (Mornings with Rick Shaw); radio imaging; and promo (Kerrang! Christmas).**

**Sorry, an appeal, Apple Corps manager Neil Aspinall doesn't mind his words why.** "With great respect to the trial judge, we consider he has resented the wrong conclusion."

**So more legal?** Valner says Apple Corps has 21 days to file, but the actual case could be up to 15 months away. At least there would be a fresh evidence to consider because appeals burn on the evidence already submitted.

**And what's the chances of the other Apple winning this time?** Good, according to Baggs. "Offen appeals are based on facts, but here we are looking at three appeal judges interpreting something in the same way as the trial judge, which might not happen," he adds.

**And then The Beatles go on iTunes?** Quite literally that is the \$64m question, because the revenues from Beatles sales on an internet platform would be shared between Apple, EMI and, for now, Apple Corps, EMI and Geffen. As the music is being ripped and it certainly looks unlikely that the Fab Four would do a deal before this case is finished. After that, the considered opinion on our learned friends is the group would be foolish not to go digital.

## DOOLEY'S DIARY



### McGee has pop at Warner exec

**Remember where you heard it:** In Aberdeen, the Motormouth Star of Go North last week was, without doubt, Alan McGee, who got into a "Tively debate" with an American exec from Warners on one of the Q&A sessions. McGee suggested major labels could sometimes cause annoyances to artist managers, to which the Warner exec took exception. With characteristic flourish, and referring to the EMI/Warner merger talks, McGee said, "Let me tell you – you're going to be redundant in two weeks' time. You're going to be on the firing line." Has there been a stranger awards bash than last week's **Sony Radio Awards**? If the presence of Dame Edna Everage presiding the night's most glittering award were not enough, it also witnessed the spectacle of Chris Moyles and Paul Gambaccini duetting on James Blunt's *Yeah!* Beautiful. Moyles, who had waited "16 fucking years" (to quote the man himself) to win an award wasn't about to let his moment slip by unnoticed. On the new signings tip, EMI has emerged triumphant in the battle to sign *Airbit* while Mercury has secured **Amy McDonald**, readers may be familiar with both artists who have appeared on **The Playlist** – on this week's *Turn*, *Fortune Drive* – in recent weeks. The *Playlist* – have been signed by Alex Turner, his first fine joining EMI Music Publishing from Radio

One... Meanwhile, **Bobby Kravitz** is enjoying growing label interest with deals on the table from three majors, and the A&R numbers at *Bluntlight* Research says are growing ever bigger. **Jack Penate** has been a name on everyone's lips of late and his addition to the line-up at Lily Allen's *Yo!* residency made for one of the week's hottest tickets last Thursday. Meanwhile **Amanda Ghost** is stirring A&R interest on the other side of the pond... The release schedule for the latter half of 2006 is packed with "anticipated second albums" and Dooley got a taste of another one last week in the shape of *The Rapture's* newie. **Danger Mouse** has given their abrasive regulars a new angle that has this blundered scribe rather excited... Expect a well-known reader face to be popping up at a major record company very soon... With the sun popping out and thoughts turning to holiday destinations, Dooley ends that down sun-burny Sozin. **Sony BMG** has managed to bring the top 11 albums. **John Prescott** was at least



welcome at one party last week, where he joined host Paul Garrabacci (left) and PNL boss Fran Nevrika (right) at the PFL Jazz Awards, held at the House of Commons. **Chris Moyles** and **Paul Gambaccini** duetting on James Blunt's *Yeah!* **Steve Robson** has had his second country number one single in the US with a track for *Rascal Flatts*. Robson has three songs on the acts' current album, which is the fastest and biggest selling in the US this year... **Virgin Megastores** has secured one other than living footballing legend **Pele** for a signing this week. Those who wish to cover at the feet of the **Brazilian superstar** should make their way to the Megastore in Piacenza on May 18. A limited number of tickets will apparently be held back for those in Brazil too...

## Crib Sheet

**The Beatles still remain the best known but not available on Apple's hugely successful iTunes Music Store following Apple Corps' failure in the High Court trademark case last week.**

**I guess Apple Corps are pretty pissed off by Justice Mann's decision?**

You guess right. They've certainly had a bit taken out of them, although Justice lawyer Nicholas Valner prefers the more pedestrian description: "We're pretty disappointed." Although, he also finds the decision "curious". **What's Valner's problem?** Well, for starters, he reckons the judge rejected pretty much every argument advanced by Lord Grabiner for Apple Computer, but still found in its favour. **Is that it?** You want all the legal's?

**Hi me.** Okay, Valner also states that the judge found that the record label's exclusive province includes recording, therefore, agrees that Apple Corps' area of exclusivity covers a download on the internet. But, he believes it is then inconsistent for the judge to hold that the use of the Apple logo on the iTunes Music Store is not in use in connection with the downloaded music. You get this? **Um, yeah... go on.** Well, the judge avoided this "inconsistency" in two ways. Firstly, Valner believes he places a narrow construction upon the words "or in connection with". Secondly, he gives an interpretation of clause 4.3 of the contract...okay, I know you're not following this. **You're right. Give me the simple version.** Okay, well, according to Simon Baggs, partner at Wiggins, which advises the BPI among others – the judge used a lot of interpretation. Baggs says that when the two Apple's agreed their contract in 1991, downloading on the internet was not an apple seed in the ground. "It looks to me like he has interpreted the contract as if the technology that exists now was available then," he says. "I think he has read more into it than what was there."

**So what happens next?** It's an apple peel. **Hi!**



More than 600 delegates from around the world turned out in Los Angeles last week for the second Musicexpo conference organised by the respectable Sat Elisha and the rest of the A&R Worldwide team. Panelists were as diverse as Starbucks music boss Ken Lapiano, Live Nation's Michael Rapino and Virgin Records US chief Jason Flinn, while *HiW Playlist* favourite Lily Allen was most praised of the new artists tipped on the Eastemake radio programmes

panel co-hosted by *Music Week*. Pictured are (back row, l-r) panelists KDLD 'Indie 103.7FM' Los Angeles' Michael Steels, KRQQ & KCRW Los Angeles DJ Jason Bentley, Finest City Broadcasting's Kevin Stapleford, Yahoo! Music's Jeff Frank, Geimany's Moto FM's Markus Kuehn, Napster's Jeff Smith and BBC Radio One DJ Mike Davies with front row, l-r *HiW* publisher Ajax Scott, KCRW Los Angeles' Nic Harcourt and WFNN's Max Telford.

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# Datafile

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Week 19

Upfront p44 TV & radio airplay p47 New releases p50 Singles & albums p52

## FAST CHART

### SINGLES

**NUMBER ONE**  
**GNARLS BARKLEY CRAZY** (Warner Bros)  
Now at number one for seven weeks, Crazy moves into a five-way tie with Tony Christie's (Is This The Way To) Amarillo (2005) and Cher's Believe (1998). Spice Girls' Wannabe (1996) and Robson & Jerome's Unchained Melody/White Cliffs Of Dover (1995) as the longest-running number one since Wet Wet Wets' revival of Love Is All Around spent 15 weeks at the top in 1994.

### ALBUMS

**NUMBER ONE**  
**RED HOT CHILI PEPPERS STADIUM ARCADIUM** (Warner Bros)  
Twenty-eight songs, playing time 102 minutes 34 seconds, 6,175 digital sales, 127,828 regular double-CD sales, 69,042 Digipak CD sales, 202,499 total sales = RHCPS third number one.

### COMPILATIONS

**NUMBER ONE**  
**VARIOUS NOW! 63** (EMI/Virgin/UMTV)  
A 29.2% dip in sales to 20,624 for Now! 63, whose 34-day total of 367,958 is well down on recent Now! albums but it is still the year's biggest-selling compilation, with Fleetwood's Clutch Classics a distant second on sales of 196,377.

### RADIO AIRPLAY

**NUMBER ONE**  
**GNARLS BARKLEY CRAZY** (Warner Bros)  
On its seventh week at number one on the airplay chart, Gnarls Barkley's Crazy, incredibly, reaches its highest plays tally yet, increasing from 2,908 to 2,945, while also improving its margin over its nearest challenger from 36% to 69%.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
The Raconteurs Broken Toy Soldiers (XL); Phoenix It's Never Been Like That (Virgin); Feeder The Singles (Echo); Ron Sexsmith Time Being (V2); Granddaddy What Happened To The Family Cat (V2); The Beautiful South Superst (Sony BMG)  
**MAY 22**  
Pet Shop Boys Fundamental (Parlophone); Hot Chip The Warning (EMI); Zero 7 The Garden (Ultimate/Delima); Tanging Comments Of The Inner Chroma (Full Time Hobby); We Are Scientists With Love And Squid (Virgin); Peep The Only Thing I Ever Wanted (Domino); Less Than Jake In With The Out Crowd (Sire)  
**MAY 29**  
Orson Bright Idea (Mercury); The Futureheads News And Tributes (679); Live Songs From The Black Mountain

## The Market

### Chili Peppers spice up album sales

by Alan Jones  
The fourth album so far in 2006 to sell more than 200,000 copies in its first week in the shops, The Red Hot Chili Peppers' Stadium Arcadium set is the first by a US group to achieve the feat. Already in 2006, there has been first-week totals of 363,735 from The Arctic Monkeys, 210,843 from Journey South and 201,266 from Shayne Ward.

The Red Hot Chili Peppers' first-week figure of 202,499 gave them a slice of more than 10% of the market, but couldn't prevent album sales last week from falling 4.1% over the previous week to 2,195,218. Of that total, 60,179 was accounted for by downloads and 2,145,039 by physical sales, which were up 4.3% on the 2,057,148 tally they achieved in the same week last year. Year-to-date physical sales of 46,208,571 are running 0.27% ahead of 2005's same-stage tally of 48,078,688.

While The Red Hot Chili Peppers are the eighth different act to debut at number one on the album chart in as many weeks - Snow Patrol, Gnarls Barkley, Shayne Ward, The Streets, Morrissey, Embrace and Journey South are the others - the singles chart remains under the control of Gnarls Barkley's



Red Hot Chili Peppers: album notches up first-week sales of more than 200,000 copies

debut single Crazy for the seventh week in a row.

The US duo sold a further 42,968 copies of Crazy last week - 1.6% down on the previous frame - increasing their total sales to 583,547. The track has now spent as long at number one as any chart-topper since 1994, and shares with Tony Christie's (Is This The Way To) Amarillo, Cher's Believe and Spice Girls' Wannabe the record for most weeks at number one in the last 10 years.

The last duo to spend as long at number one was Robson & Jerome, with their debut single Unchained Melody/White Cliffs

Of Dover in 1995. The only previous US duo to spend seven weeks at number one was The Everly Brothers, who did it first in 1958 with the double A-sided smash All I Have To Do Is Dream/Claudette, and again with Cathy's Clown in 1960.

With Gnarls Barkley's slow fade continuing and the Pet Shop Boys securing the week's only Top 10 debut, singles sales dip week-on-week by 2.3% to 1,156,470, their lowest level for seven weeks, although they are 46.3% higher than the 766,643 tally they achieved this week in 2005, when Akon's Lonely was number one with sales of 59,772.

## KEY INDICATORS

### SINGLES

Sales versus last week: -2.3%  
Year to date versus last year: +11.4%

### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 41.6% |
| Warner    | 18.7% |
| Sony BMG  | 17.3% |
| EMI       | 12.6% |
| Others    | 9.8%  |

### ALBUMS

Sales versus last week: -3.8%  
Year to date versus last year: +6.9%

### MARKET SHARES

|           |       |
|-----------|-------|
| Warner    | 35.6% |
| Universal | 32.1% |
| EMI       | 14.2% |
| Sony BMG  | 14.1% |
| Others    | 4.0%  |

### COMPILATIONS

Sales versus last week: -6.1%  
Year to date versus last year: -17.3%

### MARKET SHARES

|                   |       |
|-------------------|-------|
| Universal         | 35.2% |
| Ministry of Sound | 21.0% |
| EMI               | 12.9% |
| Sony BMG          | 3.8%  |
| Others            | 15.4% |

## RADIO AIRPLAY

### MARKET SHARES

|            |       |
|------------|-------|
| Universal  | 44.2% |
| EMI        | 19.6% |
| Sony Music | 12.9% |
| Warner     | 12.9% |
| Others     | 10.5% |

## CHART SHARE

Origin of singles sales (Top 75):  
UK: 54.7% US: 36.0% Other: 9.3%  
Origin of albums sales (Top 75):  
UK: 54.7% US: 42.7% Other: 2.6%

For fuller listings, see [musicweek.com](http://musicweek.com)

## NEW ADDITION



Justin Timberlake is nearing completion of his second solo album, the follow-up to 2002's Justified, which spawned the hits *Justified*, *Rock Your Body*, *Cry Me A River* and *Like I Love You*. The new album has been produced by Rick Rubin and will be released in September, preceded by a single in late August. Both album and single are currently untitle.

## SINGLES

**THIS WEEK**  
Orson Bright Idea (Mercury); Christina Milam Say It (Def Jam); The Like What I Say... (Polygram); Morning Runner The Great Escape (Parlophone)  
**MAY 22**  
The Futureheads Skip To The End (WEA); Primordial Scream Country Girl (Columbia); Jack Johnson Upside Down (Island); Pigeon Song To... (Virgin); Matt Willis Up All Night (Mercury); Robbie Williams Sin Sin Sin (EMI); The Ordinary Boys 9 To 5 (5-Unique)  
**MAY 29**  
Prince Fury (Island); Keane Is It Any Wonder (Island); Corinne Bailey Rae Trouble Sleeping (EMI); Tony Christie ...The World Cup (Tigra); Roman Karnal All Over Again (Polydor)

**JUNE 5**  
Claire Sproule Flame (Parlophone);

Mariah Carey Say Something (Mercury); Embrace Work At Your Feet (Independiente); Sugababes Follow Me Home (Island); Nelly Furtado Manester (Polydor); Goo Goo We Are The Champions (Gusto); Fightstar Hazy Eyes (Innocent); Duncan James Sooner Or Later (Innocent); The Streets Never Went To Church (679)

**JUNE 12**  
Jose Gonzales Hand On Your Heart (Peacefrog); Ron Joni Who Says You Can't... (Mercury); Fatboy Slim That Old Lie (RCA); T.I. Why You Wanna (Atlantic)

**JUNE 19**  
Muse Supremacy Black Hole (WEA); Journey South The Circle (RCA); Yeah Yeah Yeahs Turn Into (Polydor); Janine Fook Extravaganza (RCA); The Zitties Valerie (Delsonica); Editors Blood (Kitchenware)

## UC&J cracks Da Vinci Code

### The Plot

A team of hooded monks will target key London locations giving away Da Vinci Code CD wallets

HANS ZIMMER DA VINCI CODE SOUNDTRACK UNIVERSAL CLASSICS & JAZZ

Universal Classics & Jazz is taking its campaign for the Da Vinci Code soundtrack to the streets with an innovative promotion running over the course of the film's UK opening this weekend.

In keeping with the film's imagery, UC&J hopes to raise awareness and drive digital sales for the album using a street team of hooded monks, who will be assembled at key locations across London, such as the Waterloo Eurostar terminal and The Odeon Cinema in Leicester Square – both of which are featured in the film – where they will distribute special production Da Vinci Code CD wallets carrying a "Download,

Burn & Keep!" message. As it suggests, people are encouraged to purchase the legal download of the album and transfer it to a CD, which they can keep in the wallet. Anyone downloading the album, which is released today (Monday), will also receive a bespoke digital booklet, exclusive to downloaders.

Marketing director Mark Wilkinson says the focus on digital reflects the sales history of UC&J's soundtrack releases in the past. "What we find with soundtracks is that some of our best sellers are much bigger digitally than are physically. Gladiator is our best-selling classical release on iTunes, plus it's a way to make the soundtrack more accessible for a younger audience."

The film's score was the subject of headlines last week when the British Board of Film Classification had considered raising the age classification from 12A to 15 because the film's Hans Zimmer score was deemed too intense for children. Zimmer was subsequently forced to make changes to prevent the classification change.

Wilkinson is adamant the fall-out can only be positive. "From our perspective it gets the music talked



about and it gets the film talked about," he says.

In a further effort to build profile for the soundtrack, UC&J is to mail physical copies of the complete album, a CD wallet and an iPod to monasteries across the UK. "We hope it will become a talking point and it's something we believe will help spread the word about the album," says Wilkinson.

Targeted TV marketing commenced last week, to coincide with an evening of Da Vinci Code related programming on Five last Wednesday and will be stopped up over the next three weeks.

"We're anticipating gold sales-plus in the short term," says Wilkinson. "Some 4.8m people have bought the Da Vinci Code book and we're positioning this album as a piece of merchandise that appeals to those that have read the book and not the film."

### CAMPAIGN SUMMARY

PRESS: Louise Ringrose & Tony Woods, UCM&J TV & RADIO; Jude Mellor & Rebecca Rasm, UCM&J  
PRODUCT MANAGER: Donna Cox, UCM&J  
MARKETING DIRECTOR: Mark Wilkinson, UCM&J

### TASTEMAKERS TIPS

#### Archie Bronson Outfit Dead Funny (Domino Records)

NICK NEADS, HEAD OF MUSIC, IT PRODUCTIONS



"Looking like they have spent a good few years at sea, but sounding as far removed from the current top five indie cliché as is humanly possible; dealing with manic depression, disco dancing and oral delights (oh er) – this is just intergalactic – single of the fortnight" as they used to say and possibly one of the albums of 2006."

#### Rouge feat. Juelz Santana Don't Be Shy (W10/Mona/Envy)

MARTIN JAY, CHIEF FM BREAKFAST SHOW PRESENTER

"This is a feel-good, upbeat R&B

tune with a great summer vibe. It incorporates desi-beats and features US heavyweight rapper of the moment Juelz Santana. This track really is East meets West – and these British girls are going to be a force to be reckoned with in the near future. What a great way to launch a career!"

#### Justice vs Simian We Are Your Friends (QO)

ANNIE MAC, BBC RADIO ONE

"This song is a never ending process of rousing pride friendship which, when screaming along on the dancefloor with your arms around your friend's shoulders, is always a special moment. Coupled with the trademark red-rav sound of Parisian producers Justice, it is a perfect combination of underground sounds and pop sensibility. I hope it is massive this summer."



### THE INSIDER

#### Classic FM



GC&P-owned Classic FM is to launch its first podcast at the end of the month as part of a six-month deal with Airmiles to sponsor its Smooth Classics at 7 show.

The podcast – which will feature guest interviews from the Smooth Classics at 7 show, as well as reviews of CDs, concerts and movies – arrives at a time when the Classic FM website is enjoying some 920,000 unique users per month and it forms part of a wider effort to expand the station's online proposition.

"Offering podcasts to our

audience is the natural next step for us," says station manager Darren Henley. "We're giving listeners the chance to download editorial content on subjects as diverse as international travel, films, books, the latest classical CD releases, events guides and we are also making available all of our interviews with the biggest names in classical music."

Henley believes the podcasts are a good way to add value to the overall brand proposition. "Classic FM has proved that you can create a broad-based mass audience for classical music. We're continuing to grow our audience by developing Classic FM into a multi-platform brand," he says.

Further evidence that the station is reaching a broad

## Sony BMG hopes Noll will bowl them over with C5 cricket theme

### Ad focus

Sony BMG has secured a lucrative proxy for a little-known Australian artist called Shannon Noll, which will see his Matthew Gerard (Kelly Clarkson, Avril Lavigne) penned single Shine providing the soundtrack to Five's cricket highlights programme this summer.

Five's programming will be the only place UK viewers will be able to see international cricket on terrestrial TV, with Sky Sports securing the rights to screen all international cricket coverage this summer. As a result, Sony BMG is looking to the sync as an opportunity to "test drive" Noll's UK appeal. Trailers for the programmes are already on air, featuring the track.

"If the song starts to receive a strong reaction from viewers, we might look at getting it out as a commercial single," says Sony BMG's synchronisation licensing manager Steve Ashford.

"Currently the song is available as a download and we're looking to use the song as a focus track on



some of our compilations. Essentially, it can only enhance his reputation here."

The deal came about when Five approached Sony BMG about using the track after it struck a chord with members of staff there. "Somebody there actually got to hear about Noll somehow and the song stuck," says Ashford.

Noll has enjoyed massive success in his native country, where he rose to prominence after

making it to the final in the first Australian Idol competition. While he did not ultimately win, his debut album That's What I'm Talking About, was released shortly after the first series final episode in 2004. It has gone on to achieve double-platinum status in Australia, spawning three top 10 hits. The follow-up, Lift, was released in November last year, preceded by Shine as first single which debuted at number one.

### RADIO PLAYLISTS

#### RADIO 1

- A LIST**  
Arctic Monkeys The View From The Afternoon  
RedFreak Somebody's Watching Me  
Chelina Milton feat. Young Jeezy Say I, Dirty  
Pretty Things Dirty Gang Radio One  
Ray (Dance) Dance, Gracie Bonker Crazy, Hard-F  
Down: Keane Is It Really Wonder? LL Cool J feat.  
Jennifer Lopez Control Mariah, OutKast feat.  
Brittany Murphy Factor Kill Patricia, Orson  
Bryce Peak Who Were Never Present  
Boy Kill Boy Sicke, Breakeo Co-Op The  
O'Jays Carline Bailey How Incredible Stepping  
Feeder Lift & Runz Laketia Holloway Low  
Season Of: Mariah Carey feat. Snoo Dogg  
Say Something: Matt White up at Night  
Supernassie Black Hole, Nelly Furtado

- MANICATOR: NERINA PELLET Everybody's Gotta To Win, Sinigabales Follow Me Home: The Automatic Monster, The Streets Newer World To Change, TI Why You Wanna, We Are Scandalous Nobody Move, Neozoy Girl Hurt  
**CLUTY**  
"Enchanted World At The Moving Feet Of The States Slip It Out, Hot Chip Boy From School, "Luge Fance Kick Post, Robbie Williams Sin Sin Sin, Snow Patrol Eyes Open, "Radio Music feat. Kimbley Gae, Sadeback feat. Robin Beck First Time, "The Kooks She Moves In Her Own Way, "The Zibons Valley  
**4UPFRONT**  
"AFI Miss You, Bob Siclar feat. Steve Edwards World Hold On Chicks on the Sky, "Bobby Jabs You Can't Fool Me, Dennis Runaway feat. Kimbley Gae, Sadeback feat. Sadeley MakDonSade  
**RADIO 2**  
**COOLWAVE 2**  
**A LIST**  
Breakeo Co-Op The O'Jays, Carline Bailey How Incredible Stepping "Who Clicks Not Really**





**Singles**

**Tony Christie**  
(Is This The Way To The World Cup (Is This CD5M0616))  
As with the Christmas season, the run-up to football's involvement in a global tournament throws up a variety of awful musical offerings – and this probably won't be the worst. With footie-related lyrics crowbarred into Christie's similarly-titled smash, the album captures the mood of the nation.

**Gomez**  
Girlshead/love/drug (Independent IS0M105MS)  
Now approaching their 10th anniversary and on the verge of releasing a fifth studio album, Gomez return with this strong single. This is not necessarily a direction they have taken before – the familiar gravel-toned vocal has gone – but it is nonetheless a fine slice of dark-edged pop.

**Loleatta Holloway**  
Love Sensation '06 (Gusto CDGUS40)  
Gusto's 2006 reworking of Holloway's disco classic – one of soul's most-sampled gems – features the original vocals and boasts hi-Tek, Dead Stereo and 7th Heaven mixes. Radio One has B-listed the track, which could enjoy a long hot summer ahead.

**Hope Of The States**  
Sing It Out (Columbia L119699)  
Like Arctic Monkeys, Hope Of The States were once the act on everyone's lips, and the band's almost prog-rock approach, complete with violin tinkering, seemed remarkably refreshing. They retain the ambition and anthemic intentions, but somehow this song doesn't kick quite as hard as one might expect.

**Ronan Keating feat. Kate Rusby**  
All Over Again (Polydor 9857870)  
Written by Don Messall and Steve Goodman, this predictable ballad is given a welcome organic edge by Rusby's beautiful voice, but even she cannot raise the track above run-of-the-mill status. Played by Radio Two and Capital, it is, however, tailor-made for daytime radio play. This

**SINGLE OF THE WEEK**

**Keane**  
Is It Any Wonder?

Island CD934  
This is a soaring return by Keane, and sonically by far the biggest-sounding single they have produced to date. It is impossible to avoid the U2 references, but despite the song's stadium-sized ambitions, Keane's sound remains very much their own. The trio's basic instrumentation is given a boost with a plethora of effects and overlays that give the synth a gritty guitar sound and provides a melodic backbone throughout. It is A-listed at Radio One and Capital.

will set the stall nicely for Keating's June 5-released studio album *Bring You Home*.

**Morrissey**  
The Youngest Was The Most Loved (Attack ATKXS018)  
One of the strongest symbols of Morrissey's regained confidence is this, this second single from current album *Ringleader Of The Tormentors*. The chorus features Mozza joyfully singing, "There is no such thing in life as normal" with the backing of a soul choir. It could stand as a glowing defence of the singer's erratic and occasionally seminal 25 years making music.

**Pink**  
Who Knew (RCA 82876847012)  
The second single from Pink's new album *I'm Not Dead* sees her ditching the novelty feel of *Stupid Girls* in favour of a more heartfelt, slightly darker, sound which could ultimately reach a far broader audience. This driving, guitar-based pop song with a distinct Kelly Clarkson feel is A-listed at Radio One and Capital.

**Prince**  
Fury (Island MCSTD40462)  
Not one of the stronger tracks from the acclaimed album *3121*, Fury sounds a bit like Prince rocking out at a soundcheck; you know it's going to be better than 90% of the music out there, but, y'know, it's Prince, and we've all come to expect just that bit more. Radio Two has A-listed the track.

**Corinne Bailey Rae**  
Trouble Sleeping (Good Groove/EMI CD06M692)  
After the massive success of *Put Your Records On* thrust the soul star into the limelight, *Trouble Sleeping* looks set to send her stock soaring. One of the strongest tracks from her debut album – which has already sold 1m copies worldwide – this sultry song has been A-listed by Capital and B-listed by Radio One.

**LeAnn Rimes**  
And It Feels Like (Curb/London CUB122)  
This first taster from Rimes' third album *Whatever We Wanna* offers no hidden musical depths.

However, Dan Huff's solid production has helped deliver radio support including a C-listing at Radio Two.

**The Vines**  
Anytime (Heavenly HVM1600D)  
The Vines rather disappeared off the radar following the disappointment of their second album. However, a quick blast of this single, which honours their patented Nirvana-meets-The-Beatles attack, is enough to remind the casual listener why everyone got so excited about them in the first place.

**Albums**

**Elvis Costello & Alan Toussaint**  
The River In Reverse (Verve 9856057)  
A new album by Costello should always be welcomed, but one can't help wishing he wouldn't wear the mantle of *Older Statesman* so much. The collaboration with one of New Orleans' favourite sons, production by Joe Henry; songs culled from Toussaint's back catalogue and co-writes with Costello all point to class and quality. Unfortunately somewhere in the mix the passion and fire got lost. It's a bit like listening to a masterclass in a lecture hall.

**M Craft**  
Silver & Fire (679 2564632452)  
Australian-born Martin Craft unleashes his debut album of dreamy folk. Despite the inevitable Elliott Smith comparisons, his songs have a warm, multi-layered feel, enhanced by his own production with tinges of jazz and bossanova.

**The Futureheads**  
Always And Tributes (679 2564633522)  
Sunderland's finest have certainly progressed on this album: gone are the awkward, breakneck-time signatures and dazzling four-piece harmonies, to be replaced by a looser, more relaxed feel that lets the music breathe. At its best – as on recent single *Skip To The End* – the results are brilliant, but it sometimes feels as if the band has abandoned the quirks that made them so special in the first place.

**Also Out This Week**  
**Singles**  
747: Neja & Day (AK): Betty Darc:  
Excuse All The Blood (Island): Echo  
And The Burymen:  
Scissors In The  
Sand (Cooking  
Veg): ESG: Incore  
(Soul Jazz): Joan As  
Police Woman:  
The Rice (NewT): Jamie  
Licht: Mullyp  
Additions (Warp)  
**Albums**  
Bilzon Trapper:  
Felix Rex (Good  
Time Folk)



**Herbert**  
Scale (K7 IK7202CD)  
Matthew Herbert has scaled down the grand themes for this accessible album, which contains elements that has cropped up throughout his career – the big-band sound, sumptuous jazzy house arrangements and innovative sampling – all topped with Dani Siciliano's stunning voice. His maverick approach remains, but this time the musical quality has taken precedence over the theoretical approach.

**Keith**  
Red Thread (Lucky Number LUCKY0070D)  
This is an engaging debut from the Mancunian four piece, who display a precise line in krautrock-informed grooves topped with strong hooks, making Red Thread a perfect blend of experimentalism and pop tunes. They continue their extensive trek across the UK throughout May.

**My Robot Friend**  
Dial O (Soma SOMACD048)  
Giuseppe My Robot Friend wear their early Eighties, new-wave electro influences on their sleeve, but, similar to XL's Zangamini, admit bend them into interesting new shapes. And it is possibly the only time it contributes from Antony Hegarty and Zombi Nation will ever appear on the same album.

**Stuart Staples**  
Leaving Sons (Beggars Banquet B99CD246)  
It may be less than a year since the Tindersticks frontman released his debut solo album, but there is no sense that this new collection has been hastily knocked off. Rather, Staples' solo status appears to have led him to rediscover the prolific work ethic of the Tindersticks in their early days and with this album he has created a record filled with moments as beautiful as anything written by his erstwhile band.

**The Spinto Band**  
Nice, Girl (Nicolette Virgin CDRD7X)  
After sparking a buzz with the likes of Radio One's *Bea Lowe* as well as winning a place on the *MV Playlist*, this Wilmington,

Records released 29.05.06

**ALBUM OF THE WEEK**

**Orson**  
Bright Idea

Mercury 9877834  
It is impossible to fault Orson's debut album – from day one this band has done exactly what it says on the packet. Yes they're a bit pretentious. And yes, they are older than your average new band. But nobody has tried to tell us listeners anything different, and we've lapped it up. Their debut single shot to number one and the follow-up looks set to do the same. Bright Idea is faultless collection of energetic pop songs with a sunny, global appeal.

Delaware-based band emerge with their debut album. Offering off-kilter melodies packed with hooks, it has real charm. Highlights include the bittersweet *I'd Tell You*, the euphoric *Oh Mandy* and the disco-tinged *Crack The Whip*. An impressive debut.

**System Of A Down**  
Vicinity Of Obscenity/Lonely Day (Columbia 89228765312)  
There is something surprisingly likeable about the way SOAD shift between meaty, hardcore rock to sensitive refrains, or melodic melodrama, as on lead track *Vicinity Of Obscenity*. This is a band who can find appeal outside their hardcore niche, but who attract total devotion from serious fans. *Black Sabbath's* Snowblind and *Lu Red's* Metro are covered like no-one else could, while Shame sees the band hook up with Wu-Tang Clan for an angry rap-rock stomper.

**The Upper Room**  
Other People's Problems (Columbia 82876857302)  
This debut from the Brighton four-piece is a refreshing change from the norm in the current major-label guitar landscape as it is pure English pop, pure and simple, with no attempts to sound overwroughtly epic and sensitive. A big summer of live promotion ahead of them should lead plenty to discover this record over the coming months.

**Nação Zumbi**  
Futura (Trama 11062)  
Nação Zumbi are the pioneers of the Mangue Beat scene in Brazil – a musical style that effectively blends the local Afro-Brazilian beats with hip hop, rock and jazz without it ever sounding unnatural or awkward. This album is wonderful – there is a modernity to the sound that encourages urban music from most corners of the world and the final result is immediate, urgent and magnificent. An appearance on *Later* on May 26 should help.

Best of the reviews: Dupall David, Adam Bristow, Phil Brookes, Ben Cartlow, Stuart Clarke, Joanna Jones, Jim Larkin, Owen Lawrence, Niceno Stadi, Jim Tocco and Simon Ward









Albums listed this week: 250  
Year to date: 4,789  
Singles listed this week: 131  
Year to date: 2,418

For more information can be faxed to Owen Lewis at (909) 721-8327 or e-mailed to owen@musicweek.com

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| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-927 | M | Pop |
| DMITRI <i>CHERRY LIPS</i> (Mercury) (CD) W0141-928                | M | Pop |
| DMITRI <i>CHERRY LIPS</i> (Mercury) (CD) W0141-929                | M | Pop |
| DMITRI <i>CHERRY LIPS</i> (Mercury) (CD) W0141-930                | M | Pop |
| DMITRI <i>CHERRY LIPS</i> (Mercury) (CD) W0141-931                | M | Pop |
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| DMITRI <i>CHERRY LIPS</i> (Mercury) (CD) W0141-933                | M | Pop |
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| DMITRI <i>CHERRY LIPS</i> (Mercury) (CD) W0141-946                | M | Pop |
| DMITRI <i>CHERRY LIPS</i> (Mercury) (CD) W0141-947                | M | Pop |
| DMITRI <i>CHERRY LIPS</i> (Mercury) (CD) W0141-948                | M | Pop |
| DMITRI <i>CHERRY LIPS</i> (Mercury) (CD) W0141-949                | M | Pop |
| DMITRI <i>CHERRY LIPS</i> (Mercury) (CD) W0141-950                | M | Pop |

**DANCE**

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| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-927 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-928 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-929 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-930 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-931 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-932 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-933 | M | Pop |
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| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-936 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-937 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-938 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-939 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-940 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-941 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-942 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-943 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-944 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-945 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-946 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-947 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-948 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-949 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-950 | M | Pop |

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| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-927 | M | Pop |
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| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-929 | M | Pop |
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| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-936 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-937 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-938 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-939 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-940 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-941 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-942 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-943 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-944 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-945 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-946 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-947 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-948 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-949 | M | Pop |
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**MUSIC DVD**

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| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-927 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-928 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-929 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-930 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-931 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-932 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-933 | M | Pop |
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| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-935 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-936 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-937 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-938 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-939 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-940 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-941 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-942 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-943 | M | Pop |
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| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-948 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-949 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-950 | M | Pop |

Records released 22.05.06

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| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-927 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-928 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-929 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-930 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-931 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-932 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-933 | M | Pop |
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| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-936 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-937 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-938 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-939 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-940 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-941 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-942 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-943 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-944 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-945 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-946 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-947 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-948 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-949 | M | Pop |
| DAVID BOWIE <i>IT'S A BEAUTIFUL LIFE</i> (Mercury) (CD) W0141-950 | M | Pop |

**Jackie Wilson**  
The Chicago Soul Of Jackie Wilson  
(Epic/MCDD 770)



The third double-priced set in Ed's ongoing series of Jackie Wilson releases concentrates on his most soulful era, which was recorded between 1966 and 1975, when his career was ended by a heart attack and left him unconscious until his death more than eight years later. Among the 40 songs here are the hits (Your Love Keeps Lifting Me Higher And Higher and the sublime I Get The Sweetest Feeling, as well as some superb material penned by Chi-Lites leader Eugene Record and soul legend Sam Dees. There's even an unexpected cover of The Doors' Light My Fire, which shows a flair for interpretation missing from a lush studio remake of The Supremes' You Keep Me Hangin' On. Most of the rest, thankfully, is top notch.

**Don & The Goodtimes**  
So Good (Rev-Ola CREVE 142)



Don & The Goodtimes never materialized as a funk ensemble selected as the house band for legendary DJ Dick Clark's Where The Action Is TV show in 1967. Don & The Goodtimes never materialized as a funk ensemble until a year later, having played two singles in the bottom half of *Billboard's* 100. However, they are fondly remembered by many and this compilation brings together their only album and eight other tracks that appeared only on singles. A pleasing hybrid between sunshine pop and garage rock, they had an excellent songwriter in their ranks in bassist Ronald Overman, whose whimsical I Could Never Be as Free as the Birds in the Box are among the best tracks here.

**Carolyn Franklin**  
Sister Soul (Kent COKEN 265)



Overshadowed by sister Aretha, Carolyn Franklin nevertheless had a distinctive and soulful style of her own and was signed to RCA Victor, recording four albums without a great deal of success between 1969 and 1976, from which this compilation is drawn. Franklin's fiery vocals, with distinctive gospel undertones, worked best on melodramatic ballads, like I'll Want To Be Like Your Woman and I'm Impassioned For You. Franklin, ever performed with the greatest love feeling than the pedestrian Marvin Gaye and Diana Ross. Carolyn was also a gifted songwriter and the self-penned As Long As You Are There, with its beautiful spoken intro, is one of the best tracks on this fine album.

# Singles

2005/06  
Top 75

Gnarls Barkley hold on for a seventh week at number one, despite a strong challenge from LL Cool J featuring Jennifer Lopez. The Pet Shop Boys debut highest at eight

# The Official UK

## TOP 20 DOWNLOADS

| Chart | ARTIST TITLE                                  | Label     |
|-------|---|-----------|
| 1     | GNARLS BARKLEY CRAZY                          | Warner    |
| 2     | INFERNAL FROM PARIS TO BERLIN                 | Apple     |
| 3     | RIHANNA SOS                                   | Def Jam   |
| 4     | RED HOT CHILI PEPPERS DANI CALIFORNIA         | Warner    |
| 5     | THE RACONTEURS STEADY, AS SHE GOES            | XL        |
| 6     | DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD     | Virgin    |
| 7     | THE KOOKS NAÏVE                               | Fiction   |
| 8     | SNOW PATROL YOU'RE ALL I HAVE                 | Capitol   |
| 9     | BEATREAZK SOMEBODY'S WATCHING ME              | Dau       |
| 10    | LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF | Def Jam   |
| 11    | SHAYNE WARD NO PROMISES                       | Sony BMG  |
| 12    | CHICANE FEAT. TIM JONES STONED IN LOVE        | Universal |
| 13    | ORSON NO TOMORROW                             | Mercury   |
| 14    | MARY J BLIGE & U2 ONE                         | Gettin'   |
| 15    | THE BLACK EYED PEAS PUMP IT                   | ARM       |
| 16    | FALL OUT BOY DANCE, DANCE                     | Atlantic  |
| 17    | WILL YOUNG WHO AM I                           | Sony BMG  |
| 18    | CHRIS BROWN YOU (EXCUSE ME MISS)              | Def Jam   |
| 19    | NE-YO SO SICK                                 | Def Jam   |
| 20    | FEEDER LOST & FOUND                           | Elek      |

© The Official UK Charts Company 2006. Covers period from April 30 to May 6, 2006.



**2. LL Cool J**  
Hot beds are reunited as LL Cool J and Jennifer Lopez register their second major two collaboration with Control Myself, which surges 15-2. His week on sales of 32,324. The pair previously collaborated on All I Have, which reached runners-up last in March 2003. LL Cool J's 10th Top 40 hit and Lo's 15th. Control Myself is taken from the former's 'Budd Smith' album, which has, surprisingly, struggled so far, moving 79-112-110-94-111 since its release. His album, The Definition, also made band work of reaching number 60 in 2004.

**3. Infernal**  
In the grand tradition of calico songs by persistent Europeans, From Paris To Berlin by Infernal is in no hurry to depart the top five, and actually rallies this week to return to its peak position, while increasing its sales by 5.1% to 26,023. The single has strived 54-4-3-4-3 for the Danish duo, comprising hit-investor-boss Pave Lagergren and vocalist Lina Rafn, and was previously a Top 20 hit in Australia, Finland, France, Norway and Spain. From Paris To Berlin is the first UK release for Infernal.

## TOP 20 RINGTONES

| Chart | ARTIST TITLE                               | Artist  |
|-------|--|---------|
| 1     | GNARLS BARKLEY CRAZY                       | Warner  |
| 2     | RIHANNA SOS                                | Warner  |
| 3     | SHAYNE WARD NO PROMISES                    | BMG     |
| 4     | INFERNAL FROM PARIS TO BERLIN              | Dynasty |
| 5     | THE BLACK EYED PEAS PUMP IT                | EMI     |
| 6     | BEATREAZK SOMEBODY'S WATCHING ME           | EMI     |
| 7     | RED HOT CHILI PEPPERS DANI CALIFORNIA      | Warner  |
| 8     | THE KOOKS NAÏVE                            | Fiction |
| 9     | SEAN PAUL TEMPERATURE                      | BMG     |
| 10    | MARY J BLIGE & U2 ONE                      | Gettin' |
| 11    | CHRIS BROWN YOU (EXCUSE ME MISS)           | Def Jam |
| 12    | NE-YO SO SICK                              | Def Jam |
| 13    | CORINNE BAILEY RAE PUT YOUR RECORDS ON     | Capitol |
| 14    | NOTORIOUS B.I.G./DIDDY/NELLY... NASTY GIRL | Capitol |
| 15    | THE BLACK EYED PEAS MY HUMPS               | Capitol |
| 16    | DHT FEAT. EMDEE LISTEN TO YOUR HEART       | Capitol |
| 17    | FAITHLESS INSOMNIA                         | Warner  |
| 18    | PINK STUPID GIRLS                          | Capitol |
| 19    | PUSHCAT DOLLS FEAT. WILL.I.A.M BEEP        | Capitol |
| 20    | LALO SCHEFRIN MISSION IMPOSSIBLE THEME     | Warner  |

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## TOP 20 EUROPEAN DOWNLOADS

| Chart | ARTIST TITLE  | Artist    |
|-------|---|-----------|
| 1     | GNARLS BARKLEY CRAZY - SINGLE VERSION                 | Warner    |
| 2     | RED HOT CHILI PEPPERS DANI CALIFORNIA (ALBUM VERSION) | Warner    |
| 3     | RIHANNA SOS   | Warner    |
| 4     | LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF         | Warner    |
| 5     | SHAKIRA HIPS DON'T LIE                                | Sony BMG  |
| 6     | THE RACONTEURS STEADY, AS SHE GOES                    | XL        |
| 7     | INFERNAL FROM PARIS TO BERLIN                         | Apple     |
| 8     | DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD             | Virgin    |
| 9     | SNOW PATROL YOU'RE ALL I HAVE                         | Capitol   |
| 10    | MARY J BLIGE & U2 ONE                                 | Capitol   |
| 11    | BEATREAZK SOMEBODY'S WATCHING ME (TRACK MIX)          | Dau       |
| 12    | THE KOOKS NAÏVE                                       | EMI       |
| 13    | THE BLACK EYED PEAS PUMP IT                           | Universal |
| 14    | THE PUSHCAT DOLLS FEAT. WILL.I.A.M BEEP               | Universal |
| 15    | RIHANNA SOS   | Warner    |
| 16    | KELLY CLARKSON BECAUSE OF YOU                         | Sony BMG  |
| 17    | FALL OUT BOY DANCE, DANCE                             | Atlantic  |
| 18    | SHAYNE WARD NO PROMISES                               | Sony BMG  |
| 19    | CHICANE FEAT. TIM JONES STONED IN LOVE                | Universal |
| 20    | PINK STUPID GIRLS                                     | Sony BMG  |

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| Chart | ARTIST TITLE  | Artist        |
|-------|---|---------------|
| 1     | GNARLS BARKLEY CRAZY                                  | Warner        |
| 2     | LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF         | Def Jam       |
| 3     | INFERNAL FROM PARIS TO BERLIN                         | Apple         |
| 4     | BEATREAZK SOMEBODY'S WATCHING ME                      | Dau           |
| 5     | RIHANNA SOS   | Warner        |
| 6     | RED HOT CHILI PEPPERS DANI CALIFORNIA                 | Warner        |
| 7     | SHAYNE WARD NO PROMISES                               | Sony BMG      |
| 8     | PET SHOP BOYS I'M WITH STUPID                         | Parlophone    |
| 9     | CHICANE FEAT. TOM JONES STONED IN LOVE                | Universal     |
| 10    | THE KOOKS NAÏVE                                       | Fiction       |
| 11    | THE RACONTEURS STEADY, AS SHE GOES                    | XL            |
| 12    | SNOW PATROL YOU'RE ALL I HAVE                         | Capitol       |
| 13    | DAZ SAMPTON TEENAGE LIFE                              | Dau           |
| 14    | DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD             | Virgin        |
| 15    | MARY J BLIGE & U2 ONE                                 | Capitol       |
| 16    | WILL YOUNG WHO AM I                                   | Sony BMG      |
| 17    | BOY KILL BOY SUZIE                                    | World Circuit |
| 18    | CHRISTINA MILIAN/YOUNG JEEZY SAY I                    | Capitol       |
| 19    | FALL OUT BOY DANCE, DANCE                             | Atlantic      |
| 20    | MICHAEL JACKSON IN THE CLOSET                         | Warner        |
| 21    | CHRIS BROWN YOU (EXCUSE ME MISS)                      | Def Jam       |
| 22    | THE UPPER ROOM BLACK AND WHITE                        | Capitol       |
| 23    | BUSTA RHYMES TOUCH IT                                 | Interscope    |
| 24    | THE BLACK EYED PEAS PUMP IT                           | Capitol       |
| 25    | ORSON NO TOMORROW                                     | Mercury       |
| 26    | SIGUR ROS HOPPIDILLA                                  | Capitol       |
| 27    | NE-YO SO SICK   | Def Jam       |
| 28    | ORSON BRIGHT IDEA                                     | Mercury       |
| 29    | CORINNE BAILEY RAE PUT YOUR RECORDS ON                | Capitol       |
| 30    | T-PAIN I'M SPRUNG                                     | Capitol       |
| 31    | FEEDER LOST & FOUND                                   | Elek          |
| 32    | PUSHCAT DOLLS FEAT. WILL.I.A.M BEEP                   | Capitol       |
| 33    | WE ARE SCIENTISTS NOBODY MOVE NOBODY GET HURT         | Virgin        |
| 34    | NINA SIMONE V GROOVEFINDER AINT GOT NO - IVE GOT LOVE | Sony BMG      |
| 35    | DELAYS HIDEAWAY                                       | Sony BMG      |
| 36    | PINK STUPID GIRLS                                     | Sony BMG      |
| 37    | PANIC AT THE DISCO BUT IT'S BETTER IF YOU DO          | Capitol       |
| 38    | SEAN PAUL TEMPERATURE                                 | Warner        |

| TITLE/ARTIST  | WEEKS ON CHART | PEAK POSITION | WEEKS ON CHART  | PEAK POSITION | WEEKS ON CHART | PEAK POSITION   | WEEKS ON CHART | PEAK POSITION |
|---|----------------|---------------|---|---------------|----------------|---|----------------|---------------|
| GNARLS BARKLEY CRAZY                                  | 7              | 1             | GNARLS BARKLEY CRAZY                                  | 7             | 1              | GNARLS BARKLEY CRAZY                                  | 7              | 1             |
| LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF         | 10             | 2             | LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF         | 10            | 2              | LL COOL J FEAT. JENNIFER LOPEZ CONTROL MYSELF         | 10             | 2             |
| INFERNAL FROM PARIS TO BERLIN                         | 10             | 3             | INFERNAL FROM PARIS TO BERLIN                         | 10            | 3              | INFERNAL FROM PARIS TO BERLIN                         | 10             | 3             |
| BEATREAZK SOMEBODY'S WATCHING ME                      | 10             | 4             | BEATREAZK SOMEBODY'S WATCHING ME                      | 10            | 4              | BEATREAZK SOMEBODY'S WATCHING ME                      | 10             | 4             |
| RIHANNA SOS   | 10             | 5             | RIHANNA SOS   | 10            | 5              | RIHANNA SOS   | 10             | 5             |
| RED HOT CHILI PEPPERS DANI CALIFORNIA                 | 10             | 6             | RED HOT CHILI PEPPERS DANI CALIFORNIA                 | 10            | 6              | RED HOT CHILI PEPPERS DANI CALIFORNIA                 | 10             | 6             |
| SHAYNE WARD NO PROMISES                               | 10             | 7             | SHAYNE WARD NO PROMISES                               | 10            | 7              | SHAYNE WARD NO PROMISES                               | 10             | 7             |
| PET SHOP BOYS I'M WITH STUPID                         | 10             | 8             | PET SHOP BOYS I'M WITH STUPID                         | 10            | 8              | PET SHOP BOYS I'M WITH STUPID                         | 10             | 8             |
| CHICANE FEAT. TOM JONES STONED IN LOVE                | 10             | 9             | CHICANE FEAT. TOM JONES STONED IN LOVE                | 10            | 9              | CHICANE FEAT. TOM JONES STONED IN LOVE                | 10             | 9             |
| THE KOOKS NAÏVE                                       | 10             | 10            | THE KOOKS NAÏVE                                       | 10            | 10             | THE KOOKS NAÏVE                                       | 10             | 10            |
| THE RACONTEURS STEADY, AS SHE GOES                    | 10             | 11            | THE RACONTEURS STEADY, AS SHE GOES                    | 10            | 11             | THE RACONTEURS STEADY, AS SHE GOES                    | 10             | 11            |
| SNOW PATROL YOU'RE ALL I HAVE                         | 10             | 12            | SNOW PATROL YOU'RE ALL I HAVE                         | 10            | 12             | SNOW PATROL YOU'RE ALL I HAVE                         | 10             | 12            |
| DAZ SAMPTON TEENAGE LIFE                              | 10             | 13            | DAZ SAMPTON TEENAGE LIFE                              | 10            | 13             | DAZ SAMPTON TEENAGE LIFE                              | 10             | 13            |
| DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD             | 10             | 14            | DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD             | 10            | 14             | DIRTY PRETTY THINGS BANG BANG YOU'RE DEAD             | 10             | 14            |
| MARY J BLIGE & U2 ONE                                 | 10             | 15            | MARY J BLIGE & U2 ONE                                 | 10            | 15             | MARY J BLIGE & U2 ONE                                 | 10             | 15            |
| WILL YOUNG WHO AM I                                   | 10             | 16            | WILL YOUNG WHO AM I                                   | 10            | 16             | WILL YOUNG WHO AM I                                   | 10             | 16            |
| BOY KILL BOY SUZIE                                    | 10             | 17            | BOY KILL BOY SUZIE                                    | 10            | 17             | BOY KILL BOY SUZIE                                    | 10             | 17            |
| CHRISTINA MILIAN/YOUNG JEEZY SAY I                    | 10             | 18            | CHRISTINA MILIAN/YOUNG JEEZY SAY I                    | 10            | 18             | CHRISTINA MILIAN/YOUNG JEEZY SAY I                    | 10             | 18            |
| FALL OUT BOY DANCE, DANCE                             | 10             | 19            | FALL OUT BOY DANCE, DANCE                             | 10            | 19             | FALL OUT BOY DANCE, DANCE                             | 10             | 19            |
| MICHAEL JACKSON IN THE CLOSET                         | 10             | 20            | MICHAEL JACKSON IN THE CLOSET                         | 10            | 20             | MICHAEL JACKSON IN THE CLOSET                         | 10             | 20            |
| CHRIS BROWN YOU (EXCUSE ME MISS)                      | 10             | 21            | CHRIS BROWN YOU (EXCUSE ME MISS)                      | 10            | 21             | CHRIS BROWN YOU (EXCUSE ME MISS)                      | 10             | 21            |
| THE UPPER ROOM BLACK AND WHITE                        | 10             | 22            | THE UPPER ROOM BLACK AND WHITE                        | 10            | 22             | THE UPPER ROOM BLACK AND WHITE                        | 10             | 22            |
| BUSTA RHYMES TOUCH IT                                 | 10             | 23            | BUSTA RHYMES TOUCH IT                                 | 10            | 23             | BUSTA RHYMES TOUCH IT                                 | 10             | 23            |
| THE BLACK EYED PEAS PUMP IT                           | 10             | 24            | THE BLACK EYED PEAS PUMP IT                           | 10            | 24             | THE BLACK EYED PEAS PUMP IT                           | 10             | 24            |
| ORSON NO TOMORROW                                     | 10             | 25            | ORSON NO TOMORROW                                     | 10            | 25             | ORSON NO TOMORROW                                     | 10             | 25            |
| SIGUR ROS HOPPIDILLA                                  | 10             | 26            | SIGUR ROS HOPPIDILLA                                  | 10            | 26             | SIGUR ROS HOPPIDILLA                                  | 10             | 26            |
| NE-YO SO SICK   | 10             | 27            | NE-YO SO SICK   | 10            | 27             | NE-YO SO SICK   | 10             | 27            |
| ORSON BRIGHT IDEA                                     | 10             | 28            | ORSON BRIGHT IDEA                                     | 10            | 28             | ORSON BRIGHT IDEA                                     | 10             | 28            |
| CORINNE BAILEY RAE PUT YOUR RECORDS ON                | 10             | 29            | CORINNE BAILEY RAE PUT YOUR RECORDS ON                | 10            | 29             | CORINNE BAILEY RAE PUT YOUR RECORDS ON                | 10             | 29            |
| T-PAIN I'M SPRUNG                                     | 10             | 30            | T-PAIN I'M SPRUNG                                     | 10            | 30             | T-PAIN I'M SPRUNG                                     | 10             | 30            |
| FEEDER LOST & FOUND                                   | 10             | 31            | FEEDER LOST & FOUND                                   | 10            | 31             | FEEDER LOST & FOUND                                   | 10             | 31            |
| PUSHCAT DOLLS FEAT. WILL.I.A.M BEEP                   | 10             | 32            | PUSHCAT DOLLS FEAT. WILL.I.A.M BEEP                   | 10            | 32             | PUSHCAT DOLLS FEAT. WILL.I.A.M BEEP                   | 10             | 32            |
| WE ARE SCIENTISTS NOBODY MOVE NOBODY GET HURT         | 10             | 33            | WE ARE SCIENTISTS NOBODY MOVE NOBODY GET HURT         | 10            | 33             | WE ARE SCIENTISTS NOBODY MOVE NOBODY GET HURT         | 10             | 33            |
| NINA SIMONE V GROOVEFINDER AINT GOT NO - IVE GOT LOVE | 10             | 34            | NINA SIMONE V GROOVEFINDER AINT GOT NO - IVE GOT LOVE | 10            | 34             | NINA SIMONE V GROOVEFINDER AINT GOT NO - IVE GOT LOVE | 10             | 34            |
| DELAYS HIDEAWAY                                       | 10             | 35            | DELAYS HIDEAWAY                                       | 10            | 35             | DELAYS HIDEAWAY                                       | 10             | 35            |
| PINK STUPID GIRLS                                     | 10             | 36            | PINK STUPID GIRLS                                     | 10            | 36             | PINK STUPID GIRLS                                     | 10             | 36            |
| PANIC AT THE DISCO BUT IT'S BETTER IF YOU DO          | 10             | 37            | PANIC AT THE DISCO BUT IT'S BETTER IF YOU DO          | 10            | 37             | PANIC AT THE DISCO BUT IT'S BETTER IF YOU DO          | 10             | 37            |
| SEAN PAUL TEMPERATURE                                 | 10             | 38            | SEAN PAUL TEMPERATURE                                 | 10            | 38             | SEAN PAUL TEMPERATURE                                 | 10             | 38            |





# Albums Chart

Chart compiled from actual sales data from 10 Saturday across a sample of more than 6000 UK shops.  
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Corinne Bailey Rae

With her breakthrough single Put Your Records On still in the Top 10 of the airplay chart, where it is joined by follow-up Trouble Sleeping, which leads 49-10 this week, Corinne Bailey Rae's self-titled debut is understandably bouncier back, sailing 14-8 with sales up 12.2% week-on-week to 16,272. The album has made 455,875 copies since its release 11 weeks ago, making it this year's third biggest seller. Trouble Sleeping is released a fortnight while Put Your Records On dips 25-29 this week, chalking up its 13th week on the singles chart, while increasing its sales to 145,158.

## TOP 10 INDIE SINGLES

| WEEK | ARTIST TITLE                                  | WEEKS ON CHART |
|------|---|----------------|
| 1    | THE DELAYS HIDEAWAY                           | 1              |
| 2    | THE RACONTEURS STEADY AS SHE GOES             | 1              |
| 3    | DJ FRESH FEAT. MARY NERVOUS                   | 1              |
| 4    | FORWARD, RUSSIAN NINE                         | 1              |
| 5    | BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE | 1              |
| 6    | EMBRACE NATURE'S LAW                          | 1              |
| 7    | ONE HIT WONDERS GRAY OF GOD                   | 1              |
| 8    | TICA (FAR FROM HOME)                          | 1              |
| 9    | FRANZ FERDINAND THE FALLEN                    | 1              |
| 10   | SANDY B MAKE THE WORLD GO ROUND               | 1              |

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## TOP 10 INDIE ALBUMS

| WEEK | ARTIST TITLE   | WEEKS ON CHART |
|------|--|----------------|
| 1    | ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT | 1              |
| 2    | JOSE GONZALEZ VENER  | 1              |
| 3    | SCOTT WALKER THE DRIFT                                       | 1              |
| 4    | HOWLING BELLS HOWLING BELLS                                  | 1              |
| 5    | EMBRACE THIS NEW DAY   | 1              |
| 6    | THURSDAY A CITY BY THE LIGHT DIVIDED                         | 1              |
| 7    | MORRISSEY RING LEADER OF THE TORMENTORS                      | 1              |
| 8    | KATIE MELUIA PIECE BY PIECE                                  | 1              |
| 9    | GOTAN PROJECT LINACUTO                                       | 1              |
| 10   | THE CHARLATANS SIMPATICO                                     | 1              |

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## TOP 10 ROCK ALBUMS

| WEEK | ARTIST TITLE                           | WEEKS ON CHART |
|------|--|----------------|
| 1    | RED HOT CHILI PEPPERS STADIUM ARCADIUM | 1              |
| 2    | TOOL LOOOOONS                          | 1              |
| 3    | PEARL JAM PEARL JAM                    | 1              |
| 4    | WOLFMEATHER WOLFMEATHER                | 1              |
| 5    | TAKING BACK SUNDAY LOUDER NOW          | 1              |
| 6    | GREEN DAY AMERICAN IDIOT               | 1              |
| 7    | THURSDAY A CITY BY THE LIGHT DIVIDED   | 1              |
| 8    | EVENESSENCE FALLON                     | 1              |
| 9    | KORN LIVE & RARE                       | 1              |
| 10   | MINISTRY RIO GRANDE BLOOD              | 1              |

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## TOP 10 JAZZ ALBUMS

| WEEK | ARTIST TITLE                            | WEEKS ON CHART |
|------|---|----------------|
| 1    | NINA SIMONE THE VERY BEST OF            | 1              |
| 2    | MORAH JONES FEELS LIKE HOME             | 1              |
| 3    | MADELINE PEYROUX CARELESS LOVE          | 1              |
| 4    | RAY CHARLES THE VERY BEST OF            | 1              |
| 5    | CURTIS STIGERS THE COLLECTION           | 1              |
| 6    | MORAH JONES COME AWAY WITH ME           | 1              |
| 7    | NINA SIMONE SINGS TO SING - THE BEST OF | 1              |
| 8    | CHRIS REA BLUE GUITARS                  | 1              |
| 9    | NINA SIMONE GOLD                        | 1              |
| 10   | SADE THE BEST OF                        | 1              |

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## TOP 10 CLASSICAL ALBUMS

| WEEK | ARTIST TITLE                                       | WEEKS ON CHART |
|------|--|----------------|
| 1    | HAYLEY WESTENRA COUSSEY                            | 1              |
| 2    | RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION | 1              |
| 3    | THE SIXTEENTH CENTURY'S ICON                       | 1              |
| 4    | KATHERINE JENKINS LIVING A DREAM                   | 1              |
| 5    | ANDREA BOCELLI ARIA - THE OPERA ALBUM              | 1              |
| 6    | KATHERINE JENKINS SECOND NATURE                    | 1              |
| 7    | KARL JENKINS THE ARMED MAN - A MASS FOR PEACE      | 1              |
| 8    | PLACIDO DOMINGO ITALIA TI AMO                      | 1              |
| 9    | KARL JENKINS REQUIEM                               | 1              |
| 10   | ROLANDO VILLAZON OPERA REACTAL                     | 1              |

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| WEEK | ARTIST TITLE | WEEKS ON CHART   | PREVIOUS WEEK | PEAK | RECORD LABEL                       |
|------|--------------|--|---------------|------|------------------------------------|
| 39   | 49           | <b>COLDPLAY X&amp;Y</b> ● ● ● ● ●                                  |               | 1    | Parlophone 607682-2                |
| 40   | 44           | <b>RED HOT CHILI PEPPERS GREATEST HITS</b> ● ● ● ● ●               |               | 1    | Warner Bros 924829-2 (TEL)         |
| 41   | 37           | <b>MARY J BLIGE THE BREAKTHROUGH</b> ● ● ● ● ●                     |               | 1    | Capitol 98839-9 (3)                |
| 42   | 39           | <b>TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION</b> ● ● ● ● ●  |               | 1    | BMG 67633-2 (TEL) (UK)             |
| 43   | 34           | <b>QUEEN LIVE AT WEMBLEY STADIUM '86</b> ● ● ● ● ●                 |               | 1    | Parlophone 59292-2 (3)             |
| 44   | 47           | <b>NERINA PALLOT FIRES</b> ● ● ● ● ●                               |               | 1    | Mercury 5002382-2 (3)              |
| 45   | 35           | <b>EMBRACE THIS NEW DAY</b> ● ● ● ● ●                              |               | 1    | Independent 926600-2 (TEL) (3)     |
| 46   | 33           | <b>JACK JOHNSON BRUSHFIRE FAIRYTALES</b> ● ● ● ● ●                 |               | 1    | Universal 4432889-2 (3)            |
| 47   | 42           | <b>ROBBIE WILLIAMS GREATEST HITS</b> ● ● ● ● ●                     |               | 1    | Chryslis 864792-2 (3)              |
| 48   | 41           | <b>KIT TUNSTALL EYE TO THE TELESCOPE</b> ● ● ● ● ●                 |               | 1    | Revelation 024126-2 (3)            |
| 49   | 50           | <b>SNOW PATROL FINAL STRAW</b> ● ● ● ● ●                           |               | 1    | Atlantic 986458-2 (3)              |
| 50   | 0            | <b>TOM JONES GREATEST HITS</b> ● ● ● ● ●                           |               | 1    | Universal TV 86239-2 (3)           |
| 51   | NEW          | <b>SCOTT WALKER THE DRIFT</b> ● ● ● ● ●                            |               | 1    | 4AD 0263970-2 (TEL) (UK)           |
| 52   | 44           | <b>WE ARE SCIENTISTS WITH LOVE AND SQUALOR</b> ● ● ● ● ●           |               | 1    | Wipe 021023-2 (3)                  |
| 53   | 23           | <b>TAKING BACK SUNDAY LOUDER NOW</b> ● ● ● ● ●                     |               | 1    | Warner Brothers 946094-2 (TEL) (3) |
| 54   | 6            | <b>VITTORIO GRIGOLO IN THE HANDS OF LOVE</b> ● ● ● ● ●             |               | 1    | Musica 904521-2 (3)                |
| 55   | 11           | <b>JACK JOHNSON CURIOUS GEORGE (OST)</b> ● ● ● ● ●                 |               | 1    | Buckley/Reed 927067-2 (3)          |
| 56   | 23           | <b>MADONNA CONFESSIONS ON A DANCE FLOOR</b> ● ● ● ● ●              |               | 1    | Warner Brothers 924796-2 (TEL) (3) |
| 57   | 36           | <b>FLEETWOOD MAC THE VERY BEST OF</b> ● ● ● ● ●                    |               | 1    | WPM 812273-2 (3) (TEL)             |
| 58   | 35           | <b>PUSSYCAT DOLLS PCD</b> ● ● ● ● ●                                |               | 1    | Atlantic 988467-2 (3)              |
| 59   | 49           | <b>QUEEN GREATEST HITS</b> ● ● ● ● ●                               |               | 1    | Parlophone 389 1594-2 (3)          |
| 60   | 33           | <b>KATIE MELUIA PIECE BY PIECE</b> ● ● ● ● ●                       |               | 1    | Mercury 08847000-2 (3)             |
| 61   | 724          | <b>MADONNA THE IMMACULATE COLLECTION</b> ● ● ● ● ●                 |               | 1    | W 396244-2 (TEL) (3)               |
| 62   | NEW          | <b>HARD-FI IN OPERATION</b> ● ● ● ● ●                              |               | 1    | Mercury 926183-2 (TEL) (3)         |
| 63   | 62           | <b>KAISER CHIEFS OPERA</b> ● ● ● ● ●                               |               | 1    | Blip on a Record 817993-2 (3)      |
| 64   | 57           | <b>KANYE WEST LATE REGISTRATION</b> ● ● ● ● ●                      |               | 1    | Re-A-Roll 9188582-2 (3)            |
| 65   | 3            | <b>WOLFMEATHER WOLFMEATHER</b> ● ● ● ● ●                           |               | 1    | Mercury 107248-2 (3)               |
| 66   | 48           | <b>BRUCE SPRINGSTEEN GREATEST HITS</b> ● ● ● ● ●                   |               | 1    | Columbia 475752-2 (TEL) (3)        |
| 67   | NEW          | <b>CHRISTINA MILLAN SO AMAZIN</b> ● ● ● ● ●                        |               | 1    | Del Jun 90300-2 (3)                |
| 68   | 44           | <b>HARD-FI STARS OF CCTV</b> ● ● ● ● ●                             |               | 1    | Independent 926278-2 (TEL) (3)     |
| 69   | 58           | <b>DAVID BOWIE BEST OF BOWIE</b> ● ● ● ● ●                         |               | 1    | EMI 539821-2 (3)                   |
| 70   | NEW          | <b>MOBB DEEP BLOOD MONEY</b> ● ● ● ● ●                             |               | 1    | Mercury 98207-2 (3)                |
| 71   | 30           | <b>SUGABABES TALLER IN MORE WAYS</b> ● ● ● ● ●                     |               | 1    | Capitol 026142-2 (3)               |
| 72   | 54           | <b>MORRISSEY RINGLEADER OF THE TORMENTORS</b> ● ● ● ● ●            |               | 1    | Mercury 0801128-2 (3)              |
| 73   | 6            | <b>OCEAN COLOUR SCENE LIVE ACOUSTIC AT THE JAM HOUSE</b> ● ● ● ● ● |               | 1    | Mercury 082021-2 (TEL) (3)         |
| 74   | 65           | <b>THE VERVE URBAN HYMNS</b> ● ● ● ● ●                             |               | 1    | 4AD 026127-2 (3) (3)               |
| 75   | 49           | <b>ANDREA BOCELLI AMORE</b> ● ● ● ● ●                              |               | 1    | Super 024 982601-2 (3)             |

● Sales increase ● Sales decrease ● Highest Chart Entry ● Platinum (200,000) ● Silver (60,000) ● Gold (100,000) ● IFPI Platinum Europe (1,000,000) ● IFPI Platinum World (2,000,000)

| WEEK | ARTIST TITLE | WEEKS ON CHART   | PREVIOUS WEEK | PEAK | RECORD LABEL                       |
|------|--------------|--|---------------|------|------------------------------------|
| 39   | 49           | <b>COLDPLAY X&amp;Y</b> ● ● ● ● ●                                  |               | 1    | Parlophone 607682-2                |
| 40   | 44           | <b>RED HOT CHILI PEPPERS GREATEST HITS</b> ● ● ● ● ●               |               | 1    | Warner Bros 924829-2 (TEL)         |
| 41   | 37           | <b>MARY J BLIGE THE BREAKTHROUGH</b> ● ● ● ● ●                     |               | 1    | Capitol 98839-9 (3)                |
| 42   | 39           | <b>TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION</b> ● ● ● ● ●  |               | 1    | BMG 67633-2 (TEL) (UK)             |
| 43   | 34           | <b>QUEEN LIVE AT WEMBLEY STADIUM '86</b> ● ● ● ● ●                 |               | 1    | Parlophone 59292-2 (3)             |
| 44   | 47           | <b>NERINA PALLOT FIRES</b> ● ● ● ● ●                               |               | 1    | Mercury 5002382-2 (3)              |
| 45   | 35           | <b>EMBRACE THIS NEW DAY</b> ● ● ● ● ●                              |               | 1    | Independent 926600-2 (TEL) (3)     |
| 46   | 33           | <b>JACK JOHNSON BRUSHFIRE FAIRYTALES</b> ● ● ● ● ●                 |               | 1    | Universal 4432889-2 (3)            |
| 47   | 42           | <b>ROBBIE WILLIAMS GREATEST HITS</b> ● ● ● ● ●                     |               | 1    | Chryslis 864792-2 (3)              |
| 48   | 41           | <b>KIT TUNSTALL EYE TO THE TELESCOPE</b> ● ● ● ● ●                 |               | 1    | Revelation 024126-2 (3)            |
| 49   | 50           | <b>SNOW PATROL FINAL STRAW</b> ● ● ● ● ●                           |               | 1    | Atlantic 986458-2 (3)              |
| 50   | 0            | <b>TOM JONES GREATEST HITS</b> ● ● ● ● ●                           |               | 1    | Universal TV 86239-2 (3)           |
| 51   | NEW          | <b>SCOTT WALKER THE DRIFT</b> ● ● ● ● ●                            |               | 1    | 4AD 0263970-2 (TEL) (UK)           |
| 52   | 44           | <b>WE ARE SCIENTISTS WITH LOVE AND SQUALOR</b> ● ● ● ● ●           |               | 1    | Wipe 021023-2 (3)                  |
| 53   | 23           | <b>TAKING BACK SUNDAY LOUDER NOW</b> ● ● ● ● ●                     |               | 1    | Warner Brothers 946094-2 (TEL) (3) |
| 54   | 6            | <b>VITTORIO GRIGOLO IN THE HANDS OF LOVE</b> ● ● ● ● ●             |               | 1    | Musica 904521-2 (3)                |
| 55   | 11           | <b>JACK JOHNSON CURIOUS GEORGE (OST)</b> ● ● ● ● ●                 |               | 1    | Buckley/Reed 927067-2 (3)          |
| 56   | 23           | <b>MADONNA CONFESSIONS ON A DANCE FLOOR</b> ● ● ● ● ●              |               | 1    | Warner Brothers 924796-2 (TEL) (3) |
| 57   | 36           | <b>FLEETWOOD MAC THE VERY BEST OF</b> ● ● ● ● ●                    |               | 1    | WPM 812273-2 (3) (TEL)             |
| 58   | 35           | <b>PUSSYCAT DOLLS PCD</b> ● ● ● ● ●                                |               | 1    | Atlantic 988467-2 (3)              |
| 59   | 49           | <b>QUEEN GREATEST HITS</b> ● ● ● ● ●                               |               | 1    | Parlophone 389 1594-2 (3)          |
| 60   | 33           | <b>KATIE MELUIA PIECE BY PIECE</b> ● ● ● ● ●                       |               | 1    | Mercury 08847000-2 (3)             |
| 61   | 724          | <b>MADONNA THE IMMACULATE COLLECTION</b> ● ● ● ● ●                 |               | 1    | W 396244-2 (TEL) (3)               |
| 62   | NEW          | <b>HARD-FI IN OPERATION</b> ● ● ● ● ●                              |               | 1    | Mercury 926183-2 (TEL) (3)         |
| 63   | 62           | <b>KAISER CHIEFS OPERA</b> ● ● ● ● ●                               |               | 1    | Blip on a Record 817993-2 (3)      |
| 64   | 57           | <b>KANYE WEST LATE REGISTRATION</b> ● ● ● ● ●                      |               | 1    | Re-A-Roll 9188582-2 (3)            |
| 65   | 3            | <b>WOLFMEATHER WOLFMEATHER</b> ● ● ● ● ●                           |               | 1    | Mercury 107248-2 (3)               |
| 66   | 48           | <b>BRUCE SPRINGSTEEN GREATEST HITS</b> ● ● ● ● ●                   |               | 1    | Columbia 475752-2 (TEL) (3)        |
| 67   | NEW          | <b>CHRISTINA MILLAN SO AMAZIN</b> ● ● ● ● ●                        |               | 1    | Del Jun 90300-2 (3)                |
| 68   | 44           | <b>HARD-FI STARS OF CCTV</b> ● ● ● ● ●                             |               | 1    | Independent 926278-2 (TEL) (3)     |
| 69   | 58           | <b>DAVID BOWIE BEST OF BOWIE</b> ● ● ● ● ●                         |               | 1    | EMI 539821-2 (3)                   |
| 70   | NEW          | <b>MOBB DEEP BLOOD MONEY</b> ● ● ● ● ●                             |               | 1    | Mercury 98207-2 (3)                |
| 71   | 30           | <b>SUGABABES TALLER IN MORE WAYS</b> ● ● ● ● ●                     |               | 1    | Capitol 026142-2 (3)               |
| 72   | 54           | <b>MORRISSEY RINGLEADER OF THE TORMENTORS</b> ● ● ● ● ●            |               | 1    | Mercury 0801128-2 (3)              |
| 73   | 6            | <b>OCEAN COLOUR SCENE LIVE ACOUSTIC AT THE JAM HOUSE</b> ● ● ● ● ● |               | 1    | Mercury 082021-2 (TEL) (3)         |
| 74   | 65           | <b>THE VERVE URBAN HYMNS</b> ● ● ● ● ●                             |               | 1    | 4AD 026127-2 (3) (3)               |
| 75   | 49           | <b>ANDREA BOCELLI AMORE</b> ● ● ● ● ●                              |               | 1    | Super 024 982601-2 (3)             |

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