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**In this week's issue: Tribute to rock legends Queen; Parky talks about MITS honour. Plus: the charts in full**

# MUSICWEEK



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FM, LINGS FM, FORTH 1, METRO, WISH FM, LOCAL RADIO GROUP, THE WAVE  
SWANSEA, HIT 40 UK, MUSIC CONTROL GCAP NETWORK SHOW.

**UK TOUR: FEB 17** MANCHESTER APOLLO **18** GLASGOW CLYDE AUDITORIUM  
**20** NEWCASTLE ARENA **22** HAMMERSMITH APOLLO **25** BOURNEMOUTH BIC  
**27** BIRMINGHAM NEC **28** CARDIFF ARENA **MARCH 2** DUBLIN THE POINT



# MUSICWEEK



Navin signals higher profile for MPA

## Ministry man joins publishers

### Publishing

by Paul Williams

Music publishers have turned to industry heavyweight Stephen Navin in a bid to raise their profile and influence across the business.

Navin, currently the Government's music industry advisor, will take over in January as chief executive of the Music Publishers Association (MPA), replacing Sarah Faulder who has left the organisation after nine years to become *chargée de mission* at Biem in Paris.

The appointment of Navin is recognition by the MPA that it needs to step up its efforts to communicate publishers' views to the wider industry community. "We need someone who will get people's full attention," says MPA chairman Paul Curran. "We don't necessarily think we'll get everyone to agree with what we're saying, but at least they will understand what our position is." Curran adds that the departure of Faulder gave the MPA the opportunity to consider where the organisation was and where it was heading. "We need to be explaining and be more outward-looking in explaining what music publishers do," he says.

In Navin, the MPA will have at its helm an industry veteran with extensive experience in the record industry and within government circles. He has spent the past three

years as the main link between the Government and the industry, while his vast record company experience includes senior roles at Virgin, BMG and V2.

Curran notes, "He's a very good communicator. He's passionate about his subject and he's also a good listener. We need to build dialogue in all directions and understand other users, not just record companies but broadcasters and online businesses."

Navin's arrival will come at a time of great change for the MPA. Before he takes over in the new year, the organisation will leave its home in London's York Buildings in December to move into offices in Berners Street where British Music Rights and the British Academy of Composers & Songwriters are already housed. The organisation also reaches a landmark year in 2006 when it celebrates its 125th anniversary.

Navin, who since taking up the government post in 2002 has been involved in such initiatives as the Live Music Forum - to which he recruited Feargal Sharkey - says he is waiting until he has started the new job before outlining his priorities. However, he is adamant that the MPA needs to make its voice more strongly heard. "We need to expand our chests a bit and put our heads up and strike out a bit more and let people know we're here and we've improved," he says. paulw@musicweek.com

● Quickfire, p21



## Goldplay lead UK at MTV Awards

Goldplay led a strong British contingent as this year's MTV Europe Music Awards were hailed by many as the best show in the event's 12-year history.

The spectacular event, staged at the Atlantic Pavilion in the Portuguese capital, saw **Goldplay** and **Green Day** lead the honours,

with two awards apiece. Goldplay won for best song, with **Speed Of Sound**, as well as the best UK & Ireland act award, while **Green Day** won best album for **American Idiot** and best rock act.

Overall, Brits picked up six of the 13 main awards, matching US acts Tally, with Columbian singer **Shakira** taking the remaining award. The other British winners were **Robbie Williams** (best male), **Coriellaz** (best group), **James Blunt**

(best new act) and **Chemical Brothers** (best video for **Believe**), while **Sir Bob Geldof** won the **Free Your Mind Award** for his work through **Live Aid** and **Live 8**.

The show opened with the worldwide TV premiere of a performance of **Madonna's** single **Hung Up**, as well as sets from **Goldplay**, **Foo Fighters**, **Shakira**, **Pussycat Girls**, **Black Eyed Peas**, **Akon** and **System Of A Down**. ● See story, p4

## Dome set to rise from the ashes

The owner of the Millennium Dome, US live giant AEG, unveils its plans to turn the site into the UK's biggest arena p6

## Park: music and all that jazz

As he is honoured by the Music Industry Trusts, MW talks to Michael Parkinson about his role as a tastemaker p8



## Queen rock as loud as ever

Despite the death of Freddie Mercury, Queen are still in the spotlight thanks to reissues, a world tour and a musical p11

For the latest news as it happens, log on to **MUSICWEEK.com**



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Twelve years on since its Brandenburg Gate debut, the EMAs are setting new benchmarks for music awards' - Editorial, p20

## Your guide to the latest news from the music industry

### MUSICWEEK

Incorporating lists, MSL, Return Hits, Green Sheet, Hit Music, Record Mirror and Tours Report

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### Bottom line

## Blunt boosts EMI publishing share

James Blunt's summer domination of the UK singles and albums charts has helped EMI Music Publishing finish as number one publisher for the first time this year. EMI captured a 23% market share across singles and albums. Universal finished second with 18.0%, while last time's victor BMG slipped to third with 12.7%. Full results will be published next week.

- **Mariah Carey, 50 Cent and Black Eyed Peas helped Universal Music Group push up revenues by 5% to €3.21bn in the first nine months of this year.** The group outperformed the market in North America, Europe and Australia and helped offset market weaknesses in Asia.



Robbie Williams: strong overseas sales

Robbie Williams' Intensive Care has debuted at number one in more than a dozen overseas markets, including Australia, Denmark, Germany, the Netherlands and Italy, while arriving at two in five European markets, including France, Norway and Spain.

- **London has emerged as one of the cheapest places in Europe to buy chart CDs.** Although London was found to be the most expensive EU capital city overall across a range of grocery products by an average of 5%, the research from German bank Dresdner Kleinwort Wasserstein found the average price of a Top 10 CD in London's stores was the cheapest.
- **More than 1m videos have been downloaded from Apple's iTunes Music Store since the service was launched on October 12.**
- **MTV's parent group Viacom has turned in a solid financial performance for the third quarter, with its music networks faring well.** Group revenues for the three months to September 30 2005 increased 10% to \$5.9bn (£3.3bn) against the same period last year.
- **Universal has released its first two titles on the new Universal Music Disc format for the PlayStation Portable.** The releases, 50 Cent's The Massacre - Special Edition and Scissor Sisters' We Are Scissor Sisters And So Are You, feature both audio and visual content.
- **The Industry and Government are working on a UK charter for the online music market.**
- **Orchestras in Britain are facing backdated tax bills of €33m because of a communication breakdown**

between the industry and the Inland Revenue. According to the Association of British Orchestras, the Inland Revenue had failed to tell the industry that Class 1 National Insurance contributions had become payable on the fees of freelance musicians until recently.

- **EMI Music Publishing seeks out new revenue sources.**
- **Sanctuary looks to organic growth.**

### Exposure

## Ofcom shuts pirate stations

More than 40 illegal broadcasters in the Greater London area have been forced off air in the latest Ofcom Operation. Police officers, working with Ofcom staff, seized 53 radio transmitters and disabled 17 transmitters and aerials linked to pirate broadcasters.

- **Green Day were yesterday (Sunday) set for the longest Top Of The Pops performance yet when they will take up the full nine-minute version of single *Jesus of \$eorgia*.**
- **Chrysalis Radio is to bid for the new North East FM licence with its adult rock digital station The Arrow.**
- **Nitin Sawhney is among the nominees for the BBC Radio Three World Music Awards.** Others shortlisted include the Sri Lanka-born MIA and singer Susheela Raman. Nominees for world music album of the year will be announced on November 27, while the poll winners' concert takes place on April 7 at the Carling Britten Academy.
- **The BBC6 Music Selector returns on December 12, with Foo Fighters, The Kaiser Chiefs and Peter Kay set to programme the channel for a day.**
- **Music Week Awards-winning Derby retailer *Reveal Records* is to launch its own label.** The first three releases on *Reveal Records* will be from Joan As Police Woman, a member of Antony & The Johnsons and Rufus Wainwright's band, American roots group Deep Elm and Scottish folk artist Kris Drever.
- **Capital FM has launched a free podcast service offering highlights from the station's flagship shows.** The

service will initially offer samples from Johnny Vaughan, Richard Bacon and Jeremy Kyle's shows.

- **Retailers have reacted angrily to plans by the *Guardian* newspaper to give away original artists' albums through a token collect scheme.** From today (Monday), the newspaper will run a month-long scheme with a "classic album" to collect every week. Virgin Retail trading director Mark Noonan says, on the back of CD newspaper covermounts, offering quality back catalogue will only further damage specialist retailers.
- **Sony has launched a media manager to allow users to transfer music files from their computer to their PlayStation Portal.**
- **Festive chart contenders look to December 25.**
- **Instrument retailer *Hobgoblin* has launched a record label covering acoustic, roots, folk, jazz and Latin.**

### People

## Ozzy to join UK Hall Of Fame

Ozzy Osbourne and Black Sabbath and *Eurythmics* will join the list of inductees at this year's UK Music Hall Of Fame on November 16. The event at London's Alexandra Palace will be broadcast in its two-hour entirety in the US on VH1.

- **Sony/ATV Music Publishing has promoted three members of staff in a reorganisation of the company's repertoire, A&R and business affairs departments.** Mark Waring becomes head of business affairs, Simon Aldridge senior repertoire manager and former consultant, Flash Taylor is made A&R manager.
- **Steve Winwood is to be the principal honouree at US performing rights organisation BMI's annual London awards dinner on Tuesday, November 29 at The Dorchester in London's Park Lane.**
- **Dance music download company Xpressbeats.com has appointed Amy Farrant to the newly-created role of marketing manager.**
- **Leo Ryan was due last Saturday to perform and turn on the *Christmas lights* in Regent Street, Bananarama**

and the cast of *West End Show Mamma Mia!* were scheduled to perform.

- **Kingsize Records co-founder Julian Shay is leaving the company to set up a new label and management company, *Adrift Records*.** Kingsize artists Cliven Luis, Meat Katie, Dylan Rhythms, Phil Kieran and Elkie Flow will move with Shay, as well as current staff member Dean Mulsin.

### Sign here

## 02 board backs takeover offer

02's board has accepted a £177m takeover from Spanish telecoms company Telefonica, prompting speculation that another bidder may emerge. It is thought that Deutsche Telekom is currently deciding whether to make a counter bid.



Tim Brakes: tie-up with 7 Digital

- **Trin Brakes' gig yesterday (Sunday) at the London Palladium was due to be made available digitally 12 hours after taking place, following a tie-up with 7 Digital.** The gig was planned to be made available exclusively from the band's website, [www.trinbrakes.com](http://www.trinbrakes.com), from today (Monday).
- **Computer gaming giant Electronic Arts has teamed up with Network Music Group to launch a digital distribution label to make its catalogue of sound effects and tunes times available through digital retailers.**
- **Graphic New Media is to develop mobile websites for Universal Music artists, with mobile service provider Bango supplying access and billing facilities.** Graphic has to date developed WAP sites for seven Universal artists including McFly, Girls Aloud and Sugababes.
- **AOL has bought digital music subscription company MusicNow, to create a new service, titled AOL Music Now.**
- **The DCMS is asking for more music companies to become involved in its study of small and medium-sized enterprises.** The study ends this Friday, but, according to a spokesman for one industry body, the response from the industry to the survey has been "mixed".
- **EMI and Nokia link up for Bluetooth trials.** Criesheet, p21
- **Correction:** Contrary to figures published in the previous edition of *Music Week*, Universal's share of the Top 20 of the compilarions chart for the week ending November 5 was 23.5% and not as reported.

### MUSICWEEK online poll

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

This week we ask: In the light of Ofcom's crackdown on pirate radio, announced last Thursday, is pirate radio the plague of the airwaves or a valuable commercial tool?

- a. Plague of the airwaves
- b. Commercial tool

Last week, we asked: Elze and 02 are both trailing music TV broadcasts to mobile phones, but would you watch music television on your handset?  
 The results were:  
 a. 75% ●●●●●●●●●●  
 b. 25% ●●●●●

## Government's referral to Copyright Tribunal has impact on income from pubs, clubs and shops PPL squares up for royalties battle

### Royalties

by Paul Williams

PPL is preparing to do battle with the Government over the organisation's bid to raise millions of pounds of extra income for music from the nation's pubs, clubs and shops.

The society, which collects royalties for the broadcast of sound recordings, is facing a showdown after the DTI referred the society's proposed new tariffs for pubs, shops and workplaces to the Copyright Tribunal.

Under new powers introduced only two years ago, Trade and Industry Secretary State Alan Johnson has decided to leave it to the tribunal to approve or reject a new set of fees drawn up by PPL to take into account new rights which mean it can now charge businesses which are publicly playing music via a radio or TV.

Last year, public performance income contributed £32.1m to PPL's total £82.7m earnings, but these new tariffs will potentially bring in millions of pounds in extra revenues for record companies and artists, but they are facing opposition from the likes of the pub industry, which is objecting to what would be an increase in fees now being paid to PPL by a number of businesses. Despite such opposition, it has been the Government rather than any individual businesses or industries which has decided to refer the matter to the tribunal.

Following the referral, the tribunal will deliberate over PPL's proposed charges for three specific business areas:

- public houses, bars, restaurants and cafés;
- shops and stores; and
- factories and offices.

The referral is the latest episode in what is turning into a long stand-off between PPL and the Government over copyright



### Copyright legislation creates enormous hardships for both performers and labels

Fran Nevrida, PPL

legislation. Two-and-a-half years ago, the collection society began High Court proceedings against the Government over its failure to implement a new European directive, so preventing PPL collecting money from certain businesses publicly playing music. These proceedings are still continuing separately from the tribunal referral.

In fact, PPL chief executive and chairman Fran Nevrida notes the issue had been on the table even before he joined the organisation in 2000.

"We've been frankly pleading with the Government – both the previous one and especially this

one – to make changes to UK copyright legislation, because the existing legislation is wrong and unfair," he says. "It creates enormous hardships for both the performer community and the labels in the public performance environment. Simply UK legislation is contrary to the rest of Europe."

The matter before the tribunal, which is unlikely to convene for many months, poses potentially fundamental problems for PPL in terms of its ability to collect annual tariffs from business premises. Although the Government says it can begin introducing the new tariffs ahead of the tribunal's findings, PPL director of legal and business affairs Peter Leatham is concerned some businesses may refuse to pay because of the row.

"The problem is that, even though the law says people have to pay, if they turn around and say 'I'm not going to pay it, it gives us a bit of an operational problem,' he says. "There are only so many people you can sue to get compliance."

Leatham adds that PPL has not currently been given any reasons why the Government decided to ask the Copyright Tribunal to look at the new tariffs, which were drawn up following a 14-month consultation exercise with pubs, shops, hairdressers and other relevant businesses. It has also not been given any specific reasons for

### Long-running row comes to a head

The Government's decision to refer PPL's new charges to the Copyright Tribunal brings to a head what has been a long, drawn-out battle between the two sides.

Back in March 2001, PPL launched a High Court action against the Government to force it to implement the EC Copyright Directive into UK law. At the same time, it introduced a new Copyright Tribunal process, giving the Secretary of State the power to refer PPL to the tribunal himself.

When the Copyright Directive came into force, PPL began a 14-month consultation process on how to implement its new collecting rights into its tariffs. The process covered four basic areas of business: pubs and bars; shops and public houses; factories and hairdressers; and offices and workplaces.

What none of them did was provide any evidence why the fees were now seeking were unjustified," he says. "Their only argument is it's a significant increase over what they used to pay."

As a concession, Leatham says PPL has decided to hold off its new charges for a year until January 1 2006, while anyone paying their fee by this month will be able to do so at the old rate. Meanwhile, what Leatham says are "thousands of sites" not previously requiring a PPL licence will initially have to pay a flat fee of £50.

Although PPL did reach agreement with the hairdressing industry about the new charges, among the biggest opponents to the changes is the pub industry, which has prompted Nevrida to question the Government's motives on the issue.

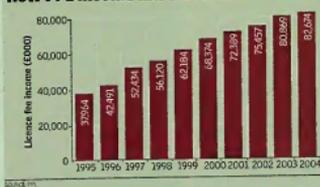
"The cynics are saying: 'Does the referral illustrate the fact the

Government has already made up its mind the tariffs are too high?'" notes Nevrida. "Another cynical view is that the Government has been embattled over the past 18 months with the pub industry."

"Under that pressure, and with lots of hostility exacerbated by the recent smoking/no smoking developments, is it a cheap sop to the very powerful pub industry which is worth £23bn a year?" PPL's standpoint has won support from the likes of industry body the BPI, indie labels organisation Aim and the Musicians' Union, whose general secretary John Smith notes the new charges would equate to about £1 a day for pubs. "Why is the Government so determined to keep performers second-class citizens of Europe in the copyright environment?" asks Smith. "Is £1 a day really too much to ask pubs to pay for music to entertain the customers?"

Paola@musicweek.com

### How PPL income has increased



### THE MUSIC WEEK PLAYLIST



**RICHARD ASHCROFT**  
*Worries Just Get In The Way* (Parlophone)  
Ashcroft is back on form and this album tracks his treatment to his renewed passion from album. (Jan 23)



**MILK KAN**  
*Bling Bling Baby (Play It Again)*  
Championed by Radio One's Chris Moyles, this is a catchy novelty tune with legs. The bastard child of Mike Skinner and Madness (single, Dec 5), (Jan 9)



**KARYE WEST**  
*Feat. ADAM LEVINE*  
*Heard 'Em Say* (Mercury)  
West can't put a foot wrong at the moment and next single looks set to maintain his dream run in the UK (single, Dec 5)



**DAMIEN MARLEY**  
*The Master Has Come Back* (Tuff Gong)  
If you haven't fallen in love with CHYS' yet, get a move on. First single arrives ahead of a UK tour (single, Nov 28)



**CLAP YOUR HANDS SAY YEAH**  
*Is This Love* (Wichita)  
If you haven't fallen in love with CHYS' yet, get a move on. First single arrives ahead of a UK tour (single, Nov 28)



**VARIOUS**  
*MySpace Records Vol. 1* (MySpace)  
If you haven't fallen in love with CHYS' yet, get a move on. First single arrives ahead of a UK tour (single, Nov 28)



**NIZKOR**  
*JCI Song* (FDM)  
Nizkor have found themselves at the middle of the red-top end-of-year chart speculation with this delightful indie-pop tune (single, Dec 19)



**FILM SCHOOL**  
*Album Sampler* (Bangars)  
Eloquent riffing from the San Francisco-based trio points to an epic debut album. (Jan 23)



**SCANDALOUS UNLIMITED**  
*Broken Wings* (Cross Type)  
UK grime artists including Wiley and Plan B guest on this track with samples Mr Mister's Broken Wings (album, this week)



**KATE BUSH**  
*Aerial* (EMI)  
With the positive reviews rolling in, this spectacularly idiosyncratic album is an unmissable addition to Plan Kete (album, this week)

**CHRISTMAS NUMBER ONE**  
**ODDS**  
 Westlife & Diana Ross 1/4  
 Crazy Frog 9/2  
 Santa 5/1  
 G4 Seal, Robin Gibb 6/1

The Saturdays 8/1  
 The Saturdays 8/1  
 Girls Aloud 10/1  
 Toy Command 12/1  
 Robbie Williams 12/1  
 Nicks 14/1  
 John Lennon 14/1

Stuart McQueen 16/1  
 Sugababes 20/1  
 Source: *William Hill*

**MTV EUROPE MUSIC AWARDS 2005 WINNERS**  
 Best male Robbie Williams  
 Best female Sheryl Crow  
 Best song Crazy Frog  
 Best group Gorillaz  
 Best rock Green

Day  
 Best hip-hop Snoop Dogg  
 Best alternative System of a Down  
 Best song Crazy Frog  
 Best video The Chemical Brothers  
 Best R&B Aaliyah  
 Keys

Best pop The Black Eyed Peas  
 Best album Creed  
 Best American artist Best new act James Blunt  
 Best video The Chemical Brothers  
 Believe

Free Your Mind Award Sir Bob Geldof

## Battle wide open as labels line up contenders for Christmas crown

# All to play for in Xmas chart

### Charts

by Stuart Clarke

The annual battle for the Christmas number one single looks set to be more wide open than ever this year, as - for the first time in more than a decade - the chart will be unveiled on Christmas Day itself.

Eleven years after East 17 topped the newly-announced chart on December 25 with Stay Another Day, Radio One is due to reveal at 6.55pm on Christmas Day which track has become 2005's festive chart-topper.

The quirk of the calendar this year and the BBC station's exclusive right to reveal each week's new chart before anyone else also mean that BBC1's traditional Christmas Day edition of Top Of The Pops, starting this year at 3pm, is likely

### You can't put a download under the Christmas tree and you can't smash it

Slewe Tandy, *Gut*

to be broadcast without being able to name the year's Christmas number one.

New releases from artists including Sugababes (Ugly), Girls Aloud (See The Day), Westlife (When You Tell Me That You Love Me), G4 (When A Child Is Born) and Choirboys (Tears In Heaven) are set to go head to head with novelty singles from Crazy Frog (Jingle Bells), Santa (Santa's Groove), Nicks (JCB Song) and Tony Christie (Merry Xmas Everybody).

But what many observers seem to agree on is that the market is lacking an obvious number one, unlike last year, when the Band Aid 20 reworking of Do They Know It's Christmas was a virtually guaranteed chart-topper.

This year at least three singles will be flying the flag for charity. A re-run of The Pogues featuring Kirsty MacColl's 1987 Christmas hit Fairytale Of New York will hit shelves on December 12, raising money for an as-yet-unconfirmed charity, while Liberty X's forthcoming I Can Make You Feel Good has been selected as this year's official Children In Need single. In addition, proceeds from the Choirboys' single will go to NSPCC.

Despite there being no clear front-runner, strong overall sales are expected. "We've just had the best first-week sales of Robbie's career and I think that's an indication that when the right record comes out there's a market there for it," says EMI Records marketing manager Paul Fletcher.

Although downloads now account for a substantial proportion of the UK singles market, retailers are not expecting it to have a huge impact on this year's chart, with most confident that the "gift buying" consumers will opt for physical product over their digital cousins. "You can't put a download under the Christmas tree and you can't smash a download," says Gut Records managing director Steve Tandy, who is hoping for a hit with Crazy Frog's version of Jingle Bells which is released on December 12.

Tandy's sentiments are echoed by HMV singles buyer Stewart Allen, who believes that Christmas shoppers, unlike other consumers, are looking for something tangible. "The physical market still shows a lot of buoyancy," he says. "This Christmas you're looking at a lot of novelty hits - the likes of Santa Claus, Crazy Frog and Tony Christie - and I don't think they're the sort of singles that people are going to buy as a download. They're likely to do proportionately better as physicals." [stuart@musicweek.com](http://stuart@musicweek.com)

The MTV Europe Music Awards moved into new territory on a number of fronts as it celebrated its 12th event last week.

A deal announced on the day of the event saw MTV Networks strike an accord with Warner Music, which saw content from the show being made available to mobile phone users across Europe.

Starting last Friday afternoon, packages of audio-visual content were made available, including backstage interviews, clips of award presentations and excerpts of music videos.

The packages were offered as part of what MTV dubbed its "largest ever digital show", with celebrity host Skin staging the first live videochat from the event, asking questions posed by fans via the awards' website.

Aside from the digital innovations, the event was also hailed for reaching a new creative peak. EMI Music chairman and CEO Tony Wadsworth was among many who were impressed with the event.



Gorillaz: spectacular live show

"For me, it was the best EMAs yet," he says. "I thought that most of the performances were excellent and, of course, I was knocked out by the awards given to our artists. The Gorillaz' virtual performance was a genuine first, made even more special by them winning best band - and playing simultaneously in Manchester."

Warner Music International executive VP, marketing, John Reid says, "As always, MTV did a great job. I haven't seen the TV show yet, which is what it's all about, but as a live event it was tremendous."

EMI was the biggest corporate winner on the night, accounting for five awards overall, compared to Warner and Sony BMG's three awards apiece and Universal's two.

MTV Networks Europe president and chief executive Brent Hansen says the decision to opt for a pre-existing building - the Atlantic Pavilion, which was built for the 1999 Expo event - created new opportunities for the experienced EMAs crew.

"It was a much bigger show because it was in a physical arena," he says. "It is physically a very big space. We have to find ways of changing what we do every year. This year, we tried to go bigger, so we had more air and space."

Hansen says the decision to close the show with System Of A Down's performance of Bring Your Own Bomb was a very deliberate one, too. "There is always something every year that I want to take a risk with," he says. "I think that is about as full-on as we have ever been."

## RICHARD ASHCROFT SNAP SHOT

Richard Ashcroft is to play his first London headline show in three years next month ahead of the arrival of his debut Parlophone offering.

The album, *Keys To The World*, will be released on January 23 and follows Ashcroft's move in March from his long-time Virgin Records home to its sister company EMI. The release comes in a busy period for the former Vevo vocalist with a headline date at London's King's College on December 7 and UK support slots with Coldplay, with whom he performed at Live 8.

Parlophone managing director Miles Leonard says Ashcroft's Live 8 appearance was "one of his very proud performing Bitter

Sweet Symphony opened the public's eyes to his appeal.

"Live 8 couldn't have been a better platform," he says. "Richard is one of the best British songwriters we have. We as an industry should be very proud of him. He can harness attention but doesn't seek it."

The album, Ashcroft's third solo set, has been produced by Chris Potter (Urban Hymns, Alone With Everybody) and will be preceded by the single Break The Night With Colour, which is released on January 9. Leonard believes the new album has broad potential and notes that the artist is keen to promote it. "He feels very proud of this record," he says.



CAST LIST: Press: Janet Choudhury/Chris Laburn; Photograph: Rudy Kohn/McCabe; Parlophone: Marketing: Clive O'Brien; Parlophone Agent: David Lewy, ITB, TV, Emma Gales; Photograph: A&P; Miles Leonard; Parlophone; Regional Radio: Clare Beaumont/Mark Givord, Parlophone.



Christmas battle: Crazy Frog and Sugababes are aiming to get the top spot wrapped up

## Sanctuary clears decks for 'organic growth'

Sanctuary Group says it has undertaken a "review of its accounting policies" to ensure nothing from the past comes back to bite it following its radical cost reduction programme.

As the group prepares for the arrival of its much-anticipated annual results (likely to be released in mid-January 2006), the board has signalled to the Stock Exchange changes to its accounting policies, which includes writing off some goodwill, artist advances and stock. The effect of this is that £123m worth of net assets at September 2004 is likely to be replaced by net liabilities in the balance sheet for the 12 months to September 2005.

Executive chairman Andy Taylor describes the move as the "final stage of tidying up" following its troubled year, which includes dismantling its US urban division and making around 175 people redundant in a bid to make multi-million-pound savings. "We want to be prudent, so there is

less chance of anything being left from the past to hurt us in the future," he adds.

One source concedes this standard accounting practice because goodwill – that would have been paid for many of Sanctuary's acquisitions – cannot be justified if the group is making losses. Many companies operate with net liabilities because many assets such as copyright are not represented on the balance sheet.

Taylor says the result of the restructuring means income exceeds costs and, with no expensive acquisitions planned, the group is "cash generative". He adds, "We want a couple of years of solid organic growth."

He will not be drawn, but some sources suggest the current £120m debt could be halved within a few years if the cost-cutting has gone far enough and the City and banks remain onside.

Taylor and his board have put any talks with potential partners on hold until they get this latest set of results out of the way.

Publisher to feature artists' lyrics on mugs and T-shirts

## EMI gets lyrical with merchandising plan

### Publishing

by Jim Larkin  
EMI Music Publishing is to pioneer non-traditional ways of exploiting its catalogue of 1.5m songs, including initiatives to feature its lyrics across an array of products.

Already the company has developed a range of mugs featuring lyrics from New York, New York, Wild Thing and I'm Too Sexy, which will be sold through the likes of BHS and Morrisons. But future initiatives could well include pop art posters and, even, shower curtains with Libertines lyrics printed on them.

The initiative is being led by Jonathan Channon, formerly the company's senior vice president, film, TV and media, who has now been promoted to the newly-created position of senior vice president, media and business development. Channon has been given a broad role which includes traditional duties such as developing synch opportunities, but has also been charged with generating income in entirely new ways.

"At a time when the industry is one of the areas not enough attention is paid to is the lyric," says Channon. "It's a powerful tool. Unlike a lot of areas of the business, where rights are quite correctly shared with recording, the



Channon: lyrics are a "powerful tool"

beauty of the lyric is its purely a publishing right."

Once manufacturing demands can be met, the intention is to get the mugs into all the leading supermarkets. And other plans are afoot to create more products which will be sold under the consumer-facing brand Trademark. EMI Music Publishing is close to sealing a deal with a baby-wear retailer and is also planning a T-shirt range. Other plans include a board game, a quiz machine, greetings cards and confectionery.

The songs featured tend to vary depending on the products in question, with babywear obviously requiring relevant lyrics, while the mugs use classic material and the T-shirts will feature more contemporary and risqué lyrics.

However, the company has to secure the permission of the rights owner before using their lyrics in such a way and some artists, such as Stevie Wonder, are more reluctant than others to have their lyrics

used in this fashion. But one group said it to be very keen on the idea are the members of Queen, who are interested in developing the idea of linking lyrics with images across a range of products.

Channon says he has been very encouraged by early reactions. "The retail marketing is not what you'd call buoyant at the moment, but the response from the retail sector has been staggering," he adds.

EMI Music Publishing has been developing the idea for the past year as part of a broad examination of how it can exploit opportunities in mobile, the internet, broadcast, films, branding and merchandising.

Channon has been with EMI Music Publishing for 12 years, following 10 years with Zomba. In his new role, Channon continues to report to EMI Music Publishing UK managing director Guy Mook, who says, "Jonathan is developing opportunities to diversify our income stream, including looking at ways to market the lyric in a non-traditional form, as a separate entity from the song."

As part of a reorganisation being implemented by Mook, Melia Johnson is joining from Sony BMG as promotions manager. Her role will be to grow the company's business by linking up with brands, media companies, advertising agencies and games platforms.

jim@musicweek.com

## IP Forum's legacy goes on

A UK charter for the online music market is being drawn up by the recording industry and the Government as one of the final recommendations of the Creative Industries Forum on Intellectual Property.

The IP Forum, created in July 2004, chaired by Lord Sainsbury and counting among its members EMI Group chairman Eric Nicoli and British Video Association director general Lavinia Carey, staged its final meeting last Monday. However, its legacy will continue for many years with other government departments now being charged with implementing its recommendations.

The online music code of conduct, which was developed by the business opportunities subgroup, is designed to provide a good practice guide for industry and con-

sumers and a better online climate. An insider says it is hoped it will circumnavigate many of the problems of the past few years such as the dispute between iTunes and the indie community. "There was a sense in the early days that technology saw IP as a blockage, but we want to ensure artists' work is valued and the IP Forum has set up the debate so we can explain how music can add value to services, but needs to be paid for properly," says the source.

A one-page draft has already been written and is being circulated to business leaders for their thoughts.

Other issues raised by the IP Forum, including IP enforcement and education, are now expected to be taken forward by the Patent Office and other departments such as the DfES.

Nicoli says enforcement is to be given a much higher political priority. He adds, "Just as important will be the commitment to work together to communicate to the public the wider value of IP as a key driver of creativity and innovation. It will be important for creative industries to continue to work together to influence policy in this area, since it is clear that we have some way to go before promotion of IP becomes as central to the political and economic agenda here as it clearly is in the US."

A DCMS spokesman says, "The Forum has made real progress – both by improving co-operation across industry sectors and by making recommendations for the way forward on education and tackling crime. We now need to focus on action to implement those recommendations."

**PROFILE: AEG, THE COMPANY BEHIND THE O2**  
AEG is the second largest operator of live entertainment and sports in the world behind only Clear Channel.

It owns or controls various arenas and has franchises to 15 sports teams, as well as a concert promotions business. Alongside the Staples Center, it

owns or holds interests in Manchester's MEN Arena and the David Beckham Football Academy (located next to the O2), the London Arena, The Berlin Arena, The

Colosseum in Las Vegas, the Baku Theatre in New York's Times Square and sports stadiums in LA, Chicago and New York. AEG is a division of Anschutz

Entertainment Group, a corporation founded by the enigmatic figure of Philip Anschutz, a self-made billionaire who never gives interviews and has interests in around

100 companies. Although Anschutz has personally donated to the Republican party, it is solely within AEG for all venues to be built and staffed by 100% union labor.

**THE O2 KEY FEATURES**  
● Main 23,000-capacity arena, which will occupy 40% of the overall floor space  
● Additional 2,000 capacity venue,

which will host more intimate performances  
● Bubble-shaped exhibition space  
● 90 executive suites  
● Variety of quality bars and eateries

The company behind the Staples Center, the home of the Grammys and many big US shows, is the template for the revamped Millennium Dome

# Dome rebirth promises boost for UK live music

## Live

by Jim Larkin

Next week, it will be six months since US giant Anschutz Entertainment Group made its bold promise to reinvent the Millennium Dome, changing its name to The O2 and transforming it into a music and entertainment complex. In the months which have elapsed since, work has begun in earnest to create what AEG believes will be the UK's largest concert arena, as well as a separate 2,000 seat theatre, an exhibition space and bars and restaurants. AEG has now unveiled to *Music Week* its detailed plans for the site, which it aims to convert into London's best and biggest venue, where it says the world's superstar artists will be queuing up to play when it opens for business in July 2007.

"People will be wondering why they didn't do this with the Dome in the first place," says AEG president and CEO Tony Leiwicke.

As AEG sees it, The O2 will not only attract more artists to play in London, but also draw in fans from beyond the UK, and AEG UK president and CEO David Campbell believes this will benefit other ven-



Staples Center, LA: the massive US complex is the model for the reinvention of London's Dome into new music venue The O2 (inset)

ues. "People will come from all over Europe and spend more time in London," he says. "And I think there will be an incremental gain in the number of people who want to see live music."

London has not traditionally been fondly regarded for its arena facilities. On arriving at one complex a few years ago, The Eagles'

Don Henley asked the damning question: "Are we in Russia?" But within London, The O2 is part of a wider transformation for larger facilities. Wembley Arena, the Stadium and the surrounding area are being transformed, Earls Court has made an investment in its internal infrastructure and the Royal Festival Hall is being revamped.

But clues as to what to expect from the Dome lie in Los Angeles, where AEG built the Staples Center, home of the Grammy Awards for the past two years and the venue for shows by the likes of The Eagles, Madonna, The Rolling Stones and Elton John.

Like the Dome - now rebranded as The O2 through a £6m-per-year partnership with the telecommunications giant - the Staples Center was established within a publicly-owned complex that had come to be viewed as a hapless white elephant for the city. Now in its seventh year, it attracts 4m people annually to see sports, music events and conferences.

The size of the three-tier arena is - literally when viewed from above - dizzyingly impressive. For music events, the capacity reaches 26,000, while 8m has been invested in upgrading the acoustics during recent years.

But it is the all-round experience of taking in a concert there which makes it special. It offers an opportunity to sample some of the town's best restaurants and is also immaculately clean and comfortable. Once the show is over, there is the opportunity to explore the nightclubs, films and ballrooms

which are sited nearby, all newly built as part of a \$4.5bn investment in the area.

Because of the limits of the roof of The O2, its arena will be a two-, rather than a three-tier structure, leaving capacity slightly lower than the Staples Center, but there are some notable similarities. One is the presence of 30 executive suites, which will cost between £90,000 and £150,000 to rent out for a year.

But The O2 is not simply about the main arena, which occupies just 40% of the floor space. With O2's involvement, a 2,000 capacity venue will also host more intimate performances, as well as the same quality and variety of bars and restaurants as found at the Staples Center and a large bubble-shaped exhibition space.

The man charged with booting acts for The O2 is former Rod Stewart manager Brandon Phillips, now AEG's director of concert operations. Some 15 acts are already vying to play the opening show, he says, with more likely to join the list. "UK music is on a roll, and there are a number of new British bands that will be ready to play by the time we open," he says.

Along with Canary Wharf, Excel and a Etonstar link-up, The O2 is one part of a development of concert operations. It will benefit from strong transport links, with the extended Jubilee Line, as well as AEG-planned river-based system.

The ugly duckling of 2000's Millennium celebrations could well emerge as a swan for the music industry, it seems. jim@musicweek.com

## Quickfire



**AEG UK president and CEO David Campbell - the man with the responsibility of developing The O2 - talks about the opportunities and risks that await the project.**

**Why has AEG chosen to invest in London and why now?**

It's the music capital of the world. More events go on in London than anywhere else and there wasn't a large venue that we thought was fit for a city of its importance.

**If the Dome hadn't been available, would you still have built an arena in London?**

We did look at all the other arenas already here and thought about buying them and updating them, but we decided a newly-built arena would be the best thing to do. So we had to find a site, and the Government was kind enough to have built it.

**What are the unique challenges faced when it comes to building an arena of this size in London?**

The main differences are due to the structure itself and the fact it is undercover. It means we've got a lot of the core parts already built, but it is also like a closed film set. We don't have to stop for rain, but we can't have cranes in there, so it's a fairly process in which we're essentially building from the top down.

**Are you confident there will be enough big acts around to consistently fill the arena?**

The licence we have is for 23,000 people, but capacity will probably be more like 20,000. We have the ability to put an acoustic cloud in place, which halves the capacity of the place without changing the atmosphere. **How many nights per month do you expect the arena to be used for music events?**

The target is to stage 150 events in the first year, 100 of which will be music. 25 sport and another 25 family entertainment.

**How much do you expect the average ticket price to be?**

Most will be in the of £20 to £35 range, but it's hard to tell exactly. It's important we don't repeat the mistakes of many US arenas who got greedy and overcharged for tickets and saw longer-term damage as a result. But, ultimately, the market will decide. **Is there a danger of creating an arena that is too clean, comfortable and corporate for the rock'n'roll experience?**

All we have to do is preserve the rock'n'roll atmosphere - by making sure the acoustics are excellent and the stage rigs first class. We won't need to go around pouring beer on the floor to enhance anyone's enjoyment.

David Campbell spent 11 years with Virgin, where he co-founded Virgin Radio. He set up Ginger Media Group with Chris Evans in 1997, which was sold three years later for £225m. He then went on to become vice chairman of M&S and in 2003 he helped create Visit London, promoting tourism in the capital.

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# The Road to Berlin...

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Adam Birch, Jules Bowen, Dave Bracey, Charles Bradbrook, Bravado Merchandise  
John Bray, Chris Briggs, Britannia Row, Hamish Brown, Bstyling, David Campbell  
Centra Executive Travel, Rebecca Coates, Raye Cosbert, Theo Cox, CTV, Gary Currier  
Done and Dusted, Stephen Duffy, Marcus Ehresmann, Sherif El Barberi, Mark England  
Nick Evans, Stuart Ferguson, FFP GmbH, Mark Fisher, Paul Fletcher, Frenchy  
Tom Golseth, Alex Goodison, Rich Garrod, Flo Guenand, Al Gurdon, Hamish Hamilton  
Mathias Hanel, Hangman Studios, Ian Hanson, Guy Harding, Limo Hearn  
Hello Charlie, James Herring, Jaeki Hildisch, Susanne Hort, Ian Huffam  
Matthias Immel, Rick Inglessis, Sue Iredale, John James, Howard Jones, Nigel Jones  
Gina Kane, Toni Kappesz, Heike Kraemer, Michelle Kramer, Graham Kuhn, John Leahy  
Lee Lodge, Marcus Love, Doug Lucas, Ralf Lulsdorf, Doris Lutz, Shawn McDermott  
Carole MacDonald, Gary Marshall, Aiden McCabe, Craig McCulloch, Jerry Meehan  
Metro Voices, Meyer Manfred, Miniek, Mojo, Uli Muecke, Penny Nagle, Simon Niblett  
Cary Nightingale, Adam Noble, Gary Nuttall, Jenny O'Grady, Jules Oldroyd, Outside Line  
Julian Pasqual, John Paterno, Ralph Pighin, Popcorn, PRG Ltd, Rima Travel, Wob Roberts  
Nicolai Sabottka, Scumecck Sabottka, Lloyd Salmons, Simon Sanders, Nick Scullard  
Will Shapland, Chris Sharrock, Del Shoebridge, Shooting Partners, Tina Skinner  
Paul Smith, Darren Staats, Stage Truck, Steel Monkey, Ian Steward, Stefan Streit  
Summit Steel, Neil Taylor, Trinity Street, Richard Turner, Niel Van Hoff, Yolande Veldt  
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# Music industry pay

Paul Williams talks to Michael Parkinson, whose ITV1 chatshow and R2 show have underlined his t

Probably not since he was wrestled to the ground by a frisky black emu back in the Seventies has Michael Parkinson been so stunned than on learning he was to receive an award from the music industry.

Tonight (Monday) the chat show host will follow in the footsteps of such luminaries as Sir Elton John, Sir George Martin and Atlantic co-founder Ahmet Ertegun by being honoured for services to music at this year's Music Industry Trusts Dinner at London's Grosvenor House Hotel.

"I've been lucky. I've had many awards in my life, but this is the most surprising one of them all," puzzles Parky ahead of the Brit School and Nordoff-Robbins Music Therapy-supporting event. "Blimey, for God's sake, I can't play a bar of music. I can't sing a note. I'm just delighted and baffled. As a kid, if I'd shown any talent for music I wouldn't have minded following it. I took my piano lessons. It lost the fight with football. It just couldn't compete."

But music has been a vital ingredient for much of the Yorkshireman's half-century career. Just several weeks into his long-running TV chat show arriving on BBC1 screens for the first time back in 1971, he came face to face with John and Yoko, in what would be Lennon's last-ever interview on UK TV. And, just to show some people will do anything for their art, Parkinson ended up inside a big bag mid-chat, fulfilling the ex-Beatle's agreement that if the broadcaster mentioned a certain famous band he would have to do the rest of the interview inside the bag.

Two years later, Parky was teaming up with Paul McCartney as one of the "convicts" on the front cover of Band On The Run in which he was photographed alongside the likes of John Conte, Christopher Lee and Kenny Lynch. But, as fascinating as his adventures with ex-Beatles are, it is musical endeavours over the past few years on his BBC1 (now ITV1) chat show and Radio Two Sunday programme, which are surely why he is being honoured at the dinner.

It was his personal recommendation that landed Jamie Cullum his record deal with Universal Classics & Jazz, while countless other acts, among them Katie Melua and Michael Bublé, can thank him for helping along their careers. In fact, according to Universal Classics & Jazz managing director Bill Holland, the whole adult market, so vital now to record companies, owes a massive debt to Parky, who turned 70 in March.

"The market already existed, but he was the first person who got his finger on the pulse on what the market would respond to," says Holland. "The artists we knew were so right for that market the market wouldn't have known about them unless Michael had given them that exposure."

In our meeting with him one Monday luncheon at the Brit School in Croydon, Parky instantly demonstrates he is as remarkable in the flesh as he is on TV. As good a conversationalist as any chat-show host would love any of his guests to be, he may sometimes live up to the stereotypical gruff Yorkshireman, but he comes across as a man of sincerity, passion and worldliness.

**I've had many awards in my life but this is the most surprising one of them all**

**I've had a very huge say, a final say in the contents of the show and therefore the shows have always reflected my tastes in music**

**Television is awful as far as music is concerned. It needs a kick up the arse**

**When the BBC asked me to do this radio show I said to them 'I'm not being rude, but there's one condition - I choose my own music. I do not play the playlist'**

Michael Parkinson

**Have you reached any conclusions why they're giving you this?**

They say it's because of my services to music. I never regarded it in that way at all. I've never been on a crusade. I've just been very lucky in that all the shows I've ever done I've been exec producer, if you like, so I've had a very huge say, a final say in the contents of the show and therefore the shows have always reflected my tastes in music. I've never gone along with the trends or fashions of music, so it's been a great personal choice. Nowadays, what I've seen in music, switching the dial around radio stations it's the same music on every station, whether it's called Magic or Capital, it's basically the same music. There's very little choice around now.

**So what do you think your TV and radio programmes have managed to achieve?**

What we've done on the radio show and certainly on the TV show is actually give people a choice about other kinds of music, other than that which is destined for kids and the hit parade, so I think that's maybe one of the reasons I'm getting this award. A lot of people out there feel frustrated like I do. You go to America, for instance, and I can find the Sinatra channel. You can't find that here. I mean Jazz FM, what ever happened to that? Smooth FM: what is it? I listen in vain for something that attracts me so I think maybe that's a reason as well. On the radio show, I've had the policy of playing young people who I like. A lot of these people, like Katie Melua and Jamie Cullum and Michael Bublé, I regard them as the next generation, the next guardians of the Great American Songbook. It's important to all of us who love music to make sure that's preserved.

**Do you find it remarkable that, here we are in 2005 and it's often you and Terry Wogan cited as the most influential hitmakers in the country?**

A couple of old farts like us! I do find it extraordinary. I can't give you a reason for that at all.

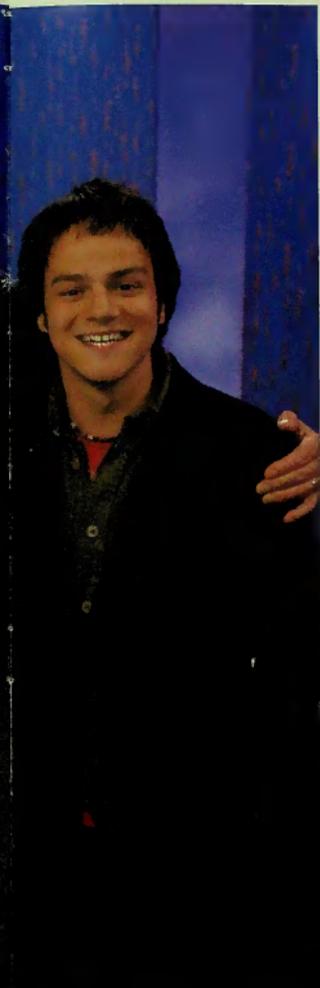
**Is that, though, down to what you say about radio stations having narrow playlists, meaning there often aren't many avenues for the Jamie Cullums of this world to come through? It's not so much the radio stations. They are at one end of the scale. I'm disappointed by a lot of the music press, I really am, how narrow-minded they are, how tinny-eared they are, how someone like Jamie gets bad press. Why not give him some help for God's sake? Some bloody group you've never heard of and they'll never get anywhere they're promoted as if they're the next great things. They're not actually. They should tell the truth. There's no reason why you shouldn't have that kind of music at all, but don't give it precedence over Jamie's kind of music.**

**At what stage did you notice that your pro-**



# ys tribute to Parkey

astemaking talents, so much so that the music industry is to honour him for his services to music



**He was the first person who got his finger on the pulse [of adult music] on what the market would respond to**

Bill Holland, Universal Classics

**We were sent a tape... we played it and I thought 'God, this is good'. I rang up Bill Holland at Universal and I said 'You should sign this kid because he's good'. He signed him up immediately**

Michael Parkinson on Jamie Cullum

**Finger on the pulse:** It was Parkinson's personal recommendation that got Jamie Cullum (right) signed to Universal Classics & Jazz

grammes, both on radio and TV, were having an influence on music sales?

I've thought a bit about it and The Razorlight thing was quite interesting. Razorlight mean nothing to me. What the hell, I'm not going to go out and buy a Razorlight album. Except I'm sitting at home watching Glastonbury and I'm channel-hopping and I come across this kid standing in the middle with three black gospel singers with this very good song. I thought it was great. It sounded wonderful and I thought if we did that with proper backing with a big gospel choir it could work, so we booked them. We did that and that kind of shocked people in a sense. What's Parkey doing putting Razorlight on? I think that started one or two wheels stirring in the media.

**What do you think of music TV these days?**  
Television is awful as far as music is concerned. It needs a kick up the arse. As for radio, when the BBC asked me to do this radio show I said to them 'I'm not being rude, but there's one condition - I choose my own music. I do not play the playlist' and they said, 'But you can't do that' and I said, 'But you've asked me the condition I want and that's the condition.' And they said, 'Why don't you like the playlist?' and I said, 'I don't listen to Radio Two because of the music they play. It's as simple as that. It doesn't have any appeal to me at all. And eventually I won the argument and they let me choose the music. So that's really how it happened. It's interesting it links to the TV thing as well. It starts on the radio show and feeds into the TV show.

**With your radio and TV shows, do you think they've influenced the market or is the market naturally moving to your tastes?**

I don't know. I don't understand the economics of this at all. I don't know how much influence we're having on the market. I don't care to know quite frankly. I just keep putting on music that I like and I hope to Christ that someone else does as well. And if people say it's influential, fine. I'm delighted by that, but I don't know the ins and outs of it at all. If I'm on any kind of crusade at all it's a personal one. It's got nothing to do with the record industry at all. It's a very personal one; it's about caring about a certain kind of music that I see has been terribly neglected by TV and the music industry.

**Suddenly, it seems, the record industry has discovered there are people aged over 40 who actually buy records.**

I know, it's a staggering thought, it really is. It's like television. There's been so much television aimed at that group of people aged 18 and 34. The fact of the matter is when I was between 18 and 34 I can't remember many Fridays and Saturdays when I was in the house. I was out with my wife and before that with my girlfriend or wherever it might have been. It's strange, if you look at my audience as an example, it's got a nice base across the board,

but substantially it's those people 34 upwards who listen to the show and buy the records. It's a big market. It's a huge market. Why should they be treated in such a disdainful manner by the media?

**How much of a part do you play in terms of which musical guests end up on the shows?**

Like everything, I have a final say. That is not to say every person who appears on the show is my personal choice, but 99% of them are and occasionally I'll concede to somebody I'm not sure about, but I've always kept a very tight control on it. You see, if the show's called Parkinson, it's got to mean something beyond just being called Parkinson. It's got to reflect me. It's got to reflect my tastes. I mean, it would be silly for me to have on some zany prog rock group from wherever. If we have debates now on ITV about the kind of people we have on the show, it's music guests we have the controversy about. It's absurd the way TV particularly is limiting in the way it presents music. I'd love to do a programme on television where I just have all young acts on across a wide spectrum of music.

**You mentioned Jamie Cullum earlier. Didn't you recommend him to the record company?**

We were sent a tape. We do listen to them. The majority of them are not very good, you have to say that. I wish they would stop sending them, particularly friends with talented children. But none the less you get the odd one and we played it and I thought 'God, this is good'. I rang up Bill Holland at Universal and I said 'You should sign this kid, because he's good'. He signed him up immediately. Bill is now regarded as some kind of guru.

**He's forever grateful. Are you finding labels are wooing you more and more now?**

Yeah, I get sent more and more music and get a bit more attention from them, but we're not sort of wooed and bribed and get offered yachts for the weekend and things like that, nothing like that, no. But what's interesting now is the pub [Parkey's pub The Royal Oak near Bray, Maidenhead, run by his son Nick], because now record companies say 'Have a look at my artist' but if you're looking for television you've got to look at the act as well as listen to them and that's working quite nicely, showcasing down there and it's being used more and more by record companies to bring people down there, media and people like that.

**How long do you see yourself continuing to do the TV show?**

I've got another year to do on the present contract. I've signed for another year after that with a year option, but anytime I feel like I can't do it any more I won't. I'm fit and well and I enjoy it and I'm not showing too many signs of senility at present, so why not? They'll tell you when to go and I shall know before anyone else. But at present I've got no plans for retiring at all.



**TOP 10 FACTS**

1. Queen have had more weeks on the UK albums chart than any other act in history. They overtook The Beatles in 2005 and currently have a

total of 1,312 weeks on chart.  
2. Bohemian Rhapsody was voted the number one single of all time by readers of the book of British Hit Singles

& Albums.  
3. Queen were the first act to have chart-topping singles in the Seventies, Eighties, Nineties and Noughties.  
4. The bands total

UK singles sales amount to more than 10.5m.  
5. Bohemian Rhapsody was the first recording to top the UK singles chart on two separate occasions.

6. Queen have sold more than 25m Greatest Hits albums worldwide and are the only act to still in excess of 2m copies of two Greatest Hits albums in the UK

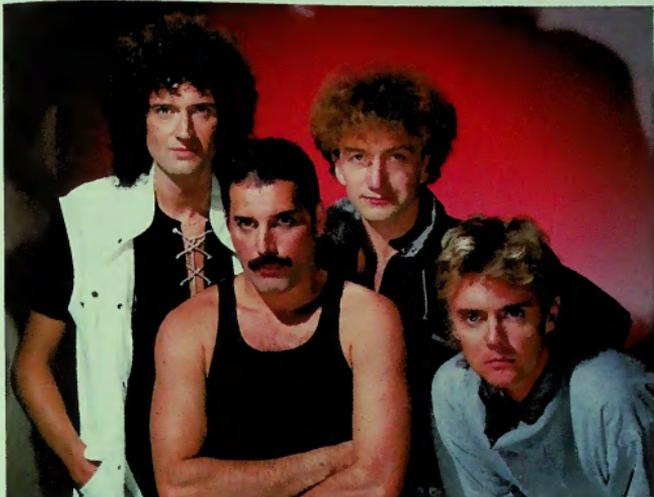
7. The band have so far clocked-up 49 UK hit singles and 28 hit albums.  
8. Their 1981 Greatest Hits release alone has amassed 450 weeks on chart (or nearly

nine years)  
9. Bohemian Rhapsody was UK number one on a re-release in calendar years.  
10. Only two of the band's 26 singles, EPs and albums

have failed to make the Top 40.  
Taken from *British Hit Singles & Albums*, published by Guinness World Records.

Features are edited by Adam Webb

Tribute



Despite the death of Freddie Mercury in 1991, Queen's legacy remains active and strong today, with a 2005 world tour, a hit musical and reissues boosting demand. *Valerie Potter* reports

# Queen: still champions of the world

Of all the giants of rock music – and let's face it, they are up there at the top of the rock family tree – Queen remain as utterly unique today as they were in their Seventies and Eighties heyday. And did it in their Seventies and Eighties heyday. And just as popular. In 2005, they overtook The Beatles to claim more time on the UK albums chart than any other act to date – a total of 1,312 weeks, or 25-and-a-half years. But, when their talismanic frontman Freddie Mercury died in 1991, few would have raised an eyebrow if the remaining members had called it a day. The band would still

have left a phenomenal legacy in terms of their vast back catalogue and legendary status.

However, in recent years, the efforts of guitarist Brian May and drummer Roger Taylor have ensured that Queen continue as a living breathing entity. Whether embracing new technology to revisit some of the band's classic performances, spreading the word to a new computer-literate generation, backing the hugely successful We Will Rock You musical or, finally, getting back out on the road with former Free singer Paul Rodgers,

Queen (above, l-r) Brian May, Freddie Mercury, John Deacon and Roger Taylor

Queen's career has effectively been reactivated – sustaining not only their past glories, but winning over an army of new fans in the process.

Certainly, when bassist John Deacon joined Queen in 1971, it meant the coming together of four outstanding songwriters. Individually, each member of the band would go on to write a single that would be a number one hit somewhere in the world. "They were a unique songwriting team and absolutely operated as a group," says Ben Elton, who wrote the hit musical *We Will Rock You*, based on Queen's music. "I think that's evident in the incredibly cohesive quality of their productions. These vast productions they created with far less technology than is available today reflect an amazing meeting of four musical talents."

In those pre-MTV days, the main route to success for any self-respecting rock band was to hit the road, and Queen were no exception. Fronted by arguably the greatest showman in rock music, before Freddie's illness made it impossible for him to travel, the band rarely took any long breaks from the road and repeatedly visited not only the UK, Europe and the US, but also Australasia, Japan and South America, perfecting their stagecraft and building up a solid and loyal fanbase around the world. "Queen always gave the impression of being 'hard workers'," says Mike Smith, director of A&R for EMI Publishing, commenting on the reasons behind their success. "A lot of bands don't."

Queen had already enjoyed two Top 10 singles when *Bohemian Rhapsody* was released on October 31 1975. At almost six minutes long and combining enigmatic lyrics with a pseudo-operatic mid-section, it seemed an unlikely candidate for chart success. But, after DJ Kenny Everett championed it at Capital Radio, it captured the public's imagination and gave the band their first UK number one. As the song's complexity made it difficult to play live, and the band were on tour anyway, they shot a performance for Top Of The Pops which is often credited as being the world's first promotional video. It wasn't – The Beatles' film for Penny Lane/Strawberry Fields, for one, preceded it by over eight years – but the impact of its striking visual images was a groundbreaking moment in pop history, nevertheless.

Frequently topping readers' and listeners' polls over the years, *Bohemian Rhapsody* has become the epitome of a true classic, not to mention the subject of some in-depth analysis. To celebrate the song's 30th anniversary, this year BBC3 commissioned a documentary *The Story Of Bohemian Rhapsody* which has also been shown on BBC2, while Radio 4 examined it in the recent programme *Rhapsody In Bohemia*.

"It's the song in the Queen arsenal that defines Queen," says Carl Johnston, who produced the BBC3 documentary. "It's got a bit of everything that Queen were good at. It was very difficult for them [to record], because the technology that is available to artists now wasn't around then, so it was a very, very slow process; all the layers of harmony and instrumentation took such a long time to build. But it is probably the most loved song in Britain."

Mistrustful of the press throughout their career, Queen found other ways to reach out to new fans, aside from their use of video technology. Through headlining major festivals like 1994's San Remo Song Festival, watched live by a TV audience of 30m, and the Golden Rose Pop Festival Montreux, broadcast to over 40 countries, they were able to showcase their material far more effectively than through press interviews. And when they were slated by critics for playing Apartheid-era South Africa – albeit to mixed audiences in Sun City – at the end of 1984, their riposte was two headline shows at Brazil's Rock In Rio In January 1985, in front of between 250,000 and 300,000

**QUEEN TIMELINE**  
 1970: Guitarist Brian May and drummer Roger Taylor, formerly of Smile, team up with their friend and vocalist Freddie Bulsara and —

briefly — bassist Mike Green under the name Queen.  
 1971: Three bass players later, Brian and Roger are introduced to John Deacon through a

mutual friend. He auditions successfully and the Queen lineup is complete.

1972: After fruitlessly shopping their demo, Queen

sign a recording contract with the Trident Audio Productions Company. They record their first album during downtime at Trident Studios.

1973: Queen's self-titled debut is released through EMI Records on July 13. The band record their second album, Queen II, in August and play their first show

outside the UK a club date in Bonn, Germany, on October 13 before embarking on a five-week tour of the UK supporting Mott The Hoople.

1974: Opening the year with a festival appearance in Australia, Queen enjoy their first international hit single with Seven Seas Of Rhye, which peaks at number 10

in the UK charts. Queen II reaches number five in the UK charts and number 40 in the US. They embark on their first American tour in April, again opening for Mott



Freddie Mercury: the death of Queen's show-stepping frontman did not mean it was the end of the band

fans per night and a TV audience of 200m.

Later that year came their show-stealing performance at Live Aid, which featured the breathtaking moment when, unprompted, the audience imitated the Radio Ga Ga video by simultaneously raising their hands and clapping along, with military precision, to the chorus. Nineteen years later in 2004, Queen's appearance at Live Aid was voted number nine in Q magazine's poll of the 100 Greatest Gigs Of All Time.

Even when Freddie's illness prevented the band from touring, the strength of their recorded material meant that Queen still enjoyed a number one with *Innuendo*, the last group album completed before he died. (The posthumously-recorded *Made In Heaven* album would, however, reach number one in November 1995.) In the aftermath, the band were, understandably, inactive for a while and to all intents and purposes, appeared to be over — John Deacon certainly having gone into retirement.

However, since the turn of the Millennium, Brian May and Roger Taylor have to all intents and purposes reactivated the Queen legend. Their involvement in the musical *We Will Rock You* has led to Queen's music reaching a far wider audience in terms of both age and demographic. "Obviously, *We Will Rock You's* gone far beyond the fan base that would simply go to anything Queen," says Ben Elton, referring to the show's 41-month run at London's Dominion Theatre. "That would last you a few weeks, even with a band as huge as Queen. But we've played to over 2m punters in Britain and more than 5m abroad."

Since Freddie's death there has been speculation that Queen might regroup with George Michael, or even Peter Dinklage, stepping in as vocalist. However, performing together at last year's UK Hall Of Fame Awards in London, Brian and Roger hit the road again in 2005 with former Free/Bad Company singer Paul Rodgers, fronting a band billed as Queen + Paul Rodgers.

"It had been something that they'd talked about doing for a long time, but could never find the right person to sing the songs, and they felt that they couldn't carry the show solely as Brian and Roger," says Paul Roberts of Phil McIntyre Entertainment, who, as well as being *We Will Rock You's* producer, is Queen's worldwide agent, excluding the US. "The dates all sold out and by and large had phenomenal reactions. As I said to Brian and Roger on their first night at Brighton, it was nice to see them back in their natural habitat, rather than backstage at the Dominion Theatre."

Queen + Paul Rodgers won band of the year at *Classic Rock's* inaugural awards ceremony this year, a category voted for by readers — and,

according to *Classic Rock* editor Sian Llewellyn, they polled significantly more votes than any other contender.

"When Freddie passed away, everyone thought Queen were over," she says. "How could they possibly continue without their effervescent frontman? There was this overwhelming idea that Queen was Freddie. But in reality — and this is not to take anything away from Freddie — Queen were very much the sum of their respective parts, being the only band in history whose members have all written a number one single — I mean, not even The Beatles managed that."

"It also helps that Paul Rodgers is a formidable rock quantity in his own right. He proves his worth as a singer, never once trying to imitate Freddie, but rather giving songs with which we are so familiar a new lease of life."

It appears that the band's career has now entered a new era. Tony Wadsworth, chairman and CEO, EMI Music, UK & Ireland, says, "I think that what they have done in recent years is realise that there's so much love for Queen. The set of songs and the performances that they have is effectively a brand, and a brand that has got huge value and integrity. They've managed to extend the life of that brand, probably for hundreds of years to come, but if the whole catalogue of songs and performances wasn't as good as it actually is, everything they've done recently would have meant nothing."

Although Queen's flamboyant frontman may be gone, the songs live on. The band have written more anthems (*We Will Rock You*, *We Are The Champions*, *Another One Bites The Dust*) than any other, yet at the same time also penned some charmingly touching love songs (*You're My Best Friend*, *Love Of My Life*, *These Are The Days Of Our Lives*). They were equally at home with the grandiose (*Bohemian Rhapsody*, *Innuendo*), the ludicrous (*Fat-Bottomed Girls*, *I'm Going Slightly Mad*) and the poignant (*Who Wants To Live Forever*, *The Show Must Go On*).

"They managed to write songs — particularly the big three, *We Are The Champions*, *We Will Rock You* and *Bohemian Rhapsody* — that are part of the soundtrack of everybody's life," says Paul Roberts. "There's something about those songs that have ingrained themselves into the DNA of the British public. There are now little kids being born with it as part of their make-up."

Mike Smith confirms that Queen's songs are constantly in demand for use in ad campaigns and as cover versions. "Since Freddie's death, there has been a complete re-evaluation of the band and their songwriting," he says. "We've seen a whole new generation of younger, very hip musicians

**They've managed to extend the life of the Queen brand probably for hundreds of years to come**

Tony Wadsworth, EMI

Queen in 2005: (l-r) John Taylor, Paul Rodgers, and Brian May have just finished a world tour



cing them as an influence." He points to the recently released *Killer Queen: A Tribute To Queen*, comprising cover versions by the likes of Flaming Lips, Joss Stone and Sum 41, as an example of how relevant the band remains.

Having recently completed dates in Japan, it is anticipated that the Queen + Paul Rodgers tour will next stop in the US. What is certain, however, is that Queen will continue to maintain the high standards in output that they have always demanded of themselves and others.

With complete ownership of their masters, they have control over any future releases. They have their own team of producers and engineers, so listen to everything, view everything, and basically deliver to us, rather than us putting stuff together and making a proposal to them," explains EMI senior product manager Emma Kelley.

"They are absolutely 100% hands-on," confirms Tony Wadsworth. "But we have a great working relationship, so although a lot of the energy and ideas originate from the band, it doesn't mean to say that they aren't open to input from other parties, including EMI as their record company. There's a fantastic spirit of teamwork in the relationship between Queen, their management and EMI that goes back many, many years."

Queen also keep in touch with their fans through their website ("one of the most active sites we've had," notes Wadsworth) and their thriving fan club, run by sisters Jacky Smith and Val Moss, which is one of the few that has a street address rather than a PO box, and possibly the only one that encourages fans to pay a visit to view their "mini-museum" of memorabilia.

The band also seem to possess a happy knack of finding fans to work for them and who can provide valuable input to their projects. Greg Brooks was appointed as their official archivist after publishing *Queen Live: A Concert Documentary* in 1995, listing every show the band ever played, while long-time fans Simon Lupton and Rhys Thomas became the band's DVD producers after asking Brian May to write the theme song for a sitcom they were making for BBC3.

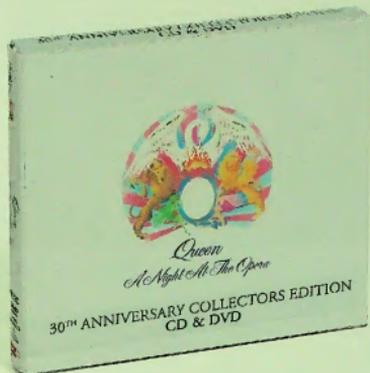
With such a tight team in place, Queen look set to not only maintain their legendary status, but to enhance it in the years to come. "The recent stage musical and touring has reminded everybody that this is a catalogue of songs like no other," says Tony Wadsworth. "Queen have such a broad appeal across all age groups that it does feel like this is going to be one of those bands whose music will still be remembered in two or three hundred years' time. And there aren't very many of those around."



# Queen *A Night At The Opera*

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The Hoople, but have to fly home early, when Brian contacts Hepatitis. Recording begins on their third album in June, but Brian is rushed to hospital where he is

operated on for a duodenal ulcer and their September US tour has to be cancelled. The single Killer Queen goes at number two, as does the subsequent album Sheer Heart

Attack the following month.

**1975:** With the help of lawyer Jim Beach, Queen part company with Trident and John Reid takes over

their management. They undertake their first tour of Japan and an meet at the airport by more than 3,000 screaming fans. On October 31, EMI releases Bohemian

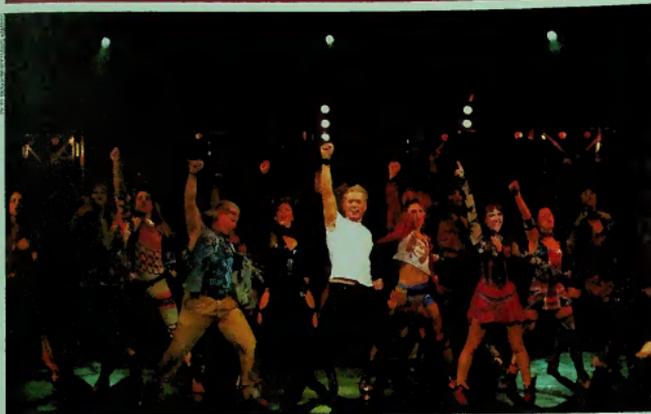
Rhapsody, taken from A Night At The Opera which follows on November 21, giving the band their first number one single and album.

**1976:** Queen tour the US, Japan, Australia and the UK, where they play a free show in London's Hyde Park, and start work on record A Day At The Races. It gives

them a Christmas number one album.

**1977:** Queen tour the US (twice), Europe and the UK with two shows at London's Earls Court. We Are The

Champions is released in October, three weeks ahead of the album, News Of The World. They part company with John Reid, and Jim Beach becomes... their manager and



Featuring 32 Queen hits, and enjoyed by 5m people around the world, the Queen musical has gone from strength to strength

# We Will Rock You powers to success

On emerging from Tottenham Court Road tube station, visitors' eyes are inevitably drawn to a colossal statue of Freddie Mercury outside the Dominion Theatre. With the musical We Will Rock You now running for three-and-a-half years, this bronzed, fist-aloft depiction of Queen's much-loved frontman has become part of London's tourist landscape. Featuring 32 of the band's greatest hits, the London production has been seen by more than 2m people and is the longest running musical to play at the theatre.

The concept for We Will Rock You was sown when producer Paul Roberts of Phil McIntyre Entertainment and writer Ben Elton attended the opening night of the Abba musical Mama Mia! in 1999. Roberts subsequently approached Queen manager Jim Beach about staging a musical featuring Queen songs, which would be written by Elton. The band had already been working with Robert de Niro's Tribeca Productions on a musical based on Freddie Mercury's life, but with the idea stalled at the workshop stage, both parties immediately expressed an interest. All that was needed was a script.

"I didn't have an idea," confesses Elton. "One thing I absolutely knew was that it shouldn't be a biography of Freddie. All four of them wrote the songs and they're about something very much broader than Freddie's life, whatever the triumphs and tragedies of that were."

"Eventually, the idea occurred to me that Queen are a legendary band and their lyrics and the songs have an epic quality, so I thought we needed to reflect the vibe of the band. That's why I came up

with this King Arthur, guitar-in-the-stone, silly, overblown legend, because Queen is pitched to be silly and they certainly love to be epic. I latched the idea to them and they absolutely loved it."

The narrative of the show is set in a futuristic world, controlled by the giant Globalsoft corporation, where live music is banned and the nation's youth can only listen to synthesised pop. The group of youngsters rebel and look to a young hero, Galileo Figaro, to help them break free.

The storyline demanded a suitably spectacular production, which was both complex and expensive to build. Previously, production designers Mark Fisher and Willie Williams had created sets for stadium acts such as Pink Floyd, U2, The Rolling Stones and Janet Jackson, but this was the first time they had worked on a stage musical.

"The thing about musicals is [that] they're very dependent on the flow of the scenes," explains Fisher. "If you don't structure things so they take account of that, it can be quite difficult to make it flow well. We had our ups and downs in the beginning, but we got there, I think."

The set also introduced one of stadium rock's staples - eight giant video screens - to the West End stage. At a cost of £2m, these were the most expensive pieces of equipment in the £5.5m show. "It's a huge production and it's an incredibly expensive show. Queen never do things by halves," laughs Elton. "Its break-even is about an 80% audience. Technically, it's very difficult."

But, as Brian May once infamously said during an argument about what the show should look like: "Are we not Queen?" recounts Paul Roberts, "It

had to be spectacular. It was a big learning curve, because it was the first time Brian and Roger had worked with a team of people on what they'd created, so it was a huge journey for them as well. Suddenly, they weren't as in control as much as they had been in the past, so there was a huge element of trust on their behalf and a huge responsibility given to everybody else to try and work with this mighty canon of songs."

Thankfully, the investment in terms of time, effort and money paid off. We Will Rock You was a hit as soon as it opened, says general manager Stephen Murtagh, who has worked at the Dominion for 10 years and so saw the project through from the start.

"The public have well and truly taken the show to their hearts," he says. "It's not unusual to be standing in the foyer and hear people say, 'This is my fourth, fifth... umpteenth time of seeing the show'. I've not worked on a show previously that's had such a high repeat visitation, which is testimony to Ben Elton, Mark Fisher and the rest of the creative team. I like to say it's a very 'Ronsael' show: it does exactly what it says on the tin. It sets out to entertain and that's exactly what it does."

"It's a show that appeals to a very wide demographic and a very wide age range as well. This year we're celebrating the 30th anniversary of Bohemian Rhapsody and clearly a lot of the audience were not born when that was originally released, so there's a whole new generation that are discovering Queen."

We Will Rock You has won multiple Theatre-goers' Choice Awards and the best performance of the year in Capital Gold's first Legends Awards, all voted for by the public. However, the plaudits have not been confined to the UK. The Köln production is now the most successful musical in Germany to date and other international productions have proved popular in Australia, Japan, the US, Spain and Russia. There are plans for new productions to open in South Africa, Switzerland and Italy next year, and the London show is currently booking until April 2006, with discussions underway about a further extension. In total, more than 5m people have seen the show worldwide.

There is even talk of a sequel. "Ben wrote one ages ago," reveals Paul Roberts. "It's very funny and brings things full circle. So there may be a sequel, there may not be - it's not decided."

One thing not in doubt is the timelessness of Queen's songs. We Will Rock You's success has conclusively demonstrated this, by reaching out beyond their core audience and introducing a whole new generation of fans to the band.

"We Will Rock You was a good reminder to everybody," Elton says. "Certainly, they're Greatest Hits albums went through the roof after we opened and have stayed there since. But Queen's enduring quality goes far beyond We Will Rock You. It's over 30 years of phenomenal success."

West End favourite: audiences continue to fill London's Dominion Theatre to see We Will Rock You after more than three years



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| Sat 2 April <b>QUEEN</b> Barcelona, Sant Jordi       | Fri 6 May <b>QUEEN</b> Birmingham, IEC             |
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| Wed 20 April <b>QUEEN</b> Antwerp, Sports Palais     | Thu 27 Oct <b>QUEEN</b> Tokyo, Saitama Super Arena |
| Sat 23 April <b>QUEEN</b> Budapest, Sportarena       | Sat 29 Oct <b>QUEEN</b> Yokohama, Arena            |
| Mon 25 April <b>QUEEN</b> Dortmund, Westfalenhalle   | Sun 30 Oct <b>QUEEN</b> Yokohama, Arena            |
| Tue 26 April <b>QUEEN</b> Rotterdam, Ahoy            | Tue 1 Nov <b>QUEEN</b> Algeiras, Dome              |
| Thu 28 April <b>QUEEN</b> Hamburg, Color Line Arena  | Thu 3 Nov <b>QUEEN</b> Fukuoka, Dome               |

head of the newly formed Queen Productions Ltd.

1976: The band embark on a four-week tour of Europe in April, concluding with

three nights at Wembley's Empire Pool. *Jazz* charts at number two in the UK album chart.

1979: Queen record shows on their European tour for

their album *Live Killers* and purchase Mountain Studios in Montreux, Switzerland. In October, *Crazy Little Thing Called Love* gives them their first US

number one single. It peaks at number two in the UK.

1980: The album *The Game* is released in June and goes to number one across Europe.

The single *Another One Bites The Dust* is a huge hit in the US, staying at number one for over a month. They subsequently play four nights at Madison Square

Garden and record the soundtrack for the film *Flash Gordon*.

1981: Queen tour South America for the first and only time. In October,

*Under Pressure*, a collaboration with David Bowie, gives them their second UK number one single. Their Greatest Hits album reaches number one.

1982: The album *Hot Space* peaks at number four in the UK charts.

1983: The band regroup to record *The Works*.

Whether it's remixing for DVD or releasing live sets online, the band have stayed at the forefront of change

# Queen embrace new technology

As a band renowned for the high quality of their musical output, it is perhaps little surprise that Queen also have a reputation for being quick to embrace technological change. In 1998, they were one of the first bands to develop their own action adventure computer game, *Queen: The Eye*, which featured instrumental mixes from all of their albums up to and including *Innuendo*. In recent years too, they have focused on how technology can enhance their relationship with fans, as well as delivering audio and video in state-of-the-art formats.

Queen's sound engineers Justin Shirley-Smith and Kris Fredriksson have been engaged in the long-term project of remixing recordings of old concerts in 5.1 surround sound for DVD release, as well as virtually every single that Queen have ever released. Their combined output in 5.1 has so

far included Greatest Video Hits 1 and 2, *Live At Wembley Stadium*, *Queen On Fire - Live At The Bowl* and the recently released *Return Of The Champions*, recorded on the band's UK tour with Paul Rodgers. The latest project is a 30th anniversary edition of *A Night At The Opera*, to be released on November 21. Issued as a CD/DVD combination package, the visual component, produced by Simon Lupton and Rhys Thomas, features new videos, a picture gallery of rare photographs, an archive audio commentary by the band and on-screen lyrics.

A DVD-Audio version of *A Night At The Opera* was released in 2002, but Fredriksson believes the new version will find a place in the band's canon. "I've spoken to well-known people in bands who are really keen on this music that didn't even know these songs had been



Queen website relaunch helped snare new users

The band... have been very proactive with technology

Ben Drury, 7 Digital

mixed in 5.1," he says. "DVD-Audio is such a niche format that people are scared they're going to buy a disc that's not going to work on their system. [So] we thought, 'What's the ultimate way of getting these mixes heard?'. We decided if we put some visual content on there, people would realise this is a DVD-Video disc and it would give them a feeling of confidence.

That was part of the point of this product."

But embracing advances in audio and video technology are not the only areas where Queen have been proactive. Brian May is probably the most vocal of the band when it comes to the internet, regularly posting forthright personal views in the Soapbox section of his own website [www.brianmay.com](http://www.brianmay.com) - but all the members of the band realised the importance of a healthy online community when they relaunched their website



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**1984:** *Rudie Go Go*, written by Roger Taylor, takes the number two slot in January. The Wicks is released in February, the only Queen album to have every track

eventually made available in single format, either as an A- or B-side. The band are presented with a Silver Clef award for Outstanding Contribution to

Music at the Music Therapy Awards and reprise their first concert video, *We Will Rock You*, recorded in Canada in 1981. The year ends in controversy when they perform

in Sun City, South Africa in October.

**1985:** Queen headline two nights at the Rock In Rio festival, Rio de Janeiro, in January with an elaborated

audience of 250,000 to 300,000 each night. *Their Rock In Rio* live video released in May goes straight to number one in the UK video charts. They deliver a show-

stealing set at Live Aid, watched by a global TV audience of 1.5bn people.

**1986:** *A Kind of Magic* reaches number three in the UK singles chart, but

is a number one hit in 35 other countries. The album of the same name, however, is a number one in the UK. Their European tour concludes with a show at

Koehworth. It will be their last live performance with Freddie. The band also receive an Ivor Novello award for outstanding contribution to British music.

www.queenonline.com in 2001. "It coincided with a lot more activity within the band," says Nick Weymouth, head of communities at Outside Line, which runs and maintains the site. "They had a five- or six-year plan, with the idea of the musical and the DVDs being relaunched, so the website was part of that." Before the relaunch, the site had a database of around 9,000; today, it is closer to 110,000.

To create excitement around the relaunch, Outside Line arranged a "virtual tour" taking four previously available shows filmed in London, Budapest, Rio de Janeiro and Los Angeles and webcasting them as-live. Fans registered for a fully designed "virtual ticket" to obtain the links and the shows were made available for a few hours, spread over 10 days, with images and set lists following in the news section to increase the feeling of authenticity. By the end of the virtual tour, 50,000 additional fans had signed up to the website's database.

Outside Line has continued to introduce groundbreaking initiatives such as the Bootlegging The Bootleggers project, which was introduced in 2004. "Queen are one of the most bootlegged bands ever," says Weymouth, "and the band can't stand bootleggers, because they hate to see their fans getting ripped off." Official band archivist Greg Brooks asked three Queen bootleg experts to help select the 100 best bootleg albums in terms of sound quality and material. These are now being made available for download as part of an ongoing series for just £5, with all profits going to the Mercury Phoenix Trust.

"They've priced the bootlegs really well," observes Ben Drury, MD of 7 Digital, who run

Queen Online's digital download store. "If you were at the Queen concert in Sapporo, Japan, in 1976 and suddenly you can buy it for a fiver – it's a good deal, isn't it?"

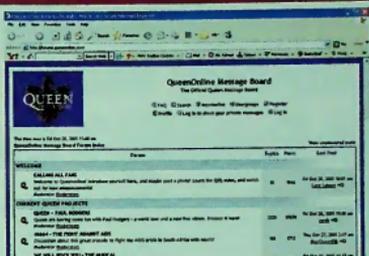
For the time being however, the bootlegging The Bootleggers project has been temporarily suspended, as a new initiative, the Live And Personal download series, is unveiled. This has seen songs from every concert on this year's tour, selected and mixed by Justin Shirley-Smith, made available for download the day after the show took place, enabling fans to compile their own live album at 99p a track. A limited-edition live album package and booklet was also made available, along with an artworked blank CD. This CD cost £5, with profits going to the Mercury Phoenix Trust.

"That's something we've always wanted to do and it worked unbelievably well," says Weymouth. "The fans went crazy for it and the tracks just flew out every night."

By the end of the dates, more than 71,000 tracks had been sold, as well as 6,000 CDs, which made more than £25,000 for the Mercury Phoenix Trust.

"The band and management, along with EMI of course, have been very proactive with technology," says Drury. "They've been able to pioneer things like this and they also understand they've got such a strong fanbase distributed around the world who tend to be quite online-savvy. We've seen a lot of sales in Japan, Germany, USA, Brazil – all over the place."

Although the Return Of The Champions live album was released by EMI in more conventional style towards the end of the tour, Tony



Queen message board: building community

With digital media, there are new products that you can bring to market all the time  
Tony Wadsworth, EMI

Wadsworth, chairman and CEO, EMI Music, UK & Ireland, sees no conflict with the downloads that preceded it. "It's showing that with digital media, there are new products that you can bring to market all the time," he says. "I think that excited the band and it excites us, so it was something we were really happy to do with them."

There are currently no plans for Queen & Paul Rodgers to record new material together, but the band will be looking to release highlights from the vast archives of recordings with Freddie Mercury. Apparently there are some 4,000 tapes in existence.

"We're uncovering all sorts of video gems on old formats that will hopefully emerge on DVD some time soon," says Simon Lepton.

Congratulations

QUEEN

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Worldwide television distributors for Queen & EMI

THE MAKING OF A NIGHT AT THE OPERA: CLASSIC ALBUMS  
An Isis Production for BBC and Eagle Rock Entertainment  
Broadcasting BBC 2, December 2005

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eagle vision

**1987:** Queen release their fourth live video, *Live In Budapest*, recorded the preceding year.

**1989:** I Want It All enters the UK Single

charts at number three and the album that follows, *The Miracle*, tops the charts. Queen are voted Top Band of The Epochs by the readers of *TV Times*.

**1990:** Queen Live At Wembley, recorded during the launch of the UK tour, is released.

**1991:** Innuendo, both the single and album, go straight

to the top of the charts, as does the compilation *Greatest Hits II*. Dogged by rumours of ill health, Freddie issues a statement confirming that he is suffering from

AIDS. He dies the following day.

**1992:** Queen are given a Brit Award for their outstanding contribution to music. On April 20,

the remaining members of Queen join with other international artists for The Freddie Mercury Tribute Concert For AIDS Awareness at Wembley Stadium.

**1995:** Made In Heaven, comprised of unfinished recordings by Mercury that were completed by the band after his death, charts at number one in the

UK album charts.

**1998:** Queen's CD-Rom game, *Queen: The Experience*, is released.

**2001:** Queen are inducted into

## Stars of today rally round Queen's AIDS-fighting Trust Charity burns bright in Freddie's memory

Queen have been linked to a number of charitable projects – most famously through their appearance at 1985's Live Aid. But, following Freddie Mercury's untimely death, it is not surprising that the two charities they are most personally involved with focus on the fight against HIV/AIDS.

Indeed, it was in November 1991 that the band's remaining members and manager Jim Beach launched the Mercury Phoenix Trust – a charity specifically directed to raise funds and awareness about AIDS in the late singer's memory. It was officially launched through the Freddie Mercury Tribute Concert for AIDS Awareness at London's Wembley Stadium on April 20 1992. Alongside Brian May, Roger Taylor and John Deacon, the event featured a broad spectrum of artists, from Metallica and Guns N'Roses through to George Michael and Lisa Stansfield. It was also televised across 13 satellite links, including the first such connection to South Africa.

Since then, a range of initiatives have continued to raise funds for the trust. These included the Five Live EP (1993), culled from performances

featuring George Michael and Lisa Stansfield at the 1992 event; the 1995 Queen album *Made In Heaven*; national street collections; *We Will Rock You* charity sales; and, most recently, the proceeds from a string of Queen bootlegs which were made available on [www.queenonline.com](http://www.queenonline.com)

In its 13 years of existence, the Mercury Phoenix Trust has donated more than £8m to organisations fighting AIDS worldwide. In addition, the proceeds from the re-release of *Bohemian Rhapsody* in 1992 were donated to The Terence Higgins Trust.

It was hardly surprising, therefore, that former South African President Nelson Mandela should contact Brian May and Roger Taylor when he was setting up his 46664 charity, an organisation that aims to increase awareness of the global HIV/AIDS pandemic and raise funds to both assist prevention of the spread of the disease and offer support to its victims in Southern Africa. Along with Bono and the Burythines' Dave Stewart, May and Taylor became founding artists of 46664 and participated in its inaugural concert in



**Charitable performance:** Brian May supporting Nelson Mandela's 46664 fund-raising effort in Cape Town, November 2003

Cape Town in 2003. The show reached a broadcast audience of 2bn people.

The pair have continued to support the charity's work, most notably by debuting Queen's new collaboration with Paul Rodgers at a 46664 concert in Fancourt, South Africa, in March of this year, this time appearing alongside Annie Lennox and Katie Melua.

46664's Tim Massey says that the band's popularity and high profile has been of tremendous assistance. "Queen are loved worldwide," he declares. "It's very, very helpful to have a band like that, who are so influential and who so many young people look up to, especially when you're approaching new artists to perform. I remember Katie Melua couldn't believe that she could perform with Queen and the same happened with Anastacia. It's a tremendous help to us to have bands of their stature supporting 46664."

# Like all great operas, this one will just run and run.

Best wishes from Lee & Thompson. Lawyers by royal appointment for thirty years.

**Lee & Thompson**  
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# MUSICWEEK

# Club Charts 12.11.05

## The Upfront Club Top 40

Rank	Artist	Title	Label
1	MADONNA	HUNG UP	Warner Bros.
2	EURHYTHMICS	I'VE GOT A LIFE	Mercury
3	CHANEL	MY LIFE	Mercury
4	HERD & FITZ FEAR	ABIGAIL BAILEY I JUST CAN'T GET ENOUGH	Mercury
5	ANDEA T. WENDOSZA	CANT TAKE IT	Mercury
6	DEEP DISH FEAT. MORE CASARMENTO	BEELS SWALLOW ME	Mercury
7	SUN ENDS OF THE EARTH	HOUSE HEADZ STELLA	Mercury
8	SUMMER SON	SUMMER SON	Mercury
9	TOM MARY FEAT. MICHAEL MARSHALL	YOUR BODY	Mercury
10	ROYAL SOPH	WHAT ELSE IS THERE/THE EMPEROR MACHINE	Mercury
11	GOLDPAPER	NUMBER 1	Mercury
12	DHT	LISTEN TO YOUR HEART	Mercury
13	JAMI BROWN	DO YOU GIVE HATE A CHANCE	Mercury
14	BRAUN	BEYONDUS ROCKET (A NATURAL GAMBLER)	Mercury
15	BLONDE	VS THE DOORS RAPTURE RIDERS	Mercury
16	DELAKEY	HIDEAWAY 2005	Mercury
17	COBURN	THE INTERLUPE THIS PROGRAMME	Mercury
18	DAVE MCCULLEN	BITCH	Mercury
19	BUSH II	BUSH HANO TRACK	Mercury
20	EIGHT SUPERNATURAL	TOO TERRIFY FEAT. MASH & J BROWN SOMETHING GOING ON	Mercury
21	TOM MANDOLINI FEAT. NOEL MCKAY	EVERYBODY LOVES MUSIC	Mercury
22	STARLET DUS	CANT STOP DANCING	Mercury
23	PARIS AVENUE FEAT. ROBIN ONE	I WANT YOU	Mercury
24	LEE S FEAT. DANIELLE	OPEN YOUR HEART	Mercury
25	GEORGIE PORGIE	DIENES GUNNA SAVE THE DAY	Mercury
26	HAPPY MONDAYS	PLAYGROUND SUPERSTAR	Mercury
27	TODD TERRY FEAT. MASH & J BROWN	SOMETHING GOING ON	Mercury
28	DANNI MINOQUE	THE SOUL SEEKERS PERFECTION (TORN)	Mercury
29	MASHAD VS. SIMONE	GIANTIE SHINE 2005	Mercury
30	GIRLS	ACQUA BIOLOGY	Mercury
31	TAKE THAT	THE LIGHT MY FIRE	Mercury
32	BOD PROJET	TWENTY	Mercury
33	CREAM VS. THE HOXTONS	SUNSHINE OF YOUR LOVE	Mercury
34	HOOND	DOGS I LIKE GIRLS	Mercury
35	KASIMUS	FRABER GET OVER HERE	Mercury
36	HILARY DUFF	WAKE UP	Mercury
37	CENTS OF ENTITLEMENT	WHO DO YOU LOVE	Mercury
38			
39			
40			

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	690 SIXTEEN TONS OF HAMBURGERS	ANY	Mercury
2	ULTRABREAK VS. SCOTT BROWN	EXTENDING TO YOU	Mercury
3	VANDOS THE COLLECTION	P. SAVINER	Mercury
4	5 C DIVERS	STAND UP STRAIGHT	Mercury
5	CLAWY	CRASH 7 (BY THE WAY)	Mercury

For all the New Releases and more, visit



Madge Jones of the deejaytor



50 Cent: Strong challenges an Urban Club

## Madge gets into a groove

As befits a track from an album with the title *Confessions On A Dance Floor*, Madonna's new single *Hung Up* made the highest debut on the Upfront and Commercial Pop Charts last week, and duly progressed to the top of both this week, at a career high.

*Hung Up* emerges 15.6% ahead of nearest challenger's Eurhythmic's 1 Got A Life, single on the Upfront Chart and 21.1% ahead of DHT's *Where I Stand* on the Commercial Pop Chart, where it third place on the list is taken by Lee S's remake of Andrea's Madonna dancefloor classic, *Open Your Heart*.

Both charts are currently teeming with mixes by Kenny Hayes. An engineer for Blackburn dance label All Around the World, Althrough it is far to say that Hayes' mixes may not be the most played on all or even any of the tracks mentioned, his mixes can be found on the current records by Herd & Fitz, Andrea T Wendosza, Eight, Todd Terry, BOD Project, Ultrabreak, Danni Minoque, Tina Cousins and Rolldeep, giving him a total of nine tracks in the Top 100 Upfront Chart and seven in the Top 40 Commercial Pop Chart. That is a greater tally even than Almighty had for a couple of years ago – and don't forget Almighty is a collective tag for many different mixers, whereas, as far as I know, there is only one Kenny Hayes.

His work is certainly earning him a cult following, to the extent that there is, apparently, a monthly fanzine devoted to his activities, complete with an exclusive CD of unreleased tracks. Meanwhile his latest mix – for Rhythm Fatale, LMC, Kelly Hayes, Lasp, Liquidizer, FBI and Andrew Spalmer – seems likely to ensure his profile remains high in the immediate future.

Finally, Lil' Kim's *Lipz* continues to burn brightly at the top of the Urban Chart, where it is number one for the fourth week in a row and has increased its margin of victory once again. With *Kenny West's* *Clash Digger* sliding 2-6, her biggest rival is now *50 Cent*, who is closing his fifth number one of the year, and catapults 12-2 with *Window Shopper*. He is still a good 22% behind Lil' Kim, but is gaining rapidly, and has an outside chance of dethroning her a week hence.

### COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	MADONNA	HUNG UP	Warner Bros.
2	EURHYTHMICS	I'VE GOT A LIFE	Mercury
3	CHANEL	MY LIFE	Mercury
4	HERD & FITZ FEAR	ABIGAIL BAILEY I JUST CAN'T GET ENOUGH	Mercury
5	ANDEA T. WENDOSZA	CANT TAKE IT	Mercury
6	DEEP DISH FEAT. MORE CASARMENTO	BEELS SWALLOW ME	Mercury
7	SUN ENDS OF THE EARTH	HOUSE HEADZ STELLA	Mercury
8	SUMMER SON	SUMMER SON	Mercury
9	TOM MARY FEAT. MICHAEL MARSHALL	YOUR BODY	Mercury
10	ROYAL SOPH	WHAT ELSE IS THERE/THE EMPEROR MACHINE	Mercury
11	GOLDPAPER	NUMBER 1	Mercury
12	DHT	LISTEN TO YOUR HEART	Mercury
13	JAMI BROWN	DO YOU GIVE HATE A CHANCE	Mercury
14	BRAUN	BEYONDUS ROCKET (A NATURAL GAMBLER)	Mercury
15	BLONDE	VS THE DOORS RAPTURE RIDERS	Mercury
16	DELAKEY	HIDEAWAY 2005	Mercury
17	COBURN	THE INTERLUPE THIS PROGRAMME	Mercury
18	DAVE MCCULLEN	BITCH	Mercury
19	BUSH II	BUSH HANO TRACK	Mercury
20	EIGHT SUPERNATURAL	TOO TERRIFY FEAT. MASH & J BROWN SOMETHING GOING ON	Mercury
21	TOM MANDOLINI FEAT. NOEL MCKAY	EVERYBODY LOVES MUSIC	Mercury
22	STARLET DUS	CANT STOP DANCING	Mercury
23	PARIS AVENUE FEAT. ROBIN ONE	I WANT YOU	Mercury
24	LEE S FEAT. DANIELLE	OPEN YOUR HEART	Mercury
25	GEORGIE PORGIE	DIENES GUNNA SAVE THE DAY	Mercury
26	HAPPY MONDAYS	PLAYGROUND SUPERSTAR	Mercury
27	TODD TERRY FEAT. MASH & J BROWN	SOMETHING GOING ON	Mercury
28	DANNI MINOQUE	THE SOUL SEEKERS PERFECTION (TORN)	Mercury
29	MASHAD VS. SIMONE	GIANTIE SHINE 2005	Mercury
30	GIRLS	ACQUA BIOLOGY	Mercury
31	TAKE THAT	THE LIGHT MY FIRE	Mercury
32	BOD PROJET	TWENTY	Mercury
33	CREAM VS. THE HOXTONS	SUNSHINE OF YOUR LOVE	Mercury
34	HOOND	DOGS I LIKE GIRLS	Mercury
35	KASIMUS	FRABER GET OVER HERE	Mercury
36	HILARY DUFF	WAKE UP	Mercury
37	CENTS OF ENTITLEMENT	WHO DO YOU LOVE	Mercury
38			
39			
40			

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 12.11.05

### SINGLES

1	WESTLIFE YOU RAISE ME UP	AM
2	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE...	Domino
3	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT...	Viper
4	CRAIG DAVID/DONT LOVE YOU NO MORE	Warner Brothers
5	SUGABABES PUSH THE BUTTON	Island
6	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DONT CHA	AM
7	ROBBIE WILLIAMS TRIPPING	Drivz
8	KATE BUSH KING OF THE MOUNTAIN	EMI
9	GOLDFRAPP NUMBER 1	Mute
10	HILARY DUFF WAKE UP	Angel
11	ROSETTA LIFE FEAT. BILLY BRAGG WE LAUGHED	Cosmos West
12	BOB SINCLAR/G NESTA PINE LOVE GENERATION	Delecta
13	TEXAS CANT RESIST	Mercury
14	EURYTHMICS IVE GOT A LIFE	BMG
15	DARREN HAYES SO BEAUTIFUL	Columbia
16	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	Ro-A-Ro
17	DANIEL POWTER BAD DAY	Warner Brothers
18	FRIDAY HILL BABY GOODBYE	Longvue
19	SEAN PAUL WE BE BURNIN	Wotonic
20	FIGHTSTAR GRAND UNIFICATION (PART 1)	Island
21	GORTILAZ DARE	Parlophone

### ALBUMS

1	WESTLIFE FACE TO FACE	Drivz
2	ROBBIE WILLIAMS INTENSIVE CARE	Drivz
3	ROD STEWART GREAT AMERICAN SONGBOOK IV	J
4	KATHERINE JENKINS LIVING A DREAM	W&A
5	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005	XL
6	BLINK 182 GREATEST HITS	Golia
7	KELLY CLARKSON BREAKAWAY	BMG
8	JAMES BLUNT BACK TO BEDLAM	Atlantic
9	MARIAH CAREY GREATEST HITS	Columbia
10	SUGABABES TALLER IN MORE WAYS	Island
11	KATIE MELUA PIECE BY PIECE	Decca
12	SUPERTRAMP RETROSPECTACLE	AAI
13	DESTINY'S CHILD NO 1'S	Columbia
14	KAISER CHIEFS EMPLOYMENT	B Universal/Pyralis
15	KT TUNSTALL EYE TO THE TELESCOPE	Relapse
16	GORTILAZ DEMON DAYS	Parlophone
17	MICHAEL BALL MUSIC	Universal TV
18	THE MAGIC NUMBERS THE MAGIC NUMBERS	Mercury
19	DAVID GARRA LIFE IN SLOW MOTION	Atlantic
20	BERRY STREISAND GUILTY TOO	Columbia
21	COLDPLAY X&Y	Parlophone

### EVERYBODY'S TALKING ABOUT



## KELLY CLARKSON

ALBUM 'BREAKAWAY' OUT NOW

20	27	BARBRA STREISAND	GUILTY TOO	Columbia
21	16	COLDPLAY	X&Y	Parlophone
22	10	STIMPY	RED SIMPLIFIED	Sony BMG
23	18	MICHAEL BOLTON	THE VERY BEST OF	Columbia
24	15	FRANZ FERDINAND	YOU COULD HAVE IT SO MUCH...	Domino
25	37	THE BLACK EYED PEAS	MONKEY BUSINESS	AM
26	21	FAITHLESS	FOREVER FAITHLESS - THE GREATEST...	Orion
27	22	KANYE WEST	LATE REGISTRATION	Reprise
28	61	MICHAEL BUBLE	IT'S TIME	Capitol
29	6	RAMMSTEIN	ROSENROT	Universal
30	28	GOLDFRAPP	SUPERNATURE	Major
31	41	HILARY DUFF	MOST WANTED	Angel
32	36	PUSSYCAT DOLLS	POD	AM
33	6	AUDIO BULLYS	GENERATION	Sony
34	3	CRAIG DAVID	THE STORY GOES	Warner Bros.
35	25	BRYN TERFER	SIMPLE GIFTS	Deutsche Grammophon
36	43	SANTANA	ALL THAT I AM	Arista
37	26	JACK JOHNSON	IN BETWEEN DREAMS	Buddah/BMG
38	27	MARIAH CAREY	THE EMANCIPATION OF MIMI	Def Jam
39	31	MICKEY WONDERLAND		Island
40	49	DANIEL POWDER	DANIEL POWDER	Warner Bros.

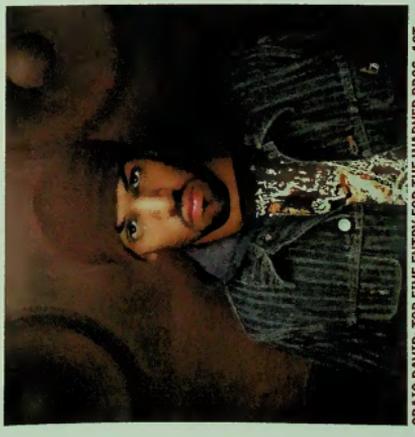
1	1	POP PARTY 3	Sony BMG
2	6	THE ANNUAL 2006	Ministry of Sound
3	5	DANCE PARTY	Sony BMG
4	3	THE VERY BEST OF NOW DANCE	EMI
5	2	ESSENTIAL R&B - WINTER 2005	Sony BMG
6	4	ACOUSTIC LOVE	VGM
7	6	HOUSEWORK SONGS	EMI
8	4	DANCING IN THE STREETS	Universal
9	7	JOHN PEEL - A TRIBUTE	W&A
10	10	ULTIMATE DISNEY PRINCESS	EMI
11	8	NOW THAT'S WHAT I CALL MUSIC! 61	EMI
12	11	MY FIRST ALBUM	NVT
13	9	THE ALBUM 6	EMI
14	16	POP JR	Universal
15	12	RELAXING CLASSIC FM	Class FM
16	6	SWINGING SIXTIES	Sony BMG
17	14	HARDCORE NATION 2	Warner Bros.
18	15	MASSIVE R&B - VOL 2	Sony BMG
19	6	TOKYO PROJECT PRESENTS THE COLLECTION	Universal
20	13	ALL WOMAN - THE PLATINUM COLLECTION	W&A

21	20	GORILLAZ	DARE	Parlophone
22	19	KELLY CLARKSON	BEHIND THESE HAZEL EYES	RCA
23	6	KRAY TWINZ/TWISTA/LETHAL B	WHAT WE DO	Capitol/W&A
24	21	MYLO/MIAMI SOUND MACHINE	DOCTOR PRESSURE	Beatsoul
25	14	LIBERTY X	SONG 4 LOVERS	EMI
26	6	RAY J	ONE WISH	Santana
27	16	MARIAH CAREY	GET YOUR NUMBER/SHAKE IT OFF	Def Jam
28	23	KATIE MELUA	NINE MILLION BICYCLES	Demolition
29	6	STATUS QUO	ALL THAT COUNTS IS LOVE	Sony BMG
30	9	MCFLY	I WANNA HOLD YOU	Island
31	22	DONS FEAT. TECHNOTRONIC	PUMP UP THE JAM	Def Jam
32	1	BLOC PARTY	TWO MORE YEARS	Wichita
33	19	WILL SMITH	PARTY STARTER	Interscope
34	30	JAMES BLUNT	HIGH	Atlantic
35	27	AUDIO BULLYS	T.M. IN LOVE	Sony
36	8	BACKSTREET BOYS	JUST WANT YOU TO KNOW	Jive
37	37	COLDPLAY	FIX YOU	Parlophone
38	33	KIT TUNSTALL	SUDDENLY I SEE	Rainforest
39	6	THE RAKES	22 GRAND JOB	V2
40	17	MAXIMINO PARK	APPLY SOME PRESSURE	Nap



WESTLIFE: ONE MORE NUMBER ONE FOR THE IRISH GROUP

KEY SINGLES RELEASES	NOV 7	KAISER CHIEF'S MODERN WAY FLYOVER
	NOV 7	MADONNA HUNG UP WEA
	NOV 7	SIMON WEBBE: 10 WARRIORS UNDISC
	NOV 7	SON OF DORK: TICKET OUTTA LOSERVILLE
	NOV 7	CHICK ALODIO: BIOLOGY FLYOVER
	NOV 14	LIBERTY X: A NIGHT TO REMEMBER WIRCHIN
	NOV 14	THE DARKNESS ONE WAY TICKET
	NOV 14	MUST DESTROY
	NOV 14	THE WHITE STRIPES: THE DENIAL TWIST XL
	NOV 14	WILL YOUNG: SWITCH IT ON SONY BMG
	NOV 14	50 CENT: AUDIOWARD SUPER FLYOVER
	NOV 21	FOOT FIGHTERS: RESOLVE SONY BMG
	NOV 21	CALDIE LONDON: CHAIN FIVE ATLANTIC
	NOV 21	GORILLAZ: DIRTY HARRY PARLOPHONE
KEY ALBUMS RELEASES	NOV 7	50 CENT: GET FICH/O/R/OE TRYIN' FLYOVER
	NOV 7	AMASTAGIA: PIECES OF A DREAM SONY BMG
	NOV 7	BOB MARLEY: SINGLES COLLECTION ISLAND
	NOV 7	IL DIVO: ANDROS SWING
	NOV 7	TRAVIS: YES SIR
	NOV 7	TRAVIS: BOB BOX HEARDY
	NOV 14	BAFYS: HAMBLES DOWN IN ALBION
	NOV 14	ROUGH TRADE
	NOV 14	GREEN DAY: BULLET IN A BUBBLE WEA
	NOV 14	MADONNA: CONFESSIONS ON A DAMNSHIP
	NOV 14	WEA
	NOV 21	MARY J BLIGE: RESPECTIVE ISLAND
	NOV 21	SON OF DORK: TICKET OUTTA LOSERVILLE
	NOV 21	MERCURY
	NOV 21	WILL YOUNG: KEEP ON SONY BMG



CRAIG DAVID: TOP FIVE ENTRY FOR THE WARNER BROS. ACT

**PRE-RELEASE AIRPLAY TOP 20**

Rank	Artist	Track	Label
1	MADONNA	WE'VE GOT A PLAN	Sony Music
2	AMBERGLIMMER	ONE MORE CHANCE	Sony Music
3	LUKE WALKER	UP	Mercury
4	THE BLACK DOTS	FEARS IN MY HANDS	Mercury
5	ORLANDO BLOOM	HEAVEN	Mercury
6	ERIN O'NEILL	LOVEY CHAIN	Mercury
7	CELESTINE	YOUR BODY	Mercury
8	THE NOTORIOUS B.I.G.	YOUR BODY	Mercury
9	HERO & AGENT	ARE YOU REAL? JUST DON'T GET ENOUGH	Mercury
10	BEASTING BEASTS	ROCKETS IN MY HANDS, GUNNERS	Mercury
11	THE BLACK DOTS	FEARS IN MY HANDS	Mercury
12	THE BLACK DOTS	FEARS IN MY HANDS	Mercury
13	ORLANDO BLOOM	HEAVEN	Mercury
14	ERIN O'NEILL	LOVEY CHAIN	Mercury
15	CELESTINE	YOUR BODY	Mercury
16	THE NOTORIOUS B.I.G.	YOUR BODY	Mercury
17	HERO & AGENT	ARE YOU REAL? JUST DON'T GET ENOUGH	Mercury
18	BEASTING BEASTS	ROCKETS IN MY HANDS, GUNNERS	Mercury
19	THE BLACK DOTS	FEARS IN MY HANDS	Mercury
20	THE BLACK DOTS	FEARS IN MY HANDS	Mercury

These charts are also available online at [musicweek.com](http://musicweek.com)

# MADONNA

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# SINGLES CHARTS

# NEW ALBUMS

musicweek.com

## COOL CUTS CHART

Rank	Artist	Track	Label
1	THE NOTORIOUS B.I.G.	YOUR BODY	Mercury
2	HERO & AGENT	ARE YOU REAL? JUST DON'T GET ENOUGH	Mercury
3	BEASTING BEASTS	ROCKETS IN MY HANDS, GUNNERS	Mercury
4	THE BLACK DOTS	FEARS IN MY HANDS	Mercury
5	ORLANDO BLOOM	HEAVEN	Mercury
6	ERIN O'NEILL	LOVEY CHAIN	Mercury
7	CELESTINE	YOUR BODY	Mercury
8	THE NOTORIOUS B.I.G.	YOUR BODY	Mercury
9	HERO & AGENT	ARE YOU REAL? JUST DON'T GET ENOUGH	Mercury
10	BEASTING BEASTS	ROCKETS IN MY HANDS, GUNNERS	Mercury
11	THE BLACK DOTS	FEARS IN MY HANDS	Mercury
12	THE BLACK DOTS	FEARS IN MY HANDS	Mercury
13	ORLANDO BLOOM	HEAVEN	Mercury
14	ERIN O'NEILL	LOVEY CHAIN	Mercury
15	CELESTINE	YOUR BODY	Mercury
16	THE NOTORIOUS B.I.G.	YOUR BODY	Mercury
17	HERO & AGENT	ARE YOU REAL? JUST DON'T GET ENOUGH	Mercury
18	BEASTING BEASTS	ROCKETS IN MY HANDS, GUNNERS	Mercury
19	THE BLACK DOTS	FEARS IN MY HANDS	Mercury
20	THE BLACK DOTS	FEARS IN MY HANDS	Mercury

## URBAN TOP 30

Rank	Artist	Track	Label
1	THE NOTORIOUS B.I.G.	YOUR BODY	Mercury
2	HERO & AGENT	ARE YOU REAL? JUST DON'T GET ENOUGH	Mercury
3	BEASTING BEASTS	ROCKETS IN MY HANDS, GUNNERS	Mercury
4	THE BLACK DOTS	FEARS IN MY HANDS	Mercury
5	ORLANDO BLOOM	HEAVEN	Mercury
6	ERIN O'NEILL	LOVEY CHAIN	Mercury
7	CELESTINE	YOUR BODY	Mercury
8	THE NOTORIOUS B.I.G.	YOUR BODY	Mercury
9	HERO & AGENT	ARE YOU REAL? JUST DON'T GET ENOUGH	Mercury
10	BEASTING BEASTS	ROCKETS IN MY HANDS, GUNNERS	Mercury
11	THE BLACK DOTS	FEARS IN MY HANDS	Mercury
12	THE BLACK DOTS	FEARS IN MY HANDS	Mercury
13	ORLANDO BLOOM	HEAVEN	Mercury
14	ERIN O'NEILL	LOVEY CHAIN	Mercury
15	CELESTINE	YOUR BODY	Mercury
16	THE NOTORIOUS B.I.G.	YOUR BODY	Mercury
17	HERO & AGENT	ARE YOU REAL? JUST DON'T GET ENOUGH	Mercury
18	BEASTING BEASTS	ROCKETS IN MY HANDS, GUNNERS	Mercury
19	THE BLACK DOTS	FEARS IN MY HANDS	Mercury
20	THE BLACK DOTS	FEARS IN MY HANDS	Mercury



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America's Rock  
And Roll Hall of  
Fame.

2002: The Queen  
musical, *We Will  
Rock You*, opens  
at the Dominion  
Theatre in London.

2003: Live At  
Wembley Stadium  
is released on DVD.

2004: Queen: On  
Fire: Live At The  
Bow Ball CD and DVD  
recorded in 1982 is  
released.

2005: Brian May  
and Roger Taylor  
announce that they  
are learning up with  
socialist Paul  
Redders to perform  
shows as Queen +  
Paul Redders in the  
UK, Europe, the US

and Japan (John  
Diazton having  
efficiently retired).  
The English shows  
sell out within hours  
of going on sale.

Replicas of Brian May's Special Red guitar is music to fans' ears

# The ultimate guitar

On June 3 2002, the concert to commemorate the Queen's Golden Jubilee opened in majestic fashion with the iconic image of Brian May silhouetted against the sky, performing the national anthem on his home-made custom guitar from the roof of Buckingham Palace. When he was painstakingly constructing the Special Red guitar some 40 years previously, surely he could never have imagined that one day he'd be performing on it by royal appointment.

Indeed, the instrument had somewhat idiosyncratic DIY origins. The teenage May built his first guitar out of scrap materials with the assistance of his father Harold over an 18-month period in 1962 and 1963. The wood for the central section of the body was taken from an oak table, while the neck was carved out of a former fireplace, with motorbike valve springs controlling the tension of the strings. Brian's mother contributed pearl buttons to decorate the fretboard and a knitting needle for a vibrato arm.

Although May has since acquired a varied collection of guitars, the Special Red remains his favourite and is pivotal to the band's sound. However, its one-off nature also meant that, for a long time, fans were unable to purchase a Brian May signature guitar.



June 3, 2002: Brian May celebrating the Queen's Golden Jubilee at Buckingham Palace, with his custom-made Special Red guitar

In 1984, US guitar manufacturers Guild produced the first official Special Red replica. Though using more conventional materials

than the original, the complexities of production resulted in a particularly expensive model. However, at the start of the Millennium, Barry Moorhouse, MD of guitar manufacturer House Music approached May with a plan to manufacture a more affordable instrument in the Far East. With the guitarist's co-operation, the first Burns Brian May signature guitars were shipped in autumn 2001 at the more affordable price of £499 and proved an instant success. Within 12 months, *Guitarist* magazine named it "guitar of the year" and demand remained high around the world, helped in part by the international success of the musical *We Will Rock You*.

"Subsequently, the Brian May signature guitar has become standard requisite for *We Will Rock You*", explains Moorhouse. "They use about 10 of them in that show, because, obviously, it's a good start in replicating the Queen sound."

The relationship between May and House Music is set to continue for the foreseeable future. Before Christmas, they will launch Mini Mays, a smaller version for use while travelling or for children. A Brian May acoustic guitar is also in development, as are plans to produce a range of accessories and a bass guitar.

"In 50 years, there's never been anything like Brian's guitar," enthuses Moorhouse. "The vast majority of signature series guitars are stockline models which are played by successful artists and then released as a special with a few minor modifications. There are very few examples where the artist has conceptualised and assembled a guitar and even fewer examples of that then becoming a full production model."

There's  
never been  
anything  
like Brian's  
guitar

Barry Moorhouse,  
House Music

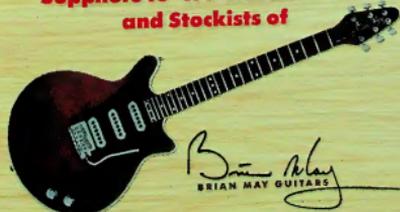
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# The European Music Awards have evolved into a music event which is hard to better

## MTV show sets new benchmark

EDITORIAL  
MARTIN TALBOT



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London SE1 9UR

Awards shows have long been a staple of the entertainment industry. The music industry, in particular, wouldn't be what it is without frequent opportunities to pay tribute to our very best talent – whether through the Brits, the Ivors, the Grammys, this week's Music Industry Trusts event, next week's Hall Of Fame bash or, even, our own Music Week Awards.

Of them all, the MTV Europe Music Awards faces one of the toughest jobs there is.

At the centre of the challenge is the fact that European industry doesn't, truly, centre on a community which it can call its own, not in the way that there are in individual, national markets.

After all, who in the UK considers themselves to be a part of the "European" music industry, rather than the British music business?

In turn, reflecting the passions of such a huge, divergent community, which numbers 700m people and is centred on a land-mass spanning 10.6m sq km, in any coherent fashion has its own difficulties.

On top of that, any show attempting to reflect the tastes of Europe's many music fans has mighty expectations to live up to. Any event representing such a huge region, in terms of size, scale and influ-

ence, simply has to paint on a huge canvas.

The EMAs is the only annual event with the balls to face up to such a test. But it is a test which it passes with some panache.

Today, the EMAs has evolved into an event which is as spectacular as any music awards show anywhere; if there is a more spectacular, jaw-dropping one anywhere in the world, I would like to see it.

Few who commented after Thursday's show had anything but positive words to say. One visitor from the States declared it to be the best show staged by any MTV division, anywhere in the world. It is an assertion which is not hard to believe.

The magnificent Atlantic Pavillion venue – which resembled an upturned ark – and ecstatic Portuguese audience played a key role last week.

But the strength and balance of the line-up – from household names to bands who will wind-up your parents, such as System Of A Down – the sheer scale, visual impact and seamlessness put the EMAs, frankly, on a different level to other awards shows.

Twelve years on since its Brandenburg Gate debut, MTV's EMAs are setting new benchmarks for music awards.

## Beware the feeding frenzy that follows the good times

VIEWPOINT  
PAUL CURRAN



The recent Ascap awards showed that great UK music still travels and works well in the world's most important music market.

The fact that BMG won Ascap's publisher of the year award for the second year running confirms that UK artists and writers, such as Coldplay and Keane, are enjoying sustained success in the US. This is continuing in 2005 with the high chart entry for Franz Ferdinand's album.

It's even being suggested that this is the start of a new era in UK success Stateside. However, there are no shortcuts in the US market.

### UK music still travels and works well in the world's markets

Bands must put in the legwork with live touring and promotion. Management must ensure that enough of their acts' time is set aside for long-term promo. These are the essential ingredients for sustained success in the US.

It's essential to invest in long-term talent development to crack the US market. Publishers can support their record label colleagues by working closely with a band's songwriters to hone their writing

and recording skills – and by impressing on acts that settling for second-rate songs means coming second best in the US.

Coldplay and Keane have toured extensively in the US over the past two years. Our US marketing team got involved early and raised media awareness before both bands' US launches by placing songs in TV and film. This helped to deliver the results we now see.

Marketing is increasingly important in raising the profile of new British talent in the US. At BMG, we use our integrated network of sync teams to stimulate consumer awareness by getting tracks featured in high-profile, multi-media ad campaigns. For example, Galang by Zomba's M.L.A. is now being used by Honda in the US.

The UK live scene is thriving and there's a lot of exciting new music around. But not all of this talent can break in the US, so we need to be careful. We're already starting to see overpriced deals being done with very ordinary bands. That's good for lawyers, but not for labels and publishers. Beware the feeding frenzy that follows the dawn of every new era.

Paul Curran is Group Managing Director of BMG Music Publishing UK.

## Can you think of novel ways to exploit music lyrics?

### The big question

**EMI Music Publishing is pioneering ways of using lyrics in non-traditional ways, across mechanising, the internet and mobiles, to create new revenue streams. In which other ways do you think publishers can exploit song lyrics?**

#### John Fogarty, Minder Music

"In this era, publishers have to look at ways of compensating for the loss of income from traditional markets. We recently licensed the Laughing Policeman for a musical doll.

Obviously the trick always is to retain the prestige of the song and to have a product which in no way devalues the work. For example, toilet paper might not be such a good idea."

#### Richard Holley, Peer Music

"Investigating new revenue streams is very important to Peer Music. We are currently considering selling our own e-greeting cards, MSN skins and wallpapers on the internet using song lyrics and, where appropriate, facilitating our master recordings."

#### Guy Fletcher, Music Copyright Solutions

"Here's a great idea for music publishers. They could find someone to actually write down the melody and lyrics of a good song, then have it printed on to sheets of paper with guitar chords under the tune and

offer it for sale to the public. We could call it "sheet music."

**Richard Manners, Warner/Chappell**  
"Mobile phone ringbacks spoken by the writer, lyrics on mugs, posters, as wallpaper (physical and digital), sun visors, on belts, limited-edition cars, spaghetti, etc. In these modern days, the possibilities are endless."

#### Gary Osborne, Lyricist

"I'd enjoy seeing my more romantic lyrics on bed covers. Come to think of it, an even more novel idea than songs on covers might be for publishers to go out and actually get covers on songs. Or is that just crazy talk?"

#### Neil Ashby, Y2

"The first thing I can think of is toilet paper, but I'm not too sure how many people would want their lyrics printed on it. Clothes are always a good one. It's normally band names that get featured on them, but we recently did a good T-shirt for Brendon Benson. The lyric was 'You need a bath and your clothes are wrong, which we thought would look good on a T-shirt. Maybe someone could start putting lyrics on the bottom of shoes so that other people see them when you're sat on the tube."

#### Steve Tandy, Gut Records

"It's a great idea and a fantastic way of increasing revenues if you don't own the music rights. The ring-ding-ding Crazy Frog toothbrush is on its way."

## Industry veteran **Stephen Navin** looks ahead to leading the Music Publishers Association and reflects on his three years in the corridors of Government

### Quickfire

**What interested you in taking the top job at the Music Publishers Association?**

I've done three years at the DCMS, three good years. I've only been working two days a week at the DCMS so it's a rather nice balance between private life and working life, but there comes a time when it's time to move on. I could carry on hopefully doing a good job, trying to be energetic, reaching out to Government but I thought I'd like to have a bit more activity, more engagement, more responsibility. This came up and it seemed quite a nice opportunity, working with a small team of people.

**How do you think the MPA could change?**

My gut feeling is that the MPA has a great opportunity to play a much more significant role in the big issues and I think possibly it's not been vociferous enough. But BMR (British Music Rights) has been a significant force over the past six years. The quality of their work, the quality of their lobbying, is second to none.

**Can we expect MPA to be different under you?**

Sarah (Faulder) was a phenomenally passionate, professional person but comes from a slightly different background from mine. Mine is a more commercial background. But I need to engage with what the members want, although in discussions I've had with the board it seems we need to expand our chests a bit, put our heads up, strike out a bit more and let people know we're here and we're important.

**What do you think will be the big priorities in the job?**

A big priority coming up is the 125th



anniversary of the organisation and that is something which (MPA chairman) Paul Curran and I have spoken about. That's something we need to get to grips with and find what fantastic event we can have to celebrate 125 years. That's a specific thing we need to address. The great thing is this is not a non-ribnd organisation. I would like to find out what the members want, specifically. I do want to look at the relationship with BMR. I just want to make sure we're supplying them with all the necessary information needed. I also want to go out and meet up with as many people in the industry as possible.

**One issue on the table, of course, is the MPRS-PRS Alliance being referred to the Copyright Tribunal by the BPI and seven online services over its online royalty scheme. Any thoughts of a way forward there?**

I would solve it by not going to a copyright tribunal and it would be nice to think we could get these things resolved without having to spend lots of money on lawyers and tribunals. I haven't been involved, for obvious reasons, but it would be good

to think we could do something about it in the future. If it's going to cost millions of pounds there are better ways of spending millions of pounds in this fantastic industry we're proud of. On the other hand, appreciate that a copyright tribunal, whatever the costs, might clear the air. **What will you miss about the current job?**

There's a great plus in being part of an enormous organisation like the Government. Government is fascinating. It never ceases to amaze me the fantastic complexity of government. It can be a good thing or a dreadful thing. The Government being so big, it has so many issues to deal with, to get your issue up the agenda is difficult. Since working in government, I've learnt to look at things in a more holistic way, which I think is a more healthy thing to do.

**What would you pick out as your main achievements in the role?**

I look back over the past three years and in many ways I've been directly or indirectly involved in a whole variety of things that have been very beneficial or helpful: the Live Music Forum coming out of the dark days of the Licensing Act, bringing Feargal (Sharkey) on board and establishing a forum in which people who had never sat in a room together could talk, and the IP Forum. We set that up bringing people together under the protective wing of Government and people who had not necessarily sat down together before had conversations. That's what government can do because it's independent.

Stephen Navin, presently the Government's music industry advisor, begins in January as chief executive of the Music Publishers Association. His previous industry experience includes senior roles at BMG, Virgin Records and V2.

### Crib Sheet

**In a move that could have**

important implications for mobile technology, EMI, Europe and Nokia are trialling the use of Bluetooth technology to distribute music and related content in coffee and record shops in Finland.

**Bluetooth? But isn't that the dreaded technology that's going to**

reduce a once proud music industry to penury, forcing our children onto the streets? Well, kind of. But the EMI trial is all about legitimacy. Simply pop along to your local branch of FreeRecordShop or Robert's Cafe (it helps if you're in Helsinki), brandishing your Bluetooth-enabled phone and you will be able to download ringtones, wallpapers and video clips from top EMI artists in the blink of an eye. **So I can get all of my favourites to my phone?**

If your favourites happen to be Robbie Williams and CMX, then yes.

**CMX? Never heard of them.** Oh don't be so Alain Leary. CMX – or Gioaca Maxima if you will – are one of Finland's top rock bands, veterans of releases such as Kolmikkö, Veljeskunta and the classic double album Dinosaurus Stereoheonics.

**So when do I start collecting the money from this Bluetooth stuff? You don't.**

**Free?**

Not yet anyway. The trial of the service is free of charge. It's promotional, according to EMI Europe VP of digital development and distribution Doug Lucas. Right now, we are focusing on the promotional aspects," he says. "I have someone who has just gone into a shop. Let's expose them to a new artist."

**'Promotional' is not going to pay the mortgage though, is it?** Don't you worry. Lucas has got it covered. "Bluetooth is a fairly hot topic. People are trying to figure out [how best] to use it for commercial benefit," he says. "A key feature is that it works locally. We are researching

strategies of how to drive the ubiquity of points of purchase. Historically, we've stuck with a couple of thousand record shops in the UK. With Bluetooth in a cafe you can turn your phone into a local music purchasing device."

**What sort of strategies?** Well, you could buy a pin code in a participating shop that will give you access to Bluetooth content. Or you could pay a record shop assistant to deliver content to your phone. **Sounds good. Finland's a bit chilly this time of the year though. How about a UK trial?**

There are no plans as yet to extend the experiment to the UK, but Lucas certainly doesn't rule it out. "If this trial shows that fans demonstrate a real eagerness to use the service to access the music they love, then we'll look to extend it," he says.

**So today Finland, tomorrow the world?**

Exactly. "We hope that you won't be able to turn the corner without running into a music purchasing opportunity," Lucas adds, helpfully.

### DOOLEY'S DIARY



### Dining with Parky and co

**Remember where you heard it:**

Drop into the Grosvenor House Hotel tonight (Monday) and you could be forgiven for thinking you've stumbled upon a recording of Parkinson. In honour of Parky being awarded at this year's Music Industry Trusts dinner, the staging for this evening's show is being designed to look like the famous chat-show set, while no less than the Laurie Holloway trio will be on hand to play an extended version of the Parkinson theme tune. With Gambo hosting, Clare Teal will be performing and BBC chairman Michael Grade will offer a personal tribute to the great man, while the night's guestlist will include the likes of Katie Melua and Mike Batt. Chris Evans, Guy Chambers, Chris Rea and Rick Astley... Some of the biggest

chests worldwide made the trip to many Lisbon for the MTV EMAs last Thursday and the post-event parties staged by EMI, Sony BMG and Universal. As for the main show itself, some saucy moments were provided by both Borat, Sacha Baron Cohen's Kazakistani alter ego, who at one point went to the stage the "International prostitute", the Pussycat Dolls, while later apparently giggling insistently that "slakira is Kazakistani for 'vagina'". Look out this week of news of a bit of toing and froing between Brook Green and a little further down in Kensington High Street, which will see the Virgin headset finally filed... One of Fran Newkirk's proudest achievements

since taking over PPL in 2000 was completely clearing what was at one time a backlog of two dozen Copyright Tribunal references. So it's particularly **irkome** for him that the only reference it is now facing has come from the Government itself... The international picture is looking decidedly bright for Sheffield's Arctic Monkeys, with a US deal imminent. The band kick off a short run of US dates on November 14, with two sold-out Japanese shows to follow at the end of the month. Their video is currently number one on the combined Japanese video chart... Despite all the posturing over the impending tribunal battle, the BPI and MPRS-PRS Alliance are retaining a sense of humour it seems. Alliance boss Adam Singer welcomed new BPI general counsel Rod Groomie into her new job by cheekily sending her a copy of Laurence Lessa's anti-music industry book Free Culture. Groomie's response was to send him a copy of Donald Pescaran's *All You Need To Know About The Music Business*. "I hope he finds it useful," she says. Two of November's biggest parties are to battle it out for the "most excessive" tag this month. While Atlantic is promising to recreate hell for the *The Darkness* album launch, organisers of *Bloody's* after-party are going for pure excess. While Gigs anyone?... **CD Records** has been enticed to re-release *Hot Pants? I'd Like To Give You One For Christmas* after receiving calls from heads of music TV channels asking them to release it and confirm coverage... In Lincolnshire, **Ray Waddell** is making his interest in all things digital a touch too hot! At last week's Yahoo! Music Marketing Roundtable, Waddell confessed to a penchant for **Warcraft**, an award-winning massively multiplayer online role-playing game, apparently. Don't worry though, he's not being distracted from his day job – all his characters in the game are named after Universal acts. **Status Quo** manager Simon Porter fulfilled an ambition by sneaking his way on shot in Coronation Street. Eye-rolling viewers could spot him in the background at Les and Cilla's wedding...



**Guy Fletcher** has had a life

more eventful than most. Not only has he written hits for the likes of Elvis Presley, Ray Charles and Tom Jones, but he was a founding director of British Music Rights and, for more than a decade, chairman of the British Academy Of Composers And Songwriters.

Fletcher, who is now creative director of Music Copyright Solutions, was recognised for his many contributions to music with an OBE, presented to him by Prince Charles at Buckingham Palace. He is not a man with much to be modest about, but he says he felt "very honoured and incredibly humbled by the whole occasion".

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# Datafile

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**Week 45**

Upfront p26 TV & radio airplay p29 Singles & albums p32 New releases p36

## FAST CHART

### SINGLES

**NUMBER ONE**  
With sales of 155,500 in just 13 days, Westlife's latest single has more than doubled lifetime sales of last single *Olivus*, and is on schedule to become their biggest hit since 2001's *Queen Of My Heart*, which sold 322,048 copies.

### ARTIST ALBUMS

**NUMBER ONE**  
Westlife Face To Face S  
Westlife become the first male group to top the singles and albums charts simultaneously since 2001, when Limp Bizkit did the double courtesy of *Rollin' (single)* and *Chocolate Starfish And The Hot Dog Flavored Water (album)*.

### COMPILATION ALBUMS

**NUMBER ONE**  
POP PARTY 3 Sony BMG/Universal Stronglying its grip at the top of the compilation chart, despite the release of *The Annual 2006* which debuts at two on sales of 32,591. Pop Party 3 increased its sales by 15.6% last week to 438,96. Overall compilation sales jumped to 519,073, earning an 18.1% slice of the market, compared to their 2005 low share of just 17% two weeks previously.

### AIRPLAY

**NUMBER ONE**  
MADONNA HUNG UP WARNER BROS  
Madonna's *Hung Up* takes pole position on the airplay chart by a margin of 5.9%, having accumulated 2,128 plays and an audience of 772,919 in the week. DAB Station One provided more plays (66) than the other 91 stations on which *Hung Up* was aired last week.

### THE SCHEDULE

### ALBUMS

**THIS WEEK**  
*Texas Red* (Mercury); Anastacia *Pieces Of A Dream* (Sony BMG); Kate Bush *Aerial (EM)*; *Eurythmics Ultimate Collection* (Sony BMG); *Il Divo Ancora* (Sony BMG); Bob Marley *Singles Collection* (Island); *Beastie Boys Solid Gold Hits* (Parlophone); *50 Cent Get Rich Or Die Tryin'* (Polydor)

**NUMBER 14**  
*Babyshambles Down In Albion* (Rough Trade); *Madonna Bullet In A Bubble (WEA)*; *Green Day Black Album* (WEA); *Madonna Confessions On A Dancetour* (WEA); *Kubb Mother* (Mercury); *Bananarama Drama (A&G)*; *Bright Eyes Motion Sickness* (Saddle Creek); *Dirty Three Great Waves* (Bella Union)

**NUMBER 21**  
*Enya Anamtartha* (WEA); *Limp Bizkit Greatest Hits* (Polydor); *System Of A*

## The Market

### Double whammy for Westlife

by Alan Jones  
Westlife have had five number one albums and 13 number one singles but never topped both charts simultaneously - until this week.

They do so by dint of the fact that their 17th single, *You Raise Me Up*, sold a further 58,178 copies last week - a 40.2% dip week-on-week but far in excess of the 22,986 copies that number two single by Arctic Monkeys sold - even as their seventh album *Face To Face* made the second best start of their career, with first-week sales of 216,878. They are also the first Irish act to hold both chart titles at the same time.

It is not the only notable feat achieved by Westlife this week - on the sixth anniversary of their albums chart debut, their total album sales soared past the 7th mark. *Jess* (Polydor), while their cumulative singles sales were on target to break the 5m barrier yesterday (Sunday).

Westlife's emphatic return to the album chart summit ends Robbie Williams' reign with *Intensive Care* after just one week. Williams' album suffered a 66.9% dip in sales last week, but managed a still robust 123,658 sales to bring its 13-day come to 497,543, making it, even at this early stage, the year's 17th biggest



Westlife: First Irish act to hold both the singles and albums top spots simultaneously

selling artist album. *Intensive Care* achieved the second highest sale for a number two album thus far in 2005, trailing only the Foo Fighters' *In Your Honour*, which sold 159,173 copies when debuting at number two in June.

Sales of 47,949 sales earn a number three debut for Rod Stewart's new album *Thanks For The Memory - The Great American Songbook Volume IV*. That is considerably more (40.5%) than the 34,117 sales its predecessor *Stardust - The Great American Songbook Volume III* sold when it debuted at number three a year ago. *Thanks For The Memory* only just managed to take third place in a competitive top five, with Katherine Jenkins' *Living A Dream* and The

Prodigy's *Singles 1990-2005* almost matching it. Jenkins' album sold 47,493 copies, and The Prodigy's 46,400.

With Westlife making less of an impact last week than Robbie Williams did the previous week, artist album sales slipped by 0.3% to 2,345,544 last week but an 8.1% increase in compilation album sales to 519,073 ensured that overall album sales increased, although only by 1.1% to 2,864,618 - 0.71% below their level in the same week last year.

Meanwhile, singles dipped by 8.4% last week to 839,645 sales. Physical sales bore the brunt of the decline, falling by 19.9% to 320,772, while downloads were off just 1.0% at 618,873.

## KEY INDICATORS

### SINGLES

Sales versus last week: -8.4%  
Year to date versus last year: +475%

### MARKET SHARES

Sony BMG	25.2%
EMI	20.4%
Universal	18.9%
Warner	9.5%
Others	26.0%

### ALBUMS

Sales versus last week: -0.3%  
Year to date versus last year: +3.3%

### MARKET SHARES

Sony BMG	33.2%
Universal	26.1%
EMI	19.4%
Warner	9.1%
Others	12.2%

### COMPILATIONS

Sales versus last week: +8.1%  
Year to date versus last year: -15.8%

### MARKET SHARES

Universal	27.6%
Sony BMG	21.4%
Warner	17.4%
EMI	16.7%
Others	16.9%

### RADIO AIRPLAY

#### MARKET SHARES

Warner	26.1%
EMI	23.9%
Universal	23.8%
Sony BMG	14.6%
Others	11.6%

### CHART SHARE

Origin of singles sales (Top 75): UK: 72.0% US: 24.0% Other: 4.0%  
Origin of albums sales (Top 75): UK: 61.3% US: 36.0% Other: 2.7%

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

## NEW ADDITION



Beth Orton will release her fourth studio album on February 13, titled *Comfort Of Strangers*. The album was recorded at New York's Sear Sound studio over a two-week period with musician and composer Jim O'Rourke, who produced the set and also plays bass, piano and marimba. Orton's previous album, *Daybreaker*, was released in 2002.

## SINGLES

### THIS WEEK

*Kaiser Chiefs Modern Way* (Polydor); *The Game Put You...* (Polydor); *Santana Just Feel Better* (Sony BMG); *Jamiroqai (Don't) Give Hate A Chance* (Sony BMG); *Madonna Hung Up* (WEA); *Son Of Dork Ticket Outta Losenville* (Mercury); *Simon Webbe No Worries* (Innocent)

### NUMBER 14

*Girls Aloud Biology* (Polydor); *Will Young Switch It On* (Sony BMG); *Anastacia Pieces Of...* (Sony BMG); *The Darkness One Way Ticket* (Mercury); *The White Stripes The Denial Twist* (ML); *Liberty X A Night...* (Virgin); *Green Day Jesus Of Suburbia* (WEA)

**NUMBER 21**  
*Destiny's Child Stand Up...* (Columbia); *Paul McCartney Jenny Wren* (Parlophone); *50 Cent Window Shopper* (Polydor); *Corliz Dirty Harry*

(Parlophone); *Foo Fighters Resolve* (Sony BMG); *Antony & The Johnsons You Are My Sister* (Rough Trade)

### NUMBER 28

*Stevie Wonder Positivity* (Island); *Babyshambles Albion* (Rough Trade); *David Gray Hospital Food* (JHT/Atlantic); *John Legend So High* (Sony BMG); *Oasis Let There Be... (Big Brother); Pussycat Girls Stockholm* (Polydor); *Kelly Clarkson Breakaway* (Sony BMG); *Jamie Cullum Mind Trick* (UCLJ); *Sean Paul Ever Blazin* (Atlantic)

### DECEMBER 5

*Outkast Idlevild* (Sony BMG); *Franz Ferdinand Walk Away* (Domino); *Gwen Stefani Lullabies* (Polydor); *The Stokes Jukebox* (Rough Trade); *Sagababes Ugly* (Island); *Pharell Williams Angel* (Virgin); *Charlotte Church Even God* (Sony BMG); *Kanye West Heard 'Em Say* (Roc A Felka)

12.11.05

## G4 target Xmas stockings

### The Plot

Sony BMG in swift follow-up with second G4 album, just in time to capitalise on the gift-buying market.

**G4 GA & FRIENDS (SONY BMG)**  
Sony BMG A&R director Nick Raphael is confident that a second G4 album within just nine months of their debut will work in the group's favour.

G4's self-titled debut topped the UK chart and achieved around 350,000 over-the-counter sales. The X-Factor-launched act will return on November 28 with G4 & Friends, as the major looks to capitalise on potential demand in the Christmas-buying market.

Raphael suggests the move to have a second album so quickly was essential and one that he believes will maintain the natural momentum of the G4 brand. "I feel we didn't fog the last album to death," he says. "We kept everything within a three-month period so it was very targeted and,

with Christmas and X-Factor back on the air, we're in a good position to release a second album."

Sony BMG is again targeting the gift-buying public, a move which was successful with the group's debut, whose release tied in with Mother's Day this year.

The major aims to galvanise support from daytime TV audiences who make up a large part of the group's core target demographic. Guests from the album, including Lesley Garrett and Robby Gibb, will be joining G4 for performances on the likes of This Morning and Des & Mel, while they will perform their cover of the Christina Aguilera hit Beautiful on GMTV.

Sony BMG senior marketing manager Simon Barnabas says, with X-Factor back on the air, TV spend will be targeted during these periods with the aim of hitting a large part of the audience that purchased the group's debut. "We want to build on that market which we already established with album one," says Barnabas.

In a novel twist, the group will be returning to their old stomping ground in Covent Garden next month to take part in the switching on of the Christmas



lights on December 17. The area is where the group used to bunk before rising through the ranks of X-Factor.

Raphael is cautious about trying to broaden the group's core fan-base and says the Christmas release date brings with it promotional limitations as well as opportunities. "At this time of year, the market is more saturated than ever, so there's less opportunity to be exposed," he says. "The thing we have in our favour is that people have an opinion about this band. You walk up to someone on the street and they know them, which can't be said for a lot of chart-topping artists. My target is to sell 600,000 and take it from there."

**CAMPAIGN SUMMARY**  
MANAGEMENT: Louis Walsh, Ashley Tabor, Walsh Global Management.  
MARKETING: Simon Barnabas, Sony BMG.  
RADIO PULLAGER: Mark Murphy, Sony BMG.  
TV PULLAGER: Andrea Edmondson, Sony BMG.  
PRESS: M&C PR.  
REGIONAL TV/RADIO: Nick Bray, Lynn Swandehurst, Sony BMG.  
A&R: Nick Raphael, Jo Clarrington, Sony BMG.

### TASTEMAKERS TIPS

**Notorious B.I.G. Feat. Diddy, Nelly, Jagged Edge & Avery Storm**  
Nasty Girl (Bad Boy)

CHRISTIAN SMITH, HEAD OF MUSIC, KISS 100



"Kiss jocks including Big Ted & Shortee Blitz, Da Firin' Squad and Swerve have been spinning the track Hold Ya Head which will be the first single proper from the new album, The Notorious B.I.G. Duets: The Final Chapter. The new set features duets between Biggie and modern day heavyweights such as Jay-Z, Eminem, Snoop, Twista, Missy, Mary J & Nas, along with posthumous appearances by 2Pac, Big Pun and the aforementioned Marley. I added it to the Kiss100 playlist the day I received it. Huge."

**Corinne Bailey Rae Like A Star EP (EMI)**

STEVE O. DANCE & URBAN MANAGER, HMV



"Having stolen the show when she appeared on the first episode of Later... With Jools Holland, Ms Bailey Rae is set for big things in 2006. She has a soulful voice that is guaranteed to melt your heart and a set of songs that should put her among the premier league of UK singer-songwriters. With an EP this strong, I cannot wait to hear the full album."

**Cheikh Lô Lamp Fall (World Circuit)**

JAN ANDERSON, EDITOR, FROOTS

"From the moment this album kicks in with a gorgeous version of Sou, you know that all's well with

### THE INSIDER

## BBC iXtra



As the UK's only national urban music radio station, BBC iXtra is something of an industry pioneer. Boosted by a new audience high in last week's third quarter Rajar figures, the station covers a niche that was previously, according to its programmes editor Wilberforce, "ill-served by both the BBC and the commercial sector."

The digital station is unique in covering exclusively black music genres to a young 16- to 24-year-old audience, with Wilberforce suggesting there are no other legal black music radio stations in the UK who support UK music, live shows and interaction as much as

iXtra. "We also play more UK documentaries and live events than most," he adds.

Determined to remain innovative, iXtra is joining forces for the first time with the BBC's Asian Network for a Homegrown Weekend of back-to-back UK black music, starting this Friday, with Asian Network contributing 27 hours of programming up and over the weekend. "It was an obvious choice to extend this weekend beyond the boundaries of iXtra," says Wilberforce. "Celebrating UK talent is something which I think we should do more of, but why contain this to such a small space? The banding together of the digital networks is just a start."

As part of the station's

## Paddingtons launch debut with Christian Dior seal of approval

### Campaign focus

Although their debut album First Comes First was released only last week, the Paddingtons have been the subject of a year-long campaign that has taken them from guerrilla gigs in their hometown of Hull to headlining

Christian Dior's Paris fashion show. Although the band, who were signed to Alan McGee's Mercury-affiliated Poptones label early this year, have to date found radio support restricted, exposure via the likes of the Christian Dior tie-up has helped them to reach a broader mainstream audience, while playing a key role in the launch platform for the album.

Dior's head of menswear Hedi Slimane developed an interest in the band and invited them to perform at his show in July. The band went along for the free champagne, but were surprised to discover they were fashion muses. "It was very comical," says manager Nathan Leeks. "All the models looked like the Paddingtons, but clean. Even the



offer tape the band use to hold their shoes together was mirrored in the show."

Leeks says being unwitting fashion icons has added weight to their press reach. Shoots with the likes of *Esquire* and *IG* magazine are among their recent conquests, with spreads for French and Russian Vogue to follow soon.

"There was a point about six weeks ago where we could see a

real breakthrough" says Leeks. "At that stage, the band had a two-page feature in *Esquire*, five pages in *IG* and six pages in *IG* magazine. The following week, they were the subject of the lead feature in *The Daily Telegraph*. The diversity of the press attention we've had shows the strength and broad appeal of the band," he says.

The band hit the road with The Bravery on November 18.

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
Arctic Monkeys I Bet You Look Good On The Dancefloor; Athlete 24 Hours; Bob Street Love Generation; Fox Fighters Revolve; Goldfrapp Mariner; J. Goldie Lushin Chain Pt 3; Corinne Bailey Rae; James Blunt High; James Blunt (Dance) One Hit A Chance; Kaiser Chiefs; Molenberg; Lil' Kim Lighters Lit; Madonna Hung Up; Phoenix feat. Gwen Stefani Can I Have It Like That; Robbie Williams Tropic; The Black Eye Peas My Humps; The Darkness Hey You; The White Stripes God In This World; U2 All Because Of You; Will Young Switch It On.

**B LIST**  
50 Cent Window Shopper; Craig David; Love You No More; Fussion For A Friend; Hailuoguo; Chris Allen Biology; Jack Johnson Stille; Waka Fika; Robbie Williams God In This World; All About; Benetton; In My Oct (P); David White; The White Stripes; The Darkness; Love You No More; Sean Paul Free Your Love; Ozuna; There No Worries; Sin Of Dark Ticket.

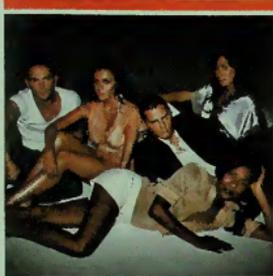
**Quila Lovell** Stereophonics Reviver; Sugababes Lush; The Magic Numbers Love's A Game; The Pussycat Dolls Situations; Tom Nory feat. Michael Marshall; Your Body

**C LIST**  
Arcaea Fat Wake Up; 'Bublygones' Allstar; Braided Romydas Rock; 'Charlotte Church' Eton Gas; 'David Gray' Hospital Foot; 'Frank Ferdinand' Walk Away; 'Nancy White' feat. Adam Levine; 'Hound' vs 'Sax'; 'Rihanna' ft 'H's' 'Loud' 'That You Want'; 'The Streets' 'Director's Unlucky Business' feat. Laura Mvula; 'No Corridor' 1-UPPOT

**1-UPPOT**  
Corinne Bailey Rae Like A Star; Green Day; Jason DeSantis; 'Honest & True' feat. Abigail Bailey; 'Just Can't Get Enough'; 'Knox' feat. 'Twista, Lethal B & Gappy Ranks' 'What We Do

**RADIO 2**  
**A LIST**  
Athlete Twenty Four Hours; Only David; Love You No More; Daniel Powter Free Love; David Gray Hospital Foot; Eurythmics The Get





**SINGLE OF THE WEEK**  
**Liberty X**

**A Night To Remember**  
EMI Virgin/Unique VTS029  
Liberty X adopt a vintage disco swagger with this reworking of the Shalamar hit, backed by a version of Chic's *Everybody Dance*. It is this year's official BBC *Children In Need* single and, being a fun single with mass appeal, is a suitable choice, even if it does take a step backwards from the electro-pop direction the group have been exploring. Radio Two has A-listed the song, and coverage throughout the BBC event almost guarantees a number one placing.

**ALSO OUT THIS WEEK**  
**SINGLES**  
*Lady Sovereign:* Hoosier (Island), HWA (Virgin Heart) (Warner Bros), Mint Royale: The Effect (De Maf) &

*Hope*  
**ALBUMS**  
Evan Adams: *Anthology* (Polydot); Mary J Blige: *Retrospective* (Island); Eryq: *Anamiracle* (WEA); System Of A Down:

*Hypnotize* (Sony BMG)

Records released 21.11.05

**ALBUM OF THE WEEK**  
**Will Young**

**Keep On**  
S B2876749542  
Three albums in and the one-time talent show hopeful has won and truly grown up into his own shoes. While being led by the tempo first single *Switch It On*, it is the follow-up *All Time Love*, scheduled for a Valentine's Day release, that will provide the real launch platform for this album. Elegant and utterly memorable, the song promises to rival *Leave Right Now's* commercial success and put Young on course for his most commercially successful album yet.



**Singles**

**50 Cent**  
*Window Shopper* (Interscope 9888358)

Taken from the soundtrack to his big screen debut *Get Rich Or Die Tryin'*, Window Shopper indicates that 50 Cent's limited rapping skills are a lyrical powerhouse compared to his singing voice. However, the odd bum note is unlikely to stop his enviable track record - with three Top 10 hits and half a million albums shifted to date this year, this is highly likely to chart high. Radio One and Kiss 100 have already played the track.

**Antony and the Johnsons**  
*You Are My Sister* (Rough Trade RTRADSCD276)

A six-minute piano duet with Boy George might seem an unlikely hit single, but with Antony's recent Mercury prize win and the subsequent media furor, a healthy chart placing seems likely. It will be deserved as well - this is a gorgeously heart-rending torch song that stands out on a strong album and Boy George has certainly never sounded better. The inclusion of non-album B-sides should also help sales.

**Devendra Banhart**  
*Heard Somebody Say* (XL XL5222CD)

Almost everyone that hears Banhart's album *Cripple Crow* seems to love it, and *Heard Somebody Say* is an excellent reminder why. A blissfully dreamy single that may or may not be anti-war, it should help to cement his reputation as the prince of psychedelic indie folk.

**The Dead 60s**  
*Ghostfaced Killer* (Deltasonic DLTD042)

The Liverpool band are at their most *Specials*-like on this ska-infused fourth single from their self-titled album. Their previous singles have all hit the Top 30, so there is clearly a fanbase out there, but their *Clash*-meets-*Specials* formula is perhaps starting to wear a little thin.

**Deep Dish**  
*Sacramento EP* (Positiva CDTIV228)

Sacramento EP features extended versions of album tracks *Sacramento*, *Swallow Me* and *Bagels* alongside remixes of the title song from the US house duo's second album *George B*. It should please fans of their hits *Flashdance* and *Say Hello* now the Ibiza season has drawn to an close.

**Foo Fighters**  
*Resolve* (RCA 6738952)

The third single from Foo Fighters' album *In Your Honor* - 450,000 UK sales and counting - is another ridiculously catchy powerhouse of a song, the type of which the trio excel in knocking out. Playlisted by Radio One (A-list), Virgin, Capital, Xfm and MTV, *Resolve* is released in advance of a December arena tour on these shores.

**Godie Lookin' Chaikn**  
*R'n'B* (Atlantic ATUK02CD)

The Welsh collective try a new trick with this single as, in place of comedy rap, they produce an R&B pastiche which sounds like East 17 transported to the Valleys. It works within the context of its parent album, where it adds a refreshingly different dimension, but is unlikely to threaten the very top of the charts despite a B-listing at Radio One.

**Gorillaz**  
*Dirty Harry* (Parlophone CD06676)

The third single from Damon Days mixes *Bootie Brown's* lyrical dexterity with a children's choir and synth sounds to produce what, at first listen at least, is a distinctly odd track. It is A-listed at Radio One and has won playlistings from Xfm and MTV and, on the back of their recent performances at the MTV Awards and in Manchester, a comfortable Top Five placing looks likely.

**Krakak & Smak**  
*One Of These Days* (Jalapeno JAL37)

Fresh from success at the Amsterdam Dance Event, the Dutch breakbeat act release this infectious single. Powered by horns, a soulful vocal and a massive beat, it has already

received plays from Radio One's Pete Tong.

**Paul McCartney**  
*Jenny Wren* (Parlophone CDR6678)

This acoustic, almost naively folk, second single from Macca's album *Chaos And Creation In The Backyard* is hardly the star at his best, but is nonetheless a pleasant enough listen. It is a welcome return to the finger-picking style that bought us *Blackbird*, his self-confessed older relative of *Jenny Wren*.

**Bob Marley & The Wailers**  
*Slogans* (Tuff Gong TGXCD11)

Eric Clapton guests on this previously unreleased Marley track, built up from a demo recorded in a Miami hotel circa 1979, just prior to his death. Sons Stephen and Ziggy produced the song, adding instrumental parts around Bob's vocal, and the end result is a track that would have been at home on his 1974 *Natty Dread* album.

**Mew**  
*Why Are You Looking Grave?* (Sony BMG/Evil Office EVL105)

A late contender for single of the year in indie circles, this sounds like The Charlatans exploring a shoegazer direction, but with enough of a pop edge to fit in swirling guitars, a huge chorus and vocal contributions from *Dinosaur Jr's* Mascis. Mew are a band you can expect to hear plenty more from in 2006.

**Schwab**  
*DJs In A Row* (EMI CDEM680)

Coming on like John Spencer with bigger beats behind him, this is an impressive piece of work from the east London band, which is also backed by a superb Andy Tomlin mix. After exposure in the film *It's All Gone Pete Tong*, there is enough of a buzz about it to make it make a chart impact.

**Various**  
*Ever Fallen In Love* (With Someone You Shouldn't) (EMI PEELCD1)

A rather strange line-up of artists, from Robert Plant to The Datsuns, cover the *Buzzcocks'* ode to forbidden love for this John Peel tribute single. The results are mixed, but with all proceeds going to Amnesty International and

with the classic original also included, it's worth a punt.

**Albums**

**Johnny Cash**  
*Ring Of Fire - The Legend Of Johnny Cash* (Universal Music TV/Sony BMG 9887850)

Coinciding with the US release of the *Cash biopic Walk The Line* (due in the UK in February 2006) comes this 21-track set giving an overview of his 50-year career. While other collections may give a more in-depth taste of his work, particularly the *Sun Records* period, the inclusion of tracks from his later American Recordings albums, particularly *Man Comes Around*, should draw in a flood of new buyers.

**Fort Minor**  
*The Rising Tide* (Machine Shop 932649388 2)

Jay-Z's presence as executive producer is the key role in the Linkin Park frontman's cinematic side project. They have recorded together before - their 2004 single *Numb/Encore* remained in the Top 20 for 13 weeks - but *The Rising Tide* tones down the metal poses in favour of beats on this accomplished, angst-y rap/rock.

**Tommy Lee**  
*Tommyland: The Ride* (Streamhammer/SPV SPV99742CD)

This solo set from Motley Crue's drummer reveals a more acoustic-flavoured, West Coast drivetime feel than you may expect from the hard-rocking veteran. It is not the most original material you will hear this year, but there are plenty of songs on Tommyland that would sit comfortably on mainstream radio.

**Son of Dork**  
*Welcome To Loserville* (Mercury 9275452)

The little one from Busted's possible imitation of early Green Day serves to differentiate Son of Dork's debut album from his erstwhile band's material. Despite the odd dubious American accent, it is overall a catchy effort and will no doubt have some commercial

success thanks to a Busted fanbase that also fuels *Fightstar's* chart adventures.

**Lou Rhodes**  
*Beloved One* (Infinite Bloom INF001)

The Lambi vocalist has swapped the complex electronics of her former band for a stripped-down feel that sets a tender voice against an acoustic guitar. Some will feel there is an element of coffee-table soul about it, but it possesses an honesty and directness that could appeal to the same people buying, say, KT Tunstall or Katie Melua albums.

**Tooledish**  
*Tooledish* (Twisted Nerve TN066)

This long-delayed debut album of epic psychedelia was initiated by Graham Massey, formerly of 808 Star, and incorporates a roster of similarly-minded musicians. It is an invigorating, challenging listen but one that reveals a wealth of musicianship.

**Simon Webby**  
*Sanctuary* (Innocent CDSIN20)

Commercially, Webbe has got off to a stronger start than ex-Blue bandmate Lee Ryan, with debut single *Lay Your Hands* shifting a respectable 80,000 copies to date. Second single *No Worries* will further his cause, while the rest of his album offers more than the occasional pop thrill. Co-written by Webbe and finished with a glossy production job, this touches enough contemporary bases to find commercial success.

**Various**  
*1980 Forward - 25 Years Of 4AD* (4AD TAD2525CD)

This compilation, released to mark 4AD's 25th anniversary, illustrates the pivotal role the label played in teaching the world there was an artier and more exciting edge to guitar music to be found away from the mainstream, from its ethereal beginnings with bands like *Coeur De Lions*, its high-water period with *The Pixies*, *The Throwing Muses* and *The Breeders*, to more current acts such as *TV On The Radio*.

This week's reviewers: *Dagat Baird*, Ben Cardew, *Shari Clarke*, *Chris Franks*, *Jim Larkin*, *Oliver Rowland*, *Simon Ward* and *Adam Wells*







# Singles

12.11.05  
Top 75

Westlife and Arctic Monkeys hold on to the top two positions as Pharrell Williams feat. Gwen Stefani and Craig David make the top five and Goldfrapp score a second Top 10 hit

# The Official UK

## TOP 20 DOWNLOADS

Pos	Last	ARTIST / TITLE	Label
1	1	MADONNA HUNG UP	Warner Bros
2	1	SUGABABES PUSH THE BUTTON	Island
3	1	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Domino
4	1	ROBBIE WILLIAMS TRIPPING	Chrysalis
5	1	WESTLIFE YOU RAISE ME UP	Jive
6	1	BACKSTREET BOYS JUST WANT YOU TO KNOW	Sir
7	1	KANYE WEST FT JAMIE FOXX GOLD DIGGER	Blue Note
8	1	PUSSYCAT DOLLS FT BUSTA RHYMES DONT CHA	ADM
9	1	BLACK EYED PEAS MY HUMPS	ASLU
10	1	BOB SINCLAIR FT GWEN STEFANI PINE LOVE GENERATION	Def Jam
11	1	PHARRELL FT CRAIG DAVID CAN I HAVE IT LIKE THAT	Virgin
12	1	DANIEL POWTER BAD DAY	Warner Bros
13	1	KT TUNSTALL SUDDENLY I SEE	Roadshow
14	1	SEAN PAUL WE'RE BURNIN'	WhiteStar
15	1	GORILLAZ DARE	Parlophone
16	1	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
17	1	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	Real Gone
18	1	KAISER CHIEFS I PREDICT A RIOT	Bloque/Universal
19	1	CRAIG DAVID DON'T LOVE YOU NO MORE (I'M SORRY)	Warner Music
20	1	KELLY CLARKSON BEHIND THESE HAZEL EYES	Sony BMG

## TOP 20 RINGTONES

Pos	Last	ARTIST / TITLE	Label
1	1	SUGABABES PUSH THE BUTTON	Universal/EVC/Corona
2	1	ROBBIE WILLIAMS TRIPPING	BMG
3	1	PUSSYCAT DOLLS FT BUSTA RHYMES DONT CHA	Interscope/ADM
4	1	KANYE WEST FT JAMIE FOXX GOLD DIGGER	Warner/Chappell/ADM
5	1	SEAN PAUL WE'RE BURNIN'	Global/Red Bull
6	1	FAT LIPS LES DANIELA 2005	Warner Chappell/Corona/BMG/EMI
7	1	WESTLIFE YOU RAISE ME UP	Parlophone/Universal
8	1	DANIEL POWTER BAD DAY	EMI
9	1	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Domino
10	1	GORILLAZ DARE	EMI/Decca/Global/ADM
11	1	JAMES BLUNT YOU'RE BEAUTIFUL	Parlophone/EMI
12	1	LIBERTY X SONG 4 LOVERS	EMI/Global/Interscope
13	1	BLOC PARTY TWO MORE YEARS	EMI
14	1	FRIDAY HILL BABY GOODBYE	Runar/Corona/BMG
15	1	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	Universal
16	1	COLDPLAY FIX YOU	BMG
17	1	50 CENT FEAT. MORR DEEP OUTTA CONTROL	Warner Chappell/EMI/ADM/Red Bull/Universal
18	1	MADONNA HUNG UP	Warner Chappell/EMI/ADM/Universal/Sirius
19	1	BOW WOW LET ME HOLD YOU	EMI/Universal/Interscope
20	1	BANKING US VS BOMMETE FADING LIKE A FIREWALKER	EMI

## TOP 20 EUROPEAN DOWNLOADS

Pos	Last	ARTIST / TITLE	Company
1	1	MADONNA HUNG UP (RADIO VERSION)	USA
2	1	SUGABABES PUSH THE BUTTON	Universal
3	4	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Indie
4	1	ROBBIE WILLIAMS TRIPPING	EMI
5	1	KANYE WEST GOLD DIGGER	Indie
6	1	BLACK EYED PEAS MY HUMPS	Universal
7	1	WESTLIFE YOU RAISE ME UP	Sony BMG
8	1	JAMES BLUNT YOU'RE BEAUTIFUL	USA
9	1	PUSSYCAT DOLLS DONT CHA	USA
10	1	DANIEL POWTER BAD DAY (ALBUM VERSION)	USA
11	1	CRAIG DAVID CAN I HAVE IT LIKE THAT	USA
12	1	KATIE MELUA NINE MILLION BICYCLES	Indie
13	1	BOB SINCLAIR/CARY PINE LOVE GENERATION (RADIO EDIT)	USA
14	1	ROBBIE WILLIAMS TRIPPING	USA
15	1	SEAN PAUL WE'RE BURNIN' (RADIO EDIT)	USA
16	1	MELANIE C FIRST DAY OF MY LIFE	Indie
17	1	PUSSYCAT DOLLS/BUSTA RHYMES DONT CHA	USA
18	1	DEPECHE MODE PRECIOUS (ALBUM VERSION)	USA
19	1	KELLY CLARKSON BEHIND THESE HAZEL EYES	Sony BMG
20	1	Rihanna PUNJ B REPLAY	Universal



**4. Craig David** Making his return to the singles chart after an absence of more than two years with a number three chart slot with *All The Way In August*, Craig David follows-up by snaring the number four position with new single *Don't Love You No More*. You No More, which sold 15,855 copies last week and is his 12th Top 10, is both tracks are from David's current album *The Story Goes*, which debuts at five, suffered six weeks of decline, and has since climbed four weeks in a row. Its progress to date: 5-12-20-35-53-64-73-57-48-35-34.



**9. Goldfrapp** No song since *Number One* has reached number one, and Goldfrapp cannot say the same, having to settle for a number nine debut for their *Number One*, which sold 8,939 copies last week. It is the second straight Top 10 single from the duo's Supermatore album, following *Ooh La La*, which debuted at number four in August with first week sales of 14,745. Although its sales peaked up 10.5% last week to 11,094, the album slips 28-30, ending a four-week climb from number 21. Supermatore has sold 163,553 copies in 11 weeks.

Pos	Last	ARTIST / TITLE	Label
1	1	WESTLIFE YOU RAISE ME UP	Parlophone/Universal
2	2	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Domino
3	NEW	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT	Virgin/VES/303
4	NEW	CRAIG DAVID DON'T LOVE YOU NO MORE	Warner Brothers/WEA/ADM/EMI
5	3	SUGABABES PUSH THE BUTTON	Island
6	5	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DONT CHA	ADM/RESONANCE
7	6	ROBBIE WILLIAMS TRIPPING	Chrysalis
8	4	KATE BUSH KING OF THE MOUNTAIN	EMI
9	NEW	GOLDFRAPP NUMBER 1	Parlophone/EMI/ADM/Interscope/Corona
10	7	HILARY DUFF WAKE UP	Arise
11	NEW	ROSETTA LEE FEAT. BILLY BRAGG WE LAUGHED	Cooking Vinyl/PROCESSION
12	12	BOB SINCLAIR FEAT. GWEN STEFANI PINE LOVE GENERATION	Def Jam/EMI/ADM/Universal
13	NEW	TEXAS CANT RESIST	Mercury/ROPT/EMI
14	NEW	EURHYTHMICS I'VE GOT A LIFE	Parlophone/EMI/ADM
15	NEW	DARREN HAYES SO BEAUTIFUL	Columbia/EMI/ADM/Interscope
16	10	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	Blue Note/Interscope/ADM
17	13	DANIEL POWTER BAD DAY	Warner Bros/ADM/Red Bull
18	15	FRIDAY HILL BABY GOODBYE	Interscope/ADM/EMI
19	16	SEAN PAUL WE'RE BURNIN'	WhiteStar/Corona/Red Bull
20	NEW	FITZSTAR GOLD UNIFICATION (PART 1)	Island/EMI/ADM/Corona/Universal
21	30	GORILLAZ DARE	Parlophone/EMI/ADM
22	18	KELLY CLARKSON BEHIND THESE HAZEL EYES	BMG/EMI/ADM/Interscope
23	NEW	KRAY TWINK FEAT. TWISTA & LETHAL B WHAT WE DO	Capitol/EMI/ADM/Interscope
24	19	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	Real Gone/EMI/ADM/Interscope
25	14	LIBERTY X SONG 4 LOVERS	EMI/ADM/Interscope/Universal/Red Bull/USA/Black & Red/USA/Sirius
26	NEW	RAY J ONE WISH	Sirius/EMI/ADM/Interscope
27	16	MARIAH CAREY GET YOUR NUMBER/SHAKE IT OFF	EMI/ADM/Interscope/Universal
28	23	KATIE MELUA NINE MILLION BICYCLES	Parlophone/EMI/ADM/Interscope/Universal
29	NEW	STATUS QUO ALL THAT COUNTS IS LOVE	Sirius/EMI/ADM/Interscope
30	9	MCFLY I WANNA HOLD YOU	Mercury/EMI/ADM/Interscope
31	22	DONS FEAT. TECHNOTRONIC PUMP UP THE JAM	Mercury/EMI/ADM/Interscope
32	31	BLOC PARTY TWO MORE YEARS	EMI/ADM/Interscope/Universal
33	19	WILL SMITH PARTY STARTER	Interscope/EMI/ADM/Interscope
34	5	JAMES BLUNT HIGH	Atlantic/EMI/ADM/Interscope
35	27	AUDIO BULLS I'M IN LOVE	Sirius/EMI/ADM/Interscope
36	8	BACKSTREET BOYS JUST WANT YOU TO KNOW	Mercury/EMI/ADM/Interscope
37	9	COLDPLAY FIX YOU	Parlophone/EMI/ADM/Interscope/Universal
38	33	KT TUNSTALL SUDDENLY I SEE	EMI/ADM/Interscope/Universal

# Singles Chart

Rank	Artist	Title	Label
39	<b>THE RAKES</b>	22 GRAND JOB	Capitol
40	<b>MAXIMO PARK</b>	APPLY SOME PRESSURE	Virgin
41	<b>THE MAGIC NUMBERS</b>	LOVE'S A GAME	Virgin
42	<b>ROLL DEEP</b>	SHAKE A LEG	Mercury
43	<b>CHARLOTTE CHURCH</b>	CALL MY NAME	Capitol
44	<b>50 CENT FEAT. MOBB DEEP</b>	OUTTA CONTROL	Shimmy
45	<b>JO JINGLES DISCO</b>	JO JINGLES DISCO	Interscope
46	<b>LEE RYAN</b>	TURN YOUR CAR AROUND	EMI
47	<b>KAISER CHIEFS</b>	I PREDICT A RIOT/SINK THAT SHIP	Capitol
48	<b>FRANZ FERDINAND</b>	DO YOU WANT TO	Domino
49	<b>JAMES BLUNT</b>	YOU'RE BEAUTIFUL	Mutecy
50	<b>BOW WU FEAT. OMARION</b>	LET ME HOLD YOU	Capitol
51	<b>RICKY MARTIN</b>	I DON'T CARE	Sony BMG
52	<b>NINE BLACK ALPS</b>	JUST FRIENDS	Capitol
53	<b>THE KILLS</b>	NO WOW	Domino
54	<b>WHITE ROSE MOVEMENT</b>	ALSATION	Independent
55	<b>OASIS</b>	THE IMPORTANCE OF BEING IDLE	Capitol
56	<b>TEST ICICLES</b>	CIRCLE SQUARE TRIANGLE	Capitol
57	<b>RIHANNA</b>	PON DE REPLAY	Capitol
58	<b>BOB MARLEY &amp; THE WAILERS</b>	NO WOMAN NO CRY	Capitol
59	<b>BRATZ ROCK ANGELZ</b>	SO GOOD	Universal
60	<b>KELLY CLARKSON</b>	SINCE U BEEN GONE	Capitol
61	<b>DANNI MINOUE &amp; SOUL SEEKERZ</b>	PERFECTION	Capitol
62	<b>LETHAL BIZZLE FIRE</b>	LETHAL BIZZLE FIRE	Capitol
63	<b>SIMON WEBBE</b>	UP YOUR HANDS	Capitol
64	<b>JESSICA SIMPSON</b>	THESE BOOTS ARE MADE FOR WALKIN'	Capitol
65	<b>ALANIS MORISSETTE</b>	CRAZY	Capitol
66	<b>TATU</b>	ALL ABOUT US	Capitol
67	<b>DAVID GRAY</b>	THE ONE I LOVE	Capitol
68	<b>LOVE BITES</b>	YOU BROKE MY HEART	Capitol
69	<b>RACHEL STEVENS</b>	SAID NEVER AGAIN (BUT HERE WE ARE)	Capitol
70	<b>SAINT ETIENNE</b>	A GOOD THING	Capitol
71	<b>DEPECHE MODE</b>	PRECIOUS	Capitol
72	<b>THE RIFLES</b>	LOCAL BOY	Capitol
73	<b>BODYROCKERS</b>	I LIKE THE WAY	Capitol
74	<b>UZ</b>	ALL BECAUSE OF YOU	Capitol
75	<b>GWEN STEFANI</b>	COOL	Capitol

■ Sales increase ■ Highest New Entry ■ Gold (400,000) ■ Silver (200,000)  
■ Sales increase +25% ■ Highest New Entry ■ Gold (400,000)

**As used by Top Of The Pops and Radio One**  
 This chart is based on the actual sales but Sunday is Saturday sales as a nation of more than 4,000 UK shops.



**12. Bob Sinclar**  
 Five years after introductory hit I Feel For You provided Bob Sinclar with his one and only Top 10 hit, the French dance DJ and producer Sinclar would have expected his to be two had his current single *Love* - featuring Gary Nesta - not been issued in an intelligible format last month. It debuted at number 15 but would have been number seven if a replacement had helped the track to hang around, moving 15-34-12-12 this far.



**14. Eurythmics**  
 Dave Stewart and Annie Lennox have had more hits (27) in any other genre than in their own. With 'I've Got A Life', debuting at 14 on sales of 6,258. It is one of three new tracks on Eurythmics' new Ultimate Collection compilation. Although Stewart (53) and Lennox (55) are not as young as most successful mixed gender duos, they're far from the oldest. Hylah Baker and Arthur Mulholland, were 73 and 64, respectively, when they had their only hit in 1978.

Rank	Artist	Title	Label
1	<b>WESTLIFE</b>	YOU RAISE ME UP	Sony
2	<b>ARCATIC MONKEYS</b>	I BET YOU LOOK GOOD ON THE DANCEFLOOR	Decca
3	<b>CRAIG DAVID</b>	DON'T LOVE YOU NO MORE	Mercury
4	<b>PHARRELL FEAT. GWEN STEFANI</b>	CALL I HAVE IT LIKE THAT	Virgin
5	<b>KATE BUSH</b>	KING OF THE MOUNTAIN	EMI
6	<b>GOLDFRAPP</b>	NUMBER 1	Mute
7	<b>HILARY DUFF</b>	WAKE UP	Angel
8	<b>DANIEL POWDER RAY</b>	DAY	Mercury
9	<b>BOB SINCLAR FEAT. GARY NESTA</b>	LOVE GENERATION	Decca
10	<b>JAMES BLUNT</b>	HIGH	Atlantic
11	<b>TEXAS</b>	CAN'T RESIST	Mercury
12	<b>KANYE WEST FEAT. JAMIE FOXX</b>	GOLD DIGGER	Capitol
13	<b>KIT TUNSTALL</b>	SUDDENLY I SEE	Island
14	<b>KELLY CLARKSON</b>	BEHIND THESE HAZEL EYES	Capitol
15	<b>GORILLAZ</b>	DARE	Parlophone
16	<b>EURYTHMICS</b>	I'VE GOT A LIFE	Capitol
17	<b>DARREN HAYES</b>	SO BEAUTIFUL	Columbia
18	<b>MADONNA</b>	HUNG UP	Warner Bros
19	<b>ROSETTA FEAT. BILLY BRAGG</b>	WE LAUGHED	Capitol
20	<b>MYLO VS MIAMI</b>	SOUND MACHINE DOCTOR PRESSURE	Atlantic
21	<b>SEAN PAUL</b>	WE BE BURNIN'	Island
22	<b>MARLAI CAREY FEAT. ARMAINE DUPT</b>	GET YOUR NUMBER/SHARE IT OFF	Capitol
23	<b>CRAIG DAVID</b>	FIX YOU	Mercury
24	<b>FRIDAY HILL</b>	BABY GOODBYE	Mercury
25	<b>LIBERTY X</b>	SONG 4 LOVERS	Capitol
26	<b>JAMES BLUNT</b>	YOU'RE BEAUTIFUL	Atlantic
27	<b>FIGHTSTAR</b>	GRAND UNIFICATION (PART I)	Island
28	<b>CHARLOTTE CHURCH</b>	CALL MY NAME	Capitol
29	<b>KRAY TWINZ FEAT. TWISTA &amp; LETHAL B</b>	WHAT WE DO	Capitol
30	<b>OASIS</b>	THE IMPORTANCE OF BEING IDLE	Capitol
31	<b>GWEN STEFANI</b>	COOL	Capitol
32	<b>RAY J</b>	ONE WISH	Capitol
33	<b>DOMS FEAT. TECHNOTRONIC</b>	PUMP UP THE JAM	Capitol
34	<b>MICKEY I WANNA HOLD YOU</b>	ISLAND	

Rank	Artist	Title	Label
1	<b>WESTLIFE</b>	YOU RAISE ME UP	Sony
2	<b>ARCATIC MONKEYS</b>	I BET YOU LOOK GOOD ON THE DANCEFLOOR	Decca
3	<b>CRAIG DAVID</b>	DON'T LOVE YOU NO MORE	Mercury
4	<b>PHARRELL FEAT. GWEN STEFANI</b>	CALL I HAVE IT LIKE THAT	Virgin
5	<b>KATE BUSH</b>	KING OF THE MOUNTAIN	EMI
6	<b>GOLDFRAPP</b>	NUMBER 1	Mute
7	<b>HILARY DUFF</b>	WAKE UP	Angel
8	<b>DANIEL POWDER RAY</b>	DAY	Mercury
9	<b>BOB SINCLAR FEAT. GARY NESTA</b>	LOVE GENERATION	Decca
10	<b>JAMES BLUNT</b>	HIGH	Atlantic
11	<b>TEXAS</b>	CAN'T RESIST	Mercury
12	<b>KANYE WEST FEAT. JAMIE FOXX</b>	GOLD DIGGER	Capitol
13	<b>KIT TUNSTALL</b>	SUDDENLY I SEE	Island
14	<b>KELLY CLARKSON</b>	BEHIND THESE HAZEL EYES	Capitol
15	<b>GORILLAZ</b>	DARE	Parlophone
16	<b>EURYTHMICS</b>	I'VE GOT A LIFE	Capitol
17	<b>DARREN HAYES</b>	SO BEAUTIFUL	Columbia
18	<b>MADONNA</b>	HUNG UP	Warner Bros
19	<b>ROSETTA FEAT. BILLY BRAGG</b>	WE LAUGHED	Capitol
20	<b>MYLO VS MIAMI</b>	SOUND MACHINE DOCTOR PRESSURE	Atlantic
21	<b>SEAN PAUL</b>	WE BE BURNIN'	Island
22	<b>MARLAI CAREY FEAT. ARMAINE DUPT</b>	GET YOUR NUMBER/SHARE IT OFF	Capitol
23	<b>CRAIG DAVID</b>	FIX YOU	Mercury
24	<b>FRIDAY HILL</b>	BABY GOODBYE	Mercury
25	<b>LIBERTY X</b>	SONG 4 LOVERS	Capitol
26	<b>JAMES BLUNT</b>	YOU'RE BEAUTIFUL	Atlantic
27	<b>FIGHTSTAR</b>	GRAND UNIFICATION (PART II)	Island
28	<b>CHARLOTTE CHURCH</b>	CALL MY NAME	Capitol
29	<b>KRAY TWINZ FEAT. TWISTA &amp; LETHAL B</b>	WHAT WE DO	Capitol
30	<b>OASIS</b>	THE IMPORTANCE OF BEING IDLE	Capitol
31	<b>GWEN STEFANI</b>	COOL	Capitol
32	<b>RAY J</b>	ONE WISH	Capitol
33	<b>DOMS FEAT. TECHNOTRONIC</b>	PUMP UP THE JAM	Capitol
34	<b>MICKEY I WANNA HOLD YOU</b>	ISLAND	
35	<b>JO JINGLES DISCO</b>	JO JINGLES DISCO	Interscope

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.co.uk](http://www.musicweek.co.uk)

Westlife score a fifth albums chart-topper, while Rod Stewart's fourth Great American Songbook Collection debuts alongside Katherine Jenkins in the top five

## TOP 20 MUSIC DVD

THE LOW	ARTIST/TITLE	LABEL/GENRE
1	QUEEN & PAUL RODGERS RETURN OF THE CHAMPIONS	Polygram (D)
2	GEORGE HARRISON & FRIENDS THE CONCERT FOR BANGLADESH	Warner Music/Vision (D)
3	BOB DYLAN NO DIRECTION HOME	CIC Video (D)
4	DREAM ROYAL ALBERT HALL - LONDON MAY 23&24 2005	Hamer Music/Vision (D)
5	PETER DINKELBACH STILL GROWING UP - LIVE & UNWRAPPED	Warner Music/Vision (D)
6	U2 RATTLE AND HUM	CIC Video (D)
7	2PAC LIVE AT HOUSE OF BLUES	Empire Home (D)
8	BAT PACK GREATEST HITS	Empire Home (D)
9	BLINK 182 GREATEST HITS	Capitol Home Video (D)
10	AUDIOSLAVE LIVE IN CURA	Interscope (D)
11	VARIOUS ARTISTS COOL BRITANNIA 2	Warner Music/Vision (D)
12	MARION S LIVE - FRIDAY THE 13TH	J&R (D)
13	JIMI HENDRIX LIVE AT WOODSTOCK	Universal (D)
14	CLIFF RICHARD THE 40TH ANNIVERSARY CONCERT	Decca World (D)
15	ELISIRE THE EXHAUSTIVE SHOW - LIVE IN COLOGNE	Video (D)
16	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Crysis (D)
17	GREEN DAY AMERICAN IDIOT - WORLDS GREATEST ALBUMS	Art House (D) (D) (D)
18	AC/DC FAMILY JEWELS	Epic (D) (D)
19	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (D)
20	ROY ORBISON THE ANTHOLOGY	Wentworth (D)

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## TOP 20 COMPILATIONS

THE LOW	ARTIST/TITLE	LABEL/GENRE
1	VARIOUS POP PARTY 3	Sony BMG (D) (D) (D)
2	VARIOUS THE ANNUAL 2006	Mercury (D) (D) (D)
3	VARIOUS DANCE PARTY	Sony BMG (D) (D) (D)
4	VARIOUS THE VERY BEST OF NOW DANCE	BMG (D) (D)
5	VARIOUS ESSENTIAL R&B - WINTER 2005	Sony BMG (D) (D) (D)
6	VARIOUS ACROSS THE SOUND	EMI World (D)
7	VARIOUS HOUSEWORK SONGS	EMI World (D)
8	VARIOUS DANCING IN THE STREETS	Universal World (D)
9	VARIOUS JOHN PEEL - A TRIBUTE	sonic (D)
10	VARIOUS ULTIMATE DISNEY PRINCESS	Walt Disney (D)
11	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 6	DAG (D) (D) (D) (D)
12	VARIOUS MY FIRST ALBUM	VONY (D)
13	VARIOUS THE ALBUM 6	EMI World (D)
14	VARIOUS POP JR	Universal TV (D)
15	VARIOUS RELAXING CLASSIC FM	Gosnell (D) (D) (D)
16	VARIOUS SAVING PRIVATE SIXTIES	Sony BMG (D) (D)
17	VARIOUS HARDCORE NATION 2	Warner Music (D)
18	VARIOUS MASSIVE R&B - VOL 2	Universal TV (D)
19	VARIOUS TOKYO PROJECT PRESENTS THE COLLECTION	Universal TV (D)
20	VARIOUS ALL WOMAN - THE PLATINUM COLLECTION	WIP (D)

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## THE YEAR SO FAR: TOP 20 SINGLES

THE LOW	ARTIST/TITLE	LABEL/GENRE
1	TONY CHRISTIE FEAT. PETER DINKELBACH THIS IS THE WAY TO AMARILLO	Capitol
2	CRAZY FROG AXEL F	Capitol
3	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
4	MICKEY ALI ABOUT YOU'RE GOT A FRIEND	Universal
5	AKON LOSEY	ASAP
6	PUSSYCAT DOLLS FEAT. BUSTA RHYMS DONT CHA	Interscope
7	2PAC FEAT. ELTON JOHN GET TO GOSSIP	Atlantic
8	SUGABABES PUSH THE BUTTON	Mercury
9	DANIEL POWTER DADDY	Warner Bros
10	GORILLAZ FEAT. GOOD INC	Parlophone
11	WILL SMITH SWITCH	Interscope
12	MARIO LET ME LOVE YOU	J
13	JENNIFER LOPEZ GET RIGHT	Epic
14	WESTLIFE YOU RAISE ME UP	S
15	NELLY FEAT. TIM MCCRAW OVER AND OVER	Capitol/Jive
16	MARIAH CAREY WE BELONG TOGETHER	Def Jam/Universal
17	SHOO DOOP WILSON/TIMBERLAKE SIGNS	Interscope
18	50 CENT CRASH FEAT. NANCY SINATRA SHOT YOU DOWN	Big Brother
19	AUDIO BULLYS FEAT. HENRY SINATRA SHOT YOU DOWN	Big Brother
20	OSIS LULA	Sire

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**1. Westlife**  
Westlife register their fifth number one album with Face To Face, on sales of 216,279 - a first week tally broken by only one of the Irish group's six previous albums, Coast To Coast, which opened in 2001 with sales of 234,767. Westlife's last album, Allow Us To Be Frank, debuted at number three last year with sales of 151,923, while chart-toppers Turnaround sold 154,169 in 2003. Unbreakable sold 137,940 in 2002 and World Of Our Own sold 178,106 in 2000. Westlife's 1999 self-titled debut opened at number two with 83,053 sales.



**3. Rod Stewart**  
Debuting for a fourth time into The Great American Songbook, Rod Stewart again comes up with a Top 10 album, with Thanks For The Memory, which debuts this week at number three, with 479,459 sales. All four albums made the Top 10 with the original. He had to Be You reaching number three, the follow-up As Time Goes By. By reached number four and standard reached number three. All are re-issues of his hits, with He Had To Be You from 2002 selling 586,394 copies, and Let's Be Thank Goo by (2003), 564,456 and Stayed and Stayed (2004), 479,057.

# The Official UK

THE LOW	THE HIGH	WEEKS ON CHART	ARTIST/TITLE	LABEL/GENRE
1	NEW	1	WESTLIFE FACE TO FACE	Capitol (D) (D)
2	NEW	2	ROBBIE WILLIAMS INTENSIVE CARE	Cherry (D) (D) (D)
3	NEW	3	ROD STEWART GREAT AMERICAN SONGBOOK IV	J (D) (D) (D) (D)
4	NEW	4	KATHERINE JENKINS LIVING A DREAM	VEI (D) (D) (D)
5	NEW	5	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005	XL (D) (D) (D) (D)
6	NEW	6	BLINK 182 GREATEST HITS	Epic (D) (D) (D) (D)
7	NEW	7	KELLY CLARKSON BREAKAWAY	Capitol (D) (D) (D) (D)
8	NEW	8	JAMES BLUNT BACK TO BEDLAM	Atlantic (D) (D) (D) (D)
9	NEW	9	MARIAH CAREY GREATEST HITS	Columbia (D) (D) (D) (D)
10	NEW	10	SUGABABES TALLER IN MORE WAYS	Island (D) (D) (D)
11	NEW	11	KATIE MELUA PIECE BY PIECE	Decca (D) (D) (D) (D)
12	NEW	12	SUPERSTAR RETROSPECTACLE	ASAP (D) (D) (D) (D)
13	NEW	13	DESTINY'S CHILD NO 1'S	Mercury (D) (D) (D) (D)
14	NEW	14	KAISER CHIEFS EMPLOYMENT	B (D) (D) (D) (D) (D) (D)
15	NEW	15	KT TUNSTALL EYE TO THE TELESCOPE	Mercury (D) (D) (D)
16	NEW	16	GORILLAZ DEMON DAYS	Parlophone (D) (D) (D) (D)
17	NEW	17	MICHAEL BALL MUSIC	Universal TV (D) (D) (D)
18	NEW	18	THE MAGIC NUMBERS THE MAGIC NUMBERS	Northern (D) (D) (D) (D)
19	NEW	19	DAVID GRAY LIFE IN SLOW MOTION	Atlantic (D) (D) (D) (D)
20	NEW	20	BARRA STREISAND GUILTY TOO	Columbia (D) (D) (D) (D)
21	NEW	21	COLDFPLAY X&Y	Parlophone (D) (D) (D)
22	NEW	22	SIMPLY RED SIMPLIFIED	Sony (D) (D) (D) (D) (D)
23	NEW	23	MICHAEL BOLTON THE VERY BEST OF	Columbia (D) (D) (D) (D) (D)
24	NEW	24	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER	Capitol (D) (D) (D) (D)
25	NEW	25	THE BLACK EYED PEAS MONKEY BUSINESS	ASAP (D) (D) (D) (D)
26	NEW	26	FATLESS FOREVER FAITHLESS - THE GREATEST HITS	Cook (D) (D) (D) (D) (D)
27	NEW	27	KANYE WEST LATE REGISTRATION	Capitol (D) (D) (D) (D)
28	NEW	28	MICHAEL BUBLE IT'S TIME	Mercury (D) (D) (D) (D)
29	NEW	29	RAMMSTEIN ROSENROT	Universal (D) (D) (D) (D)
30	NEW	30	GOLDFRAPP SUPERNATURE	Mercury (D) (D) (D) (D)
31	NEW	31	HILARY DUFF MOST WANTED	Capitol (D) (D) (D) (D)
32	NEW	32	PUSSYCAT DOLLS PCD	ASAP (D) (D) (D) (D)
33	NEW	33	AUDIO BULLYS GENERATION	Sony (D) (D) (D) (D)
34	NEW	34	CRAIG DAVID THE STORY GOES	Mercury (D) (D) (D) (D) (D)
35	NEW	35	BRYN TERFEL SIMPLE GIFTS	Mercury (D) (D) (D) (D) (D)
36	NEW	36	SANTANA ALL THAT I AM	Decca (D) (D) (D) (D) (D)
37	NEW	37	JACK JOHNSON IN BETWEEN DREAMS	Mercury (D) (D) (D) (D) (D)
38	NEW	38	MARIAH CAREY THE EMANCIPATION OF MIMI	Capitol (D) (D) (D) (D) (D)

ARTISTS	NEW	WEEKS ON CHART	ARTIST/TITLE	LABEL/GENRE
39	NEW	39	BRITNEY SPEARS BRITNEY	Sony (D) (D) (D) (D)
40	NEW	40	DAVID NINE THE DARKNESS	Capitol (D) (D) (D) (D)
41	NEW	41	ALICE IN CHAINS MEASLES	Capitol (D) (D) (D) (D)
42	NEW	42	THE CORONERS THE CORONERS	Capitol (D) (D) (D) (D)
43	NEW	43	THE CORONERS THE CORONERS	Capitol (D) (D) (D) (D)
44	NEW	44	THE CORONERS THE CORONERS	Capitol (D) (D) (D) (D)
45	NEW	45	THE CORONERS THE CORONERS	Capitol (D) (D) (D) (D)
46	NEW	46	THE CORONERS THE CORONERS	Capitol (D) (D) (D) (D)
47	NEW	47	THE CORONERS THE CORONERS	Capitol (D) (D) (D) (D)
48	NEW	48	THE CORONERS THE CORONERS	Capitol (D) (D) (D) (D)
49	NEW	49	THE CORONERS THE CORONERS	Capitol (D) (D) (D) (D)
50	NEW	50	THE CORONERS THE CORONERS	Capitol (D) (D) (D) (D)

Specialist

# Albums Chart

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST
39	31	MCFLY WONDERLAND	McFly	40	49	DANIEL POWTER DANIEL POWTER	Daniel Powter
41	30	JAMIE CULLUM CATCHING TALES	Jamie Cullum	42	20	DEPECHE MODE PLAYING THE ANGEL	Depeche Mode
43	33	ALED JONES NEW HORIZONS	Aled Jones	44	39	JOHN LENNON WORKING CLASS HERO - THE DEFINITIVE	John Lennon
45	16	MADELEINE PEYROUX CARELESS LOVE	Madeline Peyroux	46	59	GREEN DAY AMERICAN IDIOT	Green Day
47	43	SEAN PAUL THE TRINITY	Sean Paul	48	36	HARD-FI STARS OF CCTV	Hard-Fi
49	34	PAUL WELLER AS IS NOW	Paul Weller	50	2	ALEX PARKS HONESTY	Alex Parks
51	44	OASIS DON'T BELIEVE THE TRUTH	Oasis	52	47	IAN BROWN THE GREATEST	Ian Brown
53	NEW	SLIPKNOT 90 LIVE	Slipknot	54	29	STARSAILOR ON THE OUTSIDE	Starsailor
55	47	CHARLOTTE CHURCH TISSUES AND ISSUES	Charlotte Church	56	NEW	NIRVANA SLIVER - THE BEST OF THE BOX	Nirvana
57	45	THE KILLERS HOT FUSS	The Killers	58	29	BLOC PARTY SILENT ALARM	Bloc Party
59	50	GWEN STEFANI LOVE ANGEL MUSIC BABY	Gwen Stefani	60	38	ROBBIE WILLIAMS GREATEST HITS	Robbie Williams
61	54	FOO FIGHTERS IN YOUR HONOUR	Foo Fighters	62	55	50 CENT THE MASSACRE	50 Cent
63	53	HAYLEY WESTERNA ODYSSEY	Hayley Westenra	64	50	BON JOVI HAVE A NICE DAY	Bon Jovi
65	NEW	THE PADDINGTONS FIRST COMES FIRST	The Paddingtons	66	57	THE CORRS HOME	The Corrs
68	22	IL DIVO IL DIVO	Il Divo	69	NEW	TEST ICICLES FOR SCREENING PURPOSES ONLY	Test Icicles
70	43	STEVE WONDER A TIME 2 LOVE	Steve Wonder	71	71	BRATZ ROCK ANGELZ BRATZ ROCK ANGELZ	Bratz
72	43	RICK ASTLEY PORTRAIT	Rick Astley	73	35	JAMIROQUAT DYNAMITE	Jamiroquatt
74	51	NEW ORDER SINGLES	New Order	75	12	MAXIMO PARK A CERTAIN TRIGGER	Maximo Park



**6. Blink 182**  
Although only one of their six previous albums made the Top 10, Blink 182's Greatest Hits does so this week, debuting at number six with 35,005 sales. Their only previous Top 10 album Take Off Your Pants And Jacket reached number four in 2001 and yielded the hit singles Rock Show and First Date. It went on to sell 353,078 copies. Just chasing it as the group's biggest seller is their eponymous 2003 album, which climbed no higher than number 22, but generated four hit singles and sold 355,613 copies.



**31. Wulry Duff**  
Although introductory single Wake Up Call reached number seven, Wulry Duff's Most Wanted album makes a less impressive debut at number 31 on sales of 10,661. But it's done better than his predecessor Metamorphosis, which reached number 69 in 2003, though it heaped two Top 20 hits, Follow You're from star Ashlee Simpson's 1 Am Me was also out last week and sold only 1,292 copies to debut at number 160. Both albums were number ones in America. Wulry Duff's Wake Up Call is his first CD, but he has a new album due in 2004.

**10. The Killers**  
The Killers' Hot Fuss is their second album, following their debut album The Forgetting by the same name in 2001. The band's sound is a mix of rock, soul and funk. The album was produced by Rick Rubin and features guest appearances from The Roots and The Roots.

## TOP 10 INDIE SINGLES

WEEKS ON CHART	LAST WEEK	SINGLE TITLE	ARTIST
1	1	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Arctic Monkeys
2	4	RAY J ONE WISH	Sanctuary
3	4	ROSETTA LIFE FEAT. BILLY BRAGG WE LAUGHED	Clara Mow
4	4	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION	Bob Sinclair
5	9	THE RAKES 22 GRAND JOY	The Rakes
6	8	STATUS QUO ALL THAT COUNTS IS LOVE	Status Quo
7	6	THE KILLS NO WOW	The Kills
8	9	WHITE ROSE MOVEMENT AI SATION	White Rose Movement
9	2	MAXIMO PARK APPLY SOME PRESSURE	Maximo Park
10	3	TEST ICICLES CIRCLE SQUARE TRIANGLE	Test Icicles

## TOP 10 INDIE ALBUMS

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST
1	1	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005	The Prodigy
2	2	KATIE MELUA PIECE BY PIECE	Katie Melua
3	3	FRANK PERDINANO YOU COULD HAVE IT SO MUCH BETTER	Frank Perdino
4	2	TEST ICICLES FOR SCREENING PURPOSES ONLY	Test Icicles
5	4	BLOC PARTY SILENT ALARM	Bloc Party
6	5	MAXIMO PARK A CERTAIN TRIGGER	Maximo Park
7	7	THE WHITE STRIPES GET BEHIND ME SATAN	The White Stripes
8	6	PAUL WELLER AS IS NOW	Paul Weller
9	11	ARCADIC FIRE FUNERAL	Arcade Fire
10	12	BASEMENT JAXX THE SINGLES	Basement Jaxx

## TOP 10 ROCK ALBUMS

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST
1	1	BLINK 182 GREATEST HITS	Blink 182
2	2	RAMSTEIN ROSEGART	Ramstein
3	1	SLIPKNOT 90 LIVE	Slipknot
4	1	GREEN DAY AMERICAN IDIOT	Green Day
5	4	FOO FIGHTERS IN YOUR HONOUR	Foo Fighters
6	6	NIRVANA SLIVER - THE BEST OF THE BOX	Nirvana
7	2	VARIOUS ROCK/ROLLERS UNITED - ALL STARS SESSIONS	Various Artists
8	1	MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE	My Chemical Romance
9	5	BULLET FOR MY VALENTINE THE POISON	Bullet For My Valentine
10	10	STUDY FOR MY VALENTINE IN THE WAKE OF DETERMINATION	Study For My Valentine

## TOP 10 JAZZ ALBUMS

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST
1	2	MICHAEL BUBLE IT'S TIME	Michael Buble
2	1	JAMIE CULLUM CATCHING TALES	Jamie Cullum
3	4	MADELEINE PEYROUX CARELESS LOVE	Madeline Peyroux
4	3	PAUL ANKA ROCK SINGS	Paul Anka
5	5	ELLA FITZGERALD LOVE SONGS	Ella Fitzgerald
6	8	CHRIS BREA BLUE CULTURS	Chris Brear
7	7	NORAH JONES COME AWAY WITH ME	Norah Jones
8	6	JAMIE CULLUM TWENTY-SOMETHING	Jamie Cullum
9	10	RAY CHARLES THE DEFINITIVE	Ray Charles
10	9	THELONIOUS MONK & JOHN COLTRANE AT CARNEGIE HALL	Thelonious Monk

## TOP 10 CLASSICAL ALBUMS

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST
1	1	KATHERINE JENKINS LIVING A DREAM	Katherine Jenkins
2	1	BRYN FERREL SIMPLE GIFTS	Bryn Ferrel
3	2	ALED JONES NEW HORIZONS	Aled Jones
4	4	HAYLEY WESTERNA ODYSSEY	Hayley Westenra
5	5	CECILIA BARTOLI OPERA PROBITA	Cecilia Bartoli
6	4	KATHERINE JENKINS SECOND NATURE	Katherine Jenkins
7	11	BENEE FLUTTERING SACRED SONGS	Benee
8	5	JONNY BURNING THE GIFT OF MUSIC	Jonny Burn
9	6	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	Karl Jenkins
10	7	KARL JENKINS REQUIEM	Karl Jenkins

WEEKS ON CHART: 1-100, 101-200, 201-300, 301-400, 401-500, 501-600, 601-700, 701-800, 801-900, 901-1000, 1001-1100, 1101-1200, 1201-1300, 1301-1400, 1401-1500, 1501-1600, 1601-1700, 1701-1800, 1801-1900, 1901-2000, 2001-2100, 2101-2200, 2201-2300, 2301-2400, 2401-2500, 2501-2600, 2601-2700, 2701-2800, 2801-2900, 2901-3000, 3001-3100, 3101-3200, 3201-3300, 3301-3400, 3401-3500, 3501-3600, 3601-3700, 3701-3800, 3801-3900, 3901-4000, 4001-4100, 4101-4200, 4201-4300, 4301-4400, 4401-4500, 4501-4600, 4601-4700, 4701-4800, 4801-4900, 4901-5000, 5001-5100, 5101-5200, 5201-5300, 5301-5400, 5401-5500, 5501-5600, 5601-5700, 5701-5800, 5801-5900, 5901-6000, 6001-6100, 6101-6200, 6201-6300, 6301-6400, 6401-6500, 6501-6600, 6601-6700, 6701-6800, 6801-6900, 6901-7000, 7001-7100, 7101-7200, 7201-7300, 7301-7400, 7401-7500, 7501-7600, 7601-7700, 7701-7800, 7801-7900, 7901-8000, 8001-8100, 8101-8200, 8201-8300, 8301-8400, 8401-8500, 8501-8600, 8601-8700, 8701-8800, 8801-8900, 8901-9000, 9001-9100, 9101-9200, 9201-9300, 9301-9400, 9401-9500, 9501-9600, 9601-9700, 9701-9800, 9801-9900, 9901-10000.

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KEYNOTE  
SPEAKERS



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Chairman [UK]



STARBUCKS ENTERTAINMENT  
Ken Lombard  
President [USA]



FRANCE TELECOM  
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SPEAKERS INCLUDE:

- AIM, Alison Wenhams, Chairman and Chief Executive [UK]  
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BBC, Jenny Abramsky CBE, Director, BBC Radio & Music [UK]  
Blueprint, Paul Burger, Chairman [UK]  
Clear Channel, Evan Harrison, EVP Radio and Head of Online music [USA]  
EMI Music, Adam Klein, EVP Strategy & Business Development [UK]  
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IMMF, Peter Jenner, Chairman [UK]  
iMusica, Felipe Llerena, Executive Director [Brazil]  
Motorola, Mike Gaumont, VP and GM Digital Media Solutions [USA]  
MTV Networks, Jeff Yapp, EVP, Music and Logo Enterprise Group [USA]  
OMA / CoreMedia, Wilms Buhse, Director Products & Marketing [Germany]  
RealNetworks, Tim Quirk, GM of Music Content & Programming [USA]  
SK Telecom, Won Yong Jo, Senior Manager [Korea]  
Sony BMG Music Entertainment, Jeremiah Bosgang, EVP, Television [USA]  
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