

Music Week

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+ INSIDE THE HMV
RESCUE PLAN

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TICKETMASTER

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Welcome to the music week...

Store trek: the final frontier



I write this from Los Angeles, but my heart remains on London's Oxford Street.

What *doesn't* remain on London's most famous shopping destination anymore is a big record shop, as HMV's famous flagship store was one of the outlets not to be taken on by new owners Sunrise Records.

Everyone in the music business will welcome the survival of the last chain standing in Britain's once glorious record shop landscape, even in reduced form. But it's a real shame that central London – an area synonymous with music and music shops – will no longer have a music megastore to call its own.

Part of that is because, as a teenager, my record shopping visits to London would always include a trip to the twin Oxford Street citadels of HMV and Virgin Megastore, as well as Tower Records in Piccadilly Circus.

But it's not just nostalgia that says a city built on music and the music industry should be able to sustain a large record shop as well as the many brilliant independent stores, however high the rents. Time will tell if Sunrise has another flagship location in mind but a central London store has symbolic value beyond its retail equivalent.

Here in LA, for example, the shuttering of Tower on Sunset was a metaphor for an industry in decline, just as the bustling Amoeba Music on the same street visualises its recovery. Yet it was striking how many news reports on HMV's administration featured people surprised to hear the chain still existed. Every record shop that disappears removes physical music as an option for a swathe of music lovers, and many of those sales will disappear forever.

Ironically, I relived my youthful pilgrimages during HMV Oxford Street's last few hours of trading. I popped in for journalistic reasons, but left with a bagful of records – precisely the sorts of spontaneous purchases that can't – and won't – be replicated without a convenient High Street outlet.

As the slogan goes: London is open. Surely its biggest record shop should be too?

Mark Sutherland, Editor
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MusicWeek
11.02.19

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"Throwing peanuts down the aisle"

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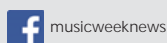
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Your essential primer for a week in the biz

THE BIG STORY

HIS MASTER VOICE

Physical attraction: Doug Putman on the new dawn for HMV

Sunrise Records' CEO shares vision for music retailer, while the industry welcomes acquisition by exec who's "passionate about music"

BY ANDRE PAINE

HMV's new owner Doug Putman has told *Music Week* of his ambitions to "grow and expand" the UK's last music chain.

Putman, owner and CEO of Canada's Sunrise Records, acquired 100 stores in a deal with administrator KPMG. He plans to launch a greater range of vinyl and more live events.

"We need to have those stores be profitable and we need to be going down a new path," said Putman. "The stores need to look different and feel different.

"From a business perspective, profitability is a critical thing for us to stick around. But we also need to make sure our customers are still happy and engaged."

There has been a positive reaction to the arrival of Putman into the UK business. After acquiring Sunrise Records' five stores in 2014, two years later he took over HMV Canada's 70 outlets and now has 85 branches.

"He's very charismatic, he's very passionate about music and the business," said Derek Allen, SVP, commercial, Warner Music UK. "He's saying all the right things in terms of the direction he wants the business to go and how prepared he is to support the business. From our perspective, it's as good as it could be."

Charles Wood, Sony Music UK's VP of market planning & media, said Sunrise's rescue of HMV was "brilliant".

"The availability of music on the High Street has been, and continues to be, a fundamental part of British music culture," he said.

Putman told *Music Week* he anticipates an eight-figure investment in HMV with a "fresh look and fresh ideas". He will also implement a revamp of the online business.

Sunrise, which is profitable, self-financed the deal.

"We've grown every year [in Canada] and we expect the same thing to happen here," said Putman. "We're going to go a lot heavier on live events and vinyl – you've got to have a depth of catalogue.

"We feel there is a great, long life in this business and we're going to continue to grow and expand."

But 27 branches were closed, including the flagship Oxford Street site, the original HMV from 1921.

"It's just so hard," said Putman. "The rents commanded at Oxford Street are just so substantial. We were willing to operate that store at a loss of several hundred thousand dollars, and that just didn't work for the landlord. But you can't lose millions of dollars running a store."

Putman said HMV would look to open a large store in a less expensive location in the capital in 2019.

Dog days: The Oxford Street branch of HMV, which closed following the acquisition by Sunrise

R'S



"We've grown every year in Canada and we expect the same thing to happen here"

DOUG PUTMAN,
SUNRISE RECORDS



"It may not be in the highest-end area but will still give that great experience," he said.

He also held out hope for some of the stores that closed.

"With some of those landlords we may be able to make a deal," said Putman. "Even if any of those 27 don't happen, we're always looking at new areas to open up in."

"We knew that HMV had issues around unsustainable leases and exorbitant rents," said Allen. "So that was always going to be the challenge and now that they've got the opportunity to re-set the bar."

The retailer went into administration for the second time in six years on December 28. By the time of the sale to Sunrise Records & Entertainment, its stock was severely depleted. Many labels and distributors had stopped supplying HMV until a new owner emerged.

Putman said the industry has already been "very supportive", but he urged labels to resist the lure of D2C and called for an end to digital-only releases.

"We want to see less digital market first – or in some cases only digital," he said. "Clearly those things really hurt the business. I still believe there's that element that will not buy [an album] digitally and that sale is just lost. That's the most critical thing."

While Allen urged HMV to "move the emphasis back

to music", Putman said he thought the chain's mix of CD, vinyl, games, DVD and Blu-ray was "healthy".

"The [2018] sales are pretty good at £250 million," he said. "I'm more concerned about making sure all our expenses need to be in line."

"What will make the difference between success and failure for the new HMV is retailing skills, its positioning, curation and appeal to music fans," said ERA CEO Kim Bayley. "We are delighted therefore that HMV has been acquired by a retailer rather than a pure financial investor."

"Physical music still arouses great loyalty in music fans. There is not only significant potential for HMV in the existing market, but also in capitalising on both vinyl and a range of products beyond the standard CD and DVD."

"I still think there's definitely a market for physical music and there's a growing market for vinyl, so HMV could be in prime position to deliver on that market," added Allen.

Putman said he had been encouraged by the "outpouring" of affection from music consumers.

"We've just got to make sure that they keep coming out, keep supporting us and that this isn't a short-term thing," he told *Music Week*. "It all comes down to the support of our customers."

PHOTO: Alamy

FOR THE RECORD



THE BIG RATINGS

Commercial radio breakfast shows scored record ratings in the Q4 RAJAR figures. Ronan Keating and Harriet Scott reached 1.5 million listeners on Magic, while Radio X's Chris Moyles also had record ratings (991,000). Absolute's Dave Berry remains the No.1 commercial breakfast presenter (2.2m). Outgoing BBC Radio 2 host Chris Evans was still No.1 overall, while BBC Radio 1's Greg James was up to 5.11m.

THE BIG RESULT



Spotify has posted its first quarterly profit, recording an operating income of €94 million (£82.6m) in Q4 2018. Premium subscribers reached 96m, an increase of 36% year-on-year, while monthly active users grew 29% to 207m. Full year revenue for 2018 was €5.259 billion (£4.62bn), up 28.6%. Total Q4 revenue was €1.495bn (£1.31bn), up 30%.

THE BIG AWARDS



Jo Whiley is to host the 2019 Music Week Awards. The BBC Radio 2 DJ will be presenting awards in 23 categories to the industry's leading executives. The Music Week Awards in association with YouTube Music takes place on May 9 at Battersea Evolution.

LABELS

Hit the North America: Indie targets 'strong' US expansion

Jamie Osborne says Dirty Hit label's Los Angeles base will attract US artists who "want to be part of our culture"

■ BY ANDRE PAINE

Dirty Hit founder Jamie Osborne has told *Music Week* that the label's US launch will enable it to "build amazing global campaigns".

Osborne is currently in discussions with potential distribution partners as the label establishes a base in LA.

"We want to build Dirty Hit into a really strong, vibrant, safe place for artists that is a genuine alternative to signing to an indie or a major," he said. "We want partnerships with as many great artists as we can."

Dirty Hit has existing US relationships with RCA for Wolf Alice and Interscope for The 1975, Pale Waves and The Japanese House, whose debut album *Good At Falling* is released on March 1.

"In preparation for this next phase of the digital age of the music industry, I feel like Dirty Hit needs to have exactly what we have in London in LA," Osborne told *Music Week*.

"We would be able to build amazing global campaigns for artists. Just as Dirty Hit is a domestic UK label, I want to have exactly the same set-up in America but with them coordinating our global campaigns."

While streaming has opened up global opportunities, Osborne said that a US presence is still vital for the label's growth.

"It's the biggest market in the world," he said. "Why would you not have an office in the US? A lot of our business is there and I'm really fortunate that the artists we work with seem to have a great reach in America. I want to build that into something that is independent, self-reliant and completely focused on serving the interests of the artist."

Osborne revealed that the first signing to the US label is Virginia rapper Caleb Steph.

"He's pretty amazing, I'm really excited about him," he said.

The West Coast location of Dirty Hit will also facilitate music partnerships with technology firms.

"The marriage of tech and music is one that means that any serious music company needs to have a base near the tech centre of the world," explained Osborne.

He added that Dirty Hit would maintain its independent spirit "by not allowing the artist's voice to be diluted" and building long-term careers.

"We're always focused on albums – I don't think I'd want to sign an artist who only wanted to release a track," he added.

"We're signing artists and winning deals because they want to be part of our culture. My ambition is to make great records and work with more brilliant artists."

"The artists we work with have a great reach in America"

Jamie Osborne
Dirty Hit



Give US a try: (L-R) Matthew Healy and Jamie Osborne

PHOTO: Matt Salacuse

Hit machine: The 1975 extend label deal with Osborne

Label head and band's manager says they are the "soul" of Dirty Hit after first decade

Jamie Osborne has revealed that The 1975 have extended their Dirty Hit partnership for three more albums.

The new deal will commence with the band's fourth album, *Notes On A Conditional Form*, expected to be released in spring/summer 2019.

"The 1975 had a three-album deal and they've extended it for another three albums, which is amazing," said Osborne, also their manager at All On Red Management. "The boys and I are completely partnered in everything we do. They are very much part of Dirty Hit, they're the soul of it."

Confirmation of the renewal follows The 1975's arena tour and a pair of BRIT Awards nominations. The band will perform at the ceremony this month.

A Brief Inquiry Into Online Relationships, their third consecutive No.1 album, has sales to date of 92,773 (OCC).

"It was one of those nice moments where you look back



More Hit records: The 1975

and reflect on the last 10 years," said Osborne of the renewal. "We've gone from a place where literally no one wanted to work with us to having two BRITs nominations and the five of us being lucky enough to talk about opening American offices and signing and developing artists that we love."

While the extension was just with Dirty Hit, Osborne said the joint venture with Polydor on The 1975 will continue.

"The fourth album will be coming out through our partnership with Polydor in the UK," he said. "Polydor and Interscope are our partners. They've been with us every step of the way. Those are permanent relationships."

Osborne is also aiming to keep Hyundai Mercury Prize winners Wolf Alice in the Dirty Hit stable.

"I'm hopeful they will continue with us, we've all worked together well," he said. "The 1975, me, [GM] Ed Blow and Wolf Alice, that's the heart of Dirty Hit right there."



TWEETS OF THE WEEK

The past seven days in 280 characters



@Fayeballs I really judge everyone in the UMG building who get out of the lift on first floor
(Faye Williams, Island)
Wednesday, February 6



@harrietgibson Just did a hot yoga class and the soundtrack included Broken Social Scene, Sharon Van Etten and Modest Mouse. That rock and roll, it just won't go away.
(Harriet Gibsone, The Guardian Guide)
Tuesday, February 5



@MsBanks94 I'm really performing with the biggest girl group in the world, gonna add a lil hood vibe Make sure you tune into The BRITs 2019 live
(Ms Banks, artist)
Tuesday, February 5



@LawlessYo Yeah sex is good, but have you ever made a pre-recorded radio show that comes in at the exact length it's supposed to be on the first edit???
(Alex Lawless, BBC Radio 1/1Xtra)
Thursday, January 31



@sarajcox I fully intended to do some Pilates but then I accidentally got back into bed and I'm now watching Les Mis with the dogs
(Sara Cox, BBC Radio 2)
Friday, February 1



@LoyleCarner Hate that you have to drop singles, I know I've said it before but it really feels like giving away a good book one page at a time.
(Loyle Carner, artist)
Friday, February 1



@plasmatron Sad to see Fopp on Byres Road closing. The staff are lovely and it's been a great place to buy music for as long as I remember.
(Stuart Braithwaite, Mogwai)
Tuesday, February, 5



@gary_lancaster Someone's stolen my fucking limbo stick. Fuming. I mean how low can you go?
(Gary Lancaster, Kartel Music Group)
Monday, February 4



@hollieboston Hope I'm channelling Nigella Lawson in my mid-life
(Hollie Boston, Polydor)
Saturday, February 2



@claraamfo Buying bedsheets online on a Sunday night > any halftime show apart from Beyoncé's.
(Clara Amfo, BBC Radio 1)
Sunday, February 3

#1 TWEET



@hmvtweets We'd like to extend our most heartfelt thanks to all of our followers, customers & the industry community for your continued support of hmv. We're working hard on getting new stock into stores
(HMV)
Wednesday, February, 6

RISING STAR

The biz's brightest new talents tell their stories



Nathalie Von Rotz: "There are so many fresh ideas that need to be heard"

Nathalie Von Rotz

Event executive, The Great Escape Festival

@nathalie_von



How did you break into the industry?

I began working for Swiss Music Export in 2013, advising and promoting Swiss artists on business expansion and planning events at international music festivals, including The Great Escape. This was the first time I had attended a showcase festival and I was bowled over by the array of new artists, which I am really passionate about. When I moved to London a year later, I saw a job advertised at TGE and immediately applied. In 2015 I joined The Great Escape team as bookings assistant and was quickly promoted to the role of event executive. I now manage all of The Great Escape's international and UK based trade partnerships including PRS For Music, Sounds Australia, CIMA and AIM.

What is your proudest achievement so far?

Helping navigate over 70 partnerships across TGE each year and staying sane! Also, bringing in partnerships that give international artists that have never been to the UK the opportunity to perform in front of the global music industry. One of my highlights has been Amyl And The Sniffers playing in 2018 as part of our partnership with Sounds Australia, who are our lead country partner for 2019. Also, Zeal & Ardor who played in 2017 as part

of our partnership with Swiss Music Export. Both artists have gained great success since playing, which is great to see.

Who are your music business role models?

A key role model for me has been Kevin Moore, now at Vision Nine, who was general manager at The Great Escape when I joined. He taught me so much about the industry, but he also has a great work ethic and lots of determination, which have definitely rubbed off on me. Without his guidance, I wouldn't have been able to achieve what I have to date.

What is the best thing about your job?

I liaise with so many different partners, which I absolutely love. I communicate closely with all of them regularly and it's great to see the things develop from ideas, to planning, to events coming to life at the festival. I also get to travel a lot, and attend numerous international music conferences around the globe scouting both artists and potential partners for the festival.

What is your one wish for the music industry?

That the top tier industry management listens to the younger voices – there are so many talented people with fresh ideas that need to be heard.

NATHALIE'S RECOMMENDED TRACK: Idles – Samaritans

ARE YOU A RISING STAR? Under 30? Making a name for yourself? Email Ben Homewood at ben.homewood@futurenet.com to appear here...

SYNC

Brand awareness: Bucks lands big syncs for 'truly unique artist' Cosmo Shel Drake

MD Simon Platz says indie songwriter can seize new opportunities in wake of Apple iPhone XR advert

BY ANDRE PAINE

Indie songwriter Cosmo Shel Drake has told *Music Week* there has been a "huge reaction" following a series of high-profile syncs with major brands.

Apple recently featured *Come Along* in a worldwide iPhone XR commercial

Shel Drake has also secured placements of the track *Wriggle* (Mr Jukes Edit) in adverts for Staples in the US and Smart Energy in the UK. BT Sport used the song *Hocking* for a channel promo.

"It gives you such a solid foundation to build upon and opens up more markets, especially with Apple being worldwide," said Jonathan Tester, head of creative sync & licensing at Bucks Music Group.

"Straight away you're tapping into markets that you might have waited longer to look at – and streaming helps with that as well."

Tester said the response from brands has been "incredible" since Bucks signed the songwriter last year.

The tracks feature on 2018 debut album *The Much Much How How And I*, released on Transgressive. Shel Drake is currently unsigned as a recording artist.

"There was a huge reaction, which helps with reaching new people and touring in new places," said Shel Drake. "There has been a big jump in streams, downloads, YouTube views and subscribers, especially in the US."

The UK singer-songwriter has just confirmed his first headline US tour and is planning dates in Japan, China and Malaysia.

Shel Drake has 505,972 monthly listeners on Spotify and 2,266,100 plays for *Come Along*. The track also has 2.3 million YouTube views, in addition to the



"If he wants to go into co-writing, we can help him"

Jonathan Tester
Bucks Music



Wriggle room: Cosmo Shel Drake

17.9m views for the *Colour Flood* iPhone commercial featuring a cast of hundreds dressed in colourful jumpsuits.

Bucks MD Simon Platz said: "As soon as I heard Cosmo's work, I was struck by his originality, both in terms of his musical compositions and his inventive use of field recordings and sounds from nature."

"Cosmo is one of those truly unique artists and a hugely talented multi-instrumentalist. As his publisher, it's our job to keep bringing new opportunities to the table. The great thing about Cosmo is he's the kind of artist that can and will turn his hand to anything and be successful."

Tester said Bucks had been "very fortunate" with syncs for Shel Drake.

"What's been great is the visuals have

been so strong, particularly the Apple advert – it's a lovely marriage of amazing visuals, a really great creative concept and a great track," he said. "That's when you get syncs that make people sit up and notice."

He stressed that Bucks ensures brands don't "get a cheaper deal" just because Shel Drake is an unsigned recording artist.

"It's about placing a value on the song," he said. "We are working with a genuine artist, we allow him to be the artist he wants to be and if he wants to go into co-writing we can help him go that way."

Bucks is continuing to pitch to brands and working with agencies on showcases.

"We never sign something just for sync, we sign people because we believe in them as songwriters," added Tester.



Amo

Peak Chart Position: No.1

Label: RCA

TAKE A BOW

TEAM Bring Me The Horizon

Management: Craig Jennings/Matt Ash/Rosie Jennings (Raw Power)

Marketing: Will Stevens (RCA)

Digital Marketing: Nick Antoniou (RCA)

Social: Claire Higgins/Robyn Elton (CYOA Media)

National Press: Louise Mayne (We Care A Lot PR)

Regional Press: Jenny Entwistle (Chuff Media)

National Radio: James Bass (RCA)

Regional Radio: Lynn Swindlehurst (RCA)

TV: Nicki Seifert (RCA)

International: Sophie Graham (RCA)

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THE PLAYLIST



BILLIE EILISH

Bury A Friend (Polydor)



Billie Eilish is about to release debut album *When We All Fall Asleep, Where Do We Go?* (March 29), and the LA teen trails it with this freaky blend of bass and whispered half-melodies.

Contact Annabel Crowhurst
annabel@toastpress.com

LIL BERETE & LOSKI

Go N Get It (New Gen)



Helmed by 169, the producer behind Dave and Fredo's *Funky Friday*, *Go N Get It* unites two of rap's freshest voices for a cold, hard collab that sticks in the mind.

Contact Leah Wilson
leahwilson@xlrecordings.com

NEW HOPE CLUB

Permission (Virgin EMI)

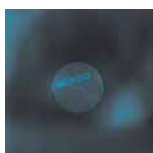


Look, it's New Hope Club ascending towards pop ubiquity with chirpy harmonies and a chorus that will surely jolt the hands of their fans skywards.

Contact Michelle Duffy
michelle@halestormmpr.com

BLACK MIDI

Speedway (Speedy Wunderground)



The Londoners' last release before signing up with Rough Trade is a glorious jumble. Its rhythms turn inside out, expiring when it all gets too much.

Contact Paul Jones
pauljones@roughtraderecords.com

KOFFEE

Throne (Columbia)



Following last year's excellent *Toast*, Koffee returns with another banger, her modern interpretation of reggae souped up on rocket fuel.

Contact Taponewa Mavunga
taponewa.mavunga@sonymusic.com

CAGE THE ELEPHANT

Ready To Let Go (RCA)



The first taste of the Kentucky outfit's upcoming LP *Social Cues* (April 19) has a flowery rock flavour, as if they made it in a garage filled with succulents.

Contact Barbara Charone
bc@mbcpr.com

RAMZ

Hold You Down (Polydor)



If *Barking* taught us anything it's that, for Ramz, a good melody equates to streaming catnip. The BRITs-nominated MC has hit on another juicy one here.

Contact Kate Head
kate@stokedpr.com

Hear **THE PLAYLIST** at spotify.com/user/musicweek

GIG OF THE WEEK

skiddle
Gig Of The Week in association with Skiddle: the UK's biggest events guide!



6.02 JAYDA G
Phonox, London
9:30pm

As part of a four-week residency at Phonox, the Canadian producer and DJ is in Brixton ahead of the release of her debut album, *Significant Changes*. The record draws on impeccable dance music references and Jayda G's academic study of the environment, and her DJ sets bang, hard.

TASTEMAKERS

The industry's favourite new sounds

Shannon Cotton Editor, Gigwise

HONEY LUNG – COMPLETE



Completely brilliant Shannon Cotton

There's always an air of anticipation when you meet someone in the smoking area at a gig and they tell you "I'm in a band", but I will never forget pressing play on Honey Lung after meeting vocalist and guitarist Jamie Batten in that exact setting on Holloway Road a little over two years ago.

The London-based four-piece create fuzzy, grunge with slacker sensibilities that thrash for the most part, but are mellow and melancholic, too. Heartfelt lyrics juxtaposed with scuzzy guitars and percussion make for a fully immersive experience. It's impossible to ignore the '90s Sub Pop influences, but

elements such as the industrial samples that envelop the breakdown of *Export The Family* illustrate an innovative streak.

They've already headlined the BBC Introducing stage at Reading & Leeds in 2017, and a trip to SXSW is approaching. Latest release *Complete* appears to be the product of Jamie's recent trip to Berlin, where he reportedly wrote a "triple break-up album."

"Just off to fall in love," he sings, over a riff that grows into a rip-roaring crescendo. It leaves a sweet taste, but an even sweeter urge to hear more.

ESSENTIAL INFO

RELEASES Stay Young (February 15) **MANAGEMENT** Stripped Bear Music Management **LABEL** Atlantic
NEXT GIG Komedia, Brighton, March 4

Pop newcomer serving up big-hearted storytelling...

It might be raining in Los Angeles, but Maisie Peters is far away from the wintry snow that's blanketing the ground back home. The 18-year-old is midway through her first Californian writing trip, and the LA skyline marks just how far she's come since she began honing her emotional, accessible pop songs on a dodgy old keyboard at home in West Sussex.

Growing in up Steyning, a small town on the edge of the South Downs near Brighton, Maisie Peters had no concept of the music industry. Now signed to Atlantic, she's reaching for the stars.

"I've been writing for a deceptively long time for my age," she begins. "I thought that everyone else wrote songs, I don't remember thinking I was doing anything particularly crazy. I'd write stories and poems that were all really awful, and I'd start writing books that I would never finish."

Soon, Taylor Swift sparked a change in direction. "I got really into a song called Love Story where she's in a wedding dress and there's a horse and a big palace [laughs] it was the coolest shit I'd ever seen," says Peters. "I had a really bad keyboard passed down from my grandparents and I just started singing."

Before long, she was uploading videos to YouTube, but Peters didn't think anything would ever come of it.

"Songs were like books I could finish a lot quicker! I had no plan to be a singer at all," she says. "I didn't even know what a publishing deal was. When my manager found me on YouTube, that was the first time I thought this was a thing, I was apparently good enough to warrant somebody managing me, so that should count for something!"

ON THE RADAR

MAISIE PETERS

Peters released the folksy Place We Were Made and piano ballad Birthday independently in 2017. Label meetings soon followed ("I pretty much met the whole of [Kensington] High Street") and she signed her deal. Two singles and an EP since illustrate a prolific work rate.

"I want to keep running around writing whatever I want right now," says Peters. "I want to make music that makes you want to listen, pay attention and feel something, necessary music that people need in their lives. It's so cool to play a part in people's lives, that's an underrated part of being an artist."

Before a UK tour next month, Peters releases Stay Young, which broadens her palette towards Haim and Maggie Rogers and describes her post-A Level summer.

"All my friends at home were going away or going out every night, which really isn't my vibe," she says.

"I can go out once and then I have to go to bed for seven weeks! I was in London a lot working and it was exciting, but it was a lonely time made lonelier by the fact that all my friends were together. There was palpable excitement and tension, in a good way, about the future."

It's a frank, relatable pop song, and one that suggests that Peters is right to be excited...

BEN HOMEWOOD

"I want to make music that makes people feel something, necessary music"

Maisie Peters



SYNC STORY

IKEA/ROY ORBISON

■ BY BEN HOMEWOOD

Yes, those are sheep flying above rows of beds filled with sleeping ravers in Ikea’s new TV spot. Do not adjust your screens.

In celebration of sleep – not to mention its range of bedroom products – the Swedish furniture giant’s new ad imagines a world in which we go to nightclubs to nod off.

Lit in dreamy purple and blue, clubbers brush

Sleep over: Ikea’s new spot and (below) Roy Orbison



“Marrying In Dreams to a nightclub for sleeping was an incredible idea”

Arnold Hattingh Theodore

Brand: Ikea **Spot:** Tonight Is To Sleep **Title:** In Dreams **Composer/Artist:** Roy Orbison **Master:** Sony Music **Publisher:** Kobalt Music Publishing **Music Supervisor:** Arnold Hattingh (Theodore) **Agency:** Mother **Director:** Juan Cabral **Production Company:** MJZ **Post Production:** Framestore **Creative Director/Shoot Supervisor:** Jordi Bares **Air Date:** 18/01/19

their teeth and prepare to hit the sack, while outside a van sells bowls of cereal and toast kebabs. Spinning on the turntable is Roy Orbison’s In Dreams, from 1963.

“Mother London and Ikea always make incredible content, visually and sonically they think outside the box,” says music supervisor Arnold Hattingh of Theodore.

“Marrying the Roy Orbison classic In Dreams to a nightclub for sleeping was an incredible idea which came from the director, Juan Cabral.”

Hattingh reserves special praise for rights-holders Andrew Tansey of Sony Music UK and Kelli Slade at Kobalt Music Publishing.

“They pulled out the stops to make this a reality,” he tells *Music Week*. “The track has already seen a huge upturn in both sales and streams, which showcases the effect of both the work and the lasting impact of this iconic voice.”

Goodnight indeed...

WANT TO GET YOUR SYNC STORY IN MUSIC WEEK? Email Ben Homewood at ben.homewood@futurenet.com for details.

MAKING WAVES



Lolo Zouaï: Highs and Los

THIS WEEK’S HOTTEST BRAND NEW ACT

Lolo Zouaï

KEY TRACK: High Highs To Low Lows
LABEL: Unsigned
MANAGEMENT: contact@lolozouai.com
TWITTER: @LoloZouai

WHO: Lolo Zouaï is a 23-year-old singer gearing up for a UK break in 2019.

WHAT: Released in 2017, High Highs To Low Lows mapped out the blueprint for Zouaï’s bleary blend of R&B and pop. Watery melodies, distant bass and vocals that land in a sweet spot between misery and euphoria.

WHERE: Zouaï was born in Paris to French and Algerian parents, and moved to San Francisco aged three. She

now makes music in New York’s Lower East Side with producer Stelios Phili.

WHAT ELSE CAN I HEAR? Ocean Beach dropped last month and features the sublime Lose Myself and Jade, with Blood Orange.

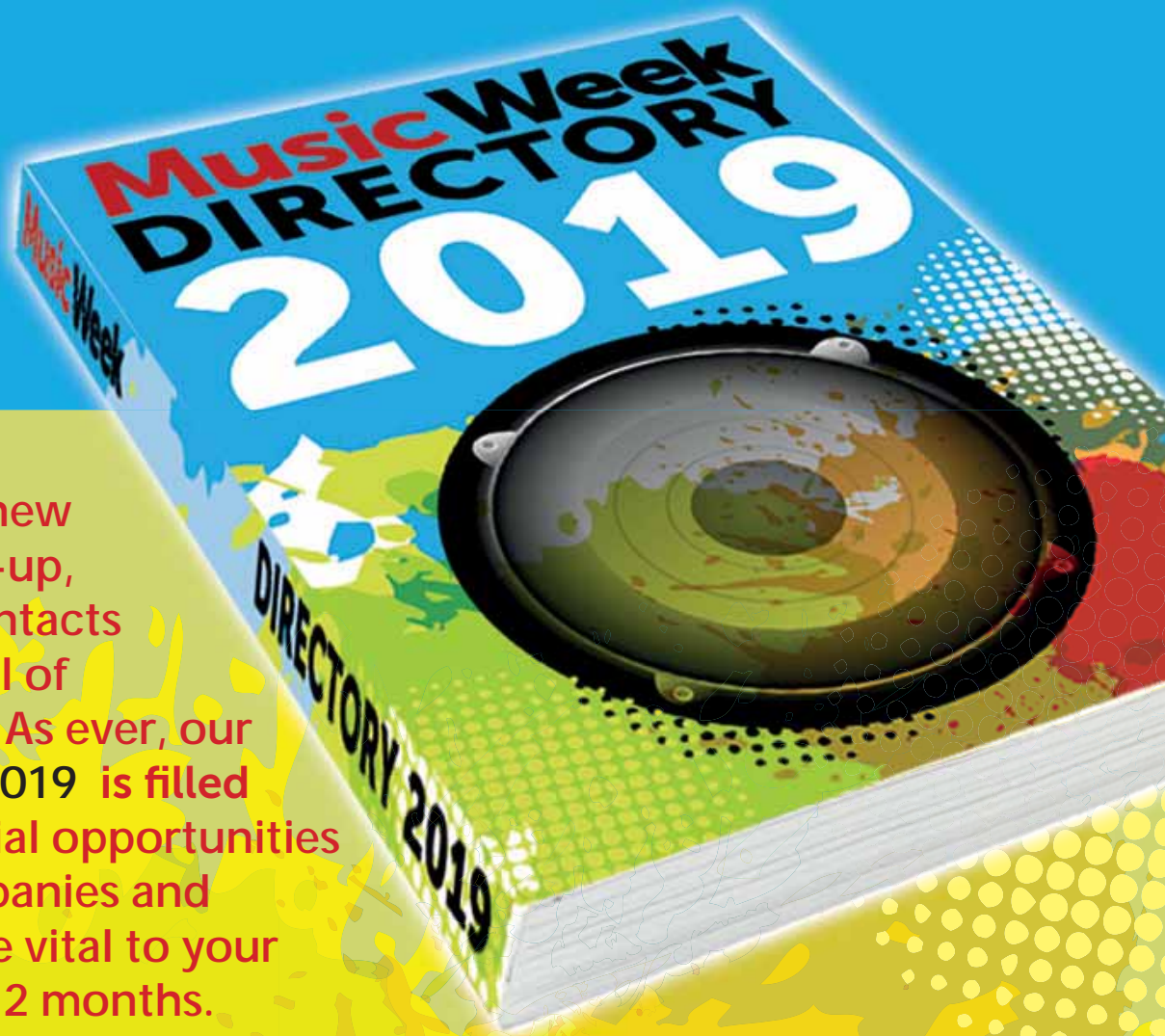
AND WHAT’S COMING UP? Following a packed London date late last year, Zouaï is due back in the UK soon. “I want to have a long career,” she told *Wonderland* recently. “Connecting with people is the biggest thing. The biggest goal is to get rich, and then give away all your money!”

NICE IDEA... One of the best we’ve heard in a while.

Music Week DIRECTORY

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1



2



3

1. High Fives all round Sigrid recently held a special album event at London's Omeara with 150 fans and special guests. On the night, Sigrid was interviewed by Dev from BBC Radio 1 and played five stripped back tracks (including two brand new songs) to fans. (Photo: Carsten Windhorst). **2. On the fame page** Friends of the late David Bowie gathered to watch the premiere of BBC Two's David Bowie: Finding Fame documentary. Pictured here are (L-R): Jan Younghusband (commissioner, BBC Music), Geoff MacCormack (lifelong friend from school days), Kristina Amadeus (Bowie's cousin), Francis Whately (producer/director) and Dana Gillespie (Bowie's former girlfriend and friend since the early 1960s). (Photo: BBC/Sarah Jaynes). **3. That's a rap** Team Caroline recently celebrated the first drill Top 20 track, Airforce by DigDat, by signing a new UK rap compilation project, Bouncer Presents with manager Myles 'Bouncer' Harris. **4. Sounding out** BBC Music's Sound Of 2019 Live event saw (a) Ellie Goulding (winner of BBC Music's Sound Of 2010), (b) Octavian (winner of BBC Music's Sound Of 2019), plus (c) Mahalia (d) Dermot Kennedy (e) Sea Girls and (f) Grace Carter play on Annie Mac's BBC Radio 1 show at BBC Maida Vale. (Photos: Sound Of 2019 Live). **5. One Love** Love Music Hate Racism hosted a panel event in Warner Music's London office with Atlantic Records' Paul Samuels and Alec Boateng, Holocaust survivor Colette Levy, Chelsea FC's first black footballer Paul Canoville, LMHR campaigner Zak Cochrane, and co-convenor of Stand Up to Racism, Weyman Bennett. The panellists discussed the roots of racism and the power of music to unite and overcome animosity.



COVER STORY

M A



The master plan: Andrew Parsons, photographed for Music Week in North London

STERMIND

Andrew Parsons has spent over two decades at **Ticketmaster**, rising through the ranks to become MD of its UK operation. After a landmark year, which saw the company shut down its **Get Me In!** and **Seatwave** secondary ticketing sites, Parsons opens up on new technology, resale and the return of **the Spice Girls...**

—BY JAMES HANLEY —
PHOTOS: PAUL HARRIES

In the midst of an especially frantic Friday morning at Ticketmaster's hi-tech Angel HQ, Andrew Parsons afforded himself a wry smile. "You can genuinely get hand sweats," he tells *Music Week*, knowingly. "I wandered out and saw our head of client services dabbing his hands down with a napkin. And I knew exactly what he was doing, because I had been doing the same thing."

This was no ordinary day at the Pentonville Road office, but the hotly anticipated on-sale for the Spice Girls' first live shows in a decade. The 2019 stadium tour shattered previous records to become Ticketmaster's busiest yet. Hundreds of thousands of tickets were snapped up within hours, with the virtual queue at one point stretching past 700,000.

Managing director of Ticketmaster UK since 2014, Parsons was tasked with ensuring the process ran as smoothly as humanly (or digitally?) possible, a responsibility he describes as "exciting and terrifying in equal measure".

"There is obviously a lot at stake," he says. "We have a very experienced team and everybody knows to be on their A-game, but it is a nervy few hours. It was a huge, huge day for us – our biggest ever."

Parsons has proved himself a reliable pair of hands in a 20-plus year stint with the company, a period in which the face of the sector has changed almost beyond recognition.

"Ticketing was a reactive, phone-based business once upon a time," he asserts. "And the internet is the huge driving factor taking that forward because you're able to move through sales like never before. You're also gathering data in a way that you were never doing before, at quite some scale."

"It's a constantly evolving business and that's what makes it so interesting. It almost sounds like a cliché, but no day is the same. I know this year will be much different to last year because of the innovations, enhancements and new products that we're confident we are going to be able to take to market and will make a real difference."

The Live Nation-owned platform employs 1,000 staff across offices in London, Manchester, Stoke and Glasgow, while its UK website attracts an average of 17

million fans every month, putting the company at the forefront of a famously hotly-contested market.

"It is *so* competitive," sighs Parsons. "Ticketmaster is people's go-to brand and I obviously hope that long remains the case. But we certainly don't rest on any laurels – we do a huge amount of work engaging right across the business, with venues and promoters of course, but also across the artist community. So that keeps us on our toes in making sure that we're always able to respond to what artists are going to want to do next."


The ticketing giant enjoyed a formidable 2018 worldwide, delivering almost 500 million tickets worth approximately \$31 billion (£24bn) in gross transaction value (GTV) across 28 countries.

But in a game-changing development closer to home, the firm announced it would be replacing its UK resale sites Get Me In! and Seatwave with a new fan-to-fan ticket exchange ("We know that fans are tired of seeing tickets being snapped up just to find them being resold for a profit on secondary websites, so we have taken action," Parsons said at the time).

"We'd spoken with many of our industry partners over some time and they were very clear," says Parsons, speaking to *Music Week*. "The customers we engaged with on a daily basis were very clear. It was an, at best, inefficient process and it wasn't a great experience."

While the MD suggested the move "had always been our long-term plan", it followed a raft of negative publicity about services that facilitate profiteering and left only Viagogo and eBay-owned StubHub of the so-called 'Big 4' secondary ticketing platforms. Viagogo, which shifted its headquarters to Switzerland in 2012, was recently threatened with further legal action by the Competition And Markets Authority (CMA), amid concerns it was failing to comply with a court order to overhaul its practices.

Ticketmaster's declaration was met with a degree of cynicism, all the more so given documents filed with Companies House showed its now-defunct resale sites to have posted combined losses of more than £4.5m in 2017 (Seatwave £3.37m/Get Me In! £1.29m). By comparison, StubHub UK recorded a post-tax profit of £192,845 in the same 12 months. Ticketmaster UK's profits topped £10.1m.

A man with glasses and a dark jacket stands with his arms crossed in front of a wall covered in intricate, hand-drawn graffiti. The graffiti features various words and architectural sketches, including 'BEIGIUM', 'RAILIA', 'WONDERFU', 'GERMA', 'ANDS', and 'TURKE'.

Par for the course: Parsons at Ticketmaster HQ

“It’s a constantly evolving business – and that’s what makes it so interesting”

ANDREW PARSONS
TICKETMASTER
UK

Acknowledging the platforms had been loss-making, Parsons told a select committee hearing on secondary ticketing last September: “We would rather consider the fact that the industry as a whole has moved in this direction. We want to be doing more and more to work with artists in this area who seek to limit resales.”

The company’s course of action followed similar initiatives by rival sites and came weeks after AEG’s AXS launched its own platform to cap resale prices. However, Parsons insists this had no bearing on the decision.

“It’s something we’ve been working towards for nearly 18 months,” he says. “You can clearly see that this is where the industry is seeking to go in terms of being able to make it more digital and have greater control, whatever the different levers that offers you. So I think it’s just inevitable that the industry, as a whole, is going more and more in this direction.”

Its new ticket exchange, which allows fans to sell tickets for face value or less through their Ticketmaster accounts, went live in early December and has been largely welcomed by the industry (StubHub, perhaps unsurprisingly, was a dissenting voice, branding it “secondary ticketing in all but name”).

“The whole beauty of it is that it is 100% integrated into the existing buy and sell flow within Ticketmaster,” explains Parsons. “The inventory is listed alongside all the rest of the tickets left on the seating map. Ticketmaster is the brand that people trust and engage with every day and we’re happy that fans will now be able to sell within that experience. It is sophisticated and incredibly easy to use and that is the heart of it.”

A brief controversy arose in 2017 when it was reported that Robbie Williams’ management team had placed tickets for his stadium tour directly on to Ticketmaster’s resale sites at higher prices. Ticketmaster responded that these were “platinum” tickets – a small percentage of some of the best seats in the house priced dynamically, according to demand, in consultation with event organisers.

“Platinum’s been around since 2007 and has been one of the early ways of us seeking to combat secondary and defend, if you like, the best seats in the house,” says Parsons. “It ensures that the income goes back to artists and those taking the risk in putting together the event in the first place. That’s always been the case and it remains the case now. It’s a very small proportion of the tickets – hundreds, not thousands – for the big shows.”

The firm also rolled out its Verified Fan initiative here in 2018 following a successful launch in the US. Designed to establish if customers are real fans, rather than profiteers, registrants receive a code that, once verified, gives them a chance to buy tickets.

“It was a slow, steady start towards the beginning of last year,” reports Parsons. “It is difficult [to know] whether that was people being nervous about it or us still telling the story about what that meant. But certainly, through the latter part of the year, it started to motor.

“Pink was just an absolutely phenomenal example. She hadn’t toured the UK for quite a while, so the idea of a pre-registered database being scrubbed to ensure that you were limiting it to genuine fans in that first instance was something high up on their agenda and it worked phenomenally well. We were really pleased with it and they gave some great feedback.

“There have been many others: Elton John worked really well, as did Twenty One Pilots at Brixton [Academy] along with the Four Tet shows and a Tim Minchin show in the comedy world, so it seems to be capturing the imagination a little bit more now and I think we’ll see a lot more of it through 2019.”

As for what’s coming next, digital ticketing is at the top

of his in-tray – 70% of venues Ticketmaster works with now have digital tickets capability, while the number of ticket sales made via mobile is up 40% year on year, to around two thirds of all sales.

“We would like to think we’ve been at the forefront of innovations to try and be able to provide clients with more effective ways of being able to distribute their tickets and this is just the next logical step,” says Parsons. “The digital ticket gives us huge advantages on a whole number of levels and what I love about it most is that, like any new technology or innovation, it is something of an enabler – people can be creative with it.”

Additional avenues are being opened up via the company’s new software development kit, aka “shopping widget”, which allows artists to sell their tickets directly through their website, but with the power and stability of the Ticketmaster platform standing behind it.

“It is something we’ve developed to enable us to embed more of the ticket buying purchase within an artist’s site,” notes Parsons. “It’s a natural evolution and is part of the whole redesign and rebuild of everything we’re working on at the moment.”

Suitably intrigued, *Music Week* sits down for an in-depth Q&A with Parsons to discuss all things ticketing...

So the future’s digital, then? Tell us more...

“In essence, it means that we can deliver a ticket directly to a fan’s mobile phone. When we’re able to do that we will understand more about a wider proportion of the audience. It’s not unusual for us to only know, maybe, 20% of the people in a venue by virtue of how tickets are distributed, historically. When we get to a point where it’s a digital ticket it really lights up the entire audience in terms of who we know and understand is in the building. That’s the huge step forward for us – the amount of people that we’re able to communicate and market to in a way that we weren’t previously. There are also other obvious benefits like reduction in fraud. We want to be able to take away those PDFs that get emailed to people’s inboxes. They were the future once, but we now know they can be copied, which can cause issues at box offices. It opens up so many doors for us – being able to know everybody in the room or as close as possible to everybody in the room is hugely exciting and then the sky’s the limit to what we then go on and do with that.”

What progress have you made with it so far?

“We ran a trial with Four Tet at Brixton over four nights a few months ago – 100% digital – so 20-odd thousand tickets and it went very well. It got a great reaction from fans and the venue was happy, so we’re confident that we’re going to be able to take that forward across the Academy Music Group chain, which is a great partner of ours. Ticketing for George Ezra at Union Chapel in December was also 100% mobile and we’re testing 70-odd events at the moment. For those who want to be able to limit supply and distribution of where tickets are made available this creates huge opportunities and we can turn this on comparatively easily now. I hope that artists, managers, promoters will embrace the opportunity that it lends us.”

Why do you think the music industry has been slow to fully adopt mobile ticketing?

“We have to be cautious with venues, they’re very finely tuned, well-oiled machines and they will take on innovations gradually in certain instances. But some of the new innovations do more than just deliver the ticket to the mobile, they enable us to have this idea of a chain of custody around the customer – this idea of who the fan is, but also who they’re sharing that ticket with and being able

to understand who they transferred it to, who they might have sold it to and who actually entered the building. We’re able to do it in such a way that it’s inevitable now that we’re able to take it forward.”

Take us back to that Spice Girls on-sale last November, how do you prepare for an event of that scale?

“A number of planning calls and meetings take place in the run-up and we literally pull together everybody from the head of payments teams to the engineering teams, product teams and everybody associated with building and managing the event. It’s difficult, because a lot of the information will come in late – they are planning right up to the wire in certain instances. On the morning we have a live conference call that can have upwards of 60 people on it across all of our offices, which means that we can react in real time. We provided updates all the way through to [SJM Concerts MD] Simon Moran, who was the lead promoter. Simon will call regularly through the morning seeking updates on how it’s performing, what seems to be working well and getting live counts, and will tell us when we can actually go forward with [extra] dates. It’s a very live, dynamic environment for the first few hours. You’re under mind-blowing demand, it was just unbelievable, so being able to make updates is a challenge, but we have experienced people who know how to handle it, thank goodness.”

How healthy is the live biz right now?

“Everybody can see that the industry continues to go from strength to strength – more artists on the road, higher grosses... It’s a really exciting time to be in the live business. The Spice Girls on-sale was huge, but there were three or four other real blockbuster on-sales for the summer that were just enormous.”

Moving on to secondary ticketing, would you agree that market has an image problem?

“Fans are very clear that they need a means to sell tickets that they can’t use. Part of the issue that we’ve experienced as an industry for some while is that we don’t accept returns or cancellations and so as we’ve got more prescriptive in certain industries about not allowing

“The Spice Girls on-sale was huge, but there were three or four other blockbusters sales for this summer”

ANDREW PARSONS
TICKETMASTER UK

Amped-up: Parsons has been Ticketmaster MD since 2014





PHOTO: Andy Willshire

customers to be able to resell, there was more of a need to have an actual exchange platform. So that's the direction we've gone in and the reaction we've had from the industry and from fans has been hugely supportive in that regard. They're definitely embracing this as the way forward for resale. We've worked with many pioneers in this space who have sought to be limiting resale – Iron Maiden, Biffy Clyro, Ed Sheeran, Arctic Monkeys – and that work continues.”

How confident are you that the CMA will take action against platforms that fail to comply with regulation?

“We've worked very closely with the CMA throughout this entire process. They have shown themselves to be a very competent regulator and we are very supportive of the work they have been able to do. It's been great to see that they seem to have brought Viagogo to heel. Obviously we wait to see what the outcome of all that will be and if they follow through with the announcements, but certainly, thus far, it seems that they'll be made to follow the same regulations that everybody else has been seeking to follow.”

How serious is the threat posed by bots?

“It's an ongoing arms race. We experienced 20 billion bot attacks globally in 2017 so it's a huge focus for us. We invest in our own proprietary software and look at what other software we can bring in to protect the site wherever possible because we want to do absolutely all we can to make sure we're selling to those who are going to actually keep hold of tickets and buy tickets from us next time.”

Has legislation made a difference?

“It's hard to say, because it's difficult to be able to see what the before or after effect would have been. But we're very supportive of their desire to be taking that on and it's something that we need to continue to review and see what impact it is having.”

To finish, how would you assess the current state of play in ticketing?

“It continues to be very, very competitive. We will definitely be moving more towards the idea of a digital future within this space and I'm sure others will come on that journey. We enjoyed a really good year, we're in record-breaking territory at the moment and we're growing the business all the time, so we tend to focus less on what others are doing and more on what we can lead on.”

Golden ticket: Ticketmaster has worked with acts such as Biffy Clyro to limit resale

“Fans are very clear that they need a means to sell tickets that they can't use”

**ANDREW PARSONS
TICKETMASTER UK**

Next big things...

Ticketmaster's pledge to boost emerging acts



Go West

Jon West of Ticketmaster artist services

Away from the nuts and bolts of ticketing, Ticketmaster is pushing its annual New For list, which spotlights acts the company is tipping for big things over the coming months and years.

The 10 artists to make the 2019 list were Amber Mark, Dermot Kennedy, Easy Life, Freya Ridings, Grace Carter, Kojey Radical, L Devine, Millie Turner, Octavian and Slowthai.

“We are just playing our part in throwing exposure on new acts that we think deserve it,” says Ticketmaster marketing and artist services director Jon West. “We create an online feature on each of those artists, either a profile or an interview, so that when the list is announced all of those profiles are up and ready to view. There will be music on there and links to any available tickets for shows.

“There's a little bit of a mix – someone like Octavian has been filling out smaller venues and just made it up to Electric Ballroom, whereas someone like Millie [Turner], for example, had only done one show. But everything pointed to her having a successful career.”

Ticketmaster's artist services division works on ticketing campaigns with artists, managers and labels.

“We support artists at whatever stage of their career they're at,” adds West. “So if they're just starting out, we throw exposure their way with campaigns like New For, and then the first time that they're going on tour it's about making sure as many people know about that as possible.

“What was really good to see was when people like Lewis Capaldi and Jade Bird, who we tipped 12 months ago, started appearing on other people's lists this year. I think it's just a reflection of how important live is – that buzz is all there around the live show when maybe there's not a physical product.”

Ticketmaster UK MD Andrew Parsons says the firm's commitment to emerging artists is well established. “The New For campaign is something that we've worked on for a few years now, but it's definitely gone up a gear this year in terms of the support that we've had from people we have engaged with,” he says “Artists, managers, teams, agents... Everybody seems to understand what the capability of that is now and we're really excited about being able to play a very small part in launching and taking some of those artists up a level.

“We look at some of the acts that we have worked with historically and it's really pleasing to see that there is some loyalty within the industry when you're able to play a part in being able to take acts forward. If we continue to do a good job with them then we can continue to work with them in the years to come and that's really satisfying, both for me and for all the teams who get to be involved in that. That's just fantastic, that's what we're in it for.”

Parsons speaks proudly of the platform's work with one current superstar in particular.

“George Ezra is an artist that we worked with when he was playing Electric Ballroom,” he says. “At the time we worked with them on a pre-registered campaign to capture data in advance, to build up a database for the act so they can go up through the gears. We've worked with [Ezra] very closely from early doors, so when he came out last year with a huge No.1 album, and he's a massive arena-selling artist now, that's just phenomenally good to see.”

THINK

GIGS

THINK

SKIDDLE



skiddle



Busted wide open: (L-R) James Bourne, Charlie Simpson and Matt Willis photographed for Music Week

BACK TO SCHOOL

After becoming one of the biggest boybands the UK has ever produced, **Busted** imploded, reunited and switched from guitars to synths. On new album **Half Way There**, they're embracing beefed-up pop-punk. *Music Week* meets a band on a mission...

— BY BEN HOMEWOOD —
PHOTOS: PAUL HARRIES

Oh my God they're bringing pizza!" "I can't believe they're coming outside..." "Is that them? I think it is!" There's a clamour on the pavement outside the 100 Club on Oxford Street. The crowd spills into the bus lane, while across the road, commuters and tourists stream past Foot Locker and The Perfume Shop looking confused.

The cause of all the commotion? Busted. Look closely at the crowd and it's obvious: the name of the guitar-toting boyband who formed as teenagers in the year 2000 is emblazoned on bags, hoodies and T-shirts everywhere. Charlie Simpson, Matt Willis and James Bourne are playing their smallest gigs ever to launch *Half Way There*, their Gil Norton-produced fourth album that signals a move away from their synth 2016 comeback *Night Driver* and a louder incarnation of the poppy riffing that made their name. Not only that, they're doing three gigs in one night. They finished the first a few minutes ago, an amped-up Willis promising they'd bring "fucking pizza outside for everyone!" Clutching free posters and grinning like they've been guzzling laughing gas, the crowd surges upstairs.

For anyone wondering, Busted are back...

"That was one of the most fun shows we've done. I was pretty pissed by the last set as well."

Charlie Simpson is stretched out some weeks later on a leather sofa at Warner Bros HQ, in one of those major label meeting rooms where speakers are improbably huge and the carpet is uber-soft. Willis is next to him; Bourne sits on a chair opposite, the point of the triangle.

"No one would have seen Busted in a venue like that, ever," he says. "It was our smallest gig. It's awesome, the 100 Club is one of the places I've always wanted to play."

Busted find themselves inside Warner towers thanks to their agreement with East West, who are supporting the release of *Half Way There*. The band stress they have "ultimate control", and president of Rhino, East West and ADA Dan Chalmers tells *Music Week*, "It's a true partnership, they get to work with a great team whilst also

retaining control and flexibility."

But we'll come to their industry tribulations later. Those sweaty comeback shows aren't going to discuss themselves.

"Without being dicks, we bypassed that stage, we didn't play those clubs, those small venues," says Willis, his leather jacket creaking as he gesticulates with excitement. The bassist and winner of *I'm A Celebrity... Get Me Out of here* 2006 is pumped up, permanently. "We played some fucking huge venues straight away, which was amazing."

Bar acoustic showcases for the majors, Busted's first gig was at the 3,500-capacity Hammersmith Apollo.

"We got signed, we got a fucking album out and then we just played massive venues," says Willis. For Busted, big has always been normal. They have two million-selling albums, 2002's *Busted* (1,207,052 sales, according to the Official Charts Company) and 2003's *A Present For Everyone* (1,108,928). Both peaked at No.2. *Night Driver*, released after 11 years apart, has sold 56,373. Year 3000 (553,043) is their biggest single.

So were they nervous on stage at the 100 Club, looking down into the whites of their fans' eyes?

Bourne, quiet so far, appears to be on the cusp of replying, but Willis is first to answer.

"I wasn't nervous, we were well rehearsed, well, we only had two new songs to learn, which was nice," he says.

The tracks in question are *Nineties* and *Shipwrecked*. In *Atlantis*, all riffs, bounce and chorus, premium Busted, basically, only louder.

"Without sounding too optimistic, the people coming were hardcore Busted fans and we knew we were giving them exactly what they wanted," says Willis. "We've made the perfect Busted album. If you're a Busted fan, you're gonna fucking dig those songs, do you know what I mean?"

Nineties was crucial. The band had grown frustrated during writing trips to Los Angeles and scrapped two albums' worth of material when it came along.

"*Night Driver* has become like a concept record," says Simpson, who's holding a serious-looking vape from which he intermittently produces clouds of sweet-smelling smoke.



“We went off in a direction which wasn’t ’80s but was still electronic and it just felt weird. We were like ‘What album are we trying to make now?’ Then we just booked a room in West London and ended up writing Nineties. Within three months, the album was written.”

The riff came from a half-formed song Willis had written with Dougie Poynter, member of McFly and, of course, McBusted.

“The riff was fucking great and the song was pretty shit. I showed these guys and they said, ‘Great, the rest of it’s shit but let’s keep that riff,’” Willis explains.

They all crack up, before the bassist continues.

“That made us go, ‘Let’s write a fucking rock song!’ Then we said, ‘Fuck, let’s make a Busted album! Of course that’s what we should do!’”

Simpson says the answer was “staring us in the face the whole time”, calling the new album “much more rock than before” and “a grown up version of what Busted was, which is the best thing.”

They drafted in Pixies and Foo Fighters producer Norton and, driven by the desire to thank their fans for sticking by them, Busted designed the album with them in mind, rather than “trying to follow trends to get into the Spotify algorithm”. In context, *Night Driver* appears even more of a curveball. Bourne and Simpson insist they “*fucking love*” it, but Bourne notes that “There were moments where you’d be forgiven for thinking it was another band”.

There’s no chance of that happening on *Half Way There*. Busted are seeking to solidify their identity, to build on the fanbase that remains so loyal. Two weeks after our interview the album is released, and takes an early chart lead, only to finish at No.2 behind The Specials’ *Encore*.

“We didn’t need to change,” says Willis. “We’ve made something legitimate that we’re proud of and we love.”

But Busted have changed. They’re older, for one, and the

Busted want you: (L-R) James Bourne, Charlie Simpson and Matt Willis and (inset) in the *Year 3000* video



Boys in the band:
Busted say cheese

“One of the problems was that we didn’t really talk, I was scared to open up. It was weird”

CHARLIE SIMPSON
BUSTED

sense they’ve weathered a storm or two pervades.

We talk at length about perception, and how Busted (which all three refer to in the third person) became a marketable entity in ways they never envisaged. Plotted thoroughly in Universal offices, it took on a life of its own.

“We understand *why* it happened. I noticed the way we were marketed 100%, that’s why I didn’t want to do it anymore,” says Simpson.

“Perception comes from the way you’re marketed,” Bourne joins in. “That’s one of the craziest things you learn, if you sell something a certain way, it’s very difficult to change that perception.”

It’s clear the trio have cogitated over this subject a lot. Willis, calm for a fleeting moment, says, “People didn’t think it was real. If I saw three 17-year-old kids come out with pretty fucking great pop songs, I wouldn’t know if I’d believe it either. But it was real.”

Busted “never meant to be” the band they became, he says, prompting all three to underline their gratitude and fortune and say they’re “not moaning”. And they’re not; they’re just airing their side of things.

“I thought we’d be like Sum 41,” says Willis. “But before we knew it we were something completely different, and it was, ‘It’s working, don’t fuck it up,’ Suddenly you’re being dragged along by this industry machine that just churns.”

These bleached blonde kids in skate gear didn’t discuss how they felt, which made the awkwardness more acute.

“One of the problems we had was that we didn’t really talk about stuff like that,” says Simpson. “I was scared to open up. It was weird. I did, but to other people. I should have done more with Matt and James but...”

Bourne is expressionless, and Willis agrees with the frontman. There’s tenderness in his voice as he says: “Maybe Charlie didn’t feel comfortable having the conversation, we’d been together two years before he joined. We let things fester.”

Now, they want to look forward. A Glastonbury debut in 2017 has got them excited for festival season, and they hope the new record can shift them from boyband to rock band.

“That’s one of the most exciting things, for me, making that statement, finally,” says Simpson. “There are things we could have done differently, but this time we’ve done it the way we wanted. Listen to the album, it fucking sounds *awesome*.”

Tristan Lillingston of 1983 Management echoes that sentiment when *Music Week* catches up with him days later. The Fightstar manager has been with Simpson for a

decade, and took Busted on before *Night Driver*. He says communication is key to their strategy and chuckles at the memory of his surprise when Simpson said he wanted to reignite Busted.

“The most rewarding aspect is seeing how much they care about Busted as a band, as a brand, the music, the way they want to be perceived,” he says.

“I make a joke that when their powers combine, they create the ‘Megazord’. With the songwriting prowess of James, the looks and voice of Charlie and the charisma of Matt you would have the perfect artist, absolutely.”

Whether they can fulfil Lillingston’s dream of being seen “in the same vein as *Green Day*” remains to be seen. But Busted are on a mission to become the band they’ve always wanted to be. It’s what they went to school for...

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HITMAKERS

The world's greatest songs. By the people who made them.

THIS WEEK: The ASCAP award-winning **Tim Laws** has worked with everyone from **Stevie Wonder** and **INXS** to **Lighthouse Family** and **Sugababes** in his storied career. Here, he recalls writing **Dreams** by **Gabrielle**, his first ever No.1 single...

■ INTERVIEW: GEORGE GARNER

At the point when *Dreams* came into my life, I'd been doing stuff professionally for labels like Champion Records and D-Zone. It was all dance stuff at that stage – writing and producing rave and happy house.

If you believe in fate, this is a good example of it. I had a little studio in the garden of my mum and dad's house at the time and I was doing bits and pieces for little labels, just to earn a bit more pocket money I would do people's demos every now and then. Gabrielle came down – she was part of a duo with another girl – to record something. As soon as she opened her mouth I thought, 'She's really good'. I had no end of beats and for one in particular I said, 'Do you fancy writing something for this?' And she said, 'I actually have a poem and I think the lyrics could work well with this'. Literally, that was it! On a different occasion she came back, laid the vocals down, tweaked a few things and the demo was done. It just fell together so easily.

Gabrielle's an exceptional talent when it comes to writing songs. The lyrics, her phrasing, and way she brought it all to the table was just great. It's so positive and just got such an 'up' vibe. Also, Gabs' delivery is incredible – her vocal really makes it what it is. That's why I don't think there's ever really been that many covers of it – because it's actually quite hard to sing!

I don't know whether I knew it was going to be a hit. Looking back, we were both a lot younger and right at the front end of our careers. We had nothing, really, to compare it with. At the time, of course we loved it, but whether we thought it was going to be as big a hit as it was, honestly? No. We never dreamed [laughs] it would be that big. It's tough because through experience I've learned, the thing you're working on at the time is always your best bit of work in your mind – it's only over the course of time and putting it in front of people you work out it wasn't as good as you thought it was! It's a very hard one to judge. I don't think we ever thought *Dreams* was going to be that big.

There was an 18-month gap between when we wrote *Dreams* and when it was actually a hit record. So, I carried on doing my thing. In the meantime I was signed to Chrysalis as an artist for a while; I had a couple of singles out with an act called Network. I forgot all about *Dreams*, really. Gabrielle went off and did her thing and was trying

to get a deal for quite a while, then all of a sudden got signed up by Ferdy [Unger-Hamilton, Go Beat/Island].

It was my first No.1 which was surreal. It was quite a time since we'd written it, I hadn't really kept in touch with Gabrielle that much so it seemed a bit odd! But a lovely odd. I remember being in the studio and Ferdy called, just after the midweeks were released and said, 'I need to talk to you about your song – *Dreams* – it's No.1.' I was like, 'What!?' As it turned out it didn't go in at No.1 that week, it went in at No.2 then went up to No.1 the following week.

It was such a shock to me after *Dreams* kicked off. I was thrown from doing quite underground dance stuff into the pop arena, which was a very different place. It really did change the trajectory of my career as a songwriter. I was thrown in at the deep end and I was doggy paddling to the best of my ability. The learning curve was incredibly steep, whereas before I was making records at my own pace in a style I was very accustomed to. I could do that stuff with confidence, then suddenly I'm in the big pond. Before I know it I'm working with the likes of Daryl Hall, Babyface, and Stevie Wonder! It's quite mad, really. Through that opportunities opened up left, right and centre. It was brilliant but also very overwhelming at the time for a kid in his early 20s. It was all a bit bonkers.

Dreams taught me not to over-think things. When that song was created, neither of us really analysed it – we weren't writing it to a brief, we were just being creative together and that's what came out of it. Once I got into the industry properly and was given briefs like, 'This band want a song a bit like this one' you start to over-think everything and it becomes pretty difficult to be creative from your head. Creating comes from your heart. That's the one thing I'm trying nowadays to go with my heart not my head.

I think that's why I'm doing what I'm doing now. I'm doing very little for labels – most of my time I'm spending on my own projects that I've got signed to various labels and publishing companies. I've got a dance act called Skallee & Wagz, an urban artist called Pupps, coming from a grime background but he's much more than a grime artist, and an indie band from Sheffield called The Wired. I'm loving making music with these guys – and hopefully out of that will come some more stuff that connects with people because it's coming from the right place!

"I was thrown from underground dance into the pop arena... I was doggy paddling to the best of my ability!"

**TIM LAWS
ON DREAMS**

*Laws and order:
Tim Laws and (inset)
Gabrielle in the video
for Dreams*



GABRIELLE DREAMS



Writer's Notes



Publishers

Imagem/Concord, Zomba
Music Publishers Ltd

Writers

Tim Laws, Gabrielle

Release Date

07.06.93

Record label

Island

Total UK sales (OCC)

295,290 (since 1994 only)

PHOTO: Chris Laws



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MusicWeek CHARTS



Special Delivery: The Specials
debut atop the albums chart

30/32 – Singles & Albums

31/33 – Analysis

34/35 – Market Shares

36 – Streaming/Comps/Record Store

37 – Indies

38/39 – UK Airplay & EU Airplay

40 – Apple

41 – Spotify

42/43 – Vevo/Club



THE OFFICIAL UK SINGLES CHART

TOP 75



Sales Increase +50% Sales Increase Highest Climber Highest New Entry

TW LW WKS ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)

Table of chart entries 1-48. Includes artists like Ariana Grande, Ava Max, Sam Smith, Calvin Harris, Mabel, Post Malone, Billie Eilish, Mark Ronson, Lewis Capaldi, etc.

TW LW WKS ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)

Table of chart entries 49-75. Includes artists like Lauv, Lewis Capaldi, CameiPhat, Sheek Wes Mo, Little Mix, Cadet x Deno, Panic! At The Disco, Tom Walker, Anne-Marie, AJ Tracey, Yungen, Calvin Harris, A Boogie Wit Da Hoodie, Swarmz, Travis Scott, Benny Blanco, Xyng Bane, Keala Settle, Catfish & The Bottlemen, James Arthur, Fredo, Jess Glynne, Rita Ora, Marshmello, Cardi B, Sub Focus & Dimension, Loud Luxury, Alec Benjamin, Blueface, Tom Walker, Billie Eilish, Ariana Grande, Bring Me The Horizon, Maroon 5, Fisher, Dave.

The Official UK Singles & Albums Charts are compiled by the Official Charts Company, based on a sample of more than 15,000 physical and digital outlets. They count actual sales and audio streams from last Friday to Thursday, based on sales of downloads, CDs, vinyl and other physical formats and weighted audio streams.

Seventh heaven: Ariana Grande's 7 Rings stays on top

BY ALAN JONES

There is no change in the Top 3 again this week, with **Ariana Grande's** 7 Rings completing its hat trick on sales of 71,909 copies (including 65,551 from sales-equivalent streams). **Ava Max's** Sweet But Psycho and **Sam Smith & Normani's** Dancing With A Stranger are stationary at No.2 (55,018 Sales) and No.3 (51,591 sales), respectively.

While her debut album Don't Smile At Me prospers anew, **Billie Eilish** has released Bury A Friend, the slightly ghoulish third single from her second album, When We Fall Asleep, Where Do We Go?, which drops next month. With six of her songs to date amassing cumulative consumption figures in excess of 100,000 units, the 17-year-old has a fast-growing following, so it's no surprise to find Bury A Friend – which she co-wrote with brother/producer Finneas – instantly becoming her biggest hit, debuting at No.7 (38,281 sales). None of her other singles has ventured higher than No.21. The track's success also helped 2017's Don't Smile At Me to increase consumption 24.23% week-on-week to 4,917 sales, as it climbs 19-12, achieving a new peak a year and a half after release.

Don't Call Me Up advances 7-5 (42,508 sales) to become the first Top 5 hit for **Mabel**, while Someone You Loved climbs 10-9 (34,556 sales) for **Lewis Capaldi**.

The rest of the Top 10: Giant (4-4, 47,706 sales) by **Calvin Harris & Rag'n'Bone Man**, Wow (5-6, 42,303 sales) by **Post Malone**, Nothing Breaks Like A Heart (6-8, 36,707 sales) by **Mark Ronson** feat. Miley Cyrus and Sunflower (8-10, 31,159 sales) by Post Malone feat. Swae Lee.

Seventeen weeks after Funky Friday debuted at No.1 for Dave feat. Fredo, the pair reunite for a second hit – but this time, All I Ever Wanted is credited the other way round as **Fredo** feat. Dave.

That's because it is taken from Fredo's new album, Third Avenue, which supplies the vast majority of sales-equivalent streams that power All I Ever Wanted's No.15 debut (18,905 sales). It also helps Mhmh (No.60, 8,837 sales) to become Fredo's eighth Top 75 entry, while reawakening Survival Of The Fittest which completes Fredo's three hits allotment by bouncing 86-59 (9,154 sales).

Having bubbled around the bottom quarter of the Top 100 for six weeks – moving 99-86-89-92-98-90 – A Lot jumps to No.36 (12,491 sales) to become the seventh hit thus far for rapper **21 Savage**. Following recent revelations, it is worth noting that his current album I Am > I Was was the first ever US No.1 by a UK rapper when it topped the chart for two weeks in January.

Marshmello has been jointly credited with other artists on his six Top 75 entries to date but is alone, appropriately, on Alone. Dating from 2016, it finally makes its chart debut



No.1

7 Rings - Ariana Grande (Republic/Island)

This week's sales: 71,909 | Downloads: 6,358 |

Streams: 65,551 | Total sales to date: 284,292 |



Rings loud:
7 Rings tops the singles chart for a third week in a row

this week at No.63 (8,600 sales) while increasing its total consumption to 153,534 units. Meanwhile, his biggest hit – Bastille collaboration Happier, which peaked at No.2 last October – returns to the Top 40 after an absence of three weeks, surging 57-29 (13,696 sales). Interest in Marshmello – and, specifically these two tracks – has spiked because he played a virtual set to an estimated audience of 10m in the online video game Fortnite last week with both featured.

Also new to the Top 75: Let Me Down Slowly (81-67, 7,974 sales), the first hit for 24-year-old American singer and songwriter **Alec Benjamin**; Thotiana (No.68, 7,973 sales), the introductory hit for 22-year-old Californian rapper **Blueface**; and Just You And I (85-69, 7,663 sales), the re-released 2016 track by **Tom Walker**, which now provides his second hit.

There are new peaks for Nights Like This (40-30, 13,416 sales) by **Kehlani** feat. Ty Dolla \$ign, Swervin (38-34, 12,719 sales) by **A Boogie Wit Da Hoodie** feat 6ix9ine, I'm So Tired (43-39, 11,648 sales) by **Lauv & Troye Sivan**, Breathe (55-41, 11,274 sales) by **CamelPhat x Cristoph** feat. Jem Cooke, Look Back At It (65-51, 10,240 sales) by A Boogie Wit Da Hoodie and Desire (74-65, 8,186 sales) by **Sub Focus & Dimension**.

Overall singles sales are up 0.74% week-on-week at 17,328,250, 9.51% above same week 2018 sales of 15,823,320. Paid-for sales are down 0.08% week-on-week at 792,029, and are 25.59% below same week 2018 sales of 1,064,446.

They are below same-week, previous-year sales for the 288th week in a row.

THE OFFICIAL UK ALBUMS CHART 75

Platinum (300,000) Gold (100,000) Silver (60,000) Sales Increase +50% Sales Increase Highest Climber Highest New Entry

Main chart table with columns: Rank, LW, WKS, Artist/Title/Label, Catalogue Number, Distributor, Producer. Includes entries 1-75.

The Official UK Singles & Albums Charts are compiled by the Official Charts Company, based on a sample of more than 15,000 physical and digital outlets. They count actual sales and audio streams from last Friday to Thursday, based on sales of downloads, CDs, vinyl and other physical formats and audio streams weighted using SEA2 methodology.

Special ones: Busted bested by triumphant return of The Specials

BY ALAN JONES

Thirty-nine years to the week after *Too Much Too Young* became the first of their two No.1 singles, **The Specials** top the album chart for the very first time with *Encore*.

In early sales flashes, **Ian Brown** and **Busted** led the way, but after a week of in-store signings and a social media campaign, *Encore* prevailed, albeit on sales of 18,199 copies (including 417 from sales-equivalent streams) – the lowest for a No.1 since Ed Sheeran's – topped 76 weeks ago with 13,975.

The eighth studio album to bear The Specials' name, *Encore* marks the 40th anniversary of their debut, is the first to feature principal original members Terry Hall, Lynval Golding and Horace Panter since 1980 and is their first charted album of new recordings since *In The Studio* (No.34, 1984).

It marks their first chart appearance since *The Best Of The Specials* reached No.28 in 2008, and is the first Specials album to feature lead vocalist Hall since their second release, *More Specials*, reached No.5 in 1980.

Busted's eponymous 2002 debut and 2003 follow-up *A Present For Everyone* both peaked at No.2 and sold upwards of 1m copies, but the chartscape had changed considerably when the pop-punk trio reconvened for third studio album, *Night Driver*, which reached No.13 in 2016. Their fourth album, *Half Way There*, far surpasses that this week, debuting at No.2 (17,136 sales) ahead of their March tour of the same name.

Stone Roses lead singer Ian Brown's first solo album in more than nine years and seventh solo album in all, *Ripples* consists of two reggae covers and eight new original songs, and opens at No.4 (12,138 sales), surpassing the No.8 debut/peak of his last release, 2009's *My Way*.

A week short of a year since his *Tables Turn* debuted and peaked at No.5 on sales of 8,094 copies, London MC **Fredo** hops back onto the chart, surpassing those sales with *Third Avenue* (No.5, 9,634 sales).

The fifth and final new entry to debut inside the Top 10 – the highest tally for 11 weeks – is *My Wildest Dreams*, the introductory solo album of Steps member **Claire Richards**. It debuts at No.9 (6,104 sales). Richards has charted five studio albums as a member of Steps and also released the album *Another You, Another Me* with Steps' colleague Ian Watkins – as **H & Claire** – but it reached only No.58 on release in 2002.

Sandwiched by four new entries, **The Greatest Showman** is the only album from last week's Top 5 to still be there, although it falls 2-3 (17,057 sales).

The rest of the Top 10: *Bohemian Rhapsody* (3-6, 8,049 sales) by **Queen**, *Staying At Tamara's* (4-7, 7,268 sales) by **George Ezra**, *A Star Is Born* (6-8, 7,055 sales) by **Lady Gaga & Bradley Cooper** and *Amo* (1-10, 6,003 sales) by **Bring Me The Horizon**.

London trio **White Lies**' rather gloomy first album, *To*



No.1

The Specials - *Encore* (UMC/Island)

This week's sales: 18,199 | Physical: 16,250 | Downloads: 1,532 | Streams: 417 | Total sales to date: 18,204



More Specials:
Encore is The Specials' first No.1 album

Lose My Life... debuted at No.1 on sales of 28,916 copies in January 2009. Although they have all done well, each of their subsequent albums has had a lower debut on fewer sales – and fifth album *Five* continues the trend (No.14, 4,727 sales).

Five years to the week since they cracked the Top 10 for the first time with most recent album *Hydra* (No.6, 8,226 sales), Dutch symphonic rock band **Within Temptation**, score their fourth chart album with seventh studio release *Resist* (No.15, 4,656 sales). Two weeks after release, *Hydra* had slumped to No.99 – but in the same chart, Scottish singer/songwriter **Nina Nesbitt** made her first chart appearance with debut album *Peroxide* (No.11, 8,625 sales). She also follows-up this week, opening at No.21 (3,825 sales) with second album, *The Sun Will Come Up, The Seasons Will Change*.

Also new to the Top 75: *I Trawl The Megahertz* (No.54, 1,874 sales), a re-badged 2003 No.167 (1,223 sales) Paddy McAloon solo album now credited to his band **Prefab Sprout**; and *Galipoli* (No.61, 1,712 sales), the fourth chart entry from American indie/folk band **Beirut**.

After 10 weeks atop the compilation chart, **Now That's What I Call Music! 101** is replaced at No.1 by new Ministry Of Sound release *80s Soul Jams Volume II* (6,239 sales).

Overall album sales are down 0.29% week-on-week at 1,706,117, 0.91% below same week 2018 sales of 1,721,781. Sales-equivalent streams accounted for 1,094,408 sales, 64.15% of the total. Sales of paid-for albums are down 0.73% week-on-week at 611,709, 22.53% below same week 2018 sales of 789,571.

Music Week Market Shares

Artist Singles share for the week measures share of the Top 75 best performing tracks of the week, across sales and audio streams.
 Artist Albums share for the week measures share of the Top 75 Official Albums Chart.
 AES = Album Equivalent Sales. SEA = Stream Equivalent Albums

THIS WEEK'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL				ARTIST ALBUMS NO. 1 UNIVERSAL				ALL ALBUMS NO. 1 UNIVERSAL			
TW	COMPANY	SHARE		TW	COMPANY	SHARE		TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	41.49%		1	UNIVERSAL MUSIC	38.46%		1	UNIVERSAL MUSIC	37.71%	
2	SONY MUSIC	27.06%		2	WARNER MUSIC	30.12%		2	WARNER MUSIC	29.15%	
3	WARNER MUSIC	20.36%		3	SONY MUSIC	22.47%		3	SONY MUSIC	23.40%	
4	SONY1/UNIVERSAL2	2.25%		4	PIAS	1.74%		4	SONY/UNIVERSAL	2.48%	
5	GOOD SOLDIER	1.41%		5	SPINEFARM/UNIVERSAL	1.72%		5	PIAS	1.68%	
OTHERS		7.43%		OTHERS		5.50%		OTHERS		5.58%	

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 ATLANTIC				ARTIST ALBUMS NO. 1 ATLANTIC				ALL ALBUMS NO. 1 ATLANTIC			
TW	COMPANY	SHARE		TW	COMPANY	SHARE		TW	COMPANY	SHARE	
1	ATLANTIC	19.37%		1	ATLANTIC	18.29%		1	ATLANTIC	17.73%	
2	COLUMBIA	14.25%		2	POLYDOR	11.99%		2	POLYDOR	11.58%	
3	POLYDOR	12.99%		3	VIRGIN EMI	11.59%		3	VIRGIN EMI	11.19%	
4	ISLAND	12.67%		4	RCA	9.98%		4	RCA	9.63%	
5	VIRGIN EMI	10.24%		5	RHINO (WARNERS)	9.64%		5	RHINO (WARNERS)	9.30%	
6	RCA	7.53%		6	UMC	6.71%		6	SONY MUSIC CG	8.44%	
7	CAPITOL	3.56%		7	ISLAND	6.07%		7	UMC	6.47%	
8	RELENTLESS	2.76%		8	SONY MUSIC CG	5.86%		8	ISLAND	5.86%	
9	BLACK BUTTER	1.72%		9	COLUMBIA	4.08%		9	COLUMBIA	3.93%	
10	GOOD SOLDIER	1.41%		10	PIAS RECORDINGS	1.74%		10	PIAS RECORDINGS	1.68%	
11	ISLAND/RCA	1.29%		11	SPINEFARM	1.72%		11	SPINEFARM	1.66%	
12	COLUMBIA/VIRGIN EMI 2	1.28%		12	WARNER BROS	1.60%		12	SONY CG/VIRGIN EMI	1.63%	
13	ATLANTIC/ISLAND	1.17%		13	BIG BROTHER	1.44%		13	WARNER BROS	1.54%	
14	UMOD	1.06%		14	DECCA	1.43%		14	BIG BROTHER	1.39%	
15	WARNER BROS	0.99%		15	COOKING VINYL	1.41%		15	DECCA	1.38%	
OTHERS		7.70%		OTHERS		6.47%		OTHERS		6.57%	

THIS WEEK'S TOTAL MARKET SHARE

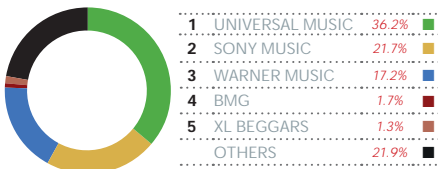
BY CORPORATE GROUP

SINGLES STREAMS NO. 1 UNIVERSAL			SINGLES SALES NO. 1 UNIVERSAL			ARTIST ALBUM SALES NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.8%	1	UNIVERSAL MUSIC	36.4%	1	UNIVERSAL MUSIC	34.6%
2	SONY MUSIC	21.9%	2	SONY MUSIC	22.4%	2	WARNER MUSIC	19.4%
3	WARNER MUSIC	17.1%	3	WARNER MUSIC	17.0%	3	SONY MUSIC	17.0%
4	XL BEGGARS	1.3%	4	BMG	1.8%	4	BMG	3.1%
5	BMG	1.1%	5	XL BEGGARS	0.9%	5	XL BEGGARS	1.7%
OTHERS		21.8%	OTHERS		21.5%	OTHERS		24.2%

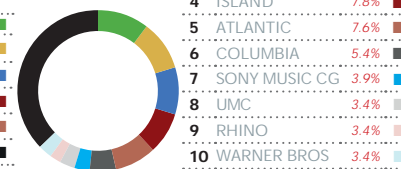
BY RECORD COMPANY

SINGLES STREAMS NO. 1 RCA			SINGLES SALES NO. 1 VIRGIN EMI			ARTIST ALBUM SALES NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	RCA	11.0%	1	VIRGIN EMI	10.8%	1	VIRGIN EMI	10.5%
2	VIRGIN EMI	10.5%	2	RCA	10.7%	2	RHINO (WARNERS)	9.2%
3	POLYDOR	10.2%	3	POLYDOR	9.3%	3	UMC	7.5%
4	ISLAND	9.5%	4	ISLAND	8.4%	4	SONY MUSIC CG	7.0%
5	ATLANTIC	8.6%	5	ATLANTIC	8.2%	5	POLYDOR	6.4%
6	COLUMBIA	6.1%	6	COLUMBIA	7.2%	6	ATLANTIC	5.0%
7	WARNER BROS	3.8%	7	WARNER BROS	3.6%	7	RCA	4.4%
8	PARLOPHONE	2.3%	8	PARLOPHONE	2.6%	8	COLUMBIA	4.0%
9	RHINO (WARNERS)	1.8%	9	CAPITOL	2.5%	9	DECCA	3.7%
10	UMC	1.5%	10	RHINO (WARNERS)	2.2%	10	ISLAND	3.2%
11	CAPITOL	1.3%	11	UMC	1.7%	11	WARNER BROS	2.4%
12	SYCO MUSIC	1.2%	12	SONY MUSIC CG	1.4%	12	BMG	1.8%
13	DECCA	1.0%	13	DECCA	1.2%	13	PARLOPHONE	1.7%
14	SONY MUSIC CG	1.0%	14	SYCO MUSIC	1.1%	14	SPINEFARM	1.2%
15	XL RECORDINGS	0.7%	15	BMG	0.9%	15	PIAS RECORDINGS	1.0%
OTHERS		29.4%	OTHERS		28.2%	OTHERS		30.9%

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK

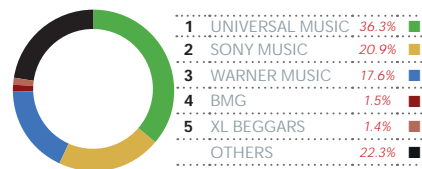


BY CORPORATE GROUP

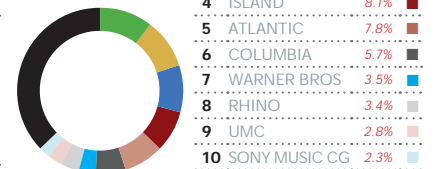


BY RECORD COMPANY

AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



BY CORPORATE GROUP



BY RECORD COMPANY

MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL		SALES	SALES	SEA2
THIS WEEK	792,029	1,791,329,389	243,731,480	17,328,250	388,476	111,064	1,094,408	1,593,948	112,169	611,709	1,094,408	1,706,117
LAST WEEK	792,647	1,790,193,319	238,724,843	17,315,485	396,056	106,628	1,094,825	1,597,509	113,550	616,235	1,094,825	1,711,060
% CHANGE	-0.1%	0.1%	2.1%	0.1%	-1.9%	4.2%	0.0%	-0.2%	-1.2%	-0.7%	0.0%	-0.3%

Your essential guide to the market shares for this week and 2019 so far. Compiled from Official Charts Company data.



YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES NO. 1 SONY

TW	COMPANY	SHARE
1	SONY MUSIC	40.3%
2	UNIVERSAL MUSIC	34.0%
3	WARNER MUSIC	8.2%
4	BMG	4.0%
5	DEMON MUSIC	1.4%
OTHERS		12.1%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	34.5%
2	SONY MUSIC	21.3%
3	WARNER MUSIC	17.3%
4	BMG	3.3%
5	XL BEGGARS	1.4%
OTHERS		22.2%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.8%
2	SONY MUSIC	21.8%
3	WARNER MUSIC	17.7%
4	XL BEGGARS	1.3%
5	BMG	1.1%
OTHERS		21.3%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.7%
2	SONY MUSIC	22.2%
3	WARNER MUSIC	19.0%
4	BMG	1.6%
5	XL BEGGARS	0.9%
OTHERS		20.5%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.2%
2	SONY MUSIC	21.8%
3	WARNER MUSIC	18.0%
4	BMG	1.8%
5	XL BEGGARS	1.2%
OTHERS		20.9%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.1%
2	SONY MUSIC	21.1%
3	WARNER MUSIC	18.4%
4	BMG	1.7%
5	XL BEGGARS	1.3%
OTHERS		21.4%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	38.9%
2	UMC	16.4%
3	UMOD	8.0%
4	VIRGIN EMI	6.3%
5	RHINO (WARNERS)	4.1%
6	UNION SQUARE	3.4%
7	ATLANTIC	3.1%
8	DEMON MUSIC	1.4%
9	NEW STATE	1.3%
10	BIG 3	1.3%
11	ISLAND	1.2%
12	DECCA	0.9%
13	NOT NOW MUSIC	0.9%
14	RCA	0.9%
15	POLYDOR	0.8%
OTHERS		11.2%

ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	12.8%
2	VIRGIN EMI	9.8%
3	UMC	9.1%
4	RHINO (WARNERS)	8.3%
5	POLYDOR	5.4%
6	ATLANTIC	4.7%
7	RCA	3.7%
8	COLUMBIA	3.3%
9	DECCA	3.2%
10	ISLAND	2.8%
11	UMOD	2.0%
12	WARNER BROS	2.0%
13	BMG	1.5%
14	PARLOPHONE	1.5%
15	UNION SQUARE	1.3%
OTHERS		28.6%

SINGLES STREAMS NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	10.7%
2	VIRGIN EMI	10.5%
3	POLYDOR	10.0%
4	ISLAND	9.6%
5	ATLANTIC	9.0%
6	COLUMBIA	6.1%
7	WARNER BROS	3.9%
8	PARLOPHONE	2.4%
9	RHINO (WARNERS)	1.8%
10	UMC	1.6%
11	SYCO MUSIC	1.3%
12	CAPITOL	1.3%
13	DECCA	1.1%
14	SONY MUSIC CG	1.0%
15	XL RECORDINGS	0.7%
OTHERS		28.9%

SINGLES SALES NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	10.5%
2	VIRGIN EMI	10.5%
3	ATLANTIC	9.9%
4	POLYDOR	9.3%
5	ISLAND	8.3%
6	COLUMBIA	7.3%
7	WARNER BROS	3.7%
8	PARLOPHONE	2.7%
9	RHINO (WARNERS)	2.1%
10	CAPITOL	2.0%
11	UMC	1.8%
12	DECCA	1.4%
13	SONY MUSIC CG	1.3%
14	SYCO MUSIC	1.1%
15	BMG	0.8%
OTHERS		27.3%

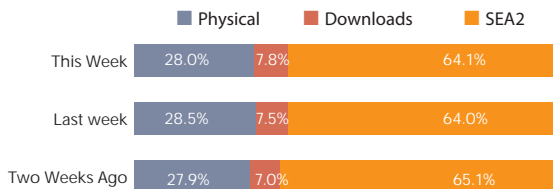
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.2%
2	POLYDOR	9.0%
3	RCA	8.9%
4	ATLANTIC	8.3%
5	ISLAND	7.9%
6	COLUMBIA	5.7%
7	SONY MUSIC CG	4.0%
8	WARNER BROS	3.5%
9	RHINO (WARNERS)	3.3%
10	UMC	3.1%
11	PARLOPHONE	2.3%
12	DECCA	1.9%
13	CAPITOL	1.1%
14	SYCO MUSIC	1.0%
15	UMOD	1.0%
OTHERS		28.8%

AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

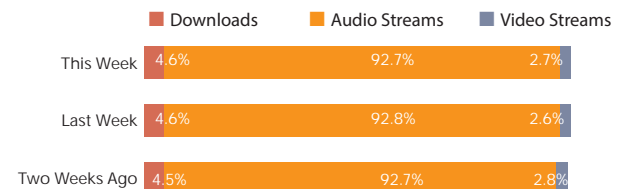
TW	COMPANY	SHARE
1	VIRGIN EMI	10.3%
2	POLYDOR	9.5%
3	RCA	9.3%
4	ATLANTIC	8.5%
5	ISLAND	8.2%
6	COLUMBIA	6.0%
7	WARNER BROS	3.7%
8	RHINO (WARNERS)	3.2%
9	SONY MUSIC CG	2.5%
10	UMC	2.4%
11	PARLOPHONE	2.4%
12	DECCA	2.0%
13	CAPITOL	1.1%
14	SYCO MUSIC	1.1%
15	BMG	0.9%
OTHERS		29.0%

ALBUMS



FORMAT SPLITS

SINGLES



MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS YEAR	4,754,882	10,574,705,962	1,381,946,744	102,537,602	3,408,134	780,662	6,539,827	10,728,623	758,410	4,188,796	6,539,827	10,728,623
LAST YEAR	6,568,885	8,594,444,747	0	92,513,332	3,964,789	1,158,253	5,440,509	10,563,551	1,112,089	5,123,042	5,440,509	10,563,551
% CHANGE	-27.6%	23.0%	N/A	10.8%	-14.0%	-32.6%	20.2%	1.6%	-31.8%	-18.2%	20.2%	1.6%

OFFICIAL UK STREAMING TOP 50



ARIANA GRANDE



TW	LW	ARTIST	TITLE	LABEL
1	1	Ariana Grande	7 Rings	Republic/Island
2	2	Ava Max	Sweet But Psycho	Atlantic
3	3	Post Malone	Wow	Republic
4	9	Mabel	Don't Call Me Up	Polydor
5	4	Sam Smith & Normani	Dancing With A Stranger	Capitol
6	NEW	Billie Eilish	Bury A Friend	Interscope
7	6	Calvin Harris & Rag'n'Bone Man	Giant	Columbia
8	5	Halsey	Without Me	Capitol
9	12	NSG & Tion Wayne	Options	NSG
10	13	Lewis Capaldi	Someone You Loved	EMI
11	8	Mark Ronson Ft Miley Cyrus	Nothing Breaks Like A Heart	Columbia
12	7	Post Malone Ft Swae Lee	Sunflower	Republic
13	10	Ariana Grande	Thank U, Next	Republic
14	23	Marshmello & Bastille	Happier	Positiva
15	14	George Ezra	Shotgun	Columbia
16	11	J Cole	Middle Child	Interscope
17	18	Lady Gaga & Bradley Cooper	Shallow	Interscope
18	17	Jax Jones & Years & Years	Play	Polydor
19	16	Travis Scott	Sicko Mode	Cash Money/Epic/Republic
20	19	Jess Glynne	Thursday	Atlantic
21	20	Benny Blanco, Halsey & Khalid	Eastside	Interscope/Right Hand
22	25	Panic! At The Disco	High Hopes	DCD2/Fueled By Ramen
23	15	Russ (M\$plash)	Gun Lean	Virgin
24	21	Meek Mill Ft Drake	Going Bad	Atlantic/Cash Money/Republic
25	22	Calvin Harris & Sam Smith	Promises	Columbia
26	NEW	Fredo Ft Dave	All I Ever Wanted	Since 93
27	24	Kodak Black Ft Travis Scott & Offset	Zeze	Atlantic
28	26	Keala Settle & The Greatest Showman Ensemble	This Is Me	Atlantic
29	42	Billie Eilish	When The Party's Over	Interscope
30	28	Chris Brown	Undecided	RCA
31	39	Freya Ridings	Lost Without You	Good Soldier
32	34	Ellie Goulding, Diplo & Swae Lee	Close To Me	Polydor/RCA
33	31	Loud Luxury Ft Brando	Body	AATW
34	33	James Arthur & Anne-Marie	Rewrite The Stars	Atlantic
35	32	Rita Ora	Let You Love Me	Atlantic
36	36	Dave Ft Fredo	Funky Friday	Dave Neighbourhood
37	NEW	Kehlani Ft Ty Dolla \$ign	Nights Like This	Atlantic
38	37	George Ezra	Hold My Girl	Columbia
39	38	Flipp Dinero	Leave Me Alone	BlackButter/Cinematic/WTB/Epic
40	50	A Boogie Wit Da Hoodie Ft 6ix9ine	Swervin	Atlantic
41	40	Khalid	Saturday Nights	Right Hand
42	41	Tyga Ft Offset	Taste	Last Kings
43	30	Headie One Ft Dave	18Hunna	Relentless
44	35	Gesaffelstein & The Weeknd	Lost In The Fire	Columbia
45	47	Post Malone	Better Now	Republic/Island
46	29	Little Mix Ft Nicki Minaj	Woman Like Me	Cash Money/Republic/Syco
47	27	Zara Larsson	Ruin My Life	Black Butter/Epic/Ten
48	43	Khalid	Better	Right Hand
49	46	Ed Sheeran	Perfect	Asylum
50	44	Sheck Wes	Mo Bamba	Interscope

OFFICIAL RECORD STORE TOP 20

Based on CDs, vinyl and other physical formats sold through 100 UK independent record shops.



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Busted	Half Way There	East West
2	NEW	Ian Brown	Ripples	EMI
3	NEW	The Specials	Encore	UMC
4	NEW	Ex Re	Ex Re	4AD
5	NEW	Cherry Glazerr	Stuffed & Ready	Secretly Canadian
6	NEW	White Lies	Five	PIAS
7	NEW	Beirut	Gallipoli	4AD
8	NEW	Untloved	Heartbreak	Heavenly
9	NEW	Prefab Sprout	I Trawl The Megahertz	Sony Music CG
10	5	Sharon Van Etten	Remind Me Tomorrow	Jagjaguwar
11	NEW	Rustin Man	Drift Code	Domino
12	NEW	Andy Burrows And Matt Haig	Reasons To Stay Alive	Fiction
13	1	Bring Me The Horizon	Amo	RCA
14	NEW	Tiny Ruins	Olympic Girls	Marathon Artists
15	4	The Twilight Sad	It Won't Be Like This All The Time	Rock Action
16	2	Toy	Happy In The Hollow	Tough Love
17	9	Deerhunter	Why Hasn't Everything Already...	4AD
18	6	Buzzcocks	Love Bites	Domino
19	NEW	Within Temptation	Resist	Spinefarm
20	7	Buzzcocks	Another Music In A Different Kitchen	Domino

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COMPILATION CHART TOP 20

Based on sales of downloads, CDs, vinyl and other physical formats of compilation albums and various artist soundtracks.



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	NEW	80s Soul Jams - Vol II	Ministry Of Sound	(Sony DADC UK)
2	1	Now That's What I Call Music! 101	Sony Music CG/Virgin EMI	(Sony DADC UK)
3	2	The Greatest Showman Reimagined	Atlantic	(Aravato)
4	3	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
5	14	Car Songs - The 70s	Crimson	(Sony DADC UK)
6	18	Car Songs - The Anthems	Crimson	(Sony DADC UK)
7	6	Now That's What I Call A Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
8	4	Soul Classics	Crimson	(Sony DADC UK)
9	5	Trance Nation	Ministry Of Sound	(Sony DADC UK)
10	10	100 Hits - Number 1's 100 Hits	(Sony DADC UK)	
11	9	Now That's What I Call Now	Sony Music CG/Virgin EMI	(Sony DADC UK)
12	12	The Ultimate Driving Songs	The Ultimate Collection USM	(Sony DADC UK)
13	13	R&B - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
14	16	100% Clubland EDM Bangers	UMOD	(Sony DADC UK)
15	8	The Annual 2019	Ministry Of Sound	(Sony DADC UK)
16	11	Throwback - 90s Dance	Ministry Of Sound	(Sony DADC UK)
17	7	Mary Poppins Returns - OST	Walt Disney	(Sony DADC UK)
18	17	The Power Of Love - The Ultimate	The Ultimate Collection USM	(Sony DADC UK)
19	15	100 Hits - The Best 80s Album (2018)	100 Hits	(Sony DADC UK)
20	20	Love - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)

INDIE SINGLES TOP 30



The UK's biggest independently released singles of the week, based on sales of downloads, CDs, vinyl and other physical formats and weighted audio streams.

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
2	2	Tyga Ft Offset Taste / Last Kings (Empire)
3	5	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
4	4	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
5	3	AJ Tracey Psych Out / AJ Tracey (ADA Arvato)
6	6	Xyng Bane Needed Time / Disturbing London (ADA Arvato)
7	NEW	Marshmello Alone / Monstercat (Tunecore)
8	7	6ix9ine Ft Tory Lanez Kiks / TenThousand Projects (Tenthousand Projects)
9	26	Blueface Thotiana / 5th Amendment Ent (Entertainment One)
10	9	Fisher Losing It / Good Company (ADA Arvato)
11	10	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
12	8	Russ (Splash) Gun Lean / Russ Splash (Russ Splash)
13	11	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
14	12	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
15	13	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
16	14	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
17	17	Marshmello & Roddy Ricch Project Dreams / Joytime Collective (Tunecore)
18	16	Lil Dicky Ft Chris Brown Freaky Friday / BMG/Commission (ADA Arvato)
19	19	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
20	15	Adele Someone Like You / XL (PIAS Cinram)
21	18	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
22	24	Passenger Let Her Go / Nettwerk (ADA Arvato)
23	20	D-Block Europe, Young Adz, Dirtbike LB & Lil Pino Nassty / D-Block Europe (Ditto)
24	22	Xyng Bane Ft Fredo Problem / Disturbing London (ADA Arvato)
25	27	The White Stripes Seven Nation Army / XL (PIAS)
26	23	Tyga Swish / Last Kings (Empire)
27	29	Adele When We Were Young / XL (PIAS Cinram)
28	25	6ix9ine Ft Nicki Minaj & Murda Beatz Fefe / TenThousand Projects (Tenthousand Projects)
29	28	Lauv I Like Me Better / Lauv (Kobalt/AWAL)
30	RE	Arctic Monkeys Fluorescent Adolescent / Domino (PIAS UK)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	2	Blueface Thotiana / 5th Amendment Ent. (5th Amendment Ent.)
2	1	Fisher Losing It / Good Company (Good Company)
3	3	Lauv I Like Me Better / Lauv (Kobalt Music Group)
4	6	Gerry Cinnamon Sometimes / Little Runaway (Kobalt Music Group)
5	4	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
6	5	Shy FX Ft Stamina MC & Lily Allen Roll The Dice / Culture (Culture)
7	9	Weiss Feel My Needs / Toolroom (Toolroom)
8	7	Madison Beer Ft Offset Hurts Like Hell / Access (Kobalt Music Group)
9	8	Daniel Caesar Ft HER Best Part / Golden Child (Golden Child)
10	11	Gerry Cinnamon Belter / Little Runaway (Kobalt Music Group)
11	13	Mixtape Madness Ft 1011 Next Up - Pt 1 / Mixtape Madness (Mixtape Madness)
12	14	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
13	10	Mixtape Madness, Digga... Mad About Bars Xmas S3ELP2 / Mixtape Madness (Mixtape Madness)
14	20	Rex Orange County Ft Benny Sings Loving Is Easy / Rex Orange County (Kobalt Music Group)
15	NEW	Lil Berete Go N Get It / New Gen (XL Beggars)
16	17	Jorja Smith & Preditah On My Mind / F.A.M.M (F.A.M.M)
17	12	Ambush Buzzwort Man Can't / Buzzwort Ent (Buzzwort Ent)
18	18	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
19	19	Michael Bibi Hanging Tree / Repopulate Mars (Repopulate Mars)
20	RE	Dave & J Hus Samantha / Tropics (Tropics)

INDIE ALBUMS TOP 30



The UK's biggest independently released albums of the week, based on sales of downloads, CDs, vinyl and other physical formats and weighted audio streams.

TW	LW	ARTIST/TIT LE/LABEL (DISTRIBUTION)
1	NEW	White Lies Five / PIAS (PIAS Cinram)
2	NEW	Nina Nesbitt The Sun Will Come Up... / Cooking Vinyl (The Orchard/Proper)
3	1	Trevor Horn Ft... Trevor Horn Reimagines The Eighties / BMG (ADA Arvato)
4	4	Val Doonican The Gold Collection / Crimson (Sony DADC UK)
5	NEW	Beirut Gallipoli / 4AD (PIAS Cinram)
6	NEW	Ex Re Ex Re / 4AD (PIAS Cinram)
7	9	The Searchers Farewell Album - Greatest Hits & More / Sanctuary (ADA Arvato)
8	NEW	Rustin Man Drift Code / Domino (PIAS Cinram)
9	20	Aled Jones & Russell Watson In Harmony / BMG (ADA Arvato)
10	NEW	Cherry Glazerr Stuffed & Ready / Secretly Canadian (PIAS Cinram)
11	NEW	Unloved Heartbreak / Heavenly (PIAS Cinram)
12	15	Thunder Please Remain Seated / BMG (ADA Arvato)
13	29	Elvis Presley Love Songs / Not Now (Fat Cat Int)
14	14	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
15	RE	Freya Ridings Live At Omeara / Good Soldier (AWAL/Proper)
16	16	Sharon Van Etten Remind Me Tomorrow / Jagjaguwar (PIAS Cinram)
17	7	The Beat Ft Ranking Roger Public Confidential / DMF (ROM/Sony DADC UK)
18	NEW	Lucy Thomas Premiere / Cavendish (Absolute/Sony DADC UK)
19	12	Bethel Music Victory - Live / Bethel (Bethel)
20	24	The Prodigy No Tourists / Take Me To The Hospital/BMG (ADA Arvato)
21	RE	Al Green Greatest Hits - The Best Of Al Green / Fat Possum (The Orchard/Proper)
22	21	Neal Morse Band The Great Adventure / Metal Blade (The Orchard/Proper)
23	23	Idles Joy As An Act Of Resistance. / Partisan (PIAS Cinram)
24	17	Daniel O'Donnell Walkin' In The Moonlight / DMG TV (Sony DADC UK)
25	RE	Christine And The Queens Chris / Because (Caroline/Sony DADC UK)
26	RE	Chas & Dave Gold / Crimson (Sony DADC UK)
27	13	The Twilight Sad It Won't Be Like This All The Time / Rock Action (PIAS Cinram)
28	RE	Arctic Monkeys Whatever People Say I Am, That's What I'm Not / Domino (PIAS Cinram)
29	RE	Arctic Monkeys Tranquility Base Hotel & Casino / Domino (PIAS Cinram)
30	30	Arctic Monkeys AM / Domino (PIAS Cinram)

INDIE ALBUM BREAKERS TOP 20

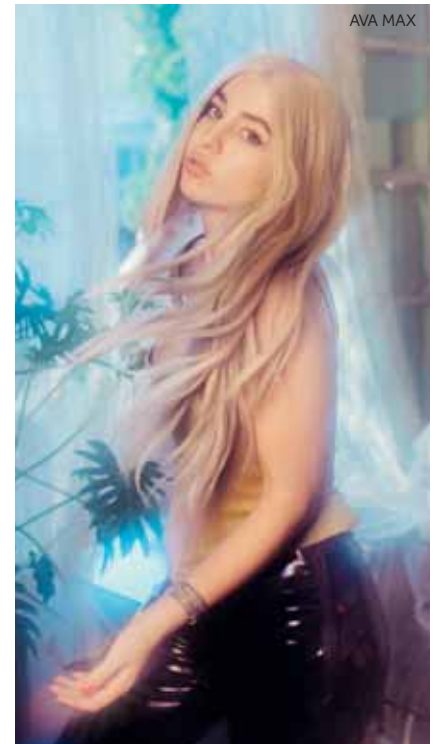
TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Ex Re Ex Re / 4AD (XL Beggars)
2	NEW	Cherry Glazerr Stuffed & Ready / Secretly Canadian (Secretly Group)
3	NEW	Unloved Heartbreak / Heavenly (PIAS)
4	4	Gerry Cinnamon Erratic Cinematic / Little Runaway (Kobalt Music Group)
5	NEW	Lucy Thomas Premiere / Cavendish (Cavendish)
6	6	Neal Morse Band The Great Adventure / Metal Blade (Metal Blade)
7	NEW	Mandolin Orange Tides Of A Teardrop / Yep Roc (Yep Roc)
8	14	The Delines The Imperial / Decor (Decor)
9	3	Walter Trout Survivor Blues / Provogue (Mascot Label Group)
10	8	Deerhunter Why Hasn't Everything Already Disappeared? / 4AD (XL Beggars)
11	RE	Anderson Paak Oxnard / Aftermath/12 Tone (12 Tone Music)
12	NEW	Soen Lotus / Silver Lining (Silver Lining Music)
13	NEW	Luttrell Into Clouds / Anjunabeats (Anjunabeats)
14	2	Toy Happy In The Hollow / Tough Love (Tough Love)
15	RE	Cosmo Sheldrake The Much Much How How And I / Transgressive (Transgressive)
16	NEW	Tiny Ruins Olympic Girls / Marathon Artists (Marathon Artists)
17	NEW	Steven Isserlis & Olli Mustonen Shostakovich &... / Hyperion (Hyperion)
18	NEW	John Powell How To Train Your Dragon: The... / Back Lot (Back Lot)
19	15	William Tyler Goes West / Merge (Merge)
20	16	Alice Merton Mint / Paper Planes (Paper Planes)

INDIE SINGLES & ALBUMS

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE		CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	12	Ava Max Sweet But Psycho	Atlantic	WMG	29,326	+4%	1,270	825.98m	+5%	
2	2	10	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	27,922	+4%	1,366	696.48m	+9%	
3	3	18	Panic! At The Disco High Hopes	Atlantic	WMG	15,767	+6%	960	543.84m	+9%	
4	5	4	Calvin Harris & Rag'.. Giant	Columbia	SME	21,395	+17%	1,207	529.94m	+18%	
5	4	20	Dean Lewis Be Alright	Universal	UMG	12,040	-2%	767	449.62m	-1%	
6	8	19	Rita Ora Let You Love Me	Atlantic	WMG	18,740	-1%	1,003	425.02m	+2%	
7	7	16	Lady Gaga & Bradley .. Shallow	Polydor	UMG	14,176	-6%	1,129	385.74m	-9%	
8	6	25	Calvin Harris & Sam .. Promises	Sony Music	SME	17,678	-8%	1,239	382.33m	-14%	
9	10	10	Robin Schulz feat. E.. Speechless	Warner Music	WMG	11,631	+1%	690	368.86m	+10%	
10	17	4	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	17,708	+20%	1,068	361.04m	+32%	
11	9	14	Ellie Goulding x Dip.. Close To Me	Polydor	UMG	15,671	-1%	995	345.19m	0%	
12	11	11	David Guetta, Bebe R.. Say My Name	Parlophone	WMG	11,045	-1%	683	315.00m	-4%	
13	12	22	Imagine Dragons Natural	Universal Music	UMG	8,085	-9%	598	313.18m	-4%	
14	15	33	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	13,331	-5%	1,165	306.85m	+1%	
15	14	16	Lukas Graham Love Someone	Copenhagen Reco	UMG	8,284	0%	589	296.23m	-4%	
16	13	31	George Ezra Shotgun	Columbia	SME	10,252	-5%	1,080	292.23m	-6%	
17	18	7	Dermot Kennedy Power Over Me	Island	UMG	7,648	+11%	484	284.07m	+9%	
18	21	8	Alle Farben & ILIRA Fading	B1 Recordings	SME	6,893	+5%	416	243.59m	-1%	
19	16	21	Marshmello x Bastille Happier	Positiva	UMG	12,598	-10%	970	237.92m	-14%	
20	19	29	Dynoro & Gigi d'Agos.. In My Mind	B1 Recordings	SME	9,157	-6%	760	234.70m	-5%	
21	22	10	Halsey Without Me	Virgin EMI	UMG	12,237	0%	777	223.66m	-5%	
22	23	13	Jonas Blue feat. Lia.. Polaroid	Virgin EMI	UMG	9,672	-7%	725	209.82m	-4%	
23	20	12	Ariana Grande thank u, next	Island	UMG	11,697	-10%	880	201.07m	-19%	
24	24	12	Bad Bunny feat. Drake MIA	Warner Bros Reco	WMG	5,021	-4%	376	182.99m	-10%	
25	45	2	Ariana Grande 7 Rings	Universal Music	UMG	8,378	+39%	740	177.58m	+41%	
26	34	2	Imagine Dragons Bad Liar	Polydor	UMG	6,519	+26%	587	177.51m	+20%	
27	25	15	Lost Frequencies fea.. Like I Love You	Armada/Disco:Wa	SME	5,293	-7%	456	175.58m	-10%	
28	27	27	Loud Luxury feat. Br.. Body	Armada Music	Ind.	8,724	-3%	595	173.65m	-7%	
29	26	22	LSD feat. Sia, Diplo.. Thunderclouds	Columbia	SME	6,246	-9%	580	170.71m	-11%	
30	28	17	DJ Snake, Selena Gom.. Taki Taki	Universal Music	UMG	6,288	-3%	555	160.39m	-9%	
31	33	3	CNCO x Meghan Traino.. Hey DJ	Sony Music	SME	2,267	+9%	173	156.81m	+6%	
32	42	2	George Ezra Hold My Girl	Columbia	SME	7,183	+8%	599	156.80m	+21%	
33	61	1	Gesaffelstein & The .. Lost In The Fire	Columbia	SME	6,197	+27%	505	150.14m	+42%	
34	38	4	Lena Thank You	Polydor	UMG	3,437	+4%	208	149.45m	+8%	
35	32	36	Clean Bandit feat. D.. Solo	Warner Music	WMG/L	7,057	-5%	851	148.03m	-2%	
36	31	6	Kygo feat. Sandro Ca.. Happy Now	Sony Music	SME	6,943	-6%	520	143.13m	-5%	
37	52	1	Declan J Donovan Pieces	SMD/Columbia De	SME	3,511	+5%	220	141.06m	+18%	
38	29	9	Angèle feat. Roméo E.. Tout Oublier	Angèle VL	UMG	3,635	+5%	165	140.57m	-13%	
39	40	2	Dua Lipa Swan Song	Warner Bros Reco	WMG	7,177	+55%	665	137.09m	+2%	
40	36	46	David Guetta & Sia Flames	Parlophone	WMG	5,971	-5%	1,020	135.78m	-5%	
41	39	6	Zara Larsson Ruin My Life	Black Butter	SME	8,871	-6%	612	135.28m	-1%	
42	30	21	Silk City & Dua Lipa.. Electricity	Sony Music	SME/W	9,498	-8%	811	131.41m	-17%	
43	35	4	Bigflo & Oli Plus Tard	Polydor	UMG	1,588	-5%	71	130.38m	-10%	
44	49	2	Alice Merton Why So Serious	Paper Plane Recor	Ind.	3,203	-2%	231	129.19m	+5%	
45	41	11	Mark Forster Einmal	SMD/Four Music	SME	3,231	-6%	199	126.30m	-5%	
46	46	4	James Arthur And Ann.. Rewrite The Stars	Atlantic	WMG	9,361	-3%	563	126.00m	+0%	
47	43	9	Pink A Million Dreams	Warner Music	WMG	7,651	+3%	506	124.89m	-3%	
48	44	21	Zedd & Elley Duhé Happy Now	Polydor	UMG	3,631	-11%	397	123.58m	-3%	
49	37	32	Jonas Blue feat. Jac.. Rise	Virgin EMI	UMG	6,117	-2%	667	122.79m	-13%	
50	68	1	Bob Sinclar feat. Ro.. Electrico Romantico	Armada Music	Ind.	5,413	+7%	478	120.08m	+18%	





STREAMING

UK SONGS

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Mabel Don't Call Me Up
3	Sam Smith & Normani Dancing With A Stranger
4	Post Malone Wow
5	Ava Max Sweet But Psycho
6	NSG Options
7	Calvin Harris & Rag'N'Bone Man Giant
8	Lewis Capaldi Someone You Loved
9	Billie Eilish Bury A Friend
10	Halsey Without Me
11	Ariana Grande Thank U, Next
12	Fredo All I Ever Wanted (feat. Dave)
13	Post Malone & Swae Lee Sunflower
14	Mark Ronson Nothing Breaks Like A Heart...
15	Westlife Hello My Love
16	A Boogie Wit Da Hoodie Swervin (feat. 6ix9ine)
17	Chris Brown Undecided
18	Kehlani Nights Like This (feat. Ty Dolla \$ign)
19	Lady Gaga & Bradley Cooper Shallow
20	Jax Jones & Years & Years Play



UK ALBUMS

TW	ARTIST/TITLE
1	Fredo Third Avenue
2	Various Artists The Greatest Showman
3	A Boogie Wit Da Hoodie Hoodie Szn
4	Drake Scorpion
5	Mabel Ivy To Roses (Mixtape)
6	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
7	Post Malone Beerbongs & Bentley's
8	George Ezra Staying At Tamara's
9	Meek Mill Championships
10	Ed Sheeran ÷ (Deluxe)
11	Travis Scott Astroworld
12	Lewis Capaldi Breach - EP
13	Bring Me The Horizon Amo
14	21 Savage I Am > I Was
15	Various Artists Spider-Man: Into The Spider...
16	Ariana Grande Sweetener
17	Billie Eilish Don't Smile At Me
18	Future Future Hndrxx Presents: The Wizrd
19	Jess Glynne Always In Between (Deluxe)
20	6ix9ine Dummy Boy



US SONGS

TW	ARTIST/TITLE
1	J Cole Middle Child
2	Ariana Grande 7 Rings
3	Gunna One Call
4	Post Malone & Swae Lee Sunflower
5	Post Malone Wow
6	Billie Eilish Bury A Friend
7	Meek Mill Going Bad (feat. Drake)
8	21 Savage A Lot
9	Lil Baby & Gunna Drip Too Hard
10	Blueface Thotiana
11	A Boogie Wit Da Hoodie Swervin (feat. 6ix9ine)
12	Travis Scott Sicko Mode
13	Halsey Without Me
14	Calboy Envy Me
15	Cardi B Money
16	Ariana Grande Thank U, Next
17	A Boogie Wit Da Hoodie Look Back At It
18	Kodak Black Zeze (feat. Travis Scott & Offset)
19	Lil Baby Pure Cocaine
20	Yo Gotti Put A Date On It (feat. Lil Baby)



US ALBUMS

TW	ARTIST/TITLE
1	Future Future Hndrxx Presents: The Wizrd
2	A Boogie Wit Da Hoodie Hoodie Szn
3	21 Savage I Am > I Was
4	Meek Mill Championships
5	Drake Scorpion
6	Travis Scott Astroworld
7	Kodak Black Dying To Live
8	YoungBoy Never Broke Again Realer
9	G Herbo Still Swervin
10	Lil Baby Street Gossip
11	Lil Baby & Gunna Drip Harder
12	Post Malone Beerbongs & Bentley's
13	Various Artists Spider-Man: Into The Spider...
14	Cardi B Invasion Of Privacy
15	Bad Bunny X 100Pre
16	Lil Wayne Tha Carter V
17	6ix9ine Dummy Boy
18	Xxxtentacion ?
19	Ella Mai Ella Mai
20	YNW Melly We All Shine



UK PLAYLISTS

TW	TITLE/CURATOR
1	Today's Hits Apple Music
2	Urban Throwback Apple Music
3	Friday Feeling Apple Music
4	Pure Throwback Apple Music
5	The A-List: Hip-Hop Apple Music
6	Acoustic Hits Apple Music
7	Feeling Happy Apple Music
8	Dance Nation Ministry Of Sound
9	Pop Throwback Apple Music
10	Dance Throwback Apple Music
11	Mellow Days Apple Music
12	New Fire Apple Music
13	UK Rap Apple Music
14	Best Of The Week v
15	Future Hits Apple Music
16	The A-List: Dance Apple Music
17	Hip-Hop Replay Apple Music
18	Feeling Good Apple Music
19	Top 100: UK Apple Music
20	Pure Party Apple Music



DOWNLOADS

UK SONGS

TW	ARTIST/TITLE
1	Giant Calvin Harris & Rag'N'Bone Man
2	Dancing With A Stranger Sam Smith & Normani
3	Nothing Breaks Like A Heart (feat. Miley Cyrus) Mark Ronson
4	Sweet But Psycho Ava Max
5	7 Rings Ariana Grande
6	Someone You Loved Lewis Capaldi
7	Don't Call Me Up Mabel
8	Lost Without You Freya Ridings
9	Shallow Lady Gaga & Bradley Cooper
10	Wow Post Malone

UK ALBUMS

TW	ARTIST/TITLE
1	Busted Half Way There
2	Ian Brown Ripples
3	Various Artists The Greatest Showman
4	The Specials Encore (Deluxe)
5	Claire Richards My Wildest Dreams
6	Fredo Third Avenue
7	White Lies Five
8	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
9	Within Temptation Resist
10	Stephen Sondheim Company (2018 London Cast Recording)

US SONGS

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Lady Gaga & Bradley Cooper Shallow
3	Post Malone & Swae Lee Sunflower
4	Halsey Without Me
5	Marshmello & Bastille Happier
6	Billie Eilish Bury A Friend
7	Maroon 5 Girls Like You (feat. Cardi B)
8	Travis Scott Sicko Mode
9	Post Malone Wow
10	Panic! At The Disco High Hopes

US ALBUMS

TW	ARTIST/TITLE
1	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
2	Weezer Weezer (Teal Album)
3	Various Artists The Greatest Showman
4	Various Artists Now That's What I Call Music, Vol. 69
5	Luis Fonsi Vida
6	Linda Ronstadt Live In Hollywood
7	Lauren Daigle Look Up Child
8	Queen Greatest Hits
9	Queen The Platinum Collection (Greatest Hits...)
10	Original Television Cast of Rent Live Rent (Original Soundtrack Of The...)



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Billie Eilish Bury A Friend
3	Post Malone Wow
4	Post Malone Sunflower - Spider-Man...
5	J Cole Middle Child
6	Halsey Without Me
7	Marshmello Happier
8	Pedro Capó Calma - Remix
9	Ariana Grande Thank U, Next
10	Ava Max Sweet But Psycho
11	Sam Smith Dancing With A Stranger...
12	Lady Gaga Shallow
13	DJ Snake Taki Taki (with Selena Gomez...)
14	Bad Bunny MIA (feat. Drake)
15	Anuel Aa Secreto
16	Paulo Londra Adan Y Eva
17	Travis Scott Sicko Mode
18	Panic! At The Disco High Hopes
19	Meek Mill Going Bad (feat. Drake)
20	A Boogie Wit Da Hoodie Look Back At It

EUROPE

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Ava Max Sweet But Psycho
3	Billie Eilish Bury A Friend
4	Post Malone Wow
5	Halsey Without Me
6	Lady Gaga Shallow
7	Panic! At The Disco High Hopes
8	Marshmello Happier
9	Sam Smith Dancing With A Stranger...
10	Calvin Harris Giant (with Rag'N'Bone Man)
11	Post Malone Sunflower - Spider-Man: Into...
12	Mark Ronson Nothing Breaks Like A Heart ...
13	Ariana Grande Thank U, Next
14	Pedro Capó Calma - Remix
15	DJ Snake Taki Taki (with Selena Gomez...)
16	J Cole Middle Child
17	Capital Bra Prinzessa
18	Dean Lewis Be Alright
19	Bad Bunny MIA (feat. Drake)
20	Ozuna Baila Baila Baila

UNITED KINGDOM

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Post Malone Wow
3	Ava Max Sweet But Psycho
4	Billie Eilish Bury A Friend
5	Mabel Don't Call Me Up
6	Sam Smith Dancing With A Stranger... NSG
7	Options
8	Calvin Harris Giant (with Rag'N'Bone Man)
9	Post Malone Sunflower - Spider-Man: Into...
10	Halsey Without Me
11	Lewis Capaldi Someone You Loved
12	Ariana Grande Thank U, Next
13	Mark Ronson Nothing Breaks Like A Heart...
14	J Cole Middle Child
15	Marshmello Happier
16	Travis Scott Sicko Mode
17	Lady Gaga Shallow
18	Meek Mill Going Bad (feat. Drake)
19	Jax Jones Play
20	Billie Eilish When The Party's Over

FRANCE

TW	ARTIST/TITLE
1	Heuss L'enfoiré Khapta
2	Booba PGP
3	Ariana Grande 7 Rings
4	Bramsito Sale Mood
5	Angèle Tout Oublier
6	Lady Gaga Shallow
7	Maes Madrina
8	Lomepal 1000°C
9	Eva On Fleek
10	Heuss L'enfoiré Les Méchants
11	Lomepal Trop Beau
12	Kaaris Octogone
13	Ava Max Sweet But Psycho
14	Bad Bunny MIA (feat. Drake)
15	Koba Lad Fefe
16	Heuss L'enfoiré L'enfoiré
17	Heuss L'enfoiré George Moula
18	PLK Dingue
19	Aya Nakamura La Dot
20	Panic! At The Disco High Hopes

GERMANY

TW	ARTIST/TITLE
1	Capital Bra Prinzessa
2	Loredana Romeo & Juliet
3	Mero Hobby Hobby
4	Ariana Grande 7 Rings
5	Capital Bra Benzema
6	Shindy Dodi
7	Ava Max Sweet But Psycho
8	Fero 47 Jaja
9	Mero Baller Los
10	Fler Sex Money Murder
11	Billie Eilish Bury A Friend
12	Azet Wenn Die Sonne Untergeht
13	Halsey Without Me
14	Sido Tausend Tattoos
15	Post Malone Wow
16	Panic! At The Disco High Hopes
17	Kontra K Warnung
18	Robin Schulz Speechless (feat. Erika Sirola)
19	KitschKrieg Standard (feat. Trettmann....)
20	Farid Bang #NiemaSantauschen



SAM SMITH



LADY GAGA



POST MALONE



AVA MAX



MARK RONSON

NETHERLANDS

TW	ARTIST/TITLE
1	Kris Kross Amsterdam Hij Is Van Mij (feat. Bizzy)
2	Frenna Viraal
3	Bizzy Drup
4	Ariana Grande 7 Rings
5	Davina Michelle Duurt Te Lang
6	Snelle Scars
7	Billie Eilish Bury A Friend
8	Ava Max Sweet But Psycho
9	Panic! At The Disco High Hopes
10	Nielson Ijskoud

NORWAY

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Billie Eilish Bury A Friend
3	Lady Gaga Shallow
4	Post Malone Wow
5	Alan Walker Lost Control
6	Ava Max Sweet But Psycho
7	Halsey Without Me
8	Astrid S Someone New
9	Alec Benjamin Let Me Down Slowly
10	Billie Eilish When The Party's Over

SPAIN

TW	ARTIST/TITLE
1	Anuel Aa Secreto
2	Ozuna Baila Baila Baila
3	Paulo Londra Adan y Eva
4	Pedro Capó Calma - Remix
5	Daddy Yankee Con Calma
6	Bad Bunny Ni Bien Ni Mal
7	Anuel Aa Amanece
8	Daddy Yankee Adictiva
9	6ix9ine Mala (feat. Anuel Aa)
10	Cauty Ta To Gucci (Remix)

SWEDEN

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Billie Eilish Bury A Friend
3	Lady Gaga Shallow
4	Ant Wan Kall
5	Einár Katten I Trakten
6	Post Malone Wow
7	Panic! At The Disco High Hopes
8	Victor Leksell Allt For Mig
9	Post Malone Sunflower - Spider-Man: ...
10	Jireel Alla Mina

UNITED STATES

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	J Cole Middle Child
3	Post Malone Wow
4	Post Malone Sunflower - Spider-Man: Into...
5	Billie Eilish Bury A Friend
6	Meek Mill Going Bad (feat. Drake)
7	21 Savage A Lot
8	Travis Scott Sicko Mode
9	Lil Baby Drip Too Hard (Lil Baby & Gunna)
10	A Boogie Wit Da Hoodie Look Back At It

WORLDWIDE

TW	ARTIST/TITLE
1	Anuel AA ft Karol G Secreto
2	Pedro Capó ft. Farruko Calma (Remix)
3	Ariana Grande 7 Rings
4	Maroon 5 ft. Cardi B Girls Like You
5	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
6	Sebastián Yatra ft. Reik Un Año
7	Billie Eilish Bury A Friend
8	Post Malone ft. Swae Lee Sunflower
9	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
10	Luis Fonsi ft. Daddy Yankee Despacito
11	Anuel AA ft. Romeo Santos Quiere Beber (Remix)
12	Mau Y Ricky ft. Manuel Turizo, Camilo Desconocidos
13	Farruko Nadie
14	Karol G ft. Anuel AA Culpables
15	Becky G ft. Natti Natasha Sin Pijama
16	Sebastian Yatra ft. Mau Y Ricky Ya No Tiene Novio
17	Thalia ft. Natti Natasha No Me Acuerdo
18	Thalia ft. Lali Lindo Pero Bruto
19	Gabriel Diniz Jenifer
20	Los Ángeles Azules ft. Natalia Lafourcade Nunca Es Suficiente

UNITED KINGDOM

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Maroon 5 ft. Cardi B Girls Like You
3	Post Malone ft. Swae Lee Sunflower
4	Billie Eilish Bury A Friend
5	Mabel Don't Call Me Up
6	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
7	George Ezra Shotgun (Lyric)
8	Sam Smith ft. Normani Dancing With A Stranger
9	Calvin Harris ft. Rag'N'Bone Man Giant
10	Mark Ronson ft. Miley Cyrus Nothing Breaks Like A Heart
11	Calvin Harris ft. Rag'N'Bone Man Giant (Lyric)
12	Tyga ft. Offset Taste
13	Travis Scott ft. Drake Sicko Mode
14	Sam Smith ft. Normani Dancing With A Stranger (Audio)
15	Ariana Grande Thank U, Next
16	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
17	Khalid Better
18	French Montana ft. Drake No Stylist
19	Trae Tha Truth ft. T.I., Dave East, Tee... I'm On 3.0
20	Little Mix ft. Nicki Minaj Woman Like Me

UNITED STATES

TW	ARTIST/TITLE
1	Post Malone ft. Swae Lee Sunflower
2	Ariana Grande 7 Rings
3	2 Chainz x Adam Scott Expensify This
4	Billie Eilish Bury A Friend
5	Lil Baby Pure Cocaine (Audio)
6	Maroon 5 ft. Cardi B Girls Like You
7	Trae tha Truth ft... I'm On 3.0
8	Anuel AA ft Karol G Secreto
9	Yo Gotti ft. Lil Baby Put A Date On It
10	Travis Scott ft. Drake Sicko Mode
11	Sheck Wes Mo Bamba
12	City Girls ft. Cardi B Twerk
13	Lil Baby x Gunna Drip Too Hard (Audio)
14	Tyga ft. Offset Taste
15	Khalid & Kane Brown Saturday Nights Remix (Audio)
16	Pedro Capó ft. Farruko Calma (Remix - Official Video)
17	DJ Snake ft. Selena Gomez, Ozuna... Taki Taki
18	Lil Wayne ft. Xxxtentacion Don't Cry
19	French Montana ft. Drake No Stylist
20	Ella Mai Shot Clock

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Billie Eilish Bury A Friend
2	Mabel Don't Call Me Up
3	Ella Mai Shot Clock
4	Calum Scott No Matter What
5	Jax Jones ft. Years & Years Play (Visualiser)
6	Stefflon Don ft. Tory Lanez Senseless Remix
7	Koffee Toast
8	Tom Walker Just You And I
9	Grace Carter Heal Me
10	Sigrid Don't Feel Like Crying
11	Casanova Ft. Tory Lanez & Davido 2:00 AM
12	Sky ft. J. Balvin, Jhay Cortez, MadeinTYO Bajo Cero
13	Lil Mosey ft. BlocBoy JB Yoppa
14	Skiibii ft. Reekado Banks Sensima
15	303 Whisper
16	Eden Xo Dirty Blonde
17	Dalton Harris ft. James Arthur Power Of Love (Audio)
18	Jorja Smith The One
19	Lewis Capaldi Someone You Loved
20	Prettymuch Blind



LUIS FONSI



MABEL



KHALID



ELLA MAI

FRANCE

TW	ARTIST/TITLE
1	Eva ft. Lartiste On Fleek
2	Maes ft. Booba Madrina
3	Bramsito ft. Booba Sale Mood
4	Kendji Girac Tiago
5	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
6	Kaaris Débrouillard
7	Ariana Grande 7 Rings
8	DJ Snake ft. Selena Gomez... Taki Taki
9	Eva Mood
10	Kaaris AieAieOuille

GERMANY

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Fero47 Jaja
3	Maroon 5 ft. Cardi B Girls Like You
4	Billie Eilish Bury A Friend
5	LEA, Cyril Immer Wenn Wir Un...
6	DJ Snake ft. Selena Gomez... Taki Taki
7	Mark Forster Einmal
8	Kerstin Ott Regenbogenfarben
9	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
10	Calvin Harris ft. Rag'N'Bone Man Giant

AUSTRALIA

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Post Malone ft. Swae Lee Sunflower
3	Maroon 5 ft. Cardi B Girls Like You
4	Billie Eilish Bury A Friend
5	George Ezra Shotgun (Lyric)
6	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
7	Sam Smith ft. Normani Dancing With A Stranger...
8	Travis Scott ft. Drake Sicko Mode
9	Khalid Better
10	Ariana Grande Thank U, Next

SPAIN

TW	ARTIST/TITLE
1	Anuel AA ft Karol G Secreto
2	Pedro Capó ft. Farruko Calma (Remix - Official Video)
3	C. Tangana, Alizzz ft. MC... Pa' Llamar Tu Atención
4	Aitana Vas A Quedarte
5	Sebastián Yatra ft. Reik Un Año
6	Lola Indigo Fuerte
7	Anuel AA ft. Romeo Santos Ella Quiere Beber (Remix)
8	Lerica ft. Belinda Un Traguito
9	Luis Fonsi Sola
10	C Tangana ft. Becky G Booty

NETHERLANDS

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Billie Eilish Bury A Friend
3	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
4	Maroon 5 ft. Cardi B Girls Like You
5	Calvin Harris ft. Rag'N'Bone Man Giant
6	Suzan & Freek Als Het Avond Is
7	Imagine Dragons Bad Liar
8	DJ Snake ft. Selena Gomez... Taki Taki
9	Mark Ronson ft. Miley Cyrus Nothing Breaks Like A Heart
10	Dean Lewis Be Alright

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	3	6	Jax Jones And Years & Years Play / Polydor
2	9	4	Roger That How Does It Feel / Cr2
3	16	4	Just Kiddin Come Together / XVII MG
4	12	5	David Guetta, Bebe Rexha & J Balvin Say My Name / Parlophone
5	24	3	ManyFew Still In Love / AWAL/Kobalt
6	2	5	Adelphi Music Factory Javelin (Calling Out Your Name) / Weapons
7	17	3	Calvin Harris & Rag'N'Bone Man Giant / Columbia
8	1	9	Jay Pryor Make Luv / Positiva
9	13	6	Martin Jensen x Bjornskov Somebody I'm Not / 3 Beat
10	25	3	Sub Focus x Dimension Desire / EMI
11	22	3	Camden Cox Not The One / Frtyve
12	18	3	Bantu & Jonas Blue Ft Shungudzo... Roll With Me / Blue Future/Virgin
13	21	3	Seeb x Bastille Grip / Virgin EMI
14	28	2	Various 100th Celebration / Bmkltsch
15	31	2	Anton Powers & Redondo Make Your Move / 3 Beat
16	14	11	Sneaky Sound System Can't Help The Way That I Feel / Cr2
17	33	2	Jagmac Right Back With You / Unitas Ent
18	20	3	Kara Marni Move / Access
19	NEW	1	Matoma Ft Josie Dunn Sunday Morning / Parlophone
20	37	2	M-22 White Lies / 3 Beat
21	23	4	MaWayy Blame / Hit Tunes
22	19	8	CamelPhat x Cristoph Ft Jem Cooke Breathe / Pryda
23	NEW	1	Eat More Cake Memories / Perfect Havoc
24	5	5	Blinkie Take Control / ZTE
25	27	2	B Young Juice / Pitched Up/Columbia
26	NEW	1	Tom Walker Just You And I / Relentless
27	NEW	1	Jude & Frank, 1 World & Bob Marley Sun Is Shining / Insanity
28	NEW	1	Mkto How Can I Forget / BMG
29	4	4	Joel Corry Ft Hayley May Fallen / Perfect Havoc
30	34	2	Senti Not With Me / AST

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	12	5	David Guetta, Bebe Rexha & J Balvin Say My Name / Parlophone
2	7	3	Fleur East Favourite Thing / Hunter
3	18	3	Bantu & Jonas Blue Ft... Roll With Me / Blue Future/Virgin
4	11	4	Nile Rodgers & Chic Ft... Do You Wanna Party / EMI
5	13	2	Calvin Harris & Rag'N'Bone Man Giant / Columbia
6	17	2	Four Of Diamonds Blind / Virgin
7	19	3	Jay Jay vs Beat Scoundrels Kiss Kiss / Sonic Boom
8	20	3	Notd x Felix Jaehn Ft Georgina Ku &... So Close / Polydor
9	14	4	Diztortion, Lethal Bizzle & Maleek Berry Pull Up / ZTE
10	8	7	Jax Jones And Years & Years Play / Polydor
11	22	4	Major Lazer Ft Tove Lo Blow That Smoke / Because
12	NEW	1	Anton Powers & Redondo Make Your Move / 3 Beat
13	25	2	Linah London We Need A Change / Pison Contents
14	NEW	1	Claire Richards Shame On You / Sony Music CG
15	29	2	Jagmac Right Back With You / Unitas Ent
16	NEW	1	Mabel Don't Call Me Up / Polydor
17	21	2	Static & Ben El Broke Ass Millionaire / Caroline
18	NEW	1	Chelsea Ft NexThursday Pink Tool Box / Astana
19	27	2	Alan Walker Different World / Relentless
20	1	8	Jay Pryor Make Luv / Positiva
21	28	2	Stylo G x The FanaTix Ft Nicki Minaj & Vybz Kartel Touch Down / 3 Beat
22	2	4	Olly Murs Excuses / RCA
23	NEW	1	Sam Smith & Normani Dancing With A Stranger / Capitol
24	30	3	Alle Farben & Ilira Fading / Insanity
25	NEW	1	Matoma Ft Josie Dunn Sunday Morning / Parlophone
26	NEW	1	Mkto How Can I Forget / BMG
27	NEW	1	Little Mix Ft Ty Dolla Sign Think About Us / Syco
28	3	4	Seeb x Bastille Grip / Virgin EMI
29	15	7	Ava Max Sweet But Psycho / Atlantic
30	NEW	1	Tom Walker Just You And I / Relentless

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	3	4	Headie One Ft Dave 18Hunna / Relentless
2	1	6	Diztortion, Lethal Bizzle & Maleek Berry Pull Up / ZTE/Warner Bros
3	15	2	Mabel Don't Call Me Up / Polydor
4	2	5	Stylo G x The FaNaTix Ft Nicki Minaj & Vybz Kartel Touch Down / 3 Beat
5	8	2	Russ Gun Lean / Virgin
6	12	2	Chris Brown Undecided / RCA
7	4	5	Travis Scott Sicko Mode / Epic
8	5	4	MoStack Teach You Gangsta / Virgin
9	6	4	Nicki Minaj Ft Lil Wayne Good Form / Cash Money/Republic
10	NEW	1	Sean Paul Ft Stefflon Don Shot & Wine / Island
11	9	7	Kyla Eyes / EMI
12	14	4	Bravvo Ft Sharlene, Catalyna & Byanda Dominatrix / Astralwerks
13	18	2	Jay1 Becky / GRM
14	7	6	Clq Ft Ms Banks & Alika Anything I Do / Columbia
15	NEW	1	Kaytranada Ft Ty Dolla Sign/Kaytranada... Nothin Like U/Chances / RCA
16	NEW	1	Jay Silva One Time / GRM
17	19	2	Saweetie Pissed / Artistry/ZTE/Warner Bros
18	NEW	1	Yungen Ft Dappy Comfortable / RCA
19	NEW	1	Romzy Panic / Trakhouse
20	NEW	1	DaniLeigh Ft Lil Baby Lil Bebe / Def Jam



HEADIE ONE (RIGHT) & DAVE

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Anton Powers & Redondo Make Your Move
2	Illyus & Barrientos Shout
3	DVRX Jambo Jumbo
4	Chemical Brothers Got To Keep On
5	Infinity Ink Ft Yasmin Rushing Back
6	1991 Guiding Light
7	Culture Shock Take Control
8	Josh Parkinson Alternate
9	Joe Stone Bug A Boo
10	Franky Wah Get Me High
11	Soldardo Tango Wango
12	Agoria Ft Blase You're Not Alone
13	Black Saint Ft Sam Fischer Everybody Wants You
14	Shift K3y Rhythm Of The Drum
15	CamelPhat & Alan Fitzpatrick Kona
16	Joan Alasta Close
17	Seamus Haji Give You Love
18	Kokiri Joy
19	Will Clarke & Nick Monaco Like A Girl
20	Crissy Criss & Wide Awake Real

© Music Week. Cool Cuts chart compiled by CD Pool from Club and Radio DJ feedback and data collected from blogs, dance websites, online and retail stores and distributors.

Jax Jones and Years & Years net No.1 ANALYSIS

■ BY ALAN JONES

No.1 on the Commercial Pop club chart four weeks ago, Play now advances to the top of the Upfront club chart for **Jax Jones and Years & Years**.

Its coronation is the culmination of five weeks of sustained growth in the Top 10, during which time it has moved 7-4-3-1.

The sixth Commercial Pop No.1 for Jones and the third for Years & Years in January, it now becomes Jones' seventh Upfront No.1 and Years & Years' third.

It has yet to enter the OCC Top 75 but **David Guetta, Bebe Rexha & J Balvin's** Say My Name sprints 12-1 on the Commercial Pop club chart following the servicing of mixes by Lucas & Steve to supplement Guetta's original. The track provides Guetta's 26th Commercial Pop No.1, Rexha's first and Balvin's second.

London rapper **Headie One** first made the Urban club chart with This Week, which reached No.6 last September. He then reached No.11 in January with Issa Mood before his 18Hunna track (feat. Dave) gave



him his first OCC success, climbing to No.6 on that chart. It now springs 3-1 on the Urban club chart in a tight Top 3 which see it narrowly overhaul former incumbent **Diztortion's** Pull Up - which slips back to No.2 - and **Mabel's** hot new cut, Don't Call Me Up, which soars 15-3.



Global Label and Project Manager - Urban

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www.musicweek.com/jobs/read/marketing-director

THAT WAS THE **Music** Week THAT WAS

This week **20** years ago...



TOP STORY

IT WAS WRIT-TEN

Former Universal managing director chairman Nick Phillips was reported to be pursuing a constructive dismissal claim in a writ on his old employers. At the time, it was said to be the most extreme step taken by a UK-based executive affected by the merger of Universal and Polygram. Elsewhere, UMI chairman Jorgen Larsen confirmed his management team, which included future Music Week Awards Strat winner, Max Hole.

ATOMIC BLONDIE

Blondie made UK chart history by becoming the first group to have a No.1 single in the '70s, '80s and '90s (excluding collaborations, FYI) with the indisputable classic Maria. And if you're wondering how Maria's getting on these days, quick update: it's sold 546,294 copies to date according to the Official Charts Company. Ave Maria!

THE PRICE IS WRONG

The Virgin group claimed it was optimistic that the planned Our Price management buyout was to go ahead, despite rumours that the deal had stalled over – yep, you guessed it – a price disagreement. The deal subsequently failed and Virgin Group set about rebranding the stores as VShop. It was always Our Price to us, though...

Also inside... Virgin Records' Innocent label was targeting Easter as the launch for Eastenders star **Martin McCutcheon's** music career... **Paul Gambaccini** was announced as the host for the *Music Week Awards*... **Mean Fiddler** secured a five-year deal to hold a **Reading Festival** sister event in **Leeds**... US retailer **Sam Goody** announced it would be pulling out of UK high streets to focus on online... **TLC** were prepping their second album **FanMail**, with **T-Boz** telling *Music Week* that a 'scrub' is a man 'who acts like he's big but still lives at home'... In the albums chart, **Fatboy Slim** was No.1 with **You've Come A Long Way, Baby**...

THE AFTER SHOW

The music industry's biggest names have the last word on their time in the biz...

THIS WEEK: **Lynval Golding** artist, **The Specials**

■ INTERVIEW: ANDRE PAINE

Guitarist and vocalist **Lynval Golding** was a founding member of **The Specials**, whose No.1 LP **Encore** is the first to feature **Terry Hall** in 39 years. Here, Golding reveals why they imploded, how **Ghost Town** almost wasn't a single and what they learned from **Bananarama**...

Encore is a proper Specials album because...

"We've got our singer back, our real voice, which is Terry Hall. He's one of the best writers I've ever worked with. When it comes to lyrics, he's just fantastic. So this is a natural follow-up to [1980's] **More Specials**."

I had to go through a lot of racism...

"But through music we pulled people together. I came to England [aged 13] in 1964 at the height of racism. In Gloucester where I grew up, some of my friends would say, 'What are you doing playing in a punk band?' I'd say, 'You don't get it man'. I was bringing my culture and we were blending it all together. That's what I'm proud of, we did pull people together."

Our label Chrysalis didn't want Ghost Town as a single because...

"They thought it was too slow. Somebody said to me, 'Where's the ska on the record?' No, it's about music, if you listen to **More Specials** you can see where we were going musically. We're damn good when it comes to leading people to accept music the way we present it. I grew up in Jamaica but I can still relate to **The Clash**. That period in the '70s had bands that really united people like **The Equals**, a multiracial band that brought people together."

It all went wrong for The Specials when...

"We did **Ghost Town** on **Top Of The Pops** in 1981 and realised we couldn't cope any more. It was the peak, we could have cracked America but we decided 'We've got to stop it right here, right now'. We went our separate ways, we didn't talk to each other for years. It took me five years to get the majority of the band back together. **Horace** [Panter, bassist] called me the **Henry Kissinger** of **The Specials**. The one person I couldn't get back was **Jerry** [Dammers]. But in the end, the music is bigger than all of us."

We could have been as rich and famous as U2....

"From a financial point of view, we were stupid - but



Hall or nothing:
(L-R) Lynval Golding, Terry Hall and Horace Panter

"From a financial point of view we were stupid - but it wasn't money that drove The Specials"

it wasn't money that drove **The Specials**, it was uniting people that drove us. I would have loved for us to have stayed together much longer. But we had to have a break. It was a lot of emotion making our music and going around the world with it."

I feel I'm finally at home on Island Records...

"That's my roots, I was born in Jamaica. When we signed to **Chrysalis**, we played that night at [London punk venue] **The Nashville** and got a message from **Island Records**: 'Whatever it is, we'll double it'. I'd have preferred to have been on **Island** with **Bob Marley**. But it's never too late to get to where you want to get to."

My main memory of Fun Boy Three working with Bananarama is...

"Learning how to drink. They showed us how to consume alcohol. We had a wonderful time with them, it was great and **Siobhan** [Fahey] is a wonderful lady. **It Ain't What You Do (It's The Way That You Do It)** just sums it up. We had to do something different as the **Fun Boy Three**. You can tell there's humour there. I'm quite proud of all that we've done - we opened people's eyes and had a laugh too."

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