

# Music Week



Music Week Awards 2019  
SHORTLIST REVEALED INSIDE...



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# Music Week

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TO HAPPEN...”

# BRITs 2019

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# Welcome to the music week...

## Who runs the BRITs world?



As Jason Iley prepares to hand over the reins as BRIT Awards chairman, it's worth taking a moment to think about where the UK's biggest music awards go from here.

The tradition of having the show helmed by the head of a major label, on a rotating three-year basis, has served the BRITs well. But as the demands of both running a flagship ceremony and a major music company continue to spiral, outgoing chairman Iley probably won't be the last to ponder whether the role should be an actual full-time job.

Based on previous years, the chairman role should rotate to Universal next year, although nothing has been confirmed yet. Given that David Joseph was the architect of the modern BRITs revival, everyone in the business would welcome the chance to see him work his magic again. Major label involvement guarantees access to artists and provides leverage an independent company might not have.

Rotating the chairmanship also helps keep things fresh. In contrast, the Grammys – where the same two people have effectively run the show for almost two decades – shows that experience can be outweighed by a lack of diversity and the need to move with the times. But, with the challenges of maintaining a big TV audience growing exponentially every year, the BRITs could benefit from having a year-round point of contact able to start planning next year's show the minute this year's one ends.

The awards have also expanded so far beyond their traditional base, that the involvement of execs at indie labels, live music companies and publishers could also be considered. Maybe one of the big digital companies could be involved beyond the usual partnership (taken this year by YouTube in an eyebrow-raising deal). Or perhaps even a universally-respected artist could be persuaded to take a leading role?

Jason Iley has done a sterling job of keeping the awards relevant over his three years of sleepless nights. Whoever takes over, the BRITs will need to be wide awake to every possibility.

**Mark Sutherland, Editor**  
mark.sutherland@futurenet.com

## frontline

- 04 The Big Story**  
The Music Week Awards shortlists are revealed
- 06 News**
- 10 The Playlist**
- 11 On The Radar**  
Soul prospect Hamzaa
- 12 Sync Story**
- 14 Hotshots**

## features



**16 Cover story**  
Jason Iley previews the 2019 BRITs

- 22 BRITs Album Of The Year**  
This year's contenders come under the microscope
- 32 Sam Fender**  
Meet the hotly-tipped BRITs Critics' Choice winner

## regulars

- 40 Hitmakers**  
Jin Jin on Jess Glynne's Hold My Hand
- 43 Charts**
- 59 Archive**



**60 The Aftershow**  
Blue Raincoat CEO  
Jeremy Lascelles

## MusicWeek

*"Serotonin stole the moment"*

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Your essential primer for a week in the biz

THE BIG STORY

Eyes on the prizes: Music Week Awards shortlists revealed

It's the big news the industry's been waiting for – here are the execs and music companies in the running for this year's hotly-contested categories

BY ANDRE PAINE



FINALISTS

The finalists have been revealed for the Music Week Awards 2019 – the biggest night in the music industry calendar.

Following hundreds of entries for the only awards ceremony that recognises the achievements of the entire music business, the shortlists have now been decided across 21 categories.

The Music Week Awards 2019 in association with YouTube Music takes place on May 9 at Battersea Evolution – table bookings are now open.

As well as marking another year of growth for the industry, the evening will climax with the presentation of our special outstanding contribution award, The Strat.

BBC Radio 2 presenter Jo Whiley is hosting this year's ceremony. The 2018 edition attracted top execs, artists and industry figures, including UTA super-agent Neil Warnock, Emily Eavis, BBC Radio 1's Annie Mac and Dua Lipa, who handed The Strat to Max Lousada, CEO, recorded music at WMG and CEO/chairman, Warner Music UK.

With key players in the running this year, it's going to be another fascinating contest. Atlantic will be fighting to retain their Record Company title and win back the Promotions Team crown, Polydor face stiff competition as holders of the A&R Award and Sony/ATV will be aiming to keep hold of their Publisher Of The Year trophy.

The Festival Of The Year category is more open than ever as Glastonbury had a year off in 2018. AEG's newcomer All Points East is up against events including Download, Meltdown, Reading & Leeds Festivals and Wireless. BBC Radio 6 Music will be aiming to keep a grip on their Radio Station title.

Stay tuned to musicweek.com for the remaining shortlists for Accountancy Firm Of The Year and Grassroots Venue: Spirit Of The Scene.

A&R Award

- Atlantic Records
- Columbia Records
- Dirty Hit
- Island Records
- Polydor Records
- Partisan Records
- Reservoir
- Syco Music
- Warner Bros Records
- Warner/Chappell Music

Artist Marketing Campaign

- The 1975, Dirty Hit/Polydor Records
- Michael Bublé, Warner Bros Records
- Christine And The Queens, Because Music
- George Ezra, Columbia Records
- Ghetts, Caroline International
- The Greatest Showman, Atlantic Records
- Tom Grennan, Insanity Records
- Sheku Kanneh-Mason, Decca Records
- Kylie Minogue, BMG
- Mumford & Sons, Island Records
- Sigala, Ministry Of Sound Recordings
- Jorja Smith, F&MM/The Orchard

Catalogue Marketing Campaign

- Kate Bush, Rhino
- Fleetwood Mac, Rhino
- Buddy Holly, Decca
- MTV Rocks: Pop Punk Vs The World, UMOD
- Roy Orbison, Sony Music Commercial Group
- Queen, Virgin EMI
- Britney Spears, Sony Music Commercial Group
- Joe Strummer, Ignition
- Suede, Demon Music
- Trojan Records, BMG

Festival Of The Year

- All Points East
- BBC Biggest Weekend
- Download
- Isle Of Wight Festival
- Meltdown
- Reading & Leeds Festivals
- Tramlines
- Wireless

Independent Music Retailer - supported by ERA

- Banquet, Kingston-upon-Thames
- Drift, Totnes
- Forever Records, Nottingham
- Pie & Vinyl, Portsmouth
- Resident, Brighton
- Vinyl Tap, Huddersfield

Independent Record Company

- 4AD
- Defected Records
- Dirty Hit
- Glassnote Records
- Good Soldier Records
- Neighbourhood
- Partisan Records
- Transgressive Records

Label/Artist Services Company

- Absolute
- ADA
- AWAL
- Believe
- Caroline International
- InGrooves
- The Orchard
- PIAS



**Take Strat:** 2018 Music Week Awards host Lauren Laverne with Glastonbury's Emily Eavis and (inset) WMG CEO, recorded music, Max Lousada, winner of last year's Strat



PHOTOS: Paul Hargreaves

#### Law Firm Of The Year

- Collins Long
- Hamlins
- Lee & Thompson
- Reed Smith
- Russells
- Shoosmiths
- Simons, Muirhead & Burton
- Van Straten Solicitors

#### Live Music Agent (Individual)

- Angus Baskerville, 13 Artists
- Matt Bates, Primary Talent
- Lucy Dickins, ITB
- Jules de Lattre, UTA
- Summer Marshall, CAA
- Jon Ollier, CAA
- Rebecca Prochnik, Earth Agency
- James Whitting, Coda

#### Live Music Promoter (Company)

- AEG Presents
- DHP Family
- Kilimanjaro Live
- Live Nation
- Music Plus Sport
- Senbla
- SJM Concerts

#### Manager Of The Year

- Mark Bent, Mother Artist Management
- Vicky Dowdall, VDM Music
- Sam & Roy Eldridge, UROK
- Ben Mawson & Ed Millett, Tap Management
- Ian McAndrew, Wildlife Entertainment
- Paul McDonald & Ryan Lofthouse, Closer Artists
- Radha Medar, Metallic Management

- Jamie Osborne, All On Red Management
- Tobe Onwuka, #Merky
- Jack Foster & Benny Scarrs, Neighbourhood Music
- Jazz Sherman, Hunger Mgmt
- Iain Watt, Machine Management

#### Music & Brand Partnership

- Au/Ra / Superdry / Sony Music / Vision Nine
- Dua Lipa / PepsiCo / Warner Music / Fuse
- Idles / Fender / Partisan Records / MJ Media
- Orbital / Evans Cycles / Propellernet
- Paloma Faith / Skoda / Sony Music / Fallon
- Sigrid / Gore-Tex / Universal Music Globe
- Stormzy & Big Shaq / EA Sports / Universal Music Globe / Spark
- Yxng Bane / Timberland / Warner Music / Kinc

#### Music Consumer Innovation

- Amazon Music - Alexa
- Dinked - Dinked
- Deezer - Flow Tab
- Apple Music/Beats 1 - Apple Partnership With Jax Jones
- Spotify - Spotify Wrapped
- Spotify - Who We Be Live
- YouTube - YouTube Music Launch

#### PR Campaign

- Anne-Marie, Atlantic Records
- BTS, DawBell
- George Ezra, Inside/Out
- Ghetts, Caroline International
- Jeff Goldblum, Decca Records
- Linkin Park/Mike Shinoda, Halestorm PR
- Little Mix, Simon Jones PR
- Manic Street Preachers, Hall Or Nothing
- Kylie Minogue, Murray Chalmers PR
- Now That's What I Call Music 100, Borkowski

- Taylor Swift, Stoked PR
- The 1975, Polydor Records

#### Promotions Team

- Atlantic Records
- Columbia Records
- Island Records
- PIAS
- Plugged In
- Polydor Records
- Warner Bros Records
- Your Army
- Syco Music
- Virgin EMI

#### Publisher Of The Year

- BMG
- Concord Music
- Downtown
- Good Soldier Songs
- Kobalt
- Reservoir
- Sentric Music
- Sony/ATV Music Publishing
- Universal Music Publishing Group
- Warner/Chappell Music

#### Radio Show

- Alex Baker's Fresh Blood, Kerrang! Radio
- Dance Anthems With MistaJam, BBC Radio 1
- Danielle Perry's Sunday Night Music Club, Absolute
- DJ Target, BBC Radio 1Xtra
- Future Sounds With Annie Mac, BBC Radio 1
- Introducing In Kent With Abbie McCarthy, BBC Radio Kent
- Lauren Laverne, BBC Radio 6 Music

- Steve Lamacq, BBC Radio 6 Music
- The Breakfast Show With Dotty, BBC Radio 1Xtra

#### Radio Station - sponsored by PPL

- Absolute
- BBC Radio 1
- BBC Radio 1Xtra
- BBC Radio 2
- BBC Radio 6 Music
- Planet Rock

#### Record Company

- Atlantic Records
- Columbia Records
- Decca Records
- Polydor Records
- RCA Records
- Virgin EMI Records
- Warner Bros Records

#### Sales Team

- The Orchard UK
- PIAS
- Proper
- Republic Of Music
- Sony Music UK
- Warner Music UK

#### Ticketing Company

- Ents24
- Eventim
- Gigantic
- Skiddle
- Ticketmaster
- Twickets

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MEDIA

# Greatest show: 2019 BRITs a 'big moment in British music'

BPI and BRIT Awards chief executive Geoff Taylor says "unique" awards ceremony can encourage ITV audience to discover streaming

BY ANDRE PAINE

BPI and BRITs chief executive Geoff Taylor has promised a "mind-blowing" awards ceremony for the music industry this week.

Staged at The O2 on Wednesday (February 20), the BRITs airs live on ITV and features performances from The 1975, Jorja Smith, George Ezra and The Greatest Showman's Hugh Jackman, who's opening the show.

One of the highlights is set to be a collaboration between Calvin Harris with Dua Lipa, Sam Smith and Rag'N'Bone Man.

"We are really excited about that one, we wanted Calvin on the show for a number of years," said Taylor. "He's one of the outstanding successes of British music over the last 10 years."

"To have him performing with Dua Lipa, Sam Smith and Rag'N'Bone Man is unprecedented, it's going to be a really big moment in British music."

Taylor said the show would feature "unique moments", including pairings of Little Mix with Ms Banks and Jess Glynne with HER.

"The complexity and the production values of the staging are on another level to previous years," he told *Music Week*. "All of the performances are pretty mind-blowing."

The enhancement of the awards show follows a 17% fall in ratings last year to 4.5 million. Taylor admitted there was a "challenge" in reaching younger viewers.

"We don't just look at the TV audience in isolation, we look at our total audience," he added. "We look at the growth in the social engagement for the BRITs."

A performance by Pink – the first US artist to receive the Outstanding Contribution award – will target the growing global audience. The 2018 YouTube live stream drew an audience of 1.5m, according to the BPI.

"We try to create a bill that will attract a very strong domestic audience and also appeal internationally – she's on the show for that reason," said Taylor.

He said the partnership with YouTube Music (see panel) will "encourage more TV viewers to explore music streaming".

"We're about promoting the artists and encouraging people to engage with them and consume their music," he added.

Taylor said the BRITs availability via the ITV Hub will be given a further push in order to reach audiences on tablets and phones.

"We are working with them to try and deliver the largest possible audience for that alongside the TV broadcast," he said.

ITV's current BRITs deal ends this year.

"We are in very advanced discussions about future partnerships," said Taylor.

*"The BRITs production values are on another level this year"*

**Geoff Taylor**  
BPI



Blow your mind: Dua Lipa, pictured at the 2018 BRITs, will perform with Calvin Harris this year

## Stream on: YouTube BRITs pact in 'industry's interest'

Awards show can help Google's new subscription service succeed, says Geoff Taylor

Geoff Taylor has pledged to "call out" YouTube on issues of fair remuneration, despite its new BRITs tie-up as digital partner.

The surprise move follows repeated criticisms of YouTube by the BPI over the 'value gap' – the disparity between the financial returns for rightsholders from the platform compared to other streaming services.

"We will call them out when we disagree on their policies, and we continue to disagree with YouTube's position on the value gap," said Taylor. "We believe that the free tier doesn't return enough value back to the entire music community and that needs to be fixed."

While YouTube has been lobbying against measures in the European Copyright Directive, Taylor saw no contradiction in securing BRITs sponsorship from the online giant's music subscription service.



App-y days:  
Geoff Taylor

"YouTube Music is a very positive development, we want to see that thrive and succeed," he said. "It's a really good service that pays the music industry properly – and the more users on YouTube that we can encourage to become subscribers, then that helps to solve our differences with YouTube."

He added: "It's very much in the industry's interest that subscription

services succeed and the BRITs is a marketing platform to achieve just that."

Taylor said the return of the YouTube live stream for global audiences will be complemented by the music app. "We very much hope to build the synergy," he said.

With 3.5m BRITs followers across all platforms, he also identified social media as key. Last year's Facebook Live red carpet stream had 6m views, according to the BPI.

"That's something we're looking to beat," he said.



# TWEETS OF THE WEEK

The past seven days in 280 characters



**@Camila\_Cabello** guess who's the first Latina to open the #Grammys ever?! THIS GIIIRL WHO'S ABOUT TO CELEBRATE BY STUFFING CHORRIQUESO AND CARNITAS IN HER FACE !!!!!!! (**Camila Cabello, artist**) **Monday, February 11**



**@DamoChristian** Cardi showing the way at the Grammys ... winning the big award (**Damian Christian, Atlantic**) **Monday, February 11**



**@DJTarget** Congratulations to @ellamai for winning a GRAMMY!! Best Rnb song (**DJ Target, BBC Radio 1Xtra**) **Monday, February 11**



**@kierondonoghue** Ended up in a dog park in Beverly Hills today without a dog and I'd do it again (**Kieron Donoghue, Humble Angel Records**) **Tuesday, February 12**



**@joeparry** Has Eurovision always lasted all year? (**Joe Parry, Inside/Out PR**) **Thursday, February 7**



**@ArianaGrande** we're peaking let's enjoy it kids #thankunext (**Ariana Grande, artist**) **Monday, February 11**



**@Charliegunn** My work day started with a meditation workshop and ended watching Curly Watts on Stars In Your Eyes. Both enjoyable (**Charlotte Gunn, NME**) **Monday, February 11**



**@annikawalsh** Love and congrats to @prideinmusic for such a great launch tonight. Pride in Music is working to make the music industry more LGBTQ+ inclusive (**Annika Walsh, Spotify**) **Tuesday, February 12**



**@LaraKBaker** I'm so glad that @KaceyMusgraves won all the Grammys. Golden Hour is such a beautiful album, brightens my day every single time I put it on (**Lara Baker, The Bkry**) **Tuesday, February 12**



**@TrimHalpert** hip-hop is arguably the biggest cultural phenomenon ever, and it will never not be insane that the music industry treats it like a short-term nuisance until rock and pop finally come back (**Matt Wilhite, DJ Booth**) **Monday, February 11**

## #1 TWEET



**@christopheslade** Jess Glynne coming on in this branch of Schüh has activated my fight or flight response (**Chris Slade, Cousin**) **Monday, February 11**

# RISING STAR

The biz's brightest new talents tell their stories



Dan Lee: "No other job would give me so much fulfilment"

## Dan Lee

Digital marketing manager, Deviate Digital  
@danlee

In association with



### What made you choose the music industry?

I played in a load of bands growing up and I've been obsessed with the music industry ever since (that old chestnut). Music is genuinely my lifeblood and I couldn't see myself working in any other industry. I find it so rewarding to be a part of an artist's journey and add value to something that I not only respect, but am extremely passionate about. No other job would give me such fulfilment! And let's face it, it's pretty cool when you're introduced by your Nan as, "Dan who works in the music industry" to the new neighbours.

### What's been the biggest challenge?

Getting the industry to keep up with the times. It's hard to manage people's expectations if they don't fully understand how or why we want to do something. We spend a lot of time educating at Deviate, as much as we do actively running campaigns, but once they understand it's great for us all!

### What's the best part of your job?

I get to work with such a diverse range of artists and we have the freedom to try new and out-there ideas! Thinking outside the box and bridging the gap between the ever-changing tech/data whirlwind and regular music campaigns isn't an easy task, but it's so rewarding when you get it right. In digital, you're across pretty much everything on a

campaign and are in contact with great people in different areas of the industry. No campaign is ever the same and there's constantly new challenges to overcome, which I love!

### What's the biggest lesson you've learned?

That the business is constantly evolving and it's impossible for anyone to know everything and be a clairvoyant. However, knowledge is power! Keeping on top of trends, following successful campaigns and generally being aware of technical developments in both the music industry and marketing are key to maintaining a sharp mindset.

### What's the biggest myth about the music business?

That you need playlist support from streaming services and radio to break an artist! Focus on writing truly great songs and building a legitimate, loyal fanbase and the rest should follow naturally. With Spotify's playlist submission feature, any artist can submit a track to be considered by editors (without plugging) and I've seen that work first hand. You need to make sure that track is the best it can be and support it with social presence and a live plot. Getting your chosen playlist addition is a great feat, but it's not make or break. Pay attention to your monthly listeners over general streaming numbers!

**DAN'S RECOMMENDED TRACK:** Bring Me The Horizon - Nihilist Blues

**ARE YOU A RISING STAR?** Under 30? Making a name for yourself? Email Ben Homewood at [ben.homewood@futurenet.com](mailto:ben.homewood@futurenet.com) to appear here...



TALENT

# Pop Idles: BRIT-nominated rock act want to 'be a Trojan Horse within the music biz'

Partisan-signed act target the mainstream after Top 5 LP and Breakthrough Act nomination

BY BEN HOMEWOOD

**Idles manager** Mark Bent has told *Music Week* that the group's BRIT Awards nomination cements their entry "into the belly of the beast".

Bent, who is shortlisted for Manager of The Year in the Music Week Awards 2019, said Idles have "always been about breaking down doors and showing that you can succeed doing what you love on your own terms with hard work".

Nominated in the wake of their second album *Joy Is An Act Of Resistance*, which peaked at No.5 and has 38,728 sales to date, Idles are in a position to influence the heart of the industry, the manager said.

"It's always been important for us to be in the belly of the beast wherever possible to shake things up," Bent said. "And the BRITs is the beast when it comes to UK awards."

Idles are listed in the fan-voted British Breakthrough Act category with Jorja Smith, Ella Mai, Mabel and Tom Walker. Only Smith (FAMM) and Idles are independent.

Idles self-released their 2017 debut *Brutalism* and were named Hardest Working Band at the 2018 Association of Independent Music (AIM) Awards.

Partisan MD Zena White said the label had targeted the BRITs and the mainstream industry since signing Idles in January 2018.

"When we saw Idles at Village Underground in November 2017, we knew they weren't a 'punk' band, but a budding stadium rock band," she said.

"When you recognise that level of potential in an artist, you start to work backwards from the greatest vision imaginable. A band like Idles is the underdog



*"To be nominated doing what Idles do is incredible"*

**Mark Bent**  
Mother Artist Management



**Idles threat:** Idles (L-R): Adam Devonshire, Lee Kiernan, Joe Talbot, Mark Bowen and Jon Beavis

with something like the BRITs, but it's still the biggest music awards in the UK and why shouldn't they be recognised? They've proved they have the fans."

Frontman Joe Talbot told *Music Week* that the nomination is "beautiful".

"All the hard work we've put in has been recognised by an institution that has been ignoring us for 10 years," said Talbot. "It's a great opportunity for us to do what we set out to, which is to be a Trojan Horse within the industry and public consciousness. We want to change the narrative in popular music and have abrasive, violent music on BBC Radio 1 and breakfast television."

Talbot is surprised Idles were nominated, but said he fully understands the reasons why. "We're independent. We have a label,

but we funded everything ourselves before signing to Partisan," he said.

"To get to No.5 in the ocean that is the industry is a massive thing. It's nice to know that they feel it necessary to recognise bands like us, that aren't necessarily part of real commercialism. We have come from absolutely nothing in terms of the music industry. It's a nice story."

Having sold out London's 2,300-capacity O2 Forum Kentish Town in October, Idles will tour internationally in 2019, with a headline appearance at Green Man festival slated for August.

"To be nominated doing what Idles do is incredible," said Bent. "Hopefully this will give major labels the confidence to go back to developing acts in the long term."



**Unchained Melodies**

**Peak Chart Position:** No.3

**Label:** Sony Music CG

## TAKE A BOW

**TEAM** Roy Orbison & The RPO

**Management:** Chuck Fleckenstein/Roy's Boys LLC  
**A&R:** Don Reedman (Focus Music)  
**Marketing:** Claire Dougherty (Sony Music)  
**Digital Marketing:** Will Calligan (Sony Music)  
**National/Regional Press:** Libby Maguire/Dannika Webber (LD Communications)

**National Radio:** Joe Bennett (JBPR)  
**Regional Radio:** Terrie Doherty (Terrie Doherty Promotions)  
**TV:** Daniel Hinchliffe (Soundcheck)  
**International:** Gina Rahon (Sony Legacy US)  
**Publisher:** Roy's Boys, LLC



**Chain reaction:** Roy Orbison





Power through: Rhodri Giggs in Paddy Power's ad and (below) The Charlatans

SYNC STORY

# PADDY POWER/ THE CHARLATANS

■ BY BEN HOMEWOOD

Paddy Power risks touching a nerve in its new campaign, which riffs on loyalty and stars Rhodri Giggs, brother of former Manchester United star Ryan. But viewers are encouraged to see the humour in a spot that promotes the betting company's Rewards Club, and indirectly references a falling out between the two over Ryan's alleged affair



*"The ad has its tongue firmly in its cheek, this song is the perfect pairing"*  
**Andrew Howell**  
Warner/Chappell

with Rhodri's now ex-wife, which played out in the tabloids. Clearly, many did, and the clip quickly went viral.

"The ad has its tongue firmly in its cheek as Rhodri Giggs muses that loyalty is dead," begins Warner/Chappell Music UK's senior creative and licensing manager, Andrew Howell.

Music supervisor David Bass, of Theodore, stresses the importance of a track the audience would instantly relate to Manchester.

"The key was to license a track that had a connection to the city," he says. "Using an instrumental that not only worked well with the film but had some recognisability was also very important. The Charlatans ticked all those boxes."

Taken from the Some Friendly album and released in 1990, The Only One I Know was The Charlatans' second single and first UK Top 10. Howell describes its combination with the visuals as the "perfect pairing".

"It has an upbeat instrumental that complements the ad, but fans will recall the chorus, 'Everyone has been burned before, everybody knows the pain,' reflecting the bittersweet nature of both the song and the ad," he says.

It has certainly made a splash...

**Brand:** Paddy Power **Spot:** Loyalty's Dead Live For Rewards **Title:** The Only One I Know  
**Composers:** Jon Baker/Martin Blunt/Jon Brookes/Tim Burgess/Robert Collins **Artist:** The Charlatans **Master/Publisher:** Warner/Chappell UK **Music Supervisor:** David Bass (Theodore)  
**Ad Agency:** VCCP Group **Air Date:** 11/02/19

WANT TO GET YOUR SYNC STORY IN MUSIC WEEK? Email Ben Homewood at [ben.homewood@futurenet.com](mailto:ben.homewood@futurenet.com) for details.

# MAKING WAVES



Sky high: Another Sky

## THIS WEEK'S HOTTEST BRAND NEW ACT

### Another Sky

**KEY TRACK:** Apple Tree

**LABEL:** Fiction

**MANAGEMENT:** [sam@smilingpolite.ly](mailto:sam@smilingpolite.ly)

**TWITTER:** @anotherskymusic

**WHO:** Singer and guitarist Catrin Vincent, bassist Naomi Le Dune, guitarist Jack Gilbert and Max Doohan on drums.

**WHAT:** Brainy indie-pop. Driven powerfully by Vincent's shapeshifting, androgynous vocal, Another Sky's songs can be hushed one minute and falling-from-a-cliff-edge epic the next.

**WHERE:** The band formed as students at Goldsmith's in South London. They take their name from an Emily Dickinson poem, while their songs hide varied

references around every corner (Chillers namechecks Nando's).

**A REAL MIX THEN?**

That's right. And that's what attracted Fiction, who signed the band up after some early buzz. For a label that gave us the heartfelt and slightly bookish Maccabees, it makes perfect sense.

**WHAT SHOULD I PLAY?**

New single Apple Tree. Vincent's lyrics celebrate feminine men, and a tangle of guitars lets them take centre stage.

**ARE THEY TOURING?**

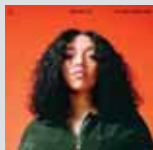
Their current UK tour concludes at London's Rich Mix on February 28, then it's off to SXSW next month.

# THE PLAYLIST



## MAHALIA

Do Not Disturb (Atlantic)



Easily Mahalia's strongest single yet, this inventive R&B jam underlines the notion that the BRIT-nominated Leicester singer is well on her way to the stars.

**Contact Rachel Campbell**  
rachel@wired-pr.co.uk

## FOXYGEN

Livin' A Lie (Jagjaguwar)



Rock'n'roll history buffs Foxygen have lived every muso cliché going, and new LP *Seeing Other People* (April 26) is an electric document of their coming of age.

**Contact Caroline Beashel**  
cbeashel@secretlygroup.com

## DOUBLE S (FEAT. SKEPTA)

Certy (We Are Defigo/A4ward)



The two Tottenham MCs hook up here on a cold, catchy new one. Skepta's flow is fast and grimy, which means good news for long-time followers.

**Contact Alice French**  
alice.french@dittomusic.com

## WOMAN'S HOUR

Luke (Practise Music)



Dreamy indie gang Woman's Hour split up after recording new album *Ephyra* (out this week) and this glossy but sad number is one of its highlights.

**Contact Sinead Mills**  
sinead@practisemusic.co.uk

## MARINA

Handmade Heaven (Atlantic)



Just imagine a three-year hiatus from the music industry. Well, Marina's had one, and returns sounding fresh, singing about bluebirds and flying. Heaven indeed.

**Contact Josh Moss**  
josh.moss@atlanticrecords.co.uk

## THE AMAZONS

Mother (Fiction)



The Amazons are fresh from a tour of tiny UK venues, but *Mother's* riffing is far from diminutive. Perfect for a bigger stage at Reading & Leeds this summer.

**Contact Livy Coare**  
livy.coare@caroline.com

## THE INTERGALACTIC REPUBLIC OF KONGO

I Don't Need (Wolf Tone)



Brilliant, psychedelic madness from the London collective. The kind of thing you might hear blaring as the sun rises after the end of the last party on earth.

**Contact Ash Collins**  
ash@drystonepress.co.uk

Hear **THE PLAYLIST** at [spotify.com/user/musicweek](https://spotify.com/user/musicweek)

## GIG OF THE WEEK

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



**2102 LITTLE SIMZ**  
Alexandra Palace, London  
7pm

With her third album *Grey Area* due on March 1, Little Simz plays Ally Pally in support of funky XL Recordings crew *Jungle*. Expect recent track *Selfish* and a slew of similarly brilliant hip-hop gems.

## TASTEMAKERS

The industry's favourite new sounds

### Andy Cowan, Journalist, Mojo

RINA MUSHONGA – IN A GALAXY



Galaxy ripples Andy Cowan

**Everybody's** eclectic nowadays but Rina Mushonga subverts her influences more skillfully than most. The all-rounder's music – a teething tapestry of Afropop, indie and folk with skittering synth orchestrations – is testament to her itinerant past, taking in formative years in Zimbabwe and the Netherlands before South London beckoned.

It's taken just over four years of sessions with producers Brett Shaw and Frans Verburg to craft *In A Galaxy*, a dramatic leap from the lightly shaded folk inflections of 2014 Dutch-only debut *The Wild, The Wilderness*.

With antecedents in

Fela Kuti, Paul Simon, Eurythmics, Bhundu Boys and even Kate Bush, this more refined vision explores a gamut of hard-felt emotions, with transformation an abiding theme. As guitars sparkle, synths chime and bass nimbly mediates capering rhythms, Mushonga unfurls highly relatable tales of resurfacing in a new city (*Jungles*), the quest for self-improvement (*Hey Coach*), and even recasts the Greek myth of Atalanta without being precious or wanky.

*In A Galaxy* repays repeated listens – an album as singular and defiant as the clenched fist it wears on its sleeve.



## ESSENTIAL INFO

**RELEASES** First Signs Of Me EP (out now) **LABEL** Parlophone **MANAGEMENT** Renowned Management  
**NEXT GIG** TBC

## Ocean-deep soul music from an East London future star...

Last October, Hamzaa smiled out from screens across the nation during her performance on BBC Two's Later... With Jools Holland. Accompanied only by the slow plunk and twang of her guitarist's acoustic and three backing singers, the East Londoner gave a pristine rendition of You, one of only two tracks available at the time. It wasn't bad for a first TV performance...

"It's surreal to be able to say I have been on a show that has broken so many artists," begins the 20-year-old. "It was a privilege."

It's one that led Hamzaa, who takes her name from her stepdad's surname, to a record deal with Parlophone. Represented by Renowned Management (Wretch 32), she's set to go far in 2019. Last month, she aced her biggest show yet at London's Omeara. Her debut EP, First Signs Of Me, is out now and a new visual for its opening piano ballad Red is coming soon.

"The past few months have been fast paced, but much enjoyed," she says. "Signing my deal felt just right and it's been really collaborative so far. I haven't seen much of the industry I was warned about!"

Hamzaa's favourite feeling yet came on stage. "Selling out Omeara was the best, being in front of people from where I am from is super exciting" she says. "It's crazy, all the things I'd said I wanted to do are happening."

It's no surprise to anyone who's been following the singer, whose songs glide and float, piloted by her immaculate vocal. BBC Radio 1Xtra's DJ Target was one of her earliest supporters, and she welcomes the boost: "It's the dream, isn't it? People are connecting and reacting to the music, which is due to the door being opened."

The strength of the connection is drawn largely from the emotional candour of Hamzaa's songs, and she doesn't know how to write any other way.

## ON THE RADAR

# HAMZAA

"I focus on honesty, and from that I guess the songs I write are emotional," she says, nonchalantly. "I can't think of anything I wouldn't write about, I am open to anything."

Break-ups, mental health and the death of her grandmother have all coloured Hamzaa's music, and she says Breathing – the EP's most heart-wrenching track – "showed me the type of artist I wanted to be".

Hamzaa highlights the importance of her practical education, too. "I went to an artist development program for six years in Hackney, which nurtured my writing and performance skills," she says. She also secured music and drama scholarships at two boarding schools before dropping out of her A Levels, studied ballet and tap and wrote songs for a student performance of Macbeth. Oh, and she opted out of The Voice before filming begun, having smashed the auditions.

All of which makes her eventual organic breakthrough all the more satisfying. Hamzaa just wants to keep going.

"My biggest wish is to sell out The O2, Madison Square Garden and to travel the world with my music," she finishes. "That's the dream."

**BEN HOMEWOOD**

*"I can't think of anything I wouldn't write about, I'm an open book"*

Hamzaa



frontline

1

HOTSHOTS GRAMMY AWARDS SPECIAL 



2



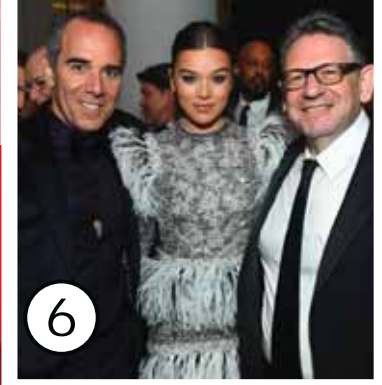
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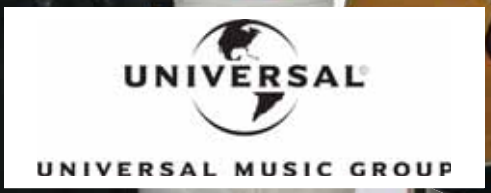


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**Universal Music** Top Universal Music Group execs and artists celebrated the Grammys in style at its official Afterparty presented by Citi, and also earlier in the week at Sir Lucian Grainge's 2019 Artist Showcase presented by Citi. Pictured here are: **1.** BlackPink and UMG chairman & CEO Sir Lucian Grainge. **2.** (L-R): Mat Vlasic (CEO, Bravado), Bruce Resnikoff (president & CEO, Universal Music Enterprises), Melanie Hamrick, Mick Jagger, David Joseph (chairman and CEO, Universal Music UK and Ireland) and Sir Lucian. **3.** Sir Lucian and Kacey Musgraves, who took home four Grammys including the coveted Album Of The Year for Golden Hour. **4.** (L-R): Sir Lucian, Berry Gordy (founder, Motown), Steve Barnett (chairman & CEO, Capitol Records), and Bruce Resnikoff. **5.** (L-R): Rebeca León (founder, Lionfish Entertainment/manager J Balvin), Jody Gerson (CEO, Universal Music Publishing Group), Sir Lucian, J Balvin and Jesus Lopez (chairman & CEO, UMLE). **6.** (L-R): Monte Lipman (CEO, Republic Records), Hailee Steinfeld and Sir Lucian. **7.** (L-R) Jody Gerson, Shawn Mendes, Michele Anthony (EVP, UMG) and Sir Lucian. (Photo: Lester Cohen/Getty Images for Universal Music Group). **8.** Nick Jonas, Priyanka Chopra and Shawn Mendes. **9.** Post Malone performs onstage during Sir Lucian's 2019 Artist Showcase. (Photos: Lester Cohen/Getty Images for Universal Music Group; Jordan Strauss/Invision for Universal Music Group/AP Images; JC Olivera/Getty Images for Universal Music Group).







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**Sony Music** Sony Music Entertainment partied at the 2019 Post-Grammy Reception at NeueHouse Hollywood in Los Angeles. Pictured here are **1.** (L-R) Kane Brown (artist), Ryan Hurd (artist), Maren Morris (artist), Clive Davis, Rob Stringer (CEO, Sony Music Entertainment), Randy Goodman (chairman & CEO of Sony Music Nashville), Jason Iley (chairman & CEO of Sony Music UK) and Luke Combs (artist). **2.** (L-R): Carolyn Williams (EVP, marketing at RCA Records), Camille Yorrick (EVP, creative content, RCA Records), Keith Naftaly (president of A&R, RCA Records), Jeanine McLean (MBK Entertainment), John Fleckenstein (co-president, RCA Records), HER, Joe Riccitelli (co-president, RCA Records), Peter Edge (CEO & chairman, RCA Records), Jeff Robinson (MBK Entertainment), Theola Borden (SVP of publicity, RCA Records) and Misha Mayes (MBK Entertainment). **3.** (L-R) Rob Stringer, Sylvia Rhone (president, Epic Records) and DJ Khaled. **4.** (L-R) Mark Pitts (president of Urban Music at RCA Records & CEO of ByStorm Entertainment), Baz Luhrmann, and Usher. **5.** Nazanin Mandi and Miguel. **6.** (L-R) Chloe Bailey of Chloe X Halle, John Mayer and Halle Bailey of Chloe X Halle. **7.** (L-R) Brandon Creed (Full Stop Management), Rob Stringer and Mark Ronson. (Photos: Jesse Grant/Getty Images for SME; John Sciuilli/Getty Images for SME; Charley Gally/Getty Images for SME).



7







**Warner Music** Warner Music Group threw their annual Pre-Grammy Party at the NoMad Hotel, which included performances from Dua Lipa and Nipsey Hussle. Pictured here are

**1.** Aaron Bay-Schuck (CEO/co-chairman of Warner Bros Records), Max Lousada (chief executive officer, recorded music, Warner Music Group and chairman & chief executive officer, Warner Music UK), Dua Lipa, and Tom Corson (co-chairman & COO, Warner Bros. Records)

**2.** Anne-Marie and Justin Tranter.

**3.** Julie Greenwald (Atlantic Records chairman & COO), Janelle Monae, and Max Lousada. **4.** Michael Kyser (president of black music, Atlantic Records), Julie Greenwald, Craig Kallman (chairman & CEO, Atlantic Records), and Kevin Weaver (West Coast president, Atlantic Records). **5.** Rita Ora and WMG owner Len Blavatnik. **6.** Lil Pump.

**7.** Max Lousada, Bebe Rexha and Aaron Bay-Schuck.

**8.** Max Lousada, Brandi Carlile, and Gregg Nadel (president, Elektra Records) (Photos: Getty Images for Warner Music).





# ATTITUDE

THE DEBUT ALBUM

#1 SELLING INDEPENDENT ALBUM IN THE UK

"TWISTED,  
VIBRANT  
AND EVER-  
SHIFTING"

\*\*\*\*

NME

"A SUPREMELY  
SELF-ASSURED  
DEBUT"

\*\*\*\*

Q MAGAZINE

"A BRITISH  
RAPPER WITH  
THE CHOPS TO  
CRACK AMERICA"

\*\*\*\*

THE TIMES

"A THRILLING  
WORK"

\*\*\*\*

THE INDEPENDENT

"MUSICAL  
VERSATILITY  
NEVER IN  
DOUBT"

\*\*\*\*

THE GUARDIAN

"RAW, VASTLY  
CREATIVE  
UK RAP"

9/10

CLASH

"ONE OF  
ENGLAND'S  
MOST EMBRACED  
EXPORTS"

PITCHFORK

"REDEFINES THE  
PARAMETERS OF  
BRITISH RAP"

WONDERLAND

"DRIVES  
LONDON HIP-  
HOP INTO A  
NEW ERA"

8.5/10

LINE OF BEST FIT

"RIGHT NOW  
THE WORLD IS  
AT AJ'S  
FEET"

LONDON  
IN STEREO



COVER STORY

# THE GREATEST SHOWCASE



**Prize guy:** Jason Iley with the awards from his three years in charge of the BRITs



Big awards ceremonies may face unprecedented audience challenges, but **BRITs** chairman and **Sony UK & Ireland** boss **Jason Iley** has maintained the show's status as British music's most important shop window. As he prepares to helm his final event of a three-year stint, he looks back on his legacy – and discusses what his successor should look out for next...

—BY MARK SUTHERLAND —  
PHOTOS: STUART MCCLYMONT



**T**hree weeks out from UK music's biggest night and Jason Iley was actually sleeping pretty well.

"I woke up the other morning and thought, 'I'm going to call Sally [Wood, BRITs executive producer] and say, everything's in place, how do we make it that much better?'" he smiles as he

welcomes *Music Week* into his office at Sony's West London HQ and shows off the new, seriously hefty trophy, designed by Sir David Adjaye. "And then I got a call from a manager saying, 'We might not be able to come'. I was thinking about how to make it perfect and, 10 minutes later, you have a situation. And that's part of the daily routine of running the BRITs; you just don't know, because circumstances go beyond your control..."

You would say that such upheavals have been Jason Iley's life for the last three years but, of course, they've actually only been *part* of his life. Running the BRITs may be a full-time job in itself, but Iley has to combine the constant back-and-forth with labels, managers and partners with running the UK's second-biggest major label.

And so, as he inches towards the light at the end of the tunnel, he's an odd mixture of demob happy and FOMO; looking forward to having more time to dedicate to the day job, but also knowing he's going to miss the adrenaline rush of running the most talked-about music event of the year.

And, in truth, Iley has not had the most straightforward stint. His first year, in 2017, came off the back of a bad year for new British music and, after the tragic death of George Michael, saw the show only take shape in the last few weeks before transmission. Although, on the plus side, Sony did win an unprecedented nine awards ("That's probably one of the highlights of my career," he grins, "I'm not sure that can ever happen again").

The following year's preparations were smoother, but were disrupted on the actual day of the show, when Ariana Grande pulled out of the Manchester tribute and had to be replaced by Liam Gallagher ("We called Liam literally that morning and said, 'Can you do it?' – and he came in and did it"), while an over-run on the night almost saw the finale pulled off air.

Things are also going smoothly so far for 2019, with a



**Iley confidential:** Jason Iley with Calvin Harris at BRITs 2018

line-up that has Iley enthusing about everything from Hugh Jackman's *The Greatest Showman* opener to Pink's Outstanding Contribution show-stopper, via Calvin Harris' mega-collaboration with Dua Lipa, Sam Smith and Rag'n'Bone Man.

Iley's competitive streak won't allow him to take anything for granted, however, and he'll be working on possible improvements with the team – which includes Sally Wood, the BPI's Maggie Crowe and Geoff Taylor, creative director Misty Buckley and ITV head of entertainment Siobhan Greene – to “push the boundaries creatively” right up until the final moment.

And, of course, he also has that “day job” to contend with. Iley shook up Sony UK big-time when he arrived in 2014 but things have now settled down. His latest moves – launching new label Since '93 under Glyn Aikins and Riki Bleau, bringing in Cassandra Gracey to launch the 4th Floor Creative Group – look like the icing on the cake as Sony looks to bounce back from a slightly disappointing 2018, albeit one that saw them score the No.1 selling single (Calvin Harris & Dua Lipa's *One Kiss*) and artist album (George Ezra's *Staying At Tamara's*) of the year, with a big 2019. So he frets about the (then undecided) fate of HMV and enthuses about Bring Me The Horizon's first No.1 album and Tom Walker's upcoming debut. He also has an office move to plan, confirming Sony will depart Kensington in 2021 for King's Cross, an area that Iley says is shaping up as “a vibrant future-facing hub of digital media, art and entertainment”.

“To be surrounded by neighbours like Facebook, Google, Central St Martins, the Guardian Media Group and our friends at Universal Music means it's sure to be one of the most exciting places in the world to work,” he says.

Time, then, for him to sit down with *Music Week* and talk awards, breaking artists and why the BRITs may be due for another overhaul...

**So, it's your last year running the BRITs...**

“(Laughs) Hooray!”

**Is that how you really feel?**

“Well, you have mixed reactions to it. You have highs and lows, it's a ton of work, it really is *a lot* of work. It's almost a full time job for someone. You're trying to do your day job and you're trying to run the biggest show in music and it's never easy. That makes it exciting. I always say the beauty of the music industry is, you come in each day and you might have your diary planned but you never know what's going to happen because you're dealing with artists and people. You're not dealing with a commodity or a can of Coke. You never know what's going to happen from the morning to the evening. And, for the BRITs, you can times that by another 100%, because you just don't know if an act's about to cancel or come up with an amazing idea that you hadn't thought of. That makes it exciting but it can be scary. It's definitely a rollercoaster. So I feel amazingly honoured and privileged to have looked after this show for the last three years and I'm sure that this time next year I'll miss it a lot. But I'll be able to do my day job, and I'm sure my boss will be happy with that...”

*“I don't want to see BRITs viewing figures go down. But the reality is, they probably will”*

**JASON ILEY, SONY**

**Does the fact that 2018 wasn't a great year for new British music make your job harder?**

“Of course. It used to be quite formulaic and you could pretty much predict who would be on the show. But by nature of it not being such a great year, you have to be more creative with the ideas you come up with. I'm proud as we look back over the years and the things we did with Rag'n'Bone Man and Jorja Smith, the collaborative side with Chained Smokers and Coldplay. And when I look at this year, we've managed to get Calvin Harris together with Dua Lipa, Sam Smith and Rag'n'Bone Man. You're dealing with four of the biggest artists in the world and we've managed to get them all together. Collectively they have sold in excess of 50 million records. By hook or by crook we've managed to come up with something mindblowingly amazing for the show. I think it will be one of those performances that we will talk about for the next 10, 20 years, its incredible. We've been smart in the collaborative



ideas. I've always wanted to push the boundaries of what was expected from the show rather than just say, 'OK, let's have eight acts on, they sold more records than anyone else, and that's it'. We're eventising it."

**Pink is winning the Outstanding Contribution gong this year. What made you decide to open that award up to artists from outside of the UK and Ireland?**

"It was a discussion that was had with the BRITs committee and also with David [Joseph, Universal UK chairman/CEO] and Max [Lousada, CEO, recorded music, Warner Music Group and chairman/CEO, Warner Music UK] and it was felt it was time to broaden it out. It's something that's been missed from the show in the last few years, and it so happened there was the opportunity with Pink so it made perfect sense. If you look at the influence American artists have in the UK, why shouldn't we also celebrate them? They've influenced a considerable amount of pop culture. Pink is unquestionably one of the greatest performers of our lifetime and she's going to be the person who closes our show this year."

**And The Greatest Showman isn't up for any awards, but it will open the show...**

"The eligibility of [soundtracks] should probably be opened up, but we're not going to ignore the fact that it was the biggest album of the year. I'm delighted we've managed to work with Warner and Hugh Jackman's management to get Hugh to come over and do the show and that is going to be an incredible and unique moment. It will probably surprise people. I hope [so] because there can be an element of snobbery about which acts perform and which don't. I'd rather people focused on how great it can be rather than trying to find fault with what we do. How can you ignore the biggest-selling record in the world?"

**YouTube Music is the official music app for this year, despite the BPI having been highly critical of YouTube in the past. How come?**

"Apple have been amazing partners over the last few years and I really enjoyed working with them. But if you look at the way that people consume TV properties, the numbers are getting less. We had six million the first time I did it, five million the second. We know the TV audience numbers are going down. If you look at the YouTube ecosystem, the streaming capability and the fact that they've also just launched a new music platform, it just felt like it was right

*"There can be an element of snobbery about which acts perform. I'd rather people focused on how great it can be"*

**JASON ILEY, SONY**

*Mixed up: Sony UK act Little Mix celebrate their first BRIT in 2017*



for this time. Ultimately, the industry is going to want Apple Music to do well, Spotify to do well and YouTube Music to do well. We want to embrace and support anything that's going to help increase the listenership, profile and audience of our artists."

**You faced a tricky first year in 2017, especially after the death of George Michael...**

"It was very challenging. George is our artist first and foremost and one of the greatest artists of our lifetime, so that was incredibly sad and [we had] to make sure we hit the perfect tone for the show. Chris Martin was beyond brilliant. I'd get clips overnight from him doing a track and my wife would say, 'Can you please stop crying every morning?' With the emotion of what Chris was doing and [George Michael's manager] David Austin providing the imagery, each morning I was an emotional wreck! It's still something that if we watched today, I think we got it right. I hope and pray we did George proud."

**Last year also had a few challenges...**

"(Laughs) We pushed ourselves too much because we had 10 acts on. There was one point where Sally [Wood] was sending me a text saying, 'We're going to be pulled off air' because we were over-running. The actual night of the show was described by someone as the wild, wild west! I had to go into the production hut at one point, definitely not something I want to go through again. To the point that this year we've been very, very firm on it being eight performances!"

**Did Stormzy's political statements cause any problems?**

"No. He was right. This is with neither my BRITs chairman hat nor my Sony chairman hat on, but he was incredibly smart and articulate and said what a lot of people felt, so I think he was right."

**How did you feel about Ed Sheeran not winning any of the awards voted for by the Academy?**

"Shocked! Ed is one of the greatest artists of our time with one of the biggest albums of our time. I was stunned when I saw how the voting was coming through. But it's like anything: you allow people to vote for what they think and that's what's happened. We review it each year. Personally I think it could do with another shake-up, as I do with the Critics' Choice academy. There's about 150 people on there and they have an enormous amount of power in who they support – and a big responsibility. If I look at those who didn't vote this year, that's disappointing because the reality is, if you have 150 people voting, it's not necessarily a huge number [of votes needed] to win. And if those people don't vote, I think that's irresponsible and unfair. The acts that have won it have sold over 90 million records. So just think about the power that 150 people have had each year, and how much impact that has on our industry, on those artists, on the economy, it's quite phenomenal. That part of the voting needs to be looked at."

**After a storming 2017, Sony UK had a quieter 2018...**

"We still had the No.1 single and No.1 artist album of the year. Tom Walker quietly sold half a million singles, Octavian's come out as the BBC Sound Of poll winner, Bring Me The Horizon is No.1... So yes, [it was quieter] in the sense of market share, but domestically, we're getting some amazing results."

**The D-Day Darlings had Sony UK's biggest debut album of 2018. Does it worry you that it's so tough for new**



**Sony side up:** Iley and Sony Music CEO Rob Stringer at BRITs 2017

**acts to sell albums?**

“(Laughs) Of course it worries me. You can have quick wins with some of the urban singles but dance singles are taking longer and breakthrough artists are taking even longer. I’ve spent most of my career focused on breaking domestic acts and the lack of breakthrough artists is obviously a concern. If you look at the acts that have broken through – Rag’N’Bone Man, Dua Lipa – they had great songs. So I’m not sure that I blame a streaming environment. Tom Walker’s sold 2.5m singles [worldwide] with Leave A Light On. If the general public feel that the rest of his songs are good enough, then he’ll be the next breakthrough act. I still believe in the power of a song and an artist. Clearly, we need the next Adele or Ed Sheeran, but they’re not that easy to find!”

**It’s very competitive between the three majors; Universal bounced back last year and Warner is snapping at your heels...**

“Universal did have a phenomenal year, they had a great international release schedule and two big soundtracks. Warner again had the biggest record of the year with The Greatest Showman. We’re all competitive executives, we’re always going to keep pushing each other. In 2017 we had a market share of almost 25%, which was our highest ever, that’s what you benchmark yourself against. It’s not like Rob [Stringer, Sony Music CEO] will put pressure on me, because he knows I put pressure on myself. I’m probably the hardest person on the fact that we didn’t hit a similar number last year. We’ll have to try harder this year.”

**What would you like people to see as the legacy of your time in charge of the BRITs?**

“Creativity. We’ve really pushed the boundaries with the set, the awards but most specifically with the

*“The lack of breakthrough artists is obviously a concern. But I still believe in the power of a song and an artist”*

**JASON ILEY, SONY**

performances. We’ve made a huge progression over the last few years with diversity and the amount of female artists performing. That’s progress that we absolutely should have made. Ultimately, everything comes down to the artists being open. In my day job, I’ve always tried to push boundaries and with this show we’ve tried to push boundaries – and I hope we have.”

**Where should the show go next?**

“I think it needs a reboot. Between David, Max, Christian [Tattersfield, who ran the show in 2013] and I, we took it to a new and exciting place. But it probably needs a rethink now about how we do it in the future. TV audience numbers are going down. It can be challenging to get the artists there. Personally I still think a move to the weekend is a good idea. Do I think it should be run by an independent person or company? I’m still not sure about that. If you’re doing it as a chairman of one of the [major] companies, you put so much more effort into it and my worry is, if it was just an independent person, it could become very mainstream. Clearly I don’t want to wake up on Thursday the 21st and see the viewing figures go down... But the reality is, they’ll probably be down again. So my point about having an independent person is, ‘Will they represent it in the way that my peers would?’ We work that much harder to try to make it really, really great.”

**Will you miss it?**

“Yes, I’m sure. Despite the sleepless nights and challenges, you’re involved in putting on the greatest UK music show.”

**What advice would you give to whoever ends up being your successor?**

“I will be as supportive to them as people have been to me. And I’d say, get some sleep in while you still can!”





# DOUBLE GRAMMY AWARD WINNER DUA LIPA

BEST NEW ARTIST & BEST DANCE RECORDING



CONGRATULATIONS FROM YOUR TEAM AT WARNER BROS. RECORDS UK



# THE BRIT SQUAD

Album sales might be on the downturn, but the quality of long-players remains sky high. Here, *Music Week* talks to the key players behind the the five records in the running for the **BRIT Awards' Mastercard British Album Of The Year...**



Brief encounter: The 1975

## The 1975

**A BRIEF INQUIRY INTO ONLINE RELATIONSHIPS**

**DIRTY HIT**

**SALES: 95,405 (OCC)**

**PEAK CHART POSITION: No.1**

Eclectic, ambitious and bursting with ideas, **A Brief Inquiry Into Online Relationships** became **The 1975's** third consecutive chart-topper. Here, manager and label boss **Jamie Osborne** tells the story behind the sprawling LP that confirmed **Matthew Healy** as the voice of a generation – from the band's terror at self-producing to their experiment in “psychedelic trap”...

■ INTERVIEW: ANDRE PAINE

**JAMIE OSBORNE (FOUNDER, DIRTY HIT/ALL ON RED MANAGEMENT):** “Matthew [Healy] is a force of nature as an artist, and not only is George [Daniel] one of the best drummers in the world, he's also one of the best producers. When you put them together they become a couple of the best songwriters in the world. It's a crazy alignment of stars.

They have always had such a laser focus on what they want to do sonically that it was only natural that they ended up producing themselves. They were somewhat terrified of doing it completely alone, to be honest. But I think that's a healthy fear, it's a fear that spurs them on artistically.

George is an absolute sonic genius. We've worked with some of the greatest mixers in the world on this record, and all of them have been completely floored by his production.

We had our long-term friend and collaborator [engineer] Jonathan Gilmore, who helped us really pull it together on the last furlong when it became very stressful. They felt the weight of *I Like It When You Sleep...* and they wanted to better it. It was a difficult record to make but every 1975 record has been a difficult record to make.

The mood was up and down – some days great, some days awful, some days average. The record took a year to make. Every Friday I'd be with them in Angelic Studios [in Northamptonshire], and we then went to LA for two months to finish it.

People see it as a document of the times. They relate to Matthew's struggles and observations about life. I hear a lot of life in that record and it was a beautiful thing to watch a songwriter I adore arriving at a very rich place. It was scary for him, but ultimately he's producing his best work.

Matthew's struggles have been well-documented. At his lowest, I was spending a lot of time with him because I was worried about him. I remember one day at his house in East London, I went round there to sit and work just to make sure he stayed out of trouble.

We were in his living room and he was doing his Matthew thing of pacing around like a panther, looking for

stimulation. He grabs his acoustic guitar, sits as close as you can be to someone without touching and plays me a new song called *I Always Wanna Die (Sometimes)*. Part of my brain saw the apocalypse, and part of my brain saw this song that is going to connect with millions of people. That was one of those moments where I was just like, ‘Fuck, they're really going to do something special’.

It's always a very rich and creatively progressive state when they're making a record. They never actually stop making records. *I Couldn't Be More In Love* was actually a track that came at the end of the *I Like It When You Sleep...* sessions. Whilst that record was being mastered, Matthew had already written one of the best songs on the most recent album. It's a good example of how productive their flow is.

I've heard Matthew talk about *Love It If We Made It* a lot in interviews and he always reflects back that media outlets want to censor that song. But all it contains is quotes that said media outlets have emblazoned across the front of their newspapers or stuck on TV broadcasts. He's not actually expressing an opinion, he's just reflecting the world and that's what the power is in that song. We have a British band who have written this generation's *Sign O' The Times*.

Matthew's like a musical encyclopedia. I wouldn't know where to start with references, there's UK garage, American R&B and everything in between. There's a psychedelic trap song on the album, *I Like America And America Likes Me*, and it sounds more relevant than some of the revered [current] hip-hop artists. We've got four white kids from Manchester dropping a track that sounds more relevant than most of the [artists] in that genre.

Of course they should win best album – how could they not? All we care about is albums. Matthew and I, George, the rest of the boys, the artists on *Dirty Hit*, my staff, we are all the same, we want to make great albums. We're in the digital landscape, things are still shaking out, but cool people are still going to consume albums – it's about connecting to human expression.”

“We have a British band who have written this generation's *Sign O' The Times*”

**JAMIE OSBORNE, DIRTY HIT**





# Anne-Marie

**SPEAK YOUR MIND**  
**ASYLUM/ATLANTIC**  
**SALES: 180,345 (OCC)**  
**PEAK CHART POSITION: No.3**

Some albums are made in a few weeks in a single studio. Not **Speak Your Mind**, by **Music Week's Breakthrough Artist Of The Year 2018 Anne-Marie**. That came together in multiple locations across several years. Asylum Records boss **Ed Howard** – the A&R man who pulled it together – tells the inside story of the biggest-selling debut album of last year...

■ INTERVIEW: MARK SUTHERLAND

**ED HOWARD (MANAGING DIRECTOR, ASYLUM):**

“Speak Your Mind wasn’t a traditional album making experience. It certainly wasn’t made all in one go. It wasn’t even made all in one country!

We felt we had an incredible talent in Anne-Marie, so we thought at some point we would be releasing an album. But initially it was about unlocking her potential as a writer and singer. Quite early on, she was working with [*Music Week* Songwriter Of The Year] Steve Mac and that led to [2016 single] Alarm. I remember Steve called me up after the first session and said, ‘Oh my God, this is the real thing: you could go miles with the talent you’ve got’. It was lovely to get that call and then they followed up with a really exceptional song, those two things hand-in-hand were a joyous moment for sure!

With Alarm, Ben [Cook, Atlantic president] and I were trying to work out how to break a single in the new streaming paradigm. Once we’d worked that out and got Alarm to a certain kind of place, we were then able to have hits more regularly with Anne-Marie.

And when you’re in that place you can think, ‘When can we slate an album for, how much longer do we need to build it?’ When we found [Marshmello collaboration] Friends, we thought, ‘We’ve got momentum here, we can put an album out’. It happened to coincide with the Ed Sheeran stadium tour and that whole process was super-important in terms of building to deliver an album that would actually break the artist and wouldn’t be a disappointment in terms of scale, after how well some of the singles had done.

We waited and picked our moment quite well with hindsight. But there were some really difficult times. We did some features on other labels and not all of those went the way we wanted them to. There were moments where she had to hold her nerve and we had to have difficult conversations about when the right moment was going to be and move the release back.

But that’s just part and parcel now of any artist trying to break through. Anne-Marie is the first artist that Atlantic has broken in the streaming era. It’s very normal now for the development process to be longer than it was. We often ask ourselves: ‘Do we need to be putting out an album, what effect does that have?’ But, because of the touring and everything else, there was a real moment when things coalesced for her and it was greater than the sum of its parts. Everything came together with the release of the

album and she went up a couple of notches in terms of public profile, belief in herself and media belief in her. That was the culmination of three-and-a-half years’ work!

With multiple producers and songwriters, the challenge for an A&R person is to work with the artist to make sure there’s an artistic thread to the record as well as the hit singles.

So Cry, which she wrote with Jennifer Decilveo, was a total favourite and says a great deal about what she loves musically. We knew it was a brilliant statement that could be an album opener. Around that was a track called Then, another Steve Mac one, a beautiful piece of music, and Machine was a very important one to Anne-Marie lyrically.

Those tracks were really important to make sure they spoke really loudly of Anne-Marie as well as the single moments. That’s the statement of her artistry and those are the moments that sell the tickets

*“With hindsight, we picked our moment quite well. But there were some really difficult times”*

**ED HOWARD, ASYLUM**

and the albums as opposed to the singles.

It’s really difficult delivering scale for albums from breaking artists, so we’re deeply proud of what she’s achieved. It’s built on a long road of hard work, singles, touring and everything else. That’s as it should be: it doesn’t scare us or bother us because she’s great and she’ll be around for a while because she has the talent. We’re very happy for it to take a minute if the results are ultimately great and we believe in the artist. We believe the cream should rise to the top and she’s definitely that.

The BRIT nomination is a huge thing for her confidence and belief in herself and as reward for all the hard work she’s done. And, whatever happens, she should take great confidence from that, look to the future and believe that she’s absolutely amongst the biggest artists this country is producing at the moment. She fully deserves to be there.

We’d love to win it. You can’t really control those things but Anne-Marie is ambitious and we want to see her talent absolutely maximised. This would be a lovely way to finish off this campaign but whether she actually wins it [or not], she’s brilliantly set up for the next record. If we bring the right music and the right creative, we already know she’s going to deliver on every other level. It’s now all in our hands, which is a lovely place to be.”



**Speaking in tongues:**  
 Anne-Marie

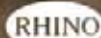








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**Another day in paradise:**  
George Ezra



*“The two main reasons Staying At Tamara’s was a success were Paradise and Shotgun – killer singles, basically”*

CAM BLACKWOOD



**George Ezra**  
**STAYING AT TAMARA'S**  
**COLUMBIA**  
**SALES: 769,701 (OCC)**  
**PEAK CHART POSITION: No.1**

**Staying At Tamara's** had a tough act to follow in living up to **George Ezra's** multi-platinum debut, **Wanted On Voyage**, but exceeded expectations to become the UK's best-selling artist album of 2018. Here, Athlete frontman **Joel Pott**, who co-wrote most of the LP, and producer **Cam Blackwood** look back on a campaign that overcame an inauspicious start to propel its likeable star into the stratosphere...

■ INTERVIEWS: JAMES HANLEY

**CAM BLACKWOOD:** “We started in the studio in September/October 2016. A lot of the record was done in that first session up to Christmas and we had eight songs finished by January/February 2017. The first track we put out was Don't Matter Now, which didn't do as well as hoped [it charted at No.66]. I think everybody had been expecting it to be successful and were rather complacent. All of a sudden it was a bit like, ‘Ooh, OK... What's going on here then?’ That set the cat among the pigeons a little bit.”

**JOEL POTT:** “To George's credit he just got his head down and went, ‘It didn't connect with people as well as we thought it would, but I'm not going to let that deter me from making a great record’. I've been through ups and downs with my own band and have seen it with other people as well, so I tried to remain philosophical about it.”

**CB:** “George started writing again and came back with Shotgun. It was a different song to what it became, but it was the bones of an idea and everybody was like, ‘Wow, this is amazing’. The last session we did was December '17 or January '18, it was really late because the album came out in March and Shotgun was the last one we got ready. Paradise was one of the first, bizarrely. The label was excited about Paradise for the record, but I don't think it was as excited about it as a single until [then Columbia co-MD] Stacey Tang suggested it. We were all happy because we all loved it – and it was a hit!”

**JP:** “I remember when George first played me Paradise. He'd written it while touring the first record and it was like, ‘George, this is a winner!’ I guess the level of its success was maybe a surprise, but I knew as soon as I heard it that it was a brilliant song.”

**CB:** “When Paradise was a hit I thought, ‘This is good, the album will probably go to No.1’, but I don't think anyone foresaw that it would hit 63,000 sales in the first week. I knew that people loved George Ezra and we were confident that we had a record that was really good and would hopefully sell to his fans, but I thought it would be a big ask to have a similar kind of success, numbers-wise, to *Wanted On Voyage* [1,359,615 UK sales – OCC]. It's very difficult to make a big sophomore album, so that was always in the back of my mind. I think the two main reasons *Staying At Tamara's* was a success were Paradise and Shotgun – killer singles, basically. But it feels like a journey when you listen to it. It's an album, not a collection of singles, and I think that's why people like it.”

**JP:** “There's an honesty to George, there's no bullshit there and that comes through. If there is one defining factor it would be just that George is George. It sounds stupid but, in a climate where with a lot of pop you could literally interchange the singer and it wouldn't really make any difference, you've got a character. When you hear a George song on the radio you get his personality, and that is who he is.”





# Florence + The Machine

HIGH AS HOPE

VIRGIN EMI

SALES: 109,385 (OCC)

PEAK CHART POSITION: No.2



When it came to the return of **Florence + The Machine**, **Florence Welch** decided to mix things up for album No.4. Co-producing **High As Hope** herself alongside **Emile Haynie** (Lana Del Rey, Kanye West), the result was a captivating comeback. Here **Virgin EMI** president **Ted Cockle** recalls how it came to life...

■ INTERVIEW: GEORGE GARNER

**TED COCKLE (PRESIDENT, VIRGIN EMI):** “We’re delighted this is 10 years of Florence being nominated in the BRITs environment. In pop music life-cycles – like dogs’ – it’s like 70 years to be there for 10! She won in 2010 for her debut, Lungs, she was nominated in 2012 for Ceremonials, in 2016 for How Big, How Blue, How Beautiful and now this record for 2019. Looking at her contemporaries in the category, she’s certainly the frontrunner in that regard. I’m delighted in terms of quite how international she is compared to some of the others. Australia has always been incredibly hospitable to her, and she still has the whole of her European arena tour and US touring still to come. She’s had some big moments in Hyde Park historically, too, so she’s looking forward to British Summer Time.

I go deep with Florence and, after many, many years, I continue to believe everything about her as an artist. Some people become professional performers, but she plays the role of the artist, performer, writer and producer. Florence’s records have always been an expression of her at all times, and she ended up co-producing this with Emile Haynie. I think she was always doing it, and there’s just been a growing confidence to go, ‘I can do this’ – it’s the incremental process of her recognising the scale of her contribution.

I had the pleasure of an afternoon with her at RAK Studios when she played High As Hope to us. From the moment we heard Hunger we knew that we had something – it was incredible. Hunger, whether you’re into Florence or not, is a euphoric number. It’s a big, big record on every level. I heard it and went, ‘Bloody hell, that’s killer Florence! I can hear that all over the radio’, and she’s like, ‘That was just me telling the story of dealing with food issues’. She doesn’t sing the first line in the video [‘At 17 I started to starve myself/I thought that love was a kind of emptiness’]. There remains a purity of her expression that is still completely unfazed by commercial expectation. She continues to pay no real focus to a wider world other than the reality of her life. And very few manage to do that. The beauty and innocence of her is that she’s still completely naïve to the requirements of the world. I’m not saying she doesn’t want to play the biggest venues she can possibly play – that’s her agenda – but the process by which it connects? There is nothing choreographed about that. That’s why I still believe her.

High As Hope sonically leant itself to the perfect marketing plan. We had 10 majestic tracks and then [we planned] some fireworks of fun and excitement across the summer. We wanted to go from the album, which is beautiful, into some summer [sounding material]. She has the ability to have one foot on the dancefloor and still have one foot with the band and a traditional musical set-up. We would have liked to have a dance one, straight into a Stonesy one and then one more. All those records were made within the process but, sonically, didn’t fit the album. We’ve just come out with Moderation, which was meant to come about five

months ago. It’s on the BBC Radio 1 playlist and it’s getting strong reactions.

There have been so many amazing moments [to the campaign]. The Florence/Mick Jagger connection is sizeable – it’s always pretty phenomenal when that comes together [Florence supported The Rolling Stones at the Principality Stadium in 2018]. For her to be a multiple Mercury nominated artist remains incredibly important to Florence, too. Then there’s South London Forever on the album, which was deeply personal, so we did a show at the The Joiners Arms in Camberwell for her to reconnect with where she was from.

We’re just delighted High As Hope has had as much impact as it has when she’s definitely swimming against the tide in everything she does. There isn’t a hip-hop blessing to her, there is no celebrity partner; she’s trading with the one currency she has, which is the music. And there aren’t that many that exist in that way. She’s unique in this category.”

*“There remains a purity of Florence’s expression that is completely unfazed by commercial expectation”*

**TED COCKLE, VIRGIN EMI**

Hope votes: Florence Welch





Found advice: Jorja Smith



*“Jorja went against the grain, that was the stamp of her vision. She didn’t feel the pressure of a debut album”*

**MAVERICK SABRE**



# Jorja Smith

**LOST & FOUND**

**FAMM**

**SALES: 69,681 (OCC)**

**PEAK CHART POSITION: No.3**

After winning the BRITs Critics’ Choice Award in 2018, **Jorja Smith** returns this year as one of the UK’s biggest breakthrough successes, having exploded out of Walsall to take on the world. Debut album **Lost & Found** documents the star’s journey so far. Here, **Maverick Sabre**, one of Smith’s first ever collaborators, recalls meeting the shy teenager whose songs would introduce a vision and personality like no other...

■ INTERVIEW: BEN HOMEWOOD

**MAVERICK SABRE (ARTIST/SONGWRITER):** “I first met Jorja when she was 16. She didn’t put out her first song, Blue Lights, for another two years after that. We were introduced by a mutual friend who’d played me two of her tunes and said she was totally unknown and hadn’t really released any music, but was coming down to London to start doing sessions. I was played Beautiful Little Fools and Teenage Fantasy, I was blown away, specifically by the lyrics. I hadn’t heard anything like it.

At the time I was really disillusioned with current music, especially from younger new artists. When I heard those songs I was like, ‘Do you know what? I’m backing this.’ Whatever she needed, advice, songwriting... I brought her on tour, anything. I believed in her and I still do, with the exact same passion in the exact same way. Sometimes, it’s easy to say you knew from the minute you heard the music what an artist will grow into, but it’s true, I’m not lying. I’m excited when she gets nominated for awards, when Snoop Dogg posts her songs or whatever it may be, but it doesn’t surprise me. Nothing surprises me, I could always see her going to the stars.

Back then, she was a young 16-year-old girl, born and raised in Walsall, who was kind of shy, doing her first ever studio sessions. She was a sweetheart and always has been. The thing about Jorja that I’ve always commended is her drive. A lot of young musicians might be on their phones or wanting to go here or do that, but she was really on the ball, she just wanted to make great music. She had that graft and vision.

We started writing and wrote for years, building up tunes. On the album, I was with her on February 3rd, Tomorrow, Where Did I Go? and Wandering Romance. It was a beautiful process. Apart from my own career, she’s the only one I’ve been there for from the get-go. I love the album and the way it sounded when it was finished. It happened so naturally, it was like a family vibe.

We’re quite similar, we hear a lot of similar melodies and are inspired by a lot of similar chords and music in general. February 3rd was written in a fancy

studio in LA, Where Did I Go? was written in a small studio with Cadenza in West London, we wrote in various places, it didn’t really matter where.

A lot of the songs were written about her experiences with love, and a confusion with love. Tomorrow hits home with that. The opening line is, ‘The hardest thing I’ve learned is I can’t help myself’. For a young artist writing that as a first line... She wanted to put across that grey area that people maybe don’t speak enough about, where you start to feel responsible for things that are inevitable in a relationship.

Lifeboats is my favourite song on the album. The lyrics always grab me, I haven’t heard many young artists doing what she’s doing with a song like that. There needs to be more of that. That’s all her own writing. You really see a unique perspective on the world around her.

The album shows a hell of a lot of maturity. A debut album is very important, your whole life builds up to that first statement. She was massively inspired by Amy Winehouse, Erykah Badu, Lauryn Hill, and all their first records were really a big stamp of who they were at the time. She really got that across, at a time where soul and R&B maybe wasn’t being done, sometimes overshadowed by heavier music or because things have to sound a certain way for radio. She went against the grain. Doing that was the stamp of her vision. She didn’t feel the pressure. Jorja is pretty straightforward, she knew what she wanted and her head was screwed on, we were just there to support her vision.

The songs are honest. There’s a vulnerability to them that people from all backgrounds and ages, man or woman, can connect with. In the times we’re living in now, people really need that. She did two nights at O2 Shepherd’s Bush and Tom Jones was there and he came up afterwards and he said, ‘It’s such a beautiful thing to see young boys and girls singing soul music’. That sums up Jorja’s appeal and why people are falling in love with her. The emotion in her voice is so true. She’s very honest with herself, her emotions and her experiences and wants to put that into music. That makes her unstoppable.”



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CRITICS' CHOICE:

**SAM FENDER • LEWIS CAPALDI**

BRITISH MALE:

**GIGGS • SAM SMITH**

BRITISH FEMALE:

**FLORENCE + THE MACHINE**

BRITISH GROUP:

**THE 1975 (DIRTY HIT) • YEARS & YEARS**

BRITISH BREAKTHROUGH:

**ELLA MAI • MABEL**

BRITISH ALBUM:

**THE 1975 - A BRIEF INQUIRY INTO ONLINE RELATIONSHIPS (DIRTY HIT)**  
**FLORENCE + THE MACHINE - HIGH AS HOPE**

BRITISH SINGLE:

**RAMZ - BARKING**

BRITISH VIDEO:

**JAX JONES FT. INA WROLDSEN - BREATHE**  
**JONAS BLUE FT. JACK & JACK - RISE**  
**LIAM PAYNE & RITA ORA - FOR YOU (FIFTY SHADES FREED)**

INTERNATIONAL FEMALE:

**ARIANA GRANDE**

INTERNATIONAL MALE:

**DRAKE • EMINEM • SHAWN MENDES**

INTERNATIONAL GROUP:

**NILE RODGERS & CHIC • THE CARTERS**

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AWARD STYLED BY SIR DAVID ADJAYE







# THE SKY'S THE LIMIT

In little over a year, **Sam Fender** has morphed from a hopeful indie kid into a guitar-wielding star-in-the-making. The boy from North Shields is about to take home the **BRITs Critics' Choice Award**, but, he tells *Music Week*, he won't go changing for anybody...

— BY BEN HOMEWOOD —

*The roof is on fire: Sam Fender takes a pew on high*



**S**am Fender is about to have a cup of tea with Phil Mitchell when *Music Week* interrupts him at his studio. The 23-year-old “toe rag” from North Shields laughs when we splutter in surprise. “Nah, not Phil Mitchell off Eastenders!” he explains. “It’s me godfather and his good friend Phil Mitchell, he’s a scouse lad, he’s cracking. Anyway, they’ve come in for a cuppa...”

We find Fender in the studio he’s built over the last year in his hometown, 10 minutes from his mother’s front room – where he wrote frothy guitar anthems such as Play God, Dead Boys and Leave Fast – and five minutes from the flat he’s about to move into. He’s 75% through making his debut album, is about to track some vocals and is the proud owner of a new set of allen keys. “I’m excited to fix me guitar,” he says. “They’re a cracking set of keys.”

But we’ll get to the album later. First, there’s the small matter of Fender’s impending trip to pop’s most ginormous night, the BRIT Awards. The Polydor signing is gearing up to collect the Critics’ Choice Award, having seen off competition from Lewis Capaldi and Mahalia.

He’s still reeling from the news.

“I’ve no idea how I’ll take any of that,” he says, allowing himself a belly laugh when we ask how he’ll handle the glitz and glamour under The O2’s giant grey dome.

“I might just rock up with a couple of Greggs pasties in me hand, that’ll look good. I don’t know man, it is what it is. I’ve got to take all this in my stride, it’s very overwhelming for me and very strange,” he continues.

“I’m not gonna play the, ‘Ooh he’s a poor northerner,’ but I *am* just a kid from North Shields and I always will be. A kid from any town around the UK would find this very nauseating and very fucking overwhelming. It’s crackers, aye.”

Fender was in a taxi going past his old school when Polydor phoned with the news, and never thought he’d actually *win* it. For a young musician with indie sensibilities, the BRITs isn’t necessarily a natural fit. He’s enthusiastic about Shame, Idles, Fountains DC and the current wave of British bands, but acknowledges that he’s “probably seen as the PC, pop version of that, people think I’ve gone to the dark side on a major”.

But back to that taxi ride...

“I was driving past my high school, where one of my teachers once said being in a guitar band was a stupid idea,” he remembers. “She went, ‘You’re the kind of kid that’s gonna fail all your exams’ [*laughs*]. What a bastard!”

Fender, who now has more than one million monthly Spotify listeners, released debut single Play God independently in 2017, and it was the culmination of years of graft. Now, he’s on a major and is, by definition, a critics’ darling.

“It’s amazing, because it means people thought I was the one that deserved it,” he says. “However, I never set out to be anything other than the artist I wanted to be. It’s wonderful that I’ve won, but all I want is to sell enough albums to keep doing this.”

Fender acknowledges he’s not “James Bay, Florence + The Machine or Adele”, and his earthy guitars represent

*“A kid from any town  
around the UK  
would find this  
very overwhelming.  
It’s crackers”*

#### SAM FENDER

something of a sidestep for Polydor as well as the BRITs. All but two Critics’ Choice winners have gone on to achieve platinum debut album sales, with the award still seen as a welcome boost throughout the industry.

“For a lot of years, Polydor have had predominantly big pop acts, I’m not the classic thing they would go for, we’ve done this very DIY so far,” says Fender. “They never really signed me to be that artist. They were happy with me being someone that brings out albums and does reasonably well with that.”

The major’s co-president Tom March is more effusive. “Sam has that powerful combination of true artistry and ambition,” he tells *Music Week*. “He’s utterly authentic and is in that great lineage of artists that only the UK produces, with the potential to connect with audiences on a global level.”

Polydor’s head of marketing, Stephen Hallows, sounds similarly excited. “Sam wins over everyone who crosses his path with his talent and charm, and it was no surprise how quickly he found champions, especially once people had seen him live,” he says.

“It’s encouraging to see this translating to the general public, with Sam selling out an entire UK tour in just a few days last month. This award gives us a brilliant platform ahead of his debut album.”

Deep into recording, Fender is adamant his musical principles won’t change, but his life certainly is. Elton John called via FaceTime, Sam Smith “has been on the blower” and he recently turned down the chance to be in a video for one of the world’s biggest pop stars.

“It’s been mad,” he says. “Sam Smith’s been really nice. He reached out saying he liked my voice, and he’s given me loads of tips and tricks. He said, ‘Plan your heavy nights out, we all need a blow out, like, just make sure you’ve got time to recover.’”

But even nights out are starting to change for Fender. “It’s been getting a bit mad up in Newcastle. In Shields, everyone’s known me since I was a little kid, so they still call us a little shit and nothing changes,” he says. “But I was in the city the other night and I got hounded. It was really strange, it was that moment of, ‘Fucking hell, people actually know who I am.’”

Fender is building a strong bond with his fans, and he’s crafting a debut album to reflect the mindset of his generation. In his head, confusion reigns.

“There’s loads of different stuff on there, it’ll be a classic debut in the sense that there’s a lot going on, that’s the beauty of it,” he says. “Some of it is really embryonic and raw and youthful and a bit naïve. That’s what it should be.”

Fender’s hoping he can be part of a push for a brighter future, too. “A lot of young people feel really, really disengaged,” he says. “There are dire situations in our country and I don’t feel smart enough to have any solution, it’s really frustrating being 23 and not knowing what you can do. I feel very hopeless, but I do have hope that something will change and we’ll do something to regain a bit of fucking dignity, because, it’s awful, like.”

For the moment, though, Fender is focusing on music.

“I suppose the eyes are on me now, he says. “All I can do is make the best album I possibly can.”

And with that, we leave him to finish his tea and get back to it...





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40m



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# CYBER CRIME & PUNISHMENT

The threat posed by piracy to the music business is not consigned to the pages of history. In 2019, it continues to affect all facets of the industry, and in ever-changing ways. In this special report, *Music Week* looks at the people fighting back...

— BY GEORGE GARNER —

It is often said that there are two universal truths in life: death and taxes. Well, speak to the BPI and they make a persuasive argument that an additional phenomenon could be bolted on to that list: piracy.

As Paola Monaldi, content protection operations manager at BPI tells *Music Week*, another certainty you can rely on is that, “Where there is a market, pirates will follow.”

This statement may seem counter-intuitive in 2019. We are, after all, nearly 20 years on from Metallica and Napster butting heads in court. What’s more, the received wisdom of the day is that piracy was a most welcome casualty of the advent of streaming. Yet, while the widespread availability of music via Spotify, Apple, YouTube Music et al – not to mention the dawn of voice control technology – may make the notion of people hunching over laptops accessing music illegally seem antiquated, it isn’t. While Monaldi stresses that the UK has “one of the world’s lowest music piracy rates”, nevertheless she asserts that the threat to the creative industries has also become more sophisticated. Her sentiments are echoed by others at the forefront of the fight against pirates.

“I have seen articles on how streaming has solved or cut the piracy problem,” explains Ben Rush, CTO/founder of AudioLock, which provides anti-piracy services for the music industry. “In my experience this has only led to changes in piracy methods.”

Sharan Ghuman, PRS For Music’s anti-piracy unit manager concurs, and is quick to note the intensifying and mutating nature of the modern threat piracy poses.

“In December last year, the European Commission published its first Counterfeit And Piracy Watch List,” says Ghuman. “It highlighted online and physical marketplaces outside of the European Union that



*“Pirate stream sites are gaining traction and taking revenue that would otherwise go to artists and labels”*

**BEN RUSH**  
AUDIOLOCK

engage in or facilitate substantial IPR infringements. The list featured cyberlockers [who pay uploaders a cut of their ad revenue], P2P services, unlicensed download stores, illegal streaming sites and stream-ripping sites [websites that allow users to download content from licensed services by inputting a link to that content on the licensed service] as areas of concern. [There’s] a wide variety of piracy methods that we are continuing to tackle.”

And as to the financial damage these threats inflict every year?

“Digital piracy remains the biggest threat, causing an estimated annual loss of £150m,” reveals Monaldi. “But the vinyl revival and resilient demand for CDs, although good for the legal market, has resulted in the illegal physical market causing an estimated annual loss of around £40m.”

The music industry may once again be experiencing an economic boom after some lean years, but it can hardly afford to endure losing out on this eye-watering amount of revenue. Fortunately, combatting the ever-evolving threats are companies like BPI, PRS For Music and AudioLock.

The BPI’s content protection team have worked hard to develop a 360-degree approach to the problems posed by stream-rippers, cyberlockers as well as bit-torrent, and MP3 aggregator sites. Complementing their work in delisting and demoting content from search engines, BPI also use web notifications, law enforcement collaboration, targeted civil and criminal law litigation, lobbying and public awareness campaigns.

“BPI has invested in state-of-the-art search engine delisting, further refined by introducing a dynamic crawling system aimed at prioritising resources and exploiting the synergy between URL delisting and overall site demotion,” says Monaldi. “Machine learning



has been enhanced to achieve scale in an intelligent way. BPI has now had over 800m URLs delisted by search engines, reducing the illegal availability of 1.7m recordings by major and independent artists. BPI is the world's largest remover of illegal music content from Google's search results, and the Code Of Practice we negotiated with search engines and government means our demoting programme can quickly make new illegal sites virtually inaccessible through search."

This is, however, just one of BPI's objectives.

"BPI also works with major ISPs and the High Court to block illegal websites and hundreds of proxies that provide a back-door route to those sites," continues Monaldi. "With Pirate Bay alone having over 100 active proxies at any given time, this is an ongoing battle, but it reduces the use of those sites seven times out of 10, with some shutting down altogether. We continually look at and implement new ways to maximise our website blocking programme's impact."

Another string to the BPI's bow is that it also works with City Of London Police, the advertising industry and trade bodies to diminish the revenues generated by infringing sites.

"Of the 120 referred to the police in 2018, 40 were shut down, while others saw their income disrupted," reflects Monaldi. "BPI also works in partnership with ISPs, government and the film sector in the Get It Right campaign, which encourages users to use legal sites through a combination of online engagement and educational emails sent to subscribers who've uploaded repertoire to share with other users through torrent applications. Research is showing positive impacts."

Nor is the BPI alone in its fight. Over at PRS For Music, they have identified stream-ripping as their main priority.

"Essentially, because this method of stream-ripping doesn't use a service's API, it is difficult to shut down," says Ghuman. "We worked with SoundCloud throughout 2018 to tackle stream-ripping, reporting sites and having them blocked by the platform's security engineers, as well as sending cease and desist notices to hosting providers, with a view to having the sites shut down. As soon as SoundCloud takes action, these 'stream-rippers' circumvent the blocks, creating a game of 'whack-a-mole'."

Despite the inherent difficulty, PRS For Music have racked up some notable victories in collaboration with SoundCloud, Operation Creative, the City Of London's IP Crime Unit and more.

"We have been successful in disrupting 76 stream-ripping download sites that had abused SoundCloud's API – a 100% success rate," beams Ghuman. "We haven't found any additional services operating in the same way, which we see as evidence that stream-ripping download sites have significantly reduced."

Also making a difference is its own bespoke notice and takedown tool MAPS, launched in conjunction with the Publisher's Association.

"MAPS works by tracking PRS For Music repertoire on unlicensed and infringing websites and continues to be used by our publisher and writer members to combat all forms of piracy, including stream-ripping," explains Ghuman. "Once content has been located, the tool automatically sends a notice to sites requesting removal of that content. At the same time, notices are sent to search engines, Google and Bing, which are able to delist the results for the infringements from their search engines. Since launch, we have improved MAPS to enable automatic takedown notices for our



**Fighting for music:** PRS For Music's Sharan Ghuman

*"We've been successful in disrupting 76 stream-ripping download sites that had abused Soundcloud's API"*

**SHARAN GHUMAN**  
PRS FOR MUSIC

members, making protecting their rights easier, and included reporting functionality so users choose which data they want to see."

Since its launch in July 2016, PRS For Music states that MAPS has forced more than 850 sites to completely shut down, as well as 404,000 actual links to live infringing sites by delisting by search engines. In total, 76% of the 5.3 million links reported have been removed.

Clearly, then, the music industry is far from toothless in combatting piracy – decisive victories are mounting up. Another example being AudioLock's active work in the scrubbing of ClickScam sites.

"You can find many streaming apps for phones which look very legitimate and sometimes sourced from legitimate places, yet are using torrents," explains Rush. "This means the pirate stream sites underneath are gaining traction and ultimately taking revenue that would otherwise go to the artists and record labels. Furthermore, as traffic from search engines is a huge part in marketing efforts and content discovery, this needs to stay cost effective and be organic rather than relying on paid adverts. The [search] results are continuing to get clogged with sites we class as Clickscams."

"They lead to malware, fake premium sites or are covers for other criminal activity," he continues. "These, due to their nature, often take up a large part of the first page of search results, with 'similar' results ready to replace a link shown in the search results. This can stop key social media and other priority traffic routes to essential information and therefore will result in target audiences not reaching the artist and label content."

The implications here are dire for everyone in the music industry, but perhaps one side of the biz in particular.

"Small labels are a good example," says Rush. "They are already very tight on revenue flow and can often be the fertile ground for new ideas from artists. If these labels are unable to exist, investment in new talent disappears, and the ideas go with them."

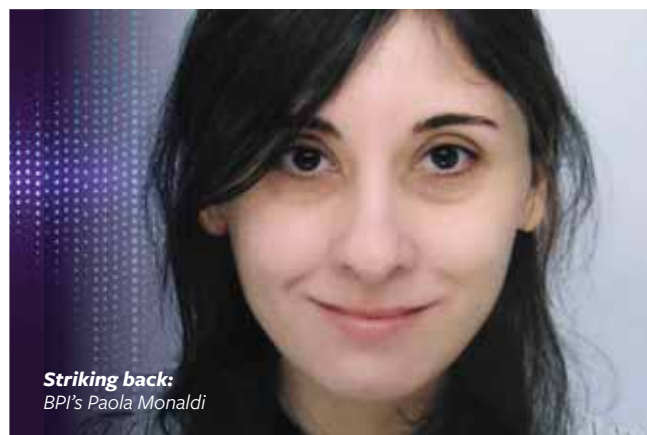
Moreover, piracy's implications can be even more far reaching than you may initially expect.

"The clickscam sites are of greatest music piracy concern for me, but not specifically for the piracy itself," Rush tells *Music Week*. "Many of these sites are there for the purpose of money laundering. Everyone has probably seen these because the adverts make you wonder, 'Who would click on that?' These sites enable the laundered money to be moved anywhere, without borders, with high anonymity and at scale. Unfortunately, this money could be connected to criminal activities most people probably try not to think about."

Rush explains that anti-piracy services work alongside international and government agencies to identify and disrupt these activities.

"One successful method is to make the payment gateways and providers responsible for, and aware of, the illegality of these transactions. This has received a reasonable success rates but new accounts and routes are being sort."

Indeed, if you want to protect your content, it's worth remembering it's an on-going war. And there are more battlelines than ever before.



**Striking back:** BPI's Paola Monaldi

*"BPI is the world's largest remover of illegal music content from Google's search results"*

**PAOLA MONALDI**  
BPI



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**BRIT**  
**AWARDS**  
**2019**  



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**BROCKHAMPTON** INTERNATIONAL GROUP

**CALVIN HARRIS & DUA LIPA** BRITISH SINGLE & BRITISH ARTIST VIDEO OF THE YEAR

**CAMILA CABELLO** INTERNATIONAL FEMALE SOLO ARTIST

**CRAIG DAVID** BRITISH MALE SOLO ARTIST

**FIRST AID KIT** INTERNATIONAL GROUP

**GEORGE EZRA** BRITISH MALE SOLO ARTIST, BRITISH SINGLE & MASTERCARD BRITISH ALBUM OF THE YEAR

**LITTLE MIX** BRITISH GROUP & BRITISH ARTIST VIDEO OF THE YEAR

**SIGALA & PALOMA FAITH** BEST BRITISH SINGLE

**THE CARTERS** INTERNATIONAL GROUP

**TOM WALKER** BRITISH BREAKTHROUGH ACT & BRITISH SINGLE

**TRAVIS SCOTT** INTERNATIONAL MALE SOLO ARTIST



# HITMAKERS

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

**THIS WEEK:** Up for four BRITs this year, **Jess Glynne** is one of the most recognisable voices in UK pop. Here, her co-writer and best friend **Jin Jin** recalls how the star's first solo No.1 **Hold My Hand** started with chicken, chips and an iPhone voice note...

■ INTERVIEW: BEN HOMEWOOD

I often come up with little ideas when I'm walking down the street and stuff; I had the idea for Hold My Hand and recorded it as a voice note. I had the line, 'Like a precious ring on my finger, will you hold my hand'. Then I went into the session with Jess and Jack Patterson from Clean Bandit and I said, 'I've got this idea...'

We were doing it in Jack's place, which is underneath Mark Ralph's studio on Beethoven Street. Jack had just moved in that day, so he was unpacking boxes. We ordered Nando's and it took forever to come. It depends how you feel whether you eat in the studio, sometimes it's like, 'Right, let's get some food!' Otherwise you'll get hangry [laughs]!

We took so long to get started because he was still plugging things in and unpacking, we wondered if we were going to come up with anything at all.

We started really late, but then it came pretty quick, Jack was on the 808 drum machine, he came up with some chords and we worked all evening.

They said the line about the precious ring was a bit weird so we changed it! Then we did the melody and wrote the rest of the song, it was a really loose idea. The label then asked for a post-hook, Jack was in a session with Ina Wroldsen and she wrote one, and then we went back in and refined it again and changed some of the lyrics.

It really throws me if someone says, 'Go in and write a hit.' It's one of my pet hates. When you're in the studio, you try and make the best you can, shut out any outside influence and make what feels good. You follow a basic structure to make sure it makes sense and is the right length for radio, but

apart from that we're as free as possible. We had a little dance in the studio.

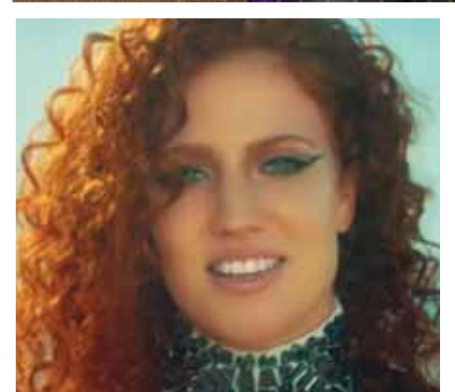
The thing with Jess is, she's got such a powerful, amazing voice, it gives you goosebumps. It brings it so [vividly] to life, that feeling never gets old. You get a bit overwhelmed. It's such an amazing feeling when you come up with something and somebody brings it to life. That's the whole reason I love songwriting. I've got no burning desire to sing, nothing makes me happier than something I've written being brought to life. It makes me feel... 'Wow!'

I didn't realise it had sold so many copies! It's always going to be such a special record for me, and the No.1 as well. It's the most special song. We felt that on the day in the studio, we loved it. All you can do is hope. You don't expect somebody else to love it as much as you, or get it straight away, it's in its raw form, but you just hope that somebody likes it or responds to it. When we sent the first rough demos to Atlantic, Briony [Turner, co-head of A&R] loved it and immediately heard what we heard in it. She's an amazing A&R. All Jess' team had the same response; everyone thought this was really one worth working on. To have the feeling you're working on something you love and are excited about and then to have the powers that be feel the potential too is even better.

Songs have to go through so many stages, demos, rewrites, mixes... To get across the finishing line, to get a first radio play is amazing. So many don't make it. We write songs every day, there are so many that don't get a look-in. To have one peek through is amazing. You think, 'Wow, something is definitely shining down on us and doing us a favour.' So thank you!

*"Jess has such a powerful, amazing voice. It gives you goosebumps"*

**JIN JIN**  
ON HOLD MY HAND



**Join hands:** Jin Jin (right) and Jess Glynne at the Music Week Women In Music Awards and (inset) Glynne in the Hold My Hand video



# JESS GLYNNE HOLD MY HAND

## Writer's Notes



### PUBLISHERS

Sony/ATV, Reservoir,  
Universal Music  
Publishing Group

### WRITERS

Jess Glynne, Janée  
'Jin Jin' Bennett, Jack  
Patterson, Ina Wroldsen

### RELEASE DATE

19/03/15

### RECORD LABEL

Atlantic

### TOTAL UK SALES

1,486,441



PHOTO: Paul Harries





# VIEWPOINT

## A matter of Trust

Tying in with the **BRIT Awards** this month is another big event: the 30th anniversary of the **BRIT Trust**. Here its chairman, **John Craig OBE**, explains why the money raised by the BRITs is more important now than ever...

**N**ot many people appreciate that the BRIT Awards is a charity event – dispensing money from each show to its trust arm, The BRIT Trust. The Trust, of which I am chair, celebrates its 30th birthday this year and, in that time, has given over £21 million to 70 different charities including War Child, Mind, ELAM, Key4Life and Music Support, plus regular contributions to key partners BRIT School and Nordoff Robbins Music Therapy. Our mission is simple: to support young people in their education. We want to give them the chance to express their creativity through music, giving them practical life skills that can convert into jobs.

This must start at school – and the Trust does much to help support the BRIT School in Croydon – the first free performing arts school in the country (where I am a governor). Founded in 1991, it has now had 9,000 students pass through its doors including, amongst many, Adele, Jessie J, Katie Melua and Leona Lewis. Freya Ridings, Octavian, Jade Bird have all been recent hot tips for 2019; all of them are former students. In fact, students from the school have been responsible for selling over 150 million albums, billions of streams, 12 BRIT Awards, 19 Grammys and two Oscars.

However, we now have as many film students as music students and the school has also produced some fine actors, such as Tom Holland (Spiderman), Cush Jumbo (The Good Wife) and Blake Harrison (The Inbetweeners). In addition, there are film and games producers and a whole host of talented professionals who go on to work across the creative sector – DJs, stuntmen, singers, musicians, producers, digital designers, writers of games, authors, dancers in musicals on stages all around the world... And a whole lot more.

This is a school that is giving students an invaluable education across the arts and related technology, looking to provide what educationalists highlight as the five key future attributes to a child's individual success and which the Trust looks to endorse across many of the other charities it supports: passion, curiosity, imagination, critical thinking and persistence.

Latest figures (2017) have the UK music business being worth £4.5 billion – up 2% on the previous 12 months with exports up 7% to £2.6bn. The number of people working in the business grew to 145,815. Within the total creative industries' sector, the number of businesses grew by 1.9% and its value to the economy reached £101.5bn – having grown at nearly twice the rate of the economy since 2010.

Over the last five years, 99% of students leaving the BRIT School have either gone into higher education or jobs within the creative economy. That is an extraordinary statistic. More than ever, in today's fluid society, it is critical to give students pragmatic, life skills that convert into jobs that not only provide satisfaction and a degree of self-worth, but also play out into the success of the UK's economy and its culture.

These individuals, in their way, have all made significant contributions to our culture and, importantly, to the economy. It is particularly telling, given the fact that there is a story from the time of the School's conception in 1989, that Margaret Thatcher told her



**BRIT rewards:** John Craig OBE

education minister, Ken Baker (now Baron Baker of Dorking), that her government "was not in the business of funding a school that would just turn out future 'out-of-work luvvies!'"

It seems to me, more than ever, to make sense for the government hand on the educational tiller to be steering current students, and future generations of workers, to what are known national economic strengths. It defies common sense and pragmatic, social, economic and cultural logic not to follow and invest in what is, by all measures, a national success story. We must be bold in our education policy – what Bill Gates, who has invested £1.3bn into reforming US public education over the next five years calls 'big bets' – with innovations to change the educational policy trajectory over the next 10 to 15 years.

Despite the BRIT Trust money, the BRIT School now has its own fund-raising operation because it needs more money. Its educational blueprint works well – for the individual and for society. Charity money should not have to be doing such heavy, and important, lifting.

We believe that culture is a 'social glue' and both the BRIT Trust and the BRIT School supports the principle that the arts are important both in themselves and as a means to a social end.

Nothing will create a more open, equal society, despite government meddling, than the arts. The arts can play a critical part in a child's education and development, stimulating an interest in culture, help provide them with invaluable skills – and lead to future career opportunities. We must creatively and financially invest in their, and our, shared future now.

*"Nothing will create a more open, equal society, despite government meddling, than the arts"*

**JOHN CRAIG  
BRIT TRUST**



# Music Week CHARTS



**You're a wizard, Ari:** Ariana Grande tops both the UK singles and albums chart

44/46 - Singles & Albums

45/47 - Analysis

48/49 - Market Shares

50 - Streaming/Comps/Record Store

51 - Indies

52/53 - UK Airplay & EU Airplay

54 - Apple

55 - Spotify

56/57 - Vevo/Club





# THE OFFICIAL UK SINGLES CHART

# TOP 75

Official Charts Company



★ Platinum (600,000)  
● Gold (400,000)  
● Silver (200,000)

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
1		<b>New</b>	Ariana Grande Break Up With Your Girlfriend, I'm Bored Republic/Island USUM71900409 (Sony DADC UK) (Max Martin/Tiësto) Sony ATV/Universal/BMG/Kobalt... (Grande/Martin/Salmanzadeh/Kotecha/Buruss/Briggs)	▲
2	1	4	Ariana Grande 7 Rings Republic/Island USUM71900111 (Sony DADC UK) (Brown/Anderson/Foster/Bucks/Universal/Warner Chappell... (Brown/Foster/Anderson/Monet/Parx/Grande/Miles/Rogers/Hammerschlag/Krysjuk)	↑
3	9	7	Lewis Capaldi Someone You Loved EMI DEUM71806776 (Sony DADC UK) (TMS) Sony ATV/BMG (Capaldi/Roman/Kohn/Kelleher/Barnes)	↑
4	3	5	Sam Smith & Normani Dancing With A Stranger Capitol GBUM71807386 (Sony DADC UK) (Stargate/Jimmy Napes) Sony ATV/Stellar/Salli Isaac/Downtown (Smith/Eriksen/Hermansen/Napier/Hamilton)	↑
5	5	4	Mabel Don't Call Me Up Polydor GBUM71808052 (Sony DADC UK) (Mac) Universal/Rokstone/BMG (Mac/Purcell/McVey)	↑
6	4	5	Calvin Harris & Rag'n'Bone Man Giant Columbia GB1101801908 (Sony DADC UK) (Calvin Harris/Hartman/Miller/Bucks/Reservoir/Sony ATV/Warner Chappell (Miles/Graham/Hartman/Miller)	↑
7	6	8	Post Malone Wow Republic USUM71822626 (Sony DADC UK) (Dukes/Bell) Sony ATV/Universal (Post/Malsh/Bell/Feeney)	↑
8		<b>New</b>	Ariana Grande Needy Republic/Island USUM71900396 (Sony DADC UK) (Brown) Sony ATV/Warner Chappell/tbc (Grande/Monet/Parx/Brown)	▲
9	8	11	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart Columbia GBARL1801571 (Sony DADC UK) (Ronson/The P-Card Brothers/Jamie xx/Kobalt/Concord/Universal/Sony ATV/Stellar/BMG... (Ronson/Cyrus/Juber/Brenneck/MPCard/Pcard/Szymanski)	↑
10	7	2	Billie Eilish Bury A Friend Interscope USUM71900770 (Sony DADC UK) (F.O'Connell) Universal/Kobalt (F.O'Connell/Billie Eilish)	↑
11	2	17	Ava Max Sweet But Psycho Atlantic USAT21802011 (Arvato) (Cirkut/Kobalt (Koci/Love/Haukeland/Bean/Walter)	↑
12	11	7	NSG & Tion Wayne Options NSG QM6P41894589 (The Orchard) (JAE5) Black Butter/CC (Arowasaje/Shokoni/Oduwo/D.Mensah/Ojo/Brew/W.Mensah)	↑
13	18	11	Meek Mill Ft Drake Going Bad Atlantic/Cash Money/Republic USAT21812712 (Arvato) (Weiss/Wheezzy) Sony ATV/Sandra Gale/Warner Chappell/Forever Rich/Music & Dreams/CC (Williams/Graham/Glass/Weiss)	↑
14	12	11	Jax Jones & Years & Years Play Polydor GBUM71807392 (Sony DADC UK) (Jax Jones/Ralph) Kobalt/Universal/Sony ATV/Warner Chappell (Lam/Alexander/Ralph/Emenike)	↑
15	13	31	Freya Ridings Lost Without You Good Soldier UKBE21701209 (Kobalt/AWAL) (Green) Kobalt (Ridings)	▲
16		<b>New</b>	Khalid & Disclosure Talk Right Hand USRC11900004 (Sony DADC UK) (Disclosure) Sony ATV/Universal/Right Hand MG/All The Noise (Robinson/H.Lawrence/G.Lawrence)	▲
17	14	3	J Cole Middle Child Interscope QMUMT1902056 (Sony DADC UK) (T-Minus/J. Cole) Universal (J. Cole)	↑
18	48	4	AJ Tracey Psych Out AJ Tracey UKQNW1800009 (ADA Arvato) (Rex Kudo/C.Hanson) Kobalt (AJ Tracey)	+
19	22	5	Westlife Hello My Love EMI GBUM71807035 (Sony DADC UK) (Mac) Rokstone/Universal/Sony ATV/Ed Sheeran (Mac/Sheeran)	↑
20	16	8	Russ (M\$plash) Gun Lean Virgin UKRL31800005 (Sony DADC UK) (GotchaBtch) CC (GotchaBtch/Russ (M\$plash))	↑
21	26	20	Lady Gaga & Bradley Cooper Shallow Interscope USUM71813192 (Sony DADC UK) (Lady Gaga/Rice) Sony ATV/Universal/Downtown/Concord (Germanotta/Ronson/Rossumando/Wyatt)	↑
22	19	27	Pinkfong Baby Shark Relentless KRE671700001 (The Orchard) (Pinkfong) CC (tbc)	↑
23	10	17	Post Malone Ft Swae Lee Sunflower Republic USUV71803661 (Sony DADC UK) (Bell/Lang) Sony ATV/Universal/Warner Chappell (Post/Bell/Walsh/Brown/Lang/Rosen)	↑
24	25	3	Dua Lipa Swan Song Warner Bros GBAA1900097 (Arvato) (Matman & Robin) Warner Chappell/Universal (Tranter/K.Lyken/M.Larsson/R.Fredriksson/T.Holkenborg/Dua Lipa)	↑
25	20	6	Chris Brown Undecided RCA USRC11803551 (Sony DADC UK) (Storch/Avedon) Sony ATV/Universal/Warner Chappell/BMG/Imagem... (Brown/Storch/Van den Ende/Ferraro/Pigliapoco...)	↑
26	40	14	Lewis Capaldi Grace EMI DEUM71806295 (Sony DADC UK) (Atkinson/Holloway) BMG/Stage Three (Capaldi/Atkinson/Holloway)	↑
27	34	7	A Boogie Wit Da Hoodie Ft 6ix9ine Swervin Atlantic USAT21812918 (Arvato) (London on da Track/A Boogie/CP/Bubba) Sony ATV/Warner Chappell/Atlantic (London on da Track/Sundae/Morning HBITL/Eucalipso/CC (Dubose/Richardson...)	↑
28	17	19	Halsey Without Me Capitol USUV71803308 (Sony DADC UK) (Bell) Sony ATV/Kobalt/Universal/Warner Chappell/tbc (Frangipane/Mosley/Storch/Timberlake/Allen/Bell/Amarado)	↑
29	36	8	21 Savage A Lot Epic/Slaughter Gang QZ45A1700126 (Sony DADC UK) (DJ Dahi/J. White) Sony ATV/Universal/BMG/Kobalt/Slaughter Gang/Dahi (Joseph/Cole/Natche/White/Young)	↑
30	69	5	Tom Walker Just You And I Relentless GBARL1601833 (Sony DADC UK) (Ralph) Universal (Walker)	▲
31	29	26	Marshmello & Bastille Happier Positiva USUG11801651 (Sony DADC UK) (Marshmello/Rokstone/Universal/Marshmello/Kobalt (Mac/D.Smith/Marshmello)	↑
32	31	47	George Ezra Shotgun Columbia GBARL1701372 (Sony DADC UK) (Blackwood) Sony ATV/BMG (Ezra/Pott/Gibson)	↑
33	39	3	Lauv & Troye Sivan I'm So Tired... Lauv GBKPL1933763 (Kobalt/AWAL) (Lauv/Corres) Kobalt/Sony ATV/Universal/Warner Chappell (Leff/Corres/T.Sivan/Mellet/McLaughlin/Pollack)	↑
34		<b>New</b>	The Chainsmokers Ft 5 Seconds Of Summer Who Do You Love Disruptor USOX91803661 (Sony DADC UK) (The Chainsmokers/Felder) Sony ATV/Universal/Kobalt/Reservoir... (Taggart/Pall/Felder/Douglas/T.Riley/Hemmings/Hood/Twin/Cifford/Brown/Koala)	▲
35	24	5	Gesafelstein & The Weeknd Lost In The Fire Columbia USOX91803314 (Sony DADC UK) (Levy/Tesfaye/Quenneville/Donmoyer) Sony ATV/Universal/Kobalt/Warner Chappell... (Levy/Tesfaye/Balsha/Quenneville/Donmoyer)	↑
36	44	21	Cadet x Deno Driz Advice Underrated Legends UKFBX1800008 (ADA Arvato) (Beatfreak) CC (Blaine Cameron Johnson/Deno Michaels)	↑
37	41	6	CamelPhat & Cristoph Ft Jem Cooke Breathe Ministry Of Sound GBCE1800173 (Sony DADC UK) (CamelPhat/Cristoph) Sony ATV/CC (Di Scala/Whelan/Costigan/Cooke)	↑
38	30	5	Kehlani Ft Ty Dolla \$ign Nights Like This Atlantic USAT21813049 (Arvato) (Kehlani) Warner Chappell/CC (Paris/Lambroza/Schofield/Trent/Griffin/Bizzy/Jug)	↑

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
39	37	18	Jess Glynne Thursday Atlantic GBAAH1800454 (Arvato) (Mac) Universal/Rokstone/BMG/Black Butter/Sony ATV/Ed Sheeran (Mac/Sheeran/Glynne)	↑
40	68	2	Blueface Thottiana 5th Amendment Ent. OZDA51839408 (Entertainment One) (Scum Beatz) CC (Blueface)	↑
41	33	8	Flipp Dinero Leave Me Alone BlackButter/Cinematic/WTB/Epic QMKSC1800039 (Sony DADC UK) (Haseeb & Khaled/Cast Beats/Young Forever) CC (Christopher St. Victor)	↑
42	35	8	Khalid Saturday Nights Right Hand USRC11803517 (Sony DADC UK) (Handsome/Digi) Sony ATV/Universal/BMG (Robinson/Vojtesak/Chammas)	↑
43	45	31	Panic! At The Disco High Hopes DCD2/Fueled By Ramen USAT21801174 (Arvato) (Sinclair) Sony ATV/Kobalt/Warner Chappell/BMG/CC (Urie/Jeberg/Hollander/Bean/Juber/Pritchard/Parx/Sinclair/Young)	↑
44	32	6	Headie One Ft Dave 18-Hunna Relentless GBARL1801740 (Sony DADC UK) (T69/Hawkes) Universal/Warner Chappell/Kobalt (Adjei/Dave/Paul)	↑
45	47	39	Anne-Marie 2002 Asylum GBAAH1800094 (Arvato) (Mac) Warner Chappell/Reach/Jobete/Sony ATV/Ed Sheeran/Universal/Rokstone/Kobalt/MMX (Mac/Nicholson...)	↑
46		<b>New</b>	AJ Tracey Wifey Riddim 3 AJ Tracey UKQNW1800006 (ADA Arvato) (Steel Banglez/Hazard) Kobalt/tbc (AJ Tracey/Steel Banglez/Hazard)	▲
47	15	2	Fredo Ft Dave All I Ever Wanted Since 93 GBARL1801597 (Sony DADC UK) (BPM) Universal/Warner/Chappell/CC (Bailey/Joseph/Omoregie)	↑
48		<b>New</b>	AJ Tracey Ladbroke Grove AJ Tracey UKQNW1800013 (ADA Arvato) (Conducta) Kobalt/tbc (AJ Tracey/tbc)	▲
49	43	3	Little Mix Think About Us Syco GBHMU1800089 (Sony DADC UK) (Kamille/Goldfingers/Bell/BMG/Concord (Purcell/Nordstrom/Novel)	↑
50	50	26	Calvin Harris & Sam Smith Promises Columbia GBARL1801049 (Sony DADC UK) (Calvin Harris) Sony ATV/Stellar/Naughty Words/FMLY/BMG (Miles/Smith/Reyez)	↑
51	65	5	Sub Focus & Dimension Desire EMI GBUM71806016 (Sony DADC UK) (Douwma/Etheridge) Sony ATV/Universal/Warner Chappell (Douwma/Etheridge/Keen)	↑
52	55	13	Yxng Bane Needed Time Disturbing London GB7T100132 (ADA Arvato) (Gabriel Wood/Glenard Patnell/G.F.R) SHCC (Wood/Menga/Patnell/Yxng Bane)	↑
53	52	4	Swarmz Ft Tion Wayne Bally Black Butter GBARL1900043 (Sony DADC UK) (Da Beat Freakz/Da Beat Freakz/Downtown/CC (Scott/Oduwo/Animashaun/Vernego/O.Ebele/U.Ebele)	↑
54	51	6	A Boogie Wit Da Hoodie Look Back At It Atlantic USAT21812667 (Arvato) (Jahaan Sweet) Sony ATV/Kobalt/CC (Dubose/Jackson/Daniels/R.Jenkins/Samuels/F.Jenkins/J.Sweet/Payne/Ward/Dobson)	↑
55	54	31	Benny Blanco, Halsey & Khalid Eastside Interscope/Right Hand USUM71809132 (Sony DADC UK) (B.Blanco/Watt/Cashmere Call) Sony ATV/Ed Sheeran/Universal (Levin/Perez/Robinson/Frangipane/Sheeran)	↑
56	53	28	Travis Scott Sicko Mode Cash Money/Epic/Republic USSM1806660 (Sony DADC UK) (Hit-Boy/OZ) Keth/Cubatz/Chahayed) Sony ATV/Warner Chappell/Universal/tbc (Webster/Graham/Chambers/Dean/Hollis...)	↑
57	49	3	Yungen Ft Dappy Comfortable RCA GBARL1900030 (Sony DADC UK) (J.Weathers/BLSSD/AoD) Sony ATV/Universal/BMG/Neo/Peef/Music (Brooks/Contostavlos/O'Donnell/Miller/Adeyibi/Sharrief/Lee)	↑
58	56	59	Keala Settle & The Greatest Showman Ensemble This Is Me Atlantic USAT21704622 (Arvato) (Wells/Paul/Lacamoire/Gubman) Sony ATV/Kobalt/TCF/Pick in a Pinch/Breathelike (Pasek/Paul)	↑
59	57	6	Catfish & The Bottlemen Longshot Island GBUM71804352 (Sony DADC UK) (Jackie Lee) Communion (McCann)	↑
60	62	21	Rita Ora Let You Love Me Atlantic GBAAH1800684 (Arvato) (Fred/Keane) Sony ATV/Kobalt/tbc (Ora/Keane/Wildund/Gibson/Parmentier/Juber)	↑
61	63	2	Marshmello Alone Monstercat CA6D21600147 (Tunecore) (Marshmello) Kobalt (Marshmello)	↑
62	23	18	George Ezra Hold My Girl Columbia GB1101701958 (Sony DADC UK) (Blackwood) BMG (Barnett/Pott)	↑
63	67	3	Alec Benjamin Let Me Down Slowly Atlantic USAT21802284 (Arvato) (Lambroza/Warner Chappell/What Key Do You Want It In/White Rope/Songs With A Pure Tone (Pollack/Lambroza/Benjamin)	↑
64	66	36	Loud Luxury Ft Brando Body AATW NLF711701457 (Sony DADC UK) (Fedyk/Depace) Powerscore/Made In LA/Global/Spirit Two (Fedyk/Depace/Lopes/McClain)	↑
65		<b>Re-Entry</b>	Ed Sheeran Perfect Asylum GBAAH1700024 (Arvato) (Hicks/Sheeran/B.Blanco) Sony ATV/Ed Sheeran Ltd (Sheeran)	▲
66		<b>New</b>	Lizzo Juice Atlantic USAT21813044 (Arvato) (Reed) Sony ATV/CC (Jefferson/Frederick/Thomas)	▲
67		<b>New</b>	D-Block Europe Kitchen Kings D-Block Europe GB2DY1900071 (Caroline/Sony DADC UK) (Ybe Hitz) CC (Young Adz/by Dribike LB/Ybe Hitz)	▲
68	21	18	Kodak Black Ft Travis Scott & Offset Zeze Atlantic USAT21811523 (Arvato) (D.A.Doman) Sony ATV/Kobalt/tbc (Webster/Octave/J. Thomas/Doman/M.Prince/C.Gandy-Rogers/Cephus)	↑
69	58	13	James Arthur & Anne-Marie Rewrite The Stars Atlantic USAT21811541 (Arvato) (Weaver/Pasek/Carroll/Davis/Paul/Ganbarg) Sony ATV/TCF/Kobalt (Pasek/Paul)	↑
70		<b>New</b>	Jack Savoretti Candlelight BMG GB5KW1803308 (ADA Arvato) (Cam Blackwood) BMG (Savoretti/Pott)	▲
71	73	37	Maroon 5 Ft Cardi B Girls Like You Interscope USUM71806260 (Sony DADC UK) (Evigan/Cirkut) Sony ATV/Universal/Pulse/Imagem/BMG/Kobalt/Prescription Family Stone (Levine/Evigan/Walker/Hazzard/Stone/Amanzar)	↑
72		<b>New</b>	Lewis Capaldi Bruises EMI GBKPL1778698 (Sony DADC UK) (Earp) BMG/Concord (Capaldi/Earp)	▲
73	74	7	Fisher Losing It Good Company CA5KR1821202 (ADA Arvato) (Fisher/tbc) PN Fisher/T.Earnshaw/CC (PN Fisher/C.Lake/B.Fisher/G.Bakradze)	↑
74		<b>Re-Entry</b>	Tyga Ft Offset Taste Last Kings USUYG1198481 (Empire) (Doman) Sony ATV/Kobalt/tbc (Stevenson/Doman/Lewis/Cephus)	▲
75	70	16	Billie Eilish When The Party's Over Interscope USUV71803472 (Sony DADC UK) (F.O'Connell) Universal/Kobalt (F.O'Connell/Billie Eilish)	↑

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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.

# Girlfriend material: Ariana Grande scores third No.1 in a row

BY ALAN JONES

**A**riana Grande tops the singles chart for the fourth week in a row. But after three weeks at the summit, 7 Rings is pushed to No.2 (80,816 sales) by the chart-topping debut of another Grande hit, Break Up With Your Girlfriend, I'm Bored (84,701 sales, including 79,049 from sales-equivalent streams).

Technically still an album track, Break Up... is the third No.1 from Grande's fifth album, Thank U, Next, which also debuts at No.1. Grande thus becomes the first female solo artist to simultaneously top the singles and albums chart since Adele did so almost eight years ago, in March 2011 with Someone Like You and parent album, 21.

Grande also becomes the first woman in chart history to replace herself at No.1, and the second woman to have the Top 2 singles simultaneously, emulating Madonna, who was No.1 with Into The Groove and No.2 with Holiday in the same week in August 1985.

Limited to a maximum of three simultaneous Top 75 entries as a primary artist, Grande would – without that cap and ACR – actually have had 12 tracks in the Top 75 this week, all of them in the Top 22. In reality, her third and final concurrent hit is Needy, which opens its account at No.8 (40,204 sales). Grande has now had five No.1 hits, 13 Top 10 singles and 28 Top 75 entries.

Someone You Loved improves its position and sales for the fifth straight week for **Lewis Capaldi**, advancing 9-3 (48,244 sales), while his first hit, Grace jumps 40-26 (14,233 sales) to surpass its previous No.33 peak, and his very first single – April 2017 release Bruises – finally breaches the Top 75, advancing 95-72 (6,972 sales).

Don't Call Me Up holds at No.5 for **Mabel**, with sales up again at 45,394, but everything else in the Top 10 is down on falling sales, specifically: Dancing With A Stranger (3-4, 47,024 sales) by **Sam Smith & Normani**, Giant (4-6, 45,384 sales) by **Calvin Harris & Rag'n'Bone Man**, Wow (6-7, 40,765 sales) by **Post Malone**, Nothing Breaks Like A Heart (8-9, 33,710 sales) by **Mark Ronson** feat. Miley Cyrus and Bury A Friend (7-10, 30,637 sales) by **Billie Eilish**.

Post Malone's Sunflower (feat. Swae Lee) has exited the Top 10 on three prior occasions but has been hit by ACR this week, tumbling 10-23 (14,609 sales). ACR also clobbers **Ava Max's** Sweet But Psycho (2-11, 28,370 sales).

**Khalid & Disclosure** have teamed up for Talk (No.16, 16,956 sales) – his 16th hit and their 12th. Another international pairing finds US electronic duo **The Chainsmokers** featuring 5 Seconds Of Summer on their new song Who Do You Love, which debuts at No.34 (12,790 sales).

**AJ Tracey's** eponymous full length album debuts at No.3



## Break Up With Your Girlfriend, I'm Bored - Ariana Grande (Republic)

This week's sales: 84,701 | Downloads: 5,652 |

Streams: 79,049 | Total sales to date: 84,701 |



### Big break:

Grande has become the first woman in chart history to replace herself at the summit

this week, and spawns his eighth and ninth Top 75 entries in the form of Wifey Riddim 3 (No.46, 10,466 sales) and Ladbroke Grove (No.48, 10,431 sales). They join his latest single Psych Out! (48-18, 16,239 sales), which previously peaked three weeks ago at No.27.

Also new to the chart: Juice (No.66, 7,340 sales) by **Lizzo**, Kitchen Kings (No.67, 7,294 sales) by **D-Block Europe** and Candlelight (No.70, 7,053 sales) by **Jack Savoretti** – their first, third and first hits, respectively.

After peaking 10 weeks ago at No.17 and two weeks ago at No.15, Going Bad reaches another new high for **Meek Mill** feat. Drake, advancing 18-13 (20,756 sales).

There are also new peaks for: Swan Song (25-24, 14,379 sales) by **Dua Lipa**, Swervin (34-27, 14,175 sales) by **A Boogie Wit Da Hoodie** feat. 6ixtine, A Lot (36-29, 13,542 sales) by **21 Savage**, Just You And I (69-30, 13,406 sales) by **Tom Walker**, I'm So Tired (39-33, 12,997 sales) by **Lauv & Troye Sivan**, Breathe (41-37, 12,428 sales) by **CamelPhat x Cristoph** feat. Jem Cooke, Thotiana (68-40, 11,598 sales) by **Blueface**, Desire (65-51, 9,585 sales) by **Sub Focus & Dimension**, Alone (63-61, 8,144 sales) by **Marshmello** and Let Me Down Slowly (67-63, 7,906 sales) by **Alec Benjamin**.

Overall singles sales are up 3.17% week-on-week at 17,877,793, 11.41% above same week 2018 sales of 16,046,935. Paid-for sales are up 1.49% week-on-week at 803,826, and are 23.82% below same week 2018 sales of 1,055,128.



THE OFFICIAL UK ALBUMS CHART

TOP 75

**Official Charts Company**

★ Platinum (300,000)  
● Gold (100,000)  
● Silver (60,000)

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	
1		<b>New</b>	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ● (Pop Wansel/Happy Perez/Brown/Anderson/Martin/Ilya/Baptiste/Nova Wav/Foster)	📈
2	3	61	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6 (Wells/Paul/Lacamoire/Sinclair/Lewis/Trapanese/Reed/Gubman)	📈
3		<b>New</b>	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato) (Cadenza/Mealy Raw/Nyge/Steel Banglez/Hazard/Sushi Coe/Kazza/Rex Kudo/Charlie Handsome/1Mind/Walls Lane/Keith Varon/Conducta/...)	📈
4	6	17	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ● (Queen/May/Taylor/Fredriksson/Macrae/Shirley-Smith/Baker/Mack/Stone/Bowie/Richards)	📈
5	1	2	The Specials Encore UMC 7721090 (Sony DADC UK) (T.Hall/L.Golding/H.Panter/T.Larsen)	📈
6	8	19	Lady Gaga, Bradley Cooper... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★ (Cooper/Nelson/Lady Gaga/Newman/Rice/Cobb/Nolan/Monson/Blaiz)	📈
7	7	47	George Ezra Staying At Tamara's Columbia 88985471342 (Sony DADC UK) ★2 (Blackwood)	📈
8		<b>New</b>	Ward Thomas Restless Minds Sony Music CG 19075863132 (Sony DADC UK) (Terefe/Rubel/Cook/Winberg)	📈
9	11	361	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★6 (Baker/Queen/Mack/May)	📈
10	13	18	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato) ● (Mac/Knox Brown/Gad/Bell/Starrsmith/Electric/Ralph/Bunetta/Coffer/Langebaek/Fred/Lowe/Rudimental/Ryan/Too Many Zooz/KDA)	📈
11	16	102	Ed Sheeran - Asylum 0190295859039 (Arvato) ★10 (Mac/Sheeran/Elizondo/Hicks/B. Blanco/McDaid/Killbeatz/Labrinth)	📈
12	17	13	Fleetwood Mac 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ● (Fleetwood Mac/Dashut/Callait)	📈
13	12	41	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ● (O'Connell)	📈
14	18	89	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★ (Kozmeniuk/Avident/Big Taste/Miguel/J. Reynolds/Digital Farm Animals/Principato/Levine/Wells/Grades/Kirkpatrick/Flannigan/...)	📈
15	2	2	Busted Half Way There East West 0190295524906 (ADA Arvato) (G.Norton)	📈
16	20	42	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★ (Malone/Cashio/Bleyspott/Bell/Dukes/Walton/Storch/Ave/Youngblood/Bright/Bijan/PartyNextDoor/Tank God/Wat/Swish/...)	📈
17	10	3	Bring Me The Horizon amo RCA 19075895622 (Sony DADC UK) (Fish/Sykes)	📈
18	26	26	Ariana Grande Sweetener Republic/Island 6783809 (Sony DADC UK) ● (Ilya/Max/Martin/Pharrell W./Hitboy/T. Brown/B.M. Baptiste/Anderson/Foster)	📈
19	19	33	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★ (NO LD/Shebil/T.Keith/Cadastre/Nonstop Da Hitman/PartyNextDoor/The 25th Hour/Cardo/Young Exclusive/Boi-1da/...)	📈
20	22	31	Motion Picture Cast Recording Mamma Mia! Here We Go Again Polydor 06768570 (Sony DADC UK) ★ (Andersson)	📈
21	23	11	Clean Bandit What Is Love? Atlantic 0190295552589 (Arvato) ● (Patterson/Ralph/Chatto/FRED/Mac/Ilya/Louis IV/Bunetta/Invisible Men/Salt Wives)	📈
22	5	2	Fredo Third Avenue Since 93 19075913792 (Sony DADC UK) (JB/Vanno/Magro/Church Bwoy/Willybeats/Elevated/Naz6m/Mr. Mennie/BPM/Kidbase/Analogue Waves)	📈
23	25	14	Olly Murs You Know I Know RCA 19075894932 (Sony DADC UK) ● (Mac/TMS/Robson/Riley/Zara/Digital Farm Animals/The Six/Hibell/Cutfather/PHD/Babalola/Lewis/Wallevik/Davidsen/...)	📈
24	27	12	Rita Ora Phoenix Atlantic 0190295551575 (Arvato) ● (Mac/Alessio/Watt/Sir Nolan/Fred/EasyFun/Jack & Coke/Avicii/Cashmere Cat/B. Blanco/Bell/Skishi/Payami/Karlsson/Rudimental/...)	📈
25		<b>Re-Entry</b>	Michael Bublé Love Reprise 0093624903437 (Arvato) ● (Foster/van der Saag/Buble/Chang/Goldman)	📈
26	24	3	Rudimental Toast To Our Differences Asylum 0190295614768 (Arvato) (Rudimental/Major Lazer/Jae5/J. Shatkin/M. Spencer/J. Ryan/J. Bunetta/M. Ralph/C. Lowe/C. Picard/M. Picard/P. Brothers/Yogi/A. Miranda)	📈
27	36	118	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★ (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)	📈
28	29	8	A Boogie Wit Da Hoodie Hoodie SZN Atlantic 0075679857262 (Arvato) (Stade da Monsta/Camara/Acheampong/Jake One/Nascent/Kenny Beats/Dubose/KillaGraham/Prettyboy P. London on da Track/...)	📈
29	31	13	Little Mix LM5 Syco 19075860752 (Sony DADC UK) ● (Mac/Kearns/Kamille/Goldfingers/Bell/Loco/MNEK/Rad/Loose Change/The Six/Hibell/Sabath/Hill/Team Timbo/Timbaland/...)	📈
30	33	12	Take That Odyssey Polydor/Sony Music CG 6788485 (Sony DADC UK) ● (Barlow/Heap/Price/Shanks/Wright/Kurstin/Griffin/Levine/Brothers in Rhythm/Norton/Sigma/Lenzie/Edwards/Porter/Red Triangle/...)	📈
31	32	549	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)	📈
32		<b>New</b>	Mercury Rev Bobbie Gentry's The Delta Sweete Revisited Bella Union BELLA852CD (PIAS Cinram) (Mercury Rev)	📈
33	38	18	Mabel Ivy To Roses Polydor 0602567066361 (Sony DADC UK) (GA/JD Reid/Weathers/O'Donnell/Jax Jones/Ralph/Crocker/Poti/Poole/Bless Beats/Kilo/Compass/Tre Jean-Marie)	📈
34	28	12	Roy Orbison & The... Unchained Melodies Sony Music CG 19075910752 (Sony DADC UK) ● (Reedman/Patrick)	📈
35	37	1195	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18 (Andersson/Ulvaeus)	📈
36	34	24	Eminem Kamikaze Interscope 0602577046223 (Sony DADC UK) ● (Ronny J/lladaproducer/Eminem/Mike WILL Made-It/Miller/Boi-1da/Sweet/S1/Lonesamuzik/Swish Alnet/Resto/Tay Keith/Suby/Bal)	📈
37	42	410	Oasis Time Flies - 1994-2009 Big Brother RKICDD66 (PIAS Sony DADC UK) ★3 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)	📈
38	39	562	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13 (Fleetwood Mac/Dashut/Callait)	📈

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	
39	35	48	Xxxtentacion ? Bad Vibes Forever 0842812106736 (Sony DADC UK) ● (Xxxtentacion/Cunningham/Dell Soda/Soukasyan/P.Soul/TM88/Tre pounds/Wages/Den Beats/Smash David/ Z3N)	📈
40	44	28	Travis Scott Astroworld Epic 0886447227169 (Sony DADC UK) ● (Sony Digital /B.Wheez/B.Korn/30 Roc/Hit-Boy/OZ/Tay Keith/Cubeatz/Rogé/ Chahayed/FKI 1st/T.Scott/J. Beatz/M.Dean/...)	📈
41	30	11	The 1975 A Brief Inquiry into Online Relationships Dirty Hit/Polydor 7700441 (Sony DADC UK) ● (Daniel/Healy)	📈
42	41	42	Anne-Marie Speak Your Mind Asylum 0190295664503 (Arvato) ● (Mac/Invisible Men/White/TMS/Nicita/Gelger/Ball/Declive/Loco/Lennox/Monson/Lostboy/Manson/FT Smith/Meredith)	📈
43	46	243	Ed Sheeran X Asylum 2564628590 (Arvato) ★11 (Williams/Gosling/Ruben/Blanco/Haynie/Bhasker/McDaid)	📈
44	43	66	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★ (Dudgeon/John Franks/Thomas/Michael/Leonard/Bell - Bone Burnett/Bellotte/Bacharach/C. Bayer Sager/Narada/Penny Collins/Rimes/Pnaul)	📈
45	45	114	Post Malone Stoney Republic/Island 5731701 (Sony DADC UK) ● (FKI 1st/Kudo/Cashio/Dukes/Vinyz/DJ Mustard/2Twice As Nice/Post Malone/Illangelo/Bell/Handsome/Mosley/Evans/...)	📈
46	4	2	Ian Brown Ripples EMI CDV3216 (Sony DADC UK) (Brown)	📈
47	48	594	Michael Jackson Number Ones Epic 5138002 (Sony DADC UK) ★8 (Jones/Jackson/Various)	📈
48	59	16	Andrea Bocelli Si Decca/Sugar 6773087 (Sony DADC UK) ●	📈
49	51	182	Jess Glynne I Cry When I Laugh Atlantic 0825646153183 (Arvato) ★3 (Mac/Knox Brown/Starrsmith/Patterson/TMS/Naughty Boy/Clean Bandit/Bless Beats/Gibson/Robson-Scott)	📈
50	56	1104	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12 (Marley/Various)	📈
51	58	195	George Ezra Wanted On Voyage Columbia 88843032252 (Sony DADC UK) ★4 (Blackwood/Pott)	📈
52	57	721	Oasis (What's The Story) Morning Glory? Big Brother RKICDD007 (PIAS Sony DADC UK) ★15 (Morris/Gallagher)	📈
53	50	38	Juice Wrld Goodbye & Good Riddance Polydor 0602567745860 (Sony DADC UK) ● (Don Rob/Mira/Mula/Sidepece/B. Blanco/Cashmere Cat/Cardo)	📈
54	55	237	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8 (FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z.Lowe/Naughty Boy/Komi/Lawrence)	📈
55		<b>Re-Entry</b>	Al Green Greatest Hits - The Best Of Al Green Fat Possum FP14872 (The Orchard/Proper) (Willie Mitchell)	📈
56	52	57	Paloma Faith The Architect RCA 88985479922 (Sony DADC UK) ★ (Faith/Shatkin/TMS/Mempner/Starrsmith/Ghostwriter/J.Green/J.F. Reynolds/Dixon/Ramazanoglu/Eg White/Alund/Brown/Birgisson)	📈
57	47	8	21 Savage I Am > I Was Epic/Slaughter Gang 19075922122 (Sony DADC UK) (DJ Dahi/J. White/Southside/Metro Boomin/Doughboy Beatz/FKI 1st/Kid Hazel/Freek Van Workum/ItsNicklus/Wheez/...)	📈
58	49	12	6ix9ine Dummy Boy Ten Thousand Projects 0842812111471 (Ten Thousand Projects) (Keith/Murda Beatz/Cubeatz/Yung Lan/Felipe S/Storch/Avendon/Sool Got Hits/Ronny J. Oiy on the Drums/Hey Michael/...)	📈
59	65	60	Roy Orbison The Ultimate Collection Legacy 88985379982 (Sony DADC UK) ●	📈
60	68	365	Whitney Houston The Ultimate Collection Arista 88697177012 (Sony DADC UK) ★5 (Houston/Kashi/Messer/Narada M. Walden/Bentley/Babyface/Reel/Mr.Oz/Foster/Lipson/Soulshock & Karlin/Wyckd Jean/Duplessis/Jerkins/Giffin)	📈
61		<b>Re-Entry</b>	Ariana Grande Dangerous Woman Republic/Island 4787109 (Sony DADC UK) ● (TBHits/Max/Martin/Carlsson/2Twice As Nice/Ilya/Mr. Franks/Lumpkins/Sayles/Tedder/Foster/Payami/Svensson/Billboard)	📈
62	40	13	Buddy Holly & The Royal... True Love Ways Decca 57715316 (Sony DADC UK) ● (Patrick/Petty/Thiele/Jacobs)	📈
63	62	284	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★3 (Ford/Orton)	📈
64	66	13	Mumford & Sons Delta Gentlemen Of The Road/Island 7707101 (Sony DADC UK) ● (Epworth)	📈
65	70	45	Cardi B Invasion Of Privacy Atlantic 0075679873682 (Arvato) ● (Brooklyn Johnny/Kalman/D. Jones/DJ SwanQo/MAllen/NorStop Da Hitman/Ayo & Keys/Coleman/L.Green/J. White Did It/Boi-1da/...)	📈
66	71	11	Pinkfong Pinkfong Pts: The Best Of Baby Shark Releintless PINKFCD003 (The Orchard/Proper) (Pinkfong)	📈
67	63	22	David Guetta 7 Parlophone 0190295589486 (Arvato) (Guetta/Louis IV/Harvey/Reznikov/Fak/Sar/Gate/Red Triangle/Netsyk/Van Waitlum/Tuinfort/Wegner/Boaz van de Beatz/Vodka/Greiss/...)	📈
68	67	20	Sigala Brighter Days MoS 88985497362 (Sony DADC UK) (Sigala/Jary/Manovski/White N3rd/Klingande/Jarl/Barnes/Fielder/Frank/Cutfather/Healey/Ashworth/Clarke/Dahl/Newman/Kodaline/...)	📈
69		<b>Re-Entry</b>	Ariana Grande My Everything Republic/Island 3793951 (Sony DADC UK) ★ (TBHits/Brown/Max/Martin/Shellback/Wolf Cousins/Fak/Rami/Tuinfort/Tedder/B. Blanco/Zancanela/Zedd/Wane/Cashmere Cat/Lido/...)	📈
70	74	375	Ed Sheeran + Asylum 5249864652 (Arvato) ★8 (Gosling/Huggal/Sheeran/No 1D)	📈
71		<b>Re-Entry</b>	Boyzone Thank You & Goodnight Rhino 0190295608484 (Arvato) ● (Cutfather/Daniel Davidson/Goldfingers/Pete Kirtley/Chris Loco/Lee McCutcheon/Toby Scott/John Shanks/Steven Solomon/Peter Walker)	📈
72		<b>Re-Entry</b>	Arctic Monkeys Whatever People Say I Am, That's What I'm Not Domino WIGCD162 (PIAS Cinram) ★6 (Abbiss/Smyth)	📈
73	98	158	George Michael Twenty Five Aegean 88697009002 (Sony DADC UK) ★3 (Michael)	📈
74		<b>Re-Entry</b>	Dire Straits & Mark Knopfler Private Investigations: The Best Of Mercury 9872936 (Sony DADC UK) ★3 (Dire Straits/M. Winwood/Knopfler/Iovine/Dorfman/Ainlay)	📈
75	75	19	Twenty One Pilots Trench Fueled By Ramen 0075678655265 (Arvato) ● (Joseph/Meany)	📈

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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.

# The Next sales: Thank U, Next soars in big week for Ariana Grande

BY ALAN JONES

It's a banner week in the career of **Ariana Grande**, who racks up her third consecutive No.1 album with *Thank U, Next*. It also provides her fifth (and its third) No.1 single in the form of *Break Up With Your Girlfriend, I'm Bored*, which dethrones her fourth (and its second), *7 Rings*.

Grande's fifth studio album, *Thank U, Next*'s release comes less than six months after her fourth, *Sweetener*, which opened on sales of 44,755 copies last August. That was a personal best for Grande that *Thank U, Next* shatters, with first week sales of 65,214 units (including a massive 43,811 from sales-equivalent streams, and 540 from its chart-topping cassette version) – the highest for an artist album since **The Greatest Showman** topped the Christmas chart eight weeks ago on sales of 68,606 copies.

The 175 days (25 weeks) that elapsed between the No.1 debuts of *Sweetener* and *Thank U, Next* is the shortest interval between consecutive No.1 debuts of studio albums by any artist in chart history, eclipsing the 238 days (34 weeks) that elapsed between the chart-topping openings of *The Beatles'* last two albums, *Abbey Road* (1969) and *Let It Be* (1970).

**AJ Tracey's** eponymous first full length album is diverse and creative, spanning grime, garage, rap, dancehall and even a little country, and has earned almost unanimously positive reviews for the 24-year-old Londoner. It opens at an impressive No.3, with consumption of 12,894 units, 10,668 of which are from sales-equivalent streams.

Debuting at No.8 on sales of 7,095 copies, *Restless Minds* is the third album by twins Catherine and Lizzy **Ward Thomas**, 24-year-old twins from Hampshire. Ward Thomas are a contemporary country duo, and made chart history in 2016 when their second album, *Cartwheels*, became the first No.1 album by a British country act and also the first No.1 by an act consisting only of twins.

There are recoveries for recent blockbuster soundtrack sets *The Greatest Showman* (3-2, 17,689 sales), *Bohemian Rhapsody* (6-4, 10,322 sales) by **Queen** and *A Star Is Born* (8-6, 9,827 sales) by **Lady Gaga & Bradley Cooper**. *Bohemian Rhapsody* was released on vinyl for the first time and sold 883 copies in that format to top the vinyl albums chart.

Elsewhere in the Top 10, **The Specials'** *Encore* heads south (1-5, 9,888 sales), **George Ezra's** *Staying At Tamara's* is the only stationary album (7-7, 8,403) and there are re-entries for *The Platinum Collection* (11-9, 5,970 sales) by **Queen** and *Always In Between* (13-10, 5,225 sales) by **Jess Glynne**.

Half of last week's Top 10 are no longer in that elevated chart bracket. They are: *Half Way There* (2-15, 3,949 sales) by **Busted**, *Amo* (10-17, 3,876 sales) by **Bring Me The Horizon**, *Third Avenue* (5-22, 3,487 sales) by **Fredo**, *Ripples* (4-46, 2,009



No.1

## Ariana Grande - Thank U, Next (Republic)

This week's sales: 65,214 | Physical: 11,753 | Downloads: 9,650 | Streams: 43,811 | Total sales to date: 65,214



### Thank U very much indeed:

Ariana Grande tops the albums chart again

sales) by **Ian Brown** and *My Wildest Dreams* (9-108, 1,140 sales) by **Claire Richards**.

**Mercury Rev** provide the fourth and final new entry to the Top 75 this week, with their ninth studio album, *Bobbie Gentry's The Delta Sweete Revisited*, providing their seventh chart album, debuting at No.32 (2,399 sales).

Valentine's Day used to make a major impression on the chart – 10 years ago this week, for example, sales surged 39.99% week-on-week from 1,713,255 to 2,398,317. With physical sales at a low ebb, and streaming the major factor in chart success these days, not much sees any benefit this week, though **Michael Bublé's** latest album, *Love*, is an honourable and understandable exception. After falling for seven weeks in a row, it soars 92-25 this week, with sales up 132.95% at 3,012. Also, a 2014 album which seems to be called both **Al Green: Greatest Hits** and *The Best Of Al Green* debuted and peaked at No.52 (2,003 sales) after being the subject of a Valentine's TV advertising campaign last February and now returns at No.55 (1,752 sales).

Bumped to No.2 last week after 10 weeks atop the compilation chart, *Now That's What I Call Music! 101* regains its crown, on sales of 5,210 copies.

Overall album sales are up 2.44% week-on-week at 1,747,787, 1.25% below same week 2018 sales of 1,769,952. Sales-equivalent streams accounted for a record 1,149,536 sales, 65.77% of the total. Sales of paid-for albums are down 2.20% week-on-week at 598,251, 27.86% below same week 2018 sales of 829,287.



# 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	57.19%	1	UNIVERSAL MUSIC	50.73%	1	UNIVERSAL MUSIC	49.94%
2	SONY MUSIC	17.96%	2	WARNER MUSIC	24.24%	2	WARNER MUSIC	22.70%
3	WARNER MUSIC	13.25%	3	SONY MUSIC	17.12%	3	SONY MUSIC	18.01%
4	SONY1/UNIVERSAL2	1.74%	4	AJ TRACEY	4.18%	4	AJ TRACEY	4.06%
5	AJ TRACEY	1.60%	5	DOMINO	1.02%	5	SONY/UNIVERSAL	2.91%
OTHERS		8.25%	OTHERS		2.70%	OTHERS		2.38%

### TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 ISLAND			ARTIST ALBUMS NO. 1 ISLAND			ALL ALBUMS NO. 1 ISLAND		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	ISLAND	34.29%	1	ISLAND	27.78%	1	ISLAND	26.51%
2	ATLANTIC	12.42%	2	ATLANTIC	16.42%	2	ATLANTIC	16.06%
3	COLUMBIA	11.04%	3	POLYDOR	10.17%	3	POLYDOR	9.88%
4	POLYDOR	9.59%	4	VIRGIN EMI	7.81%	4	SONY MUSIC CG	7.51%
5	VIRGIN EMI	9.02%	5	RCA	6.50%	5	VIRGIN EMI	7.13%
6	RCA	3.92%	6	RHINO (WARNERS)	4.91%	6	RCA	5.37%
7	CAPITOL	2.73%	7	SONY MUSIC CG	4.84%	7	RHINO (WARNERS)	4.30%
8	RELENTLESS	2.33%	8	AJ TRACEY	4.18%	8	UMC	4.21%
9	AJ TRACEY	1.60%	9	COLUMBIA	3.91%	9	AJ TRACEY	4.06%
10	UNDERRATED	1.35%	10	UMC	3.21%	10	COLUMBIA	3.80%
11	ATLANTIC/ISLAND	1.20%	11	WARNER BROS	2.41%	11	WARNER BROS	2.34%
12	GOOD SOLDIER	1.08%	12	BIG BROTHER	1.36%	12	SONY CG/VIRGIN EMI	2.14%
13	COLUMBIA1/VIRGIN EMI2	1.01%	13	DECCA	1.18%	13	BIG BROTHER	1.33%
14	ISLAND/RCA	1.01%	14	DOMINO	1.02%	14	DECCA	1.14%
15	UMOD	0.84%	15	POLYDOR/SONY CG	0.79%	15	POLYDOR/SONY	0.77%
OTHERS		6.56%	OTHERS		3.50%	OTHERS		3.45%

## THIS WEEK'S TOTAL MARKET SHARE

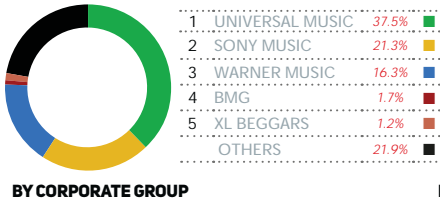
### BY CORPORATE GROUP

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	38.0%	1	UNIVERSAL MUSIC	37.2%	1	UNIVERSAL MUSIC	36.1%
2	SONY MUSIC	21.0%	2	SONY MUSIC	22.1%	2	SONY MUSIC	17.8%
3	WARNER MUSIC	16.6%	3	WARNER MUSIC	16.4%	3	WARNER MUSIC	17.4%
4	XL BEGGARS	1.3%	4	BMG	2.4%	4	BMG	3.3%
5	BMG	1.1%	5	XL BEGGARS	0.9%	5	XL BEGGARS	1.3%
OTHERS		22.0%	OTHERS		20.9%	OTHERS		24.1%

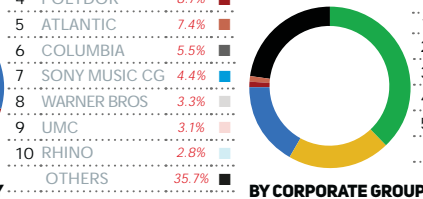
### BY RECORD COMPANY

SINGLES STREAMS NO. 1 ISLAND			SINGLES SALES NO. 1 VIRGIN EMI			ARTIST ALBUM SALES NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	ISLAND	11.6%	1	VIRGIN EMI	10.9%	1	VIRGIN EMI	9.0%
2	RCA	10.5%	2	RCA	10.6%	2	SONY MUSIC CG	7.8%
3	VIRGIN EMI	10.2%	3	ISLAND	9.7%	3	ISLAND	7.8%
4	POLYDOR	9.7%	4	POLYDOR	9.0%	4	RHINO (WARNERS)	6.8%
5	ATLANTIC	8.3%	5	ATLANTIC	7.5%	5	POLYDOR	6.6%
6	COLUMBIA	6.0%	6	COLUMBIA	7.1%	6	UMC	5.9%
7	WARNER BROS	3.7%	7	WARNER BROS	3.5%	7	ATLANTIC	5.3%
8	PARLOPHONE	2.3%	8	PARLOPHONE	2.7%	8	COLUMBIA	4.5%
9	RHINO (WARNERS)	1.7%	9	CAPITOL	2.2%	9	DECCA	4.0%
10	UMC	1.5%	10	RHINO (WARNERS)	2.2%	10	RCA	3.9%
11	SONY MUSIC CG	1.4%	11	SONY MUSIC CG	1.6%	11	WARNER BROS	2.7%
12	CAPITOL	1.3%	12	UMC	1.6%	12	BMG	1.8%
13	SYCO MUSIC	1.2%	13	BMG	1.4%	13	PARLOPHONE	1.7%
14	DECCA	1.0%	14	DECCA	1.4%	14	DEMON MUSIC	1.1%
15	AJ TRACEY	0.8%	15	SYCO MUSIC	1.0%	15	PIAS CO-OP	0.9%
OTHERS		28.7%	OTHERS		27.5%	OTHERS		30.3%

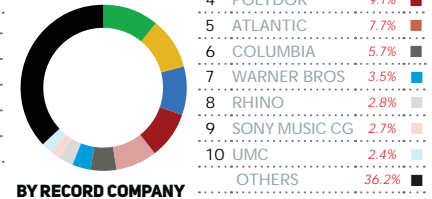
### AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



### AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



### AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



## MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS WEEK	803,826	1,847,872,292	250,475,442	17,877,793	370,964	108,219	1,149,536	1,628,719	119,068	598,251	1,149,536	1,747,787
LAST 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
% CHANGE	1.5%	3.2%	2.8%	3.2%	-4.5%	-2.6%	5.0%	2.2%	6.2%	-2.2%	5.0%	2.4%

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	40.6%
2	UNIVERSAL MUSIC	35.8%
3	WARNER MUSIC	8.0%
4	BMG	3.7%
5	DEMON MUSIC	1.5%
	OTHERS	10.4%

#### ALL ALBUM SALES NO. 1 **UNIVERSAL**

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.1%
2	SONY MUSIC	22.3%
3	WARNER MUSIC	15.5%
4	BMG	3.4%
5	DEMON MUSIC	1.1%
	OTHERS	21.6%

#### SINGLES STREAMS NO. 1 **UNIVERSAL**

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.0%
2	SONY MUSIC	21.7%
3	WARNER MUSIC	17.5%
4	XL BEGGARS	1.3%
5	BMG	1.1%
	OTHERS	21.4%

#### SINGLES SALES NO. 1 **UNIVERSAL**

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.9%
2	SONY MUSIC	22.2%
3	WARNER MUSIC	18.7%
4	BMG	1.7%
5	XL BEGGARS	0.9%
	OTHERS	20.6%

#### AES (ALL ALBUMS) NO. 1 **UNIVERSAL**

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.4%
2	SONY MUSIC	21.8%
3	WARNER MUSIC	17.8%
4	BMG	1.8%
5	XL BEGGARS	1.2%
	OTHERS	21.1%

#### AES (ARTIST ALBUMS) NO. 1 **UNIVERSAL**

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.4%
2	SONY MUSIC	21.0%
3	WARNER MUSIC	18.2%
4	BMG	1.7%
5	XL BEGGARS	1.3%
	OTHERS	21.5%

### BY RECORD COMPANY

#### COMPILATION SALES NO. 1 **SONY CG**

TW	COMPANY	SHARE
1	SONY MUSIC CG	39.1%
2	UMC	18.2%
3	UMOD	8.0%
4	VIRGIN EMI	6.6%
5	RHINO (WARNERS)	4.1%
6	UNION SQUARE	3.2%
7	ATLANTIC	3.0%
8	DEMON MUSIC	1.5%
9	BIG 3	1.1%
10	ISLAND	1.1%
11	NEW STATE	1.0%
12	RCA	0.9%
13	DECCA	0.8%
14	NOT NOW MUSIC	0.7%
15	POLYDOR	0.7%
	OTHERS	9.9%

#### ALL ALBUM SALES NO. 1 **SONY CG**

TW	COMPANY	SHARE
1	SONY MUSIC CG	14.0%
2	VIRGIN EMI	8.5%
3	UMC	8.3%
4	ISLAND	6.4%
5	RHINO (WARNERS)	6.3%
6	POLYDOR	5.5%
7	ATLANTIC	4.9%
8	COLUMBIA	3.7%
9	DECCA	3.3%
10	RCA	3.3%
11	UMOD	2.2%
12	WARNER BROS	2.2%
13	BMG	1.5%
14	PARLOPHONE	1.4%
15	UNION SQUARE	1.4%
	OTHERS	27.1%

#### SINGLES STREAMS NO. 1 **RCA**

TW	COMPANY	SHARE
1	RCA	10.6%
2	VIRGIN EMI	10.5%
3	POLYDOR	10.0%
4	ISLAND	9.9%
5	ATLANTIC	8.9%
6	COLUMBIA	6.1%
7	WARNER BROS	3.9%
8	PARLOPHONE	2.4%
9	RHINO (WARNERS)	1.8%
10	UMC	1.6%
11	CAPITOL	1.3%
12	SYCO MUSIC	1.3%
13	SONY MUSIC CG	1.1%
14	DECCA	1.1%
15	XL RECORDINGS	0.7%
	OTHERS	28.9%

#### SINGLES SALES NO. 1 **VIRGIN EMI**

TW	COMPANY	SHARE
1	VIRGIN EMI	10.5%
2	RCA	10.5%
3	ATLANTIC	9.6%
4	POLYDOR	9.2%
5	ISLAND	8.5%
6	COLUMBIA	7.3%
7	WARNER BROS	3.7%
8	PARLOPHONE	2.7%
9	RHINO (WARNERS)	2.1%
10	CAPITOL	2.1%
11	UMC	1.8%
12	DECCA	1.4%
13	SONY MUSIC CG	1.3%
14	SYCO MUSIC	1.1%
15	BMG	0.9%
	OTHERS	27.3%

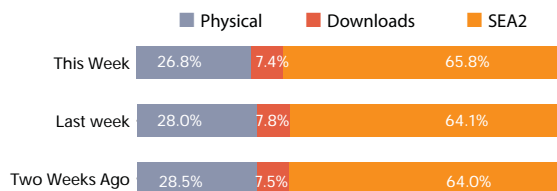
#### AES (ALL ALBUMS) NO. 1 **VIRGIN EMI**

TW	COMPANY	SHARE
1	VIRGIN EMI	10.1%
2	POLYDOR	9.0%
3	RCA	8.9%
4	ISLAND	8.2%
5	ATLANTIC	8.2%
6	COLUMBIA	5.6%
7	SONY MUSIC CG	4.1%
8	WARNER BROS	3.5%
9	RHINO (WARNERS)	3.2%
10	UMC	3.1%
11	PARLOPHONE	2.2%
12	DECCA	1.9%
13	CAPITOL	1.1%
14	SYCO MUSIC	1.0%
15	UMOD	1.0%
	OTHERS	28.8%

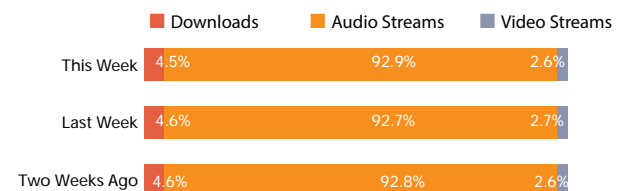
#### AES (ARTIST ALBUMS) NO. 1 **VIRGIN EMI**

TW	COMPANY	SHARE
1	VIRGIN EMI	10.2%
2	POLYDOR	9.4%
3	RCA	9.3%
4	ISLAND	8.6%
5	ATLANTIC	8.4%
6	COLUMBIA	5.9%
7	WARNER BROS	3.7%
8	RHINO (WARNERS)	3.1%
9	SONY MUSIC CG	2.5%
10	UMC	2.4%
11	PARLOPHONE	2.3%
12	DECCA	1.9%
13	CAPITOL	1.1%
14	SYCO MUSIC	1.1%
15	BMG	0.9%
	OTHERS	29.1%

### ALBUMS



### FORMAT SPLITS



## 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	5,558,707	12,422,578,254	1,632,422,186	120,415,394	3,158,749	750,820	7,689,363	11,598,932	877,478	4,787,047	7,689,363	12,476,410
LAST YEAR	7,624,014	10,093,625,406	0	108,560,268	3,573,322	1,058,829	6,381,174	11,013,325	1,320,178	5,952,329	6,381,174	12,333,503
% CHANGE	-27.1%	23.1%	N/A	10.9%	-11.6%	-29.1%	20.5%	5.3%	-33.5%	-19.6%	20.5%	1.2%



# OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	1	Ariana Grande	7 Rings	Republic/Island
2	NEW	Ariana Grande	Break Up With Your Girlfriend, I'm Bored	Republic/Island
3	2	Ava Max	Sweet But Psycho	Atlantic
4	13	Ariana Grande	Thank U, Next	Republic
5	NEW	Ariana Grande	Needy	Republic/Island
6	10	Lewis Capaldi	Someone You Loved	EMI
7	3	Post Malone	Wow.	Republic
8	4	Mabel	Don't Call Me Up	Polydor
9	NEW	Ariana Grande	Bloodline	Republic
10	NEW	Ariana Grande	NASA	Republic
11	5	Sam Smith & Normani	Dancing With A Stranger	Capitol
12	NEW	Ariana Grande	Bad Idea	Republic
13	7	Calvin Harris & Rag N'Bone Man	Giant	Columbia
14	NEW	Ariana Grande	Fake Smile	Republic
15	NEW	Ariana Grande	Ghostin	Republic
16	RE	Ariana Grande	imagine	Republic Records
17	9	Nsg & Tion Wayne	Options	NSG
18	6	Billie Eilish	Bury A Friend	Interscope
19	11	Mark Ronson Ft Miley Cyrus	Nothing Breaks Like A Heart	Columbia
20	NEW	Ariana Grande	In My Head	Republic
21	NEW	Ariana Grande	Make Up	Republic
22	12	Post Malone Ft Swae Lee	Sunflower	Republic
23	8	Halsey	Without Me	Capitol
24	14	Marshmello & Bastille	Happier	Postiva
25	15	George Ezra	Shotgun	Columbia
26	NEW	Cadet x Deno Driz	Advice	Underrated Legends
27	24	Meek Mill Ft Drake	Going Bad	Atlantic/Cash Money/Republic
28	17	Lady Gaga & Bradley Cooper	Shallow	Interscope
29	18	Jax Jones & Years & Years	Play	Polydor
30	20	Jess Glynne	Thursday	Atlantic
31	22	Panic! At The Disco	High Hopes	DCD2/Fueled By Ramen
32	19	Travis Scott	Sicko Mode	Cash Money/Epic/Republic
33	21	Benny Blanco, Halsey & Khalid	Eastside	Interscope/Right Hand
34	16	J. Cole	Middle Child	Interscope
35	25	Calvin Harris & Sam Smith	Promises	Columbia
36	NEW	Khalid & Disclosure	Talk	Right Hand
37	RE	AJ Tracey	Psych Out	AJ Tracey
38	23	Russ (MSplash)	Gun Lean	Virgin
39	40	A Boogie Wit Da Hoodie Ft 6ix9ine	Swervin	Atlantic
40	27	Kodak Black Ft Travis Scott & Offset	Zeze	Atlantic
41	28	Keala Settle & The Greatest Showman Ensemble	This Is Me	Atlantic
42	31	Freya Ridings	Lost Without You	Good Soldier
43	30	Chris Brown	Undecided	RCA
44	29	Billie Eilish	When The Party's Over	Interscope
45	33	Loud Luxury Ft Brando	Body	AATW
46	35	Rita Ora	Let You Love Me	Atlantic
47	NEW	21 Savage	A Lot	Epic/Slaughter Gang
48	NEW	Lauv & Troye Sivan	I'm So Tired...	Lauv
49	32	Ellie Goulding, Diplo & Swae Lee	Close To Me	Polydor/RCA
50	38	George Ezra	Hold My Girl	Columbia

## 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	Yak	Pursuit Of Momentary Happiness	EMI
2	NEW	Elder Island	The Omnitone Collection	Elder Island
3	NEW	AJ Tracey	AJ Tracey	AJ Tracey
4	NEW	Ward Thomas	Restless Minds	Sony Music CG
5	NEW	Mercury Rev	Bobbie Gentry's The Delta Sweete...	Bella Union
6	3	The Specials	Encore	UMC
7	NEW	Bob Mould	Sunshine Rock	Merge
8	2	Ian Brown	Ripples	EMI
9	NEW	Michael Chapman	True North	Paradise Of Bachelors
10	NEW	LCD Soundsystem	Electric Lady Sessions	Columbia
11	RE	Queen	Bohemian Rhapsody - OST	Virgin
12	NEW	Jessica Pratt	Quiet Signs	City Slang
13	NEW	The Lemonheads	Varshons 2	Fire
14	NEW	International Teachers...	International Teachers Of Pop	Desolate Spools
15	NEW	Flat Worms	Into The Iris	Drag City
16	7	Beirut	Gallipoli	4AD
17	10	Sharon Van Etten	Remind Me Tomorrow	Jagjaguwar
18	4	Ex Re	Ex Re	4AD
19	11	Rustin Man	Drift Code	Domino
20	NEW	Cedric Burnside	Benton County Relic	Single Lock

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

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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	4	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
2	1	Frea Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
3	5	AJ Tracey Psych Out / AJ Tracey (ADA Arvato)
4	2	Tyga Ft Offset Taste / Last Kings (Empire)
5	3	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
6	9	Blueface Thotiana / 5th Amendment Ent. (Entertainment One)
7	11	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
8	NEW	AJ Tracey Wifey Riddim 3 / AJ Tracey (ADA Arvato)
9	NEW	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
10	NEW	AJ Tracey & Giggs Nothing But Net / AJ Tracey (ADA Arvato)
11	NEW	AJ Tracey Country Star / AJ Tracey (ADA Arvato)
12	6	Xyng Bane Needed Time / Disturbing London (ADA Arvato)
13	NEW	AJ Tracey Plan B / AJ Tracey (ADA Arvato)
14	7	Marshmello Alone / Monstercat (Tunecore)
15	NEW	AJ Tracey Double C's / AJ Tracey (ADA Arvato)
16	NEW	AJ Tracey Rina / AJ Tracey (ADA Arvato)
17	8	6ix9ine Ft Tory Lanez Kika / TenThousand Projects (Tenthousand Projects)
18	NEW	Jack Savoretti Candlelight / BMG (ADA Arvato)
19	10	Fisher Losing It / Good Company (ADA Arvato)
20	NEW	AJ Tracey Jackpot / AJ Tracey (ADA Arvato)
21	RE	AJ Tracey Doing It / AJ Tracey (ADA Arvato)
22	NEW	AJ Tracey & Jay Critch Necklace / AJ Tracey (ADA Arvato)
23	13	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
24	14	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
25	12	Russ (Splash) Gun Lean / Russ Splash (Russ Splash)
26	NEW	AJ Tracey Triple S / AJ Tracey (ADA Arvato)
27	15	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
28	NEW	AJ Tracey Prada Me / AJ Tracey (ADA Arvato)
29	16	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
30	20	Adele Someone Like You / XL (PIAS Cinram)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	2	Fisher Losing It / Good Company (Good Company)
2	4	Gerry Cinnamon Sometimes / Little Runaway (Kobalt Music Group)
3	3	Lauv I Like Me Better / Lauv (Kobalt Music Group)
4	5	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
5	9	Daniel Caesar Ft HER Best Part / Golden Child (Golden Child)
6	7	Weiss Feel My Needs / Toolroom (Toolroom)
7	8	Madison Beer Ft Offset Hurts Like Hell / Access (Kobalt Music Group)
8	6	Shy FX Ft Stamina MC & Lily Allen Roll The Dice / Culture (Culture)
9	10	Gerry Cinnamon Belter / Little Runaway (Kobalt Music Group)
10	NEW	Ay Em Ft Ard Adz Reverses / Mily (Mily)
11	NEW	Noisestorm Crab Rave / Monstercat (Monstercat)
12	11	Mixtape Madness Ft 1011 Next Up - Pt 1 / Mixtape Madness (Mixtape Madness)
13	NEW	Sam Fender Play God / Sam Fender (Sam Fender)
14	12	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
15	14	Rex Orange County Ft... Loving Is Easy / Rex Orange County (Kobalt Music Group)
16	NEW	Calboy Envy Me / Paper Gang (Paper Gang)
17	16	Jorja Smith & Preditah On My Mind / FMM (FMM)
18	17	Ambush Buzzworl Man Can't / Buzzworl Ent (Buzzworl Ent)
19	13	Mixtape Madness... Mad About Bars Xmas... / Mixtape Madness (Mixtape Madness)
20	15	Lil Berete & Loski Go N Get It / New Gen (XL Beggars)

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	Mercury Rev Bobbie Gentry's The Delta Sweete... / Bella Union (PIAS Cinram)
2	NEW	AJ Tracey AJ Tracey / AJ Tracey (ADA Arvato)
3	21	Al Green Greatest Hits - The Best Of Al Green / Fat Possum (The Orchard/Proper)
4	4	Val Doonican The Gold Collection / Crimson (Sony DADC UK)
5	NEW	Bob Mould Sunshine Rock / Merge (Cargo/Cinram)
6	NEW	Beast In Black From Hell With Love / Nuclear Blast (ADA Arvato)
7	7	The Searchers Farewell Album - Greatest Hits & More / Sanctuary (ADA Arvato)
8	3	Trevor Horn Ft ... Trevor Horn Reimagines The Eighties / BMG (ADA Arvato)
9	NEW	International Teachers... International... / Desolate Spools (ROM/Sony DADC UK)
10	1	White Lies Five / PIAS (PIAS Cinram)
11	9	Aled Jones & Russell Watson In Harmony / BMG (ADA Arvato)
12	RE	Jack Savoretti Sleep No More / BMG (Absolute/Sony DADC UK)
13	13	Elvis Presley Love Songs / Not Now (Fat Cat Int)
14	NEW	The Lemonheads Varshons 2 / Fire (Cargo/Cinram)
15	NEW	Jessica Pratt Quiet Signs / City Slang (ROM/Sony DADC UK)
16	NEW	Michael Chapman True North / Paradise Of Bachelors (Cargo/Cinram)
17	RE	Jack Savoretti Written In Scars / BMG (Absolute/Sony DADC UK)
18	NEW	Elder Island The Omnitone Collection / Elder Island (The Orchard/Proper)
19	5	Beirut Gallipoli / 4AD (PIAS Cinram)
20	NEW	Chas & Dave The Other Side Of Chas & Dave / Edsel (Sony DADC UK)
21	NEW	Cosey Fanni Tutti Tutti / Conspiracy (Cargo/Cinram)
22	NEW	Lau Midnight And Closedown / Reveal (Proper)
23	RE	Skunk Anansie 25 Live @ 25 / Boogoyamma (ROM/Sony DADC UK)
24	14	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
25	12	Thunder Please Remain Seated / BMG (ADA Arvato)
26	26	Chas & Dave Gold / Crimson (Sony DADC UK)
27	NEW	Metronomy Nights Out / Because (Caroline/Sony DADC UK)
28	NEW	Michael Bolton A Symphony Of Hits / eOne (Plastic Head)
29	24	Daniel O'Donnell Walkin' In The Moonlight / DMG TV (Sony DADC UK)
30	NEW	Mabel Ivy To Roses / Mabel McVey (Mabel McVey)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Bob Mould Sunshine Rock / Merge (Merge)
2	NEW	Beast In Black From Hell With Love / Nuclear Blast (Nuclear Blast)
3	NEW	International Teachers... International... / Desolate Spools (Desolate Spools)
4	NEW	Jessica Pratt Quiet Signs / City Slang (City Slang)
5	NEW	Michael Chapman True North / Paradise Of Bachelors (Paradise Of Bachelors)
6	NEW	Elder Island The Omnitone Collection / Elder Island (Elder Island)
7	NEW	Cosey Fanni Tutti Tutti / Conspiracy (Conspiracy)
8	NEW	Lau Midnight And Closedown / Reveal (Reveal)
9	4	Gerry Cinnamon Erratic Cinematic / Little Runaway (Kobalt Music Group)
10	NEW	Flat Worms Into The Iris / Drag City (Drag City)
11	1	Ex Re Ex Re / 4AD (XL Beggars)
12	NEW	Panda Bear Buoys / Domino (Domino)
13	9	Walter Trout Survivor Blues / Provogue (Mascot Label Group)
14	NEW	Cass McCombs Tip Of The Sphere / Anti- (Epitaph)
15	NEW	Rymden Ft... Reflections & Odysseys / Jazzland (Jazzland)
16	3	Unloved Heartbreak / Heavenly (PIAS)
17	NEW	Peter Hammill & The K Group The K Box / Madfish (Snapper Music)
18	NEW	Brighde Chaimbeul The Reeling / River Lea (River Lea)
19	10	Deerhunter Why Hasn't Everything Already Disappeared? / 4AD (XL Beggars)
20	8	The Delines The Imperial / Decor (Decor)

INDIE SINGLES & ALBUMS



# UK AIRPLAY

CHARTS KEY  
 HIGHEST NEW ENTRY ■  
 HIGHEST CLIMBER ■  
 PLAY/AUDIENCE INCREASE ■  
 TREND INCREASE +50% ■



Music Week's UK and EU Radio Airplay chart based on RadioMonitor data ©.

## UK RADIO AIRPLAY TOP 50



SAM SMITH

TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP-GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	4	Sam Smith & Normani Dancing With A Stranger <i>Capitol</i>	UMG	7,505	+3%	228	82.94	-13%
2	2	9	Mark Ronson Ft... Nothing Breaks Like A Heart <i>Columbia</i>	SME	7,177	-4%	243	68.54	-19%
3	3	6	Calvin Harris & Rag'N'Bone Man Giant <i>Columbia</i>	SME	5,844	+4%	224	62.56	-14%
4	12	5	Mabel Don't Call Me Up <i>Polydor</i>	UMG	3,622	+34%	164	62.34	+47%
5	5	24	Dua Lipa Swan Song <i>Warner Bros</i>	WMG	3,381	+21%	184	57.59	+5%
6	6	14	Jax Jones & Years & Years Play <i>Polydor</i>	UMG	4,982	+3%	214	54.72	+2%
7	9	2	Ariana Grande 7 Rings <i>Republic/Island</i>	UMG	2,813	+2%	157	52.55	+12%
8	7	66	Lizzo Juice <i>Atlantic</i>	WMG	2,554	+18%	184	49.66	-7%
9	4	11	Ava Max Sweet But Psycho <i>Atlantic</i>	WMG	5,903	-2%	205	47.85	-19%
10	10	39	Jess Glynne Thursday <i>Atlantic</i>	WMG	5,832	-6%	222	46.53	0%
11	8	60	Rita Ora Let You Love Me <i>Atlantic</i>	WMG	5,116	-8%	203	43.54	-10%
12	13	69	James Arthur & Anne-Marie Rewrite The Stars <i>Atlantic</i>	WMG	5,243	-2%	221	42.41	+1%
13	17		Sigrid Don't Feel Like Crying <i>Island</i>	UMG	1,648	+75%	173	41.71	+34%
14	11	15	Freya Ridings Lost Without You <i>Good Soldier</i>	IND.	4,796	-4%	205	39.82	-8%
15	16	50	Calvin Harris & Sam Smith Promises <i>Columbia</i>	SME	3,560	0%	182	38.95	+8%
16	14	71	Maroon 5 Ft Cardi B Girls Like You <i>Interscope</i>	UMG	3,778	-4%	180	33.38	-15%
17	NEW		James Morrison Ft Joss Stone My Love Goes On <i>Atlantic</i>	WMG	471	+90%	63	33.36	+235%
18	20	19	Westlife Hello My Love <i>EMI</i>	UMG	2,866	+13%	209	32.72	+11%
19	25	30	Tom Walker Just You And I <i>Relentless</i>	SME	1,700	+25%	131	30.68	+13%
20	21		Pink A Million Dreams <i>Atlantic</i>	WMG	3,506	-4%	197	30.3	+2%
21	18	45	Anne-Marie 2002 <i>Asylum</i>	WMG	2,934	-5%	194	28.71	-7%
22	23		James Arthur Empty Space <i>Syco</i>	SME	2,256	-9%	88	28.63	+1%
23	15	28	Halsey Without Me <i>Capitol</i>	UMG	3,101	-2%	140	27.23	-25%
24	31	3	Lewis Capaldi Someone You Loved <i>EMI</i>	UMG	2,108	+37%	104	26.55	+14%
25	24	49	Little Mix Think About Us <i>Syco</i>	SME	1,323	+3%	103	25.55	-9%
26	19		Bryan Adams Shine A Light <i>Polydor</i>	UMG	344	+16%	45	25.46	-17%
27	34	64	Loud Luxury Ft Brando Body <i>AATW</i>	IND.	2,547	+10%	107	24.41	+10%
28	27	7	Post Malone Wow <i>Republic</i>	UMG	1,051	+7%	87	23.56	-12%
29	28	21	Lady Gaga & Bradley Cooper Shallow <i>Interscope</i>	UMG	2,367	-4%	204	23.29	-12%
30	40	31	Marshmello & Bastille Happier <i>Positiva</i>	UMG	2,166	-15%	165	23.15	+13%
31	29		Silk City & Dua Lipa Ft... Electricity <i>Columbia/Warner Bros</i>	SME/WMG*	2,291	-9%	131	22.08	-9%
32	33	35	Gesaffelstein & The Weeknd Lost In The Fire <i>Columbia</i>	SME	1,887	+38%	104	21.61	-4%
33	30		Ellie Goulding, Diplo & Swae Lee Close To Me <i>Polydor/RCA</i>	UMG	2,971	-8%	153	20.89	-12%
34	38		Jonas Blue, Liam Payne & Lennon Stella Polaroid <i>Positiva</i>	UMG	1,959	-14%	140	20.59	+0%
35	45	70	Jack Savoretti Candlelight <i>BMG</i>	IND.	507	-18%	81	20.17	+7%
36	35		Ariana Grande Breathin <i>Republic/Island</i>	UMG	2,146	+11%	127	20.15	-5%
37	36	59	Catfish & The Bottlemen Longshot <i>Island</i>	UMG	252	-3%	32	20.14	-5%
38	NEW		Fleur East Favourite Thing <i>Hunter Corp</i>	IND.	341	-19%	43	20.06	+69%
39	26		Ariana Grande Thank U, Next <i>Republic</i>	UMG	2,612	-13%	167	19.49	-28%
40	41	37	CamelPhat & Cristoph Ft... Breathe <i>Ministry Of Sound</i>	SME	702	+41%	107	19.3	-4%
41	NEW		Ten Tonnes Better Than Me <i>Warner Bros</i>	WMG	370	+66%	71	19.18	+39%
42	32	62	George Ezra Hold My Girl <i>Columbia</i>	SME	2,920	-2%	223	18.89	-16%
43	NEW		Clean Bandit Ft Ellie Goulding Mama <i>Atlantic</i>	WMG	274	-	63	18.29	-
44	22		Zara Larsson Ruin My Life <i>Black Butter/Epic/Ten</i>	SME	2,299	-25%	154	17.95	-37%
45	49	43	Panic! At The Disco High Hopes <i>DCD2/Fueled By Ramen</i>	WMG	1,168	+47%	117	17.61	+17%
46	46		Bring Me The Horizon Medicine <i>RCA</i>	SME	202	-11%	24	17.15	-4%
47	42	32	George Ezra Shotgun <i>Columbia</i>	SME	2,075	+9%	219	16.85	-12%
48	NEW	12	NSG & Tion Wayne Options <i>NSG</i>	SME	232	-12%	14	16.44	+28%
49	NEW		Rudimental Ft Ray... Scared Of Love <i>Asylum/Major Tom's</i>	WMG	239	+11%	28	16.15	+14%
50	43	13	Meek Mill Ft... Going Bad <i>Atlantic/Cash Money/Republic</i>	WMG/UMG*	179	+2%	8	16.06	-15%

## UK TV AIRPLAY TOP 30

TW	LW	ARTIST/TITLE/LABEL	CORP-GROUP	PLAYS	TREND	STNS
1	2	Ava Max Sweet But Psycho / <i>Atlantic</i>	WMG	557	-4%	12
2	3	Calvin Harris & Rag'N'Bone Man Giant / <i>Columbia</i>	SME	551	-1%	25
3	1	Ariana Grande 7 Rings / <i>Island</i>	UMG	524	-11%	14
4	5	Mabel Don't Call Me Up / <i>Polydor</i>	UMG	513	+1%	13
5	4	Mark Ronson ft... Nothing Breaks Like A Heart / <i>Columbia</i>	SME	506	-3%	11
6	6	Post Malone & Swae Lee Sunflower / <i>Island</i>	UMG	466	-7%	14
7	7	Jax Jones And Years & Years Play / <i>Polydor</i>	UMG	444	-5%	13
8	9	Halsey Without Me / <i>Virgin EMI</i>	UMG	423	-9%	11
9	13	Sam Smith & Normani Dancing With A Stranger / <i>Capitol</i>	UMG	415	+3%	10
10	8	Gesaffelstein & The Weeknd Lost In The Fire / <i>Columbia</i>	SME	411	-12%	1
11	10	Jess Glynne Thursday / <i>Atlantic</i>	WMG	403	-5%	10
12	11	Ariana Grande Thank U, Next / <i>Island</i>	UMG	368	-13%	13
12	15	NSG feat. Tion Wayne Options / <i>Sony</i>	SME	368	+1%	1
14	12	Chris Brown Undecided / <i>RCA</i>	SME	364	-11%	13
15	14	Ellie Goulding x Diplo feat. Swae Lee Close To Me / <i>Polydor</i>	UMG	355	-3%	12
16	19	Lewis Capaldi Someone You Loved / <i>Virgin EMI</i>	UMG	345	+3%	11
17	18	Dua Lipa Swan Song / <i>Warner Bros</i>	WMG	341	+0%	10
18	17	Post Malone Wow / <i>Island</i>	UMG	322	-5%	10
19	16	Little Mix feat. Nicki Minaj Woman Like Me / <i>RCA</i>	SME	306	-10%	11
20	20	James Arthur And Anne-Marie Rewrite The Stars / <i>Atlantic</i>	WMG	277	-4%	11
21	29	CamelPhat X Cristoph... Breathe / <i>Ministry of Sound</i>	SME	256	+17%	1
22	28	Yungen feat. Dappy Comfortable / <i>RCA</i>	SME	255	+16%	9
23	24	Clean Bandit feat. Marina & Luis Fonsi Baby / <i>Atlantic</i>	WMG	246	-7%	11
24	21	Zara Larsson Ruin My Life / <i>Black Butter</i>	SME	244	-13%	10
25	22	Rita Ora Let You Love Me / <i>Atlantic</i>	WMG	239	-13%	11
26	23	George Ezra Hold My Girl / <i>Columbia</i>	SME	235	-12%	8
27	31	Calvin Harris & Sam Smith Promises / <i>Columbia</i>	SME	220	+5%	1
28	25	Headie One feat. Dave 18Hunna / <i>Relentless</i>	SME	213	-19%	10
29	27	Khalid Better / <i>Columbia</i>	SME	204	-8%	9
30	32	George Ezra Shotgun / <i>Columbia</i>	SME	203	+6%	11

## AIRPLAY ANALYSIS

BY ALAN JONES

Double digit audience losses are the order of the day for the Top 3 on the radio airplay chart, but they remain frozen in place for the third week in a row. **Sam Smith & Normani's** Dancing With A Stranger continues to lead the way and – by dint of suffering a smaller percentage dip in audience – actually increases its victory margin over runner-up **Mark Ronson's** Nothing Breaks Like A Heart (feat. Miley Cyrus) and **Calvin Harris & Rag'N'Bone Man's** third-placed Giant.

With 82.94m audience impressions, Dancing With A Stranger is 21.01% ahead of Nothing Breaks Like A Heart – up from 12.73% in the previous frame – even though it suffered a 12.94% dip in audience.

The track looking most likely to challenge the top trio is

Don't Call Me Up, which has simultaneously become **Mabel's** third Top 10 entry and highest-charting track by sprinting 12-4. It increased plays 33.91% from 2,705 to 3,622, while its audience soared an even more impressive 47.03% from 42.40m to 62.34m. It made gains in all major areas, most crucially increasing support from 15 to 27 plays at BBC Radio 1 and from eight to 13 plays at Radio 2.

The only other song in the Top 10 to reach a new peak is **Ariana Grande's** 7 Rings, which has moved 14-10-9-7 thus far – but its future prospects must be compromised by Break Up With Your Girlfriend, I'm Bored, a track from Grande's album which dethrones it on the OCC chart this week, and which racked up 327 plays and an audience of 6.20m to debut at No.158 on the radio airplay chart.

# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE		CORPGROUP	PLAYS	TREND	STNS	IMPACTS	TREND	
1	1	13	Ava Max	Sweet But Psycho	Atlantic	WMG	29,706	+1%	1,261	805.32m	-3%
2	2	11	Mark Ronson feat. Mi..	Nothing Breaks Like ..	Sony Music	SME	28,470	+2%	1,371	667.29m	-4%
3	4	5	Calvin Harris & Rag'..	Giant	Columbia	SME	23,625	+10%	1,260	560.69m	+6%
4	3	19	Panic! At The Disco	High Hopes	Atlantic	WMG	16,261	+3%	988	528.79m	-3%
5	5	21	Dean Lewis	Be Alright	Universal	UMG	11,628	-3%	755	446.31m	-1%
6	6	20	Rita Ora	Let You Love Me	Atlantic	WMG	17,666	-6%	977	399.87m	-6%
7	9	11	Robin Schulz feat. E..	Speechless	Warner Music	WMG	12,353	+6%	716	395.69m	+7%
8	10	5	Sam Smith & Normani	Dancing With A Stranger	Capitol Records	UMG	19,724	+11%	1,118	392.70m	+9%
9	7	17	Lady Gaga & Bradley ..	Shallow	Polydor	UMG	14,118	0%	1,210	372.37m	-3%
10	8	26	Calvin Harris & Sam ..	Promises	Sony Music	SME	16,027	-9%	1,189	340.96m	-11%
11	11	15	Ellie Goulding x Dip..	Close To Me	Polydor	UMG	15,163	-3%	982	328.27m	-5%
12	17	8	Dermot Kennedy	Power Over Me	Island	UMG	8,240	+8%	507	300.50m	+6%
13	16	32	George Ezra	Shotgun	Columbia	SME	10,113	-1%	1,089	288.75m	-1%
14	15	17	Lukas Graham	Love Someone	Copenhagen Reco	UMG	8,105	-2%	582	280.63m	-5%
15	12	12	David Guetta, Bebe R..	Say My Name	Parlophone	WMG	10,541	-5%	682	278.84m	-11%
16	13	23	Imagine Dragons	Natural	Universal Music	UMG	7,097	-12%	612	278.56m	-11%
17	14	34	Maroon 5 feat. Cardi B	Girls Like You	Polydor	UMG	12,334	-7%	1,135	272.26m	-11%
18	18	9	Alle Farben & ILIRA	Fading	B1 Recordings	SME	7,422	+8%	422	270.69m	+11%
19	20	30	Dynoro & Gigi d'Agos..	In My Mind	B1 Recordings	SME	8,634	-6%	743	232.45m	-1%
20	19	22	Marshmello x Bastille	Happier	Positiva	UMG	11,298	-10%	954	215.34m	-9%
21	26	3	Imagine Dragons	Bad Liar	Polydor	UMG	7,377	+13%	585	210.38m	+19%
22	21	11	Halsey	Without Me	Virgin EMI	UMG	12,144	-1%	746	206.07m	-8%
23	25	3	Ariana Grande	7 Rings	Universal Music	UMG	9,770	+17%	809	202.00m	+14%
24	22	14	Jonas Blue feat. Lia..	Polaroid	Virgin EMI	UMG	8,803	-9%	647	186.82m	-11%
25	24	13	Bad Bunny feat. Drake	MIA	Warner Bros Reco	WMG	4,747	-5%	378	168.39m	-8%
26	29	23	LSD feat. Sia, Diplo..	Thunderclouds	Columbia	SME	5,471	-12%	566	164.59m	-4%
27	23	13	Ariana Grande	thank u, next	Island	UMG	9,845	-16%	832	164.34m	-18%
28	32	3	George Ezra	Hold My Girl	Columbia	SME	7,466	+4%	620	164.23m	+5%
29	33	2	Gesaffelstein & The ..	Lost In The Fire	Columbia	SME	7,310	+18%	523	164.07m	+9%
30	39	3	Dua Lipa	Swan Song	Warner Bros Reco	WMG	8,411	+17%	687	158.91m	+16%
31	28	28	Loud Luxury feat. Br..	Body	Armada Music	Ind.	8,428	-3%	608	155.50m	-10%
32	27	16	Lost Frequencies fea..	Like I Love You	Armada/Disco:Wa	SME	5,069	-4%	426	148.60m	-15%
33	37	2	Declan J Donovan	Pieces	SMD/Columbia De	SME	3,718	+6%	228	146.23m	+4%
34	31	4	CNCO x Meghan Traino..	Hey DJ	Sony Music	SME	2,350	+4%	167	144.31m	-8%
35	38	10	Angèle feat. Roméo E..	Tout Oublier	Angèle VL	UMG	3,873	+7%	178	143.59m	+2%
36	34	5	Lena	Thank You	Polydor	UMG	3,506	+2%	198	141.83m	-5%
37	46	5	James Arthur And Ann..	Rewrite The Stars	Atlantic	WMG	9,251	-1%	573	140.96m	+12%
38	30	18	DJ Snake, Selena Gom..	Taki Taki	Universal Music	UMG	5,636	-10%	514	140.83m	-12%
39	36	7	Kygo feat. Sandro Ca..	Happy Now	Sony Music	SME	6,366	-8%	478	138.82m	-3%
40	35	37	Clean Bandit feat. D..	Solo	Warner Music	WMG/L	6,392	-9%	829	127.55m	-14%
41	47	10	Pink	A Million Dreams	Warner Music	WMG	7,299	-5%	472	126.10m	+1%
42	43	5	Bigflo & Oli	Plus Tard	Polydor	UMG	1,685	+6%	72	123.22m	-5%
43	58	1	Hugel feat. Amber Va..	WTF	Warner Internation	WMG	3,638	+7%	293	123.20m	+15%
44	57	4	Jax Jones And Years ..	Play	Polydor	UMG	9,875	+4%	662	119.55m	+11%
45	40	47	David Guetta & Sia	Flames	Parlophone	WMG	5,748	-4%	1,018	117.81m	-13%
46	50	2	Bob Sinclar feat. Ro..	Electrico Romantico	Armada Music	Ind.	5,490	+1%	479	117.42m	-2%
47	53	1	Wincent Weiss	Hier Mit Dir	Vertigo Berlin	UMG	2,414	-4%	171	117.17m	+1%
48	63	1	XXXTentacion X Lil P..	Arms Around You	Warner Music	WMG	2,976	-6%	206	115.56m	+12%
49	41	7	Zara Larsson	Ruin My Life	Black Butter	SME	8,050	-9%	580	115.29m	-15%
50	42	22	Silk City & Dua Lipa..	Electricity	Sony Music	SME/W	8,734	-8%	852	115.22m	-12%







# STREAMING

## UK SONGS

TW	ARTIST/TITLE
1	Ariana Grande Break Up With Your Girlfriend...
2	Ariana Grande 7 Rings
3	Ariana Grande Needy
4	Ariana Grande Bloodline
5	Ariana Grande Nasa
6	Ariana Grande Thank U, Next
7	Lewis Capaldi Someone You Loved
8	Ariana Grande Fake Smile
9	Mabel Don't Call Me Up
10	Ariana Grande Bad Idea
11	Ariana Grande Ghostin
12	Post Malone Wow
13	Sam Smith & Normani Dancing With A Stranger
14	Calvin Harris & Rag'N'Bone Man Giant
15	Ariana Grande Imagine
16	Ava Max Sweet But Psycho
17	NSG Options
18	Ariana Grande In My Head
19	Ariana Grande Make Up
20	Billie Eilish Bury A Friend

## UK ALBUMS

TW	ARTIST/TITLE
1	Ariana Grande Thank U, Next
2	AJ Tracey AJ Tracey
3	Various Artists The Greatest Showman
4	A Boogie Wit Da Hoodie Hoodie Szn
5	Drake Scorpion
6	Fredo Third Avenue
7	Lewis Capaldi Breach - EP
8	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
9	Mabel Ivy To Roses (Mixtape)
10	Post Malone Beerbongs & Bentleys
11	Meek Mill Championships
12	George Ezra Staying At Tamara's
13	Ed Sheeran + (Deluxe)
14	Travis Scott Astroworld
15	21 Savage I Am > I Was
16	Ariana Grande Sweetener
17	Billie Eilish Dont Smile At Me
18	Jess Glynne Always In Between (Deluxe)
19	Various Artists Spider-Man: Into The Spider...
20	Bring Me The Horizon Amo

## US SONGS

TW	ARTIST/TITLE
1	Ariana Grande Break Up With Your Girlfriend...
2	Ariana Grande 7 Rings
3	Ariana Grande Needy
4	Ariana Grande Nasa
5	Ariana Grande Bloodline
6	Ariana Grande Ghostin
7	Ariana Grande Fake Smile
8	Ariana Grande Bad Idea
9	J Cole Middle Child
10	Ariana Grande Thank U, Next
11	Ariana Grande Imagine
12	Ariana Grande In My Head
13	Ariana Grande Make Up
14	Meek Mill Going Bad (feat. Drake)
15	Post Malone & Swae Lee Sunflower
16	Blueface Thotiana
17	21 Savage A Lot
18	Post Malone Wow
19	Khalid Talk
20	Lil Baby & Gunna Drip Too Hard

## US ALBUMS

TW	ARTIST/TITLE
1	Ariana Grande Thank U, Next
2	A Boogie Wit Da Hoodie Hoodie Szn
3	Future Future Hndrxx Presents...
4	Meek Mill Championships
5	21 Savage I Am > I Was
6	Travis Scott Astroworld
7	Drake Scorpion
8	Kodak Black Dying To Live
9	Youngboy Never Broke Again Realer
10	Lil Baby Street Gossip
11	Post Malone Beerbongs & Bentleys
12	Lil Baby & Gunna Drip Harder
13	Wiz Khalifa & Curren\$y 2009
14	Cardi B Invasion Of Privacy
15	Various Artists Spider-Man: Into The Spider...
16	Lil Wayne Tha Carter V
17	Xxxtentacion ?
18	Juice Wrld Goodbye & Good Riddance
19	Ella Mai Ella Mai
20	Bad Bunny X 100Pre

## UK PLAYLISTS

TW	TITLE/CURATOR
1	Today's Hits Apple Music
2	Urban Throwback Apple Music
3	Acoustic Hits Apple Music
4	Friday Feeling Apple Music
5	The A-List: Hip-Hop Apple Music
6	Pure Throwback Apple Music
7	Pop Throwback Apple Music
8	Feeling Happy Apple Music
9	Dance Nation Ministry Of Sound
10	New Fire Apple Music
11	Mellow Days Apple Music
12	Dance Throwback Apple Music
13	UK Rap Apple Music
14	Pure Party Apple Music
15	Top 100: UK Apple Music
16	Feeling Good Apple Music
17	Pure Workout Apple Music
18	Now Top 40 Now
19	Hip-Hop Replay Apple Music
20	A-List Dancde Apple Music



ARIANA GRANDE



DRAKE



POST MALONE



TRAVIS SCOTT



CARDI B



# DOWNLOADS

## UK SONGS

TW	ARTIST/TITLE
1	Calvin Harris & Rag'N'Bone Man Giant
2	Sam Smith & Normani Dancing With A Stranger
3	Lewis Capaldi Someone You Loved
4	Mark Ronson Nothing Breaks Like A Heart.
5	Ariana Grande Break Up With Your Girlfriend...
6	Ava Max Sweet But Psycho
7	Jack Savoretti Candlelight
8	Ariana Grande 7 Rings
9	Mabel Don't Call Me Up
10	Lady Gaga & Bradley Cooper Shallow

## UK ALBUMS

TW	ARTIST/TITLE
1	Ariana Grande Thank U, Next
2	Various Artists The Greatest Showman
3	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
4	Ward Thomas Restless Minds
5	Lewis Capaldi Breach - EP
6	Busted Half Way There
7	The Specials Encore
8	Pet Shop Boys Agenda - EP
9	Various Artists Now That's What I Call Music...
10	AJ Tracey AJ Tracey

## US SONGS

TW	ARTIST/TITLE
1	Lady Gaga & Bradley Cooper Shallow
2	Ariana Grande 7 Rings
3	Ariana Grande Break Up With Your Girlfriend...
4	Halsey Without Me
5	Brandi Carlile The Joke
6	Post Malone & Swae Lee Sunflower
7	The Chainsmokers & 5 Seconds Of Summer Who Do You Love
8	Lauren Daigle You Say
9	Khalid Talk
10	Dan + Shay Tequila

## US ALBUMS

TW	ARTIST/TITLE
1	Ariana Grande Thank U, Next
2	Kacey Musgraves Golden Hour
3	Brandi Carlile By The Way, I Forgive You
4	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
5	Various Artists The Greatest Showman
6	HER HER
7	Post Malone Beerbongs & Bentleys
8	Meghan Trainor The Love Train
9	Lauren Daigle Look Up Child
10	Various Artists 2019 Grammy Nominees



# STREAMING

## GLOBAL

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Ariana Grande Break Up With Your Girlfriend...
3	Ariana Grande Thank U, Next
4	Ariana Grande Needy
5	Ariana Grande Nasa
6	Ariana Grande Bloodline
7	Ariana Grande Bad Idea
8	Post Malone Wow
9	Billie Eilish Bury A Friend
10	Post Malone Sunflower - Spider-Man: Into...
11	Ariana Grande Fake Smile
12	Ariana Grande Ghostin
13	Marshmello Happier
14	Ariana Grande Imagine
15	Halsey Without Me
16	Ariana Grande In My Head
17	Sam Smith Dancing With A Stranger...
18	Ava Max Sweet But Psycho
19	Pedro Capó Calma - Remix
20	J Cole Middle Child

## EUROPE

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Ariana Grande Break Up With Your Girlfriend...
3	Ava Max Sweet But Psycho
4	Billie Eilish Bury A Friend
5	Eno Ferrari
6	Ariana Grande Thank U, Next
7	Post Malone Wow
8	Lady Gaga & Bradley Cooper Shallow
9	Marshmello Happier
10	Halsey Without Me
11	Ariana Grande Bloodline
12	Mahmood Soldi
13	Panic! At The Disco High Hopes
14	Ariana Grande Bad Idea
15	Calvin Harris Giant (with Rag'N'Bone Man)
16	Sam Smith Dancing With A Stranger...
17	Ariana Grande Needy
18	Ariana Grande Nasa
19	Ariana Grande Fake Smile
20	Mark Ronson Nothing Breaks Like A Heart ...

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Ariana Grande Break Up With Your Girlfriend...
2	Ariana Grande 7 Rings
3	Ariana Grande Thank U, Next
4	Ariana Grande Needy
5	Ariana Grande Bloodline
6	Ariana Grande Nasa
7	Post Malone Wow
8	Ariana Grande Bad Idea
9	Lewis Capaldi Someone You Loved
10	Ariana Grande Fake Smile
11	Ava Max Sweet But Psycho
12	Ariana Grande Ghostin
13	Mabel Don't Call Me Up
14	Sam Smith Dancing With A Stranger...
15	Ariana Grande Imagine
16	Calvin Harris Giant (with Rag'N'Bone Man)
17	Ariana Grande In My Head
18	Ariana Grande Make Up
19	Billie Eilish Bury A Friend
20	NSG Options

## FRANCE

TW	ARTIST/TITLE
1	Heuss L'enfoiré Khapta
2	Ariana Grande 7 Rings
3	Angèle Tout Oublier
4	RK Rédemption
5	Lacrim Bloody
6	Heuss L'enfoiré Les Méchants
7	Lady Gaga & Bradley Cooper Shallow
8	Booba Pgp
9	Bramsito Sale Mood
10	Lomopal 1000°C
11	Maes Madrina
12	Eva On Fleek
13	Lomopal Trop Beau
14	Lacrim Maladie
15	Ava Max Sweet But Psycho
16	Ariana Grande Break Up With Your Girlfriend...
17	Lacrim R6
18	Bad Bunny Mia (Feat. Drake)
19	YL Nina
20	Aya Nakamura La Dot

## GERMANY

TW	ARTIST/TITLE
1	Eno Ferrari
2	Azet Hallo Hallo
3	Capital Bra Prinzessa
4	Mero Hobby Hobby
5	Ariana Grande 7 Rings
6	Loredana Romeo & Juliet
7	Capital Bra Benzema
8	Ava Max Sweet But Psycho
9	Ariana Grande Break Up With Your Girlfriend...
10	Kitschkrieg 5 Minuten (feat. Cro...)
11	Fero47 Jaja
12	Shindy Dodi
13	Mero Baller Los
14	Kc Rebell Hasso
15	Fler Sex Money Murder
16	Halsey Without Me
17	Billie Eilish Bury A Friend
18	Sido Tausend Tattoos
19	Post Malone Wow
20	Robin Schulz Speechless (feat. Erika Sirola)



ARIANA GRANDE



LADY GAGA



SAM SMITH



CALVIN HARRIS



AVA MAX

## NETHERLANDS

TW	ARTIST/TITLE
1	Chivv Ewa Ewa
2	Kris Kross Amsterdam Hij Is Van Mij (feat. Bizzy)
3	Frenna Viraal
4	Sevn Alias Big Man
5	Ariana Grande 7 Rings
6	Frenna Achtbaan
7	Bizzy Drup
8	Davina Michelle Duurt Te Lang
9	Frenna Paris
10	Ariana Grande Break Up With Your Girlfriend...

## NORWAY

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

## SPAIN

TW	ARTIST/TITLE
1	Daddy Yankee Con Calma
2	Ozuna Baila Baila Baila
3	Anuel Aa Secreto
4	Pedro Capó Calma - Remix
5	Paulo Londra Adan Y Eva
6	Anuel Aa Amanece
7	Bad Bunny Ni Bien Ni Mal
8	C Tangana Pa' Lllamar Tu Atención...
9	Daddy Yankee Adictiva
10	Cauty Ta To Gucci (Remix)

## SWEDEN

TW	ARTIST/TITLE
1	Einar Katten I Trakten
2	Ariana Grande 7 Rings
3	Lady Gaga Shallow
4	Ant Wan Kall
5	Billie Eilish Bury A Friend
6	Ariana Grande Break Up With Your Girlfriend...
7	Panic! At The Disco High Hopes
8	Post Malone Wow
9	Victor Leksell Allt For Mig
10	Sam Smith Dancing With A Stranger...

## UNITED STATES

TW	ARTIST/TITLE
1	Ariana Grande Break Up With Your Girlfriend...
2	Ariana Grande 7 Rings
3	Ariana Grande Needy
4	Ariana Grande Nasa
5	Ariana Grande Bad Idea
6	Ariana Grande Bloodline
7	Ariana Grande Thank U, Next
8	Ariana Grande Ghostin
9	Ariana Grande Fake Smile
10	J Cole Middle Child





# STREAMING - MUSIC VIDEO

## WORLDWIDE

TW	ARTIST/TITLE
1	Pedro Capó ft. Farruko Calma (Remix)
2	Anuel AA ft Karol G Secreto
3	Maroon 5 ft. Cardi B Girls Like You
4	Luis Fonsi, Ozuna Imposible
5	Ariana Grande Break Up With Your Girlfriend, I'm Bored
6	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
7	Ariana Grande 7 Rings
8	Post Malone ft. Swae Lee Sunflower
9	Luis Fonsi ft. Daddy Yankee Despacito
10	Billie Eilish Bury A Friend
11	Julia Michaels ft. Selena Gomez Anxiety (Audio)
12	21 Savage ft. J.Cole A Lot
13	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
14	Calvin Harris ft. Rag'N'Bone Man Giant
15	Anuel AA ft. Romeo Santos Quiere Beber (Remix)
16	Luis Fonsi Sola
17	Mau Y Ricky ft. Manuel Turizo, Camilo Desconocidos
18	Sam Smith ft. Normani Dancing With A Stranger
19	Mau Y Ricky ft. Manuel Turizo, Camilo Desconocidos (Vertical Video)
20	Becky G ft. Natti Natasha Sin Pijama

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Ariana Grande Break Up With Your Girlfriend, I'm Bored
2	Ariana Grande 7 Rings
3	Maroon 5 ft. Cardi B Girls Like You
4	Post Malone ft. Swae Lee Sunflower
5	Sam Smith ft. Normani Dancing With A Stranger
6	Calvin Harris ft. Rag'N'Bone Man Giant
7	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
8	21 Savage ft. J.Cole A Lot
9	George Ezra Shotgun (Lyric)
10	Billie Eilish Bury A Friend
11	Mabel Don't Call Me Up
12	Julia Michaels ft. Selena Gomez Anxiety (Audio)
13	Calvin Harris ft. Rag'N'Bone Man Giant (Lyric)
14	Travis Scott ft. Drake Sicko Mode
15	Tyga ft. Offset Taste
16	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
17	Mark Ronson ft. Miley Cyrus Nothing Breaks Like A Heart
18	Khalid Better
19	Sam Smith ft. Normani Dancing With A Stranger (Audio)
20	Ariana Grande Thank U, Next

## UNITED STATES

TW	ARTIST/TITLE
1	21 Savage ft. J.Cole A Lot
2	Ariana Grande Break Up With Your Girlfriend, I'm Bored
3	Post Malone ft. Swae Lee Sunflower
4	Maroon 5 ft. Cardi B Girls Like You
5	Ariana Grande 7 Rings
6	Travis Scott ft. Drake Sicko Mode
7	Yo Gotti ft. Lil Baby Put A Date On It
8	Billie Eilish Bury A Friend
9	Lil Baby x Gunna Drip Too Hard (Audio)
10	Tyga ft. Offset Taste
11	Sheek Wes Mo Bamba
12	Anuel AA ft Karol G Secreto
13	Lil Baby Pure Cocaine (Audio)
14	Luis Fonsi, Ozuna Imposible
15	Travis Scott Can't Say
16	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
17	Julia Michaels ft. Selena Gomez Anxiety (Audio)
18	Sam Smith ft. Normani Dancing With A Stranger
19	City Girls ft. Cardi B Twerk
20	Khalid Better

## NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Billie Eilish Bury A Friend
2	Mabel Don't Call Me Up
3	Julia Michaels ft. Selena Gomez Anxiety (Audio)
4	Jax Jones ft. Years & Years Play
5	Lewis Capaldi Someone You Loved
6	Tom Walker Just You And I
7	Grace Carter Heal Me
8	Koffee Toast
9	Ella Mai Shot Clock
10	Samm Henshaw ft. Earthgang Church
11	Metro Boomin ft. 21 Savage 10 Freaky Girls
12	Celeste Father's Son
13	Lil Mosey ft. BlocBoy JB Yoppa
14	Sigrid Don't Feel Like Crying
15	Girli Deal With It
16	Drenchill ft. Indiana Freed From Desire
17	Jorja Smith The One
18	Adam French The Only Living Thing
19	Casanova ft. Tory Lanez & Davido 2:00 Am
20	Dalton Harris ft. James Arthur Power Of Love (Audio)



LUIS FONSI



KHALID



SIGRID



ELLA MAI

## FRANCE

TW	ARTIST/TITLE
1	Eva ft. Lartiste On Fleek
2	Lacrim ft. 6ix9ine Bloody
3	Bramsito ft. Booba Sale Mood
4	Maes ft. Booba Madrina
5	Kendji Girac Tiago
6	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
7	Ariana Grande 7 Rings
8	DJ Snake ft. Selena Gomez... Taki Taki
9	Maroon 5 ft. Cardi B Girls Like You
10	Eva Mood

## GERMANY

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

## AUSTRALIA

TW	ARTIST/TITLE
1	Ariana Grande Break Up With Your Girlfriend...
2	Maroon 5 ft. Cardi B Girls Like You
3	Post Malone ft. Swae Lee Sunflower
4	Ariana Grande 7 Rings
5	Billie Eilish Bury A Friend
6	Sam Smith ft. Normani Dancing With A Stranger...
7	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
8	Travis Scott ft. Drake Sicko Mode
9	George Ezra Shotgun (Lyric)
10	21 Savage ft. J.Cole A Lot

## SPAIN

TW	ARTIST/TITLE
1	Anuel AA ft Karol G Secreto
2	Luis Fonsi, Ozuna Imposible
3	Pedro Capó ft. Farruko Calma (Remix - Official Video)
4	C. Tangana, Alizzz ft. MC Bin... Pa' Lllamar Tu Atención
5	Luis Fonsi Sola
6	Aitana Vas A Quedarte
7	Anuel AA ft. Romeo Santos Ella Quiere Beber (Remix)
8	C. Tangana ft. Becky G Booty
9	Lerica ft. Belinda Un Traguito
10	Juanes ft. Lalo Ebratt La Plata

## NETHERLANDS

TW	ARTIST/TITLE
1	Ariana Grande Break Up With Your Girlfriend...
2	Ariana Grande 7 Rings
3	Calvin Harris ft. Rag'N'Bone Man Giant
4	Suzan & Freek Ais Het Avond Is
5	Maroon 5 ft. Cardi B Girls Like You
6	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
7	Billie Eilish Bury A Friend
8	Sam Smith ft. Normani Dancing With A Stranger...
9	DJ Snake ft. Selena Gomez... Taki Taki
10	Imagine Dragons Bad Liar

# CLUB CHARTS

## UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	7	4	Calvin Harris & Rag'N'Bone Man <i>Giant</i> / Columbia
2	15	3	Anton Powers & Redondo <i>Make Your Move</i> / 3 Beat
3	17	3	Jagmac <i>Right Back With You</i> / Unitas Ent
4	10	4	Sub Focus x Dimension <i>Desire</i> / EMI
5	1	7	Jax Jones And Years & Years <i>Play</i> / Polydor
6	13	4	Seeb x Bastille <i>Grip</i> / Virgin
7	11	4	Camden Cox <i>Not The One</i> / Frtyve
8	14	3	Various <i>100th Celebration</i> / Bmkltsch
9	4	6	David Guetta, Bebe Rexha & J Balvin <i>Say My Name</i> / Parlophone
10	19	2	Matoma Ft Josie Dunn <i>Sunday Morning</i> / Parlophone
11	18	4	Kara Mami <i>Move</i> / Access
12	23	2	Eat More Cake <i>Memories</i> / Perfect Havoc
13	21	5	Mawayy <i>Blame</i> / Hit Tunez
14	26	2	Tom Walker <i>Just You And I</i> / Relentless
15	20	3	M-22 <i>White Lies</i> / 3 Beat
16	16	12	Sneaky Sound System <i>Can't Help The Way That I Feel</i> / Cr2
17	27	2	Jude & Frank, 1 World & Bob Marley <i>Sun Is Shining</i> / Insanity
18	NEW	1	Friend Within <i>The Truth</i> / Toolroom
19	25	3	B Young <i>Juice</i> / Pitched Up/Columbia
20	NEW	1	Glowie <i>Body</i> / Columbia
21	NEW	1	Joe Stone <i>Bug A Boo</i> / Spinnin'
22	33	2	Perfecto Allstarz <i>On Top Of The World</i> / New State
23	NEW	1	Example <i>All Night</i> / Staneric
24	28	2	MKTO <i>How Can I Forget</i> / BMG
25	37	2	Bohannon <i>Having A Tambourine Party</i> / HNA
26	NEW	1	Brooks Ft Zoe Moss <i>Limbo</i> / Positiva
27	32	4	Cheryl <i>Love Made Me Do It</i> / 3 Beat
28	8	10	Jay Pryor <i>Make Luv</i> / Positiva
29	30	3	Senti <i>Not With Me</i> / AST
30	3	5	Just Kiddin <i>Come Together</i> / XVII MG

## URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	3	3	Mabel <i>Don't Call Me Up</i> / Polydor
2	6	3	Chris Brown <i>Undecided</i> / RCA
3	5	3	Russ <i>Gun Lean</i> / Virgin
4	1	5	Headie One Ft Dave 18Hunna / Relentless
5	2	7	Diztortion, Lethal Bizzle & Maleek Berry <i>Pull Up</i> / 2TE/Warner Bros
6	10	2	Sean Paul Ft Stefflon Don <i>Shot &amp; Wine</i> / Island
7	12	5	Bravo Ft Sharlene, Catalyna & Byanda <i>Dominatrix</i> / Astralwerks
8	4	6	Stylo G x The Fanatix Ft... <i>Touch Down</i> / 3 Beat
9	18	2	Yungen Ft Dappy <i>Comfortable</i> / RCA
10	8	5	Mostack <i>Teach You Gangsta</i> / Virgin
11	9	5	Nicki Minaj Ft Lil Wayne <i>Good Form</i> / Cash Money/Republic
12	17	3	Saweetie <i>Plssed</i> / Artistry/2TE/Warner Bros.
13	13	3	Jay1 <i>Becky</i> / GRM
14	15	2	Kaytranada Ft... <i>Nothin Like U/Chances</i> / RCA
15	7	6	Travis Scott <i>Sicko Mode</i> / Epic
16	16	2	Jay Silva <i>One Time</i> / GRM
17	NEW	1	Tory Lanez Ft Trippie Redd <i>Ferris Wheel</i> / Virgin
18	20	2	DaniLeigh Ft Lil Baby Lil Bebe / Def Jam
19	11	8	Kyla <i>Eyes</i> / EMI
20	19	2	Romzy <i>Panic</i> / Trakhouse



MABEL

## COOL CUTS TOP 20

TW	ARTIST/TITLE
1	DVRX <i>Jambo Jumbo</i>
2	The Chemical Brothers <i>Got To Keep On</i>
3	Culture Shock <i>Take Control</i>
4	Icarus <i>Sirens</i>
5	Joe Stone <i>Bug A Boo</i>
6	Franky Wah <i>Get Me High</i>
7	Solaro <i>Tango Wango</i>
8	M-22 <i>White Lies</i>
9	Agoria Ft Blase <i>You're Not Alone</i>
10	Black Saint Ft Sam Fischer <i>Everybody Wants You</i>
11	CamelPhat & Alan Fitzpatrick <i>Kona</i>
12	Kokiri <i>Joy</i>
13	Sammy Porter Ft Liv Dawson <i>Talking Like Friends</i>
14	Meduza Ft Goodboys <i>Piece Of Your Heart</i>
15	Jabru Ft Joshua Idehen <i>Egress</i>
16	ATFC <i>Less Go</i>
17	Russell Small & Dno P <i>Centre Mental</i>
18	Michael Amani & Marf <i>It's A Feeling</i>
19	Undercatt <i>Cadabra</i>
20	Junior Sanchez <i>The Burn</i>

## COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	5	3	Calvin Harris & Rag'N'Bone Man <i>Giant</i> / Columbia
2	12	2	Anton Powers & Redondo <i>Make Your Move</i> / 3 Beat
3	6	3	Four Of Diamonds <i>Blind</i> / Virgin
4	25	2	Matoma Ft Josie Dunn <i>Sunday Morning</i> / Parlophone
5	16	2	Mabel <i>Don't Call Me Up</i> / Polydor
6	15	3	Jagmac <i>Right Back With You</i> / Unitas Ent
7	14	2	Claire Richards <i>Shame On You</i> / Sony Music CG
8	21	3	Stylo G x The Fanatix Ft... <i>Touch Down</i> / 3 Beat
9	23	2	Sam Smith & Normani <i>Dancing With A Stranger</i> / Capitol
10	13	3	Linah London <i>We Need A Change</i> / Pison Contents
11	NEW	1	M-22 <i>White Lies</i> / 3 Beat
12	17	3	Static & Ben El <i>Broke Ass Millionaire</i> / Caroline
13	NEW	1	Sub Focus x Dimension <i>Desire</i> / EMI
14	30	2	Tom Walker <i>Just You And I</i> / Relentless
15	19	3	Alan Walker, K-391 & Sofia Carson Ft... <i>Different World</i> / Relentless
16	27	2	Little Mix Ft Ty Dolla \$ign <i>Think About Us</i> / Syco
17	26	2	MKTO <i>How Can I Forget</i> / BMG
18	NEW	1	Hearts & Colors <i>La On A Saturday Night</i> / Island
19	24	4	Alle Farben & Ilira <i>Fading</i> / Insanity
20	18	2	Chelsea Ft NexxThursday <i>Pink Tool Box</i> / Astana
21	1	6	David Guetta, Bebe Rexha & J Balvin <i>Say My Name</i> / Parlophone
22	2	4	Fleur East <i>Favourite Thing</i> / Hunter
23	NEW	1	Example <i>All Night</i> / Staneric
24	NEW	1	James Arthur & Anne-Marie <i>Rewrite The Stars</i> / Atlantic
25	10	8	Jax Jones And Years & Years <i>Play</i> / Polydor
26	NEW	1	Sigrid <i>Don't Feel Like Crying</i> / Island
27	NEW	1	Jude & Frank, 1 World & Bob Marley <i>Sun Is Shining</i> / Insanity
28	NEW	1	Electric Pineapple Ft... <i>Good Girls, Bad Habits</i> / Electric Pineapple
29	29	8	Ava Max <i>Sweet But Psycho</i> / Atlantic
30	NEW	1	Emma Danelon Ft Renzo <i>Questions</i> / White Label

## Giant stands tall at club chart peak ANALYSIS

BY ALAN JONES

Calvin Harris and Rag'N'Bone Man stand tall atop both the Upfront and Commercial Pop club charts this week, with their collaboration, *Giant*, preventing Anton Powers & Redondo's *Make Your Move* – which surges 15-2 on the former chart and 12-2 on the latter – from itself topping both lists.

Harris is 6'5 1/4" and Rag'N'Bone Man is a shade shorter at 6'5" and *Giant* is indeed a giant hit for the terrifically tall twosome, providing Harris with his 18th Upfront No.1 and his 20th Commercial Pop No.1 in a club chart career that started in 2007. *Giant* is Rag'N'Bone Man's very first Upfront No.1 but his third Commercial Pop No.1; his breakthrough single *Human* and follow-up *Skin* both topped that chart in 2017 after being serviced in floor-friendly mixes.

Meanwhile, Mabel secures her fifth No.1 on the Urban club chart, with *Don't Call Me Up*. The track – which is her highest charting hit to date on the OCC chart – jumps 3-1 for the mononymous singer, who has assembled her full hand of No.1s in just 21



months. She topped the chart with *Finders Keepers* (feat. Kojo Funds) in May 2017, then again in an October 2017 resurgence. She then topped the chart twice with different Not3s collaborations at the start of 2018, firstly *My Love* (Not3s x Mabel) and then *Fine Line* (Mabel feat. Not3s). Most recently, she topped the list last October, collaborating with Jax Jones on *Ring Ring*.

© 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.



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# THAT WAS THE Music Week THAT WAS

This week 25 years ago...



**TOP STORY**

**CARRY ON CAMPUS**

In a victory for the music biz and the National Union Of Students (NUS), the Government scrapped plans to ban student union funding of college gigs. The NUS claimed the number of gigs would have been cut by 75% had the proposals gone ahead as events would have to be self-supporting, forcing ticket prices beyond the reach of most students and giving them even less reason to get out of bed in the morning.

**THE VINYL FRONTIER?**

CD shipments increased by almost a third to 92.2m in 1993, making CD the UK's most popular format ever. The previous record was held by vinyl, which notched up shipments of 91.6m units in 1975. Shipments of all albums and singles increased by 15% and 6% respectively. Those really *were* the days.

**CROWN JOOLS**

The Music Week Awards were shaping up nicely with the confirmation of Jools Holland as host of the industry's biggest night. The former Squeeze member had recently filmed two series of BBC Two's Later... in addition to playing 100 gigs a year with his own Big Band. Fittingly, the BBC connection is continuing via this year's awards host Jo Whaley.

**Also inside...** Earnings from **The Cure's** 1987 album *Kiss Me, Kiss Me, Kiss Me* were at the centre of a High Court claim against the band's frontman **Robert Smith** and **Fiction Records** boss Chris Parry... **Virgin Records** backed new label Hi-Rise to cater for the current "new wave of new wave" acts... **PRS** lawyers were preparing the society's defence against a restraint of trade lawsuit by **U2**... The Radio Authority boosted **Virgin** 1215's hopes of becoming the first nationwide FM alternative to **BBC Radio 1**... **Mariah Carey's** *Without You* topped the singles chart... *Cross Of Changes* by **Enigma** was the No.1 album...



# THE AFTER SHOW

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

**THIS WEEK:** **Jeremy Lascelles, CEO, Blue Raincoat/Chrysalis**

■ INTERVIEW: JAMES HANLEY

Jeremy Lascelles enjoyed a long and illustrious career at the helm of companies such as **Virgin** and **Chrysalis**, before founding **Blue Raincoat Music** in 2014. Here, the exec behind the England football anthem **Three Lions** shares a few salient lessons, and recalls an unforgettable trip to Rio...

#### The best decision I ever made was...

"Asking [chairman and chief creative officer] Robin Millar to be part of Blue Raincoat Music when I formed the company. I probably could have built a company from scratch on my own but I doubt if I would have done it as successfully as we had together and I certainly wouldn't have had as much fun in doing it."

#### The record business made so many mistakes...

"Allowing MTV to build a multi-billion dollar empire on the back of our generosity – or stupidity – in not charging for the videos we'd made was a catastrophic error. Another was when record companies got into bed with the supermarket chains and allowed them to dictate the price point that we were selling albums at. That was part of the terminal devaluation of our product and you could say the same thing about the period when we started giving our music away for free to magazines and newspapers with cover-mounts. The biggest mistake, though, is the obvious one, which was looking at the advent of file sharing in the late '90s as a terminal threat to our business rather than a glorious opportunity. The actions of the record industry in that period managed to alienate the only two entities that we should be caring about: our artists and our audience. We went to war with both of them, how dumb is that?"

#### Indie labels matter because...

"The vast majority of the most important artists – The Beatles, Ray Charles, Aretha Franklin, Bob Marley, U2, REM – started life on independent labels. Those intuitive, risky decisions to put your faith behind an artist just because they're great are far more likely to be made within the independent sector than the more corporate world."

#### The most surreal moment of my career was...

"Any conversation I had with Captain Beefheart, who I was fortunate enough to work with when I was at Virgin Records. He used to talk in riddles and would spin these extraordinary verbal lines, but it was mesmerizing and you'd just be in awe, thinking, 'He's using incredible words but I haven't a clue what he means'. He was an amazing character."



Rain man: Jeremy Lascelles

*"The industry's biggest mistake was looking at the advent of file sharing as a threat rather than a glorious opportunity"*

#### Being involved with Three Lions was...

"An extraordinary moment in time. It was great to be able to be the catalyst, if you like, that got Ian Broudie involved with making that record [Lascelles recommended Chrysalis-signed Broudie to the FA]. Ian then brought in Frank [Skinner] and David [Baddiel] and the whole thing happened. To see it go from being another football pop record to the song that the entire crowd sung before, during and after games was spine-tingling. But the most shocking thing was that England actually did well at a football tournament!"

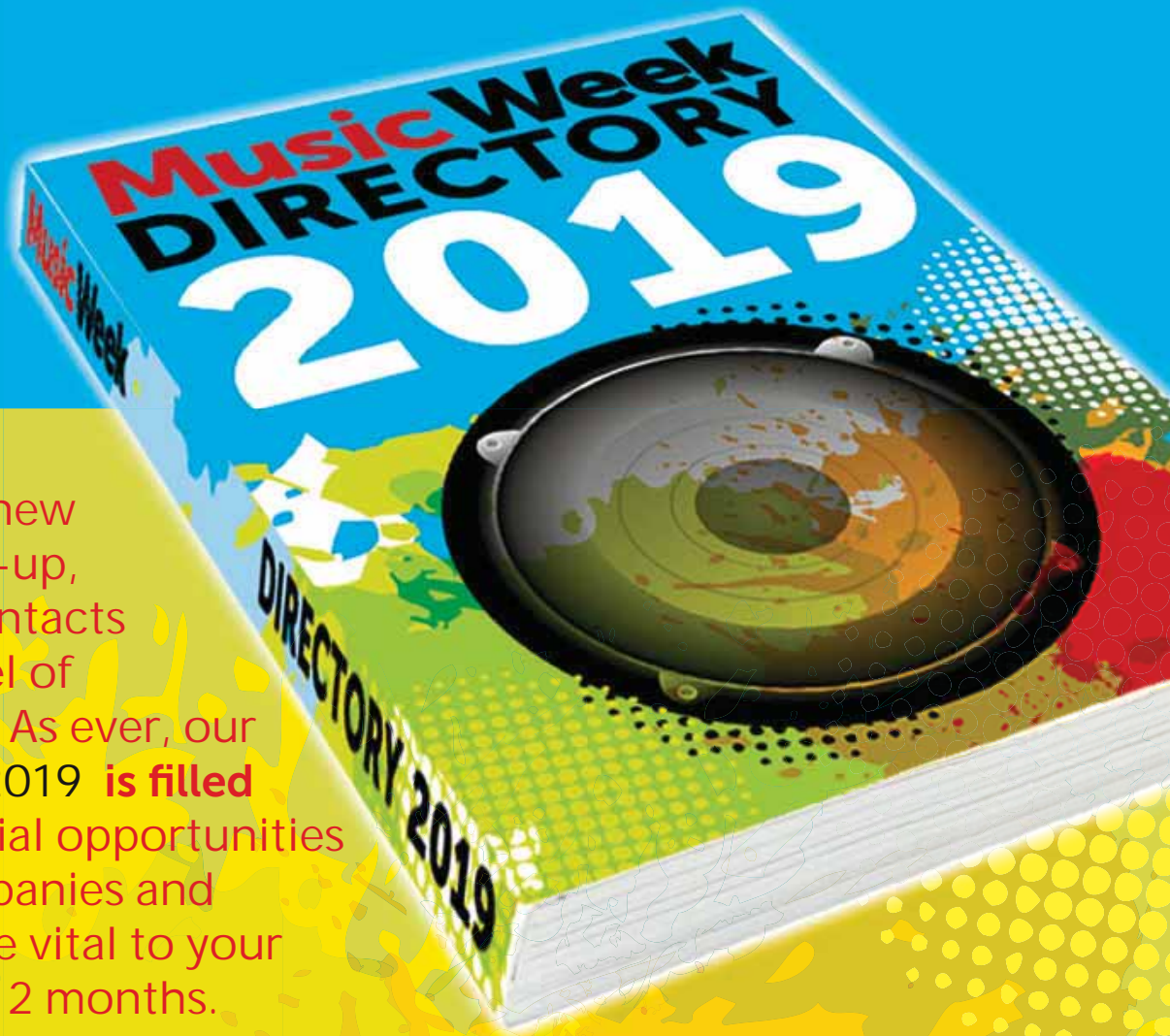
#### My favourite music industry anecdote is...

"From my days of being a tour manager in the late '70s. I was with a band, whose name I'm not going to tell you, and we interrupted a European tour to play a one-off gig in Brazil at the São Paulo Jazz Festival. The flight back was from Rio and we had a morning off, so everyone hung out on Copacabana Beach. As we're getting on the bus to the airport the drummer was very reluctantly saying goodbye to this Brazilian beauty and she put in his hand a little packet. He got on the bus, opened it up and it was four or five grams of the purest cocaine you've ever seen. He went, 'We've got this all to look forward to on the rest of the tour!' As the tour manager, I said, 'There is no way you're trying to get this through customs, we've got to snort this entire amount on the way to the airport'. So they proceeded. It was like a scene out of Scarface. Believe you me, we did not need a plane to get us back!"

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