

Music Week

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"THE MISSION IS TO TAKE OUR MUSIC TO THE MAINSTREAM..."

DECCA 90

CELEBRATING **NINE DECADES** OF THE ICONIC LABEL WITH **MICHAEL BALL, REBECCA ALLEN, IMELDA MAY, DICKON STAINER** & MORE...

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Welcome to the music week...

Labelled with love



This week, we celebrate one of the UK's oldest labels, Decca Records. Our cover story highlights its incredible history, acquired over 90 glorious – and occasionally not-so-glorious – years.

There are other big anniversaries this year – Island turns 60, so does Motown, as the world's landmark record companies move ever-closer to old age.

The question in the age of algorithms is: Will we ever see the creation of such game-changing labels again? Since the indie boom of the '80s and early '90s, how many truly iconic labels have come to the fore?

Some might make a case for Fueled By Ramen or Glassnote, while the ever-thriving world of hip-hop has brought us the likes of Aftermath, Roc Nation and Cash Money. Here in the UK, Boy Better Know and Dirty Hit have successfully forged a distinctive identity, but still have some way to go before they can be considered alongside the true greats.

Lyor Cohen – who knows a thing or two about running iconic labels – recently told *Music Week* that he's convinced the type of entrepreneur that launched many of today's best-known imprints is returning to the music industry.

But the landscape has changed so much since those pioneering days, it's hard to see today's consumers buying – or even streaming – everything that comes out via a particular label, as people did with Sarah Records, Def Jam, Creation, Warp, Trojan, Sub-Pop or Acid Jazz.

Maybe it doesn't matter in an age where anyone can release their own music. But a great label with an amazing roster can change the culture and create an environment where artists that might otherwise struggle can thrive.

To get back to those days, we need more maverick characters committed to a musical vision. But we also need the wider industry to back them and allow them to make mistakes.

And, if anyone's looking for inspiration, the fact that Decca recovered from turning down The Beatles – aka the biggest band of all time – to celebrate its 90th birthday should be enough to get you started.

Mark Sutherland, Editor

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11.03.19

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"I'm the trouble starter, punkin' instigator"

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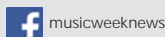
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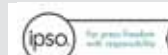
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THE BIG STORY

Keith Flint 1969-2019:
Industry tributes to 'true original'

The death of The Prodigy's iconic frontman shocked the music business last week – here, friends and associates share memories of a 'gentle soul'

BY ANDRE PAINE

Friends and long-time music industry colleagues have paid tribute to Keith Flint, as The Prodigy's catalogue returned to the charts in the wake of his sudden death.

Flint's death at the age of 49 prompted an outpouring of tributes from fans and industry figures. In a statement, the remaining band members – Liam Howlett and Keith "Maxim" Palmer – said he had taken his own life.

While Flint initially joined as the band's dancer, he later emerged as the fearsome face and vocalist of The Prodigy when they hit No.1 with Firestarter in 1996 and topped the US charts with The Fat Of The Land.

Paul Spraggon, partner at SSB, has been the band's lawyer since 1991 and witnessed at close quarters their rise from the rave underground to festival headliners.

"The incredible energy of their shows captured a rawness not felt since punk rock," he told *Music Week*. "I remember Keith wrapped up like an Egyptian Mummy at the Marquee in 1994 on the hottest night of the year with 400 hardcore fans stripped to the waist."

Within three years, The Prodigy were Glastonbury headliners – then a unique achievement for a dance act.

"However, he never left his Essex roots behind and remained very down to earth," added Spraggon. "When I found him in his pensive and reflective moments, you saw a great-hearted and generous man."

"There were many flashes of the 'Ziggy' that lurks in all great frontmen, but those close to him understood that his intensity came from a place of raw experience. He was another true original."

In an Instagram post, co-manager Nick Halkes, who signed The Prodigy to XL Recordings, described Flint's "immense" presence on stage. "Offstage he could be witty, charming, pensive and mercurial," he said.

Martin Goldschmidt, chairman of Cooking Vinyl, signed the band in 2009.

"I will never forget backstage at Milton Keynes Bowl, Keith offering and making our exhausted promo person a cup of herbal tea – that warm gentle kindness underneath his Firestarter image," he said.

Unkle's James Lavelle, who collaborated with Flint, told *Music Week*: "Keith was a brilliant frontman, he brought excitement visually, energy."

"He was one of the guys kids could identify with and want to be. Also, he was a very gentle, gentle soul. There

was a duality to the stage persona and the person."

The Prodigy's huge success in the '90s meant that Flint's death received blanket media coverage. The tragedy has encouraged fans to rediscover the band's catalogue on streaming and downloads.

Their Law – The Singles 1990-2005 returned to the charts at No.13, while The Fat Of The Land re-entered at No.26. The 1996 studio album is The Prodigy's biggest seller, according to the OCC (1,435,703 sales).

There were also re-entries for Music For The Jilted Generation (No.85), Experience (No.96) and Invaders Must Die (No.118). In the singles chart, Firestarter is at No.58 after registering 8,575 sales.

Current album No Tourists (BMG) – their seventh consecutive No.1 – is back in the charts at No.35.

Alistair Norbury, president, repertoire & marketing at BMG UK, said: "In all of his encounters with BMG teams around the world, Keith was never less than a gentleman. The contrast between the explosive stage performer and the courteous, down-to-earth man was striking. We are all devastated."

Alexi Cory-Smith, who signed The Prodigy to BMG before her exit a year ago, recalled meeting Flint after gigs and bonding over a shared love of horses.

"Not only was Keith a brilliant artist and performer, a legend and a pioneer, he was kind, funny and a complete gentleman," she said. "He always removed his cap before greeting me with a kiss and a 'How d'ya do?'. A wonderful person, a terrible loss."

The Prodigy's US tour has been cancelled. Emily Eavis revealed they had been booked for Glastonbury.

Sammy Andrews, founder and CEO of Deviate Digital, worked with the band for the last five years.

"I was a fan way before ever working for them, they had a profound effect," she said. "Keith's energy was infectious and his rebellion contagious."

The death of Flint has refocused attention on mental health in the music industry. It follows the suicides of fellow artists including Avicii, Chester Bennington, Chris Cornell and Frightened Rabbit's Scott Hutchison.

"It's still hard to take in that he's gone and whilst I have many conflicting emotions at the moment one thing I know for sure it that we all need to talk more," said Andrews. "If you're in the music industry reading this and you feel you are battling demons, please reach out when you need support."



Firestarter: Keith Flint, photographed in 2009

PHOTO: Paul Harris

FOR THE RECORD



THE BIG SALE

Havana by Camila Cabello was the best-selling single globally in 2018, according to the IFPI. Across all platforms, it has now been streamed over 2.6 billion times. God's Plan by Drake was in second place, followed by a pair of Ed Sheeran hits – Shape Of You and Perfect. Fellow UK acts Anne-Marie and Coldplay also made the IFPI Top 10.

THE BIG MOVE



Scott Cohen has joined Warner Music Group in the newly created position of chief innovation officer, recorded music. Cohen, who co-founded The Orchard, reports to Max Lousada, WMG's CEO, recorded music. In his new post, Cohen will help guide the long-term course of the company through both music and technology.

THE BIG WAIT



The Classic BRIT Awards will not be returning until 2020. The televised show made a return after five years in 2018. But BPI and BRIT Awards chief executive Geoff Taylor said that “challenges of the sponsorship market” and the need for a fresh line-up meant it would be biennial.

MANAGEMENT

Light up: Red Light expands with 'powerhouse' dance duo

Jamie Osman says signing of Sigma to the management roster will lead to global opportunities for the chart-topping UK act

BY ANDRE PAINE

Red Light Management has ambitions to break Sigma in the US, following the signing of the dance act to the roster.

Jamie Osman, artist manager based in the London office, said Red Light would work with its network of international offices alongside UK label 3 Beat to expand the UK duo's international presence.

"We're putting together a team that will really push it globally and turn them into even more of a powerhouse," said Osman. "They strive to be ambitious and reinvent themselves in the electronic space."

While Sigma's previous single Anywhere stalled at No.90, Osman noted the track's 40 million streams. The duo have 2.6m monthly listeners on Spotify.

Sigma's 2015 debut album Life is certified gold (124,816 sales – OCC). The duo scored No.1 singles and collaborated with Paloma Faith, Rita Ora and Take That.

While Red Light has been associated with guitar bands such as Kaiser Chiefs, The Cribs and Franz Ferdinand, the addition of Sigma bolsters its electronic division. Overseen by LA-based managing partner Stephen Satterthwaite, the dance roster also includes Bonobo, Odesza and Duke Dumont.

"I'm really proud of what we've built in the space of eight years – we're up to about 28 managers," said Satterthwaite.

While Sigma's sophomore album and touring plans are still being formulated, the duo are readying two singles featuring as-yet-unnamed major collaborators.

"With Sigma being a stalwart [dance act] in our scene in the UK and Europe, I always felt that they were maybe a little underserved over here and maybe the time hadn't been spent effectively in the US," Satterthwaite told *Music Week*.

"That's something we're going to try and put right with the right collaborations and licensing. They are ambitious lads and have a ton of great music."

"It's exciting to see the scope of what we can achieve, really tapping into Steve's vast knowledge of that market and the great team at Astralwerks as well, so we're very confident we can continue to grow those [streaming] numbers," added Osman.

Sigma were previously with Management 16. Cameron Edwards of Sigma told *Music Week*: "Being with a company like Red Light, who have a proven track record, we've got the opportunity to reach out to America a lot more and work with some of the best writers and artists out there."



"Sigma strive to be ambitious and reinvent themselves in the electronic space"

Jamie Osman
Red Light



Anywhere and everywhere: (L-R) Cameron Edwards and Joe Lenzie of Sigma

Red Light redemption: Game on for management firm

Stephen Satterthwaite says company's gaming division is launching with key hire

Red Light Management is "ahead of the curve" in its gaming and music strategy, according to Stephen Satterthwaite.

Music Week can reveal that the firm has hired Will Morris to head up a gaming division in the LA office. He was previously director of the eSports Music Experience and activated campaigns for Twitch Prime featuring Deadmau5.

"I will be working closely with some of my favourite brands, artists, and events to build campaigns, solutions and activations around music and gaming," said Morris, head of gaming at Red Light.

"What we're trying to do at Red Light is be ahead of the curve and identify new ways of promoting our artists," said Satterthwaite. "It's been natural for us to make an important hire in that space."

He described the appearance of Marshmello – until recently part of the Red Light stable – as a performing



High score:
Stephen Satterthwaite

avatar in Fortnite as a "special placement".

"We saw how important and how beneficial the gamer could be for electronic music," Satterthwaite told *Music Week*. "The Fortnite [placement] was pretty mesmeric and we're certainly having conversations with our electronic acts about the gaming space."

"Sigma enjoy gaming, so if there's a natural organic way we can amplify their career by using these platforms then it would be a disservice not to do it."

He added: "We see spikes in artists' careers when they're in things like Need For Speed, FIFA and other EA [games]. Licensing music for those properties is great."

Satterthwaite said that Red Light continues to expand as a global operation.

"We're up to about 250 people worldwide now," he said. "It feels like a really cohesive boutique management company that just has the strength in numbers now."



TWEETS OF THE WEEK

The past seven days in 280 characters



@marklanegan Keith Flint and I spent a crazy evening way back in the early nineties.

I was psyched that someone from Kerrang took our photo together. Such a goddamn shame (**Mark Lanegan, artist**) **Wednesday, March 6**



@emilyeavis We are so saddened to hear about the passing of Keith Flint.

He's played here so many times with the Prodigy and was booked for 2019. (**Emily Eavis, Glastonbury Festival**) **Monday, March 4**



@eddychemical Oh gosh, so sad to hear about Keith Flint, he was always

great fun to be around and very kind to Tom and I when we first started doing shows together. Great man. (**Ed Simons, artist**) **Monday, March 4**



@JamesParrish Not sure I've ever been to The Scala and not got lost: it's like The Aztec Zone. Show me a man who has

made the journey from standing area to bar to smoking room to toilet without a wrong turn and I'll show you a liar. (**James Parrish, Prescription PR**) **Tuesday, March 5**



@katiesol SOMEONE AT THE BILLIE EILISH SHOW

JUST ASKED ME IF MY KIDS ARE IN THE CROWD (**Kate Solomon, journalist**) **Tuesday, March 5**



@JamesBlunt Keith, I only met you once, but I shed a tear at the news of your

death. In our business, there are no prizes for being kind, but if there was, that Grammy would be yours. (**James Blunt, artist**) **Monday, March 4**



@jowhiley Oh this is sad news. The death of Keith Flint. Whenever our paths

crossed he was an absolute sweetheart. Really lovely. Incredible iconic frontman with a soft centre (**Jo Whiley, BBC Radio 2**) **Monday, March 4**



@sammyandrews I still can't believe it Goodbye, Keith. It has been a

pleasure working with you these last 5 years. Can't believe you've gone (**Sammy Andrews, Deviate Digital**) **Monday, March 4**



@iamTomWalker My dad just told me off for swearing too much

on twitter. (**Tom Walker, artist**) **Saturday, March 3**



@default_this Just left my house and walked half

way down the street before I realised I had a mouth full of mouthwash neighbourhood cat silently judging as I discreetly spit it out. (**Kelly Bennaton, DHP Family**) **Wednesday, March 6**

#1 TWEET



@loppyugsOG devastated Keith Flint is gone. Not just a great performer. He had total integrity & an incredible sense of humour. One of the sweetest people I've ever worked with. What a beautiful energy, what a gentleman. Privileged to have known him. Miss u Keith (**Richard Russell, XL Recordings**) **Monday, March 4**

RISING STAR

The biz's brightest new talents tell their stories



Dan Jenkins: "We need more patience with younger artists"

Dan Jenkins

Artist manager, Raw Power Management

@djenkins1990



How did you break into the biz?

I've been around music for as long as I can remember! After finishing university, I started managing small bands in Bristol, alongside a job, which opened my eyes to this being a viable career path. I moved to London and did some cool internships, firstly at Modest!, and then Raw Power and Three Six Zero. I rejoined Raw Power nearly four years ago. I always knew I would end up here at some point, since a lot of the ethos is around family and with Don [Jenkins] being my dad, it kept it all very in line. Since then I have been working with some amazing acts, such as Don Broco, Scarlxrd and Black Foxxes, alongside Funhouse producers.

What makes a successful manager?

The relationship you have with your artists trumps the lot. A two-way partnership is crucial, with total transparency. This isn't just being there for the 'high five' moments, but also when times get hard and uniting to get through it. A good manager has the ability to adapt. You often get some crazy ideas thrown at you last minute, which may put a totally different spin on the timeline and costs, but it is down to you as a manager to keep it all in line. You are only as good as your artist, good songs and a clear vision, will always come out on top!

Who are your music biz icons?

There are obviously the greats, the likes of Peter Grant, who have left behind

legacies. But in today's climate, the work Jamie Osborne has done with The 1975 is incredible, the way they have done it from the beginning is inspiring to many young bands and managers. They are clearly very in tune with the band's creative vision and have done an amazing job in bringing it to life. Special mention has to go to Craig [Jennings], Matt [Ash] and Don at Raw Power, who have put the artist first at all times. They show that, with a great partnership and vision, you can still break on an international scale.

What's the best music story you've heard so far?

You always get told about the crazy times during the '80s and '90s, which are clearly all mad! But on a more PC level, the one that still blows my mind is Bruce Dickinson of Iron Maiden flying the rest of the band around in their Ed Force 1 private plane!

What would you change about the industry?

More patience with younger artists. It takes a while to break, especially for bands, often it's a five-year period before the dial really starts to turn, with relentless touring and often no money. It is key, especially in a label environment, to stick with a project and really back it. Ultimately, you signed it because of the love of the music, so providing the songs are still great, then that should see you through.

DAN's RECOMMENDED TRACK: Brockhampton - Honey

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

LABELS

Six of the best: Atlantic to build 'label of the future' with raft of senior appointments

Stormzy's sophomore album campaign set to be first big test of restructure, says GM Katie White

BY ANDRE PAINE

Atlantic UK GM Katie White has told *Music Week* that the label's new leadership structure will make campaigns more "sophisticated" for the streaming era.

Since her appointment six months ago, the former Vice exec has worked with president Ben Cook on identifying key disciplines.

"We need to keep developing to become the label of the future," said White.

Atlantic has hired Luke Tipping as creative director, conceptual. He has held senior roles at leading agencies and overseen global campaigns for Beats By Dre and Nike.

"What he's done for many years is help brands tell interesting stories, he's a master at that," said White. "[His role] almost feels like the final piece of the puzzle."

Annabelle Scott-Curry and Dan Curwin have been promoted to creative director, visual and director of video respectively. Head of digital Nick Long has been upped to the new role of director of audience, which will cover all social and digital platforms.

"We just have to be much more sophisticated and bespoke in our approach, which is why data, insight and creativity are just so important," White told *Music Week*.

The new positions will sit alongside A&R, promotions, marketing and publicity teams. Senior publicity manager Claire Coster has been promoted to head of publicity.

"It's fantastic to recognise such a breadth of skill and expertise within our team with these promotions, and to bring in such an important hire in Luke. This new structure empowers all our experts, and ensures we are industry leading in all disciplines," said Cook.

"No other offering delivers such a



"This new structure empowers all our experts"

Ben Cook
Atlantic



Dream team: (L-R) Nick Long, Claire Coster, Dan Curwin, Luke Tipping, Annabelle Scott-Curry and Katie White

complete approach to artist development."

As well as working to break artists Maisie Peters and Mahalia, Atlantic's new set-up will get its first big test with Stormzy's new album.

"That's the one we're really excited about in terms of seeing it all come together," said White. "He is a really strong personality and has a really clear vision for his own creativity. So the relationship that he's building with the creative team is a very strong, collaborative relationship."

Atlantic is in fifth place with a year-to-date market share for artist albums of 8.3%.

The label will be aiming to retain its Music Week Award for Record Company at the May 9 ceremony.

Atlantic has established a creative studio, whose team has worked on projects such

as Jess Glynne's BRITs performance and a YouTube series exploring Anne-Marie's love of karate, which has 2.04m combined views.

"We're working really closely with our roster of artists to help them develop their identity and express that through all the different mediums," said White.

White said that Atlantic now measures a broader range of metrics than sales.

"We're trying to go deeper and look for insight and indicators of success much more broadly than that, whether its video views or social traction," she said.

"Often we're finding that super-fans will buy physical and stream. There's a lot of interesting patterns emerging, as people become more sophisticated in the way they access music and interact with our artists."



Thank U, Next
Peak Chart Position: No.1
Label: Island/Republic

TAKE A BOW

TEAM ARIANA GRANDE

Management: Scooter Braun/
Allison Kaye (SB Projects)
International: Michael Alexander/
Brian Sutnick/Stephanie Perez
(Universal Music Group)

Marketing: Hayley Marchant/
Guillermo Ramos

National Radio: Heidi
Jacob (Island)

Promotions: Steve Pitron (Island)
Regional Radio:

Will Puxley (Island)
Press: Elspeth Merry (Island)/Chris
Goodman (Outside Organisation)

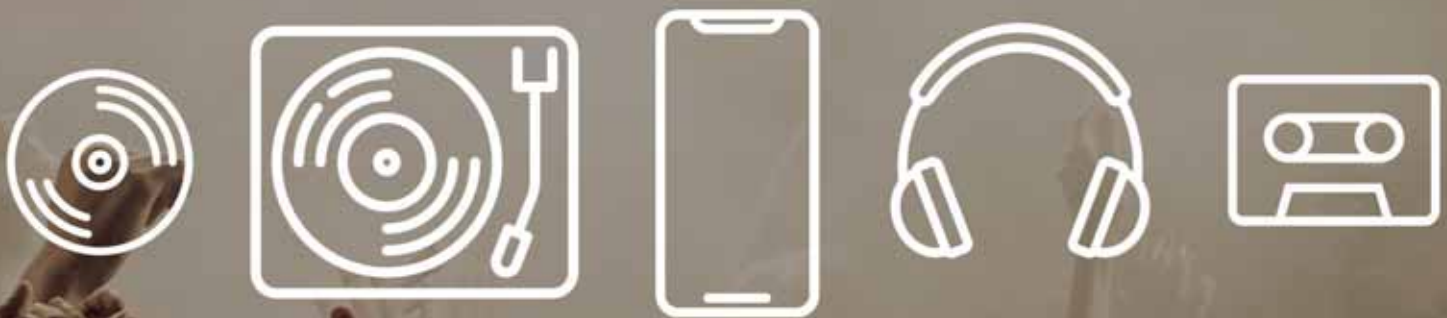
TV: Tony Fletcher/
Robyn Peters (Island)

Commercial: Alastair Smith/
Emma Price/Joe Pym (Island)

Thank U, Island:
Ariana Grande



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THE PLAYLIST



ELLIE GOULDING

Flux (Polydor)



Ellie Goulding tussles with life and love, teasing out acrobatic vocal lines over piano and strings. It's an earthy, back-to-basics return, stripped of the dancey gloss she previously dabbled in.
Contact Carl Fysh
carl.fysh@s-414.com

SOLANGE

Almeda (Saint Records/Columbia)



Jazzy, slow and inspired by her roots, Almeda is a highlight from Solange's When I Get Home. Playboy Carti's guest spot adds to an enjoyably loose mix.
Contact Sarah Hall
sarah.hall@sonymusic.com

FREYA RIDINGS

You Mean The World To Me (Good Soldier)



Here's some happy house from Freya Ridings. Only joking! This is deeply emotional, a message for someone special delivered over teary piano.
Contact Kat Bawden
kat@dedicatedpr.com

MAC DEMARCO

Nobody (Mac's Record Label)



Mac's first self-release is a threadbare delight, with some of the quietest instrumentals he's ever done. New LP Here Comes The Cowboy drops in May.
Contact Jodie Banaszekiewicz
jodie@staygoldenpr.com

LOYLE CARNER (FEAT. JORJA SMITH)

Loose Ends (AMF)



The London rapper gets dreamy on a laid-back track that explores feelings of being let down and longing. Jorja Smith contributes an airy chorus.
Contact Sinead Mills
sinead@practisemusic.co.uk

SAM FENDER

Hypersonic Missiles (Polydor)



Sam Fender comes on like a Morrisons car park Bruce Springsteen (in a good way) here, on a desperate expression of the frustration of youth.
Contact Jon Lawrence
jon@chalkpressagency.co.uk

CHRIS COHEN

Sweet William (Captured Tracks)



Chris Cohen specialises in effortless melodies that move by like a warm breeze. This beauty is from his eponymous third album, out March 29.
Contact Nisa Kelly
nisa.kelly@goodmachinepr.com

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

GIG OF THE WEEK

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



BOB FREDO

O2 Forum, London
7pm

West London MC Fredo plays the first of two sold-out shows; with DJ and recent *Music Week* cover star Tiffany Calver behind the decks. Debut album *Third Avenue* hit the Top 5 and has had time to bed in with the fans. Wild nights are in prospect.

TASTEMAKERS

The industry's favourite new sounds

Oisín Lunny, Music Editor, Phoenix

PABLO NOUVELLE – PIANO PIECES



Pieces of eight Oisín Lunny

The renaissance of solo piano recordings has been one of my favourite music trends of the past 15 years.

My interest was initially sparked by a flamboyant yet finely nuanced performance by Chilly Gonzales, opening up for Feist at ULU in London to promote his 2004 album *Solo Piano*.

Subsequent musical gems kept appearing: Aphex Twin, Max Richter, Nils Frahm, Luke Slott's *Don't Go Back to Sleep*, and, more recently, albums by James Heather, Alexandra Strélski and Joep Beving.

A certain purity and sincerity of performance are demanded by the

solo piano format. When the artist gets it right, there is a unique emotional connection. Nouvelle's self-released LP *Piano Pieces*, out now, exemplifies this timeless transcendence well.

Nouvelle's works are innovative in terms of physically manipulating the instrument and using effects, but his compositions exist in the context of a richly populated sonic heritage stretching back many centuries.

From the serenity of Zaouiati Ahansal to the widescreen intimacy of Tizi N'tacheddirt, *Piano Pieces* is absolutely worth 24 minutes of your attention.



Squid's in: (L-R) Anton Pearson, Arthur Leadbetter, Ollie Judge, Louis Borlase and Laurie Nakivell

ON THE **RADAR**

SQUID

ESSENTIAL INFO

RELEASES Houseplants (out now) **LABEL** Practise Music
MANAGEMENT Hoof Management **NEXT GIG** Shacklewell Arms, London, March 29

Eclectic new noise hits SXSW...

Ollie Judge is getting ready for life as a full time rock star. Squid's drummer and vocalist is speaking to *Music Week* on his last day at work, and is leaving to concentrate on the band. He laughs and confesses his "tongue is firmly in cheek", but his band are going for it. They play SXSW this week (their first time in America) and a new EP is on the way. They're part of a bedraggled bunch of new UK acts playing pulsating versions of post-punk.

As it turns out Squid – completed by singing guitarists Anton Pearson and Louis Borlase, bass and brass man Laurie Nakivell and keyboardist Arthur Leadbetter – have tongues wedged in their cheeks constantly. After forming at university in Sussex, they broke through in London, a city Judge says "makes you sarcastic". To find out what he means, give current single Houseplants a spin, Judge rants about being broke ("Rotting cesspit/Fear in your eyes") over wiry backing.

"Me and Louis moved to London a year-and-a-half ago," he

"A joke went too far and now we're going to America..."

Ollie Judge
Squid

explains. "It's had a very direct influence on the lyrics, they're a lot more sarcastic and sardonic, a reflection of coming to a huge city where you don't feel connected to a lot of things."

Judge and Borlase are relocating to Bristol, where they're from, and Leadbetter will soon be the only Squid member based in London. But rest assured the deadpan lyrics will remain: "The sarcasm will never go, it just won't be as intense. It'll be more West Country."

Before all that comes SXSW, and Judge is looking forward to shoving Squid's intense live shows under the nose of the US industry.

"I thought it'd be cool to play it so I applied, we didn't think it would happen," he says. "Now we've got visas, it's a joke that went too far and now we've got to do it..."

Funded by gig and T-shirt money and a PRS grant, Squid rock up in Texas as one of Britain's brightest prospects. "It'll be nice to play in front of some Americans," says Judge. "Our music has got a slight Britishness to it, one that might be quite alluring, like XTC or something. I think they'll enjoy it."

Squid started life experimenting with jazz, soul and ambient (one early project was called Soul Campbell), and Judge reflects contentedly on the mutation of their sound, which has been helped in no small part by producer and Speedy Underground boss Dan Carey.

"It was borne out of us jamming in each other's bedrooms. We sat down when we played and did a lot of ambient and jazz music," the singer explains.

"Then we played one gig where the sound was so terrible that we all had to play as hard as we could and I started shouting into the microphone. It was fun making it more high energy, we started listening to more punk and krautrock and the live thing came into its own."

Three of Squid's number studied music, which creates an appealing contrast between precision and abandon. Still, they seem a thoroughly unpredictable bunch.

"When we do an album we want to go big and get huge string sections," Judge finishes, daydreaming. "Now we just need to hunker down and write some new songs."

BEN HOMEWOOD



SYNC STORY

FORD FOCUS/BLAKIE

BY BEN HOMEWOOD

Fasten your seatbelts, for this week's Sync Story takes place on a racetrack, Ford's test track in Lommel, Belgium to be precise.

Showing a car off by driving it at speed may be no great innovation, but sitting an emerging London MC in the passenger seat and recording a souped-up single certainly is. And that's precisely what happened when Thirty Two Music found rapper Blakie and his 2018 track Run for Ford's new

Top gear: Blakie and the new Ford Focus and (below) rapping in the ad



"My mum drives a Ford, so she'll be happy"

Blakie

campaign for its Focus ST. "The agency wanted a track with the energy and lyrics to work with this script, which is quite a daring and original idea for Ford," says Toby Slade-Baker, music supervisor at Thirty Two. The search led to Bucks Music Group, independent label No Hats No Hoods and Blakie. "He has a huge amount of positive energy and fit the brief perfectly, we also re-recorded the vocal with a new twist for the film," says Slade-Baker. Peter Todd of No Hats No Hoods praises the "bravery" of the campaign, and is looking forward to a boost that comes after a seven-year partnership with Bucks. Jonathan Tester, head of creative sync at Bucks, says, "We knew Jump had great sync potential from the moment we heard it. It's amazing to be involved with a brand will be bold and champion new talent, these are the kind of opportunities you dream of." Blakie is pleased, too: "My mum drives a Ford, so she'll be happy..."

Brand: Ford Focus ST **Spot:** Gearbox vs Voicebox **Title:** Jump **Composers:** Mark-Anthony Walters/Alexander Blake **Artist:** Blakie **Master:** No Hats No Hoods **Publisher:** Bucks Music Group Ltd **Music Supervisor:** Toby Slade-Baker at Thirty Two Music **Ad Agency:** Content Haus **Creatives:** Jack Morgan & Ryan Wheeler **Film Company:** Content Haus **Director:** Robbie Samuels **Post Production:** Content Haus **Air Date:** 18/02/19

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

MAKING WAVES



Having a laf: Lafawndah

THIS WEEK'S HOTTEST BRAND NEW ACT

Lafawndah

KEY TRACK: Substancia
LABEL: Concordia
MANAGEMENT: K7 Management
TWITTER: @Lafawndah_

next stop is Austin, Texas.

FOR SXSW I PRESUME? You got it. Lafawndah is part of the British Music Embassy's Official Showcase, and will be performing alongside Georgia, Black Midi, Fontaines DC, Ezra Collective and Lucia on March 12.

WHO: Lafawndah is the pop alias of half-Egyptian, half-Iranian musician and former art student Yasmin Duboi, who grew up in Paris and has also lived in Mexico, Tehran and New York.

NICE. WHAT IF I'M NOT GOING? For starters, check out new single Substancia, which comes with its own short film. It's taken from the album Ancestor Boy, due March 22.

WHAT: Lafawndah's music sounds like the future: glossy R&B beats gurgle, rush and whirr as if beamed in from some distant satellite. For fans of Tirzah, Kelela and Kelsey Lu.

ANY UK SHOWS COMING UP? Sure. Get down to the Barbican on April 4, where Lafawndah will be performing with fellow experimentalist Midori Takada.

WHERE: Lafawndah's globe-trotting is showing no sign of letting up, and her

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1



2



3

1. The Greatest Sales, Man Hollywood superstar Hugh Jackman was recently presented with an Official Charts Company No.1 Award and a shiny plaque to celebrate the phenomenal success of the *The Greatest Showman* soundtrack. Pictured here are (L-R): Damian Christian (director of promotions, Atlantic Records/SVP of promotional strategy, WMUK), Hugh Jackman and Tristan Parsons (junior marketing manager, Atlantic Records). (Photo: Jacek Zmarz). **2. Looking The Part(on)** Super agent Neil Warnock (global head of touring, UTA) is pictured here with his client Dolly Parton at MusiCares in LA. Dolly was recently honoured as Person Of The Year 2019. **3. Going The Extra Mile** Merck Mercuriadis (founder, Hipgnosis) and Nile Rodgers posed for a special shot at the party they hosted at The Ned in aid of The BRIT School and We are Family Foundation. (Photo: Hipgnosis). **4. Picture That** Irish group Picture This recently hosted an album playback and meet & greet with media at The Groucho, and even took time to pose for a photo with their team. Pictured here are (L-R): Owen Cardiff (guitar), Sam Flynn (Island Records), Brian Whitehead (LBW Management), Ryan Hennessy (vocals/guitar), Barbara Charone (MBC), Jimmy Rainsford (drums) and Cliff Deane (bass). (Photo: Chris Lopez). **5. Americana Beauty** A veritable supergroup took to the stage for the grand finale of the Americana Fest UK Awards 2019 at Hackney Empire. Performers on the night included Curse Of Lono, Graham Nash, Ethan Johns, YOLA, Rhiannon Giddens, Mary Gauthier and Bennett Wilson Poole. (Photo: Ollie Millington). **6. Saint Or Winner** Rising stars Saint Agnes recently signed their publishing contract with Notting Hill Music Publishing, high in the rafters of Camden's Koko venue. Pictured here are (L-R): David Riley (manager), John Saunderson (Notting Hill Music Publishing), Ben Chernett (Saint Agnes), Kitty Austen (Saint Agnes), Jon Tufnell (Saint Agnes), Dave Loader (Notting Hill Music Publishing), Andy Head (Saint Agnes) and Sassy Warren-Thomas (Notting Hill Music Publishing). (Photo: Rob Blackham).



Nine decade party people: (L-R) Dickon Stainer, Jess Gillam, Michael Ball, Imelda May, JS Ondara and Rebecca Allen

COVER STORY

CLOUD 900

Decca Records is a British institution, the oldest UK label still in frontline service. But, as well as its glorious past, it has a bold vision for the future. *Music Week* catches up with UK president **Rebecca Allen**, Universal Global Classics & Jazz president/CEO **Dickon Stainer** and some of the current roster to celebrate nine decades of “the road less travelled”...

BY MARK SUTHERLAND
PHOTOS: PAUL HARRIES



Rebecca Allen and Dickon Stainer are trading star artist names from Decca's illustrious history.

"Winston Churchill," opens Stainer.

"Dame Vera Lynn," counters Allen.

"Pavarotti." "Judy Garland." "Bing

Crosby." "Louis Armstrong." "David

Bowie." "The Rolling Stones."

"Tom Jones."

"The Goons."

"The... *Smurfs*?" giggles Allen, finally running out of steam.

"We can't forget them. They were pivotal!"

This, as well as possibly being a new game for all the family to play at Christmas, shows the sheer, almost unimaginable history that has seeped into the grooves at the UK's oldest, still-functioning record label. Decca turns 90 – that means it started in 1929! – this year but shows no signs of the wear and tear usually associated with nonagenarian status.

Allen and Stainer are in ebullient form today, crackling back-and-forth with the air of a team used to winning, but still ready to challenge themselves. There are plenty of other names from Decca's history they could have dropped – The Who, Billie Holiday and Bill Haley to name but a few, although

"There's always been a willingness to take risks inside this label"

DICKON STAINER
UNIVERSAL MUSIC

the label did famously turn down The Beatles in 1962. But they're equally keen to talk about their current crop of signings: which range from the emerging likes of saxophonist Jess Gillam and folk singer JS Ondara, to the well-established Michael Ball and Imelda May, and superstars such as Rod Stewart and Andrea Bocelli.

Many of the above gather for *Music Week's* photoshoot and Decca's 90th birthday party at White City House in London, which features performances, a massive cake and Allen successfully shushing the chatty industry crowd.

But then Decca's mission has always been to find an appreciative audience for artists that, as Stainer puts in, do not choose to walk down "the road most travelled".

"We're after those avenues that people would maybe like to walk down but they need a helping hand or something to spark a sense of discovery," he says. "That ethos is in everything we do."

That comes from the top. The separate UK and US arms of Decca – torn asunder ahead of World War II – were reunited by Universal in 1998, with the Universal Classics & Jazz label group renamed Decca in 2009. And both Allen and Stainer praise the support from Universal UK chairman/CEO David Joseph and Universal Music Group

chairman/CEO Sir Lucian Grainge (who once, according to Stainer, re-promoted Luciano Pavarotti, Plácido Domingo and José Carreras – whose World Cup 1990 concert became the biggest-selling classical album of all time on Decca – under the banner “Three tenors for a fiver”).

“We’re really lucky,” says Allen. “It’s quite a rare thing to have the leaders of big major record companies so interested in the arts.”

“David’s given us more freedom than we could have ever expected,” adds Stainer. “He knows instinctively how to develop a record company, develop people, encourage culture and authenticity. David wants things that are going to last. He’s been an amazing support.”

Allen and Stainer have done their bit for the label too. Allen joined UCJ in 1999 as a press assistant, once turning the sheet music pages for Pavarotti on stage and working her



Double Decca:
Michael Ball and
Rebecca Allen

way up to become both Decca and Universal UK’s first female label president in 2017. Stainer initially joined Polygram in 1991 – his first job was to market the video release of The Three Tenors concert – and returned to UCJ in 1997 after a stint at Warner Classics, going on to serve as Decca president before elevation to his current, wider role.

They’re clearly a great team, bantering affectionately (she calls him ‘Yoda’, he refers to some of her stories as being “like Jackanory”), while Stainer praises Allen for building “a young dynamic, energetic team” and Allen enthuses about Stainer’s ability to plug something into Universal’s global network “and make sure it goes, ‘Bam!’ everywhere”.

Both come from impeccable classical backgrounds – Allen studied at what’s now Trinity Laban, Stainer was a head chorister at Ely Cathedral – but exude passion for all of Decca’s broad church, which encompasses everything from country to musical theatre. And they still get giddy with excitement when asked to helm musical projects such as the Royal Wedding between Prince Harry and Meghan Markle.

“We were starstruck!” laughs Allen. “We were just wandering around Windsor Castle taking selfies!”

“There’s a WhatsApp group with the rest of Decca,” chortles Stainer. “And everyone was saying, ‘Who *are* these people? They’re supposed to be *responsible*...’”

There’s a wealth of activity around the anniversary, including a Pavarotti feature film documentary, 90 reissues, a book, a V&A exhibition and two Radio 2 documentaries.

But, before we get the party started, time for Allen and Stainer to sit down with *Music Week* and talk Decca’s past, present and future...

Decca has a remarkable history. But it’s also been surprisingly eclectic...

Rebecca Allen: “That’s the secret. The history has given us the confidence to keep the diverse nature of our labels going. Look at Decca now, we’re still a diverse label with a diverse roster and that’s what makes us so special.”

Dickon Stainer: “There’s always been a willingness to take risks inside the label, which was passed down through the generations and which we were encouraged to do. We were encouraged not to just walk onto a playing field where lots of other people were playing, but to be imaginative. We weren’t restricted. If we said, ‘We’ve found a folk-rock band in Denver called The Lumineers’, they said, ‘See if you can sign that’. So we did.”

Is it ever difficult to escape all that history?

RA: “We feel very proud of it. I don’t think I’d ever see it as something that weighed us down in any way. We’ve been around at every cultural moment that’s ever happened in

DECCA'S TRUMP CARDS

#1 JS ONDARA



Folk hero: JS Ondara

HOW DID YOU COME TO SIGN WITH DECCA?

“I was signed to Verve in the States and that translates, I guess, to Decca here in the UK, so I’m just feeling glad to be able to join the family through that connection.”

HOW AWARE WERE YOU OF THE HISTORY OF THE LABEL?

“Very aware, I think the history of Decca is pretty difficult to escape if you’re a fan of music.”

WHAT MAKES IT SO UNIQUE?

“Well, they’ve just been around for a very long time, and being able to consistently put out quality records and develop quality artists over such a long period of time is quite a great thing. I hope I can say the same.”

WHAT ABOUT THE PEOPLE?

“The people are magnificent, great, great people. I couldn’t have asked for a better UK team, I’m feeling very grateful for all of it.”

WHAT ARE YOUR AMBITIONS?

“Today? To make people really sad by playing my sad folk songs!”

JAMES HANLEY

“Classical music was around for hundreds of years before us, and it will live on past us”

REBECCA ALLEN
DECCA RECORDS

music and that's something brilliant and magnificent to be part of. It's always pushed us forward to sign great artists; artists that are going to be around for a long time that aren't the sort of passive music that we have a lot of in the business. Dame Vera Lynn is still signed to us, is still in communication with us and still supports everything we do with her – and she's in her hundreds! Look at Sheku Kanneh-Mason now and our ambition is to keep that kid on our label for the next 30-40 years. This is just the beginning of that journey.”

Classical music has moved in and out of the mainstream throughout Decca's existence. Has it ever been difficult to stick with it?

RA: “Never! The music's too brilliant. Classical music is just such a beautiful art form; it's been around for hundreds of years before us, and it will live on past us. There are moments when artists or pieces of music come through and break it out into the mainstream, but the quality's always there.”

DS: “We've always been encouraged to look after the niche genres, but we're also encouraged to think big with those genres and transcend the genre. That's how things like The Three Tenors' success came about, because we were always taught, ‘Think big and aim at the so-called massive passive’. Try and imagine it could be discovered by everybody. An artist like Gregory Porter, nobody thought that's going to be limited to 10,000 or 15,000 sales. We thought, ‘How quickly can we get it to platinum?’ We had a particularly brilliant boss, [former UCM] Bill Holland. He was this guy with a great imagination who believed in risk-taking. So when he saw an opportunity for something he would say to us, ‘I hope you're really going after this’. We'd put the figure in front of him and he'd say ‘Double it’. He had the attitude that, if you're thinking small, it's not going to work, you're not doing justice to the opportunity.”

RA: “It's something that I definitely carry on now that I'm president. How does one differentiate oneself from another company? How do you tell the story of an artist? We work really hard to have an identity here and to be perceived as different. Bill always said, ‘Don't be at the back of the Post Office queue, make sure you're at the front’. About five or six years ago, we had a bit of an identity crisis, our A&R went a bit skewy and we sat down and had therapy together. It was really quite tough but we had to say, ‘Who do we want to be, how do we want the label to be perceived, how do we want to stand next to other labels?’”

“It's a world without borders now. You have to be as open to something from Japan as Wigan”

DICKON STAINER
UNIVERSAL MUSIC

All hands on Decca:
Selections from the label archive include (clockwise from top left) early promo material, a 1934 staff dinner, Dame Vera Lynn and Luciano Pavarotti

DECCA'S TRUMP CARDS

#2 IMELDA MAY



May's day: Imelda May

HOW FAR BACK DO YOU GO WITH DECCA?

“I think it's eight years, I think it was an eight-year, four-album deal that I signed, which is really unusual. A lot of record labels are wary of giving people the time, whereas Decca have always been great with me and have given me time to develop as an artist and never pushed me in any way. They encouraged me very much and we have a good relationship. It's fab for me as an artist to be able to feel I can write what I want to write and have freedom, without somebody breathing down my neck telling me it's not right. They get behind whatever I want to do even when sometimes it's a really bad idea, we'll discuss things.”

WHAT ABOUT THE HISTORY OF THE LABEL? NINETY YEARS IS QUITE A MILESTONE...

“It's amazing isn't it, and especially that it was this small English label that's gone worldwide.”

AND WHAT ABOUT THE PEOPLE?

“Great. We get on great, they are all very passionate, they work hard and they also party hard, which is great. That speaks my language too – I work hard and I party hard – so we have good times together too, which helps the relationship when you can just have a wild night as well. It's the music industry we're in. Yeah, it's business from their end and it's music from my end, but somewhere in the middle is where we meet and it's great, I get on well with them all.”

HOW MUCH DID THE HISTORY OF THE LABEL INFLUENCE YOUR DECISION TO SIGN WITH DECCA?

“It was what was right for me at that time, I wouldn't go into the history of a label when I'm signing a deal, no, I'd be looking for what's going on at the moment. But I was aware of the history and that was really cool, it's always nice to feel you're at a cool label. And a lot of my heroes have been signed to Decca so it just gives you a bit of a thrill to see Bowie and the Stones and Chuck Berry, who I opened for in New York once, it's beautiful.” **JAMES HANLEY**



ARCHIVE PHOTOS: Courtesy of Decca Records Archive



Top Deccas:
Imelda May with
Dickon Stainer

DS: “Becky has taken it to a new level. There’s an ambition that didn’t exist before. It’s unbelievably dynamic. There isn’t another company that has the energy on the floor at Decca. It’s something special.”

The biz has changed an awful lot in the last few years – and not in a way that plays to Decca’s traditional strengths. How will you cope with that?

RA: “This has been a big thing for us over the last couple of years. How do you take a company like Decca, which has been very UK-centric, and [deal] with streaming, the globalisation of music and digitisation of media?”

And how do you?

RA: “There are challenges. We have to adapt our A&R and marketing and our relationships with our partners. The world is a streaming world, yet we still have a very physical business here. We have a dual strategy going on; we want to protect our physical business while pivoting into a more streaming-focused company. The easiest thing to do now would be to chase the analytics and algorithms and sign music that’s being streamed. But that’s not what we were put on the planet to do. That’s not what we’re here for.”

DS: “And some of our audience is not there yet...”

RA: “Voice activation is something we’re obsessing about. Amazon already have our audience so it’s [hopefully] not going to take a little minute for Amazon to bring those audiences into streaming.”

DS: “It is a challenge, operating in areas of music like jazz and classical and world music at the same time as seeing the enormous boom in streaming in urban and hip-hop, areas that we’re definitely not going to be in. But we have faith that it’s going to come to us, because the media continue to want our artists on the biggest platforms around the world. When there’s a huge event like a Royal Wedding or when [US statesman] John McCain dies, they’re not going to be giving Drake a ring, even though he’s a brilliant artist.”

“The easiest thing would be to chase analytics and algorithms. But that’s not what we’re here for”

REBECCA ALLEN
DECCA RECORDS

DECCA'S TRUMP CARDS

#3 JESS GILLAM



Sax for good: Jess Gillam

WHY DID YOU SIGN WITH DECCA?

“It’s such an iconic label and so many legendary musicians have been signed but, for me, when it came to actually signing the contract it was the people who actually work at Decca and the feeling that the music is at the forefront of everything they do. In a world where a thing like social media is so important, the music is still at the forefront for them. When I came to signing with Decca I thought, ‘Surely not, this is surreal’. This is an amazing label and to be joining the Decca group just felt amazing. And some of my favourite musicians have been on Decca – David Bowie’s my absolute musical hero. So many legendary voices – Billie Holiday, Louis Armstrong...”

WHAT MAKES THE LABEL SPECIAL?

“I think the people who work at Decca, definitely, the team and the commitment they have to music and especially the classics team because that’s who I’m involved with. The commitment they have to keeping classical music alive and exciting and always looking for the next thing and also just scouting things out. There are so many incredible voices on there but also the instrumentalists, they just seem to be able to scout out the most exciting things.”

WHAT HAS DECCA DONE FOR YOUR CAREER?

“It’s been an ambition of mine to record an album since I was really, really young and they’ve completely made it happen. One thing has led to another with them and they’re very supportive on the live side as well, so it’s great.”

JAMES HANLEY

Is it difficult to be able to give someone like Sheku Kanneh-Mason what he needs to establish his career, and cater to someone like Rod Stewart, who’s done pretty much everything there is to be done?

RA: “We’ve always taken pride in knowing our audiences. At the front end of any campaign, we really think about who the audience is, get to know them inside out and get as much insight into them so we can deliver what they want.”

DS: “That interaction between the listener and the artist,

I am music

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Your first shake of the rattle
Your recorder lesson
Your match day anthem
Your queueing anticipation
Your hands in the air
Your main stage mayhem
Your favourite movie scene
Your first dance
Your last night of the proms
Your family singalong
Your swan song.**

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DECCA'S TRUMP CARDS

#4 MICHAEL BALL



On the ball: Michael Ball

WHAT IS YOUR HISTORY WITH DECCA?

"I'm quite a new boy, since I've been doing the Ball & Boe stuff. Alfie was already signed to Decca, I was signed to Universal for a long time and a number of record companies were interested in us but there was, in my mind, absolutely no question. Decca was the place for us."

WHAT MAKES IT SUCH A SPECIAL LABEL?

"It's so varied. The music that they invest in, that they get behind, crosses so many genres. They're not afraid to take risks, they find new people, they re-establish older people and it's got a really lovely family atmosphere. It's a really, really healthy vibe and I love the people there. Ninety years? I didn't even know they'd invented records 90 years ago! It's wonderful isn't it, and it's a testament to them keeping the faith in the music industry and getting in the right people, year after year. It's a testament to them keeping their finger on the pulse I guess, and taking the risks."

HOW HAVE YOU FOUND WORKING WITH DECCA?

"I've been doing this a long time and we laugh a lot, which is the most important thing. They're very, very collaborative, it's nice when you can have an idea and you trust people to go away and make it a reality and they actually care about what they're doing and about the artists and they're just really nice. They're lovely people, they really are. They've got taste, there's a kindness to them as well."

JAMES HANLEY

we think a lot about that moment and how to create that alchemy. We talk about the emotional connection. Becky has a good phrase, that every story should have a heart. And the projects that we've had a great deal of success with have always tended to have some emotional message, which has gone beyond the music itself. Thinking of Bocelli, his duet with his son Matteo [Fall On Me] was unbelievably powerful. As soon as we heard that track and saw the video, we knew we were in business."

Why was it necessary to "reset" the company?

DS: "Sometimes you can forget how to be distinctive and



Good times roll:

Decca's party snaps featuring (clockwise from top left) Imelda May and Cerys Matthews; Isata Kanneh-Mason, Jess Gillam and Sheku Kanneh-Mason; Modest's Aimee Jessiman, Rebecca Allen and Katherine Jenkins; Decca A&R boss Tom Lewis with Imelda May



I think we forgot for a little minute there what we were about. You can end up getting pulled by the perception of what the market wants, or by seeing labels inside the building looking at areas of music and you get tempted to try to compete in the genres they're in and compete with the audience they've got. And you lose sight of the distinctiveness of what you have to offer. We had to remind ourselves of where the history comes in, why is the label special, what do we stand for, how do we be distinctive, how do we stand out?"

And what do you need to do to make sure Decca is around for another 90 years?

RA: "Keep signing brilliant talent, working and partnering with them and producing brilliant music. Keep telling stories that nobody else can tell."

DS: "Be closer and closer to the artist community. Things go in cycles. The composer right now is much more important because of streaming than the composer was five, 10 years ago. The writer of original material's value is increasing significantly. You don't necessarily need yet another version of The Four Seasons, but something that's new and accessible to a broad audience. Streaming has opened up music to many different listeners that before just wouldn't have heard it. Therefore we need to be close to a lot of different talent that perhaps we weren't before. Harnessing streaming and what it means. Being completely international. It's a world without borders now. You have to be as open to something coming out of Japan or Korea as something that comes out of Wigan. You've got to have a global mindset. Although Wigan is a great place..."

And how important will commercial success be over the next few years?

DS: "Although we're expected to be the strongest player in the classical and jazz charts around the world in every territory – which is what we are – David and Lucian also expect us to play in the main chart. Becky had three of the Top 20 albums at Christmas. We've learned, don't just try to compete where everyone else is, don't go to do hip-hop, that's probably not smart. But we're also expected to sign, A&R and market for the many and not for the few. We're expected to have hits. Our job is to manage the artists and the very broad roster which perhaps has more specialist audiences, but we are here to take our music to the mainstream where it's appropriate. That's our mission."

"We're a diverse label with a diverse roster and that's what makes us so special"

REBECCA ALLEN
DECCA RECORDS

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Austin powers: SXSW 2018 in action

PHOTO: Merrick, Alex

THE BEAUTIFUL SOUTH

This week, **Austin**, Texas will be swarming with artists and industry types hoping to catch a break, as **South By Southwest** comes to town. But what exactly can the business still get from the festival? *Music Week* investigates...

—BY BEN HOMEWOOD —

Upturned faces, beer in cups, plenty of milling around at the back and the distant smell of BBQ.

That, or a version of it, is what hundreds of new artists can expect to find when they look out from one of South By Southwest's many (many) stages this week. From big outdoor structures to tiny bars, street corners and front porches, nowhere is off limits for a gig at the Austin festival, now in its 22nd year. But what can artists, managers and industry types gain from traipsing around Texas' most liberal city for the week? Just how important is SXSW in the musical calendar these days?

The short answer, according to UK Music CEO Michael Dugher, is that SXSW is a very big deal indeed. Dugher is giddy at the thought of his second trip to Austin, if a little perturbed by the looming spectre of Brexit (more of which later).

"In recent times the centre of gravity is moving towards SXSW, it's becoming the most important global showcase," he tells *Music Week*. "It's all about new talent. In the UK, the talent is there, we've just got to find more ways to put it on show, and this is one of the most important stages in the world for doing that."

Fresh from the BRITs, Dugher praises the "breadth" of British music in 2019, and is heading to Austin with the protection of the UK's talent pipeline in mind.

"Everyone you talk to at the festival is full of admiration for how good we are at this, historically and today, too," he says. "We're there to do some good business and make sure these artists get seen. The industry needs support from government

"The talent is there, and this is one of the most important stages in the world for putting it on show"

MICHAEL DUGHER
UK MUSIC

and is at its best when we pull together. SXSW is a great reminder of how strong we are when we work together."

Following Dugher's inaugural trip in 2018, UK Music is now an official partner of the British Music Embassy in Austin, whose showcase just off the city's main drag features an array of talent including Squid (see page 11), Ezra Collective, BRITs Critics' Choice winner Sam Fender and Grace Carter, who starred in *Music Week's* new artists issue this January. Indeed, SXSW sees bodies including PPL, PRS, BPI and AIM rally together to stage a series of events in conjunction with partners including BBC Music.

AIM CEO Paul Pacifico describes the Embassy showcase as "an important celebration of British music, which continues to punch above its weight as one of our country's finest exports". He adds, unsurprisingly, that this is a "key partnership" for AIM.

"It's crucial for us to help UK acts get to SXSW because it's the largest showcasing festival in the world, and without our help emerging artists simply wouldn't be able to afford the trip and get their first taste of the US market," says PRS Foundation CEO Vanessa Reed.

"The opportunity for festival-goers to experience the incredible UK music scene is also important to SXSW, as we have such a strong reputation for showcasing large numbers of artists that go on to have global success."

Reed notes that her organisation is supporting 45 UK artists at the festival this year, and further stresses its importance.

"It's a viable and important entry point to the US market



PHOTO: Hans Watson

Top billing: Billie Eilish performing at SXSW last year

because it's attended by so many industry representatives from across the States and beyond and it still generates tangible business outcomes," she says.

"Many of the artists we've funded over the past 12 years, from Everything Everything and Kate Tempest to Little Simz and PC Music, have broken into the US from a performance at SXSW."

For fact fans, Reed reveals that every £1 PRS Foundation invests in showcase festivals generates £8.90 for artists and the wider industry.

Chris Tams, BPI director of international & independent member services, backs up the idea that SXSW offers a very real route into the American market and beyond.

"It's now one of the biggest music events globally, not only to showcase to the US but to the rest of the world," he explains. "The sheer number of international delegates there means that artists' appearances can help to open up a gateway to multiple overseas territories."

Tams is reluctant to say outright that artists can break out of SXSW, but has some advice for this year's hopefuls.

"It is difficult to pinpoint any individual element of a plan or strategy that can be relied on to break an artist, but a successful SXSW, where your act has done loads of great promo and marketing is always going to help," he says.

"To rise above and cut through they need to make sure that their set is as tight as it can be – rehearse, rehearse, rehearse!"

Beats 1's Matt Wilkinson, former new music editor at NME and one of the festival's most prominent cheerleaders, says it's still the best of the best when it comes to fresh sounds.

"It's the original and best festival for new and emerging talent, the first chance to see who the industry is dealing with in terms of new acts," he says. "I've been nine times now, and one thing that always remains is that thrill and rush of finding something really early on there. Haim and Billie Eilish definitely broke there in recent years."

Wilkinson advises new acts in Austin "not to be slack" and maximise what's "still the best opportunity to get people from all around the world to take notice of your band early on".

He adds that, once the festival is over, we need to continue to nurture breaking talent. "Bands like Idles, Shame and Wolf Alice – probably the three biggest 'indie' successes in recent years – all had to do years of slogging around the toilet circuit before the collective mainstream started taking notice. It's important to not lose sight of bands on the rise."

Andy Musgrave, manager of independent rapper AJ Tracey reflects positively on two consecutive years at the festival with the West London MC in 2017 and 2018.

"It has provided really useful live experience in front of

"SXSW is the original and best festival for new and emerging talent"

MATT WILKINSON
BEATS 1

Brass eye: Scenes from SXSW 2019



PHOTO: Aaron Rogosin

an American audience and helped create the foundations of a fanbase there," he says. "It's also been a good way of connecting with artists, managers and others that we might never have crossed paths with otherwise."

It seems that the old-fashioned ideas of pitching up at a festival and being blown away by something new, or meeting someone who could change your music industry life are alive and well at SXSW. It represents a big chance for everyone.

PPL CEO Peter Leatham senses huge opportunity at SXSW. "Buzz can translate to expanded success back home, strengthening a domestic position while establishing a place in a new market," he says. "The British Music Embassy provides a hub for the entire UK music industry to come together with a united front to shout about its talent and capabilities."

Here is an idea the UK biz can grab onto, one of togetherness and working towards increasing its global imprint. SXSW, perhaps now more than ever, is something the industry is able to agree on, to get behind.

Michael Dugher warns that the complications around visas and travel that can arise in getting UK acts to Austin in the first place stand to be replicated in the EU post-Brexit. That, he reasons, means there's even more reason for the UK to shout about its talent at SXSW 2019.

"It's such a powerful statement of intent of what we've got to offer," he finishes. "It's a great stage..."

West of friends

Music Week picks five to watch at SXSW 2019



PHOTO: Dan Kendall

BLACK MIDI

SHOW PICK: Barracuda Backyard, March 13, 12:15am

Fresh from signing to Rough Trade, the South Londoners take mutant math-rock and sludgy riffs to Austin. Worth seeing more than once.

CELESTE

SHOW PICK: British Music Embassy @ Latitude, March 16, 11pm

Polydor's new soul hope will bring a touch of class and calmness to SXSW. Escape from the rush to hear the pillowy likes of Father's Son.

FLOHIO

SHOW PICK: British Music Embassy @ Latitude, March 14, 11pm

One of the finest new rappers in the UK, Funmi Ohio tells immersive stories of her London life and is breaking out of Bermondsey fast this year.

KING PRINCESS

SHOW PICK: Stubb's, March 14, 11:15pm

Slick, poppy and destined to be big, the Brooklyn artist rocks up in Austin off the back of a strong show of support from tastemakers in January.

SURFBORT

SHOW PICK: Hotel Vegas Patio, March 15, 10:45pm

Led by singer Dani Miller, these Julian Casablancas-approved punk rockers promise chaos, which is always nice. New single Billy is a stormy delight.

HITMAKERS

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

THIS WEEK: Lady Gaga & Bradley Cooper's *Shallow* has become a phenomenon in the wake of *A Star Is Born*. *Music Week* catches up with co-writer Anthony Rossomando to hear how the Oscar-winning song started with a fancy dinner...

■ INTERVIEW: BEN HOMEWOOD

On the table next to my couch there's a golden statue, and I touch it every time I walk by to see if it's real. My 2019 so far has been putting tuxes on, picking up awards and going to luncheons!

It's overwhelming. Something in the truth of the song has reached people. I've really noticed the magic of writing about something so personal with people that are so close to me. There was some kind of magic in the process, an alchemy.

With a song like this comes so much exposure for the writers. It's unprecedented for me, what an extraordinary thing. I remain in gratitude for Lady Gaga and her talent and Bradley [Cooper] and his vision.

It was a life experience. It's not a pop song, you know? It's got killer hooks and melodies, but there's something folksy about it. When it came out, the sound and message were pretty counter-culture. There's nothing cool about it, there's no trendy production, 80s or hi-hats.

If you're really honest, people listen. The best conversations are like that and this song was born out of one like that. It started with dinner and a late night session in Los Angeles. I wasn't paying so I went for the steak, the big one! We shot the shit for a couple of hours around the piano. Andrew [Wyatt] started the song with the first set of chord changes and then I morphed them. I can't remember who had the first melody, I want to credit Andrew, but it doesn't matter, eventually you're just playing ping-pong.

Gaga was at the piano, we were holding guitars. I remember sitting still much more than usual, I'm a pacer in the studio. The first melody came out and that first lyric, "Tell me something boy..." She was looking at us, almost like she was talking

to us. It was a matter of writing that feeling into a song. It happened really fast.

There were a couple of lines I didn't love, but she did, it frees you up when Gaga says, 'Yeah, that's it!' It's like, 'OK cool, I'm not going to second guess anything,' that's an amazing environment to be in. She was the leader.

When Gaga called for her typewriter I knew we were onto something. The typewriter moment was fucking cool.

If we had any aim it was to write the credits song, and in the original script [Cooper's] Jackson was supposed to drown, so there's your metaphor sorted! We didn't know it would end up in the movie. We felt the song was strong but maybe too ballad-y. Bradley obviously thought it made a lot of sense to the point where he wrote it into the dialogue.

I almost dropped my phone when I first saw the trailer, that was a hint that it was real. When I saw the film for the first time... Fucking hell. Mark [Ronson], Andrew and I went together. Mark was so good organising that, Andrew and I are in outer space, we missed the premiere!

Bradley is the fifth band member, the link between the song and the viewer. It's weird to feel bad for Bradley Cooper, the guy is incredible, but I *did* because we won those awards and he made an incredible movie that couched the song in a beautiful way and got the meaning out. He embodied the lyrics, his character is compelling and that adds so many layers. Maybe the song had that in it, but people wouldn't have got it if it wasn't exposed in the way it was. Big ups to Bradley.

To see it rendered on such a mass scale, I've never seen anything like it. We wrote a great song and I got my free steak. If it hadn't become the pinnacle song of the movie, I still would have been happy. This extra shit is something to marvel at.

"Gaga sang the opening line, and looked at us, it was almost like she was talking to us"

ANTHONY ROSSOMANDO ON SHALLOW

A hit is born:
Anthony Rossomando and (inset) Bradley Cooper and Lady Gaga in the film





LADY GAGA & BRADLEY COOPER **SHALLOW**

Writer's Notes



Publishers

Sony/ATV, House Of Gaga Publishing, Concord Copyrights, Songs Of Zelig, Downtown DMP Songs, Downtown DLJ Songs, Warner-Barham Music, Warner-Olive Music

Writers

Stefani Germanotta, Mark Ronson, Andrew Wyatt and Anthony Rossomando

Release Date

27.09.18

Record label

Interscope/Polydor

Total UK sales (OCC)

689,420



TWICK OR TWEET

Twickets has won the hearts and minds of the live biz in recent times but, with giants such as **Ticketmaster** and **AXS** moving to a similar face value resale model, what does that mean for its future? Founder **Richard Davies** explains where the company goes from here...

Magic twick: Twickets have partnered with a host of music's biggest stars

—BY JAMES HANLEY—

What do the Spice Girls, Ed Sheeran, Elton John and George Ezra have in common? Well, aside from being insanely hot tickets on the live circuit, all have employed Twickets as their official resale marketplace over the past 12 months.

The face value ticket exchange is on a rapid upward curve, ticketing for 23,000 events in 2018 (up from 10,000 in 2017) and growing by over 200% year-on-year across the UK and the US in ticket sales and revenue. It has garnered over one million registered users with zero marketing spend to date, and more than 46,000 tickets were re-sold for Sheeran's UK tour through the platform. Its operations have also expanded to Europe, the US and Australasia.

"Our ambition is to resell tickets for any event, in any category and in any location, always at no more than face value," Twickets founder Richard Davies tells *Music Week*.

"The validation of our face value model by many of the leading primary agents has led to an increase in the number of partners appointing us"

RICHARD DAVIES
TWICKETS

"This appeals to the industry, as we give them more control over resale. Twickets makes their life easier in terms of having a one-stop resale shop – no matter who ticketed for their event in the first place and where in the world the show is."

Created as an aggregator for spare tickets on Twitter, Twickets has evolved to work directly with over 200 acts in the past 12 months – a list that includes Foo Fighters, Arctic Monkeys, Mumford And Sons, Pixies, Eric Church, James Bay, Queen + Adam Lambert and Muse.

"We have good working relationships," notes Davies. "It's just a question of us making sure that we're adding value to the process and ensuring that the industry is fully aware of how we can help on a specific tour, which might have some nuance around it, whether it's a named ticket or some form of technology."

"But the most important thing is that we're getting increasingly involved upfront, rather than as a last minute appointment when something's gone wrong and tickets are flooding the secondary market. Those conversations are happening much earlier than they did before because

of the good relationships we have built and the value that we have added in the past.

“We are becoming more integrated as part of the ticketing mix and hopefully that will continue. I believe we’re going to see further changes in the way that events are ticketed and we can help with that.”

The firm has also partnered with festivals and charities including Green Man, End Of The Road, Teenage Cancer Trust and BRITs Week, while outside music it has worked on comedy tours by the likes of Russell Brand, Micky Flanagan and Jason Manford, and with Premier League football clubs such as Crystal Palace and Bournemouth.

Standing out as an “ethical” alternative to the so-called Big 4 of secondary ticketing (Viagogo, Seatwave, Get Me In! and StubHub), its underdog success has come during a seismic time for the sector. The last few months have seen the market-leading Ticketmaster close its Seatwave and Get Me In! resale sites and launch a fan-to-fan ticket exchange and AEG similarly ditching its StubHub partnership in favour of the face value AXS Marketplace.

Davies admits to being caught unaware by the developments. “I don’t think anyone saw it coming,” he muses. “Most people were quite surprised that AXS and Ticketmaster made the changes that they did. Obviously, they haven’t made those changes everywhere, which is unfortunate, but it’s still great that they’ve done what they’ve done and it makes for a better, healthier market.”

He reflects: “Although it was a surprise, when you look back now you think it was probably inevitable at some stage, because of the pressure that they were coming under. I perhaps just didn’t see it coming quite so quickly.

“I think, in the end, the weight of pressure was so great from the industry: from artists finding their voice, from the FanFair [Alliance] and from the fact that hopefully, a little bit, we existed as well. All of those things created a perfect storm and influenced the decisions of key individuals within those organisations to change, so I think it’s a great step and I’m pleased that it has happened.”

Davies could be forgiven for having mixed feelings on the subject. While the move provides vindication for Twickets’ resale policy, doesn’t it also threaten his firm’s all-important USP?

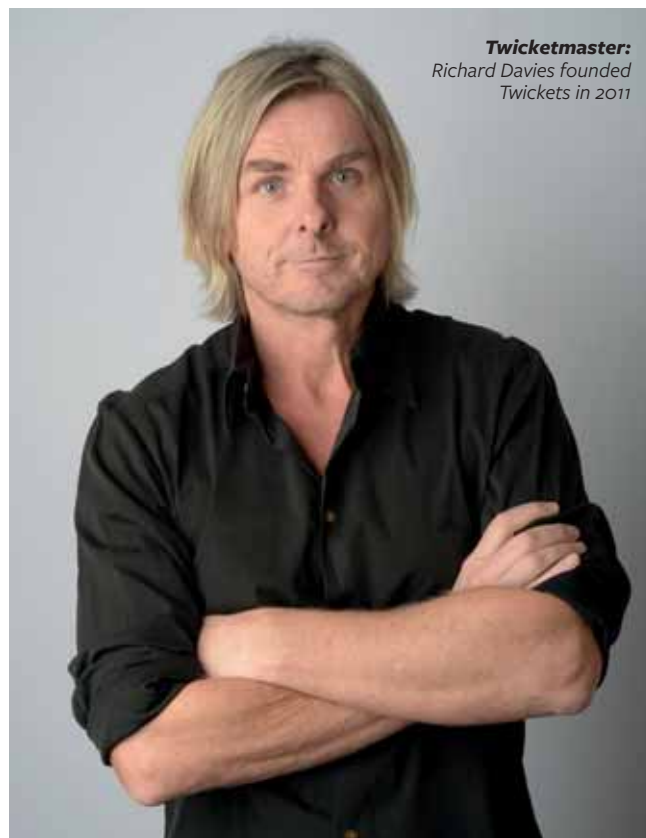
“The validation of our face value model by many of the leading primary agents has led to an increase in the number of partners appointing us, as well as opening up new international markets also seeking resale reform, says Davies. “We have a clear point of difference and that is that we can resell any ticket to any event, anywhere, at face value. No one else can do that, which means that we make life simple for the artist and the fan.

“It’s a confusing marketplace for the consumer and it’s much easier for a band to say, ‘Go to Twickets, you’ll always be able to list your ticket there, you’ll always be able to buy your ticket there at face value’. We also partner with primary agencies – whether it’s Gigantic, The Ticket Factory or a number of others that we’re talking to at the moment who don’t want to run their own resale. They’re quite happy for us to partner with them and resell those tickets, so it’s a complex market out there and it’s going to get more complex now with these recent changes. We make it simple for both sides – fan and artist.”

Back in 2015 Twickets, which monetises by charging the buyer a booking fee on resold tickets, won the support of a number of high-profile music executives including Chrysalis founder Chris Wright, former EMI Music chairman Tony Wadsworth, Wildlife Entertainment’s Ian McAndrew and Modest! Management’s Harry Magee and Richard Griffiths. Wadsworth and Magee remain directors. A 2017

“I think most people find the secondary market abhorrent and always have done, it’s just that now they’ve got the ability to change it”

RICHARD DAVIES
TWICKETS



Twicketmaster:
Richard Davies founded Twickets in 2011

crowdfunding round, meanwhile, brought in £1.2 million – more than £500,000 over its initial target, attracting investors such as Closer Artists, which represents acts such as George Ezra and James Bay.

Though some vocal social media detractors (dismissed as “trolls” and “touts” by Davies) have questioned the motives of those investments, he is adamant there is no case to answer.

“Ian McAndrew, for instance, had been fighting this fight long before Twickets came along, so he’s supported us, as have a number of artist management companies

Just the ticket: Gary Barlow and Muse are among artists to have steered fans towards the service



because they believe in what we're doing, not because they can make some money out of it," asserts Davies.

"Touts will do what they can to undermine our position and they continually do so, we're always going to have that because they don't like the fact that we're offering an ethical alternative to their practices."

He adds: "We've worked with artist management companies across the world and only a small fraction of them have an investment in Twickets in the first place. [Ed Sheeran manager] Stuart Camp was accused by those same trolls of only supporting Twickets because he'd 'invested in us'. He hasn't invested a penny in Twickets, he's done it because he believes it's the right thing to do. This is natural and organic support for what we do and it's working. Together, we've helped change the landscape."

Davies, who acquired mobile agency Future Platforms in 2011, has worked for record labels including Universal, EMI and MCA and founded one of the UK's first digital agencies, Good Technology. In a pop history footnote, he also created the UK's first official band website for Pop Will Eat Itself on behalf of Mushroom Records.

Music Week last caught up with the entrepreneur back in 2016, when Davies expressed his hopes that the market was "on the cusp of change" in the battle against industrial-scale ticket touting. His wish appeared to have been granted when the CMA began enforcement action against the aforementioned major resale websites in November 2017, requiring them to provide better information about tickets being resold through their platforms, but Davies stresses that action will speak louder than words.

"They have been important changes to make but it's always about enforcement," he advises. "How difficult is it to ensure that everyone is playing by the rules? It's pretty tough, so are we going to see those changes enforced? I think there's a lot more work to be done around the terms and conditions of the show, in particular. Where a lot of this falls down is that the terms are not always clear and consistent, and they're certainly confusing therefore to the fan in terms of what they can and can't do with their ticket."

"There has been a lot of positive change and it's been good to see, but obviously there are still battles to be had. We're still seeing Viagogo and StubHub plying their trade, but it's great to see those primaries that were participating in secondary move towards our model."

Just last week Viagogo was threatened with further legal action for allegedly failing to comply with a court order to overhaul its practices, but Davies is convinced the controversial Swiss-headquartered firm is here to stay, at



Golden twickets:
Adele and George Ezra have both worked with the firm

"I don't think we're seeing the end of Viagogo any time soon, they seem determined to entrench themselves in this market"

RICHARD DAVIES
TWICKETS

Ticket-ed: Over 46,000 tickets were resold via Twickets for Ed Sheeran's UK stadium tour



least for the time being.

"I don't think we're seeing the end of Viagogo any time soon," he says. "They seem determined to entrench themselves in this market and other markets. There were rumours kicking around for a while that they were going to pack it in in the UK, but I just don't see that happening. Overall though, it was a very positive year and one that was long overdue."

"There have been great moves from a legislative point of view that need enforcing, but the industry also needs to get its act together as well. We need to see it working harder to make sure it is making things clear for the consumer. We're starting to see that, but there's a lot more work that needs to happen."

Encouragingly, Davies believes the live business is more united on the issue than ever before.

"In the early days of Twickets, the conversations we had were, 'You'll never change it, it's always going to be there. We've just got to get on with life and do our best to work around it'. Now, it's a very different approach and people are much keener to find a solution that's going to minimise, but possibly even eliminate, any resale for profit around their events. They're much more aggressive in their work, they certainly believe that they can make a difference and that has changed."

"Look, I'm sure there were some that participated in the secondary market [in the past]. I don't know for sure who they were, but I think they were a minority. I think most people find the secondary market abhorrent and always have done, it's just now they've got the ability to change it, so that's why we're seeing a much more united approach."

But despite the clear progress being made, Davies is under no illusions about the scale of the problem.

"The fight goes on," he asserts. "We may have seen some players adapt their model but others have taken their place around the world. We're also seeing an increase in unauthorised resale activity in new channels too, such as Gumtree and Facebook."

"We've got to keep that battle going both here and everywhere else to make sure that this isn't just paying lip service, this is actually making a difference."



Music Week CHARTS



What a time to be No.1: Tom Walker scores top spot for his debut album

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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	1	10	Lewis Capaldi <i>Someone You Loved</i> EMI DEUM71806776 (Sony DADC UK) ● (TMS)Sony ATV/BMG (Capaldi/Roman/Kohn/Kelleher/Barnes)	▲
2	2	8	Calvin Harris & Rag'n'Bone Man <i>Giant</i> Columbia GB1101801908 (Sony DADC UK) ● (Calvin Harris/Hartman/Miller)Bucks/Reservoir/Sony ATV/Warner Chappell (Wiles/Graham/Hartman/Miller)	▲
3	5	7	Mabel <i>Don't Call Me Up</i> Polydor GBUM71808052 (Sony DADC UK) ● (Mac)Universal/Rokstone/BMG (Mac/Purcell/McVey)	
4	3	4	Ariana Grande <i>Break Up With Your Girlfriend...</i> Republic/Island USUM71900409 (Sony DADC UK) ● (Max Martin/Ilya)Sony ATV/Universal/BMG/Kobalt (Grande/Martin/Salmanzadeh/Kotecha/Burruss/Briggs)	
5	4	7	Ariana Grande <i>7 Rings</i> Republic/Island USUM71900111 (Sony DADC UK) ● (Brown/Anderson/Foster/Bucks/Universal/Warner Chappell (Brown/Foster/Anderson/Monai/Parv/Grande/Vita/Rogers/Hammerstein II/Kyslak))	
6	New		Jonas Brothers <i>Sucker</i> Republic USUG11900515 (Sony DADC UK) (Dukes/Bell)bbc (N.Jonas/K.Jonas/R.Tedder/J.Jonas)	▲
7	6	8	Sam Smith & Normani <i>Dancing With A Stranger</i> Capitol GBUM71807386 (Sony DADC UK) ● (Stargate/Jimmy Napes)Sony ATV/Stellar/Salli Isaac/Downtown (Smith/Eriksen/Hermansen/Napier/Hamilton)	
8	10	8	Tom Walker <i>Just You And I</i> Relentless GBARL1601833 (Sony DADC UK) ● (Ralph)Universal (Walker)	▲
9	8	2	Pink <i>Walk Me Home</i> RCA USRC11900110 (Sony DADC UK) (P.Thomas/K.Moorman)Sony ATV/Warner Chappell/CC (Moore/Scott/Ruess)	
10	7	10	NSG Ft Tion Wayne <i>Options</i> NSG QM6P41894589 (The Orchard) ● (JAE5)Black Butter/CC (Arowosaye/Shekoni/Oduwo/D.Mensah/Ojo/Brew/W.Mensah)	
11	9	5	Billie Eilish <i>Bury A Friend</i> Interscope USUM71900770 (Sony DADC UK) (F.O'Connell)Universal/Kobalt (F.O'Connell/Billie Eilish)	
12	11	23	Lady Gaga & Bradley Cooper <i>Shallow</i> Interscope USUM71813192 (Sony DADC UK) ★ (Lady Gaga/Rice)Sony ATV/Universal/Downtown/Concord (Germanotta/Ronson/Rossomando/Wyatt)	▲
13	20	3	Cardi B & Bruno Mars <i>Please Me</i> Atlantic USAT21811659 (Arvato) (The Stereotypes/B.Mars)Sony ATV/Warner Chappell/BMG (Cardi B/Hernandez/Faunleroy/Yip/Romulus/Reeves/R.McCullough II)	▲
14	17	6	Lauv & Troye Sivan <i>I'm So Tired...</i> Lauv GBKPL1933763 (Kobalt/AWAL) (Lauv/Gorres)Kobalt/Sony ATV/Universal/Warner Chappell (Leff/Gorres/T.Sivan Mellet/McLaughlin/Pollack)	▲
15	13	4	Khalid & Disclosure <i>Talk A Right Hand</i> USRC11900004 (Sony DADC UK) (Disclosure)Sony ATV/Universal/Right Hand MG/All The Noise (Robinson/H.Lawrence/G.Lawrence)	▲
16	12	20	Ava Max <i>Sweet But Psycho</i> Atlantic USAT21802011 (Arvato) ★ (Cirkut)Kobalt (Koc/Love/Haukeland/Bean/Walton)	
17	15	5	Blueface <i>Thotiana</i> Entertainment One QZDA51839408 (Entertainment One) (Scum Beats)CC (Blueface)	▲
18	New		Roddy Ricch, Chip & Yxng Bane Ft The Plug <i>How It Is</i> The Plug UKS2R1900003 (ADA Arvato) (Speaker Bangerz/Sean D/Jack The Plug/The Plug (Roddy Ricch/Chip/Yxng Bane))	▲
19	14	11	Post Malone <i>Wow</i> Republic USUM71822626 (Sony DADC UK) ● (Dukes/Bell)Sony ATV/Universal (Post/Walsh/Bell/Feeney)	
20	31	3	YNW Melly <i>Murder On My Mind</i> 300 Ent. QMCE31801827 (Arvato) (SMKEXCLSV)Warner Chappell/CC (Demons/Hernandez)	▲
21	24	17	Lewis Capaldi <i>Grace</i> EMI DEUM71806295 (Sony DADC UK) ● (Atkinson/Holloway)BMG/Stage Three (Capaldi/Atkinson/Holloway)	▲
22	23	6	Little Mix Ft Ty Dolla Sign <i>Think About Us</i> Syco GBHMU1800089 (Sony DADC UK) (Kamille/Goldfingers/Bell/BMG/Concord (Purcell/Nordstrom/Nobel))	▲
23	16	14	Meek Mill Ft Drake <i>Going Bad</i> Atlantic/Cash Money/Republic USAT21812712 (Arvato) ● (Weiss/Wheezy)Sony ATV/SandraGale/Warner Chappell/ForeverRich/Music&Dreams/CC (Williams/Graham/Glass/Weiss)	
24	18	24	Cadet x Deno <i>Driz Advice</i> Underrated Legends UKFBX1800008 (ADA Arvato) ● (Beatz)CC (Blaine Cameron Johnson/Deno Michaels)	
25	21	6	J Cole <i>Middle Child</i> Interscope QMJMT1902056 (Sony DADC UK) (T-Minus/J. Cole)Universal (J. Cole)	
26	19	4	D-Block Europe <i>Kitchen Kings</i> D-Block Europe GB2DY1900071 (Caroline/Sony DADC UK) (Vibe Hitz)CC (Young Adz/Diribike LB/Vibe Hitz)	
27	27	14	Mark Ronson Ft Miley Cyrus <i>Thoughtful Breaks Like A Heart</i> Columbia GBARL1801571 (Sony DADC UK) ● (Ronson/The Beard Brothers/Jamie xx/Kobalt/Concord/Universal/Sony ATV/Stellar/BMG (Ronson/Cyrus/Juber/Bretnick/M.Pearce/C.Picard/Szymanski))	
28	28	10	A Boogie Wit Da Hoodie Ft 6ix9ine <i>Swervin</i> Atlantic USAT21812918 (Arvato) (London on da Track/A Boogie/OP/Butta)Sony ATV/WeGotLondonOnDaTrack/SundaMorning/HBTU/Eucalpto/CC (Dubose/Richardson/Bakely/.)	
29	33	8	Kehlani Ft Ty Dolla Sign <i>Nights Like This</i> Atlantic USAT21813049 (Arvato) (Kehlani)Warner Chappell/CC (Parrish/Lambroza/Schofield/Trent/Griffin/Bizzy/Jug)	▲
30	29	20	Post Malone Ft Swae Lee <i>Sunflower</i> Republic USUV71803661 (Sony DADC UK) ● (Bell/Lang)Sony ATV/Universal/Warner Chappell (Post/Bell/Walsh/Brown/Lang/Rosen)	
31	26	50	George Ezra <i>Shotgun</i> Columbia GBARL1701372 (Sony DADC UK) ★2 (Blackwood)Sony ATV/BMG (Ezra/Pott/Gibson)	
32	54	7	Swarmz Ft Tion Wayne <i>Bally Black Butter</i> GBARL1900043 (Sony DADC UK) (Da Beat Freakz)Da Beat Freakz/Downtown/CC (Scott/Oduwo/Animashaun/Vernege/O.Ebele/U.Ebele)	▲
33	34	30	Pinkfong <i>Baby Shark</i> Relentless KRE671700001 (The Orchard) ● (Pinkfong)CC (tbc)	
34	65	4	Sigrid <i>Don't Feel Like Crying</i> Island GBVU71900031 (Sony DADC UK) (Holter)Sony ATV/Havenwood House/Kobalt/Prescription/Wolf Cousins (Raabe/Warren/Holter)	▲
35	32	8	Westlife <i>Hello My Love</i> EMI GBUM71807035 (Sony DADC UK) (Mac)Rokstone/Universal/Sony ATV/Ed Sheeran (Mac/Sheeran)	
36	30	16	Ariana Grande <i>Thank U, Next</i> Republic USUM71819361 (Sony DADC UK) ★ (Brown/Foster)Universal/Bucks/Reservoir/Sony ATV/Monet/McCants/Aves (Grande/Parks/McCants/Brown/Foster/Anderson)	
37	50	49	Tom Walker <i>Leave A Light On</i> Relentless GBARL1701655 (Sony DADC UK) ★ (Mac)Universal/Rokstone (Mac/Walker)	▲
38	39	34	Panic! At The Disco <i>High Hopes</i> CD22/Fueled By Ramen USAT21801174 (Arvato) ★ (Sinclair)Sony ATV/Kobalt/Warner Chappell/BMG/CC (Urie/Jeborg/Hollander/Bean/Juber/Pritchard/Paris/Sinclair/Young)	▲

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
39	35	21	Jess Glynne <i>Thursday</i> Atlantic GBABS1800454 (Arvato) ● (Mac)BMG/Rokstone/BMG/Black Butter/Sony ATV/Ed Sheeran (Mac/Sheeran/Glynne)	
40	36	9	CamelPhat & Cristoph Ft Jem Cooke <i>Breathe</i> Ministry Of Sound GBCEN1800173 (Sony DADC UK) (CamelPhat/Cristoph)Sony ATV/CC (Di Scala/Whelan/Costigan/Cooke)	
41	New		Summer Walker <i>Girls Need Love</i> Interscope USUM71809283 (Sony DADC UK) (tbc)bbc (tbc)	▲
42	49	3	Juice Wrld <i>Robbery</i> Interscope USUG11900303 (Sony DADC UK) (Mira)BMG/Mira (Higgins/Mira)	▲
43	New		Benny Blanco, Tainy, Selena Gomez... <i>I Can't Get Enough</i> Interscope USUM71902650 (Sony DADC UK) (B.Blanco/Tainy)bbc (Levin/Gomez/Masis/Sabath/Chiliza/Osorio Balvin/Cortes)	▲
44	38	9	Chris Brown <i>Undecided</i> RCA USRC11803551 (Sony DADC UK) (Storch/Avedon)Sony ATV/Universal/Warner Chappell/BMG/magnum (Brown/Storch/van den Ende/Ferraro/Pigliapoco/Silth/Baker/Jackson/.)	
45	37	29	Calvin Harris & Sam Smith <i>Promises</i> Columbia GBARL1801049 (Sony DADC UK) ★ (Calvin Harris)Sony ATV/Stellar/Naughty Words/FMLY/BMG (Wiles/Smith/Reyez)	
46	43	42	Anne-Marie <i>2002 Asylum</i> GBABS1800094 (Arvato) ★ (Mac)Warner Chappell/Reach/Jobete/Sony ATV/Ed Sheeran/Universal/Rokstone/Kobalt/MMM (Mac/Nicholson/Sheeran/EdDeBarge/W.DeBarge/.)	
47	41	7	AJ Tracey <i>Psych Out!</i> AJ Tracey UKQNW1800009 (ADA Arvato) (Rex Kudo/C.Hanson)Kobalt (AJ Tracey)	
48	46	11	21 Savage <i>A Lot</i> Epic/Slaughter Gang QZ45A1700126 (Sony DADC UK) (DJ Dahl/J. White)Sony ATV/Universal/BMG/Kobalt/Slaughter Gang/Dahl (Joseph/Cole/Natche/White/Young)	
49	44	29	Marshmello & Bastille <i>Happier</i> Positiva USUG11801651 (Sony DADC UK) ★ (Marshmello)Rokstone/Universal/Marshmello/Kobalt (Mac/D.Smith/Marshmello)	
50	47	22	Halsey <i>Without Me</i> Capitol USUV71803308 (Sony DADC UK) ★ (Bell)Sony ATV/Kobalt/Universal/Warner Chappell/tbc (Frangipane/Mosley/Storch/Timberlake/Allen/Bell/Amaradio)	
51	New		Octavian Ft Skepta & Michael Phantom <i>Bet</i> Black Butter GBARL1900160 (Sony DADC UK) (Keanu Torres)Sony ATV/Stellar/CC (Octavian/M.Phantom/Padyaj/Keanu Beats)	▲
52	48	4	The Chainsmokers Ft... <i>Who Do You Love</i> Disruptor USQX91803661 (Sony DADC UK) (The Chainsmokers/Felder)Sony ATV/Universal/Kobalt/Reservoir... (Taggart/Pall/Felder/Douglas/T.Riley/Hemmings/Hood/Irwin/Cifford/Brown/Koala)	
53	53	2	Giggs <i>Baby No BS</i> GBUM71900171 (Sony DADC UK) (The FaNaTiX)BMG (Giggs)	▲
54	51	4	Lizzo <i>Juice</i> Atlantic USAT21813044 (Arvato) (Reed)Sony ATV/CC (Jefferson/Frederick/Thomas)	
55	45	6	Dua Lipa <i>Swan Song</i> Warner Bros GBAPT1900097 (Arvato) (Mattman & Robin)Warner Chappell/Universal (Tanter/K.Lykken/M.Larsson/R.Fredriksson/T.Holkenborg/Dua Lipa)	
56	62	5	Lewis Capaldi <i>Bruises</i> EMI GBKPL1778698 (Sony DADC UK) ● (Earp)BMG/Concord (Capaldi/Earp)	▲
57	New		Freya Ridings <i>You Mean The World To Me</i> Good Soldier UKBE21701204 (AWAL) (Kurstin)Kobalt/Good Soldier (Ridings/McIntosh)	▲
58	Re-Entry		The Prodigy <i>Firestarter XL</i> GBKBS9700093 (PIAS Cinram) ★ (L.Howitz)Sony ATV/Kobalt/BMG (Horn/Morley/Jeczaik/Langan/Flint/Howlett/Deal/Dudley)	▲
59	57	34	Benny Blanco, Halsey & Khalid <i>Eastside</i> Interscope/Right Hand USUM718019132 (Sony DADC UK) ★ (B.Blanco/Watt/Cashmere Cat)Sony ATV/Ed Sheeran/Universal (Levin/Perez/Robinson/Frangipane/Sheeran)	
60	25	34	Freya Ridings <i>Lost Without You</i> Good Soldier UKBE21701209 (Kobalt/AWAL) ★ (Green)Kobalt (Ridings)	
61	New		Billie Eilish <i>Wish You Were Gay</i> Interscope USUM71900767 (Sony DADC UK) (F.O'Connell)Universal/Kobalt (F.O'Connell/Billie Eilish)	▲
62	New		Loyle Carner & Jorja Smith <i>Loose Ends</i> EMI GBUM71900080 (Sony DADC UK) (J.Rakei/D.Parry)Kobalt/CC (B.Coyle-Larner/J.Rakei)	▲
63	52	8	Sub Focus & Dimension <i>Desire</i> EMI GBUM71806016 (Sony DADC UK) (Douwma/Etheridge)Sony ATV/Universal/Warner Chappell (Douwma/Etheridge/Keen)	
64	71	47	Queen <i>Bohemian Rhapsody</i> Virgin GBUM71029604 (Sony DADC UK) ★ (Roy Thomas Baker/Queen)Sony ATV (Mercury)	▲
65	60	62	Keala Settle & The Greatest Showman Ensemble <i>This Is Me</i> Atlantic USAT21704622 (Arvato) ★2 (Wells/Paul/Lacamoire/Gubman)Sony ATV/Kobalt/TCF/Pick In A Pinch/Breathelike (Passk/Paul)	
66	64	6	Alec Benjamin <i>Let Me Down Slowly</i> Atlantic USAT21802284 (Arvato) (Lambroza)Warner Chappell/What Key Do You Want It In/White Rope/Songs With A Pure Tone (Pollack/Lambroza/Benjamin)	
67	55	8	Gesafelstein & The Weeknd <i>Lost In The Fire</i> Columbia USQX91803314 (Sony DADC UK) (Levy/Tesfaye/Quenneville/Donmoyer)Sony ATV/Universal/Kobalt/Warner Chappell... (Levy/Tesfaye/Balsh/Quenneville/Donmoyer)	
68	67	9	A Boogie Wit Da Hoodie <i>Look Back At It</i> Atlantic USAT21812667 (Arvato) (Jahaan Sweet)Sony ATV/Kobalt/CC (Dubose/Jackson/Daniels/R.Jerkins/Samuels/F.Jerkins/II/J.Sweet/Payne/Ward/Dotson)	
69	59	3	Yungblud & Halsey Ft Travis Barker <i>11 Minutes</i> Interscope/Virgin USUG11800796 (Sony DADC UK) (Greatt/Schwartz/Plumb)Kobalt/BMG/Schwartz/Universal (Harrison/Schwartz/BR Plumb/Frangipane)	
70	58	3	Zedd & Katy Perry <i>365</i> Interscope/Virgin USUM71900881 (Sony DADC UK) (Zedd/PhD/Culfather)Warner Chappell/Reservoir/BMG/Kassner/Kobalt/CC (Perry/Allin/Davidson/Wallevik/Hansen/Zaslavski/Sanders)	
71	40	2	Dave Black <i>Dave</i> Neighbourhood GBUM71900576 (Sony DADC UK) (FT Smith)Warner Chappell/Kobalt (Omeregic/FT Smith)	
72	66	39	Loud Luxury Ft Brando <i>Body</i> AATW NLF711710457 (Sony DADC UK) ★ (Fedyk/Depace)Powerscore/Made In LA/Global/Spirit Two (Fedyk/Depace/Lopes/McClain)	
73	New		Nafe Smallz Ft M Huncho <i>Like A Film</i> Nafe Smallz UKSQM1900002 (ADA Arvato) (Staxonthebeat)bbc (Staxonthebeat/M.Huncho/Nathan Adams)	▲
74	22	14	Jax Jones & Years & Years <i>Play</i> Polydor GBUM71807392 (Sony DADC UK) ● (Jax Jones/Ralph)Kobalt/Universal/Sony ATV/Warner Chappell (Lam/Alexander/Ralph/Emenike)	
75	70	21	George Ezra <i>Hold My Girl</i> Columbia GB1101701958 (Sony DADC UK) ● (Blackwood)BMG (Barnett/Pott)	

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The Someone show: Lewis Capaldi secures second week at No.1

■ BY ALAN JONES

Increasing consumption for the 10th week in a row, *Someone You Loved* spends a second week at No.1 for **Lewis Capaldi**.

Helped by the release of another mix – by Future Humans – the track records strong growth of 13.03% week-on-week to 65,216 units, including 53,586 from sales-equivalent streams. It thus lengthens its lead over **Calvin Harris & Rag‘N’Bone Man’s** *Giant* – which remains at No.2 with consumption growing 5.47% to 58,849 – from 3.40% to 10.82%. *Giant* tops the paid-for sales table for the fourth time in five weeks, with a best-yet tally of 14,663 downloads purchased.

Both of Capaldi’s other chart entries reach new peaks, with *Grace* up 24-21 (17,591 sales) and *Bruises* up 62-56 (8,920 sales).

Capaldi was born in Glasgow, as was – despite his Mancunian accent – **Tom Walker**, whose *What A Time To Be Alive* debuts atop the album chart. It is the first time that Scots-born acts have simultaneously led the two charts since 8 May 1994, when Stiltskin’s *Inside* topped the singles chart and Deacon Blue compilation *Our Town: Greatest Hits* was No.1 album.

While the top two move ahead of the chasing pack, **Mabel’s** *Don’t Call Me Up* ends a four-week stay at No.5 by climbing to No.3 despite sales falling to 44,740, while the aforementioned Walker’s *Just You And I* advances 10-8 (32,709 sales).

Almost 10 years since they last charted and six years after their last single, the reunited fraternal trinity **The Jonas Brothers** score their first Top 10 hit, dashing to a No.6 debut (39,526 sales) with *Sucker*.

The rest of the Top 10: *Break Up With Your Boyfriend, I’m Bored* (3-4, 44,195 sales) and *7 Rings* (4-5, 41,561 sales) by **Ariana Grande**, *Dancing With A Stranger* (6-7, 38,746 sales) by **Sam Smith & Normani**, *Walk Me Home* (8-9, 26,601 sales) by **Pink** and *Options* (7-10, 26,208 sales) by **NSG** feat. Tion Wayne.

Bury A Friend (9-11, 23,884 sales) by **Billie Eilish** is the only track to depart the Top 10. Her new track, *Wish You Were Gay*, becomes her sixth Top 75 hit, debuting at No.61 (8,308 sales).

Anglo-American collaboration *How It Is* (No.18, 19,052 sales) provides 20-year-old Californian rapper **Roddy Ricch** with his first chart entry but increases UK co-artists **Chip** and **Xyng Bane’s** Top 75 tallies to 15 and nine respectively.

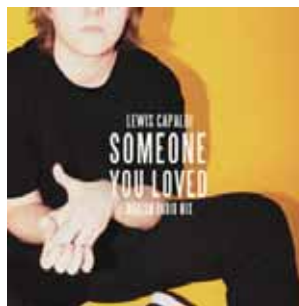
Also new to the Top 75: *Girls Need Love* (No.41, 11,087 sales), the first hit for R&B singer **Summer Walker**, and the 83rd (!) for featured rapper Drake; *I Can’t Get Enough* (No.43, 10,726 sales), by **Benny Blanco, Tainy, Selena Gomez & J Balvin** and *Bet* (No.51, 9,831 sales), the first hit for **Octavian** (feat. Skepta & Michael Phantom). They are joined by *You Mean The World To Me* (No.57, 8,906 sales), the second hit for **Freya Ridings**, whose single *Lost Without You* dives 25-60 (8,353 sales), ending a 27-week run in the Top 40; *Loose Ends*



No.1

Someone You Loved - Lewis Capaldi (EMI)

This week’s sales: 65,216 | Downloads: 11,630 |
Streams: 53,586 | Total sales to date: 362,386 |



Giant killer:

Lewis Capaldi has increased his lead over Giant by Calvin Harris and Rag‘N’Bone Man

(No.62, 8,164 sales), pairing **Loyle Carner** for his first hit and **Jorja Smith** for her eighth; and *Like A Film* (No.73, 7,157 sales), the second hit for both **Nafe Smallz** and **M Huncho**.

Lauv & Troye Sivan’s *I’m So Tired* climbs to a new peak for the fifth week in a row, moving 17-14 (21,880 sales).

There are also new peaks for: *Murder On My Mind* (31-20, 18,237 sales) by **YNW Melly**, *Think About Us* (23-22, 17,281 sales) by **Little Mix** feat. Ty Dolla \$ign, *Nights Like This* (33-29, 14,079 sales) by **Kehlani** feat. Ty Dolla \$ign, *Bally* (54-32, 13,544 sales) by **Swarmz** feat. Tion Wayne, *Don’t Feel Like Crying* (65-34, 12,915 sales) by **Sigrid** and *Robbery* (49-42, 11,058 sales) by **Juice Wrld**.

News of **The Prodigy** legend Keith Flint’s death emerged on Monday (March 4) and immediately triggered big increases in consumption of the group’s oeuvre. Twelve songs re-enter the Top 200 Download Singles chart, but with streaming so dominant only their 1996 chart-topper *Firestarter* amassed enough consumption to re-enter the main Top 75 singles chart (No.58, 8,575 sales). However, three of the band’s releases return to the album chart – *Their Law: The Singles 1990-2005* (No.13, 4,329 sales), *The Fat Of The Land* (No.26, 3,124 sales) and latest release *No Tourists*, which became their seventh No.1 just 17 weeks ago, and now returns at No.35 (2,616 sales).

Overall singles sales are up 0.18% week-on-week at 17,928,744, 13.72% above same week 2018 sales of 15,766,018. Paid-for sales are up 10.62% week-on-week at 811,142, and are 24.23% below same week 2018 sales of 1,070,528.

THE OFFICIAL UK ALBUMS CHART 75



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

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

Table with columns: Rank, Artist/Title, Catalogue Number, Distributor, Producer. Contains album entries 1-38.

Table with columns: Rank, Artist/Title, Catalogue Number, Distributor, Producer. Contains album entries 39-75.

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Alive & kicking: Tom Walker debut album races to the summit

■ BY ALAN JONES

It's a great week for developing British talent, with Lewis Capaldi continuing atop the singles chart, while **Tom Walker's** first long player, *What A Time To Be Alive*, coasts to an easy No.1 debut on the album chart on sales of 36,679 copies (including 4,158 from sales-equivalent streams).

Originally slated for release last October, *What A Time To Be Alive* houses Walker's introductory smash hit single *Leave A Light On*, which reached No.7 last June, and follow-up *Just You And I*, which gets ever closer to matching that, climbing 10-8 in the latest frame.

Walker – who was born in Glasgow and raised in Greater Manchester – is the first UK male singer/songwriter to debut at No.1 on the album chart since Rag'n'Bone Man did so with *Human* in February 2018.

Walker's success denies veteran Canadian singer/songwriter **Bryan Adams** the opportunity to register his fourth No.1 album. Powered by the incandescent title track, which he penned with Ed Sheeran, Adams' 14th studio album, *Shine A Light*, debuts at No.2 (16,684 sales), matching the debut and peak of his last studio album, 2015's *Get Up*, but not its first week sales of 17,846 copies.

While Adams and Walker wrote or co-wrote every track on their albums, they mostly did so with collaborators, while the third and final debut in the Top 10 consists entirely of material written only by Andrew Hozier-Byrne, better known as **Hozier**. The second album from the 28-year-old Irishman *Wasteland, Baby!* (No.6, 12,415 sales) comes more than four years after the first, the eponymous *Hozier. Wasteland, Baby!*'s tally includes 1,312 vinyl albums and 1,468 cassettes, earning it the No.1 slot on those format charts.

After three weeks at No.1, **Ariana Grande's** *Thank U, Next* dips to No.3 (15,105 sales).

The rest of the Top 10: **The Greatest Showman** soundtrack (2-4, 14,370 sales), *Bohemian Rhapsody* (4-5, 12,782 sales) by **Queen**, *A Star Is Born* (3-7, 10,889 sales) by **Lady Gaga & Bradley Cooper**, *Staying At Tamara's* (5-8, 8,391 sales) by **George Ezra**, *The Platinum Collection* (8-9, 6,615 sales) by Queen and *Always In Between* (7-10, 5,281 sales) by **Jess Glynne**.

When *I Get Home* is the fourth album and second Top 75 entry for R&B singer **Solange** – Beyoncé's sister – opening at No.18 (3,658 sales).

While She Sleeps score their fourth Top 40 entry in as many releases, opening at No.21 (3,355 sales) with *So What?*

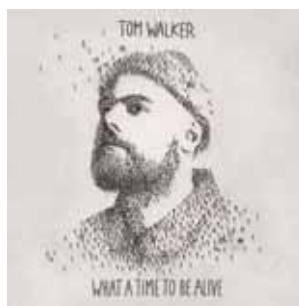
Daniel O'Donnell's new compilation *The Gold Collection* – a 60-song, 3CD set that is retailing for as little as £5 – debuts at No.23 (3,235 sales). It is the 57-year-old Irish crooner's 38th Top 40 album and 42nd Top 75 album in a career which has



No.1

Tom Walker - *What A Time To Be Alive* (Relentless)

This week's sales: 36,679 | Physical: 23,547 | Downloads: 8,974 | Streams: 4,158 | Total sales to date: 36,700 |



His time:

Tom Walker has already racked up two Top 10 singles

seen him chart at least one new title for an unprecedented 32 years in a row since his 1988 debut.

Weezer have released 13 albums since their 1994 debut, six of them eponymous and two of them already this year. In recognition of the colour of its cover, and to distinguish it from their previous self-titled sets, their latest is listed as *Weezer (Black Album)*, and becomes their 11th Top 75 entry, debuting at No.73 (1,588 sales), a mere five weeks after their covers set *Weezer (Teal Album)*, debuted at No.60 (1,718 sales).

Also new to the chart: *The West End Cast Recording of Heathers* (No.24, 3,196 sales); *Ulfilas' Alphabet* (No.28, 2,964 sales), the second chart album from **Sundara Karma**; *Shelby* (No.30, 2,894 sales), the second album by rapper **Lil Skies**; *The Best Of Everything: The Definitive Career Spanning Hits Collection 1976-2016* (No.38, 2,482 sales) by the late **Tom Petty**; *Mad Move* (No.41, 2,248 sales), the second chart entry for London rap/drill exponent **Loski**; *Good At Falling* (No.64, 1,781 sales), the first album by **The Japanese House**; *I, The Mask* (No.66, 1,751 sales), the sixth chart entry for Swedish metal band **In Flames**; and *Rap Or Go To The League* (No.74, 1,587 sales), the first chart entry for **2 Chainz**.

MTV Rocks: Indie Revolution opens atop the compilation chart (5,381 sales).

Overall album sales are up 5.97% week-on-week at 1,747,279, 1.62% above same week 2018 sales of 1,719,407. Sales-equivalent streams accounted for 1,128,036 sales, 64.56% of the total. Sales of paid-for albums are up 18.30% week-on-week at 619,243, 23.33% below same week 2018 sales of 807,677.

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			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	45.84%	
2	SONY MUSIC	24.85%	
3	WARNER MUSIC	15.70%	
4	KOBALT MUSIC	1.49%	
5	ENTERTAINMENT ONE	1.39%	
	OTHERS	10.73%	

ARTIST ALBUMS NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	44.54%	
2	SONY MUSIC	24.72%	
3	WARNER MUSIC	19.89%	
4	XL BEGGARS	2.46%	
5	AJ TRACEY	1.21%	
	OTHERS	7.18%	

ALL ALBUMS NO.1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	45.13%	
2	SONY MUSIC	22.83%	
3	WARNER MUSIC	17.71%	
4	SONY/UNIVERSAL	4.98%	
5	XL BEGGARS	2.38%	
	OTHERS	6.97%	

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 ISLAND			
TW	COMPANY	SHARE	
1	ISLAND	14.70%	
2	ATLANTIC	14.46%	
3	POLYDOR	14.33%	
4	COLUMBIA	12.51%	
5	VIRGIN EMI	11.46%	
6	RCA	6.26%	
7	RELENTLESS	4.49%	
8	CAPITOL	2.64%	
9	BLACK BUTTER	1.59%	
10	LALUV	1.49%	
11	ENTERTAINMENT ONE	1.39%	
12	THE PLUG	1.30%	
13	300 ENTERTAINMENT	1.24%	
14	ATLANTIC/ISLAND	1.17%	
15	UNDERRATED LEGENDS	1.14%	
	OTHERS	9.83%	

ARTIST ALBUMS NO.1 POLYDOR			
TW	COMPANY	SHARE	
1	POLYDOR	16.33%	
2	ATLANTIC	15.94%	
3	ISLAND	15.23%	
4	RELENTLESS	12.10%	
5	VIRGIN EMI	10.28%	
6	RCA	6.69%	
7	COLUMBIA	3.48%	
8	RHINO (WARNERS)	2.59%	
9	XL RECORDINGS	2.46%	
10	WARNER BROS	1.36%	
11	BIG BROTHER	1.29%	
12	AJ TRACEY	1.21%	
13	SONY MUSIC CG	1.17%	
14	SPINEFARM	1.11%	
15	DEMON MUSIC	1.07%	
	OTHERS	7.70%	

ALL ALBUMS NO.1 POLYDOR			
TW	COMPANY	SHARE	
1	POLYDOR	15.78%	
2	ISLAND	14.21%	
3	ATLANTIC	13.89%	
4	RELENTLESS	11.69%	
5	VIRGIN EMI	8.89%	
6	RCA	6.46%	
7	COLUMBIA	3.36%	
8	SONY CG/VIRGIN EMI	2.60%	
9	RHINO (WARNERS)	2.50%	
10	UMOD	2.39%	
11	XL RECORDINGS	2.38%	
12	UMC	2.24%	
13	SONY CG/UMC	1.77%	
14	WARNER BROS	1.31%	
15	AJ TRACEY	1.17%	
	OTHERS	9.34%	

THIS WEEK'S TOTAL MARKET SHARE

BY CORPORATE GROUP

SINGLES STREAMS NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	37.4%	
2	SONY MUSIC	21.2%	
3	WARNER MUSIC	16.8%	
4	XL BEGGARS	1.5%	
5	BMG	1.2%	
	OTHERS	22.0%	

SINGLES SALES NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	36.0%	
2	SONY MUSIC	23.4%	
3	WARNER MUSIC	15.8%	
4	XL BEGGARS	2.6%	
5	BMG	1.8%	
	OTHERS	20.3%	

ARTIST ALBUM SALES NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	35.8%	
2	SONY MUSIC	21.1%	
3	WARNER MUSIC	14.6%	
4	BMG	2.6%	
5	XL BEGGARS	2.3%	
	OTHERS	23.5%	

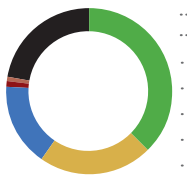
BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			
TW	COMPANY	SHARE	
1	VIRGIN EMI	10.6%	
2	RCA	10.5%	
3	POLYDOR	10.2%	
4	ISLAND	9.9%	
5	ATLANTIC	8.3%	
6	COLUMBIA	5.9%	
7	WARNER BROS	3.7%	
8	PARLOPHONE	2.4%	
9	RHINO (WARNERS)	1.7%	
10	UMC	1.5%	
11	SONY MUSIC CG	1.4%	
12	CAPITOL	1.2%	
13	SYCO MUSIC	1.2%	
14	DECCA	1.0%	
15	XL RECORDINGS	0.9%	
	OTHERS	29.6%	

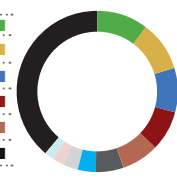
SINGLES SALES NO. 1 RCA			
TW	COMPANY	SHARE	
1	RCA	11.1%	
2	VIRGIN EMI	10.8%	
3	POLYDOR	10.3%	
4	ISLAND	7.9%	
5	ATLANTIC	7.3%	
6	COLUMBIA	7.2%	
7	WARNER BROS	3.4%	
8	PARLOPHONE	2.7%	
9	XL RECORDINGS	2.3%	
10	CAPITOL	1.9%	
11	RHINO (WARNERS)	1.8%	
12	RELENTLESS	1.6%	
13	UMC	1.5%	
14	SONY MUSIC CG	1.5%	
15	DECCA	1.4%	
	OTHERS	27.1%	

ARTIST ALBUM SALES NO. 1 POLYDOR			
TW	COMPANY	SHARE	
1	POLYDOR	10.0%	
2	VIRGIN EMI	9.0%	
3	RELENTLESS	6.6%	
4	ISLAND	6.4%	
5	RHINO (WARNERS)	5.1%	
6	SONY MUSIC CG	4.9%	
7	ATLANTIC	4.6%	
8	UMC	4.4%	
9	RCA	4.1%	
10	COLUMBIA	4.0%	
11	DECCA	3.1%	
12	WARNER BROS	2.2%	
13	PARLOPHONE	2.0%	
14	BMG	1.6%	
15	DEMON MUSIC	1.4%	
	OTHERS	30.7%	

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK

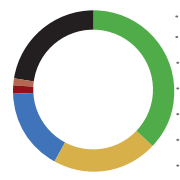


BY CORPORATE GROUP

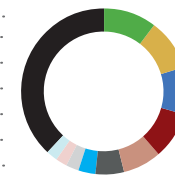


BY RECORD COMPANY

AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



BY CORPORATE GROUP



BY RECORD COMPANY

MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS SALES	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL		SALES	SEA2	TOTAL
THIS WEEK	811,142	1,856,977,356	243,116,691	17,928,744	386,156	119,957	1,128,036	1,634,149	113,130	619,243	1,128,036	1,747,279
LAST WEEK	733,265	1,856,967,434	246,233,597	17,896,497	321,464	94,918	1,125,476	1,541,858	107,055	523,436	1,125,476	1,648,912
% CHANGE	10.6%	0.0%	-1.3%	0.2%	20.1%	26.4%	0.2%	6.0%	5.7%	18.3%	0.2%	6.0%

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 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	43.6%
2	SONY MUSIC	35.2%
3	WARNER MUSIC	6.0%
4	BMG	3.1%
5	BIG 3	1.1%
OTHERS		11.1%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.2%
2	SONY MUSIC	23.7%
3	WARNER MUSIC	13.1%
4	BMG	2.7%
5	XL BEGGARS	1.9%
OTHERS		21.4%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.3%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	17.3%
4	XL BEGGARS	1.3%
5	BMG	1.1%
OTHERS		21.5%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.0%
2	SONY MUSIC	22.7%
3	WARNER MUSIC	18.0%
4	BMG	1.8%
5	XL BEGGARS	1.1%
OTHERS		20.5%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	21.6%
3	WARNER MUSIC	17.4%
4	BMG	1.7%
5	XL BEGGARS	1.3%
OTHERS		21.3%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	20.9%
3	WARNER MUSIC	17.8%
4	BMG	1.6%
5	XL BEGGARS	1.3%
OTHERS		21.7%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	33.9%
2	UMC	20.0%
3	UMOD	13.3%
4	VIRGIN EMI	7.7%
5	RHINO (WARNERS)	3.5%
6	UNION SQUARE	2.4%
7	ATLANTIC	1.6%
8	BIG 3	1.1%
9	DEMON MUSIC	1.0%
10	NEW STATE	0.9%
11	ISLAND	0.9%
12	RCA	0.9%
13	DECCA	0.8%
14	NOT NOW MUSIC	0.7%
15	POLYDOR	0.6%
OTHERS		10.8%

ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	10.2%
2	VIRGIN EMI	8.7%
3	POLYDOR	8.3%
4	UMC	7.2%
5	ISLAND	5.4%
6	RELENTLESS	5.4%
7	RHINO (WARNERS)	4.8%
8	ATLANTIC	4.1%
9	RCA	3.5%
10	COLUMBIA	3.3%
11	UMOD	3.0%
12	DECCA	2.7%
13	WARNER BROS	1.8%
14	PARLOPHONE	1.7%
15	BMG	1.4%
OTHERS		28.6%

SINGLES STREAMS NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	10.6%
2	VIRGIN EMI	10.5%
3	ISLAND	10.1%
4	POLYDOR	10.0%
5	ATLANTIC	8.7%
6	COLUMBIA	6.1%
7	WARNER BROS	3.8%
8	PARLOPHONE	2.4%
9	RHINO (WARNERS)	1.7%
10	UMC	1.6%
11	CAPITOL	1.3%
12	SYCO MUSIC	1.2%
13	SONY MUSIC CG	1.2%
14	DECCA	1.1%
15	XL RECORDINGS	0.7%
OTHERS		29.0%

SINGLES SALES NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	10.7%
2	VIRGIN EMI	10.7%
3	POLYDOR	9.4%
4	ATLANTIC	9.0%
5	ISLAND	8.4%
6	COLUMBIA	7.4%
7	WARNER BROS	3.6%
8	PARLOPHONE	2.7%
9	RHINO (WARNERS)	2.0%
10	CAPITOL	2.0%
11	UMC	1.7%
12	DECCA	1.4%
13	SONY MUSIC CG	1.4%
14	SYCO MUSIC	1.1%
15	BMG	0.9%
OTHERS		27.5%

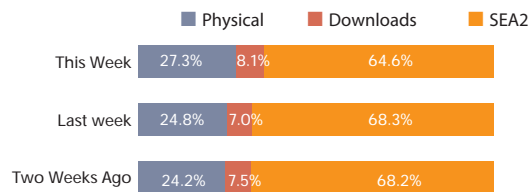
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.1%
2	POLYDOR	9.1%
3	RCA	8.9%
4	ISLAND	8.5%
5	ATLANTIC	8.0%
6	COLUMBIA	5.6%
7	SONY MUSIC CG	4.0%
8	WARNER BROS	3.5%
9	UMC	3.0%
10	RHINO (WARNERS)	3.0%
11	PARLOPHONE	2.2%
12	DECCA	1.7%
13	CAPITOL	1.1%
14	SYCO MUSIC	1.0%
15	UMOD	1.0%
OTHERS		29.2%

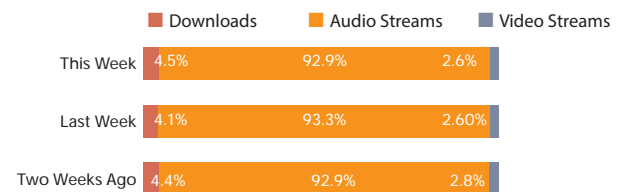
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.3%
2	POLYDOR	9.5%
3	RCA	9.3%
4	ISLAND	8.9%
5	ATLANTIC	8.2%
6	COLUMBIA	5.9%
7	WARNER BROS	3.6%
8	RHINO (WARNERS)	2.9%
9	SONY MUSIC CG	2.4%
10	UMC	2.4%
11	PARLOPHONE	2.3%
12	DECCA	1.8%
13	CAPITOL	1.1%
14	SYCO MUSIC	1.1%
15	BMG	0.9%
OTHERS		29.5%

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	SEA2	TOTAL
THIS YEAR	7,891,895	18,001,896,123	2,387,936,277	174,246,281	4,189,686	1,070,733	11,086,631	16,347,050	1,201,909	6,462,326	11,086,631	17,548,957
LAST YEAR	10,760,761	14,528,972,322	0	156,050,484	4,797,267	1,473,792	9,135,979	15,407,038	1,853,961	8,125,020	9,135,979	17,260,999
% CHANGE	-26.7%	23.9%	N/A	11.7%	-12.7%	-27.3%	21.4%	6.1%	-35.2%	-20.5%	21.4%	1.7%

OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	3	Lewis Capaldi	Someone You Loved	EMI
2	4	Calvin Harris & Rag N' Bone Man	Giant	Columbia
3	1	Ariana Grande	Break Up With Your Girlfriend, I'm Bored	Republic/Island
4	2	Ariana Grande	7 Rings	Republic/Island
5	5	Mabel	Don't Call Me Up	Polydor
6	6	Post Malone	Wow	Republic
7	7	Ava Max	Sweet But Psycho	Atlantic
8	8	Sam Smith & Normani	Dancing With A Stranger	Capitol
9	NEW	Jonas Brothers	Sucker	Republic
10	12	Lady Gaga & Bradley Cooper	Shallow	Interscope
11	18	Tom Walker	Just You And I	Relentless
12	9	NSG Ft Tion Wayne	Options	NSG
13	11	Post Malone Ft Swae Lee	Sunflower	Republic
14	10	Ariana Grande	Thank U, Next	Republic
15	14	Billie Eilish	Bury A Friend	Interscope
16	13	George Ezra	Shotgun	Columbia
17	15	Mark Ronson Ft Miley Cyrus	Nothing Breaks Like A Heart	Columbia
18	28	YNW Melly	Murder On My Mind	300 Ent.
19	20	Blueface	Thotiana	Entertainment One
20	27	Lauv & Troye Sivan	I'm So Tired...	Lauv
21	16	Marshmello & Bastille	Happier	Positiva
22	24	Khalid & Disclosure	Talk	Right Hand
23	22	Panic! At The Disco	High Hopes	DCCD2/Fueled By Ramen
24	17	Halsey	Without Me	Capitol
25	19	Jess Glynne	Thursday	Atlantic
26	31	Pink	Walk Me Home	RCA
27	23	Meek Mill Ft Drake	Going Bad	Atlantic/Cash Money/Republic
28	36	Cardi B & Bruno Mars	Please Me	Atlantic
29	NEW	Roddy Ricch, Chip & Yxng Bane Ft The Plug	How It Is	The Plug
30	21	Calvin Harris & Sam Smith	Promises	Columbia
31	29	J Cole	Middle Child	Interscope
32	44	Tom Walker	Leave A Light On	Relentless
33	25	Benny Blanco, Halsey & Khalid	Eastside	Interscope/Right Hand
34	26	Cadet x Deno Driz	Advice	Underrated Legends
35	39	Lewis Capaldi	Grace	EMI
36	33	A Boogie Wit Da Hoodie Ft 6ix9ine	Swervin	Atlantic
37	41	Kehlani Ft Ty Dolla Sign	Nights Like This	Atlantic
38	35	Travis Scott	Sicko Mode	Cash Money/Epic/Republic
39	32	D-Block Europe	Kitchen Kings	D-Block Europe
40	40	Loud Luxury Ft Brando	Body	AATW
41	47	Queen	Bohemian Rhapsody	Virgin
42	NEW	Little Mix Ft Ty Dolla Sign	Think About Us	Syco
43	NEW	Swarmz Ft Tion Wayne	Bally	Black Butter
44	46	Freya Ridings	Lost Without You	Good Soldier
45	43	Keala Settle & The Greatest Showman Ensemble	This Is Me	Atlantic
46	34	Calvin Harris & Dua Lipa	One Kiss	Columbia/Warner
47	30	Jax Jones & Years & Years	Play	Polydor
48	RE	Ed Sheeran	Perfect	Asylum
49	50	Juice Wrld	Robbery	Interscope
50	RE	Tyga Ft Offset	Taste	Last Kings

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	Tom Walker	What A Time To Be Alive	Relentless
2	NEW	Snapped Ankles	Stunning Luxury	Leaf
3	NEW	Sundara Karma	Uffias' Alphabet	Sony
4	1	Sleaford Mods	Eton Alive	Extreme Eating
5	NEW	Hozier	Wasteland, Baby!	Island
6	NEW	While She Sleeps	So What?	Sleeps Brothers/Spinefarm
7	NEW	Bryan Adams	Shine A Light	Polydor
8	NEW	The Japanese House	Good At Falling	Dirty Hit
9	NEW	Self Esteem	Compliments Please	Fiction
10	NEW	Pond	Tasmania	Marathon Artists
11	16	The Specials	Encore	UMC
12	5	Julia Jacklin	Crushing	Transgressive
13	4	Better Oblivion...	Better Oblivion Community...	Dead Oceans
14	NEW	Durand Jones & ...	American Love Call	Dead Oceans
15	NEW	Robert Forster	Inferno	Tapete
16	NEW	Gary Numan	L'Assassin	Beggars Banquet
17	NEW	Little Simz	Grey Area	Age 101
18	17	The Wandering Hearts	Wild Silence	Decca
19	NEW	Tom Petty & The..	The Best Of Everything...	Island/UMC
20	18	Sharon Van Etten	Remind Me Tomorrow	Jagjaguwar

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COMPILATION CHART TOP 20

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



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	NEW	MTV Rocks - Indie Revolution	UMOD	(Sony DADC UK)
2	2	Now That's What I Call Music! 101	Sony Music CG/Virgin EMI	(Sony DADC UK)
3	1	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
4	4	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
5	5	Sounds Of The 80s - 1980-83	Spectrum/Sony Music CG	(Sony DADC UK)
6	RE	Car Hits - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
7	NEW	Ultimate 70s	The Ultimate Collection USM	(Sony DADC UK)
8	6	Sounds Of The 80s - 1987-89	Spectrum/Sony Music CG	(Sony DADC UK)
9	7	Sounds Of The 80s - 1984-86	Spectrum/Sony Music CG	(Sony DADC UK)
10	12	100% Clubland EDM Bangers	UMOD	(Sony DADC UK)
11	3	The Greatest Showman Reimagined	Atlantic (Arvalo)	
12	10	Now That's What I Call A Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
13	9	Now That's What I Call Now	Sony Music CG/Virgin EMI	(Sony DADC UK)
14	14	The Ultimate Driving Songs	The Ultimate Collection USM	(Sony DADC UK)
15	17	100 Hits - Number 1s 100 Hits	(Sony DADC UK)	
16	16	R&B - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
17	13	Car Songs - The 70s	Crimson	(Sony DADC UK)
18	11	100 Hits - Old Skool Anthems 100 Hits	(Sony DADC UK)	
19	15	Car Songs - The Anthems	Crimson	(Sony DADC UK)
20	8	80s Soul Jams - Vol II	Ministry Of Sound	(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	2	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
2	1	Blueface Thotiana / Entertainment One (Entertainment One)
3	NEW	Roddy Ricch, Chip & Yxng Bane Ft The Plug How It Is / The Plug (ADA Arvato)
4	3	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
5	4	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
6	NEW	The Prodigy Firestarter / XL (PIAS Cinram)
7	5	Tyga Ft Offset Taste / Last Kings (Empire)
8	6	AJ Tracey Psych Out! / AJ Tracey (ADA Arvato)
9	NEW	The Prodigy Breathe / XL (PIAS Cinram)
10	NEW	Freya Ridings You Mean The World To Me / Good Soldier (AWAL)
11	7	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
12	NEW	Nafe Smaltz Ft M Huncho Like A Film / Nafe Smaltz (ADA Arvato)
13	10	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
14	9	Yxng Bane Needed Time / Disturbing London (ADA Arvato)
15	8	Jorja Smith Don't Watch Me Cry / FMM (The Orchard)
16	NEW	The Prodigy Smack My Bitch Up / XL (PIAS Cinram)
17	13	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
18	NEW	The Prodigy Out Of Space / XL (PIAS Cinram)
19	11	6ix9ine Ft Tory Lanez Kika / TenThousand Projects (Tenthousand Projects)
20	14	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
21	12	Fisher Losing It / Good Company (ADA Arvato)
22	18	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
23	15	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
24	NEW	The Prodigy Voodoo People / XL (PIAS Cinram)
25	21	Adele Someone Like You / XL (PIAS Cinram)
26	20	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
27	16	Marshmello Alone / Monstercat (Tunecore)
28	27	Passenger Let Her Go / Nettwerk (ADA Arvato)
29	25	The White Stripes Seven Nation Army / XL (PIAS)
30	26	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Nafe Smaltz Ft M Huncho Like A Film / Nafe Smaltz (Nafe Smaltz)
2	1	Fisher Losing It / Good Company (Good Company)
3	3	Lauv I Like Me Better / Lauv (Kobalt Music Group)
4	2	Gerry Cinnamon Sometimes / Little Runaway (Kobalt Music Group)
5	NEW	Ard Adz Habibti / Ard Adz (Ard Adz)
6	5	Gerry Cinnamon Belter / Little Runaway (Kobalt Music Group)
7	8	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
8	4	Jorja Smith & Preditah On My Mind / FMM (FMM)
9	9	Calboy Envy Me / Paper Gang (Paper Gang)
10	6	Weiss Feel My Needs / Toolroom (Toolroom)
11	7	Daniel Caesar Ft HER Best Part / Golden Child (Golden Child)
12	11	Rex Orange County Ft Benny Sings Loving Is Easy / Rex Orange County (Kobalt Music Group)
13	15	Ozuna Baila Baila Baila / Dimelo VP (Dimelo VP)
14	17	Dave & J Hus Samantha / Tropics (Tropics)
15	14	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
16	NEW	RV Why Always Me? / Starish Ent. (Starish Ent.)
17	18	Mixtape Madness Ft 1011 Next Up - Pt 1 / Mixtape Madness (Mixtape Madness)
18	16	Georgia Started Out / Domino (Domino)
19	RE	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
20	NEW	Lil Nas X Old Town Road / Lil Nas X (Lil Nas X)

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	Daniel O'Donnell The Gold Collection / Crimson (Sony DADC UK)
2	NEW	Original West End Cast Heathers The Musical / Ghostlight (ADA Arvato)
3	RE	The Prodigy No Tourists / Take Me To The Hospital/BMG (ADA Arvato)
4	NEW	The Prodigy The Fat Of The Land / XL (PIAS Cinram)
5	NEW	The Prodigy Their Law - The Singles 1990-2005 / XL (PIAS Cinram)
6	NEW	In Flames I, The Mask / Nuclear Blast (ADA Arvato)
7	NEW	Gary Numan I, Assassin / Beggars Banquet (PIAS Cinram)
8	1	Sleaford Mods Eton Alive / Extreme Eating (Cargo/Cinram)
9	NEW	Maximo Park As Long As We Keep Moving / Cooking Vinyl (The Orchard/Proper)
10	NEW	The Japanese House Good At Falling / Dirty Hit (Sony DADC UK)
11	NEW	Little Simz Grey Area / Age 101 (AWAL/Proper)
12	7	Val Doonican The Gold Collection / Crimson (Sony DADC UK)
13	NEW	The Prodigy Music For The Jilted Generation / XL (PIAS Cinram)
14	5	Avril Lavigne Head Above Water / BMG (ADA Arvato)
15	NEW	The Prodigy Experience / XL (PIAS Cinram)
16	NEW	Robert Forster Inferno / Tapete (Shellshock/Proper)
17	6	Jorja Smith Lost & Found / FMM (The Orchard/Proper)
18	NEW	Snapped Ankles Stunning Luxury / Leaf (SRD/Proper)
19	10	The Searchers Farewell Album - Greatest Hits & More / Sanctuary (ADA Arvato)
20	NEW	Durand Jones & The Indications American Love Call / Dead Oceans (PIAS Cinram)
21	NEW	The Prodigy Invaders Must Die / Cooking Vinyl (The Orchard)
22	NEW	Pond Tasmania / Marathon Artists (Believe/Proper)
23	3	Julia Jacklin Crushing / Transgressive (PIAS Cinram)
24	20	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
25	NEW	Reese Wynans And Friends Sweet Release / Provogue (ADA Arvato)
26	17	Our Native Daughters Songs Of Our Native Daughters / Smithsonian Folkways (Proper)
27	NEW	Original Cast Recording Doctor Who The Dalek's Master Plan / Demon (Sony DADC UK)
28	18	Al Green Greatest Hits - The Best Of Al Green / Fat Possum (The Orchard/Proper)
29	NEW	Mostly Autumn White Rainbow / Mostly Autumn (Nova/Sony DADC UK)
30	9	John Mayall Nobody Told Me / Forty Below (Proper)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	In Flames I, The Mask / Nuclear Blast (Nuclear Blast)
2	NEW	The Japanese House Good At Falling / Dirty Hit (Dirty Hit)
3	NEW	Little Simz Grey Area / Age 101 (Age 101)
4	NEW	Robert Forster Inferno / Tapete (Tapete)
5	NEW	Snapped Ankles Stunning Luxury / Leaf (Leaf)
6	NEW	Durand Jones & The Indications American Love Call / Dead Oceans (Secretly Group)
7	NEW	Pond Tasmania / Marathon Artists (Marathon Artists)
8	1	Julia Jacklin Crushing / Transgressive (PIAS)
9	10	Gerry Cinnamon Erratic Cinematic / Little Runaway (Kobalt Music Group)
10	NEW	Reese Wynans And Friends Sweet Release / Provogue (Mascot Label Group)
11	9	Our Native Daughters Songs Of Our Native Daughters / Smithsonian Folkways (Smithsonian Folkways)
12	NEW	Mostly Autumn White Rainbow / Mostly Autumn (Mostly Autumn)
13	NEW	Rock Goddess This Time / Bite You To Death (Bite You To Death)
14	NEW	Cats In Space Day Trip To Narnia / Harmony Factory (Harmony Factory)
15	NEW	Skinny Lister The Story Is... / Xtra Mile (Xtra Mile)
16	NEW	Mammoth Weed Wizard Bastard Yn Ol! Annwn / New Heavy Sounds (New Heavy Sounds)
17	2	Better Oblivion Community Center Better Oblivion Community... / Dead Oceans (Secretly Group)
18	NEW	Rema Rema Fond Reflections / 4AD (XL Beggars)
19	NEW	Masked Intruder III / Pure Noise (Pure Noise)
20	NEW	Royal Trux White Stuff / Fat Possum (Fat Possum)

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 & NORMANI

TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	7	Sam Smith & Normani Dancing With A Stranger Capitol	UMG	7,629	+1%	227	74.98	+2%
2	5	34	Sigrid Don't Feel Like Crying Island	UMG	3,190	+14%	207	63.38	+4%
3	3	9	Pink Walk Me Home RCA	SME	5,201	+39%	221	61.27	0%
4	6	27	Mark Ronson Ft Miley Cyrus Nothing Breaks... Columbia	SME	7,106	0%	234	61.25	+4%
5	4	3	Mabel Don't Call Me Up Polydor	UMG	4,641	+5%	183	60.86	-1%
6	8	1	Lewis Capaldi Someone You Loved EMI	UMG	3,673	+20%	238	58.19	+23%
7	2	2	Calvin Harris & Rag'N'Bone Man Giant Columbia	SME	6,226	+3%	232	54.03	-15%
8	7	8	Tom Walker Just You And I Relentless	SME	4,720	+49%	218	53.13	+2%
9	11	39	Jess Glynne Thursday Atlantic	WMG	4,867	-4%	214	40.63	-3%
10	10	16	Ava Max Sweet But Psycho Atlantic	WMG	5,547	-5%	197	39.51	-7%
11	12		James Arthur & Anne-Marie Rewrite The Stars Atlantic	WMG	4,537	-5%	219	37.77	-6%
12	13	45	Calvin Harris & Sam Smith Promises Columbia	SME	3,338	-2%	187	37.25	-1%
13	14	54	Lizzo Juice Atlantic	WMG	3,391	-14%	203	35.82	-4%
14	NEW		Jess Glynne No One Asylum	WMG	1,537	+96%	133	33.53	+327%
15	16		Rita Ora Let You Love Me Atlantic	WMG	4,093	-4%	210	32.45	-2%
16	18		James Morrison Ft Joss Stone My Love Goes On Atlantic	WMG	874	+6%	105	31.47	-2%
17	34	70	Zedd & Katy Perry 365 Interscope/Virgin	UMG	929	+46%	96	29.18	+37%
18	26	13	Cardi B & Bruno Mars Please Me Atlantic	WMG	1,933	+18%	111	28.94	+20%
19	19	22	Little Mix Ft Ty Dolla Sign Think About Us Syco	SME	1,678	+30%	115	28.6	-5%
20	15	60	Freya Ridings Lost Without You Good Soldier	IND.	3,860	-11%	196	28.05	-19%
21	9	55	Dua Lipa Swan Song Warner Bros	WMG	2,557	-17%	185	27.88	-40%
22	23	38	Panic! At The Disco High Hopes DCD2/Fueled By Ramen	WMG	2,091	+8%	125	26.89	+3%
23	20		Pink A Million Dreams Atlantic	WMG	2,762	-8%	182	26.59	-4%
24	24	46	Anne-Marie 2002 Asylum	WMG	2,709	+2%	202	26.2	+1%
25	22	74	Jax Jones & Years & Years Play Polydor	UMG	3,238	-19%	192	26.04	-2%
26	NEW		George Ezra Pretty Shining People Columbia	SME	804	+793%	89	25.25+19,046%	
27	25		James Arthur Empty Space Syco	SME	1,935	+1%	75	24.6	0%
28	30	15	Khalid & Disclosure Talk Right Hand	SME	1,509	+15%	125	24.01	+4%
29	27	12	Lady Gaga & Bradley Cooper Shallow Interscope	UMG	1,986	-11%	228	23.29	-3%
30	33	50	Halsey Without Me Capitol	UMG	2,214	-4%	136	23.17	+5%
31	21	5	Ariana Grande 7 Rings Republic/Island	UMG	2,228	-6%	138	23.05	-16%
32	37		Bob Sinclar Ft Robbie Williams Electrico Romantico Armada	IND.	356	+17%	50	22.48	+14%
33	NEW		Vampire Weekend Harmony Hall Columbia	SME	168	+14%	22	21.94	+63%
34	32		Ariana Grande Breathin Republic/Island	UMG	2,091	+1%	129	21.92	-1%
35	35		Clean Bandit Ft Ellie Goulding Mama Atlantic	WMG	643	+6%	88	21.41	+3%
36	44	4	Ariana Grande Break Up With Your... Republic/Island	UMG	1,446	-5%	119	20.69	+22%
37	NEW		Gabrielle Every Step BMG	IND.	101	+181%	15	20.38	+653%
38	RE		Tom Odell Go Tell Her Now Columbia	SME	102	-6%	22	20.23	+86%
39	NEW	14	Lauv & Troye Sivan I'm So Tired... Lauv	IND.	1,343	+65%	117	19.89	+36%
40	29	72	Loud Luxury Ft Brando Body AATW	IND.	2,149	-19%	106	19.81	-16%
41	41		Grace Carter Heal Me Polydor	UMG	1,010	+40%	103	19.34	+5%
42	45		Jonas Blue, Liam Payne & Lennon Stella Polaroid Positiva	UMG	1,850	-7%	133	19.29	+14%
43	43	10	NSG Ft Tion Wayne Options. NSG	SME	380	+40%	31	19.12	+7%
44	40		Silk City & Dua Lipa Ft... Electricity Columbia/Warner Bros	SME/WMG*	2,321	+9%	182	17.75	-6%
45	31	31	George Ezra Shotgun Columbia	SME	2,227	-1%	218	17.74	-20%
46	42		Foals Exits Warner Bros	WMG	118	-11%	31	17.6	-3%
47	NEW		Florence + The Machine Moderation EMI	UMG	306	+6%	27	16.79	+18%
48	39	47	AJ Tracey Psych Out! AJ Tracey	IND.	204	-5%	14	16.39	-14%
49	36		Bryan Adams Shine A Light Polydor	UMG	323	-17%	48	15.99	-22%
50	48	49	Marshmello & Bastille Happier Positiva	UMG	1,822	-3%	163	15.8	-4%

UK TV AIRPLAY TOP 30

TW	LW	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS
1	1	Mabel Don't Call Me Up / Polydor	UMG	682	-4%	15
2	2	Calvin Harris & Rag'N'Bone Man Giant / Columbia	SME	631	-8%	14
3	9	Ariana Grande Break Up With Your... / Republic/Island	UMG	571	+7%	14
4	3	Ava Max Sweet But Psycho / Atlantic	WMG	565	-10%	13
5	7	NSG Ft Tion Wayne Options. / NSG	SME	540	-1%	14
6	8	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	525	-2%	11
7	5	Mark Ronson Ft... Nothing Breaks Like A Heart / Columbia	SME	509	-11%	12
8	6	Lewis Capaldi Someone You Loved / EMI	UMG	508	-10%	13
9	4	Jax Jones & Years & Years Play / Polydor	UMG	499	-14%	13
10	10	Ariana Grande 7 Rings / Republic/Island	UMG	463	-9%	14
11	13	Gesafelstein & The Weeknd Lost In The Fire / Columbia	SME	404	-16%	11
12	11	Little Mix Ft Ty Dolla Sign Think About Us / Syco	SME	402	-18%	12
13	12	Dua Lipa Swan Song / Warner Bros	WMG	379	-22%	10
14	14	CamelPhat & Christoph... Breathe / Ministry Of Sound	SME	350	-16%	11
15	22	Lizzo Juice / Atlantic	WMG	334	+20%	10
16	21	Post Malone Wow / Republic	UMG	322	+4%	11
17	15	Zedd & Katy Perry 365 / Interscope/Virgin	UMG	322	-18%	11
18	16	Post Malone Ft Swae Lee Sunflower / Republic	UMG	317	-14%	15
19	20	Kehlani Ft Ty Dolla Sign Nights Like This / Atlantic	WMG	312	-2%	12
20	32	Sean Paul Ft Stefflon Don Shot & Wine / Island	UMG	285	+38%	13
21	35	Lauv & Troye Sivan I'm So Tired... / Lauv	IND.	275	+40%	11
22	19	Chris Brown Undecided / RCA	SME	250	-22%	13
23	24	Meek Mill Ft... Going Bad / Atlantic/Cash Money/Republic	WMG/UMG*	244	-5%	11
24	27	Ariana Grande Thank U, Next / Republic	UMG	226	-8%	13
25	29	Billie Eilish Bury A Friend / Interscope	UMG	220	-7%	8
26	17	Halsey Without Me / Capitol	UMG	216	-39%	9
27	NEW	Jess Glynne No One / Asylum	WMG	203	+323%	9
28	18	Jess Glynne Thursday / Atlantic	WMG	202	-40%	10
29	23	Khalid Better / Right Hand	SME	194	-28%	10
30	36	Cadet x Deno Driz Advice / Underrated Legends	WMG	192	+5%	11

AIRPLAY ANALYSIS

BY ALAN JONES

It peaked at No.3 on the OCC chart but **Sam Smith & Normani's** Dancing With A Stranger collaboration has now racked up six straight weeks atop the radio airplay chart, with 7,629 plays yielding an audience of 74.98m in the latest frame. It thus reverses three weeks of declining audience, while maintaining its record of increasing plays every week since it was first serviced to radio eight weeks ago.

A fortnight after becoming her first Top 10 entry on the radio airplay chart, Don't Feel Like Crying jumps 5-2 for Norway's **Sigrid**, with plays up 13.73% from 2,805 to 3,190, and audience increasing 9.19% from 60.70m to 63.38m. It was helped considerably by an increase from 15 plays to 25 at BBC Radio 1, although Radio 2 exposure dipped from 18 plays to 17. The two

provided 65.87% of the track's entire audience.

The only other song in the Top 10 to achieve a new peak was the current OCC chart-topper, Someone You Loved by **Lewis Capaldi**. It achieves double digit increases in both of its vital signs for the seventh week in a row, with plays increasing 20.00% from 3,061 to 3,673, and audience increasing 22.61% from 47.46m to 58.19m.

Fourteen weeks after it peaked at No.2, **Jess Glynne's** Thursday re-enters the Top 10 – but it's a dead cat bounce for the track, which claws its way from No.11 to No.9 despite a further decrease in plays and audience. Glynne also has the highest of seven new entries to the Top 50, with new single No One rocketing 111-14. It had a top tally of 46 plays apiece at 10 stations in the Capital Network. Sixteen plays on Radio 2 drew 60.00% of its audience.

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE		CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	16	Ava Max	Sweet But Psycho	Atlantic	WMG	29,150	-3%	1,341	782.24m	-3%
2	2	14	Mark Ronson feat. Mi..	Nothing Breaks Like ..	Sony Music	SME	29,653	+1%	1,400	757.09m	+3%
3	3	8	Calvin Harris & Rag'..	Giant	Columbia	SME	27,450	+3%	1,369	643.42m	-1%
4	4	22	Panic! At The Disco	High Hopes	Atlantic	WMG	17,511	0%	1,057	546.17m	-2%
5	5	8	Sam Smith & Normani	Dancing With A Stranger	Capitol Records	UMG	23,139	+5%	1,209	501.32m	+9%
6	6	14	Robin Schulz feat. E..	Speechless	Warner Music	WMG	13,318	+1%	736	453.12m	+1%
7	7	24	Dean Lewis	Be Alright	Universal	UMG	11,028	-4%	769	406.01m	-7%
8	14	6	Imagine Dragons	Bad Liar	Polydor	UMG	10,885	+13%	731	336.51m	+15%
9	8	23	Rita Ora	Let You Love Me	Atlantic	WMG	13,922	-11%	956	328.30m	-10%
10	11	11	Dermot Kennedy	Power Over Me	Island	UMG	8,920	+1%	536	316.49m	+3%
11	9	20	Lady Gaga & Bradley ..	Shallow	Polydor	UMG	13,369	-9%	1,261	305.26m	-15%
12	13	12	Alle Farben & ILIRA	Fading	B1 Recordings	SME	7,780	0%	433	300.82m	+3%
13	10	18	Ellie Goulding x Dip..	Close To Me	Polydor	UMG	13,040	-7%	945	296.65m	-7%
14	12	29	Calvin Harris & Sam ..	Promises	Sony Music	SME	13,008	-12%	1,162	261.02m	-14%
15	15	15	David Guetta, Bebe R..	Say My Name	Parlophone	WMG	9,349	-6%	656	260.31m	-6%
16	19	6	Ariana Grande	7 Rings	Universal Music	UMG	11,716	+3%	781	250.86m	+4%
17	17	35	George Ezra	Shotgun	Columbia	SME	8,922	-3%	1,033	249.41m	-4%
18	16	20	Lukas Graham	Love Someone	Copenhagen Reco	UMG	7,624	-5%	606	240.27m	-12%
19	28	2	Pink	Walk Me Home	RCA	SME	11,232	+73%	856	227.26m	+38%
20	21	37	Maroon 5 feat. Cardi B	Girls Like You	Polydor	UMG	9,207	-9%	1,068	226.78m	-1%
21	18	33	Dynoro & Gigi d'Agos..	In My Mind	B1 Recordings	SME	7,578	-7%	703	226.27m	-7%
22	23	2	ZEDD & Katy Perry	365	Polydor	UMG	9,296	+27%	801	207.34m	+15%
23	20	26	Imagine Dragons	Natural	Universal Music	UMG	5,566	-13%	562	200.60m	-14%
24	31	3	Lady Gaga	Always Remember Us T..	Polydor	UMG	4,039	+2%	438	191.18m	+19%
25	30	3	Mabel	Don't Call Me Up	Polydor	UMG	10,597	+15%	719	189.44m	+18%
26	22	14	Halsey	Without Me	Virgin EMI	UMG	10,071	-6%	701	181.26m	-14%
27	24	6	George Ezra	Hold My Girl	Columbia	SME	6,998	-4%	552	167.60m	-4%
28	38	2	Pedro Capó X Farruko	Calma	Sony Music	SME	4,361	+17%	415	166.61m	+22%
29	27	16	Bad Bunny feat. Drake	MIA	Warner Bros Reco	WMG	4,377	-4%	328	164.94m	-2%
30	26	5	Gesaffelstein & The ..	Lost In The Fire	Columbia	SME	7,320	-5%	540	160.27m	-8%
31	25	25	Marshmello x Bastille	Happier	Positiva	UMG	9,393	-7%	901	159.07m	-9%
32	35	3	Tom Walker	Just You And I	Relentless	SME	7,266	+29%	534	151.81m	+7%
33	32	31	Loud Luxury feat. Br..	Body	Armada Music	Ind.	7,303	-11%	590	144.89m	-7%
34	34	8	James Arthur And Ann..	Rewrite The Stars	Atlantic	WMG	8,141	-4%	569	144.05m	-4%
35	29	7	CNCO x Meghan Traino..	Hey DJ	Sony Music	SME	2,618	+3%	173	143.47m	-12%
36	40	40	Clean Bandit feat. D..	Solo	Warner Music	WMG/L	5,912	-4%	827	142.81m	+6%
37	33	17	Jonas Blue feat. Lia..	Polaroid	Virgin EMI	UMG	6,329	-8%	611	134.29m	-12%
38	67	1	Galantis feat. OneRe..	Bones	Warner Music	WMG/L	6,364	+28%	487	132.65m	+34%
39	39	5	Declan J Donovan	Pieces	SMD/Columbia De	SME	4,375	+8%	251	131.60m	-3%
40	41	26	LSD feat. Sia, Diplo..	Thunderclouds	Columbia	SME	4,319	-11%	516	131.12m	-1%
41	43	5	Bob Sinclar feat. Ro..	Electrico Romantico	Armada Music	Ind.	5,550	-1%	486	128.58m	+0%
42	68	1	Lizzo	Juice	Atlantic	WMG	6,877	+6%	626	124.08m	+27%
43	42	4	Alice Merton	Why So Serious	Paper Plane Recor	Ind.	2,799	-14%	217	122.39m	-5%
44	36	6	Dua Lipa	Swan Song	Warner Bros Reco	WMG	7,776	-10%	718	122.23m	-13%
45	61	1	Cardi B & Bruno Mars	Please Me	Warner Music	WMG	5,536	+22%	510	122.15m	+17%
46	62	1	Lewis Capaldi	Someone You Loved	Virgin EMI	UMG	6,891	+18%	617	121.15m	+17%
47	47	2	Welshly Arms	Learn To Let Go	Universal Music	UMG	2,737	-6%	198	121.02m	0%
48	51	12	Angèle feat. Roméo E..	Tout Oublier	Angèle VL	UMG	3,507	-4%	176	119.34m	+4%
49	37	19	Lost Frequencies fea..	Like I Love You	Armada/Disco:Wa:	SME	4,230	-7%	407	119.33m	-13%
50	50	2	Justin Jesso	Getting Closer	Sony Music	SME	3,373	+8%	204	119.06m	+0%



AVA MAX



MARK RONSON



GEORGE EZRA



PINK



RITA ORA



STREAMING

UK SONGS

TW	ARTIST/TITLE
1	Lewis Capaldi Someone You Loved
2	Mabel Don't Call Me Up
3	Ariana Grande Break Up With Your Girlfriend...
4	Calvin Harris & Rag'N'Bone Man Giant
5	Ariana Grande 7 Rings
6	Jonas Brothers Sucker
7	Sam Smith & Normani Dancing With A Stranger
8	Post Malone Wow
9	Lady Gaga & Bradley Cooper Shallow
10	NSG Options
11	Ava Max Sweet But Psycho
12	Tom Walker Just You And I
13	Roddy Ricch, Chip & Yxng Bane How It Is (feat. The Plug)
14	Khalid Talk
15	Pink Walk Me Home
16	Ariana Grande Thank U, Next
17	Cardi B & Bruno Mars Please Me
18	D-Block Europe Kitchen Kings
19	Post Malone & Swae Lee Sunflower
20	YNW Melly Murder On My Mind

UK ALBUMS

TW	ARTIST/TITLE
1	Ariana Grande Thank U, Next
2	Various Artists The Greatest Showman
3	D-Block Europe Home Alone
4	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
5	Lewis Capaldi Breach - EP
6	Giggs Big Bad...
7	Drake Scorpion
8	A Boogie Wit Da Hoodie Hoodie Szn
9	AJ Tracey AJ Tracey
10	Solange When I Get Home
11	Tom Walker What A Time To Be Alive
12	George Ezra Staying At Tamara's
13	Mabel Ivy To Roses (Mixtape)
14	Post Malone Beerbongs & Bentleys
15	Offset Father Of 4
16	Ed Sheeran = (Deluxe)
17	Loski Mad Move
18	Gunna Drip Or Drown 2
19	Meek Mill Championships
20	Travis Scott Astroworld

US SONGS

TW	ARTIST/TITLE
1	Jonas Brothers Sucker
2	YNW Melly Murder On My Mind
3	Cardi B & Bruno Mars Please Me
4	J Cole Middle Child
5	Ariana Grande 7 Rings
6	Lil Skies I
7	Ariana Grande Break Up With Your Girlfriend...
8	Post Malone & Swae Lee Sunflower
9	Meek Mill Going Bad (feat. Drake)
10	Juice Wrld Hear Me Calling
11	Summer Walker & Drake Girls Need Love
12	2 Chainz Whip (feat. Travis Scott)
13	Post Malone Wow
14	Lady Gaga & Bradley Cooper Shallow
15	2 Chainz High Top Versace (feat...)
16	Juice Wrld Robbery
17	2 Chainz Momma I Hit a Lick (feat...)
18	Lil Baby & Gunna Drip Too Hard
19	21 Savage A Lot
20	Blueface Thotiana

US ALBUMS

TW	ARTIST/TITLE
1	2 Chainz Rap Or Go To The League
2	Gunna Drip Or Drown 2
3	Lil Skies Shelby
4	Ariana Grande Thank U, Next
5	Offset Father Of 4
6	Solange When I Get Home
7	DaBaby Baby On Baby
8	A Boogie Wit Da Hoodie Hoodie Szn
9	Meek Mill Championships
10	Drake Scorpion
11	Travis Scott Astroworld
12	21 Savage I Am > I Was
13	Future Future Hndrxx Presents...
14	YNW Melly I Am You
15	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
16	YoungBoy Never Broke Again Realer
17	Kodak Black Dying To Live
18	Post Malone Beerbongs & Bentleys
19	Lil Baby & Gunna Drip Harder
20	Lil Baby Street Gossip

UK PLAYLISTS

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



CARDI B



ED SHEERAN



ARIANA GRANDE



LEWIS CAPALDI



DRAKE



DOWNLOADS

UK SONGS

TW	ARTIST/TITLE
1	Giant Calvin Harris & Rag'N'Bone Man
2	Someone You Loved Lewis Capaldi
3	Walk Me Home Pink
4	Shallow Lady Gaga & Bradley Cooper
5	Sucker Jonas Brothers
6	Just You and I Tom Walker
7	Dancing with a Stranger Sam Smith & Normani
8	Don't Call Me Up Mabel
9	Nothing Breaks Like A Heart... Mark Ronson
10	Sweet But Psycho Ava Max

UK ALBUMS

TW	ARTIST/TITLE
1	What A Time To Be Alive Tom Walker
2	Heathers The Musical (Original...) Kevin Murphy & Laurence O'Keefe
3	Wasteland, Baby! Hozier
4	A Star Is Born Soundtrack Lady Gaga & Bradley Cooper
5	The Greatest Showman Various Artists
6	The Fat Of The Land The Prodigy
7	Shine A Light Bryan Adams
8	Breach - EP Lewis Capaldi
9	The Platinum Collection Queen
10	Their Law the Singles 1990 - 2005 The Prodigy

US SONGS

TW	ARTIST/TITLE
1	Jonas Brothers Sucker
2	Lady Gaga & Bradley Cooper Shallow
3	Cardi B & Bruno Mars Please Me
4	Thomas Rhett Look What God Gave Her
5	Post Malone & Swae Lee Sunflower
6	Lady Gaga Always Remember Us This Way
7	Ariana Grande 7 Rings
8	Lauren Daigle You Say
9	Post Malone Wow
10	Halsey Without Me

US ALBUMS

TW	ARTIST/TITLE
1	Hozier Wasteland, Baby!
2	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
3	Solange When I Get Home
4	2 Chainz Rap Or Go To The League
5	Weezer Weezer (Black Album)
6	Tomorrow X Together The Dream Chapter: STAR - EP
7	Queen Greatest Hits
8	Weezer Weezer (Teal Album)
9	Queen The Platinum Collection...
10	In Flames I, The Mask



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Jonas Brothers Sucker
3	Lady Gaga Shallow
4	Ariana Grande Break Up With Your Girlfriend...
5	Daddy Yankee Con Calma
6	Post Malone Sunflower - Spider-Man...
7	Post Malone Wow
8	Sam Smith Dancing With A Stranger ...
9	Pedro Capó Calma - Remix
10	Marshmello Happier
11	Anuel Aa Secreto
12	Ava Max Sweet But Psycho
13	Ariana Grande Thank U, Next
14	Billie Eilish Bury A Friend
15	J Cole Middle Child
16	Halsey Without Me
17	Ozuna Baila Baila Baila
18	Khalid Talk
19	Benny Blanco I Can't Get Enough
20	YNW Melly Murder On My Mind

EUROPE

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Lady Gaga Shallow
3	Ava Max Sweet But Psycho
4	Daddy Yankee Con Calma
5	Ariana Grande Break Up With Your Girlfriend...
6	Calvin Harris Giant (with Rag'N'Bone Man)
7	Post Malone Wow
8	Jonas Brothers Sucker
9	Billie Eilish Bury A Friend
10	Panic! At The Disco High Hopes
11	Sam Smith Dancing With A Stranger...
12	Mabel Don't Call Me Up
13	Marshmello Happier
14	Ozuna Baila Baila Baila
15	Pedro Capó Calma - Remix
16	Lewis Capaldi Someone You Loved
17	Halsey Without Me
18	Post Malone Sunflower - Spider-Man: Into...
19	Benny Blanco I Can't Get Enough
20	Lauv I'm So Tired...

UNITED KINGDOM

TW	ARTIST/TITLE
1	Lewis Capaldi Someone You Loved
2	Ariana Grande Break Up With Your Girlfriend...
3	Ariana Grande 7 Rings
4	Calvin Harris Giant (ft. Rag'N'Bone Man)
5	Post Malone Wow
6	Mabel Don't Call Me Up
7	Jonas Brothers Sucker
8	Sam Smith Dancing With A Stranger...
9	Lady Gaga Shallow
10	NSG Options
11	Post Malone Sunflower - Spider-Man: Into...
12	Ava Max Sweet But Psycho
13	Billie Eilish Bury A Friend
14	Tom Walker Just You And I
15	Ariana Grande Thank U, Next
16	Lauv I'm So Tired...
17	YNW Melly Murder On My Mind
18	Khalid Talk
19	J Cole Middle Child
20	Meek Mill Going Bad (feat. Drake)

FRANCE

TW	ARTIST/TITLE
1	Ninho Goutte D'Eau
2	Heuss L'enfoiré Khapta
3	Hamza HS (feat. SCH)
4	Niska Giuseppe
5	Heuss L'enfoiré Les Méchants
6	Ariana Grande 7 Rings
7	Lomepal Trop Beau
8	Angele Tout Oublier
9	Lady Gaga Shallow
10	Kaaris Gun Salute
11	Lomepal 1000°C
12	Bramsito Sale Mood
13	Hamza Dale x Love Therapy (feat. Aya...)
14	Ava Max Sweet But Psycho
15	Maes Madrina
16	Eva On Fleek
17	Calvin Harris Giant (ft. Rag'N'Bone Man)
18	Booba PGP
19	David Guetta Say My Name
20	Bad Bunny MIA (feat. Drake)

GERMANY

TW	ARTIST/TITLE
1	Shirin David Gib Ihm
2	KC Rebell DNA
3	Eno Ferrari
4	Capital Bra Capital Bra Je M'Appelle
5	Shindy Road2Goat
6	Capital Bra Prinzessa
7	Azet Fragen
8	Luciano Diablo
9	Mero Hobby Hobby
10	Ariana Grande 7 Rings
11	Ava Max Sweet But Psycho
12	Capital Bra Benzema
13	Azet Hallo Hallo
14	Bausa Licht (feat. Dardan)
15	Mero Baller Los
16	Fero47 Jaja
17	Loredana Romeo & Juliet
18	Calvin Harris Giant (ft. Rag'N'Bone Man)
19	Robin Schulz Speechless (feat. Erika Sirola)
20	Post Malone Wow



AVA MAX



MARSHMELLO



SAM SMITH



KHALID



MABEL

NETHERLANDS

TW	ARTIST/TITLE
1	Priceless Rompe
2	Kris Kross Amsterdam Hij Is Van Mij (feat. Bizzey)
3	Mula B Fully Fendi
4	Snelle Scars
5	Sevn Alias Big Man
6	Chivv Ewa Ewa
7	Yung Felix Baby Momma
8	Nielson Ljškoud
9	Suzan & Freek Als Het Avond Is
10	Bizzey Drup

NORWAY

TW	ARTIST/TITLE
1	Nicolay Ramm Raske Briller
2	Lady Gaga Shallow
3	Karpe Sas Plus/Sas Pussy
4	Ariana Grande 7 Rings
5	Mabel Don't Call Me Up
6	Keiino Spirit In The Sky
7	Ariana Grande Break Up With Your Girlfriend
8	Billie Eilish Bury A Friend
9	Ruben Lay By Me
10	Alec Benjamin Let Me Down Slowly

SPAIN

TW	ARTIST/TITLE
1	Daddy Yankee Con Calma
2	Don Patricio Contando Lunares...
3	Ozuna Baila Baila Baila
4	Anuel Aa Secreto
5	Pedro Capó Calma - Remix
6	Paulo Londra Adan Y Eva
7	Sebastian Yatra Un Año
8	C Tangana Pa' Llamas Tu Atención...
9	Anuel Aa Amanece
10	Cauty Ta To Gucci (Remix)

SWEDEN

TW	ARTIST/TITLE
1	Hanna Fern Hold You
2	Bishara On My Own
3	Lady Gaga Shallow
4	Einar Katten I Trakten
5	Mohombi Hello
6	Ant Wan Drip
7	Wiktorija Not With Me
8	Jon Henrik Fjällgren Norrskén
9	Dolly Style Habibi
10	Ant Wan Kall

UNITED STATES

TW	ARTIST/TITLE
1	Jonas Brothers Sucker
2	Ariana Grande 7 Rings
3	J Cole Middle Child
4	YNW Melly Murder On My Mind
5	Post Malone Sunflower - Spider-Man...
6	Ariana Grande Break Up With Your Girlfriend...
7	Post Malone Wow
8	Juice Wrld Robbery
9	Meek Mill Going Bad (feat. Drake)
10	Lady Gaga Shallow

WORLDWIDE

TW	ARTIST/TITLE
1	Pedro Capó ft. Farruko Calma (Remix)
2	Anuel AA ft Karol G Secreto
3	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
4	Maroon 5 ft. Cardi B Girls Like You
5	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)...
6	DJ Snake ft. Selena Gomez... Taki Taki
7	Wisin & Yandel ft. Romeo... Aullando
8	Jonas Brothers Sucker
9	Mau Y Ricky ft. Manuel... Desconocidos
10	Post Malone ft. Swae Lee Sunflower
11	Luis Fonsi ft. Daddy Yankee Despacito
12	Ariana Grande 7 Rings
13	Sebastián Yatra ft. Reik Un Año
14	Anuel AA ft. Romeo Santos Quiere Beber (Remix)
15	J Cole Middle Child
16	Sam Smith ft. Normani Dancing With A Stranger
17	Ariana Grande Break Up With Your Girlfriend...
18	Tropkillaz, J Balvin, Anitta... Bola Rebola
19	Julia Michaels ft.... What A Time
20	Becky G ft. Natti Natas Sin Pijama

UNITED KINGDOM

TW	ARTIST/TITLE
1	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
2	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born) Live...
3	Sam Smith ft. Normani Dancing With A Stranger
4	Maroon 5 ft. Cardi B Girls Like You
5	Ariana Grande Break Up With Your Girlfriend...
6	Post Malone ft. Swae Lee Sunflower
7	Calvin Harris ft. Rag'N'Bone Man Giant
8	Ariana Grande 7 Rings
9	Jonas Brothers Sucker
10	George Ezra Shotgun (Lyric)
11	J Cole Middle Child
12	Khalid Better
13	Mabel Don't Call Me Up
14	Tyga ft. Offset Taste
15	Lewis Capaldi Someone You Loved
16	Calvin Harris ft. Rag'N'Bone Man Giant
17	Billie Eilish Bury A Friend
18	Deno First Days (Cadet Tribute)
19	Lewis Capaldi Someone You Loved (Audio)
20	Julia Michaels ft. Niall Horan What A Time

UNITED STATES

TW	ARTIST/TITLE
1	J Cole Middle Child
2	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born) Live...
3	Post Malone ft. Swae Lee Sunflower
4	21 Savage ft. J.Cole A Lot
5	Lil Baby x Gunna Close Friends
6	Jonas Brothers Sucker
7	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
8	Maroon 5 ft. Cardi B Girls Like You
9	Khalid Better
10	Ariana Grande 7 Rings
11	Yo Gotti ft. Lil Baby Put A Date On It
12	Travis Scott ft. Drake Sicko Mode
13	Mustard ft. Migos Pure Water
14	Wisin & Yandel f... Aullando
15	Lil Baby x Gunna Drip Too Hard (Audio)
16	Tyga ft. Offset Taste
17	Offset ft. Gucci Mane Quarter Milli
18	Anuel AA ft Karol G Secreto
19	Ariana Grande Break Up With Your Girlfriend...
20	Sam Smith ft. Normani Dancing With A Stranger

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Mabel Don't Call Me Up
2	Lewis Capaldi Someone You Loved
3	Deno First Days (Cadet Tribute)
4	Billie Eilish Bury A Friend
5	Julia Michaels ft. Niall Horan What A Time
6	Jax Jones ft. Years & Years Play
7	Tom Walker Just You And I
8	Yunblud, Halsey ft... 11 Minutes
9	Octavian ft. Skepta, Michael... Bel
10	Rak-Su Into It
11	YK Osiris Worth It
12	Ella Mai Shot Clock
13	Ari Lennox ft. J. Cole Shea Butter Baby
14	Tom Walker Not Giving In
15	Sigrid Don't Feel Like Crying
16	Anuel AA ft Karol G Secreto
17	Doja Cat ft Rico Nasty Tia Tamera
18	James TW You & Me
19	Julia Michaels ft. Selena... Anxiety (Audio)
20	Jorja Smith The One



LADY GAGA & BRADLEY COOPER



BILLIE EILISH



POST MALONE



JORJA SMITH

FRANCE

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

GERMANY

TW	ARTIST/TITLE
1	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
2	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born) Live...
3	Kerstin Ott Regenbogenfarben
4	Fero47 Jaja
5	Calvin Harris ft. Rag'N'Bone Man Giant
6	Maroon 5 ft. Cardi B Girls Like You
7	Ariana Grande 7 Rings
8	Lea, Cyril Immer Wenn Wir...
9	Luis Fonsi ft. Daddy Yankee Despacito
10	Michelle ft. Matthias Reim Nicht Verdient

AUSTRALIA

TW	ARTIST/TITLE
1	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born) Live...
2	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
3	Post Malone ft. Swae Lee Sunflower
4	Maroon 5 ft. Cardi B Girls Like You
5	Jonas Brothers Sucker
6	Sam Smith ft. Normani Dancing With A Stranger
7	J Cole Middle Child
8	Khalid Better
9	Ariana Grande 7 Rings
10	Ariana Grande Break Up With Your Girlfriend...

SPAIN

TW	ARTIST/TITLE
1	Anuel AA ft Karol G Secreto
2	Wisin & Yandel f... Aullando
3	Pedro Capó ft. Farruko Calma (Remix - Official Video)
4	Sebastián Yatra ft. Reik Un Año
5	Anuel AA ft. Romeo Santos Ella Quiere Beber (Remix)
6	C. Tangana, Alizzz f... Pa' Llamar Tu Atención
7	Luis Fonsi Ft. Ozuna Imposible
8	Aitana Vas A Quedarte
9	David Bisbal ft Greeicy Perdón
10	Dellafuente ft. C... Paris

NETHERLANDS

TW	ARTIST/TITLE
1	Suzan & Freek Als Het Avond Is
2	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
3	Lady Gaga ft. Bradley... Shallow (A Star Is Born) Live...
4	Calvin Harris ft... Giant
5	Maroon 5 ft. Cardi B Girls Like You
6	Sam Smith ft. Normani Dancing With A Stranger
7	Ariana Grande 7 Rings
8	Luis Fonsi ft. Daddy... Despacito
9	J Cole Middle Child
10	Ariana Grande Break Up With Your Girlfriend...

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	3	4	Joe Stone Bug A Boo / Spinnin'
2	10	4	Yolanda Be Cool Dance And Chant / Xploded
3	6	4	Deekline Be Happy / 3 Beat
4	21	2	Arty Save Me Tonight / Xploded
5	13	3	Josh Parkinson Alternate / Another Rhythm
6	23	3	The Manor I'm On That / Virgin
7	1	6	M-22 White Lies / 3 Beat
8	22	2	Kings Of Tomorrow Ft Julie McKnight Finally / Defected
9	2	4	Example All Night / Staneric
10	15	5	MKTO How Can I Forget / BMG
11	14	6	Senti Not With Me / AST
12	17	5	Hugel Ft Amber Van Day WTF / 2TE
13	19	3	Rudimental Ft Ray... Scared Of Love / Major Tom's/Asylum
14	35	2	Steve Void Ft Andy Marsh Closure / Strange Fruits
15	5	4	Friend Within The Truth / Toolroom
16	27	3	Joan Alasta Close / Humble Angel
17	20	3	Lizzo Juice / Atlantic
18	31	2	Skallee & Wagz Ft Shaun Colwill Same Page / S&W
19	7	3	Robinson Karma / Ministry Of Sound
20	25	8	Joel Corry Ft Hayley May Fallen / Perfect Havoc
21	34	2	Icarus Sirens / Parlophone
22	40	2	Black Saint Ft Sam Fischer Everybody Wants You / Warner Bros
23	29	2	Donae'O Ft Belly Chalice / Island
24	33	2	Georgie Keller It's My Life / 365
25	NEW	1	Just Kiddin Ft Effie There For You / XVII MG
26	28	2	Caitlyn Scarlett x Segal Nightmares / BMG
27	NEW	1	Don Diablo Ft Kiiara You're Not Alone / Atlantic
28	NEW	1	Meduza Ft Goodboys Piece Of Your Heart / Polydor
29	26	7	Calvin Harris & Rag'N'Bone Man Giant / Columbia
30	NEW	1	Tom Ferry & Lisa Ajax Off My Mind / Enhanced

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	8	4	Sigrid Don't Feel Like Crying / Island
2	19	3	Arty Save Me Tonight / Xploded
3	17	3	Yolanda Be Cool Dance And Chant / Xploded
4	11	3	CamelPhat x Cristoph Ft Jem Cooke Breathe / Ministry Of Sound
5	12	2	Deekline Be Happy / 3 Beat
6	NEW	1	Panic! At The Disco High Hopes / Atlantic
7	22	3	Nina Nesbitt Colder / Cooking Vinyl
8	21	2	Robinson Karma / Ministry Of Sound
9	18	3	Moss Kena Touch / Ministry Of Sound
10	1	5	Little Mix Ft Ty Dolla \$ign Think About Us / Syco
11	NEW	1	Kris James Anymore / DP
12	NEW	1	Steve Void Ft Andy Marsh Closure / Strange Fruits
13	25	2	Saara Aalto Dance Like Nobody's Watching / Warner
14	NEW	1	Luis Fonsi Sola / Polydor
15	26	2	Skallee & Wagz Ft Shaun Colwill Same Page / S&W
16	NEW	1	Mustard Ft Migos Pure Water / Polydor
17	29	2	Shaun Ft Conor Maynard Way Back / Spinnin'/Parlophone
18	28	2	Yasmin Jane Come A Little Closer / White Label
19	2	4	Example All Night / Staneric
20	NEW	1	Westlife Hello My Love / EMI
21	NEW	1	Eat More Cake Memories / Perfect Havoc
22	NEW	1	Lewis Capaldi Someone You Loved / EMI
23	13	5	Mabel Don't Call Me Up / Polydor
24	3	4	Sub Focus x Dimension Desire / EMI
25	NEW	1	Black Saint Ft Sam Fischer Everybody Wants You / Warner Bros
26	NEW	1	Stacey Jackson Ft Papa Levi I Just Wanna Disco / 3BIG
27	NEW	1	Don Diablo Ft Kiiara You're Not Alone / Atlantic
28	NEW	1	Casey Lowry 40 Years Old / Access
29	14	4	M-22 White Lies / 3 Beat
30	NEW	1	Years & Years + MNEK Valentino / Polydor

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	5	Yungen Ft Dappy Comfortable / RCA
2	1	5	Sean Paul Ft Stefflon Don Shot & Wine / Island
3	8	4	Tory Lanez Ft Trippie Redd Ferris Wheel / Virgin
4	3	6	Mabel Don't Call Me Up / Polydor
5	6	3	Nao Ft 6lack If You Ever / RCA
6	10	3	Ziezie Sensei / RCA
7	4	6	Chris Brown Undecided / RCA
8	19	2	Kelly Rowland Crown / Island
9	13	3	Villain Know Who We Are / Rhythm Rollers
10	5	6	Jay1 Becky / GRM
11	20	2	Cardi B & Bruno Mars Please Me / Atlantic
12	12	2	Blueface Ft Cardi B & YG Thotiana (Remix) / Entertainment One
13	17	2	In8te Never / 4tlog
14	7	6	Saweetie Pissed / Artistry/2TE/Warner Bros
15	NEW	1	Grace Carter Heal Me / Polydor
16	NEW	1	DigDat x Loski No Cap / Relentless
17	NEW	1	Offset Red Room / Quality Control
18	NEW	1	Donae'O Ft Belly Chalice / Island
19	18	3	Sneakk Ft Tyga & YG Spray / Def Jam
20	11	10	Diztortion, Lethal Bizzle & Maleek Berry Pull Up / 2TE/Warner Bros

YUNGEN

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	KH Only Human
2	M-22 White Lies
3	Black Saint Ft Sam Fischer Everybody Wants You
4	CamelPhat & Alan Fitzpatrick Kona
5	Friend Within Waiting
6	Tough Love Ft Alex Mills Echoes
7	Duke Dumont Ft Shaun Ross Red Light Green Light
8	Patrick Topping Watch What Ya Doing
9	Krystal Klear Euphoric Dreams
10	Andy C Till Dawn
11	Andrea Oliva Rosa
12	Paul Woolford You Already Know
13	Danny Howard & Harry Romero Ft George Morel The Game
14	Jabru Ms Jones & I
15	Haai It's Something We Can All Learn From
16	Offaiah Cheddar
17	Husky All The Wiser
18	Mason Maynard The Feeling
19	Illyus & Barrientos The One
20	Sonny Fodera & Eli Brown Hurt Me

Sigrid flies ahead of debut LP release

ANALYSIS

■ BY ALAN JONES

Norwegian singer **Sigrid** topped the Commercial Pop chart a little over a year ago, with her breakthrough hit *Strangers*, and returns to the summit this week with *Don't Feel Like Crying*. Serviced in the nick of time in a mix by MK (Mark Kinchen), it sees off a two-pronged challenge from XPloded Music acts Arty & Yolanda Be Cool, who jump 19-2 and 17-3 respectively with *Save Me Tonight* and *Dance & Chant*.

Joe Stone has been active as a recording artist and producer since 2015, and a club DJ for many years before that. It is just seven weeks since he got his first Upfront No.1 as a mixer, contributing one of the second raft of mixes that put Young Romantic's *Move* (Time To Get Loose) at the apex.

Stone goes one better this week, topping the list as an artist for the first time with *Bug A Boo* which, as might be guessed, leans heavily on Destiny's Child's 1999 Top 10 hit of the same name. Stone's previous biggest Upfront chart hit as an artist came last April



when *Is It Really Love* – a collaboration made with Cr3on – peaked at No.2 behind Sigala & Paloma Faith's *Lullaby*.

Featured on Crazy Cousinz's hit *Feelings* (Wifey) – No.1 on the Urban club chart last September – London rapper and singer **Yungen** now tops the list for the first time as a primary artist with *Comfortable*, a track from his upcoming album *Project Purple*. He is supported on it by former N-Dubz star Dappy, who thus secures his first No.1 on the list.

#



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KEY RELEASES

Your guide to the essential albums and singles heading your way...



▶ SG LEWIS BLUE 15.03



▶ SCARLXRD INFINITY 15.03



▶ THE COMET IS COMING TRUST IN THE LIFEFORCE... 15.03



▶ THE CINEMATIC ORCHESTRA TO BELIEVE 15.03



▶ SOPHIE ELLIS-BEXTOR THE SONG DIARIES 15.03

MARCH 15

SINGLES

- DC Dock City (Virgin EMI)
- Grey & Leon Want You Back (Island)
- Lil Peep & iLoveMakonnen ft. Fall Out Boy I've Been Waiting (RCA)
- Sean Paul Ft Stefflon Don Shot & Wine (Island)
- SG Lewis Blue (PMR/Virgin)
- Wilkinson & Metrik Ft Hayla I Need (Virgin EMI)

ALBUMS

- Angel Du\$t Pretty Buff (Roadrunner)
- Benjamin Francis Leftwich Gratitude (Dirty Hit)
- Hans Zimmer The World Of Hans Zimmer - A Symphonic Celebration (Sony)
- Jack Savoretti Singing To Strangers (BMG)
- Karen O & Danger Mouse Luk Prima (BMG)
- Matmos Plastic Anniversary (Thrill Jockey)
- Scarlxrd Infinity (Lxrd/Island)
- Sharky Puppy Immigrance (Groundup)
- Sophie Ellis-Bextor The Song Diaries (Cooking Vinyl)
- Stephen Malkmus Groove Denied (Domino)
- Steve Adamyk Band Paradise (Dirtnap)
- The Cinematic Orchestra To Believe (Ninja Tune)
- The Comet Is Coming Trust In The LifeForce Of The Deep Mystery (UMG/Impulse)
- The Faint Egowerk (Saddle Creek)
- The Fall Bend Sinister/The Domesday Pay-Off Triad-Plus (Beggars Banquet)

- The Fisherman's Friends Keep Hauling - OST (Island)
- Tim O'Brien Band Tim O'Brien Band (Tim O'Brien)
- UB40 For The Many (Shoestring via Absolute)

MARCH 22

SINGLES

- Alice Chater Thief (Virgin EMI)
- Alvaro Soler Loca (Virgin EMI)
- Andrew Bird Sisyphus (Virgin EMI)
- Dermot Kennedy Lost (Island)
- Flight Brigade Fury Road (Rebel Cinema)
- Flora Cash Press - EP (RCA)
- Suzi Wu Error 404 - EP (Virgin EMI)

ALBUMS

- American Football American Football (Wichita)
- Andrew Bird My Finest Work Yet (Virgin EMI)
- Apparat LP5 (Mute)
- Avey Tare Cows On Hourglass Pond (Domino)
- Bonnie Tyler Between The Earth And The Stars (EarMUSIC via Absolute)
- Connie Constance English Rose (Virgin EMI)
- Iron & Wine Our Endless Numbered Days (Sub Pop)
- Jenny Lewis On The Line (WEA Int)
- Kaori Muraji Cinema (Decca Classics)
- La Dispute Panorama (Epitaph)
- Lambchop This (Is What I Wanted To Tell You) (City Slang)
- Lucy Rose No Words Left (Communion/Caroline)

- Maverick Sabre When I Wake Up (FAMM)
- Megadeth Warheads On Foreheads (UMC)
- Michael Ball Coming Home To You (Decca)
- Sleeper The Modern Age (Gorsky)
- Strand Of Oaks Eraserland (Dead Oceans)
- Tamaryn Dreaming The Dark (DERO Arcade)
- These New Puritans Inside The Rose (Infectious/BMG)
- Van Morrison The Healing Game (Sony)
- Wallows Nothing Happens (Atlantic)
- Yungblud Yungblud (Live In Atlanta) (Universal)

MARCH 29

SINGLES

- Anais Woman (Virgin EMI)
- Astrid Someone New (Virgin EMI)
- Chantel Jeffries Ft YG, Rich the Kid & BIA Facts (Capitol/Virgin EMI)
- Connie Constance English Rose (Virgin EMI)
- Jessie Ware Adore You (Virgin EMI)
- Naked Elephant Long Way Home (Virgin EMI)
- New Hope Club Permission (Virgin EMI)
- Steve Void Closure (Virgin EMI)

ALBUMS

- A Wake In Providence The Blvck Sun || The Blood Moon (Cooking Vinyl)
- Chris Cohen Chris Cohen (Captured Tracks)
- Keith Richards Talk Is Cheap (BMG)

- Lang Lang Piano Book (Deutsche Grammophon)
- Reef In Motion (Live In Hammersmith) (EarMusic via Absolute)
- Show Me The Body Dog Whistle (Loma Vista/Concord)
- Yngwie Malmsteen Blue Lightning (Mascot)

APRIL 5

SINGLES

- Alma Bad News Baby (Virgin EMI)
- Half Alive Still Feel (RCA)
- Sara Bareilles Fire (RCA)
- T Mulla Link Up (Virgin EMI)
- Tyler Ramsey Dream Of Home (Virgin EMI)

ALBUMS

- Alma Have You Seen Her? (Virgin EMI)
- Circa Waves What's It Like Over There? (Prolifica/PIAS)
- Girli Odd One Out (Virgin EMI)
- Khalid Free Spirit (Right Hand/Columbia)

Some tracks may already feature in the OCC singles chart, but these listings indicate their official release. Please email any key releases information to Isabelle Nesmon at isabelle.nesmon@futurenet.com

A more extensive release schedule is available in the new music section on musicweek.com



Part of Artist Management Team

Prestige Management is a London and Los Angeles based full service artist management company in the music business. We are looking for a candidate to join our artist management team. You should have 3 years or more experience in the digital and/or streaming worlds but will also consider good experience in product or marketing management. We want people who can demonstrate bright minds for marketing.

For questions or to apply email CV to applyprestigejob@gmail.com

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B2B Label Manager

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Administrative Assistant, Client Relations

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THAT WAS THE Music Week THAT WAS

This week 20 years ago...



TOP STORY

MORE (FROM) 4

Oh, what a time to be alive! Twenty years ago, Channel 4 pledged that it was making the biggest commitment to music of any broadcaster out there. How, we hear you ask? By reserving two-and-a-half hours each week to accommodate music specials by the likes of Jo Whitley, Sean Rowley and more. Will we ever see its like again? Probably not. But hopefully a Channel 4 exec sees this and gets inspired...

ESPECIALLY FOR HIM

Hitmaker extraordinaire Pete Waterman was awarded with the most prestigious honour at the 1999 Music Week Awards: The Strat. "I can't believe it," said Waterman after being handed the trophy by Lord Levy. Oh, and while we're here, did we mention that tickets for this year's ceremony are now on sale?

A BUG'S LIFE

Ahead of the 11th International Live Music Conference, there was but one topic on the agenda: the millennium. "It does feel like the last time we can do a pre-millennium check of issues like the millennium bug, which could affect ticketing, and venue fire alarms," said ILMC founder Martin Hopewell. Thankfully, none of that stuff has happened. Yet...

Also inside... Tributes poured in for the legendary **Dusty Springfield** after the star passed away from cancer... **Amazon** was set to launch in the UK (they ended up doing pretty well for themselves, BTW)... **Kula Shaker** split with their **East End Management**, leaving them looking for their third management team in less than two years... **Oasis' Definitely Maybe** was added to **Creation's** mid-price tier in a move to reactivate sales... **Sony** secured big US TV slots for **B*Witched**... In the singles charts, **Boyzone** dethroned **Britney Spears** at the top with **When The Going Gets Tough**, while **The Corrs' Talk On Corners** 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: Grandmaster Flash, DJ/artist

■ INTERVIEW: GEORGE GARNER

Music will forever owe a debt of gratitude to the pioneering **Joseph Saddler**, aka **Grandmaster Flash**. His innovations as a DJ not only helped create hip-hop, they forever altered the way songs could be made. Following on from being revealed as a **Polar Music Prize 2019** recipient – which he will be awarded in June – he tells us about birthing a genre that would change the world...

When I heard I was being named a Polar Prize laureate...

“It was like, ‘Oh shit! This is one of *those* – a big boy event!’ I researched why particular people are picked and I take it as an absolute honour. It’s almost like DJs are the bandleaders, and sometimes the band that helped create a record are not remembered. For me, hip-hop is a four element culture: it’s a DJ, a breaker, a graffiti artist and the MC. I don’t claim to be the only inventor of this culture, this is a collective.”

I take pride in my contribution to hip-hop, which was...

“The clean bed of music that the breakers could dance to and, eventually, the rappers could speak on. By listening to various DJs, I realised the best part of a record was when the least band members played: the breakdown. That was the part people enjoyed the most. I would find the breakdown in pop records, jazz, blues, funk and disco, R&B, alternative, Caribbean, but it was all too short. I had to find a way to make it last, not only by buying duplicate copies of records, but also being able to BPM match, from one genre to another. I wanted the meat of the sandwich and not the bread...”

I called my innovation the Quick Mix Theory because...

“You have to constantly go from one turntable to the other, back and forth. It took three years to perfect it. At that time, the rapper didn’t exist. That is why when people say, ‘Flash, thanks for creating hip-hop!’ I say, ‘No, there are four elements’. It’s just that for the last element, the rapper, there was a collision between myself and them. From that point on, they had a clean bed of music with my Quick Mix Theory and their freestyling. And here we are, almost 40 plus years later!”

As a young artist I was...

“A geek... I was in love with electronic items. I watched my dad come home from work and put this black disc inside a brown box and sound came out of it – I found that to be amazing! I would watch him religiously and when he went to work I would go get one. Everyone in the house was like, ‘If dad catches you you’ll be extremely reprimanded.’ And I got extremely reprimanded over and over and over again. After a while I just accepted the reprimand. When I became an early teenager, I took apart my



The Flash: Grandmaster Flash

“I don’t claim to be the only inventor of hip-hop, this is a collective...”

sister’s hairdryer, the stereo, *anything* electrical. That’s where my journey began. It was, ‘Why? Why? Why?’ The rest is history.”

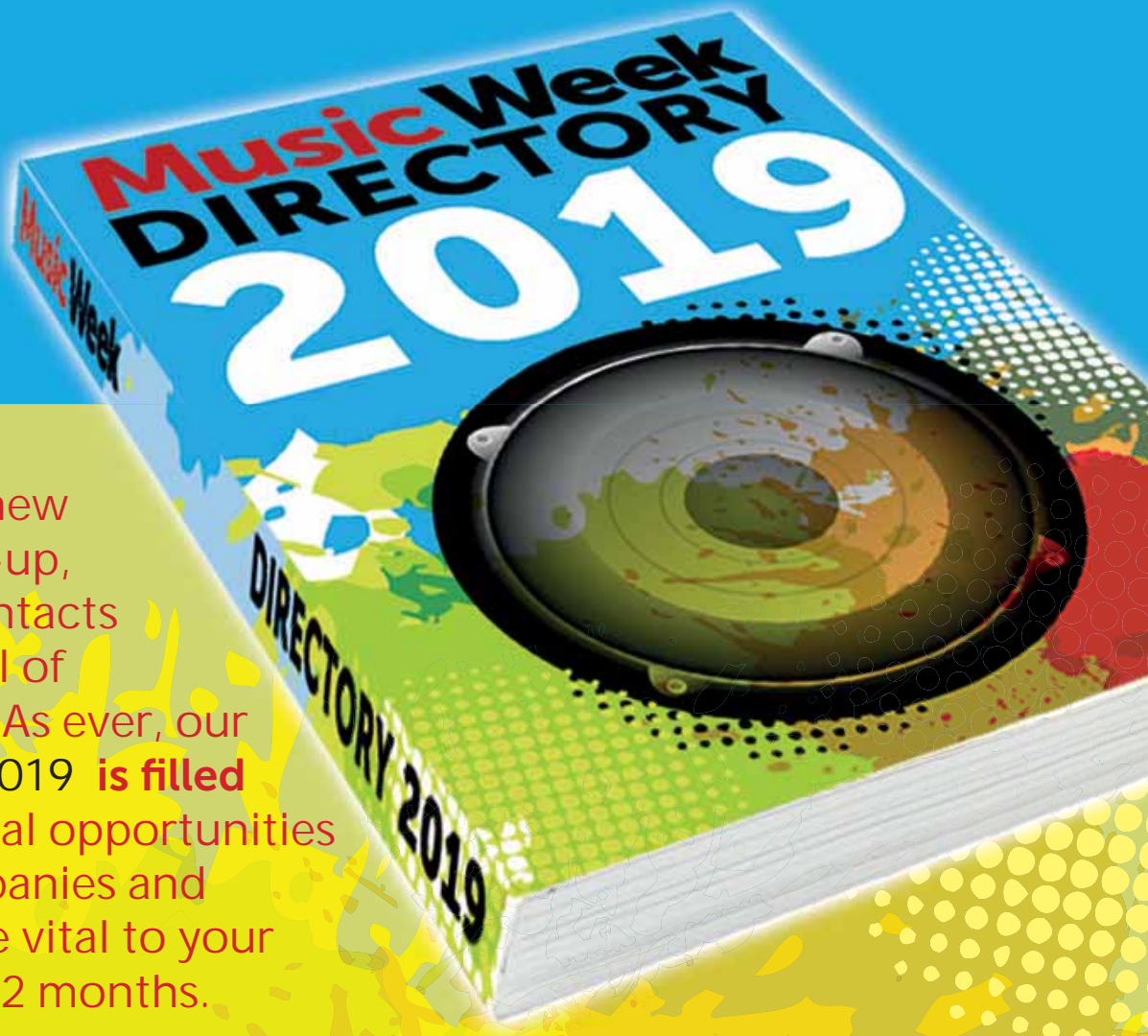
Working on Netflix’s The Get Down was...

“Amazing. I started off as a consultant, then a producer. I went from one role to another. Then Baz [Luhmann, director] said he needed someone that looked like me. I’ll never forget, three weeks later I walked into his office and I’m looking at this dude who looked just like me – Baz said he was playing me! He was called Mamoudou [Athie], and he said, ‘If you can teach me, I promise I won’t let you down!’ Baz rented us a house for two months. I had to teach this guy to be me and he’d never DJ-ed in his life, he knew nothing about the art, the technical aspect of it. I remember many a night where I was trying to teach him and he’d get it wrong. It was like, ‘No! No! No! No! No!’ A month passed and I pulled up to the house and I heard him cutting up Good Times. He’d figured it out! It’s all in the yelling. I guess he didn’t want to hear the word no anymore...”

Music Week DIRECTORY

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and everyone who made 2019 another incredible **BRITs Week**.

The funds raised from these shows help us continue **War Child's** work with some of the most vulnerable children affected by conflict.

BRITs Week makes a huge difference to the lives of these children and we couldn't do it without you.

We still have two amazing shows with **Jess Glynne** on **22nd May** and **Bring Me The Horizon** on **29th May** to look forward to!



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