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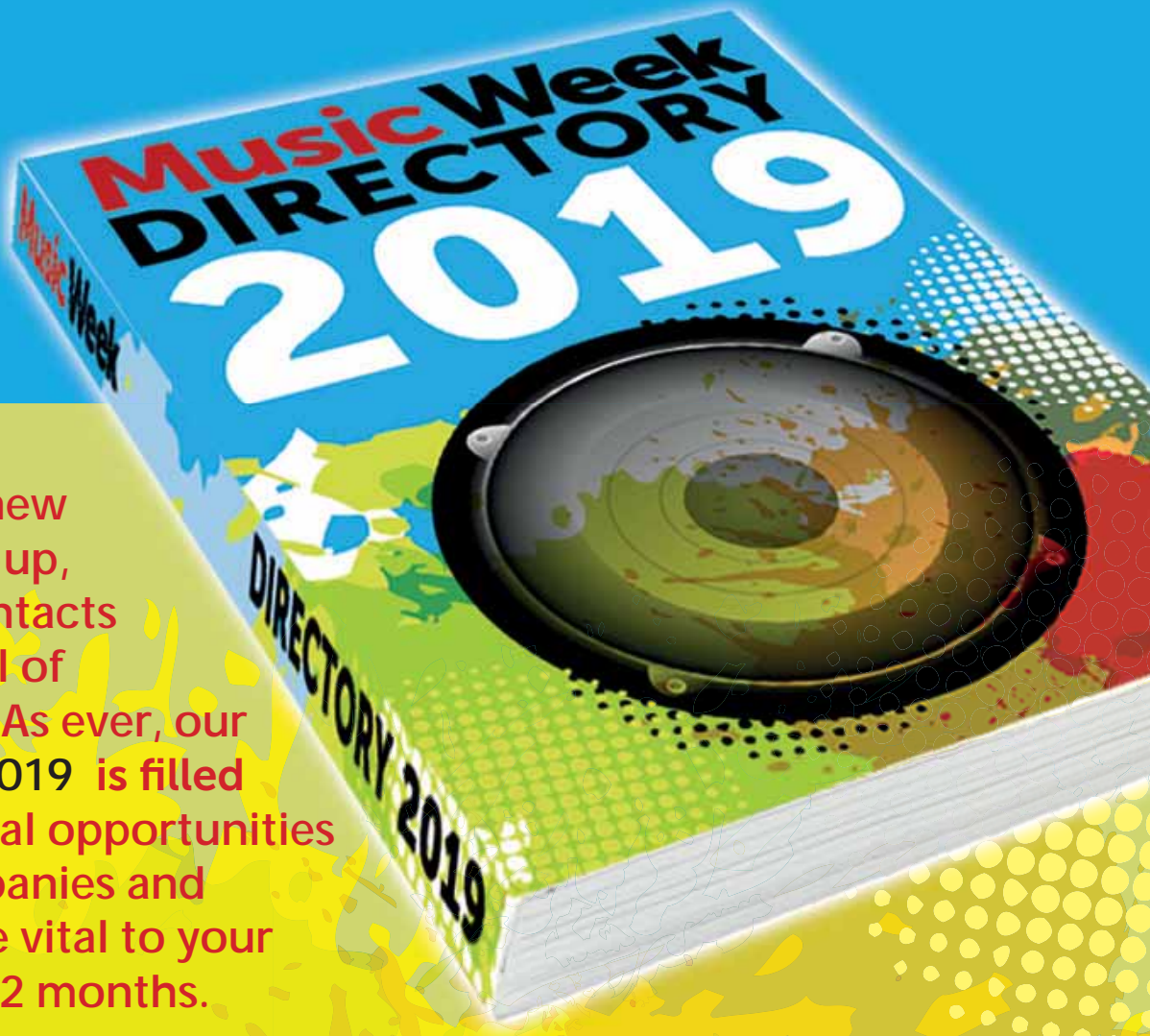
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# Welcome to the music week...



MusicWeek  
20.05.19

## The power of one



As Taylor Swift notes on her big comeback tune: "I'm the only one of me, And baby that's the fun of me".

Swift, of course, has maintained her unique voice, even when writing songs with others. But for other artists, that can be more of a struggle, as co-writing credits continual to spiral in the pursuit of those elusive streaming smashes.

Music Week's annual survey of the number of writers on the UK's biggest hits shows that 5.34 is now the magic number needed to score one of the biggest singles of the year (see P4). The higher up the chart you go, the more writers you need: the Top 30 hits were written by an average of 6.7 people, too many to fit in a cab home after the session.

Both those numbers are up on last year, but there are signs 2019 might finally see that trend going into reverse. A new breed of writer-artists, from Freya Ridings to George Ezra, Billie Eilish to Tom Walker, are showing that you can have success with songs created by just one or two people.

None of those artists fit the generic pop template, which may be why their work is connecting with people on a level beyond a single hit. It remains the dream for every label to break artists rather than just songs, so you do wonder why quite so many resources sometimes get dedicated to diluting those artists' vision.

The way streaming playlists function often seems to make hits converge to similar sonic templates. The trend towards more distinctive UK solo voices has surely been born out of a desire for less cookie-cutter pop music, and, significantly, seems more driven by radio – still willing to take a chance on an artist – rather than the DSPs.

After all, in a business where standing out has never been more important, why choose to get lost in a crowd? You're the only one of you. And while that's the fun of you, it might also be the key to your success.

Mark Sutherland, Editor  
mark.sutherland@futurenet.com



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## MusicWeek

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## "Feeling good now you're out of my life"

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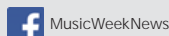
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THE BIG STORY

# Hit the roof: Number of writers on biggest hits soars again – but is ceiling in sight?

It now takes an average 5.34 writers to create the UK's Top 100 singles, but execs predict new wave of artists could slow co-writing trend

— BY MARK SUTHERLAND & ANDRE PAINE —

It took another half a songwriter to write the UK's biggest hits in 2018, new *Music Week* research can reveal, with an average of 5.34 writers working on last year's Top 100 biggest singles.

That's up 0.5 on 2017's average of 4.84, and up 0.81 on 2016, as songwriting camps, credits for samples and adding writers to avoid plagiarism claims all continue to proliferate.

There were three 100% songs on the Top 100, up from last year's two, although none of them were released in 2018: Ed Sheeran's *Perfect* (No.6) came out in 2017, Dennis Lloyd's *Nevermind* (No.77) was first released in 2016 and even Freya Ridings' *Lost Without You* (No.81) was first available at the end of 2017, although it did not chart until July last year.

However, the emergence of artists such as Ridings, Tom Walker, George Ezra, Billie Eilish and Lewis Capaldi, who usually write songs solo or with one co-writer, has made Universal Music Publishing Group UK MD Mike McCormack believe the trend may finally be running out of steam.

"They are [writing] 50/50 or 100% songs," said McCormack, whose UMPG won Publisher Of The Year at the 2019 *Music Week* Awards. "If it swings back to being more artist-driven again, you'll see that figure come down in the future. But, as things stand, it's just the way the market is – and we have to get on and deal with it."

Alistair Norbury, president, repertoire & marketing at BMG UK, also noted the huge success of his publishing client George Ezra, whose *Staying At Tamara's* album was largely written alone and with fellow BMG writer Joel Pott.

"Publishing has become very much a portfolio business," Norbury told *Music Week*. "These great writers who are in all these rooms are part of all these songs. It makes it even more remarkable that you have a record like George Ezra's, that is predominantly George and Joel."

BMG also publishes this week's *Music Week* cover star, Camille Purcell, who has secured huge hits through co-writes for artists such as Little Mix, Mabel and Jess Glynne. And Purcell told *Music Week* that co-writing can be "a great thing for creativity".

"Sometimes in a session you can get stuck on a lyric or a section of a song, and another writer can come at it with a fresh perspective," she added. "I'm up for whatever it takes to get a song with great potential over the line."

The co-writing approach certainly gets results: the Top

30 biggest hits of 2018 were written by an average of 6.7 people, up sharply from last year's 5.47. The numbers were skewed by some songs with a huge number of credits:

Anne-Marie's 2002 names 18 writers, including *Music Week* Songwriter Of The Year Steve Mac. Drake's *Nice For What* has 22 writers and Travis Scott's sample-heavy *Sicko Mode* features a remarkable 30, although the year's biggest song, Calvin Harris & Dua Lipa's *One Kiss*, credits only three.

"It's just insane," said McCormack. "Stick two or three samples together and you've immediately got a whole load of other writers involved in a song. And with how litigious the industry's been of late with plagiarism, you've also got writers being added on songs that weren't even in the room, because there could be similarities."

The proliferation of credits means it's harder for writers, particularly emerging ones, to make a living.

"You can't be prescriptive about it because it's about creativity," Graham Davies, CEO of songwriters body The Ivors Academy told *Music Week*. "But some of the nervousness is around, do you need to give away parts of the song in order to get it out there and for it to be a success. We're always pushing for our members to retain their rights as much as possible."

But Ivors chair Crispin Hunt, a songwriter himself, said that more and more writers were realising the process helps creatively as well as commercially.

"When I was in a band, I would curse the idea of ever co-writing," Hunt told *Music Week*. "Now I co-write and it improves [the songs]. Someone will introduce something that transforms the track and that deserves credit."

And BMG's VP of creative, Lisa Cullington, said as long as mass co-writing continues to deliver big hits, it's unlikely to disappear from the business any time soon.

"Obviously we'd like 100% of one song with one writer," she said. "You might have eight writers on a song, but the song is absolutely outstanding, and the reason is there are so many different ideas that have come from that."

BMG has a stake in Rudimental's *These Days*, Ivor Novello-nominated and 2018's fifth biggest hit, via two of its nine credited writers, Dan Caplen and John Ryan.

"That was written just by Dan to start with," said Cullington. "Then it was like, 'We need a bit of help on the middle eight or this chorus, can you tweak it?' Eight writers might not have been in the room writing the song at the beginning, but that's how it ends up. There are lots of different ways to get a hit."



## HITMAKERS SPECIAL 2019

**21 co-pilots?:** (Clockwise from top left) Hitmakers Freya Ridings, Steve Mac, Tom Walker, Billie Eilish and Calvin Harris

# FOR THE RECORD



## THE BIG MOVE

Sony/ATV CEO/chairman Jon Platt has appointed David Ventura and Tim Major to head up the UK operation. Ventura (*pictured, left*), formerly head of A&R and SVP, international has been promoted to president and co-MD. Major (*pictured, right*) has been upped to co-MD from general counsel/VP, legal & business affairs. William Booth has been promoted to EVP, chief operating officer.

## THE BIG AWARDS



The Association Of Independent Music is marking its 20th anniversary by moving the AIM Awards to the Roundhouse in Camden. This year's edition takes place on September 3. The awards will be followed by a live show from leading indie artists, with tickets available to the public. Award submissions are open to AIM members and non-members until June 14.

## THE BIG ROLE



PRS For Music has announced that Andrea Martin will take over from Robert Ashcroft as CEO, effective June 17. She has been president and CEO of three global business units with Readers Digest Association, MD of data services for the Royal Mail and president of ADT Canada.

RADIO

# Ball control: Evans above 1m but Radio 2 still rules RAJAR

Q1 listening figures showed dramatic growth for Virgin Radio thanks to Chris Evans – but not at the expense of “phenomenal” Zoe Ball

BY ANDRE PAINE

Executives from Virgin and BBC Radio 2 have hailed the debut RAJAR performance of their new breakfast shows.

In Q1, Chris Evans opened his Virgin Radio account with 1.048m weekly listeners, up from 160,000 for that slot in Q4.

“It was an astonishing change,” Francis Currie, group content director – music radio, Wireless Group, told *Music Week*. “The show is stronger than it sounded on Radio 2, Chris feels liberated. He’s the best broadcaster in the country and he now works for us.”

Currie credited the role of Sky in the RAJAR result in enabling Virgin to present the show in its “full glory” without adverts.

Lewis Carnie, head of BBC Radio 2, told *Music Week* it would have been “naïve” not to factor in the possibility of new Breakfast host Zoe Ball losing listeners to Evans.

In the event, however, Ball’s Q1 RAJAR ratings of 9.047m were barely changed from Q4, when Evans scored 9.065m in his final three months at Radio 2 Breakfast. The year-on-year decline was just 0.8%.

“For Zoe not to go down and to remain stable over the year has been an incredible achievement,” said Carnie. “We’ve produced a great show that’s connecting with the audience. To be the biggest [breakfast show] in the UK is phenomenal on her first outing.”

Carnie conceded that audiences could still be making up their minds. “There might be a bit of flipping back and forth, because Chris has done well too,” he said.

“We’ve got a bit more digging to do to try and identify audience patterns and behaviour,” said Currie. “It’s possible there’s more shared listening.”

The digital-only network dramatically increased its listening hours – national share was up from 0.2% in Q4 to 0.8%. Overall, the station’s reach is now 1.301m.

“We want to be the No.1 music station digitally,” said Mike Cass, Virgin Radio content controller.

“We’re benefitting from people listening to Chris and then they’re hanging around and listening to the rest of the station, that’s been phenomenal.”

Radio 2’s weekly reach was stable at 15.356m, though its share of listening hours was down from 18.1% three months ago to 17.4% in Q1.

“You can’t have everything but we are really thrilled, because last year was much more difficult,” said Carnie. “To make so much change at one time and to please the audience is great, we think we’ve got it right.”



*“Chris feels liberated, he’s the best broadcaster in the country”*

**Francis Currie**  
Wireless Group



Rise and shine: (L-R) Chris Evans and Zoe Ball

PHOTOS: BBC/Will Ireland

## Jo wonder: Whiley wins listeners in new evening slot

Former Drivetime co-host “loves being a tastemaker” and aims to break new acts

Jo Whiley has told *Music Week* that her evening slot on Radio 2 feels like her “natural home” after the troubled Drivetime experience.

Whiley moved back to the 7–9pm slot, following a short-lived pairing with Simon Mayo last year.

In her first RAJAR figures on the evening show, Whiley had a reach of 2.54m, up 120,000 year-on-year and 20,000 on Q4.

“She sounds fantastic at the moment,” said Carnie. “People respect her and want to be on the show. It’s doing a great job for us, it helps hugely that we have an entry point for new music.”

As well as big name guests such as Noel Gallagher, Whiley has featured sessions from rising stars such as Jade Bird and Ten Tonnes.

“It’s a rare and special thing to have that kind of control,” Whiley told *Music Week*. “I’m having such a great

time, it’s the same kind of time as [previous Radio 1 show] the Evening Session, so it feels like a natural home.”

Whiley said that the show can help break new artists and propel their music into daytime shows.

“The music industry is tough and it’s getting harder,” Whiley told *Music Week*. “The bands who are never going to get huge support elsewhere will get it on my programme.”

“I’ve always loved being a tastemaker, it’s what I did on the Evening Session and booking bands for The Word. It’s important for Radio 2 to have someone who can pick up on new things and introduce them to the daytime audience.”

“It’s great to see Jo Whiley back in that evening slot, it’s a way of getting somebody really passionate about music in there,” said Phil Youngman, director of promotions, RCA. “If you get Jo on board then, of course, you’ve got a better angle at daytime.”



Eyes on the prizes: Whiley hosted this month’s Music Week Awards





# TWEETS OF THE WEEK

The past seven days in 280 characters



**@michelle\_amarina** after almost 6 years in this profession, you're damn right I'm still finding new and interesting ways to say "3 stars but reads like a 4" (**Michelle Kambasha, Secretly Group**) **Wednesday, May 15**



**@corrina\_k** I still can't believe we won Artist Marketing Campaign at the #MusicWeekAwards. A lot of work goes in and to be recognised is brilliant. A career moment for me (**Corrina Kavanagh, Columbia**) **Monday, May 13**



**@MannyNorte** Congrats to all the winners at the Music Week Awards!! (**Manny Norte, Capital Xtra**) **Friday, May 10**



**@default\_this** Left my phone in an Uber after the Music Week Awards. I fell asleep blissfully unaware as my husband tried to contact me, got though to the driver and arranged for it to be dropped to the hotel. What a trooper. (**Kelly Bennaton, DHP Family**) **Friday, May 10**



**@polydorrecords** What an honour to win Record Label of the year at the Music Week awards. Thank you for the recognition – it feels amazing. We are blessed to have some incredible artists on our roster (**Polydor Records**) **Friday, May 10**



**@Rickontour** Well done Polydor! I hope we don't break you. X (**Ricky Wilson, Kaiser Chiefs**) **Friday, May 10**



**@Megwam** Sitting at Victoria watching the entire music industry pass through. Lots of sore heads this morn by the looks of things #MusicWeekAwards (**Megan Page, Record Store Day UK**) **Friday, May 10**



**@jowhiley** Huge congrats to the finalists & winners at the #MusicWeekAwards. It felt good to see people with a shared passion for music, who work incredibly hard be fully recognised. Music matters. It was a privilege to host your awards @MusicWeek (**Jo Whiley, BBC Radio 2**) **Friday, May 10**



**@DHPFamily** We're beyond thrilled to have won @MusicWeek's Live Music Promoter award! It's a huge honour to be recognised for all the work we put into creating memorable events. (**DHP Family**) **Thursday, May 9**



**@Truman\_Black** Hey @bts\_bighit you're in the hotel room next to me just wanted to say that the weed smell and the chicken in the corridor is 100% George and not me (**Matthew Healy, The 1975**) **Friday, May 10**

## #1 TWEET



**@IslandRecords** Congratulations from the entire island family to @darcus in receiving the honour of the Strat Award! A special night in London at the #MusicWeekAwards! We are so lucky to have such an incredible and inspiring leader (**Island Records**) **Friday, May 10**

# RISING STAR

The biz's brightest new talents tell their stories



Ruth Wyatt: "Never assume you know everything"

## Ruth Wyatt

Creative sync manager, Warner Music

@rrwyatt

In association with



### How did you break into the biz?

In the summer after my first year of university, I found every email address I could at labels and publishers, and fired out an overly enthusiastic email asking if anyone needed an 'extra pair of hands'. After accidentally emailing BMG's LA office, it somehow got fed back to the UK and I landed myself a role working at BMG in their royalties department under Aidan Kenny, a total legend for taking a gamble on me! Then I worked at HotHouse Music at Abbey Road, where I was lucky to work across high-end films, assisting music supervision queens Karen Elliott (The Hobbit movies, Fantastic Beasts), Becky Bentham (Les Miserables, Bohemian Rhapsody) and Catherine Grieves (Killing Eve). It gave me the perfect opportunity to absorb as much as I could and get to know rights owners over email and, of course, at the Abbey Road bar. Now I find myself on the other side of the coin in Warner's sync team.

### Where would we be without sync?

I mean, you would have some very flat films... We'd regress to the silent film days! Joking aside, the acting in a particular scene or graphics across an advert can only do so much. At its most powerful, music is the glue that threads a moment together, it acts as a catalyst to heighten a feeling or message. Despite music budgets often being the smallest slice of the pie, few

brands or cinematic moments would be as successful if not for the music. Sync also helps break artists. Without it there would be less of that, especially since there are so many platforms to tap into. The crazy quantity of content being uploaded online is a huge market yet to be fully utilised, so in that sense sync opportunities can only grow. The landscape is constantly changing, but lots of emerging artists I have spoken to want a Spotify playlist and a sync. It's becoming more important than ever to artists and managers. And our killer team at Warner do our best to plug our acts' music into as many creative moments and platforms as we can.

### What should we know about sync?

The beauty of sync is, more often than not, about the music. It is about the feeling a song evokes or how it complements a moment. It is not all about stats, which I suppose makes it a very inclusive denomination of the music industry. People don't often realise that.

### What's your best bit of advice?

Be yourself, it will get you further than you think. And keep learning, never assume you know everything, you don't.

### What's your dream music job?

As it stands, getting to the top of my sync game and making waves to inspire more women to work in the industry.

**RUTH'S RECOMMENDED TRACK:** Lizzo – Juice

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

SONGWRITING

# Write on! Ivors Academy chair says 'change is coming' for songwriters as biz enters new era

Crispin Hunt says writers play "massive role" for new talent and predicts "fairer splits" are imminent

BY BEN HOMEWOOD

Crispin Hunt has told *Music Week* that songwriters are more important to the music industry than ever before.

"There's a lot of opportunity for songwriters in 2019 and they're playing a massive role in the business," said Hunt, chair of The Ivors Academy, which rebranded from BASCA in March.

Hunt said songwriters are playing a key role in nurturing new acts.

"Writers are doing an awful lot of the development with artists at the moment, with labels playing a lesser part," he said. "When labels talk about development, from mine and a lot of my peers' perspectives, what they mean is phoning me, Iain Archer or Fraser T Smith and saying, 'Will you work with this person and help them find a sound and develop them?'"

Hunt believes traditional industry methods are being eroded in favour of a new development model, with songwriters at its centre.

"Traditionally, the label would come in early and invest, now the tendency is for publishers to sign people earlier. Unsigned acts have a publisher, not a label, or the management is doing an awful lot more," he said.

"The industry should look again, the roles are changing. Labels are signing artists when they're much more fully-formed, then when they sign them they're not doing as much of the development work, the songwriters tend to do an awful lot of it," he added.

"That's a punt on the writer's part, but it's kept afloat by the publishers who in

*"Songwriters create value but don't see a fair share"*

**Crispin Hunt**  
The Ivors Academy



PHOTO: Will Strange

**Crisp's packet:** Crispin Hunt

effect are investing much more heavily in the development of an act."

Hunt, who was first appointed BASCA chair in 2016, said songwriters are still not fairly rewarded for their work.

"Songwriters are bringing a massive amount of value to the new income music is seeing because of streaming," he said. "But we're certainly not extracting that value at the moment. We create the value but we don't see a fair share of it because we're still working on old world splits in a completely new world market."

However, after MEPs backed the copyright directive in March this year, Hunt foresees "a natural rebalancing of where the wealth goes".

"There are real advances going on and there's a big conversation across the music industry about the way that we need to look at how revenue should be shared out. We can't base it on reverse engineering a physical model onto an invisible new model," said Hunt.

The 64th edition of the Ivor Novello Awards takes place this week and Hunt said this year's nominations – which include Arctic Monkeys, Jorja Smith, The 1975 and Young Fathers – are "fantastic".

"I'm incredibly proud to have anything to do with The Ivors," he said. "It serves a different purpose to other awards, it's just judged on the music and that's what makes it so special."



**Reckless & Me**  
**Peak Chart Position:** No.9  
**Label:** BMG

## TAKE A BOW

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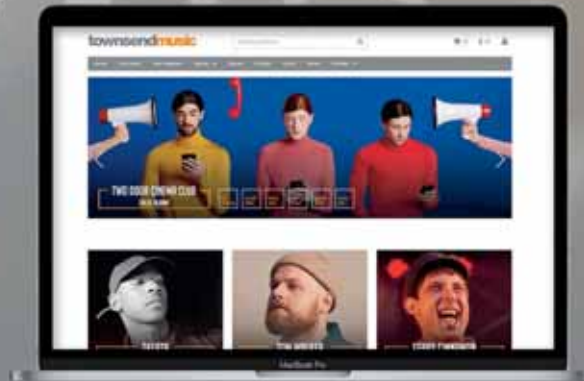
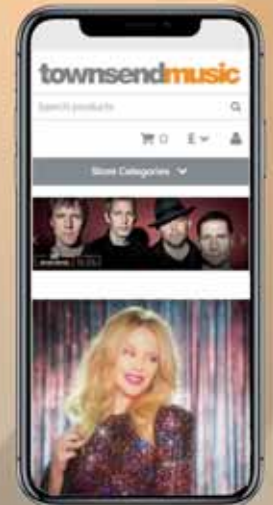
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# THE PLAYLIST



## SKEPTA (FEAT. NAFE SMALLZ)

Greaze Mode (Boy Better Know)



The second of two comeback singles, Greaze Mode is a spacey trailer for Skepta's Ignorance Is Bliss album (May 31), which he made in isolation to burrow deep into his psyche.

**Contact Jon Wilkinson**  
jon@technique-pr.com

## CHARLI XCX (FEAT. LIZZO)

Blame It On Your Love (Asylum)

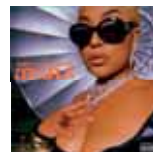


Charli XCX is back in the game with a quaking modern pop song featuring the brilliant Lizzo. Will she drop it at BBC Radio 1's Big Weekend this week?

**Contact Anna Meacham**  
anna@huxley.world

## RYMEZ X STEFFLON DON

Don Walk (Virgin EMI)

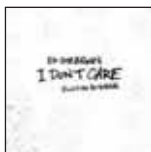


Zimbabwean-born producer Rymez takes the guitar sample from TLC's No Scrubs, forming a minimal beat for Stefflon Don to stomp all over.

**Contact Karim Khan**  
karim.khan@lucidonline.co.uk

## ED SHEERAN & JUSTIN BIEBER

I Don't Care (Atlantic)

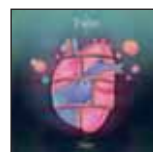


Ed Sheeran, Justin Bieber and Max Martin on the same song? No one's going to buy this... Not! It's already selling like sun cream in a heatwave.

**Contact Claire Coster**  
claire.coster@atlanticrecords.co.uk

## DIZZY

Twist (Royal Mountain Records)



The Canadians return sounding sleepy as ever on Twist, the first taste of their self-produced follow-up to last year's Baby Teeth debut album.

**Contact Jon Lawrence**  
jon@chalkpressagency.co.uk

## DISCIPLES

No Ties (FFRR)



With the group's Luke Mac on vocals, Disciples tap into a sunshine groove, striking a balance between addled floor-filler and radio gold.

**Contact Katerina Koumourou**  
kat@listen-up.biz

## LAMBERT

Mandal (Mercury KX)



From the Berlin-based composer's new Alone EP and inspired by its titular Norwegian town, Mandal uses piano to float off into another realm.

**Contact Ben Ayres**  
benayres@roughtraderecords.com

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

## GIG OF THE WEEK

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



## 205 ALDOUS HARDING

Earth, London  
7:30pm

**Aldous Harding** is making some of the most compelling indie rock around at the moment, and this year's Designer album wanders in all kinds of directions. The New Zealander summons almighty power in a live setting, too.

## TASTEMAKERS The industry's favourite new sounds

### Daisy Maskell DJ, Kiss FM

### CONNIE CONSTANCE – FAST CARS



**Cars they're worth it** Daisy Maskell

The music industry has branched off into directions that we could've never expected, but its sole purpose still remains the same. We listen to be transported, to connect and to relate to the lyrics of an individual that you may never have laid eyes on, but who can seem as familiar as the voice inside your own head.

Connie Constance is a young singer-songwriter from Watford who embodies what it means to be an artist in 2019. In the midst of a heavily populated market, her individuality cuts through and prevents you from skipping to the next 'One To Watch' on your

playlist. She could sing the terms and conditions of an insurance policy and still have me infatuated.

She recently dropped debut album English Rose and I added her song Fast Cars to a playlist before getting on a flight. I'm an emotional person, but when shot 36,000 feet up into the clouds, that increases tenfold (I've previously burst into tears when offered a packet of Minstrels by an air hostess as they'd run out of the Maltesers I'd asked for). I pressed play again and again and cried so much I began to dehydrate!

Connie Constance makes the world seem so much smaller and strips it of all its intimidations.

ESSENTIAL INFO

RELEASES Turkey Dinner (June 14) LABEL Innovative Leisure MANAGEMENT jared@danny-rose.com  
 NEXT GIG Soup Kitchen, Manchester, May 20

*Weirdo jams and gross food from new LA rock'n'rollers*

The cover of Pinky Pinky's debut album looks like something Willy Wonka might come up with on a week-long mushroom trip. All manner of sweet and savoury cuisine is carefully arranged on a dining room table, but this spread has a twist. A snake looms from behind a pineapple studded with olives, freaky dolls are everywhere and there's a Santa figurine hiding behind a gruesome green jelly. Smartly-dressed children line up behind the table, Pinky Pinky are visible at the back, peering through the window from outside. The LA trio's name (which derives from a mythical monster) is spelled out with biscuits, along with the LP's title, Turkey Dinner. Clearly, they love a project.

"We thought it was funny..." begins drummer and vocalist Anastasia Sanchez.

"We stayed up until 2am making all this horrible food, the kitchen smelled like pickles and cheese, it was *disgusting* and so stinky," adds bassist Eva Chambers.

Guitarist Isabelle Fields wrinkles her nose at her bandmates, their words clearly taking her right back.

"We should have made scratch'n'sniff LPs!" quips Sanchez.

The artwork matches the oddball vibe of an album tinged with punk, rock'n'roll and the DIY stylings LA bands do so well. It's out next month via Innovative Leisure, and Pinky Pinky are midway through their first UK tour.

Chambers and Fields became friends in middle school in their hometown, and met Sanchez in the girls' locker room at high school. They played basic punk in Chambers' attic, and began shaping their sound. Two lo-fi EPs preceded Turkey Dinner, the fullest realisation of their vision yet.

"People say we're garage rock, and the first EP definitely is, but we've grown out of that," says Fields.

ON THE RADAR

PINKY PINKY

"Plus, we've always played in my attic, so it's attic rock, actually!" drawls Chambers. "The attic is big, dark, echoey and haunted, it used to be a speakeasy in the '20s. It gets really, really hot in there."

Turkey Dinner is the product of the band's wild imaginations, the music forming a springy bed for Sanchez's lyrical whimsy to bounce around.

"My favourite line is from the song My Friend Sean," she says. "It goes: 'Those pattern jeans/His ass busts through the seams,' I mean [*laughs*] it's funny."

She whacks an arm into the chilli sauce bottle on the table in front of us for emphasis.

"It started when Eva and I got trapped in San Francisco after missing a plane," Sanchez continues. "We met a boy named Sean who was really nice to us and the rest is history! We were singing little jingles, then it turned into a fantasy writing session, it's fun masking things or being very blunt."

Fun defines Pinky Pinky. It's enabled them to rise alongside peers including Starcrawler and The Lemon Twigs, and caught the ear of Dave Grohl, who invited them to play Foo Fighters' Cal Jam event last year.

"I just want to make good albums, man," Sanchez finishes. "I want to see the world..."

BEN HOMEWOOD

*"We should have made scratch'n'sniff records"*

Anastasia Sanchez, Pinky Pinky



**Dinner is served:**  
 Pinky Pinky (L-R) Isabelle Fields,  
 Anastasia Sanchez and Eva Chambers

PHOTO: Ryan Moraga

# ADVERT



## SYNC STORY

### BREWDOG/MESHUGGAH

■ BY BEN HOMEWOOD

The first word that may come to mind after watching Brewdog's new advert is 'refreshing', which is convenient given that's how the Scottish beer makers might describe their flagship Punk IPA line.

The campaign consists of a static 30-second clip featuring the word 'Advert' emblazoned on a white background with a can of said beer. Meshuggah's Bleed, from 2008's *Obzen* album, blasts out in the background.

*Hop stars: Brewdog's new advert and (below) Meshuggah*



*"Visually it is minimal and musically it is brutal"*

**Harley Beckmann-Hawksley Theodore**

**Spot:** Brewdog **Title:** Bleed **Composers:** Marten Hans Hagstrom, Tomas Nils Haake, Jens Roland Kidman and Fredrik Carl Thordendal **Artist:** Meshuggah **Master:** Nuclear Blast via Believe **Publisher:** Warner Chappell Music **Creative:** Uncommon Creative Studio **Music Supervision:** Harley Beckmann-Hawksley (Theodore) **CGI:** PICS **Sound:** Jack Sedgwick (Wave Studios) **Post:** Absolute **Air Date:** 13/05/19

Uncommon Creative Studio worked on the ad, with music supervision from Theodore.

"With such a striking concept, Meshuggah's Bleed was the perfect track to complement and contrast what you see on screen," says Theodore's Harley Beckmann-Hawksley.

"The song is frenetic, dynamic and incredibly intense."

Beckmann-Hawksley says the juxtaposition of the noisy background and clean image "serves up an all-out assault on the senses".

"Visually, it is minimal and musically it is brutal, layered and unforgiving. It was great working with Dan Ogden at Warner Chappell Music and Pete Beck at Believe, who made the whole process very fluid," he adds.

With the advert set to appear on billboards and buses across the country, the craft beer company is pushing its brand in uncompromising fashion.

"Uncommon produces great work," says Beckmann-Hawksley. "And Punk IPA is no different."

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

# MAKING WAVES

Patron Santi: Santi



## THIS WEEK'S HOTTEST BRAND NEW ACT

### Santi

**KEY TRACK:** Sparky

**LABEL:** Santi Medina

**MANAGEMENT:**

[mainlandterror@gmail.com](mailto:mainlandterror@gmail.com)

**TWITTER:** @cruelsantino

**WHO:** Santi is a 26-year-old Nigerian who's been mixing genres since 2016.

**WHAT:** You might loosely describe Santi's music as dancehall, but he's something of a musical omnivore. He started out with rap and counts Afrobeats, pop-punk and rock among his influences, while the piano-led *Sigo Extrañadote* explores Spanish sounds.

**WHERE:** Santi was born in Lagos and is a key player in Nigeria's bubbling Alté

movement, but he's lived in UAE since moving there as a student.

**I'M INTERESTED...**

Then dive into Santi's catalogue. Mixtape *Suzie's Funeral* is on Spotify, while debut album *Mandy & The Jungle* is out now.

**WHAT'S THE MESSAGE?**

With features including Dram and Goldlink, the LP represents "a universe, combining everything that has ever influenced or inspired me, the story of Mandy, a girl who has no idea of the power that lies inside her," says Santi.

**COSMIC...**

Very much so. Watch out for him and his Monster Boy crew this summer.

Thank you for your friendship, support and vision. We have enjoyed great success together so far and we are very much looking forward to the next chapter in our journey together.  
With love, Jamie & the Team at Lateral



# Thank You!

We're incredibly proud and grateful to have won Music Week's Live Music Promoter Award 2019. As an independent company, it's great to be recognised by the wider industry for all the hard work we put into creating memorable events.

A huge thank you to the artists, agents, managers, labels and venues who have supported us. We've got big plans for the future and look forward to another great year!

**DHP Family**



A

# HOTSHOTS

**Music Week AWARDS 2019** *Special*  
in association with YouTube Music



B



C



D



**Strat's magic!** The music industry was out in full force for the biggest Music Week Awards in history, with over 1,400 people heading to London's Battersea Evolution for the best and most prestigious night out in the biz. Pictured here are **(a)** The Strat Award winner, Island US' Darcus Beese with his family. **(b)** Daniel Glass and Liz Goodwin from Glassnote. **(c)** BBC Radio 1xtra's Dotty, DJ Target, Ben Cooper and MistaJam. **(d)** Raw Power Management's Craig Jennings and UTA's Paul Ryan. **(e)** BBC Music's Jan Younghusband and CAA's Emma Banks. **(f)** Jimmy Page, Scarlett Sabet and Mark Borkowski. **(g)** Columbia's Manish Arora, 4th Floor's Cassandra Gracey and Columbia's Ferdy Unger-Hamilton. **(h)** UTA's Neil Warnock, Christa Warnock, Mother Management's Mark Bent. **(i)** VDM Music's Vicky Dowdall and Nina Nesbitt. **(j)** Polydor's Tom March, Ben Mortimer with *Music Week* editor Mark Sutherland. **(k)** Decca's Tom Lewis and Becky Allen. **(l)** RCA's Stacey Tang and David Dollimore. **(m)** Team BBC 6 Music, including Lauren Laverne, Stuart Maconie, Karl Hyde and Paul Rodgers. **(n)** Kilimanjaro Live's Stuart Galbraith and Mark Walker. (Photos: Paul Harries, Will Ireland).





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N

**SEND YOUR PICS TO: George Garner**  
george.garner@futurenet.com

*“We celebrated two No.1s last year which, for me as a black female from the UK, is unheard of as a writer”*

**CAMILLE  
PURCELL**

**Shout out to my  
hits:** Camille  
‘Kamille’ Purcell shot  
for Music Week at  
BMG’s London HQ

# ONE IN A KAMILLION

To kickstart our **Hitmakers 2019 special**, we catch up with **BMG's** songwriter extraordinaire **Camille Purcell**. From writing smashes for **Little Mix**, **Clean Bandit** and **Mabel** to upcoming work with **Stormzy** and her own music released under the name **Kamille**, *Music Week* meets a rising star on fire...

— BY GEORGE GARNER —  
PHOTOS: PAUL HARRIES

**B**elieve it or not, there was once a time when Camille Purcell – one of the hottest songwriters in the world right now – plied a very different trade: stockbroker. “Oh my gosh, I hated it so much,” laughs the one-time economics student as she relaxes in her publisher BMG’s London HQ. “I sat watching screens all day that looked like *The Matrix*. I felt like Neo!”

Suffice to say, around this time there was a substantial gulf between who Purcell was and who she wanted to be. When she paints a picture of herself as an aspiring songwriter, she notes it wouldn’t be unusual if you found her belting tunes out loud on the train, or scribbling lyrics, poems and ideas down at work. She was also a common sight at various London studios – which her father helped her get into – trying to soak in as much information as she possibly could while lurking in the corners. This apprenticeship could have gone on for years, but she soon struck gold – literally, in terms of the eventual sales of her breakout hit.

“I didn’t know what I was doing,” she recalls. “I was trying to get in anywhere I could, and then I wrote a song for *The Saturdays* and it went to No.1. That’s when I was like, ‘OK, I’m going to leave my job.’”

The 2013 song in question was *What About Us* feat. Sean Paul [which has sold 553,843 to date according to the Official Charts Company]. Purcell recalls nearly crashing her car when she heard it on Capital.

“I’d never had a song on the radio before,” she laughs. “That was so special, I never knew anything like that could happen to me. I was so lucky that I had such a quick break, because it allowed me to be in certain meetings and rooms. For the next three years, I had to hustle to prove myself, not only to the industry but to my parents. They were like, ‘You can’t leave your job!’”

For Purcell, however, there was no going back.

“I can’t explain it other than feeling that my heart was burning,” she says. “A lot of people have that when they make 180-degree changes in their life – they just know it. I was so grateful for my education but I knew that wasn’t my path – music was bursting out of me. Thank God I took that chance. I’m not saying it was easy afterwards, after that I was

in a million sessions: you have to hustle and go round all the sessions and work with loads of people – difficult people – and find your place.”

Life has been full of surreal moments ever since then, like the time she worked with legendary producer Timbaland.

“I was nervous,” she admits. “I remember he hadn’t turned up at the session, so every time someone walked through the door I’d turn to stone and it would be an engineer or someone asking if I wanted water. Then he walked in... And I rapped his own songs to him!”

It was, to be sure, a gamble. Or, in Purcell’s words...

“It was one of the most cringe things you could ever do. Why did I do that!? I was rapping to him, just verbal diarrhoea. I was so nervous.”

How did he respond, we hear you say?

“He was just looking at me like, ‘This girl’s crazy.’ But one thing I think I’m so blessed to be able to do is get on a mic and go into the zone. It feels like a superpower, I forget everything and just sing things. I can’t explain where they come from. For me, I know they come from God. But to anyone who’s not Christian, it’s something that can’t be explained. It comes out of you. I was on the piano playing this thing I’d written to Timbaland as he was standing by it and I was like, ‘Oh my God,’ I was so nervous, but the love of music got me through it. Same with Rihanna, we were writing in a room and she came in and was dancing. She is so beautiful and so lovely. Seeing how she interacted with everyone in that room, saying hi to every engineer, things like that really inspire me.”

Yet even if Purcell wasn’t adept at making ironclad bangers, you sense artists would still gravitate to her. As soon becomes apparent from spending some time in her company at BMG, she is a charming, perma-laughing person: an upbeat, positive vibe emanates from her at all times. Naturally, those ironclad bangers help, too.

Indeed, Purcell’s intimidating CV stands to give even the most accomplished hitmaker a complex. The BRIT, Global, ASCAP and BMI Award-winning writer’s résumé consists of over four billion combined streams, hundreds of hours of airplay around the world, five UK No.1s, eight UK Top 5s and over 25 UK radio playlisted records. Included among her major hits are Little Mix’s *Black Magic* (1,431,659 – OCC)

and Shout Out To My Ex (1,518,496 – OCC). Moreover, she was so successful in 2018 that she actually entered into a fierce competition at the top of the singles charts *with herself* when her co-write on Jess Glynne's I'll Be There (919,932 – OCC) passed the baton to Clean Bandit feat. Demi Lovato's Solo (1,044,300 – OCC, with 560 million streams on Spotify alone to boot).

"Oh my gosh, last year was crazy for me," she beams. "We celebrated having two No.1s, which for me, as a black female from the UK, is kind of unheard of as a writer. There are not a lot of females as it is, so to be able to represent a lot of girls last year – and with everything being really female-centric in terms of what we were doing as women and standing up for each other – was really important."

This only looks set to continue in 2019. Purcell has already notched up a big smash with Mabel's international hit Don't Call Me Up making waves both in the UK (617,866 – OCC) and the US (the song was Mabel's first to crack the Hot 100).

"Honest to God, all three of us never thought it was going to be as big as it was," she insists. "We wrote it so fast, maybe in an hour and a half. Steve [Mac, who was awarded *Music Week's* Songwriter Of 2018 honour] is a genius, he'll get on a synth and play a million things that all sound like a hit and you're just singing on top. Me and Mabel were humming and it came so quickly, which makes you think, 'Is it good or a fluke?' We thought it was strong, but I didn't think it would ever be an American crossover hit. That is blowing my mind."

Her publishers at BMG are, to put it lightly, gushing about their rising star.

"It's easy to say she's the biggest topliner in the UK right now and she's just going from strength to strength," says Lisa Cullington, vice president, creative at BMG. "She has a talent which is undeniable and I haven't come across many like her. Her determination and enthusiasm to succeed coupled with her down-to-earth nature brings the best out of everyone she works with. She's a force to be reckoned with."

Crucially, this force manifests itself in more ways than one. If Camille Purcell is one name people recognise, there is another associated with her, too.

'Kamille' is now used to represent both her career as a songwriter and her work as a burgeoning recording artist. And about that name...

"I couldn't have Camille because it belonged to a knicker company!" she laughs. "That's literally the only reason we changed it to Camille with a K. But I like it now, the joke's on you knicker company – I'm alright. I want people to accept me for both, but Kamille is who I am now. It feels really exciting, like a new start."

You might have spotted the name Kamille on the credits of Little Mix's LM5: not only did she contribute seven songs to it, she also featured on More Than Words.

"I wrote it with them in mind, I never thought we'd do a duet – it was their suggestion," she explains. "I was singing the demo and I think they could see I was singing it for them, about them, with us all in mind. They said, 'We want this to be all of us together on this.' It was a beautiful thing, maybe the first time in a long time that a pop group have added their writer on a song. It's so touching."

"It's crazy because I'm part of the Mixer family which is so sweet – and now they've gone into the Kamillion world," she adds. "There are Kamillions now and they're crazy. I love pasta, so every day they come up with different ways of putting my head on a different piece of pasta. I love them. I'm so grateful to Little Mix for that, they really helped embrace me into the pop world as an artist."

*"I've learned that the things happening to me as a writer are actually helping me as an artist. It's win-win"*

**CAMILLE  
PURCELL**



Kamille's rise continues apace – most recently she served up Emotional via her label Virgin EMI, and its stellar remix featuring Stefflon Don & Chip.

“Now, there is another creative force driving Kamille, and that is her burgeoning artist career,” is Lisa Cullington's overview. “BMG is proud to be team Kamille and we're excited to be a part of what comes next.”

Speaking of what comes next, as a songwriter she is working with Dua Lipa, Anne-Marie, Clean Bandit, Sam Smith, Mabel and Raye. And that's to say nothing of collaborating on one of the year's most anticipated albums: Stormzy's grand return.

“We've been working on his album for a while now – maybe three or four songs,” she offers. “We'll see what happens when it gets whittled down. Vossi Bop is incredible, I'm so happy for him – he's such an amazing talent. He has so much integrity. When you're writing with him it's not easy, you pick at everything until it's right. I really respect that about him. He won't just take any old song or lyric. He's a songwriter, he actually writes choruses and ballads; Stormzy can write a full ballad. He has amazing lyric concepts. It's an honour writing with him and this album is going to be crazy.”

So, with Purcell enjoying a purple patch that shows no sign of stopping, it's time to grill her about all things songwriting in 2019...

### With great success comes great pressure. How have you coped with the mental strain of being a hitmaker?

“I read a book called Big Magic [by Eat Pray Love author Elizabeth Gilbert] which I encourage every writer to read as it's for creatives. It explains the notion that ideas come to us and we can agree to go into contract with that idea or let it go. It personifies the idea so you're not thinking it's [part] 'of you' or that you're responsible for any creative thought you have.

What that helped me do was, if I didn't have a good day in the studio, I wouldn't think that was my fault: the idea just didn't come to me. That helped me separate the blame when, a lot of the time, songs don't come. Sometimes they just don't. You can have the perfect set of people in a room – the biggest hit writers – and you'll all end up ordering Chinese and talking about EastEnders and nothing will happen. That happens to me more times than I'll get a hit. It's just trying not to apply that pressure to yourself. But at the same time, I'm not going to lie, sometimes I do feel like I've got to the point where they go, ‘Camille's in the room so we might get something half decent.’ What's interesting is the more pressure, the more confident I'm able to become.”

### Where is pop music going in 2019?

“It's moving so fast. The one thing streaming's done is allow anyone to break off a cool song, it doesn't even have to be a massive pop hit, it can be a weird song. People you never thought would be heard are being heard now; everyone has a voice.”

### Has the advent of streaming changed the way you write songs?

“For me, it's just like having an update on your iPhone. I think, ‘That's the way music's going to update’ and for us, as songwriters, we have to move with the times. You



**Hit squad goals:**  
(Clockwise from top right)  
Kamille with Stormzy, Little Mix, Timbaland and Jess Glynne

definitely want the catchiest bits at the front of the song – it's seven seconds before someone skips. That's crazy to me, that people are that unbothered and uninterested because they have so much music to listen to. But, honestly, for that reason, I'm trying to take the burden off them: I want them to buy into something as quickly as possible. Of course that does have an impact on creativity. As an artist, I have more liberties in that I can be a bit more free with my music. I'm trying to build my proposition. I want people to know about my creativity, that was the most important thing for me last year. But that's not to say I'm not going to come up with songs that feel like a hit straight away because I think that's important.”

### And what is your dream as a solo artist?

“I want to be heard by as many people as possible and really connect with people – I would love to do headline tours and be playing piano on stage and dancing. I have so many ideas and images in my head, I've been dreaming of it since I was a kid. I've had so much support so far, especially from iXtra and the urban world, that's where I come from. As much as I write pop hits, I write all kinds of songs. My love is urban music, but I don't ever want to put myself in a box.”

### As a songwriter, how do you decide what to keep as an artist and what you give away?

“It would drive me crazy just talking about my own shit all day. I have to be able to write for other people. It comes back to the book Big Magic again: I just believe that I'll write another one. If I've done it once, I'll be able to do it again. I think the fear of not being able to do that again makes you feel like you should keep everything. Obviously, there are a few where it's like, ‘No! No! No!’ but that doesn't happen very often. I'm very understanding of the business side of it, there are some songs I might want but I'm not ready to put them out yet as I'm building my artist career. In a year's time I might put it out, but who's to say that, right now, Rihanna might want that song? I'm going to give it to her! Those things help your artist career too. I'm learning that the things that are happening to me as a writer are actually helping as an artist. It's all a win-win.”

### In some ways you've had a brilliant apprenticeship, in that you've really seen what it take to be an artist first hand...

“It's not easy. I've seen so many people come and go which is the scariest thing, it's taught me to be really humble and lovely to people, because you can just come and go, and be forgotten

*“It's easy to say  
Kamille's the  
biggest topliner in  
the UK right now.  
She's just going  
from strength  
to strength”*

**LISA  
CULLINGTON,  
BMG**

so fast – it’s so horrible that side of this industry. It taught me to be kind, humble and respect people – and bring love to a session and the industry. When I get in a session, all I want to do is just talk to that person and find out if they’re alright. And figure out what the artist wants, and not what the label want.”

**How do you juggle that, if a label want a hit and the artist wants something else?**

“Because I’m a very real person, I’ll give the artist advice on what I think. I’m not just like, [*adopts American accent*] ‘Yeah! Let’s just make a magical song about rainbows for you!’ I’ll be real with them in allowing them to do what they want as well. I worked on X Factor and shot right into meetings with Simon Cowell. I was a coach and kind of A&R-ing with the artists musically and coming up with ideas and songs all the time – you’ve got to be their confidant. It’s driven a lot of my writing.”

**Do you define success by a song being a hit?**

“I love doing album songs, but I would also love a hit on there too. That happens a lot on Little Mix’s albums. A lot of them weren’t singles, but it’s nice when you have a single. It’s so hard to even get cuts now and be in the right place at the right time. As long as it’s something I respect and rate, I’m happy.”

**On the business side, what have you learned?**

“I’ve learned about being fair. We’ve all been burned a lot when it comes to splits, credits – every songwriter has their share of issues. The most important thing you can be as a songwriter is honest and fair. That will give you such longevity.”

**Why was BMG the right home for you?**

“I just love them. There were talks of me signing with them before, it didn’t work out and I went to Sony/ATV and it’s now that the timing has worked out. Lisa Cullington and Shani Gonzales [A&R co-head] are incredible, and being surrounded by such incredible women drove me here, seeing them just be a boss and making amazing moves. And I love Alistair [Norbury, president, repertoire & marketing, UK], he’s given me such amazing opportunities. They really know how to connect with you as a person here. We’re not just a

*“Some songs are written just to get you into a room. They might not be meant to be a hit”*

**CAMILLE PURCELL**

number, songwriters want to talk. They’ve done more for me here than I can ever imagine. They got me in a session with Rihanna, that was my first assignment. Straight away I was just whisked off. They’re amazing.”

**How do you feel about remuneration for songwriters in the streaming age?**

“Don’t be under illusions, if you’re a big hit writer it’s still difficult, you still don’t know when you’re getting paid, you still suffer and don’t know what the hell’s going on. It’s hard for all of us. In no way am I thinking it’s easier on me, I’ve definitely got more experience to know that when you’re starting out, you’re so anxious thinking nothing is going to happen and I know for these writers it will happen. Patience is everything. In the meantime, we just have to support each other and do the right thing. I just wish things could be fair.

That’s all I wish. Really, in any industry you want to be paid fairly and have your name on the thing. If you’re an accountant, you wouldn’t do a whole day’s work and then not be paid the right price for it. All industries’ pay should be fair and I hope everything can be resolved because people are getting really upset. I think it’s about unity and equality, wherever we go.”

**And what else do songwriters need from the music industry right now – what could help?**

“More free dinners [*laughs*]. If we had more free dinners, we’d be a lot happier! I don’t know if it’s just me. Just feeling people care when they have meetings with songwriters, not just treating them like they’re there for a song and talking to them as a person and building a relationship. A lot of the A&R people I’m so close with now have come through a lot of us eating, talking and building relationships and then I send them stuff. I love sending voice notes to people...”

**So you’ll send a future hit over voice notes?**

“All the time! That’s how Little Mix’s album was written. Loads of songs have come that way – Black Magic was a voice note. Someone like Briony [Turner, co-head A&R, Atlantic], who A&Rs Jess Glynne and Clean Bandit, I send her stuff all the time. We finished writing Solo over voice note. That’s the best way. When you’re friends with A&R people as a songwriter they don’t feel it’s a big deal to say, ‘I don’t like this’ or ‘Can you change that?’ You just go back and forth.”

**In those instances, how do you deal with rejection?**

“I don’t get upset. I sound really, really cheesy, but I just feel like I’m not mad because I love the song. One of my managers taught me when I first started: every song has a purpose, and it’s not always the purpose you think. Some songs are written just to get you into a room or be heard by someone, or an A&R. They might not be meant to be a hit. It changed my whole mindset. It’s all good.”

**We’re guessing that, far from rejection, your phone must be ringing a lot on the back of your success...**

“My poor managers deal with a lot. I have no idea, I just sit at home watching Come Dine With Me and then someone goes, ‘Can you do this?’ I swear to you. I’m always the one going, ‘Can I work with this person? Can I work with that person?’”

**So, let’s manifest some hits to wrap things up. Who do you want to work with?**

“Pharrell, Calvin Harris and Beyoncé. I watched the Homecoming documentary and it was ridiculous, it reminded everyone to sit down: the Queen is here. Every day I’m trying to get songs to Beyoncé!”



**Not your run of the Kamille hitmaker:**  
Camille Purcell

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**Gentle giant:** Guy Chambers has won three Ivor Novello awards for his work with Robbie Williams



# STRAIGHT TALKING GUY

One half of one of the UK's most successful songwriting partnerships with **Robbie Williams**, **Guy Chambers** is a legend of the hitmaking trade. Here, Chambers, who has just released his first solo LP, **Go Gentle Into The Light**, reveals some of the secrets of his craft...

—BY JAMES HANLEY —

**T**here are no prizes for guessing the turning point of Guy Chambers' career. Voted the best song of the last 25 years at the 2005 BRITs, *Angels* not only launched Robbie Williams into the stratosphere, but made its co-writer the hottest hitmaker in the game—setting into motion one of the most prolific partnerships in pop.

"I'd written many songs before that and some of them had got close to being successful, but none of them had been truly in the public consciousness like that song," Chambers tells *Music Week*.

Released as the fourth single from Williams' debut LP *Life Through a Lens* (2,102,772 sales, OCC), the 1997 classic peaked at No. 4 and became the singer's best-selling song, sending his previously

*"Angels changed everything. We weren't sure the public were ready for a song like that from Robbie"*

**GUY CHAMBERS**

faltering solo run into overdrive.

"It changed everything," reflects Chambers, over two decades on. "For one reason, Rob didn't get dropped from EMI because, before *Angels* came out, the album wasn't doing great. They'd just spent a lot of money on him and there were a lot of worried executives.

"We always knew we had this massive song but we didn't know quite how massive it would be. We weren't sure the public were ready for a song like that from him, but fortunately they were. It meant that we could carry on writing and touring, which is a huge thing in itself, and it set up our whole relationship. Without that song, I'm pretty sure I wouldn't be talking to you now."

Long before collaborating with Williams, Chambers served stints as a touring keyboardist for Julian Cope, Jimmy Nail and The Waterboys, and later joined Karl Wallinger's World Party prior to forming his own band, The Lemon Trees.

"The first [*Lemon Trees*] album did well enough, but when we made the second one the label hated it and we got dropped," he



says, wincing at the memory. “That was very upsetting at the time, but it was a very good life lesson. It made me aware when I got with Rob later on to not to make the second album too different from the first.”

In the wake of The Lemon Trees’ demise, Chambers turned his hand to writing for others, collaborating with the likes of Cathy Dennis. But he has veteran industry exec Paul Curran, who signed Chambers while BMG Music Publishing chief in 1990, to thank for what happened next.

“He knew Tim Clark, one of Rob’s managers, and they introduced me to [Williams],” says Chambers. “I remember our first meeting in my flat in Archway; I had a little bedroom studio and we wrote [Life Thru A Lens single] South Of The Border on the first day. One of the first lines he sang to me had the word ‘cocaine’ in it and I thought, ‘Wow, he screams rock’n’roll, he doesn’t care’ and I immediately liked that about him. Robbie Williams was willing to be who he really wanted to be, he was brave.”

“We are opposites as people, so we complement one another’s blind spots or weaknesses. He’s completely obsessed with words – lyrics are his passion, he loves rap battles and things like that – and I’m very passionate about the more musical composition, production side. And people don’t often talk about what a great singer he is, but as soon as he sings a melody it enhances it a million times.”

The partnership produced a cavalcade of hit singles, including Let Me Entertain You, Feel, Millennium and Rock DJ, to name but a few, and the mega-selling albums I’ve Been Expecting You (2,596,136 sales), Sing When You’re Winning (2,212,661 sales) and Escapology (2,087,465 sales), before an acrimonious parting of the ways in 2002.

The pair patched up their differences in time for 2013’s Swings Both Ways (745,167 sales) and 2016’s The Heavy Entertainment Show (352,170 sales), and are currently working on Williams’ new album, along with the score for a musical based on David Walliams’ The Boy In The Dress.

The intervening years saw Chambers collaborate with a host of artists – with mixed results. “Some people clicked and some people didn’t,” he admits. “The good ones that immediately come to mind are Jamie Cullum, Kylie, Tina Turner, Katie Melua, Rufus Wainwright and Beverley Knight, and some of them remain friends.”

“There were others, who I’m not going to mention, where it wasn’t so much fun and we just didn’t connect. I didn’t always write to the best of my ability during that period, for whatever reason, but that’s the way it goes sometimes.”

The 56-year-old describes the resumption of his partnership with Williams as “pretty terrifying”. “The first day we worked together again was really pressurised,” he recalls. “We nearly gave up on that first day a few times. Well I didn’t give up, but Rob nearly did. Luckily, he didn’t.”

That challenging opening session provided the inspiration for the title of Chambers’ first solo LP, Go Gentle Into The Light, which came out via BMG on May 3. “We wrote a song called Go Gentle on that first day, which is one of my favourite songs that we’ve written,” he explains. “That’s why I called the album Go Gentle Into The Light.”

Recorded in a single session at Abbey Road Studios, the LP features Chambers playing 11 of his classic songs as piano instrumentals and checked in at No.49 on the UK albums chart with first-week sales of 1,772. Lead single The Road To Mandalay has been streamed more than 2.5 million times on Spotify.

“I was hoping that people would like it and find it useful in their lives as a relaxation tool, more than it becoming a huge record,” he says. “My main driver was actually my mother; she’d been saying for years that I should make a solo album and when she passed away two years ago it seemed like I should do it for her.”

The multi-award winning songwriter is from musical stock: his mother worked for Decca Records in the 1960s, while his father was a flute player for the London Philharmonic Orchestra. Chambers played piano from the age of five and was composing by 11.

“I learned [to write songs] by learning other people’s songs,” he explains. “From an early age I would listen to records on the radio

and copy them on the piano, bass or guitar. I would deconstruct them and learn how they worked. I believe in writing every day, or every other day, and keeping that creative muscle working.”

Chambers suggests that the advent of streaming has prompted adjustments to his writing style. “On the new songs we’re working on it’s in the back of your mind to have the vocal coming in early,” he says. “When we wrote [Heavy Entertainment Show lead single] Party Like A Russian, we were quite aware of that and the chorus comes in really early on that song.”

“Having said all that, I think it is a mistake to take out intros and instrumental sections because those things are what give songs personality and drama. I don’t like wall-to-wall singing, I like gaps and solos. Imagine Angels without the guitar solo, it would be devastated by that edit.”

Chambers is unconvinced by the trend towards multiple co-writers (see p4-5), and lays the blame at the door of the record industry. “It’s a lot to do with the labels insisting on songs being reworked,” he surmises. “They might start with two writers and then think, ‘This could be a hit, we’re going to send it to this team of writers’ and then they think it’s still not quite right and send it to another team. Before you know it there are eight writers and I don’t know if songs are better for it. I suspect not.”

In a final takeaway, Chambers offers simple but pointed advice for the next generation of hitmakers. “The first thing is to do your homework,” he stresses. “That, to me, means understanding genres and how those songs work in every way – the production, the structures, how lyrics work and what chords work. Every record has tricks and you need to learn those tricks.”

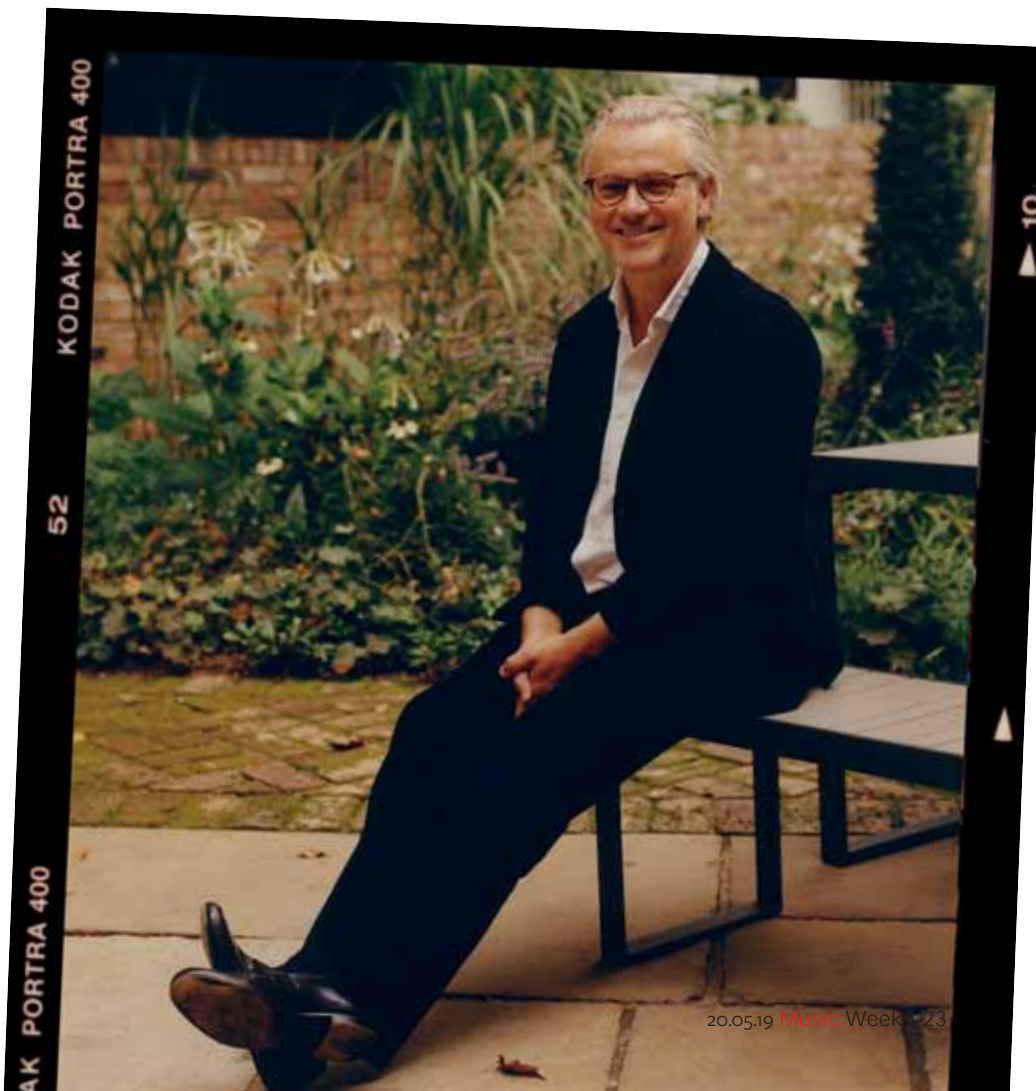
“The second thing is to get some body armour because the industry is pretty brutal and the A&R system takes no prisoners. You have to become very, very tough to deal with that because it can be pretty dispiriting. But you mustn’t take it personally – you’re just part of this machine.”

“There are so many things that can get in the way of a hit record and not every song you write gives you confidence and a buzz. Sometimes a songwriting session can be very draining, but with the best songs you feel elated and optimistic about their future.”

*“I learned to write by learning other people’s songs. I would deconstruct them and learn how they worked”*

**GUY CHAMBERS**

**Chamber music:** *Go Gentle Into The Light* was recorded at Abbey Road Studios



**Billie the kid:**  
Billie Eilish

# WRITING TO REACH YOU

The industry surrounding **songwriting** continues to evolve, but the art of moulding a great record remains the same. Here, *Music Week* asks a selection of the biz's stars to name the **greatest living hitmaker...**

——BY BEN HOMEWOOD, GEORGE GARNER, MARK SUTHERLAND, JAMES HANLEY & ANDRE PAINE ——

## Billie Eilish

“The only person I’ve been completely blown away with recently is Billie Eilish. She’s phenomenal and I really like the idea of that [songwriting] relationship between her and her brother [Finneas O’Connell]. It’s got elements of Feist, but wrapped up in a completely subversive way, which is blowing me away.”

**Crispin Hunt, songwriter and chair, Ivors Academy**

## Diane Warren

“Diane Warren – her writing credits say it all. Aerosmith, Celine Dion, Cher, Rihanna, Bon Jovi, Michael Bolton, Meat Loaf, Kiss, Pet Shop Boys, Mariah Carey, Alice Cooper, Eric Clapton, Roy Orbison, LeAnn Rimes, Lionel Richie, Tom Jones, Tina Turner are just a selection of artists she has written for. It’s probably easier to put a list together of people she hasn’t written with. She’s been writing hits for decades and she’s still writing hits.”

**Andy Copping, executive president of UK touring, Live Nation**

## John Mayer

“I think he’s incredibly underestimated. His songs touch something, lyrically, he addresses subjects that are incredibly personal and well executed, and incredibly melodic. He is underrated and I’m surprised he doesn’t get more airplay. There are a lot of layers – you can take away from it what you want to. Stop This Train is a great song, Gravity’s another.”

**Annette Barrett, MD, Reservoir/Reverb**

## Stevie Wonder

“Stevie Wonder is my favourite living songwriter because he’s so prolific and so consistent. From a young age he was writing and didn’t realise how amazing he was. He’s just incredible – every single song, the emotion, the way he can play. He can’t even see and he’s playing better than everyone else in the whole world. I think it’s that that made me want to learn how to play as well. Ribbon In The Sky, it’s just the beauty of it – the love in it that you feel. That’s why everyone has it at their wedding – you can just feel the beauty and truth in what he’s saying. And he’s always writing these songs about specific people – which is why they feel so real.”

**Camille ‘Kamille’ Purcell, songwriter/artist**

## Bruno Mars

“It’s a tough one to decide on the best living songwriter. I would probably go with Bruce Springsteen but I thought about it and, while he is like no other and his influence will be felt for many years to come, I wonder whether his best writing is ahead or behind him. Also, when you look at that generation you have so many living legend options. To make it a bit easier and more forward-looking I will take my pick from the new generation of great writers who have already made their mark and are likely to blossom even further in the years to come. So, I’ll go with Bruno Mars. He’s brilliant and unbelievably gifted and, while he has already written many songs that will likely be covered by many artists in the future, I somehow think his greatest song is yet to come. He makes me believe in pop music. I am sure his What’s Going On moment will come and then he’ll truly cement his spot next to Stevie Wonder, Dolly Parton, Robert Smith, Springsteen and all the all-time greats.”

**Albert Schilcher, VP, talent and music, MTV International**



**24K gold:**  
Bruno Mars

## Bob Mould

“I have been a massive fan of Bob Mould for years in all of his incarnations from Hüsker Dü, to Sugar to his solo material. His aesthetic, storytelling and even his sexuality have set him aside as a pioneer coming through the ’80s USA hardcore scene, whilst now reaching almost power pop with an album released recently. He has always been at the coal face of guitar music and continues to be so. As a bit of a curve ball, I would like to honourably mention Mike Duce – possibly viewed as a mere whippersnapper, alongside more heritage luminaries mentioned in this piece, but I believe he holds a valid place, being able to traverse a number of genres, whilst writing uplifting, witty, intelligent, pop rock for Lower Than Atlantis. Like a millennial Morrissey, with a more positive outlook.”

**Julie Weir, label head, Music for Nations**



## Kendrick Lamar

“My favourite songwriter is Kendrick Lamar. He paints a picture with words.”

**Lil Nas X, artist**

**Damn good:** Kendrick Lamar

## Mark Sheehan & Daniel O'Donoghue

"It's probably going to surprise you but I like The Script as songwriters, I think they've had some absolutely first-class songs. They are crafted in the way that old-fashioned songs used to be crafted, so there's a storyline and it's often a storyline that a lot of people can often identify with. With a lot of pop, writers are expressing emotions which their audience are feeling but can't express – and The Script do that very well."

**Keith Harris, manager and chair, UK Music Diversity Taskforce**

## LP (Laura Pergolizzi)

"I'm really into LP, she writes such joyous pop both for others and as an artist in her own right. Her breakout hit was Lost On You [2016] – check out her vocal range, it's a big, powerful, emotional song, and she's got an ear for really catchy, groovy hooks that are edgy and cool. But she had spent 10 years honing her skills writing big hits for Backstreet Boys, Christine Aguilera and Rihanna, including Cheers (Drink To That). She's big in the US and most of Europe, it's time she became huge here too."

**Vick Bain, former CEO, BASCA**

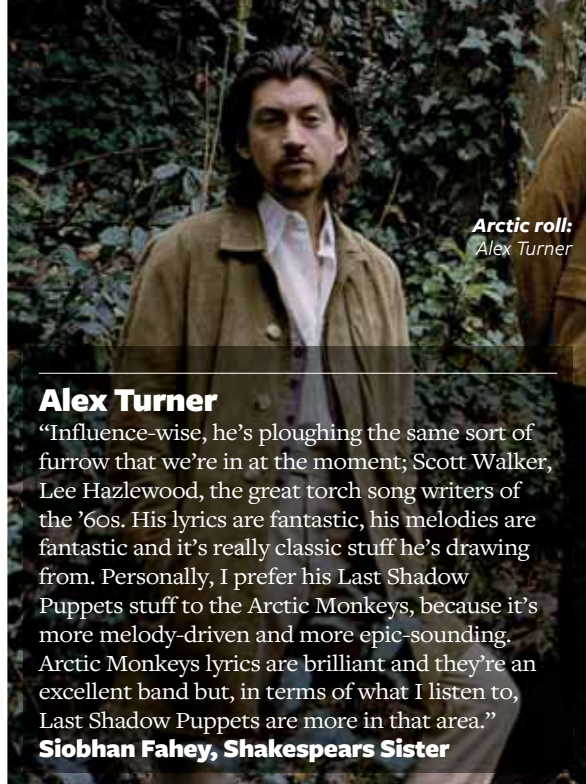


*Dolly would:*  
Dolly Parton

## Dolly Parton

"I would always say Carole King, but I think Dolly Parton is someone who doesn't get put at No.1 on that list enough. People just automatically assume she hasn't written everything herself because of what she looks like. My favourite story about Dolly Parton is that she wrote Jolene and I Will Always Love You on the same night. It's fucking outrageous but it's true! I love Jolene, I'm such a fan of rhythm being a character of music – that song is fantastic."

**KT Tunstall, artist**



*Arctic roll:*  
Alex Turner

## Alex Turner

"Influence-wise, he's ploughing the same sort of furrow that we're in at the moment; Scott Walker, Lee Hazlewood, the great torch song writers of the '60s. His lyrics are fantastic, his melodies are fantastic and it's really classic stuff he's drawing from. Personally, I prefer his Last Shadow Puppets stuff to the Arctic Monkeys, because it's more melody-driven and more epic-sounding. Arctic Monkeys lyrics are brilliant and they're an excellent band but, in terms of what I listen to, Last Shadow Puppets are more in that area."

**Siobhan Fahey, Shakespears Sister**

## Jason Isbell

"Jason Isbell is a master wordsmith. He's smart, and has a way of painting the world in his own spectrum of colours. And among his peers, he is the only one that I've seen lately that has been consistently able to murder anyone and everyone with words. His Grammy Award-winning song Vampires is a fine example."

**Lzzy Hale (vocals/guitar, Halestorm)**

## Aurora

"I'm really a big fan of Aurora. I've been writing a lot with her, she's been such an inspiration to me as well as a collaborator. Her recent song The Seed is all about climate change and it's a powerful, fierce call to arms. It's uncompromising, she's not backing down – Aurora's a force of nature, she's wonderful. She's also just full of love. I'm really excited to see what she does next, she's extraordinary."

**Fiona Bevan, songwriter**

## John Grant

"I am genuinely enthusiastic about the music of John Grant, who I first heard at Glastonbury maybe three years ago when he was performing on the John Peel Stage. I was absolutely struck by it and now listen to him all the time. I hate the fact that he's an ASCAP member, but he's brilliant."

**Robert Ashcroft, CEO, PRS For Music**

## Benny Anderson and Björn Ulvaeus

"When I worked at Polydor, I had the absolute honour of being ABBA's point person, so I got to work with them on a few occasions. I know they're not making records now, but they're very contemporary. Mamma Mia! has opened them up to a whole new audience. I worked on so many different campaigns for ABBA Gold, the slightest thing like Madonna doing Hung Up [which sampled ABBA], and you could take the record back to No.1. There are new people coming into it all the time because they're just the most timeless songs. Considering Björn as a lyricist when English isn't even his first language, the meaningfulness of their songs is incredible. The way they record and write harmonies, they're absolutely the benchmark for every pop writer."

**Peter Loraine, founder, Fascination Management**



## Fred Gibson

"He's the greatest young one. I work with Fred and he's a young songwriter who has the ability you need in the modern world which is to write it and produce it at the same time. Usually, that can be done by a team of people, but he's one of those rare people that can do it all as one. A lot of his music is still to come out, but he did a great job in helping George Ezra's Shotgun, and really, the best is yet to come."

**Ferdy Unger-Hamilton, president, Columbia**

## Quincy Jones

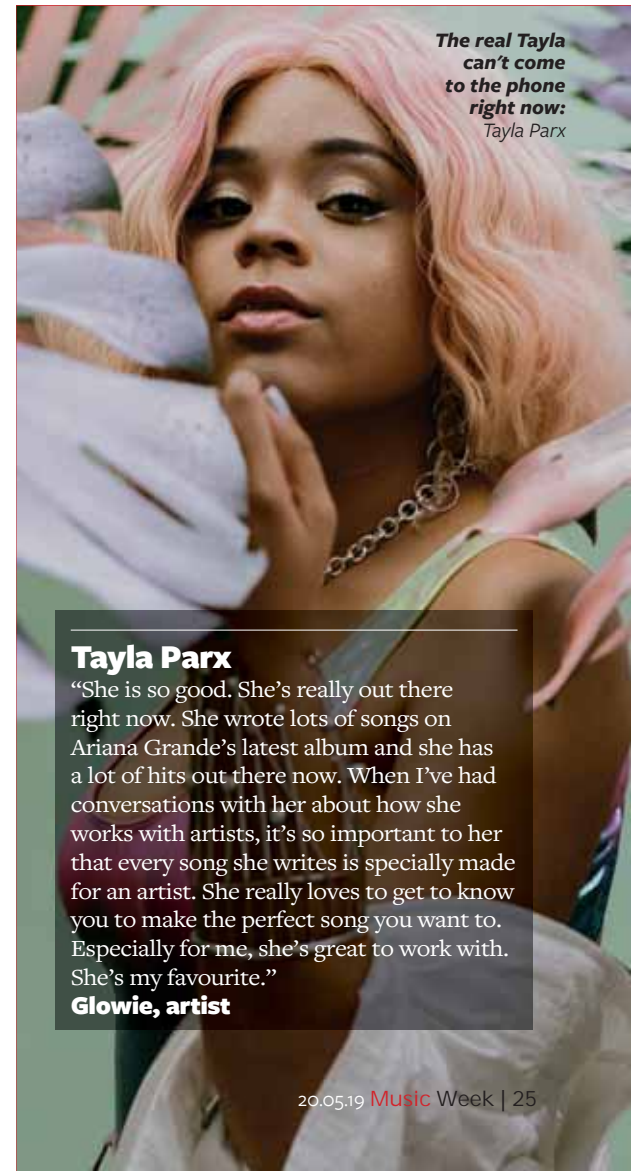
"Why? His CV... I mean... Just before I met him, I said to my friend, 'We're about to meet music'. To me, if you were to ask anyone what music is, it would be like him, he's gone into every genre, he's touched every style you could think of. I don't think anyone will be able to come close to what he's done."

**Samm Henshaw, artist**

## Randy Newman

"Randy springs to mind first. He's just such an intelligent, fascinating, gifted songwriter and storyteller, satirist, poet, genius... For me, he's top of my list."

**Lauren Laverne, DJ, BBC Radio 6 Music**



*The real Tayla can't come to the phone right now:*  
Tayla Parx

## Tayla Parx

"She is so good. She's really out there right now. She wrote lots of songs on Ariana Grande's latest album and she has a lot of hits out there now. When I've had conversations with her about how she works with artists, it's so important to her that every song she writes is specially made for an artist. She really loves to get to know you to make the perfect song you want to. Especially for me, she's great to work with. She's my favourite."

**Glowie, artist**



**Songbird:**  
Jade Bird

### Jade Bird

“She is fantastic, I love her. I’m a bit bored of all the co-writes going on, it’s really lovely to hear artists just wanting to tell their own stories and use their own words. Jade was in session on my show and she talked in detail about all her life experiences and how she’s used music to tell her story, and it’s quite cathartic for her, I think, because she’s been through quite a lot. And that helps other people. When she stands on stage and sings some of those songs, she says it takes her breath away and makes her quite emotional on stage, because of what she’s singing about. But that’s wonderful, that’s the power of music, you’re going to help a lot of other people through your words.”

**Jo Whaley, broadcaster, BBC Radio 2**



**Max power:** Max Martin

### Max Martin

“I’m in awe of Max Martin, he’s a melodic genius. He’s also a production genius and is brilliant at finding the right people to work with. He doesn’t just churn stuff out, he seems to be very careful about what he works on and that’s fantastic. He hasn’t made many bad records, that’s for sure.”

**Guy Chambers, songwriter**

### Johnny Jewel

“His ability to conjure unique moods and worlds is unparalleled, from glorious New Order-style synth pop to ominous noir-inspired soundtracks. He is also an absolute paragon of independence and I have huge respect for what he has accomplished with the Italians Do It Better label.”

**Paul Reed, CEO, AIF**

### Gruff Rhys

“His songwriting career has encompassed numerous genres, languages and instruments, from Super Furry Animals’ eclectic mix of genres encompassing Beach Boys harmonies, to indie pop, to techno, to Neon Neon with Boom Bip. Their second album, Praxis Makes Perfect, focused on the life of Italian left-wing publisher Giangiacomo Feltrinelli and was turned into a theatre production with actors from the National Theatre Of Wales. Rhys’ trilingual [English/Welsh/Spanish] solo songs have showcased his wide range of songwriting talents, telling engaging stories including the 15-minute long Skylon! which tells the story of a hijacked plane. They cross genres and subjects and engage audiences through multimedia from films, to books, to interactive apps, to orchestral performances. If that wasn’t enough, he’s also collaborated with songwriters including Gorillaz, Brazilian artist Tony Da Gatorra, Mogwai, Danger Mouse and Sparklehorse.”

**Annabella Coldrick, CEO, Music Managers Forum**

### Paul Simon

“He is one of my favourite songwriters of all time. I’m all about melody, I love a really big, strong swooping melody and he’s the king of melodic songwriting. His songs aren’t wildly complicated, but the way he picks out melodies is just brilliant. His songs are so intensely emotional. I just love it.”

**Dave Rowntree, Blur**

### Steve Mac

“Right now, Steve Mac is really in the groove. Ed Sheeran turned me on to him years ago, but now I’ve seen what he’s done with Chvrches and a few others. So he’s a guy that I give a lot of credit to. I’m an old-fashioned guy, though, give me Paul Simon, Stevie Wonder, singular songwriters – those are my favourite type of songwriters. But you have a few today, Johnny McDaid from Snow Patrol is an A-plus songwriter. Diane Warren is still a force of nature. Those are people I really respect in the scene right now.”

**Daniel Glass, founder/president, Glassnote Records**

“Steve Mac is definitely up there. He’s got acute awareness of what works as a single and can appeal to lots of people. He’s done it for years and his track record speaks for itself.”

**Ben Coates, general manager, Relentless Records**



**Big Ron:** Mark Ronson

### Mark Ronson

“He has such an incredible discography and catalogue of hits, and he always maintains musicality, credibility and class.”

**Fraser T Smith, songwriter and producer**



**What Kate did next:**  
Kate Tempest

### Kate Tempest

“A poet, a painter of people, weaver of words and an inspiration. She is able to make us feel recognised and recognise ourselves and the world around us with new light. A one-off. Thank you Kate.”

**Lucie Caswell, CEO, Featured Artists Coalition**

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# HITMAKERS

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

## THIS WEEK:

When it comes to modern hitmaking, it doesn't get much bigger than **Uptown Funk**, the three million-selling No.1 smash by **Mark Ronson and Bruno Mars**. Here, Ronson tells the story of the song that will never die...

■ INTERVIEW: BEN HOMEWOOD

**U**ptown Funk was written over the course of seven months. It was a labour of love, but it was also a bit like, 'Fuck, is this song ever going to get finished?'

No one wanted to hear about it anymore. I'd have to wait a month [between sessions] so everybody would forget about the tense one that we'd had before. I'd say, 'Hey, do you guys want to get together again?'

Then we'd get together and, to Bruno's credit, he was on tour playing arena shows going back to the dressing room every night while the rest of the band was out partying to get in with the engineer and keep trying to dial this song in. Seventy five per cent of the song is [down to] him; he's the fucking hook master.

It started as a jam in Bruno's studio in LA. He was on drums; he said he'd been doing this James Brown/Trinidad James thing that could be fun. Jeff Bhasker was on keys, I was on bass and Philip Lawrence had the mic.

On the first night we wrote the verse, "This hit, that ice cold..." We were trading lines. Jeff had the "Michelle Pfeiffer, that white gold", we were like, "Wow, that's cold, that's like a Kanye West line!"

We left so excited that night, and every time we'd go back in we'd chip away a little, but we never got the whole song to feel as exciting as the first verse did. We were like, 'Fuck, it's not done.' We tried different things, choruses, arrangements... But it all felt corny.

We were in Memphis working on the song. Then Phil came up with the 'do do do' bass part and that seemed to cement everything. It was like, 'OK, we can have these rap verses and not really a real hook because we've got this cool bassline and that's the cement.'

To be honest, when Bruno first sent me

the demo I thought it was kind of cheesy.

It had this dinky little clap on it and we'd been doing this heavy funk thing, but he just knew and he said in the nicest possible way, 'It's this way or the highway' and he was completely right.

Because of that we were able to get everything else, we came up with the guitar last and then had to go to Toronto to record the rest of the song because Bruno was there playing a show.

I had to schlep a five string bass from New York to Toronto on a plane and it got locked in the baggage closet. No one could get off the plane because this giant bass fell over during the flight so no one could open the fucking thing.

We don't talk about the song much anymore. We're all so grateful for it. We'd send jokey texts like, 'Man we did it, we're the new Macarena', just funny texts. Everybody is so grateful and aware that it was this wild, lightning in a bottle thing.

None of us really knew. We're all desperate to not have this song be our only legacy. Bruno did it with his album 24K Magic and killed it at the Grammys and I've been trying to... I don't want to close the chapter on Uptown Special, it's just a different part of my life, and [my upcoming album] Late Night Feelings is the music that feels good for now, even if it might not have the monster of all hits.

I've been pretty lucky with songwriting. Generally if you've got good karma and you're a decent person you can attract these people to be on your records.

We're not hardwired to rest on our laurels, our brains are hardwired to be like, 'Holy shit, is a lion going to jump out and eat me, am I going to eat tomorrow?'

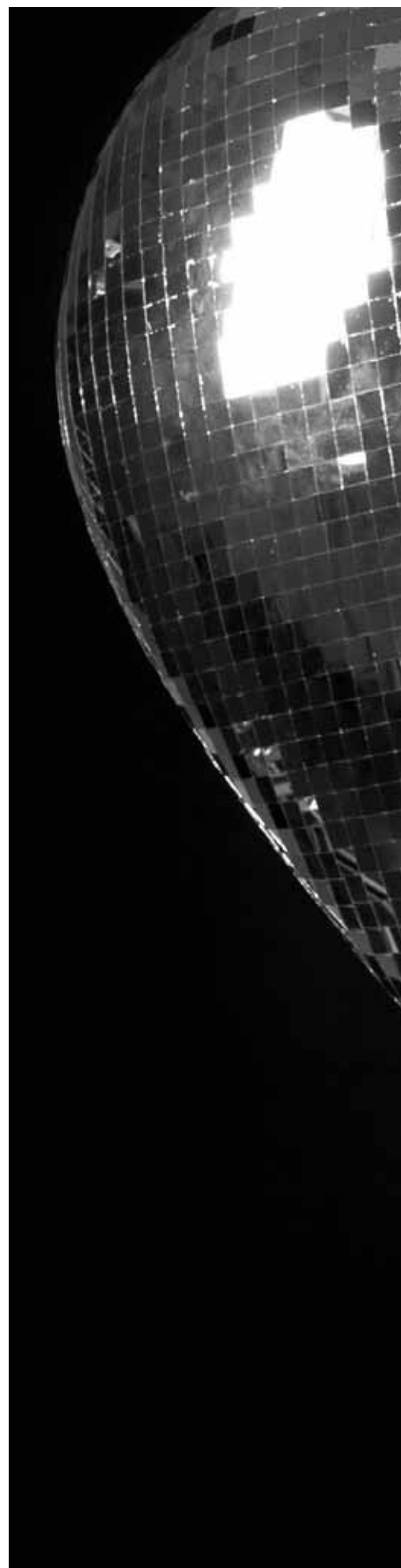
[After a hit] I think everyone's like, 'Are you going to take time off to chill, relax and enjoy it?'

No! I can't, it's not even an option.

*"We'd send jokey texts saying, 'Man, we're the new Macarena'"*

**MARK RONSON  
ON UPTOWN FUNK**

*Achy breaky charts:  
Mark Ronson releases  
Late Night Feelings on  
June 21 via Columbia*



**HITMAKERS**  
SPECIAL 2019

# MARK RONSON (FEAT. BRUNO MARS) UPTOWN FUNK

## Writer's Notes



## Publishers

Mars Force Songs/BMG/  
ZZR Music/Universal Music  
Publishing Group/Imagem/  
Songs Of Zelig/Way Above  
Music/Sony/ATV/Minder

## Writers

Robert Wilson, Rudolph  
Taylor, Charlie Wilson,  
Ronnie Wilson, Lonnie  
Simmons, Devon Gallaspy,  
Trinidad James, Bruno  
Mars, Mark Ronson, Philip  
Lawrence and Jeff Bhasker

## Release Date

10/11/18

## Record label

Columbia

## Total UK sales (OCC)

3,159,995

# Music Week AWARDS 2019

YouTube Music



## THE GREATEST SHOW

In 2019, the **Music Week Awards** was bigger, better and more brilliant than ever before. Here, we salute the winners from a record-breaking year that saw our largest audience yet gather in a brand new venue, Battersea Evolution, to celebrate the achievements of each and every sector in the biz. Read on to relive the best night of the year...

— BY ANDRE PAINE & BEN HOMEWOOD —  
PHOTOS: PAUL HARRIES & WILL IRELAND

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Category Sponsors



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**Strat ease:** Darcus Beese (left) and Dizze Rascal

# THE STRAT

DARCUS BEESE



“I’ve been in the music industry since I was 19. I started at Island when it was independent, I came up under [former Strat Award recipients] Chris [Blackwell] and Lucian [Grainge]. So to now be on the list is incredible, I can’t believe it. It’s amazing that Dizze came to present it to me – and he dressed up! I’ve had many moments in my life that have been incredible, but I think this has to top it. It was nice to come back into the UK music industry and be part of the fold again, even if it was for just one night.”

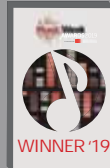
**DARCUS BEESE**  
PRESIDENT, ISLAND RECORDS US

“It’s Darcus, man. My speech wasn’t the greatest but the truth is he’s such an easy dude, he’s even cool on the phone. He’s a real dude. You can just chat to him on a human level. But he’s a hard fucking dude to negotiate a record deal with!”

**DIZZEE RASCAL**  
ARTIST

# MUSIC & BRAND PARTNERSHIP

PALOMA FAITH/SKODA/SONY MUSIC/FALLON



“It was a huge campaign and it’s such an accolade to bring this home to Sony Music and 4th Floor Creative. It was really a collaborative effort between us, RCA, Paloma [Faith], Lateral [Management] and the amazing team at Fallon [London]. It was really a testament to all of the work; all of our teams across 4th Floor Creative have had input into this, so we’re really proud of this one. There were some huge names in [the category], it’s a really exciting time for partnerships and people are really pushing boundaries when it comes to creative. So to help tell an artist’s story and deliver a vision is really important to us. It was incredible to be able to help build the campaign alongside Skoda and RCA for Paloma, we were so proud of the results.”

**MARIA PANAYI**

HEAD OF BRAND PARTNERSHIPS, 4TH FLOOR CREATIVE, SONY MUSIC UK



**Da bomb:** Maria Panayi (left) with the winning team and (inset) Paloma Faith



**Law and order:** Gregor Pryor celebrates



# LAW FIRM OF THE YEAR

REED SMITH

“We have such an incredibly diverse range of clients in the music industry. We try to be inclusive and bring new talent into our body of clients and we also represent some of the world’s biggest superstars, huge record labels and early stage disruptors. We do it in the UK, the US and globally. It’s been a five-year labour of love, there’s no way I thought we’d ever win this. You have to be open to the business model changing, to people expecting different things. The labels, financiers and, most of all, the creators have had to change. They respect and love their art more and want to see a return, but they also want to have control. To have lawyers that are going to help protect and foster that is critical.”

**GREGOR PRYOR**

CHAIR, ENTERTAINMENT AND MEDIA INDUSTRY GROUP, REED SMITH



# RECORD COMPANY OF THE YEAR

## POLYDOR RECORDS

“We’re really happy, we’re really excited, we’re delighted for our team. This means a lot to us. We’re a new team, the vibe and energy is amazing. It’s the start of something good, we’re just getting going. I think we won because of the creativity of the label, we’re breaking some really exciting artists.”

**TOM MARCH**

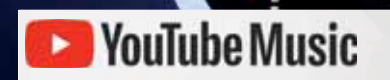
CO-PRESIDENT, POLYDOR RECORDS

“I’m absolutely buzzing, I can’t lie. We’re just really, really lucky to be here at a time where we’ve got brilliant artists and brilliant people. And I forgot to thank Tom on stage, he’s the best partner in crime I could possibly ask for.”

**BEN MORTIMER**

CO-PRESIDENT, POLYDOR RECORDS

**Poly good:** Ben Mortimer (with award) and Tom March (centre right) with team Polydor



**Press player:** Susie Ember and (inset) The 1975



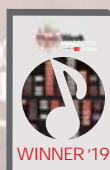
# PR CAMPAIGN

## THE 1975 POLYDOR RECORDS

“It’s possibly the most exhilarating feeling I’ve had in my entire life. It just feels amazing. My last nomination was in 2003 for The Hives, I hadn’t entered since then. I’ve been doing this for 25 years, so to get one feels fucking great. I think our campaign really stood out, it was a really modern campaign, very strategic. I had a very clear idea of the sort of campaign I wanted to produce, one that was driven by aesthetics and reflected the band’s cultural resonance. On stage, I said I’m sharing this award with them because it’s very rare that you get a band like The 1975 come along. To be part of that amazing team of people, it just makes your job a lot easier.”

**SUSIE EMBER**

HEAD OF PRESS, POLYDOR RECORDS





**Tax men:** Mike Skeet (with award) and Skeet Kaye Hopkins celebrate with Jo Whiley

## ACCOUNTANCY FIRM OF THE YEAR SKEET KAYE HOPKINS

“I feel surprised. Us and the other firms nominated work so hard and we’re the forgotten people of the music industry, we keep a lot of wheels turning but we never get any recognition, so it’s really nice we’re finally getting some. This category is very important, we do a lot more work than people realise behind the scenes. I almost feel like we should accept this on behalf of us and all our competitors, as it’s the first time anyone could win it. If we’re doing our jobs properly, we probably shouldn’t get noticed, but it’s great to be recognised. You need to have respect for artistic talent and foibles, for want of a better word. It’s not like being an accountant and dealing with normal business people; artists are different.”

**MIKE SKEET**  
PARTNER, SKEET KAYE HOPKINS

## MUSIC CONSUMER INNOVATION AMAZON MUSIC - ALEXA

“It’s a phenomenal recognition for the work that’s gone in to build both our streaming service offering and the fantastic innovation that Alexa is and what it does to bring music to a whole new audience. That is what we’re all really excited about as people who work in this business. Alexa creates a reaction that allows people to engage with music in this new format.”

**PATRICK CLIFTON**  
HEAD OF ARTIST & LABEL RELATIONS,  
AMAZON MUSIC UK

“I guess whenever you’ve got a new award, you don’t know what to expect. We just know that what we do with Alexa is innovative. It’s an award for innovation, and if you’re able to use technology to make it easier for people to find music, that’s brilliant.”

**PAUL FIRTH**  
DIRECTOR, AMAZON MUSIC UK



**Alexa, win us an award:** Paul Firth (left) and Patrick Clifton



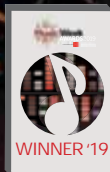
**6 is the magic number:** Lauren Laverne (with award) and her team pose with Jo Whitley

## RADIO SHOW

LAUREN LAVERNE  
BBC RADIO 6 MUSIC

“It’s fun to be in the audience [as a former host], Jo Whitley’s a good friend of mine and it’s great to see her bossing it! I’ve been doing this for about 20 years. The great thing about radio is that you’re only ever one person talking to one other person, that’s why it’s the best media. I don’t think you ever feel like a big deal, if you are then you’re probably in the wrong job. I love my industry, I love what I do and it’s exciting to work with people younger than me who are new to it, to see them falling in love with it like I did and talking about things I’ve learned. That’s a particular pleasure you get to have as you get older and I’m really enjoying it.”

**LAUREN LAVERNE**  
BROADCASTER, BBC RADIO 6 MUSIC



# CATALOGUE MARKETING CAMPAIGN

BRITNEY SPEARS  
SONY MUSIC COMMERCIAL GROUP

“It’s great, the whole premise of this campaign was that there was no physical release, so it was an entirely streaming-led campaign. Britney being in market [on a UK tour] represented a huge opportunity for us to push that catalogue, re-engage fans and introduce Britney to new fans.”

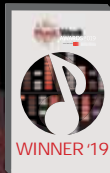
**PHILIP CONNOLLY**  
SENIOR PRODUCT MANAGER,  
SONY MUSIC CG

“We spent really well, what we did was really remarkable. We were one of the first labels to really approach [catalogue] marketing in this way by using someone coming on tour. It just feels like those opportunities aren’t utilised and they should be, because they mean a lot to the consumer.”

**KIRSTEN SHARP**  
STREAMING MARKETING MANAGER,  
SONY MUSIC CG



**Brit squad:** Philip Connolly (left) and Kirsten Sharp plus (inset) Britney Spears



**Are you being served?** Howard Corner (with award) and team ADA

## LABEL/ ARTIST SERVICES COMPANY ADA

“We’re slightly shocked. It’s a very competitive category with some great companies out there all doing great stuff. We just turn up every day and do the very best we can and believe in what we do and each other. Sometimes things like this come along that make us pause and realise that what we’re doing has some value for people and it’s nice. We know what we do and we just get on with it.”

**HOWARD CORNER**  
GENERAL MANAGER, ADA



**RECORD COMPANY OF THE YEAR  
PR CAMPAIGN OF THE YEAR**

**MUSIC WEEK AWARDS 2019**

# PUBLISHER OF THE YEAR

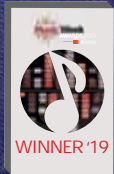
## UNIVERSAL MUSIC PUBLISHING GROUP

“We had the biggest newcomers at the Grammys and the BRITS in Dua Lipa and Tom Walker, it’s been a good year. Our boss, Jody Gerson, in America, is a force of nature.”

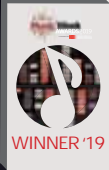
**CAROLINE ELLERAY**  
SVP, A&R, UNIVERSAL MUSIC PUBLISHING GROUP UK

“I cannot tell you how thrilled I am that the team have been recognised with this award. I’m flattered that the industry has recognised all the hard work we have put in to sign and develop great new talent in a difficult environment for new artists and songwriters. Thanks to everyone in UMPG UK and to Mark Sutherland and all at *Music Week*.”

**MIKE MCCORMACK**  
MD, UNIVERSAL MUSIC PUBLISHING GROUP UK



**Universal acclaim:** Caroline Elleray (with award) with team UMPG and (inset) Mike McCormack



**Go east:** Oscar Thornton (third from left) and team All Points East

# FESTIVAL OF THE YEAR

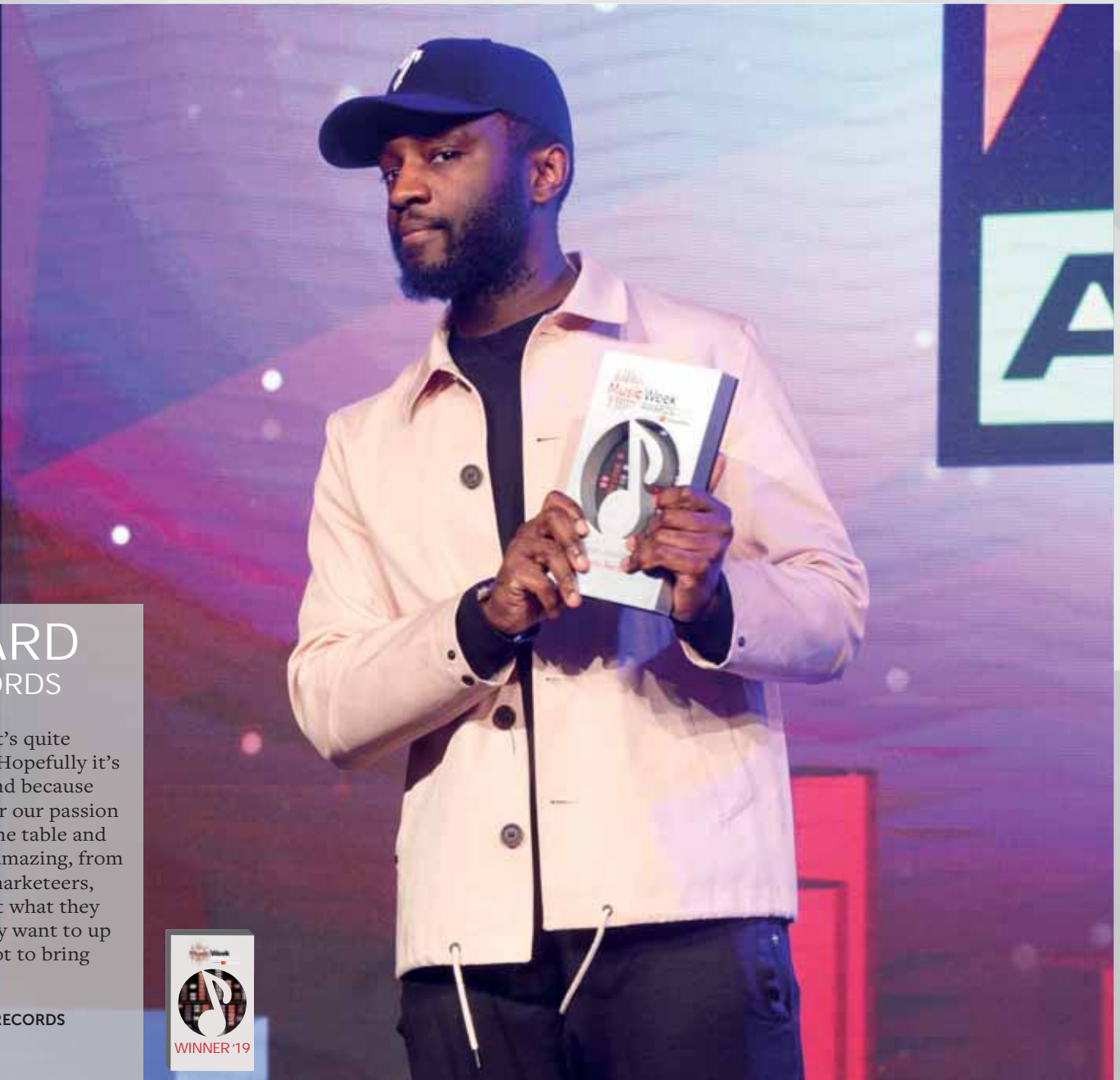
## ALL POINTS EAST

“It feels great to win. We’re trying to bring something new by booking a really deep line-up, which is really hard work. We’re trying to do a cross-genre job, which takes time and a lot of trust from everyone and a lot of agents and the public are really buying into that, which is a really positive thing. We couldn’t have asked for a better first year in terms of how things went. The biggest thing for this year is coming back from such a strong first year to try and deliver again.”

**OSCAR THORNTON**  
PROMOTER, ALL POINTS EAST



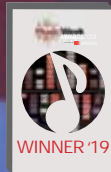




## A&R AWARD ATLANTIC RECORDS

“It is incredible to win, it’s quite humbling, to be honest. Hopefully it’s because we really care and because our artists are adverts for our passion as well. You sit around the table and you see people who are amazing, from the promo team to the marketeers, they are all really good at what they do. So it makes you really want to up your game, everyone’s got to bring excellence to the table.”

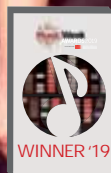
**ALEC BOATENG**  
CO-HEAD OF A&R, ATLANTIC RECORDS



## PROMOTIONS TEAM ATLANTIC RECORDS

“We’re blessed and very lucky. We’ve got the most amazing A&Rs, great music and I feel we are a great group. We still have a lot of fun doing what we’re doing. We broke Anne-Marie and Cardi B and The Greatest Showman was a big part of our year, it became massive. We’re buzzing. After losing out last year, it feels so nice to be back up here. I’ve been doing this job for 30 years and I’m the oldest swinger in town. Atlantic is a great place to be, a really good record label. We’re spoilt, without the music we’d be nothing.”

**DAMIAN CHRISTIAN**  
DIRECTOR OF PROMOTIONS, ATLANTIC/SVP, PROMOTIONAL STRATEGY, WARNER MUSIC



*Radio ga ga: Damian Christian (with award) and Atlantic are back on top*





# MANAGER OF THE YEAR

JACK FOSTER AND BENNY SCARRS, NEIGHBOURHOOD MANAGEMENT

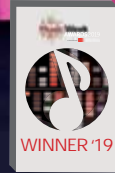
“I’m not going to lie, I’m baffled. I’m confused. I don’t know what to say, it’s quite surprising and quite overwhelming. There’s some really respected people in the category, people who’ve been doing this a long time with big artists. It’s just a high compliment. It’s nice to know your work is getting recognised.”

**BENNY SCARRS**  
CO-FOUNDER, NEIGHBOURHOOD MANAGEMENT

“It’s incredible. The fact that we only just got the first vinyl press of Dave’s album tells you how the year’s been. It’s been pretty seat of the pants!”

**JACK FOSTER**  
CO-FOUNDER, NEIGHBOURHOOD MANAGEMENT

*Neighbourhood watch:* Jack Foster (left) and Benny Scarrs



# ARTIST MARKETING CAMPAIGN

GEORGE EZRA  
COLUMBIA RECORDS

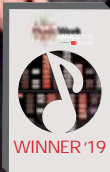
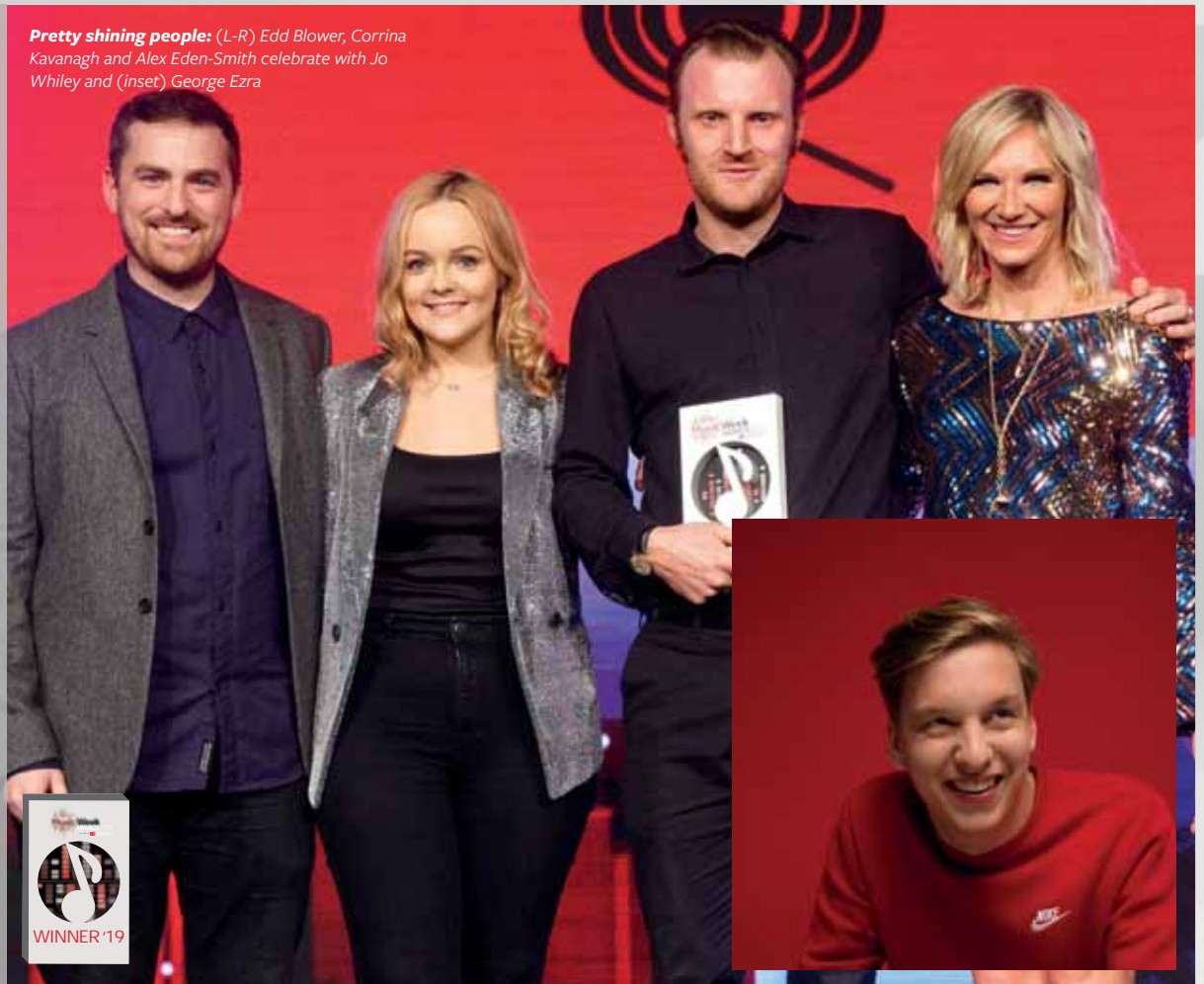
“You’re always a little bit surprised because you always think someone else is going to win, but we’re extremely happy. A lot of people put a huge amount of work into this campaign and it’s nice to get the recognition. We all know how much George himself puts in. I believe in putting the artist first.”

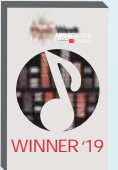
**ALEX EDEN-SMITH**  
HEAD OF MARKETING, COLUMBIA

“It’s about the way we connected with the audience and created content they wanted to see from George. It’s about doing it in a really strategic way and understanding what makes the audience tick and what they want and then amplifying that across social media, marketing and PR.”

**CORRINA KAVANAGH**  
AUDIENCE DEVELOPMENT MANAGER, COLUMBIA RECORDS

*Pretty shining people:* (L-R) Edd Blower, Corrina Kavanagh and Alex Eden-Smith celebrate with Jo Whiley and (inset) George Ezra





## LIVE MUSIC AGENT (INDIVIDUAL)

LUCY DICKINS,  
ITB

“Do you know what? It’s actually amazing to win this because I really did not expect it. I’ve even got my trainers on! I’ve spent the whole night saying I’m not going to win this one. The last two years I’ve done nothing but win awards, it’s been amazing. I probably won it this time because of the amazing artists that I work with – Mumford & Sons, Bryan Ferry, James Blake.”

LUCY DICKINS, AGENT  
ITB

ITB news: Lucy Dickins

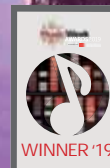
Sneak like him: Nick Stewart with his venue's award

## GRASSROOTS VENUE: SPIRIT OF THE SCENE

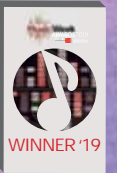
SNEAKY PETE'S, EDINBURGH

“I’m totally stunned, over the moon. We might be one of the very smallest music venues in the whole of the UK, and it’s really hard to stay open sometimes. But we’ve built a really good business and, being involved in lots of different policy changes at the moment, hopefully this is recognition of the work that we’re doing to try and make sure that all music venues do much better over the coming years.”

NICK STEWART  
OWNER/MANAGER, SNEAKY PETE'S



**We are family:** Anton Lockwood (left) with team DHP and Jo Whiley



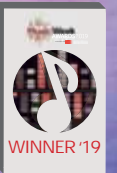
## LIVE MUSIC PROMOTER (COMPANY) DHP FAMILY

“We’ve been working for a long time independently and trying to do our own thing. There are all those big corporate companies out there and it’s great for us to get recognition for doing a fucking great job, basically! We’ve achieved huge things through working with Ed Sheeran, the biggest artist in the world, but at the same time we’re doing all sorts of different things with our venues and growing artists. We’ve got an independent spirit, we very much believe in looking after the artist and looking after the fan as well, we try and have ethics and independent spirit and grow artists from the smallest to the biggest.”

**ANTON LOCKWOOD**  
DIRECTOR OF LIVE, DHP FAMILY



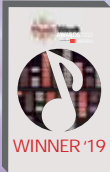
**Just the Twicket:** Richard Davies (with award) and co pose with Jo Whiley



## TICKETING COMPANY TWICKETS

“It feels fantastic, there were a lot of nerves and apprehension beforehand, but it’s great to win. Three years prior to this we’ve been nominated, so it’s great to finally pick up an award. There’s been so much change in the secondary market in the last year, by the efforts of huge numbers of people and organisations. We’re very much hoping to be part of that, so it’s great to finally get that accolade. We have to be innovating, inventing new functionality and making life easier for the customer.”

**RICHARD DAVIES**  
FOUNDER, TWICKETS



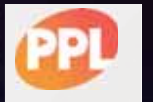
**Radio won:** Ben Cooper (left) with Jo Whiley

# RADIO STATION

## BBC RADIO 1

“It’s an amazing achievement. I want to thank 6 Music for letting go of it after, I think, something like eight long years. That’s something not to be taken lightly. At Radio 1, we’ve really tried to reinvent ourselves and to really focus on taking that creativity, that passion, that energy that our presenters can really put around new music and new artists, and really have that as the focus. I’m really delighted to be rewarded with this, it means a lot to have it from the music industry, thank you. I know people can get a little bit jaded about awards, but actually it means so much to the teams. I’ll be very happy to show them that this is their award. Radio 1 cares about breaking new artists and really getting behind those returning artists with a new project. It’s brilliant that we’ve won this.”

**BEN COOPER**  
CONTROLLER, BBC RADIO 1/1XTRA & THE ASIAN NETWORK



**Oh Warner night:** Linda Walker (with award) and team



# SALES TEAM OF THE YEAR

## WARNER MUSIC UK

“It’s amazing, everybody in the team works so, so hard all year. This award means that what we’re doing, we’re obviously doing it right. The partners that we work with, the indies that we work with and the big huge streaming companies that we work with, to get this award when they voted for it is really special. It’s hard work, dedication and really caring about what we do. In everything we do, from the smallest baby act to the big major global priorities, we put as much time and effort into every single one and work super-closely with our labels, who give us amazing content to sell. There’s a bit of a party mood and we’ll be celebrating.”

**LINDA WALKER**  
VP, COMMERCIAL, WARNER MUSIC UK



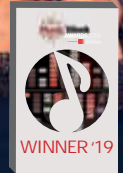
**Love it if they made it:** Jamie Osborne (with award) and the Dirty Hit gang



## INDEPENDENT RECORD COMPANY DIRTY HIT

“It feels great. Thank you. I’m always a little bit taken aback in these situations. We’ve wanted to win this award for a few years running now. I’m always looking forward, but The 1975’s campaign has been amazing, with the BRITs and the album was such an amazing record. Wolf Alice winning the Mercury Prize was brilliant. We’re always developing new artists like The Japanese House, Pale Waves, Beabadoobee and No Rome. I’m really excited about the future, it feels like we’re in a great spot. I’m always looking for music that moves me and voices I believe in, that hasn’t really changed. I don’t think it’s possible to work in music at the moment without learning.”

**JAMIE OSBORNE**  
FOUNDER, DIRTY HIT

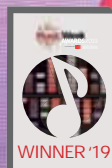


## INDEPENDENT RETAILER RESIDENT MUSIC, BRIGHTON

“It’s an amazing award, I just think it’s really important that this award still exists in the context of this night. It’s huge and it’s a massive industry, but for indie record shops to still be a part of it is really important. Fifteen years on from setting up the business, it’s really important to us to still be recognised for what we do. It’s our livelihood, it’s what we live and breathe, so it’s everything. It was really strong competition. We work really hard making personal recommendations, getting out to gigs and being there right at the beginning. We’ve also worked really hard at being part of the community on our High Street and that’s what it’s about, being more than just a shop. Hopefully, that’s paying off.”

**NATASHA YOUNGS**  
CO-FOUNDER, RESIDENT MUSIC

**Resident advisor:**  
Natasha Youngs

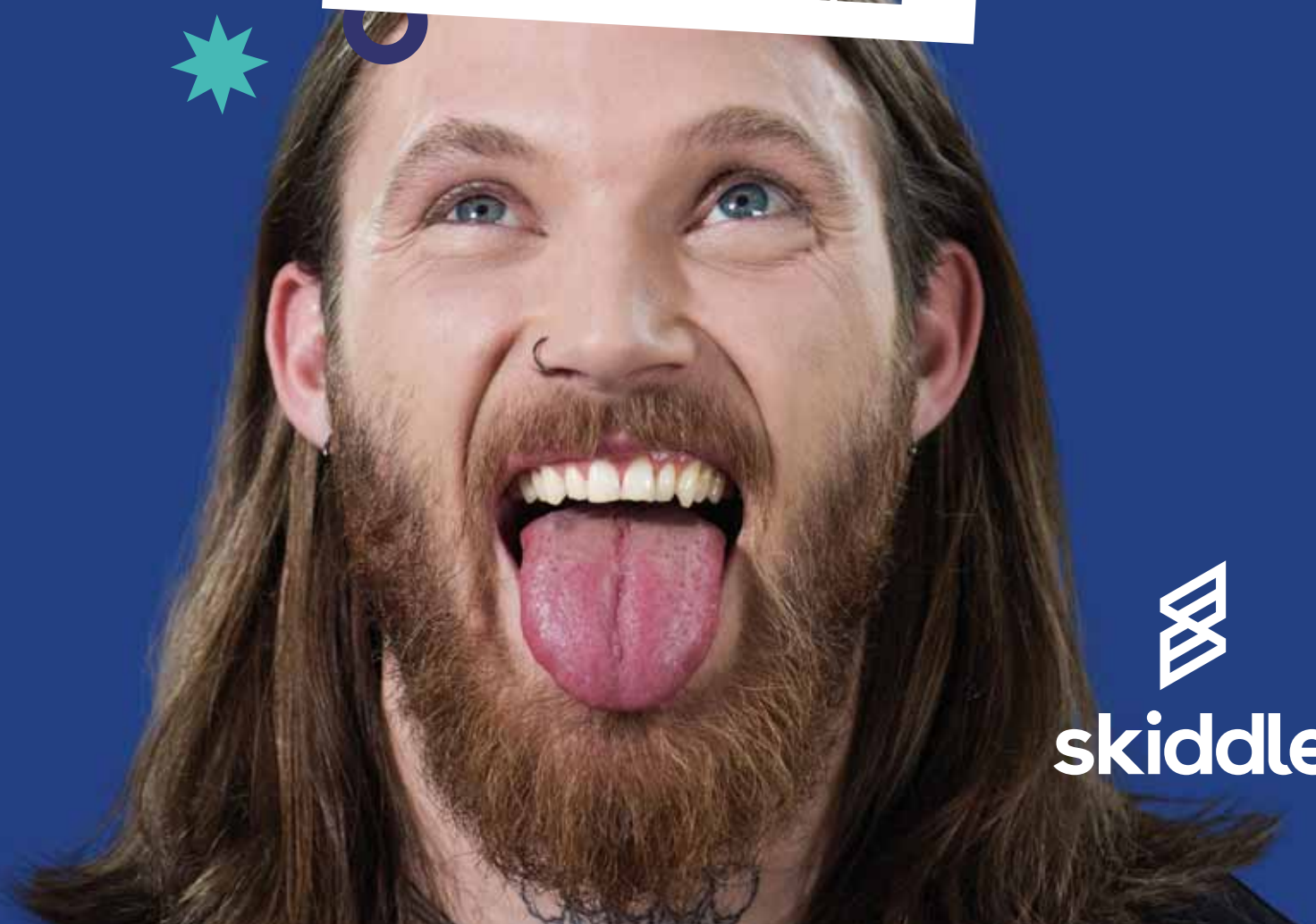


**THINK**

**GIGS**

**THINK**

**SKIDDLE**



  
**skiddle**

#



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# Music Week JOBS

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# Music Week CHARTS



**Guess who's back:** Ed Sheeran & Justin Bieber top the singles chart with I Don't Care

48/50 - Singles & Albums

49/51 - Analysis

52/53 - Market Shares

54 - Streaming/Comps/Record Store

55 - Indies

56/57 - UK & EU Airplay

58/59 - Apple/Spotify

60 - Vevo

61 - Club



THE OFFICIAL UK SINGLES CHART TOP 75



Table with columns: TW, LW, WKS, ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER). Rows 1-38.

Table with columns: TW, LW, WKS, ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER). Rows 39-75.

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

# Not a care in the world: Bieber and Sheeran storm to the top spot

BY ALAN JONES

With combined UK track consumption of more than 73 million between them hitherto, it is no surprise that **Ed Sheeran** (44,944,052 sales) & **Justin Bieber** (28,174,774) make a scorching No.1 debut with their collaboration, *I Don't Care*.

Smashing its way to the top of the rankings on consumption of 123,825 units – the highest of any song for 16 weeks – *I Don't Care* also debuts at No.1 on all three chart components: paid-for sales (21,602), audio streams (10,885,981) and video streams (2,130,897).

The track is 28-year-old Sheeran's sixth No.1 as an artist, and 25-year-old Bieber's seventh, one of which – *Love Yourself* – was co-written by Sheeran but credited only Bieber as an artist, and another of which (*Despacito*) was No.1 before he was added to the track. It brings Sheeran's overall tally of Top 75 entries as an artist to 47 and Bieber's to 55. On Top 10 hits, Sheeran leads 22-17.

Rather, it is a brand-new song, penned by Sheeran and Bieber along with Shellback, Poo Bear and Fred Gibson. Bieber has now written six No.1, and Sheeran 10, with the latter credited on No.1s by Major Lazer, One Direction and Benny Blanco, as well as by Bieber. Of Sheeran and Bieber's co-writers, legendary Swede Max Martin has had by far the highest tally of chart-toppers. This is his 16th. *I Don't Care* brings to an end a run of eight consecutive No.1 hits by solo acts, stretching back to last November.

Old Town Road by **Lil Nas X** remains No.2 (80,291 sales) for the third week in a row, while *Vossi Bop* slips 1-3 (78,409 sales) for **Stormzy**.

The rest of the Top 10: *Someone You Loved* (3-4, 61,536 sales) by **Lewis Capaldi**, *Piece Of Your Heart* (6-5, 56,562 sales) by **Meduza** feat. Goodboys, *Bad Guy* (5-6, 55,423 sales) by **Billie Elish**, *SOS* (8-7, 46,403 sales) by **Avicii** feat. Aloe Blacc, *Hold Me While You Wait* (4-8, 41,049 sales) by Lewis Capaldi, *Me!* (7-9, 39,973 sales) by **Taylor Swift** feat. Brendon Urie and *If I Can't Have You* (9-10, 35,094 sales) by **Shawn Mendes**.

A tad over a decade since he made his chart debut, **Skepta** scores his 19th and 20th hits simultaneously with Nafe Smallz collaboration *Greaze Mode* (No.22, 21,413 sales) and solo cut *Bullet From A Gun* (No.42, 12,213 sales).

*Falling Like The Stars*, opens at No.34 (15,737 sales), becoming 2012 *X Factor* winner **James Arthur**'s 14th hit.

South London fraternal production duo **Da Beatfreakz** gained a toehold on the chart for the first time last November, when their *Pumpy* (feat. AJ x Deno, Swarmz & Cadet) reached No.70. They make a stronger second showing with *Motorola* opening at No.35 (15,691 sales). Swarmz and Deno are on



No.1

## Ed Sheeran & Justin Bieber - *I Don't Care* (Asylum/Def Jam)

This week's sales: 123,825 | Downloads: 21,602 |  
Streams: 102,223 | Total sales to date: 123,825 |



**We care a lot:**  
Ed Sheeran & Justin Bieber's *I Don't Care* had a total of 10,885,981 audio streams

board again, alongside Dappy.

Also new to the chart: *Stay (Don't Go Away)* (No.47, 10,685 sales), French DJ/producer **David Guetta**'s 48th hit, and featured UK singer Raye's ninth; *Tough Love* (No.60, 8,484 sales), by Avicii feat. Vargas & Lagola and Agnes; *Summer Days* (95-63, 8,175 sales) by **Martin Garrix** feat. Macklemore & Patrick Stump; *A Whole New World* (No.68, 7,287 sales) by former One Direction star **Zayn** and Californian singer **Zhavia Ward**; and *On The Way Home* (78-73, 6,615 sales) by **Jaykae & Aitch** feat. Bowzer Boss.

After faltering 12-13 last week, *All Day And Night* draws closer to being the fifth Top 10 hit for **Jax Jones**, the second Top 10 hit for Martin Solveig and the first for Madison Beer, advancing to No.11 (33,895 sales).

There are also new peaks for: *What I Like About You* (22-19, 23,971 sales) by **Jonas Blue** feat. Theresa Rex, *Sixteen* (31-25, 20,551 sales) by **Ellie Goulding**, *Carry On* (30-27, 19,138 sales) by **Kygo & Rita Ora**, *Late Night Feelings* (47-39, 12,653 sales) by **Mark Ronson** feat. Lykke Li, *Truth Hurts* (59-53, 9,623 sales) by **Lizzo**, *3 Nights* (74-54, 9,567 sales) by **Dominic Fike** and *Paradise* (69-64, 8,013 sales) by **Bazzi**.

Overall singles sales are up 3.62% week-on-week at 18,491,375, 7.59% above same week 2018 sales of 17,186,684. Paid-for sales are down 4.27% week-on-week at 706,670, and are 30.49% below same week 2018 sales of 1,016,654. They are below same-week, previous-year sales for the 302nd week in a row.



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

# Superhuman: Pink notches third week at the singles summit

BY ALAN JONES

**H**urts 2B Human spends its third straight week at No.1 for **Pink**, matching the February/March reign of Ariana Grande's Thank U, Next as the lengthiest by a 2019 release – but it does so on consumption of just 11,582 units (including 2,617 from sales-equivalent streams).

That's the fifth lowest tally to top the chart in the 489 weeks that have thus far elapsed in the 2010s, surpassing only the 7,948 sales Blossoms' eponymous second album spent on its second and last week at No.1 in 2016; the 9,578 copies that Rihanna's Talk That Talk sold on its return to pole position in 2012; the 10,892 copies that Lumineers' Cleopatra sold to secure the lowest tally for a No.1 debut in 2016; and the 11,436 copies that PJ Harvey's The Hope Six Demolition Project sold as it opened at No.1 in 2016.

Lead singer David Coverdale has left **Whitesnake** on three occasions, but is the only original member in the current incarnation of the once wholly British rock veterans, whose ranks now also includes Americans and an Italian. The 13th studio album to bear the Whitesnake name, Flesh & Blood, is their follow-up to 2015 No.18 release The Purple Album, and opens at No.7 on sales of 4,894 copies. Including hits and live releases, it is their 19th Top 75 album and their 10th Top 10 album, securing their highest chart position since 2008, when Good To Be Bad also reached No.7.

Interest in **Ed Sheeran's** 2017 smash + was piqued by the release of his brand-new Justin Bieber collaboration, I Don't Care, which debuts atop the singles chart. Consumption of Divide grew 17.60% week-on-week, with its resultant 14-8 jump (4,801 sales) restoring it to the Top 10 for the first time in 17 weeks, and providing its highest chart placing for 37 weeks. His earlier albums X (45-34, 2,192 sales) and + (92-64, 1,506 sales) also improve, achieving their highest chart positions for 32 and 17 weeks, respectively.

The rest of the Top 10: When We All Fall Asleep, Where Do We Go? (3-2, 11,074 sales) by **Billie Eilish**, **The Greatest Showman** soundtrack (5-3, 8,742 sales), **Bohemian Rhapsody** (7-4, 6,187 sales) by **Queen**, Staying At Tamara's (9-5, 5,501 sales) by **George Ezra**, What A Time To Be Alive (6-6, 4,982 sales) by **Tom Walker**, Father Of The Bride (2-9, 4,635 sales) by **Vampire Weekend** and Thank U, Next (10-10, 4,339 sales) by **Ariana Grande**.

A week after introductory single Homicide (feat. Eminem) reached No.15, Californian rapper **Logic** scores his fourth Top 20 album with Confessions Of A Dangerous Mind debuting at No.12 (3,845 sales).

Two years since his last album, This Old Dog, became his highest charting set, debuting and peaking at No.21 (3,861 sales), Canadian singer/songwriter **Mac DeMarco's** follow-up



## **Pink** - Hurts 2B Human (RCA)

This week's sales: 11,592 | Physical: 7,545 | Downloads: 1,430 | Streams: 2,617 | Total sales to date: 77,171 |



### **2B or not 2B:**

*Hurts 2B Human recorded the fifth lowest chart-topping tally of the decade*

Here Comes The Cowboy debuts at No.23 (2,961 sales).

Also new to the chart: Gold (No.29, 2,593 sales), a 3CD compilation by 1976 Eurovision champions **Brotherhood Of Man**, that brings their fifth chart album, more than 28 years after their fourth; Transform (No.49, 1,711 sales), the 13th studio album by **Howard Jones** and Swimming Lessons (No.58, 1,574 sales), the second chart album for London reggae band **The Skints**.

Channel 5's two-hour documentary **Adele: In Her Own Words**, attracted 1.1m viewers on first broadcast on May 11 – a total which will be much higher when +1, repeat and on-demand viewing is factored-in. In its wake, all her albums make significant gains: 25 jumps 104-13 (3,804 sales), 21 leaps 122-26 (2,768 sales) and 19 re-enters the Top 200 at No.54 (1,601 sales). That's 25's highest position for 112 weeks, and 21 and 19's highest position for 147 weeks.

Now That's What I Call Music! 102 spends its fourth straight week atop the compilation chart (12,054 sales), while returning to No.1 on the combined album chart.

Overall album sales are down 1.33% week-on-week at 1,638,555, 4.91% below same week 2018 sales of 1,723,133. Sales-equivalent streams accounted for 1,158,110 sales, a record 70.68% of the total. Sales of paid-for albums are down 11.50% week-on-week at 480,445, 34.86% below same week 2018 sales of 737,548. For the sixth time this year, paid-for sales are at their lowest level since Kantar Millward Brown started compiling sales data for OCC in 1994, dipping below the 500,000 mark for the first time.





# OFFICIAL UK STREAMING TOP 50



ED SHEERAN



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Ed Sheeran & Justin Bieber	I Don't Care	Asylum/Def Jam
2	2	Lil Nas X	Old Town Road	Lil Nas X
3	1	Stormzy	Vossi Bop	Merky/Antalantic
4	3	Lewis Capaldi	Someone You Loved	EMI
5	4	Meduza Ft Goodboys	Piece Of Your Heart	Polydor
6	5	Billie Eilish	Bad Guy	Interscope
7	7	Avicii Ft Aloe Blacc	SOS	Positiva
8	8	Dave Ft Burna Boy	Location	Dave Neighbourhood
9	6	Lewis Capaldi	Hold Me While You Wait	EMI
10	10	Russ Splash & Tion Wayne	Keisha & Becky	Virgin
11	9	Taylor Swift Ft Brendon Urie	Me!	EMI
12	12	Shawn Mendes	If I Can't Have You	EMI
13	18	Jax Jones, Martin Solveig & Madison Beer	All Day And Night	Polydor
14	11	Tom Walker	Just You And I	Relentless
15	13	Mabel	Don't Call Me Up	Polydor
16	16	Marshmello Ft Chvrches	Here With Me	Joytime/Positiva
17	14	Calvin Harris & Rag'N'Bone Man	Giant	Columbia
18	17	Jonas Brothers	Sucker	Republic
19	20	Khalid	Talk	Right Hand
20	26	Jonas Blue Ft Theresa Rex	What I Like About You	Positiva
21	19	Hardy Caprio & DigDat	Guten Tag	Virgin
22	21	Ava Max	Sweet But Psycho	Atlantic
23	22	Ava Max	So Am I	Atlantic
24	23	Wiley, Stefflon Don & Sean Paul Ft Idris Elba	Boasty	BMG
25	NEW	Skepta & Nafe Smalz	Greaze Mode	Boy Better Know
26	15	Logic Ft Eminem	Homicide	Def Jam/Interscope
27	25	Steel Banglez Ft AJ Tracey & MoStack	Fashion Week	Gifted/Warner Bros
28	24	Post Malone	Wow	Republic
29	28	Post Malone Ft Swae Lee	Sunflower	Republic
30	27	Jay1	Your Mrs	GRM
31	31	George Ezra	Shotgun	Columbia
32	29	Pink	Walk Me Home	RCA
33	44	Ellie Goulding	Sixteen	Polydor
34	34	Lewis Capaldi	Grace	EMI
35	35	Sigrid	Don't Feel Like Crying	Island
36	30	Billie Eilish	Bury A Friend	Interscope
37	32	Digga D	No Diet	CGM
38	33	Lil Dicky	Earth	BMG/Commission
39	36	NSG Ft Tion Wayne	Options	NSG
40	38	Panic! At The Disco	High Hopes	DCD2/Fueled By Ramen
41	45	Kygo & Rita Ora	Carry On	Columbia
42	37	Lady Gaga & Bradley Cooper	Shallow	Interscope
43	NEW	Da Beatfreakz Ft Swarmz, Deno & Dappy	Motorola	Columbia
44	39	Ariana Grande	7 Rings	Republic/Island
45	41	Sam Smith & Normani	Dancing With A Stranger	Capitol
46	40	Lauv & Troye Sivan	I'm So Tired...	Lauv
47	42	A Boogie Wit Da Hoodie Ft 6ix9ine	Swervin	Atlantic
48	43	Ariana Grande	Break Up With Your Girlfriend, I'm Bored	Republic/Island
49	46	Marshmello & Bastille	Happier	Positiva
50	50	Benny Blanco, Halsey & Khalid	Eastside	Interscope/Right Hand

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## OFFICIAL RECORD STORE TOP 20

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

MAC DEMARCO



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Mac DeMarco	Here Comes the Cowboy	Caroline
2	10	Viagra Boys	Street Worms	Year0001
3	2	Vampire Weekend	Father Of The Bride	Columbia
4	NEW	The Skints	Swimming Lessons	Mr Bongo
5	NEW	Rosie Lowe	YU	Wolf Tone
6	3	Big Thief	UFOF	4AD
7	8	Aldous Harding	Designer	4AD
8	NEW	Daddy Long Legs	Lowdown Ways	Yep Roc
9	12	Fontaines DC	Dogrel	Parisan
10	RE	James Blake	Assume Form	Polydor
11	NEW	Whitesnake	Flesh & Blood	Frontiers
12	7	Fat White Family	Serfs Up!	Domino
13	NEW	Death and Vanilla	Are You A Dreamer?	Fire
14	NEW	Holly Herndon	Proto	4AD
15	NEW	Clinic	Wheeltappers And Shunters	Domino
16	1	Frank Carter & The Rattlesnakes	End Of Suffering	International Death Cult
17	15	Billie Eilish	When We All Fall Asleep, Where ...	Interscope
18	NEW	Charly Bliss	Young Enough	Lucky Number
19	NEW	AJR	Neotheater	Black Butter
20	18	Loyle Carner	Not Waving, But Drowning	EMI

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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	1	Now That's What I Call Music! 102	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	NEW	100% Clubland Classix	UMOD	(Sony DADC UK)
3	4	The Hits Album - The Car Album	Spectrum/Sony Music CG	(Sony DADC UK)
4	2	Country Forever	UMOD	(Sony DADC UK)
5	5	The Hits Album - The 70s Pop Album	Spectrum/Sony Music CG	(Sony DADC UK)
6	6	The Hits Album - The 80s Album	Spectrum/Sony Music CG	(Sony DADC UK)
7	3	Back To The Old Skool - Happy Hardcore	Ministry Of Sound	(Sony DADC UK)
8	7	Now 100 Hits - Power Ballads	Sony Music CG/Virgin EMI	(Sony DADC UK)
9	8	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
10	9	Sing Your Heart Out 2019	Sony Music CG/UMOD	(Sony DADC UK)
11	12	The Greatest Showman Reimagined	Atlantic	(Arvato)
12	13	80s Car Songs	DMG TV	(Sony DADC UK)
13	10	Your Songs - A Time To Relax	UMOD	(Sony DADC UK)
14	14	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
15	11	Now That's What I Call Music! 2	Sony Music CG/Virgin EMI	(Sony DADC UK)
16	16	Guardians Of The Galaxy - Awesome Mix 1 - OST	Hollywood	(Sony DADC UK)
17	RE	100% Clubland EDM Bangers	UMOD	(Sony DADC UK)
18	15	Now That's What I Call Music! 101	Sony Music CG/Virgin EMI	(Sony DADC UK)
19	18	Driven By The 60s	Driven By USM	(Sony DADC UK)
20	RE	Now That's What I Call A Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
2	NEW	Skepta & Nafe Smallz Greaze Mode / Boy Better Know (The Orchard)
3	2	Lil Dicky Earth / BMG/Commission (ADA Arvato)
4	3	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
5	NEW	Skepta Bullet From A Gun / Boy Better Know (The Orchard)
6	4	Bugzy Malone MEN II / Ill Gotten (ADA Arvato)
7	11	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
8	5	Freja Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
9	7	Tyga Ft Offset Taste / Last Kings (Empire)
10	8	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
11	6	YNW Melly Murder On My Mind / 300 Ent. (Arvato)
12	9	Blueface Thotiana / Entertainment One (Entertainment One)
13	13	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (ADA Arvato)
14	14	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
15	NEW	Fisher You Little Beauty / Good Company (ADA Arvato)
16	17	Adele Someone Like You / XL (PIAS Cinram)
17	15	Roddy Ricch, Chip & Yxng Bane Ft The Plug How It Is / The Plug (ADA Arvato)
18	RE	Adele When We Were Young / XL (PIAS Cinram)
19	18	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
20	RE	Adele Make You Feel My Love / XL (PIAS)
21	RE	Adele Hello / XL (PIAS Cinram)
22	29	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
23	16	Calboy Envy Me / Paper Gang (CD Baby Hit)
24	27	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
25	NEW	P Money Ft Giggs Where & When / P Money (P Money/The Orchard)
26	RE	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
27	28	Passenger Let Her Go / Nettwerk (ADA Arvato)
28	RE	Adele Rolling In The Deep / XL (PIAS Cinram)
29	24	AJ Tracey Psych Out! / AJ Tracey (ADA Arvato)
30	26	Fisher Losing It / Good Company (ADA Arvato)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	1	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
2	NEW	Fisher You Little Beauty / Good Company (Good Company)
3	2	Calboy Envy Me / Paper Gang (Paper Gang)
4	4	Fisher Losing It / Good Company (Good Company)
5	9	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
6	7	KSI & Randolph Ft JME Pull Up / KSI & Randolph (KSI & Randolph)
7	5	SL Homage / SL (SL)
8	16	Sonny Fodera Ft Sinead Harnett Into You / Solotoko (Solotoko)
9	6	SL FWA Boss / SL (SL)
10	13	Ard Adz Habibti / Ard Adz (Ard Adz)
11	11	Leftwing & Kody I Feel It / Toolroom (Toolroom)
12	12	Dave & J Hus Samantha / Tropics (Tropics)
13	NEW	OFB Ambush / OFB (OFB)
14	15	Rex Orange County Ft... Loving Is Easy / Rex Orange County (Kobalt Music Group)
15	14	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
16	20	Weiss Feel My Needs / Toolroom (Toolroom)
17	18	Jorja Smith & Preditah On My Mind / F&MM (F&MM)
18	10	SD Muni The Start / Wearblk (Wearblk)
19	NEW	Andy Grammer Don't Give Up On Me / S-Curve (S-Curve)
20	3	Ramin Djawadi The Night King / WaterTower (WaterTower)

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/TITLE/LABEL (DISTRIBUTION)
1	NEW	Whitesnake Flesh & Blood / Frontiers (The Orchard/Proper)
2	4	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
3	NEW	Brotherhood Of Man Gold / Crimson (Sony DADC UK)
4	RE	Adele 25 / XL (PIAS Cinram)
5	6	Showaddywaddy Gold / Crimson (Sony DADC UK)
6	5	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
7	NEW	Howard Jones Transform / D-Tox (Absolute/Sony DADC UK)
8	RE	Adele 21 / XL (PIAS Cinram)
9	NEW	The Skints Swimming Lessons / Mr Bongo (Kartel/Proper)
10	11	Dido Still On My Mind / BMG (ADA Arvato)
11	RE	Adele 19 / XL (PIAS Cinram)
12	7	The Cranberries In The End / BMG (ADA Arvato)
13	17	Emma Bunton My Happy Place / BMG (ADA Arvato)
14	2	The Wildhearts Renaissance Men / Graphite (ROM/Sony DADC UK)
15	NEW	Gong The Universe Also Collapses / Kscope (Proper)
16	NEW	Sammy Hagar & The Circle Space Between / BMG (ADA Arvato)
17	24	Lauren Daigle Look Up Child / Centricity/12 Tone (ADA Arvato)
18	1	Frank Carter & The... End Of Suffering / International Death Cult (AWAL/Proper)
19	10	Kiefer Sutherland Reckless & Me / BMG (ADA Arvato)
20	23	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
21	22	Daniel O'Donnell The Gold Collection / Crimson (Sony DADC UK)
22	21	Leo Sayer The Gold Collection / Crimson (Sony DADC UK)
23	9	Big Thief UFOF / 4AD (PIAS Cinram)
24	19	Fontaines DC Dogrel / Partisan (PIAS Cinram)
25	16	James Morrison You're Stronger Than You Know / Stanley Park (ADA Arvato)
26	18	Mike + The Mechanics Out Of The Blue / BMG (ADA Arvato)
27	20	Aldous Harding Designer / 4AD (PIAS Cinram)
28	NEW	Holly Herndon Proto / 4AD (PIAS Cinram)
29	30	Viagra Boys Street Worms / Year001 (AWAL/Proper)
30	NEW	Possessed Revelations Of Oblivion / Nuclear Blast (ADA Arvato)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	The Skints Swimming Lessons / Mr Bongo (Mr Bongo)
2	NEW	Gong The Universe Also Collapses / Kscope (Snapper Music)
3	4	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)
4	2	Big Thief UFOF / 4AD (XL Beggars)
5	7	Viagra Boys Street Worms / Year001 (Kobalt Music Group)
6	NEW	Possessed Revelations Of Oblivion / Nuclear Blast (Nuclear Blast)
7	NEW	Clinic Wheeltappers And Shunters / Domino (Domino)
8	1	Guy Chambers Go Gentle Into The Light / BMG (BMG)
9	8	JJ Cale Stay Around / Because (Because Music)
10	NEW	Eliza Carthy Restitute / Topic (Topic)
11	NEW	Maps Colours Reflect Time Loss / Mute (Mute)
12	NEW	Hælos Any Random Kindness / Infectious (BMG)
13	11	Ezra Collective You Can't Steal My Joy / Enter The Jungle (Enter The Jungle)
14	RE	Red Rum Club Matador / Modern Sky (Modern Sky)
15	20	Simple Creatures Strange Love / BMG (BMG)
16	NEW	Charly Bliss Young Enough / Lucky Number (Lucky Number)
17	NEW	Daddy Long Legs Lowdown Ways / Yep Roc (Yep Roc)
18	15	King Gizzard & The Lizard Wizard Fishing For Fishies / Flightless (Flightless)
19	NEW	Aaron West & The Roaring Twenties Routine Maintenance / Hopeless (Hopeless)
20	NEW	Death and Vanilla Are You A Dreamer? / Fire (Fire)

INDIE SINGLES & ALBUMS



# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	10	Daddy Yankee feat. Snow Con Calma	Ei Cartel	UMG	18,578	+8%	881	607.15m	+6%
2	4	11	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	20,493	+1%	1,057	534.24m	+3%
3	8	5	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	20,204	+9%	1,105	516.98m	+14%
4	7	9	Ava Max So Am I	Atlantic	WMG	18,306	+5%	992	511.34m	+8%
5	-	1	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	12,565	-	1,076	507.12m	-
6	2	18	Calvin Harris & Rag'.. Giant	Columbia	SME	24,159	-6%	1,339	499.31m	-8%
7	3	16	Imagine Dragons Bad Liar	Polydor	UMG	13,352	-3%	778	485.15m	-9%
8	5	13	Mabel Don't Call Me Up	Polydor	UMG	21,981	-3%	1,124	484.76m	-2%
9	9	12	Pink Walk Me Home	RCA	SME	17,336	-1%	1,052	446.74m	0%
10	6	24	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	17,964	-8%	1,296	426.76m	-10%
11	12	9	Jonas Brothers Sucker	Universal Music	UMG	18,198	+3%	1,013	416.12m	+8%
12	14	3	Taylor Swift feat. B.. ME!	Virgin EMI	UMG	16,670	+22%	1,022	408.62m	+21%
13	10	18	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	18,945	-7%	1,188	392.12m	-9%
14	11	26	Ava Max Sweet But Psycho	Atlantic	WMG	15,646	-7%	1,218	370.22m	-7%
15	13	21	Dermot Kennedy Power Over Me	Island	UMG	8,762	-4%	585	366.64m	-3%
16	15	12	Pedro Capó X Farruko Calma	Sony Music	SME	9,905	+1%	624	323.79m	-3%
17	16	24	Robin Schulz feat. E.. Speechless	Warner Music	WMG	8,191	-6%	681	280.96m	-12%
18	17	6	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	8,139	+7%	544	272.17m	+1%
19	19	13	Lady Gaga Always Remember Us T..	Polydor	UMG	6,574	0%	511	266.03m	+3%
20	18	32	Panic! At The Disco High Hopes	Atlantic	WMG	10,801	-8%	970	237.90m	-11%
21	20	13	Tom Walker Just You And I	Relentless	SME	13,893	-2%	853	237.50m	-3%
22	23	5	Billie Eilish Bad Guy	Universal Music	UMG	10,192	+6%	778	209.31m	+4%
23	21	8	Matt Simons Open Up	Pias	Ind.	5,804	+3%	338	208.24m	-2%
24	30	3	Lil Nas X Old Town Road	Lil Nas X	Ind.	8,327	+24%	688	198.36m	+19%
25	25	10	Lauv & Troye Sivan I'm So Tired	Kobalt	Ind.	8,643	-14%	589	186.07m	-7%
26	47	2	Shawn Mendes If I Can't Have You	Virgin EMI	UMG	8,784	+109%	749	185.52m	+41%
27	28	4	Jax Jones & Martin S.. All Day And Night	Polydor	UMG	9,178	+8%	674	182.54m	0%
28	22	30	Lady Gaga & Bradley .. Shallow	Polydor	UMG	9,347	-7%	1,074	177.31m	-13%
29	27	11	Galantis feat. OneRe.. Bones	Warner Music	WMG/L	7,253	-1%	537	175.26m	-6%
30	26	30	Lukas Graham Love Someone	Copenhagen Reco	UMG	4,638	-2%	502	174.48m	-12%
31	24	34	Dean Lewis Be Alright	Universal	UMG	5,816	-10%	678	172.07m	-14%
32	29	11	Lizzo Juice	Atlantic	WMG	6,546	-3%	605	168.71m	-8%
33	33	3	Madonna + Maluma Medellin	Polydor	UMG	6,729	+6%	667	167.38m	+7%
34	34	45	George Ezra Shotgun	Columbia	SME	5,269	-1%	888	164.19m	+6%
35	32	28	Ellie Goulding x Dip.. Close To Me	Polydor	UMG	5,960	-9%	720	157.67m	-2%
36	31	16	George Ezra Hold My Girl	Columbia	SME	4,578	-12%	506	156.80m	-3%
37	41	3	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	8,858	+7%	635	156.46m	+10%
38	35	3	Lauren Daigle You Say	Centricity Music	Ind.	2,855	+4%	277	154.71m	+2%
39	38	39	Calvin Harris & Sam .. Promises	Sony Music	SME	8,263	-8%	1,081	153.29m	+2%
40	45	5	Nico Santos Unforgettable	Universal	UMG	3,915	+5%	218	146.70m	+8%
41	40	6	Marshmello feat. CHV.. Here With Me	Virgin EMI	UMG	10,672	+3%	740	145.04m	-2%
42	37	22	Alle Farben & ILIRA Fading	B1 Recordings	SME	4,859	-2%	414	144.35m	-4%
43	48	6	Michael Schulte Back To The Start	Edel	Ind.	2,059	-5%	157	136.54m	+4%
44	50	2	Angèle Balance Ton Quoi	Angèle VL	UMG	2,410	+9%	123	134.94m	+7%
45	43	47	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	6,077	-2%	961	134.47m	-3%
46	46	7	Gavin James Always	Good Soldier	Ind.	1,853	+4%	170	134.02m	+1%
47	39	16	Ariana Grande 7 Rings	Universal Music	UMG	6,387	-8%	541	130.34m	-13%
48	42	33	Rita Ora Let You Love Me	Atlantic	WMG	6,778	-8%	779	128.48m	-9%
49	36	12	Justin Jesso Getting Closer	Sony Music	SME	3,356	-23%	237	126.80m	-16%
50	49	43	Dynoro & Gigi d'Agos.. In My Mind	B1 Recordings	SME	4,958	-6%	621	126.13m	-3%



LEWIS CAPALDI



AVA MAX



MADONNA



GEORGE EZRA



RITA ORA



# STREAMING

## UK SONGS

TW	ARTIST/TITLE
1	Ed Sheeran & Justin Bieber I Don't Care
2	Stormzy Vossi Bop
3	Lewis Capaldi Someone You Loved
4	Meduza Piece Of Your Heart (feat. Goodboys)
5	Lewis Capaldi Hold Me While You Wait
6	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
7	Dave Location (feat. Burna boy)
8	Avicii SOS (feat. Aloe Blacc)
9	Billie Eilish Bad Guy
10	Jax Jones, Martin Solveig & Madison Beer All Day And Night
11	Shawn Mendes If I Can't Have You
12	Skepta & Nafe Smallz Greaze Mode
13	Tom Walker Just You And I
14	Russ Splash, Tion Wayne, Aitch... Keisha & Becky
15	Hardy Caprio & DigDat Guten Tag
16	Marshmello Here With Me (feat. Chvrches)
17	Taylor Swift Me! (feat. Brendon Urie of Panic!...)
18	Mabel Don't Call Me Up
19	Calvin Harris & Rag'n'Bone Man Giant
20	Jonas Blue What I Like About You (feat. Theresa Rex)

## UK ALBUMS

TW	ARTIST/TITLE
1	Billie Eilish When We All Fall Asleep, Where Do We Go?
2	Dave Psychodrama
3	Various Artists The Greatest Showman
4	Lewis Capaldi Divinely Uninspired To A Hellish Extent
5	Ariana Grande Thank U, Next
6	Khalid Free Spirit
7	Drake Scorpion
8	Ed Sheeran ÷ (Deluxe)
9	Logic Confessions Of A Dangerous Mind
10	George Ezra Staying At Tamara's
11	Lewis Capaldi Breach - EP
12	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
13	Pink Hurts 2B Human
14	Beyoncé Homecoming: The Live Album
15	Post Malone Beerbongs & Bentleys
16	A Boogie Wit Da Hoodie Hoodie Szn
17	D-Block Europe Home Alone
18	Catfish And The Bottlemen The Balance
19	AJ Tracey AJ Tracey
20	Mabel Ivy To Roses (Mixtape)

## US SONGS

TW	ARTIST/TITLE
1	Ed Sheeran & Justin Bieber I Don't Care
2	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
3	Jhené Aiko Triggered (freestyle)
4	DaBaby Suge
5	Logic Homicide (feat. Eminem)
6	Polo G Pop Out (feat. Lil Tjay)
7	Lil Uzi Vert Sanguine Paradise
8	Billie Eilish Bad Guy
9	Lizzo Truth Hurts
10	Khalid Talk
11	City Girls Act Up
12	J Cole Middle Child
13	Post Malone & Swae Lee Sunflower
14	Meek Mill Going Bad (feat. Drake)
15	Shawn Mendes If I Can't Have You
16	YK Osiris Worth It
17	A Boogie Wit Da Hoodie Swervin (feat. 6ix9ine)
18	Luke Combs Beer Never Broke My Heart
19	Nipsey Hussle Racks In The Middle (Feat Roddy...)
20	Calboy Envy Me

## US ALBUMS

TW	ARTIST/TITLE
1	Logic Confessions Of A Dangerous Mind
2	Billie Eilish When We All Fall Asleep, Where...
3	DaBaby Baby On Baby
4	PnB Rock TrapStar Turnt PopStar
5	Quando Rondo From The Neighborhood To The...
6	Khalid Free Spirit
7	Juice Wrld Death Race For Love
8	Drake Scorpion
9	Schoolboy Q Crash Talk
10	A Boogie Wit Da Hoodie Hoodie Szn
11	Stunna 4 Vegas Big 4x
12	Ariana Grande Thank U, Next
13	Nipsey Hussle Victory Lap
14	Travis Scott Astroworld
15	Meek Mill Championships
16	Beyoncé Homecoming: The Live Album
17	Gunna Drip Or Drown 2
18	Post Malone Beerbongs & Bentleys
19	Young Nudy & Pierre Bourne Sl'merre
20	Lil Baby & Gunna Drip Harder

## UK PLAYLISTS

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



POST MALONE



PINK



JAX JONES



JACK SAVORETTI



# DOWNLOADS

## UK SONGS

TW	ARTIST/TITLE
1	Ed Sheeran & Justin Bieber I Don't Care
2	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
3	Billie Eilish Bad Guy
4	Avicii SOS (feat. Aloe Blacc)
5	Meduza Piece Of Your Heart (feat. Goodboys)
6	Jax Jones, Martin Solveig & Madison Beer All Day And All Night (Jax Jones...)
7	Lewis Capaldi Someone You Loved
8	Shawn Mendes If I Can't Have You
9	Stormzy Vossi Bop
10	Taylor Swift Me! (feat. Brendon Urie of Panic!...)

## UK ALBUMS

TW	ARTIST/TITLE
1	Various Artists Now! That's What I Call Music! 102
2	Pink Hurts 2B Human
3	Billie Eilish When We All Fall Asleep Where Do We Go?
4	Various Artists 100% Clubland Classics
5	Various Artists 80s Car Songs
6	Various Artists The Greatest Showman (Original Soundtrack)
7	Various Artists I Love The 90s - Ministry Of Sound
8	James Bay Oh My Messy Mind - EP
9	Vampire Weekend Father Of The Bride
10	Jack Savoretti Singing To Strangers

## US SONGS

TW	ARTIST/TITLE
1	Ed Sheeran & Justin Bieber I Don't Care
2	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
3	Luke Combs Beer Never Broke My Heart
4	Blake Shelton God's Country
5	Jonas Brothers Sucker
6	Taylor Swift Me! (feat. Brendon Urie of Panic!...)
7	Shawn Mendes If I Can't Have You
8	Billie Eilish Bad Guy
9	Morgan Wallen Whiskey Glasses
10	Lady Gaga & Bradley Cooper Shallow

## US ALBUMS

TW	ARTIST/TITLE
1	Logic Confessions Of A Dangerous Mind
2	Billie Eilish When We All Fall Asleep, Where Do We Go?
3	Marc Anthony Opus
4	Sammy Hagar & The Circle Space Between
5	Pink Hurts 2B Human
6	Newsboys United (Deluxe)
7	Whitesnake Flesh & Blood (Deluxe Edition)
8	Elton John Diamonds
9	Lizzo Cuz I Love You
10	Various Artists The Greatest Showman



# STREAMING

## GLOBAL

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (with Justin Bieber)
2	Billie Eilish Bad Guy
3	Lil Nas X Old Town Road - Remix
4	Shawn Mendes If I Can't Have You
5	Avicii SOS
6	Lil Nas X Old Town Road
7	Taylor Swift Me! (feat. Brendon Urie)
8	Logic Homicide (feat. Eminem)
9	Post Malone Sunflower - Spider-Man: Into...
10	Jonas Brothers Sucker
11	Daddy Yankee Con Calma
12	Ariana Grande 7 Rings
13	BTS Boy With Luv (feat. Halsey)
14	Sech Otro Trago
15	Khalid Talk
16	Lunay Soltera - Remix
17	Lady Gaga Shallow
18	Mabel Don't Call Me Up
19	Lewis Capaldi Someone You Loved
20	Post Malone Wow

## EUROPE

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (with Justin Bieber)
2	Billie Eilish Bad Guy
3	Lil Nas X Old Town Road - Remix
4	Avicii SOS
5	Lil Nas X Old Town Road
6	Shawn Mendes If I Can't Have You
7	Shindy Nautilus
8	Mabel Don't Call Me Up
9	Lewis Capaldi Someone You Loved
10	Daddy Yankee Con Calma
11	Juju Vermissten (feat. Henning May)
12	Taylor Swift Me! (feat. Brendon Urie)
13	Meduza Piece Of Your Heart
14	Jonas Brothers Sucker
15	Lady Gaga Shallow
16	Logic Homicide (feat. Eminem)
17	Avicii Tough Love
18	Stormzy Vossi Bop
19	Ava Max Sweet But Psycho
20	Ava Max So Am I

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (with Justin Bieber)
2	Stormzy Vossi Bop
3	Meduza Piece Of Your Heart
4	Billie Eilish Bad Guy
5	Lil Nas X Old Town Road - Remix
6	Lewis Capaldi Someone You Loved
7	Avicii SOS
8	Lewis Capaldi Hold Me While You Wait
9	Shawn Mendes If I Can't Have You
10	Dave Location (feat. Burna Boy)
11	Jax Jones All Day And Night...
12	Taylor Swift Me! (feat. Brendon Urie)
13	Mabel Don't Call Me Up
14	Lil Nas X Old Town Road
15	Marshmello Here With Me
16	Jonas Brothers Sucker
17	Logic Homicide (feat. Eminem)
18	Russ Splash Keisha & Becky - Remix
19	Khalid Talk
20	Hardy Caprio Guten Tag

## FRANCE

TW	ARTIST/TITLE
1	PNL Au DD
2	Niska Medicament
3	Ninho Maman Ne Le Sait Pas (feat. Niska)
4	Angèle Balance Ton Quoi
5	Koba LaD RR 9.1
6	Zola Papiers (feat. Ninho)
7	PNL Deux Frères
8	Ed Sheeran I Don't Care (with Justin Bieber)
9	Ninho Goutte D'eau
10	Ninho La Vie Qu'on Mène
11	Lil Nas X Old Town Road - Remix
12	Aya Nakamura Pookie
13	Ninho Putana
14	Daddy Yankee Con Calma
15	Lomepal Trop Beau
16	Alec Benjamin Let Me Down Slowly
17	PNL Blanka
18	Pedro Capó Calma - Remix
19	Mabel Don't Call Me Up
20	Heuss L'enfoiré Khapta

## GERMANY

TW	ARTIST/TITLE
1	Shindy Nautilus
2	Juju Vermissten (feat. Henning May)
3	Ed Sheeran I Don't Care (with Justin Bieber)
4	LX Perdono
5	Billie Eilish Bad Guy
6	Samra Ghetto
7	Lil Nas X Old Town Road - Remix
8	Capital Bra Rolex
9	Sosmula 1K Shotz
10	Dardan Coco Mama
11	Capital Bra Cherry Lady
12	Bausa Mary
13	Avicii SOS
14	Lil Nas X Old Town Road
15	Sero El Mero Ohne Sinn
16	Sido Wie Papa
17	Ardian Bujupi Wie Im Traum
18	Ufo361 Next
19	Shawn Mendes If I Can't Have You
20	Daddy Yankee Con Calma



KHALID



MABEL



ED SHEERAN



SHAWN MENDES



LIL NAS X

## NETHERLANDS

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (with Justin Bieber)
2	Lil' Kleine Dichterbij Je
3	Marco Borsato Hoe Het Danst
4	Sevn Alias Herres
5	Snelle Plankgas
6	Avicii SOS
7	Duncan Laurence Arcade
8	Mabel Don't Call Me Up
9	Billie Eilish Bad Guy
10	JoeyAK Doekoe

## NORWAY

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (with Justin Bieber)
2	Billie Eilish Bad Guy
3	Avicii SOS
4	Staysman & Lazz Trenger En Mann
5	Lil Nas X Old Town Road - Remix
6	Lady Gaga Shallow
7	Avicii Tough Love
8	Kygo Carry On (From The Original...)
9	Alan Walker On My Way
10	Lil Nas X Old Town Road

## SPAIN

TW	ARTIST/TITLE
1	Lunay Soltera - Remix
2	Myke Towers La Playa
3	Rosalla Con Altura
4	Sech Otro Trago
5	Paulo Londra Tal Vez
6	Don Patricio Contando Lunares (feat. Cruz Cafune)
7	DJ Luian Verte Ir
8	Dalex Pa Mi - Remix
9	Don Patricio Enchocado De Ti
10	Sean Paul Contra La Pared

## SWEDEN

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (with Justin Bieber)
2	Lil Nas X Old Town Road - Remix
3	Billie Eilish Bad Guy
4	Logic Homicide (feat. Eminem)
5	Shawn Mendes If I Can't Have You
6	Post Malone Sunflower - Spider-Man: Into...
7	Lizzo Truth Hurts
8	Khalid Talk
9	Taylor Swift Me! (feat. Brendon Urie)
10	Lil Nas X Old Town Road

## UNITED STATES

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (with Justin Bieber)
2	Lil Nas X Old Town Road - Remix
3	Billie Eilish Bad Guy
4	Logic Homicide (feat. Eminem)
5	Shawn Mendes If I Can't Have You
6	Post Malone Sunflower - Spider-Man: Into...
7	Lizzo Truth Hurts
8	Khalid Talk
9	Taylor Swift Me! (feat. Brendon Urie)
10	Lil Nas X Old Town Road

# STREAMING - MUSIC VIDEO

## WORLDWIDE

TW	ARTIST/TITLE
1	Pedro Capó ft. Farruko Calma (Remix)
2	Rosalía ft. J Balvin ft. El Guincho Con Altura
3	Sean Paul, J Balvin Contra La Pared
4	Maluma HP
5	Billie Eilish Bad Guy
6	Anuel AA ft Karol G Secreto
7	Taylor Swift ft. Brendon Urie Me!
8	Zayn, Zhavia Ward A Whole New World (From Aladdin...)
9	Shawn Mendes If I Can't Have You
10	Maroon 5 ft. Cardi B Girls Like You
11	Karol G Ocean (Video Oficial)
12	Kygo Carry On (From Pokémon Detective Pikachu)
13	Post Malone ft. Swae Lee Sunflower
14	Don Omar, Farruko Ramayama
15	Mau y Ricky ft. Manuel Turizo, Camilo Desconocidos
16	Ariana Grande 7 Rings
17	Luis Fonsi ft. Daddy Yankee Despacito
18	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
19	Offset ft. Cardi B Clout
20	Becky G, Maluma La Respuesta

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Wiley ft. Sean Paul, Stefflon Don & Idris Elba Boasty
3	Taylor Swift feat. Brendon Urie... Me!
4	Sam Smith ft. Normani Dancing With A Stranger
5	Lewis Capaldi Someone You Loved
6	Post Malone ft. Swae Lee Sunflower
7	Calvin Harris ft. Rag'N'Bone Man Giant
8	Zayn, Zhavia Ward A Whole New World (From Aladdin...)
9	George Ezra Shotgun
10	Shawn Mendes If I Can't Have You
11	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
12	Maroon 5 ft. Cardi B Girls Like You
13	Kygo Carry On (From Pokémon Detective Pikachu)
14	Offset ft. Cardi B Clout
15	Tom Walker Just You And I
16	Mabel Don't Call Me Up
17	Tyga ft. Offset Taste
18	Avicii ft. Aloe Blacc SOS (Fan Memories Video)
19	Ariana Grande 7 Rings
20	Jonas Brothers Sucker

## UNITED STATES

TW	ARTIST/TITLE
1	Shawn Mendes If I Can't Have You
2	Offset ft. Cardi B Clout
3	Post Malone ft. Swae Lee Sunflower
4	Pedro Capó ft. Farruko Calma (Remix - Official Video)
5	Taylor Swift ft. Brendon Urie... Me!
6	Billie Eilish Bad Guy
7	Yo Gotti ft. Lil Baby Put A Date On It
8	2 Chainz ft. Lil Wayne, E-40 2 Dollar Bill
9	Khalid Better
10	YG ft. Tyga, Jon Z Go Loco
11	Khalid Talk
12	Lil Baby, Gunna Close Friends
13	Chris Brown Wobble Up
14	Calboy Envy Me
15	Zayn, Zhavia Ward A Whole New World (From Aladdin...)
16	Maroon 5 ft. Cardi B Girls Like You
17	Tyga ft. Offset Taste
18	J Cole Middle Child
19	Sam Smith ft. Normani Dancing With A Stranger
20	Birdman ft. YoungBoy Never Broke Again Cap Talk

## NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Meduza ft. Goodboys Piece Of Your Heart (Visualizer)
3	Tom Zanetti Wicked And Bad
4	Octavian ft. Skepta, Michael Phantom Bet
5	Taron Egerton Rocket Man
6	Europa (Jax Jones & Martin Solveig)... All Day And Night
7	Benny Blanco I Can't Get Enough
8	Sigríð Don't Feel Like Crying
9	Notd ft. Hrvy I Miss Myself
10	Billie Eilish You Should See Me In A Crown (Official...)
11	Koffee Rapture
12	Big Heath Bbggy
13	Billie Eilish Wish You Were Gay
14	Slowthai Gorgeous
15	Becky G, Maluma La Respuesta
16	Dermot Kennedy Lost
17	Martin Jensen Nobody
18	Dr Dolor Bushman
19	Octavian Lit
20	Collard Hell Song



BILLIE EILISH



MAROON 5



ROSALÍA

## FRANCE

TW	ARTIST/TITLE
1	Bigflo & Oli Sur La Lune
2	M Pokora Les Planètes
3	Pedro Capó ft. Farruko Calma (Remix - Official Video)
4	Eva ft. Lartiste On Fleek
5	Bramsito ft. Booba Sale Mood
6	Kendji Girac Tiago
7	Souf Ca C'est Fait
8	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
9	Lynda ft. Dadju Adieu (Clip Officiel)
10	Kendji Girac, Claudio Capeo Que Dieu Me Pardonne

## GERMANY

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	The BossHoss Little Help
3	Fero47 Puerto Rico...
4	Kerstin Ott Regenbogenfarben
5	Lea, Cyril Immer Wenn Wir...
6	Imagine Dragons Bad Liar
7	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
8	Michelle Nicht Verdient (Offizielles...)
9	Calvin Harris ft. Rag'N'Bone Man Giant
10	Taylor Swift feat. Brendon...At Me!

## AUSTRALIA

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Taylor Swift ft. Brendon Urie Me!
3	Post Malone ft. Swae Lee Sunflower
4	Zayn, Zhavia Ward A Whole New World (From...)
5	Maroon 5 ft. Cardi B Girls Like You
6	Shawn Mendes If I Can't Have You
7	The Veronicas Think Of Me
8	Sam Smith ft. Normani Dancing With A Stranger
9	Khalid Talk
10	Iggy Azalea Started

## SPAIN

TW	ARTIST/TITLE
1	Rosalía ft. J Balvin Con Altura
2	Pedro Capó ft. Farruko Calma (Remix - Official Video)
3	Sean Paul, J Balvin Contra La Pared
4	Karol G Ocean (Video Oficial)
5	Farruko, Anuel AA, Kendo Kaponi Delincuente
6	Maluma HP
7	Becky G, Maluma La Respuesta
8	Maffio, Justin Quiles, Nacho Cristina
9	Don Omar, Farruko Ramayama
10	Luis Fonsi, Ozuna Imposible

## NETHERLANDS

TW	ARTIST/TITLE
1	Marco Borsato, Armin Van... Hoe Het Danst
2	Suzan & Freek Als Het Avond Is
3	Mabel Don't Call Me Up
4	Avicii ft. Aloe Blacc SOS (Fan Memories Video)
5	Billie Eilish Bad Guy
6	Shawn Mendes If I Can't Have You
7	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
8	Calvin Harris ft. Rag'N'Bone Man Giant
9	Taylor Swift feat. Brendon Urie... Me!
10	Pink Walk Me Home





## Chief Executive

We are looking for an exceptional individual to lead the Foundation through its next stage of development as it approaches the beginning of its third decade in 2020. Our CEO collaborates with the Board and staff to develop and lead the Foundation's vision, bringing extensive music industry networks and an understanding of artist development needs across not-for-profit and commercial music genres. The successful candidate will have proven leadership skills, a passion for new music in all its forms and a strong track record in fundraising and managing relationships with major stakeholders.

[www.musicweek.com/jobs/read/chief-executive](http://www.musicweek.com/jobs/read/chief-executive)



## Partnerships Manager - Music

Fantastic opportunity for a highly confident and organised Partnerships Manager to work with a prestigious Music and Entertainment Company. You will be responsible for supporting the delivery of new and existing partnerships, campaigns and activations, whilst working with the wider team for the distribution of brand activations. Based in the heart of London, we're looking for a pro-active Partnerships Manager with the commercial and strategic experience in brand partnerships and the music industry.

[www.musicweek.com/jobs/read/partnerships-manager-music](http://www.musicweek.com/jobs/read/partnerships-manager-music)



## Music Central Assistant

WME, William Morris Entertainment, part of the Endeavor network, is a leading entertainment talent agency representing artists and content creators across all media platforms, specifically movies, television, music, theatre, digital and publishing. Headquartered in Beverly Hills, WME also has offices in New York, Nashville, London and Sydney. The Music Central team are the administrative foundation of the Music Department, providing support to assistants in both the UK and the US. The role is fast-paced, with extensive training provided. Progression is most commonly into a role as a Music Agent's Assistant.

[www.musicweek.com/jobs/read/music-central-assistant](http://www.musicweek.com/jobs/read/music-central-assistant)



## Senior Music Touring Assistant

Creative Artists Agency (CAA) is the world's leading entertainment and sports agency, with offices in Los Angeles, New York, Nashville, London and Beijing. Founded in 1975, CAA represents many of the most successful professionals working in film, television, music, theatre, video games, sport, and digital content, and provides a range of strategic marketing and consulting services to corporate clients. The London office is seeking a highly organised and motivated Assistant to work within the Music Touring department. The Assistant will be working for one the most senior Agents in the company, in our Dance music department, working over a large roster consisting of live electronic artists and DJs. They will therefore need to have solid previous experience as an Agent's Assistant in a similar agency and be able to work with a high degree of professionalism.

[www.musicweek.com/jobs/read/senior-music-touring-assistant](http://www.musicweek.com/jobs/read/senior-music-touring-assistant)

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## Digital Creative and Marketing Coordinator

Fantastic opportunity for a Digital Creative and Marketing Coordinator to join a Global Music and Entertainment Company. You will be responsible for providing support to the marketing team with the development of digital tools and innovative marketing initiatives. Based in Central London, this role will suit a pro-active digital marketer with advanced graphic design skills and web design and development.

[www.musicweek.com/jobs/read/digital-creative-and-marketing-coordinator](http://www.musicweek.com/jobs/read/digital-creative-and-marketing-coordinator)



# THAT WAS THE Music Week THAT WAS

This week 10 years ago...



**NOT TOO SHABBY**  
 Virgin Records confirmed Shabs Jobanputra as its new president and signed Deadmau5 to a joint venture deal. EMI's president of new music Nick Gatfield said: "Shabs has got the drive and ambition to ensure Virgin becomes a leading home for UK talent." You might even say he was Relentless...

**TOP STORY**  
**LICENSED TO THRILL**  
 The UK's live music biz was celebrating a victory after a parliamentary committee recommended that key Licensing Act restrictions on the sector should be relaxed. "They went even further than we imagined," said delighted UK Music chief Feargal Sharkey. The committee also called on the Met Police to scrap its controversial Form 696 risk assessment procedure (it was finally dropped in 2017). Better late than never, right?

**THE ENEMY WITHIN**  
 Authorities carried out what was believed to be the biggest single seizure of counterfeit music merchandise in UK history. The haul included massive quantities of T-shirts, hoodies, hats and scarves, with acts such as Kasabian, Counting Crows, The Specials and The Enemy represented. Yep, The Enemy were hot property once upon a time...

**Also inside...** More than 4,000 delegates and 350 artists attended **The Great Escape** in Brighton... **UK Music** negotiated 200 job placements in the live sector as part of the newly-announced **Future Jobs Fund**... **The Stone Roses'** eponymous debut album was to be reissued by **Sony Music** to mark its 20th anniversary... **Michael Jackson's** imminent record-breaking residency at The O2 was embroiled in a legal row after a US promoter claimed to have an exclusive live contract with the singer... **Black Eyed Peas'** Boom Boom Pow and **Green Day's** 21st Century Breakdown topped the UK singles and albums charts, respectively...

# THE AFTER SHOW

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

**THIS WEEK:** Annette Barrett, MD, Reservoir/Reverb

■ INTERVIEW: GEORGE GARNER

Throughout her storied career in music publishing, **Annette Barrett** has worked with some of the biggest songwriters of all time. Here, the **Reservoir/Reverb** MD tells *Music Week* about some of the top tips and life lessons she's learned along the way...

**The biggest risk I ever took was ...**

"Setting up Reverb. I left Warner/Chappell and was offered a joint venture with Reverb Music and later became shareholder and part owner. Unfortunately, [founder] Ian Wright died in 2007, so then we had to re-think what we were going to do. We carried on for another five years building up the catalogue and we sold to Reservoir in 2012. It was incredibly rewarding, and part of that sale was that I went with it. It's been an interesting journey. I learned a lot from the whole experience, which was sad on many levels, but I think Ian would have been proud of how it all turned out and evolved. If you really believe in what you have and what you do, you will succeed."

**It's hard to pick my proudest achievement...**

"It was fantastic working with David Bowie and George Michael, and I currently work with Nitin Sawhney as well, I've been so lucky. These are incredible talents, but I also find great satisfaction in developing writers from the ground level and bringing them through. I've worked with Jamie Hartman since 2002, and still work with him now. It took me ages to get Jamie in with Rag'N'Bone Man – 18 months! It's great to see him having worldwide hits with Human and Giant."

**David Bowie was a great mentor...**

"We didn't meet through music initially – it was very early on, when I studied art in the early '70s. I was very young when I first met him and he was very much a mentor in the art world because he was an artist and a painter. He was a genius and would send me lots of books and recommend different art shows to me. We were friends to the very end which was nice. He was innovative in every possible way. The one thing that sticks in my mind is that he would always say to me, 'I am David Jones, that is David Bowie – and you know David Jones'. That was very poignant for me. He was a great mentor, not just to me but everyone around him."

**Continuity in working with people is a great thing...**

"I've been very lucky to have that and I think it's quite rare to be honest. It's important when people are on the same page, especially for songwriters because it's such an isolated career in so many ways – sometimes you're working with the artist and it's like, 'Yes, it's definitely going to be on the album!'"



*"Publishing is art as well as business. I don't think that's recognised enough"*

Then it's like, 'Is this going to happen?' It's really important to have a relationship where someone can help navigate you through all of that. The music business can be so fragmented and flaky – I get emails every day saying, 'Can you listen to my song? Tell me what to do? Where to go?' That's what I mean by isolated career. I studied art so, being an artist, I understand that isolation when you're in a room painting and you go, 'Is this any good?'"

**Publishing is the most creative end of the biz because...**

"It all starts with the song and you can take it right the way through, you can then touch on all the different parts of the music business. Helping nurture that and navigating the writer through that is incredibly important. It is art as well as business. I don't think it's recognised enough."

**Help your songwriter find their market...**

"Everyone wants to be very successful in their own market, but that's not always their best fit. Sometimes people fit very well in a European market and can be very, very successful, and yet they won't crack the American market or maybe even the UK market. Every market has its idiosyncrasies – it's all about understanding the international market as well and seeing where your writer fits. That's really, really, really important."



## MUSIC MINDS MATTER

Whatever you're going through right now, contact Music Minds Matter on **0808 802 8008** or email **[MMM@helpmusicians.org.uk](mailto:MMM@helpmusicians.org.uk)**. It's free and confidential.

If you work in music and are struggling to cope, or know someone who is, talk to us.

It doesn't have to be a crisis, we have trained advisors that are here to listen, support and help at any time, day or night.



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