

Music Week

Inside the business of music. Established 1959



“We had to change..”

FUTURE

9 776669 761501

4 1 >

EG001 14.10.2019 www.musicweek.com

LATER... *Reinvented*

JOOLS HOLLAND & BBC STUDIOS' ALISON HOWE
ON RETUNING A MUSIC TELEVISION TREASURE

DON'T BE DAUNTED
BY DATA

CC YOUNG & CO

STREAMING ROYALTY
AUDIT SPECIALISTS

- ANALYSIS BY TERRITORY, SONG & SOURCE
 - PUBLISHING VS. RECORDING GAP
& VARIANCE ANALYSES
- COMPARISONS TO USAGE STATISTICS



CONTACT US

EMAIL: INFO@CCYOUNG.CO.UK

TEL: 020 7291 1690 | WEB: WWW.CCYOUNG.CO.UK

Welcome to
the music week...

Please release me



For those of us in the music business, the movie industry's ability to schedule releases years in advance remains mind-boggling.

For the biggest forthcoming blockbusters, the studios already know the exact day they will drop in cinemas, sometimes up to three years in advance. And, most of the time, they actually stick to it.

Compare that to music. Here we are, a few weeks into Q4, and the *industry* still doesn't know for sure everything that will be released before Christmas, let alone the public.

Of course, there are huge differences between the businesses. Studios need to secure screens, record companies are less concerned with shop space than ever. There are more moving parts and schedules to coordinate on a film, even when compared to the multiple songwriters and producers now employed on most hit albums.

And, of course, music is by definition a more spontaneous art form, especially now the distance between writing a song and releasing it has narrowed spectacularly.

No one wants to lose the thrill of a big record dropping from the sky. But even so, you can't help thinking that the biggest releases, particularly at this time of year, would benefit from more forward planning. In our Q3 analysis elsewhere in this issue, we explore the stats that show the year is flattening out in terms of peaks and troughs, while the dominance of catalogue on streaming makes it harder for new releases to make an impact.

Up against that, it surely makes sense to give the public as much notice as possible that something they'll want is coming. In the old days, competition between labels meant you had to keep your powder dry, but with streaming freeing labels from release-driven boom and bust, that's less of a factor. Especially as the proliferation of collaborations means everybody knows what each other is up to anyway.

Green Day, at least, seem to have been paying attention. Last month they announced that their new album will be released on February 7, 2020 – exceptional notice by modern rock'n'roll standards. And by doing so at the same time as their hotly-anticipated Hella Mega Tour, they earned themselves a lot more buzz than new records by punk rock veterans usually seem to generate.

Coincidence? Maybe. But seeing the future shouldn't just be for the movies.

Mark Sutherland, Editor
mark.sutherland@futurenet.com

MusicWeek
14.10.19

frontline

- 04 The Big Story**
Lessons from the 2019 Music Week Tech Summit
- 06 News**
- 10 The Playlist**
- 11 On The Radar**
Scot songwriter Josef's ok
- 12 Sync Story**
- 14 Hotshots**

features



16 Cover story
Crown Jools. On the set of Later...

- 22 Q3 analysis**
Majors getting along? The latest sales trends revealed
- 28 Dirty Hit**
Inside the artist-driven, Music Week Award-winning indie label

regulars



26 Hitmakers
Freya Ridings' Lost Without You

- 31 Charts**
- 45 Archive**
- 46 The Aftershow**
Twickets' Richard Davies

MusicWeek

1-10, Praed Mews, London, W2 1QY

Editorial: 020 7042 4999

Advertising: 020 7042 4071

Subscriptions: 020 8955 7020

Any queries with your subscription please contact the number above
Email musicweek@abacusemedia.com

UK (Print only £179)

UK (Print, digital and online) £249; Europe €349;

Rest of World Airmail \$398; Digital all £179.

Refunds on cancelled subscriptions will only be provided at the publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

SUBSCRIBE
from
£179
a year
musicweek.com/subscribe

"I said, I'll see you later, and I give her some old chat"

EDITORIAL

EDITOR Mark Sutherland
mark.sutherland@futurenet.com

DEPUTY EDITOR George Garner
george.garner@futurenet.com

NEWS EDITOR Andre Paine
andre.paine@futurenet.com

SENIOR STAFF WRITER James Hanley
james.hanley@futurenet.com

SENIOR STAFF WRITER Ben Homewood
ben.homewood@futurenet.com

DESIGN DIRECTOR Pio Blanco
pio.blanco@futurenet.com

CHARTS & DATA Isabelle Nesmon
isabelle.nesmon@futurenet.com

CHART CONSULTANT Alan Jones

CONTRIBUTORS

Emmanuel Legrand (US), Paul Stokes

AD DIRECTOR Kate Colgan
kate.colgan@futurenet.com

SALES EXECUTIVE Alice Dempsey
alice.dempsey@futurenet.com

EVENTS OPERATIONS DIRECTOR UK Amy Bull
amy.bull@futurenet.com

SENIOR MARKETING EXECUTIVE Rachael Hampton
rachael.hampton@futurenet.com

SUBSCRIPTION SALES 020 8955 7020

MANAGEMENT

CHIEF OPERATING OFFICER Aaron Asadi

COMMERCIAL FINANCE DIRECTOR Dan Jotcham

INTERNATIONAL

Music Week and its content are available for licensing and syndication re-use. Contact the international department to discuss partnership opportunities and permissions

INTERNATIONAL LICENSING DIRECTOR Matt Ellis
matt.ellis@futurenet.com

All contents © 2019 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

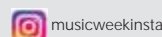
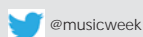
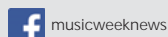
If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a licence to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.

Music Week is a member of the Periodical Publishers' Association ISSN - 0265 1548



Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR)
www.futureplc.com
Chief executive Zillah Byng-Thorne
Non-executive chairman Richard Huntingford
Chief financial officer Penny Ladkin-Brand
Tel +44 (0)1225 442 244

Printed by Buxton Press Ltd, Palace Road, Buxton, Derbyshire, SK17 6AE



THE BIG STORY

Tech two: Six key lessons from the Music Week Tech Summit

From the rise of TikTok to the evolution of voice control, this year's second edition highlighted the power of technology for the biz

— BY ANDRE PAINE —

Music and technology are more closely aligned than ever. That was the key takeaway from the second edition of the Music Week Tech Summit Together With O2.

More than 400 people flocked to the Indigo at The O2 venue last week (October 8) to hear the big-name speakers including Apple Music global creative director and Beats 1 presenter Zane Lowe, Vanessa Bakewell, client partner for film and music at Facebook and Instagram, Jackie Wilgar, Live Nation's SVP, head of marketing, international, UK/Europe/APAC/emerging markets and Amazon Music UK director Paul Firth.

There were insights from all the panels and keynote speakers on how to drive continued growth in the streaming economy. Here, *Music Week* rounds up six key lessons...

1. TIK TOK IS BREAKING ACTS

A year on from ByteDance's amalgamation of TikTok and Musical.ly, the UGC video-sharing app is making a global impact, from Lil Nas X to Ministry Of Sound's DJ Regard. So its ability to create fan engagement around artists was a hot topic at the Tech Summit. "We want to create our own Lil Nas X," said FanBytes CEO Timothy Armoo, who's had success with 50,000 fans posting videos to TikTok for a campaign for Major Lazer. Sebastian Simone, Warner Records head of digital, added: "The explosion of TikTok as a launchpad is completely undeniable."

2. AUTHENTICITY IS KEY

Amid concern about the power of online giants over people's lives, Tech Summit speakers lined up to stress the value of authenticity. Tastemaker Zane Lowe admitted it took him time to come to terms with the idea of utilising data "We're in a transferral of some description," Lowe told *Music Week* following his keynote. "There's a part of the industry that's very focused on where we've come from and a big part of the world who are listening to and loving music that is far more focused on where we're going. I'm just trying to hold on to the things I think should come along for the ride and let go of the things that are no longer relevant."

3. LIVE CAN BENEFIT FROM TECH TOO

Does the live experience need enhancing by technology? A host of top speakers from Live Nation, O2, AEG, UTA and Peex made the case for the role of tech on the Next Generation Fan Engagement In Live Music panel. Talking

points included the role of 5G in enabling fans to receive and share more content at shows, as well as the impact of data on the global touring business for acts such as BTS. While Live Nation's Jackie Wilgar expressed surprise that VR had yet to become a popular consumer proposition, she was in no doubt about the benefits of apps for concert-goers. "I love that we get such great feedback from fans when that sort of technology enhances their festival experience," Wilgar told *Music Week*.

4. ALEXA IS ALWAYS EVOLVING

The day started with a keynote from PIAS chief digital officer Adrian Pope that highlighted the growing sales for smart speakers (78 million shipments in 2018) and the development of the technology with the launch of Amazon's Studio device for its HD service. Amazon Music UK's Paul Firth made the point that it was only advances in technology that had enabled the company to launch an HD streaming service. He predicted the development of a more "conversational" voice system and stressed that algorithms shouldn't overrule the creative process. Simone described the rollout of the artist-follow functionality on Alexa – launched in the UK with a Liam Gallagher campaign – as "powerful" for the non-visual format.

5. SOCIAL CONTENT MUST BE COMPELLING

Social media was the tech veteran at this year's event, though the platforms are evolving with the rollout of messaging apps that can build fan engagement. On the Evolution of Music Marketing panel chaired by *Music Week's* digital columnist Sammy Andrews of Deviate Digital, Facebook's Vanessa Bakewell expanded on the three-second rule for getting social media users' attention that she outlined in our exclusive interview last month. "People scroll on average the equivalent of a Big Ben every day," she said. "You just need to hook people quickly."

6. COOPERATION IS VITAL

The streaming revolution hasn't fixed all the problems with data, and there are still regional differences in systems and practices. "There are millions and millions of pounds around the world that are not getting to the people they should be because of missing metadata," said Sami Valkonen, director of international, PRS For Music. But the mood was overwhelmingly upbeat at the second edition of the Tech Summit. And Zane Lowe summed it up best: "We've all got to listen to each other, right?"



Smart speakers: Zane Lowe and (below, L-R) Jackie Wilgar and Vanessa Bakewell taking part in the Tech Summit



PHOTOS: Paul Harries

FOR THE RECORD



THE BIG MOVE

Parlophone's FFRR Records has hired Andy Daniell to lead the dance label into a new era. The former A&R manager at Defected Records signed CamelPhat and Elderbrook's song Cola. "The opportunity to play a part in the future of such an iconic label is an incredible honour," said Daniell. "It's a great time to join FFRR and be part of the amazing changes that are happening at Parlophone."

THE BIG FESTIVAL



Diana Ross is to play the Glastonbury legends slot in 2020, the festival's 50th anniversary. Organisers confirmed that the soul icon has been booked to perform in the Sunday teatime slot on June 29. It will be her first UK show since 2008. The televised late afternoon performance resulted in a sales boost for Kylie Minogue this year.

THE BIG LAUNCH



HMV has launched its biggest store with a performance from Liam Payne. The HMV Vault in Birmingham is Europe's largest entertainment space. "The HMV Vault has been built with the needs of the modern music and film fan at its heart with a permanent live performance space," said HMV owner Doug Putman (pictured).

TALENT

Double vision: Foals 'kickstart streaming' with twin releases

Dual album strategy has increased listeners on Spotify and secured more playlist placements, says Warner Records GM Jennifer Ivory

BY ANDRE PAINE

Warner Records GM Jennifer Ivory has told *Music Week* how Foals' dual album campaign has boosted the band's streaming numbers.

Everything Not Saved Will Be Lost – Part 1 was released in March and peaked at No.2, after a close chart battle with Dave. It has sales to date of 58,419 (33.5% from streams), according to the Official Charts Company.

"They were lying low for a while creating this album, so we really wanted to kick-start the streaming and monthly listeners into gear," said Ivory.

"There's no better way to do it than with continued music [releases] – it's completely helped them on streaming."

Ivory said Foals' Spotify monthly listeners doubled to five million around the first album release. With the total now settled at 4,211,275, she suggested that growth can be sustained with the release of more music.

"We've definitely added new fans," she said. "So this is an opportunity to continue to add new fans on Part 2."

The campaign has switched to the follow-up LP, which is released on Friday (October 18).

"We started with [single] Black Bull, which was pretty visceral, and then into The Runner – arguably one of their best songs ever," said Ivory. "I'm really glad that wasn't buried on an album and not given the light it deserves."

"The second album is a little bit punchier in terms of guitars and riffs, but there are a few moments that tie them together."

The first instalment's lead single Exits peaked at No.70 and has sales of 84,074 (OCC). The volume of tracks serviced for the campaign helped secure the band seven placings in Spotify's New Music Friday playlist this year.

"That's quite something for a guitar band," added Ivory. "[Third single] Sunday was a really big moment for us on Part 1 – that actually put us into some new playlists."

The 1975 had also planned to release two albums within six months, but later altered their release strategy.

"The market can now handle a different kind of release schedule," said Ivory. "Instead of putting out an 18-track album, we decided to put out two and keep continuing the conversation throughout the year."

Ivory added that the strategy depended upon the act.

"It will only work with artists if they've got the quality of music," she said.

"Foals remain one of the best British bands that we have, so they were able to deliver two albums of the same calibre."



"Foals remain one of the best British bands"

Jennifer Ivory
Warner Records



Lost and found: Foals

PHOTOS: Alex Knowles/JM International

Dual action: Foals 'endure and evolve' on sixth LP

Album format enables innovation in streaming era, says Foals guitarist Jimmy Smith

Foals' album release strategy underlines their commitment to the album format, according to the band.

The release of Everything Not Saved Will Be Lost – Part 2 this week follows the second edition of National Album Day (October 12), the industry-wide campaign to promote the long-player.

"I don't think [the album] will die, because people have too much fun making records," guitarist Jimmy Smith (pictured, second right) told *Music Week*.

"A world where people just make one-off songs would be pretty bleak. If you're at all interested in innovation musically and pushing yourself forward, then you have to do an album because it's the only way you can fully explore your sound."

Smith said the rise of streaming has made it the "perfect time" to release a pair of albums in the same year.

"Five years ago, we wouldn't have been allowed to have

two albums," he said.

The guitarist stressed that they set a quality threshold for the music.

"We wouldn't ever release 20 songs if we didn't think they were all worthy," said Smith. "We just set ourselves the goal of trying to record as much music as possible and pick the best bits."

Everything Not Saved Will Be Lost – Part 1 was Foals' fifth studio album and secured the band their third nomination

for the Hyundai Mercury Prize.

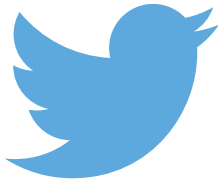
"Going into their sixth album, it's pretty amazing how they have endured and evolved," said Jennifer Ivory. "They went into the studio and they produced the record themselves."

Ivory added that live is a "significant" part of the dual album campaign.

"No one can deny the power of the pre-sale [bundle]," she said. "Live and their D2C store are big drivers for week one sales."



Long-player game: Foals



TWEETS OF THE WEEK

The past seven days in 280 characters



@brionybriony Can bands made up of all men please stop giving themselves names like 'birthday girl' or 'girlband' plz thx xx
(Briony Edwards, editor-in-chief Louder.com) Monday, October 7



@StuartCamp On some mind bending painkillers... sadly, not strong enough for me to not just notice I substituted 3 Wolves players out of my Fantasy Prem league. **(Stuart Camp, Grumpy) Monday, October 7**



@shelovessounds So many incredible thoughts being tweeted from #MWTechSummit right now. Excited for the future of music. **(Kirsten Calandra, PR/comms) Tuesday, October 8**



@rob_chute Hope no labels actually read my artist reports, as have almost certainly just sent round a link to Dido's 'no angel' by mistake. **(Rob Chute, Toast Press) Friday, October 4**



@sarahvsshark It is too early in the week for the Mac rainbow pinwheel of death. **(Sarah Maynard, Major) Monday, October 7**



@kmockett Interesting and informative day @musicweek tech summit 2019. All about metadata it seems. **(Katharine Mockett, Independent Music) Tuesday, October 8**



@JennaFKnight You really do hear people chat utter crows of sh*t when you (accidentally) eavesdrop on meetings. **(Jenna Knight, PR) Wednesday, October 9**



@codeinedrums BREAKING: BBC to bring back Crimewatch, confirms Coleen Rooney as host. **(Lauren Martin, DJ Mag) Wednesday, October 9**



@louisarainbird I need multi-car insurance but for rabbits. Is that a thing? **(Louisa Rainbird, Music Sales) Tuesday, October 8**



@AnnieMac I can't stop thinking about @TheRealKano show at Royal Albert Hall last night. Absolute MASTERY. On every level. **(Annie Mac, BBC Radio 1) Tuesday, October 8**

#1 TWEET



@williamnichols Glad to hear a few panelists and speakers still believe in creativity. #mwtechsummit The best music, videos, artwork etc are born through creativity, not data or algorithms. **(William Nichols, Universal Globe) Tuesday, October 8**

RISING STAR

The biz's brightest new talents tell their stories



Annabel Crowhurst: "We need to keep pushing to make the industry sustainable"

Annabel Crowhurst

Senior publicist, Toast Press

@anniecrowhurst



Has music turned out to be what you thought it would be?

"Truthfully, I had absolutely no idea what it would be like to work in music when I graduated. I definitely had a very glamourised perception of the industry when I was growing up, so when I started a three-month internship at Sony in 2013, it had a lot to live up to. Something that really stands out as living up to 'the dream' is how much passion the people I have worked with have for music, despite their age, background or level of seniority."

How hard is it to break into PR?

"I feel like I've been exceptionally lucky with my own career. Meeting Toast Press co-owners Ruth and Beth Drake eight years ago came at the perfect moment, as my internship at Sony came to an end. I've worked with them ever since, which is testament to what brilliant women, bosses and publicists they are. For others out there, I know it can be a lot more difficult. My advice would be to keep knocking on people's doors, reading magazines and websites, writing for local sites about new music and most importantly, mastering the art of the perfect cup of tea."

What's it been like to work the Slowthai campaign?

"It has been the absolute highlight so far. From the offset, he has made sure that his team has felt like a

family and I have learned a lot from working like that. He's the most honest, enthusiastic and entertaining person to spend time with. He's met everything we've put in front of him with the best energy. I truly believe Nothing Great About Britain is an album that will end up defining this generation."

What's the future of music press?

"The role of music press is constantly changing, but I believe it's in a really healthy place. In an age that is fast becoming dominated by streaming numbers and social media, it's more important than ever to tell the story of an artist and press is the natural way to do that. There's also always so many incredible new magazines that keep appearing with a refreshing appetite to champion new music."

What's your one wish for the music biz?

"That we keep pushing to make the industry as sustainable as possible. My heart still sinks slightly when artists insist on having endless bottled water on shoots, and the pressure they are under to wear a new outfit for every show. There's already been a really positive shift in the last year. I'm proud to work with Billie Eilish who is trying to make her world tour in 2020 as green as possible, including an eco-village at each venue where fans can learn about climate change."

ANNABEL'S]RECOMMENDED TRACK: Gracey - Different Things

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

DIVERSITY

Equality control: New report on women in music calls for ‘change in the industry’

Extensive study by Vick Bain reveals “shocking” scale of gender gap for publishing and label rosters

BY ANDRE PAINE

Former BASCA CEO Vick Bain has said that her extensive new report on gender inequality should be a “wake-up call” for the industry.

Music Week has been given exclusive access to the study, *Counting The Music Industry: The Gender Gap*, which is based on analysis of rosters of more than 100 UK publishers and almost 300 record labels.

“This shows that we are nowhere near done in terms of diversity,” Bain told *Music Week*.

“I know that a lot of women are going to feel quite angry about these statistics and they are going to want to see change in the industry.”

According to the report, just 14.18% of the 12,040 writers represented by UK publishers are women, while female artists make up 19.69% of the rosters of current acts at labels.

For songwriting teams signed to publishers, the study found that just 11.96% of the members are female.

Twenty-nine labels (12.6%) have no women on their rosters, according to the report. Its methodology is based on publicly available information on company websites.

The percentage of female artists varies according to labels’ genres with classical specialists leading the way (30.16%), followed by folk (24.38%), pop (18.36%), indie (17.22%), electronic (12.49%), jazz (10.87%), metal (6.47%) and drum & bass/grime (5.36%).

“I was surprised at how few women there are in certain genres, it was really quite shocking,” said Bain. “I was aware that the statistics weren’t so good for composers. But I really thought that there would be more musicians, and especially artists.”

In terms of the staffing of UK publishers, the report found that women make up 36.67%.

“We are nowhere near done in terms of diversity”

Vick Bain
Consultant



Role model: Vick Bain

But just 18% of publishing CEOs are women.

Bain was inducted onto the *Music Week Women In Music Awards Roll Of Honour* in 2017 in recognition of her work at BASCA, where she was CEO from 2012 to 2018.

“I’m aware of a lot of women who joined BASCA in those years because having a woman at the top really gave out a strong message,” she said. “That’s really important throughout the music industry, to have those female role models.”

The report identified other barriers to women in the business, including the lack of flexible working for mothers, the pay gap, the gender divide around technology in music education, sexism and unconscious bias.

Bain now works as a freelance music industry consultant and is director of the

board of Parents & Carers in Performing Arts (PiPA). She previously served on the UK Music Diversity Taskforce.

“Different organisations are running campaigns, it’s a big group effort,” said Bain. “I am really quite optimistic that within five years a lot of those things will be written into our law, and that will push forward a cultural shift in working practices.”

The report makes a wide range of recommendations including diversity targets, rosters moving closer to gender parity and improved female recruitment and retention.

Bain added that even one female-positive initiative a year could make a difference.

“If every single business did that, then I think we would really start to see some positive change,” she said.



Cause And Effect

Peak Chart Position: No.2

Label: Island

TAKE A BOW

TEAM Keane

Management:

Beth Warren/Adam Tudhope/Calum Mew/Eleanor Wilson (Everybody’s)

A&R: Louis Bloom/Jack Greengrass (Island Records)

Marketing: Guillermo Ramos/Sam Flynn/Charlie Smith/Sam Lunn/Lois Freedman (Island Records)

Digital Marketing: Will Beardmore (Island Records)/Marla Altschuler/Ra’ed Khan (Cantine)

National Radio: Phil Witts/Steve

Pitron (Island Records)

Regional Radio: Dora Burrough (Island Records)

TV: Andrea Edmondson (Foshe)

National Print Press: Barbara Charone/Ant Giannaccini (MBC PR)

Online Press: Ashley Matthews (MBC PR)

Regional Press: Stasi Roe (MBC PR)

Commercial: Alastair Smith/James Lee/Joe Pym (Island Records)

Agent: Russell Warby/Ella Street/Levi Jackson (WME)



Just cause: Keane

<///FUGA>

Your complete digital music ecosystem is here_

</>

—
Our industry-leading distribution technology and bespoke marketing services empower your music as your business evolves. Do what you do best. We'll take care of the rest.

fuga.com

FUGA



**under the
bridge**

Featuring our new LED Wall

HERE TO STAY

UNDER THE BRIDGE INSTALLS BRAND NEW LED WALL

We are thrilled to announce that we have just completed an exciting upgrade to our sound and lighting facilities, including the installation of a brand new LED wall.

   **underthebridge.co.uk**

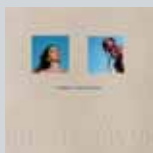
UTBlondon **STAMFORD BRIDGE | FULHAM ROAD | SW6 1HS**

THE PLAYLIST



NILÜFER YANYA

H34t Rises (ATO)



This sparkling rework of a track from her fantastic Miss Universe debut album comes as a timely reminder that Nilüfer Yanya is enjoying a mega breakthrough year.

Contact Dan Carson
dan@they-do.com

BIG SHAQ

Buss It Down (Dapaah Records)



Whatever you say, life was more boring before Big Shaq's characterful, comic rap crash-landed in the UK scene. This new one is incessant: man's still hot.

Contact Elisa Christophe
elisa@beaumontlondon.com

MEDUZA & BECKY HILL

Lose Control (Polydor)

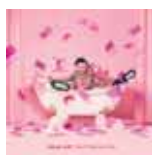


What do you do when you've written one of the biggest dance records of the year? Write another one, of course! The mysterious Italians are on a roll.

Contact Chris Graham
chris@listen-up.biz

DOJA CAT

Bottom Bitch (Ministry Of Sound)



On Bottom Bitch, Doja Cat hits upon a sweet melody that'll lodge in your brain. This trails her forthcoming debut album, due next month.

Contact Erin Mills
erin@listen-up.biz

GENGAHR

Everything & More (Liberator Music)



By now, this lot are famous for fiddly, emotive indie-pop, and this comeback single widens the scope further, with gnashing guitars and drums.

Contact Jodie Banaszkiwicz
jodie@staygoldenpr.com

FKA TWIGS

Home With You (Young Turks)



More robot pop from FKA Twigs, who seems more intent on rewiring her audience's brains than ever, lurching between distortion and sad notes.

Contact Leah Wilson
leahwilson@xlrecordings.com

MICHAEL STIPE

Your Capricious Soul (Self-released)



Michael Stipe throws his weight behind the fight against climate change with this buzzing solo debut, with proceeds going to Extinction Rebellion.

Contact James Windle
james.windle@dawbell.com

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

GIG OF THE WEEK

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



ELLA MAI

The O2, London
6.30pm

America's favourite South Londoner is back in town for two nights at The O2 with Ariana Grande. This is a good chance for the UK to show some love for the Grammy winner and her smooth, self-titled debut album.

TASTEMAKERS

The industry's favourite new sounds

Ally J Steel Editor, Jazz Revolutions

DANIEL CASIMIR & TESS HIRST – THESE DAYS



All that jazz Ally J Steel

Having been taught by the legendary Dave Holland, it should come as no surprise that bassist Daniel Casimir has stamped his mark onto the UK jazz scene. The former Birmingham Conservatoire student has performed with contemporary heroes like Nubya Garcia, Ashley Henry and Camilla George, as well as veterans including Art Blakey saxophonist Jean Toussaint, Julian Joseph and Lonnie Liston Smith.

Following on from his 2017 EP *Escapee*, the award-winning bassist and composer has once again teamed up with Tess Hirst for their debut album. Fittingly, *These Days* is

released on a label with a rep for uncovering the groundbreakers of the genre, *Jazz Re:freshed*.

Beautifully merging neo-soul with more traditional jazz, *These Days* sees the pair touch upon political and cultural subjects, exploring themes of misogyny, liberty and societal injustice in London. Flowing with thoughtful lyricism, the album showcases Hirst's silky vocals gliding over Casimir's lively and dynamic bass. It's a bold, exciting and explorative groove-filled record, which sits proudly within the UK scene. A mighty fine debut, from a pair whose energy flows freely.

ESSENTIAL INFO

RELEASES Play Me Something Nice EP (out now) **LABEL** Unsigned **MANAGEMENT** Mañana Music Management
NEXT GIG Soup Kitchen, Manchester, November 19

Warm, no-frills soul jams from the heart of Glasgow...

There's nothing better than a good lunch, but not when you burn it and ruin your brand new pan, and that's precisely the predicament Joesef is in when *Music Week* meets him.

The Glaswegian singer/songwriter goes only by his first name, but any illusion of mystique is instantly shattered. "I bought a new frying pan, but I burned the eggs so bad I think I've fucked it," he explains. "Aye, I have. It was from John Lewis and it was about £30, so I'm gutted."

But we're here to talk music, which is going rather better for the 24-year-old, who began writing songs after a drunken open mic night a couple of years ago and built up enough hype to sell out his debut gig at King Tut's earlier this year.

"My tunes are going well," he admits. "But my eggs are shite."

Joesef is unsigned, and grew up on his mum's records (Al Green, The Cure, The Mamas And The Papas). He writes, produces and mixes his neo-soul jams from his Glasgow bedroom. To listen to them is to float away, lost in bluesy atmosphere. All but one song on his brand new Play Me Something Nice EP was inspired by the same "world-ending" break-up.

"I'd never been in love before, it was a pure mind-bender," he says. "I thought I was the last man on earth, as if it had never happened to anyone else. It was debilitating. The EP is a wee story."

The record's messages are raw, matter of fact, a consequence of their maker's honesty and affection for simplicity. He says there's "no bullshit" in Glasgow: "If you go to a bus stop and there's people there, they'll talk to you. It makes you more honest, if I hear somebody singing and I don't believe them, I'm like, 'This is shite.'"

Joesef has "total control" (his merch designs include pink balaclavas) and says his estate upbringing influenced his work ethic. "Being from a shit background and not having a lot, it does make you more creative. If you're quite privileged I don't think you actively pursue things as much," he says.

ON THE RADAR

JOESEF

After that open mic night, a mate from music college suggested he write some songs, and a few cryptic Instagram posts later, they'd sold out King Tut's. "I'm not involved in the Glasgow scene at all. People were like, 'What the fuck is this?' They thought it was a woman singing," he remembers. "I don't know how we did it man, people just wanted to see if I was going to be shite or not."

He recalls a boozed up crowd, walking out to a "wall of noise" with his band. "It was class," he says. "I was proper shitting myself and worried about my nerves, but that made me catch a wee buzz."

He returned to the legendary venue in the summer, debuted in London last month and heads out on the road again in November. People are catching on fast and comparisons are raining down, mostly to another Glaswegian and a London soul legend.

"Lewis Capaldi is Scottish, I'm Scottish, but we're nothing alike. He's successful, though, so it's a good thing," says Joesef.

And as for the parallels with a certain Amy Winehouse?

"Amy Winehouse and Lewis Capaldi – two opposite ends of the spectrum!" he replies, before breaking into laughter. "I love Amy Winehouse, she's iconic, but I can't accept that comparison."

While the praise will surely keep coming, there's a realness about Joesef that makes it all seem irrelevant. "Everything's hilarious, I'm trying not to take it seriously," he says. "It's not a job, it's just glorified karaoke, basically..." **BEN HOMEWOOD**



"This isn't a job, it's just glorified karaoke"

Joesef



Beam me up: Audi's new ad and (below) Faultline

SYNC STORY

AUDI/FAULTLINE

BY BEN HOMEWOOD

The latest instalment of Audi's collaboration with Faultline, aka David Kosten, sees the composer link up with Australian vocalist Jakl for a version of I Could Have Danced All Night by Alan Jay Lerner & Frederick Loewe.

Active between the 1940s and early 1970s, Lerner & Loewe masterminded the music for shows including



"The spot encapsulates the timeless magic of Lerner & Loewe"

Daniel Ogden
Warner Chappell

Brigadoon, Camelot and Gigi.

I Could Have Danced All Night was composed in 1956 for the My Fair Lady musical, and is given a contemporary twist for Audi's dark-hued new campaign, which launched during the Rugby World Cup match between New Zealand and South Africa last month.

"It was an absolute delight to collaborate with BBH on this campaign," says Daniel Ogden, creative and licensing manager, sync at Warner Chappell.

With music supervision from Ayla Owen, Hywel Evans and Julz Baldwin, the spot reunites the team behind Audi's Music Week Sync Award-winning Send In The Clowns campaign from 2018. Safe to say, it's another successful hook up.

"The gorgeous rendition of I Could Have Danced All Night wonderfully complements a playful and beautifully shot film," Ogden sums up.

"The spot encapsulates the timeless magic of the Lerner & Loewe songbook."

Brand: Audi **Spot:** Audi Q Range **Title:** I Could Have Danced All Night **Artist:** Faultline (feat. Jakl) **Composers:** Lerner/Loewe **Master:** Tiny Consumer (David Kosten) **Publisher:** Warner Chappell **Agency:** BBH **Director:** Marcus Soderlund **Production:** Academy Films **Lead Music Supervisors:** Ayla Owen and Hywel Evans **Music Supervisor:** Julz Baldwin **Air Date:** 20/09/19

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

MAKING WAVES



Step up: Julien Chang

THIS WEEK'S HOTTEST BRAND NEW ACT

Julien Chang

KEY TRACK: Butterflies From Monaco
LABEL: Transgressive
MANAGEMENT: Salty Management
TWITTER: @JulienChangBAL

WHO: Julien Chang is a 19-year-old new musical magpie on the block.

WHAT: You'd have a great time answering this one yourself if you sat down to dig into Chang's music. He studied classical and jazz, and twins technical sensibilities with bold melodies and waves of psychedelia.

WHERE: Chang is from Baltimore.

A MUSICAL MAGPIE, YOU SAY? That's right. Listen to Jules, Chang's

debut album, and you'll explore all kinds of musical knick-knacks, a rusty hunk of Beatles here, some leftover Paul Simon, there, that kind of thing. Adding to the mischief is the record's title: it sounds like a nickname, but in fact no one ever calls him 'Jules'.

A TRICKY CUSTOMER... Something like that. But Chang's music and personality are alluring, primarily because it feels difficult to predict what he'll do next. In indie, that's a big plus.

I WOULDN'T MIND SEEING THIS IN THE FLESH... Then we've got good news: Chang plays two London gigs this month: Bermondsey Social Club on 28 and Servant's Jazz Quarters on 29.

Music Week

Inside the business of music. Established 1959

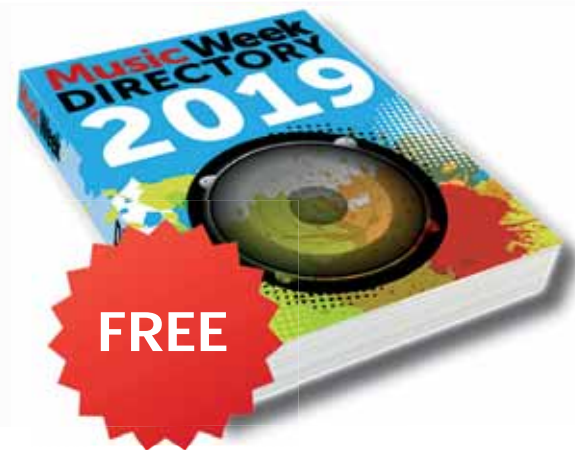
Get inside the business of music
No other music business magazine stacks up



5 GREAT REASONS TO SUBSCRIBE

- 1 Delivered every Monday - helps you set your agenda for the week ahead
- 2 Access a wealth of news, new music coverage, thought-leadership and chart information in subscriber-only content
- 3 Read insightful opinion, analysis and **global first-looks at exciting new artists**
- 4 Stay ahead of the game with our daily **Morning Briefing newsletter**
- 5 Get the Music Week Directory book, worth £50 – absolutely FREE

DELIVERED STRAIGHT TO
YOUR DOOR OR ON THE GO
EVERY WEEK, ALL YEAR FROM £179



SUBSCRIBE NOW

Call: 0208 955 7020

Online: musicweek.com/subscribe



HOTSHOTS

1



2



3

1. Love Island In celebration of Island Records' 60th Anniversary, all key original personnel gathered for a reunion at The Cross Keys, Black Lion Lane, Hammersmith. Founder Chris Blackwell is pictured front row, fifth from left. (Photo: Adrian Boot). **2. Stars in their eyes** BBC Radio 2's All Star Party headed to Blackpool's Empress Ballroom for a night of soul, R&B and dance music. Pictured here are (L-R): Lewis Carnie (head of BBC Radio 2), Simon Bartholomew (Brand New Heavies), Craig Charles (presenter), Trevor Nelson (presenter), Heather Small (M People), Helen Thomas (head of content commissioning, Radio 2), Jeff Smith (head of music, Radio 2 and 6 Music), Andrew Levy (Brand New Heavies). **3. Motör-mouths** A party celebrating 40 years of Motörhead's Overkill and Bomber was held at the St Moritz club in Soho to coincide with the release of the upcoming box set 1979. Hosted by Steffan Chirazi, who helped on the project alongside the label, the night included a panel of Kris Needs, Krusher, Enid Williams (Girlschool) and Ace (Skunk Anansie) discussing all things Motörhead. To round off the evening, Orange Goblin, under the moniker of Motörgoblin, took to the stage to play a set of Motörhead hits. **4. Wenger out... on the town** Former Arsenal manager Arsene Wenger, flanked by ex-players Robert Pires and Robin Van Persie (A), picked up the Legends Of Football trophy at the annual charity bash, which raised £521,000 for music therapy charity Nordoff Robbins. (B): Tom Walker, who performed at the event with Rudimental. **5. People person** The government of Gibraltar joined forces with M People's Heather Small at MTV presents Gibraltar Calling music festival to back the Homeless Worldwide team. Pictured (L-R) are producer and songwriter Diamond Duggal (AKA DJ Swami), Heather Small (director, Homeless Worldwide), Jenny Roberts (founder, Homeless Worldwide) and The Chase star Shaun Wallace (ambassador, Homeless Worldwide). (Photo: Gary Thomas, KYPA). **6. Old town road** Four BBC Radio Breakfast presenters paid homage to The Beatles to create a mock-up of the Abbey Road album cover. The stunt was staged for Radio 2 Beatles, the four-day pop-up DAB radio station celebrating the Fab Four and the 50th anniversary of the seminal LP. Pictured here (L-R) are Zoe Ball, Greg James, Nicky Campbell and Lauren Laverne. (Photo: BBC). **7. King Arthur** In the year of its 50th anniversary, The Kinks' album Arthur (Or The Decline And Fall Of The British Empire) has been transformed into an audio drama for BBC Radio 4. BMG held a gathering in Highgate at the Gatehouse where The Kinks' Sir Ray Davies, Dave Davies and Mick Avory watched an excerpt of the play. Pictured are: Arthur & The Emigrants with Lee Ross (Arthur) and Rosie Cavaliero (Rose), plus Sir Ray and Dave Davies. (Photo: Lenny Kalcic).



4

A

B



5



6



7

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

JOOLS IN THE CROWN

Later... With **Jools Holland** returns to TV screens this week, revamped and refreshed following a year-long break. Here, **Jools Holland**, BBC Studios' executive producer **Alison Howe** and the BBC's head of commissioning, music television, **Jan Younghusband**, light the touch paper on a vibrant new era for a unique and much-loved live music institution...

— BY JAMES HANLEY —
PHOTOS: PAUL HARRIES

Main man: Jools Holland, photographed for Music Week on the Later... set at BBC Television Centre, October 2019



Liam Gallagher natters with Jessie Ware; Rex Orange County readies his troops; Amyl & The Sniffers boogie to Kojey Radical; Celeste awaits her cue. It's the type of scene you'll only ever find on *Later...* With Jools Holland.

"There aren't any other shows like it," grins its esteemed host, welcoming *Music Week* into his dressing room (which includes its own piano, naturally) at BBC Television Centre in White City.

"There are lots of little details that make *Later...* what it is," says Holland. "It's not in a theatre, it's in a circle. American people come on, European artists come on and they say none of those places have a show like this."

Also a successful export, *Later...* returns to BBC Two for its 54th series at 10pm on Thursday, October 17 (and 11.05pm the following night) after a 12-month sabbatical. Two pre-recorded episodes will air each week – the first running for 30 minutes and the second lasting an hour.

"A lot of [people in] the industry were sad that we didn't have a series in the spring, while we were regrouping," reveals the 61-year-old former Squeeze member. "But we're back now and we've been commissioned for four series, so we'll be on until [at least] 2021. We only got commissioned a year in advance before, so it's great news."

Since its launch in October 1992 (the inevitable '28 Years Later' headline will have to wait until 2020), the BBC Studios production has hosted the legendary likes of David Bowie, Adele, Paul McCartney, Metallica, Oasis, Kanye West, Johnny Cash and Amy Winehouse, becoming a late night

TV institution in the process.

And yet to place too much emphasis on star names would be to misunderstand its enduring appeal, believes Holland. The presenter muses: "If you said to somebody in mainstream television, 'Let's make a music show', they'd say, 'Why don't you just have five famous [artists] on, then lots of people will watch?' But that's not actually what we want. It's a bit like saying, 'I'll go into a record shop and just buy the Top 5 records, it'll be great'. It doesn't work like that."

"Later... is unique because it is cross-genre," notes Jan Younghusband, the BBC's head of commissioning, music television. "The whole point is that it features an eclectic mix and I think it's the only show that does that. It's a genuinely inspiring music show where you have a group of musicians in the room. And for the audience at home, it's an opportunity to experience music-making in quite an intimate way."

Over the course of its 27-year lifespan, Later's distinctive output has helped it outlast a plethora of terrestrial TV contemporaries such as Top Of The Pops, The White Room, Sounds Like Friday Night, CD:UK and Live At Abbey Road.

"It's introduced so many incredible new talents – and still does," points out Younghusband. "The DNA of the show is that you have a heritage star, who is well known to the audience, but then at the other end of the room you'll have somebody making their debut, and that has been the case since the very beginning."

"There have been so many great moments. For instance, when Jake Bugg stood up with his guitar and played for the first time you just thought, 'Wow, something amazing happened in this room'. Equally with Adele, it's such an amazing moment when a great artist makes their debut. We can't make them into a success. But if the artist is brilliant, television can show that artist to the world and many get started by having a chance to come on this show."

Starting as it meant to go on, the line-up for Later's inaugural edition showcased The Neville Brothers, The Christians, Nu Colours and D'Influence. In a world where streaming is credited (or blamed) for eroding music's tribal genre boundaries, Later... has been ahead of the game since day one.

"People are curious about different styles of music and we've always reflected that," says Alison Howe, executive producer, BBC Studios. "The Mercury Prize shortlist reflects what is happening right now and, in a way, that's what we have always done. But we're not trying to follow any styles. The instinct of what is great music remains because we're asking people to come on the show based on being advocates for artists that we think are great, and the audience trusts what we suggest. They like seeing the big stars, but they want to discover artists and see them perform authentically and with passion."

Later's 2019 shake-up represents a fresh start in more ways than one: it is the first series to take place without founding producer Mark Cooper, who stepped down as BBC Studios' head of music in the summer after a 20-year stint. Howe, who received the Media Pioneer honour at the Music Week Women In Music Awards in 2015, has been part of the Later... team for a similar period and ascended to the top job in the wake of Cooper's exit.

"I've learned an awful lot from Mark, which I'll take through," she remarks. "But equally, I've been making music shows at the BBC for quite a long time and it's great

"People want to come on the show because we respect the art they're creating"

JOOLS HOLLAND

Class of '92: Holland has hosted Later... since its inception 27 years ago



for me to sit alongside Jools and take [Later...] into a new era."

The show has returned home to the refurbished Television Centre after six years in Maidstone (which will still host Jools' Annual Hootenanny), accompanied by a new set inspired by Abbey Road and Maida Vale studios. Other artists due to appear on the new series include The SLP, Michael Kiwanuka, Little Simz, Slowthai, Kano, Lewis Capaldi and Noel Gallagher's High Flying Birds.

"When we went out to the industry and said, 'What do we do with the show?' They all said, 'The artists love being in the same room together because it's the only time it ever happens,'" reveals Younghusband. "When they do Glastonbury they're on a stage on their own. But if you watch [Later...], you will see them very engaged with the other artists."

In the most radical change to the format, Holland will be joined on each episode by a star co-host, who will perform and interview guests. Mark Ronson takes the honours on the series premiere, which otherwise features an all-female cast comprising Sampa The Great, Cate Le Bon, Yebba, PP Arnold and Georgia.

"With returning series, it's very important to refresh them while also maintaining the absolute core of what the audience loves about them," explains Younghusband. "The way the audience consumes music has changed a lot in the last few years and we felt it was time to have a new look at it. So the show is now in a totally redesigned, more modernised studio, while at the same time maintaining some of those heritage things that we love, so there are some nods to the past in the new design."

"Also, by changing the shape of the studio, it enables Jools and the artists to move around more. We've introduced some new areas such as the bar and sofa seating areas, so there's a possibility for Jools to operate slightly differently in the room and there's more space for him to interview artists."

Younghusband is keen to emphasise that Holland remains as pivotal to the show's future as ever.

"Well, it is Later... With Jools Holland. I can't imagine it being Later... with somebody else!" she laughs. "But this introduction of the co-host is a chance to open the show up a bit and let the artists come forward, centre screen, which is very much a policy of what we do."

"Jools is such a fabulous artist and it is so amazing where, in a lot of our programmes, the television presenter can actually perform the thing that they're talking about."

Younghusband confirms Later... will revert to airing two series a year going forward.

"Will it go on forever? We hope so," she smiles. "We just paused it for a short time because we wanted to rethink it and it's very difficult to rethink a show when you just keep doing it."

With six hours to go until showtime, *Music Week* pulls up a chair next to Holland and Howe to discuss the past, present and future of a national treasure...

So what can we expect from the new series?

Jools Holland: "Well, the first thing was that we all felt that, after so many years, there were a number of things we wanted and the BBC wanted, as well. They love the show and its principles, but they felt it was a bit dark, a bit late at night and a bit hidden – which was partly down to them – and they wanted it brightened up and reintroduced to get people talking about it a bit more. We also wanted to bring in co-hosts, who bring a different element each week, which is something that Alison has been great at working on. They will talk about the things they like and we'll have a little more space in the hour show to have a bit more fun. I'm rabbiting on

about lots of things here all at once and not letting Alison get a word in edgeways...”

Alison Howe: “We’ve had a little break. We would normally have a series in the spring, but that was taken up with the business end of what’s been going on and I suppose it gave us time to reflect on an amazing 26 years of bringing music to audiences at home. And we want to continue to do that because that’s Later’s USP – a mix of people in a room together, all brilliant at what they do, but often different things and we wanted to keep that. But we also wanted to have a look at everything else that we do on the show.”

JH: “It’s very hard because everybody says, ‘Don’t change it, but we want it freshened up a bit’. So you’ve got to change it, but keep it the same, if you see what I mean. One of the things that Alison came up with was getting the co-host to pick a piece of their favourite archive. So as an example, Mark Ronson picked Fugees in ’96, when he was 21. It’s like a treasure chest of the best performances and the best people ever: some people’s first performances on television and some people’s last, so it’s not like any other archive. We create unique musical content. Sometimes I’ll perform something with the artist that they wouldn’t normally do.”

AH: “We’ve come back to the centre of London, which is great. We love Maidstone, it’s been a great home for us, but TV Centre is refreshed and we’re refreshed and we also want to re-emphasise the music in our show in different ways, not just through performance, but also through having more time for Jools and the co-hosts to chat about music-related things and tell more stories through those interviews or filmed items.”

Its often said that live music on TV needs an entertainment element to succeed. Is that a view you subscribe to?

JH: “I think the reason that Later’s stayed on is because it stays true to the music, and you want the music to be the entertainment. The mistake would be if they tried to make it too showbiz. Its core strength is great artists and music, and the fact that they’re being treated with regard. That’s why people want to come on, because we respect the art that they’re creating.”

AH: “It’s authentic, isn’t it?”

JH: “It is authentic. That doesn’t mean to say we don’t want to have a bit of fun with everybody, but the main thrust is the music. It’s not like we’re going to be putting wet kippers down people’s trousers. Obviously I do that in here before a show [laughs].”

A quick word on Mark Cooper’s departure, he must have left some big shoes to fill?

AH: “Well, he’s definitely got bigger feet than me, I think we can be clear about that! Yeah, of course. I’ve been working alongside Mark for a long time and not just on Later... We’ve done lots of things together, such as Glastonbury, and he remains part of the spirit of Later... going forward. And he wishes me well, because he wants the show to continue its good work.”

JH: “We couldn’t have anybody better than Alison to do it. They had a tendering process and there were some people with good ideas but nobody had the qualifications that Alison has. She really understands the humour of the show as

“People are curious about different styles of music and we’ve always reflected that”

ALISON HOWE
BBC STUDIOS

The Howe-to guide: Alison Howe took over the reins at Later... from Mark Cooper earlier this year



well, because it’s music entertainment, but it needs to retain that edge of good humour somehow. So there is nobody better qualified to produce the show and come up with some great new ideas.”

Why do you think the two of you work so well together?

JH: “We’ve worked together for a very long time and there’s an understanding of what works, what doesn’t and what might. We’re both quite open-minded and if Alison says, ‘Let’s try something different’, I think, ‘Let’s do it’. I trust her because, like me, she thinks that if it doesn’t work, it doesn’t matter. I’m lucky because I just see the artists and we’re great friends, whereas Alison has to deal with not only booking the people, but the mechanics of it all, which are actually quite complicated. That’s a whole world that she’s amazing at.”

AH: “Because she’s worked there for so bloody long! No, as part of this process, we’ve spent a lot of time over the last few months working with lots of brilliant colleagues who will support us in this new chapter across the digital space. We’re aware that people are watching TV differently now and we want Later... to be a success on BBC Two, but also on the iPlayer, because that’s a whole new window. When Later... started, there was no iPlayer.”

JH: “There was no YouTube.”

AH: “Exactly, so we’re catching up quickly. People perhaps want to watch Later... differently and we’ve got to make sure they know where to find it. It feels natural to me that we work as a team in getting the show out to all these new places where people look to consume music.”

JH: “The YouTube side of it is phenomenal. Say a show with Adele went out in 2010 and a million people saw it then. You’ll look it up now and 20m people have watched the same clip on YouTube because it was a unique thing [a 2014 video of Hozier performing Take Me To Church has been viewed a whopping 23m times]. So at the back of our minds we’re aware that’s what we’re creating.”

So can Later... still hope to break new artists?

JH: “It can contribute, but on its own it doesn’t break an artist – the artist has to have other things going on. But it is an important thing. We had Georgia on [episode one] and she was so charming, she got really nervous and you forget how important it is to the artist, because it gives people a view of who they are. If you search for an act on YouTube, which is what everybody does now, nine times out of 10 they’re going to [find] their performance on Later... because that will show them in a proper situation, with their best sound and lights and all that.”

AH: “We love being part of somebody’s journey but, ultimately, we don’t think about that when we’re putting them on. We’re just thinking, ‘Do we love them? Do we feel that this artist is really special?’ And then you have to let the rest take its natural course.”

JH: “At the other side of it, you have older artists who the audience maybe doesn’t know, or has forgotten about, but it’s serving the same purpose, which is introducing music to people. It is a room full of amazing people and the show had become a little undersold from that point of view. With all those talented people in the room, it does have a great atmosphere.”



Power of three: (L-R) Jan Younghusband, Jools Holland and Alison Howe

AH: “We’re putting more emphasis on making people feel that, if you’re watching at home, you’ve got the best seat in the house, a bit like our coverage of Glastonbury.”

Are there any genres of music you feel have been underserved by Later... down the years?

AH: “There are probably always going to be little pockets of music that will be [overlooked], with the limited number of slots we have. We don’t have a great deal of, say, heavy metal on and we probably don’t have enough of lots of things. I’m sure we will want to try and shine a spotlight on the new contemporary jazz scene that’s emerging at the minute.”

JH: “With the amount of shows we’ve got, there is always going to be something left out. There’s no sort of music that we would exclude. If somebody is on the television a lot anyway, that doesn’t necessarily fit in, but there isn’t a genre where we think, ‘We don’t want that’. Alison has a very difficult job indeed and that’s why she does such a brilliant job of trying to fit it all in. We’re now fitting a year of new releases and legends into six shows, whereas before it was really difficult to fit it into 12 shows. We’ll do a bit better next year because we’ll have [the equivalent of] an episode a month.”

Do you plan to run more special editions, spotlighting major artists, as you have in the past?

AH: “Artists like to come on with other acts, so maybe the single artist show is an era that’s gone. Perhaps if they wanted to do a whole show based around one artist, they’d do it in a different environment: a BBC One special or a festival.”

What have been your personal highlights from the show’s run so far?

JH: “One of the highlights was the shows we did at the Royal Albert Hall [in 2017] to celebrate 25 years [of Later...], because that captured the feel of the show, but took it somewhere else. There have just been so many moments... We should make a show just of the archive, shouldn’t we?”

AH: “Yeah, that’ll keep us going for a few years!”

JH: “Alison and Mark have brought the audience’s

“The artists love being in the same room together because it’s the only time it ever happens”

JAN YOUNGHUSBAND
BBC MUSIC

attention to some fantastic things. Johnny Cash didn’t really have a home anywhere else on the television [in 1994], so I’m so delighted they got him and we were able to film him. It warms the cockles of my heart when I look back at all that.”

AH: “The last thing we did always becomes my new favourite thing. We’ve got this wonderful new singer on [the new series] called Celeste, who I went to see a couple of weeks ago and her voice just knocked me for six.”

And what is the status of Jools’ Annual Hootenanny?

JH: “The Hootenanny is still on. We want to utilise its history, but also move forward because it’s probably a bigger part of mainstream culture than Later... is.”

AH: “BBC Two made it very clear that they were happy with the Hootenanny and it continues to do good business. For a good part of the UK audience, that is how they see in the New Year and we will be continuing that tradition for at least a couple more years, and hopefully longer. It’s part and parcel of New Year’s Eve.”

Lastly Jools, we understand there is a spooky story behind how the Hootenanny started?

JH: “Well, there are two stories. One, is that we’re doing a piece to camera on vinyl record sleeves, so I’ve brought a single called The Hootenanny, which my father-in-law [folk singer Rory McEwen] made in 1958. The other story is that, when the idea for the Hootenanny was first mooted, I was driving through Arbroath with my tour manager and [then BBC controller] Michael Jackson called me on the carphone – this was pre mobile phones – saying, ‘How would you feel about doing a New Year’s Eve show?’ I said, ‘That’s not a bad idea’ and put the phone down. Then the traffic news came on, which warned us to avoid Arbroath because there were big tailbacks. Andy Stewart, the host of the Hogmanay show for years and years, had unfortunately died and they held a big funeral service for him, but so many people turned up that it caused great traffic jams. So I said to my tour manager, ‘Head straight there! He can spiritually hand the baton to me’. And here we are now to this day...”



Music Week DIRECTORY

2020

YOUR COMPLETE WHO'S WHO OF THE UK MUSIC INDUSTRY

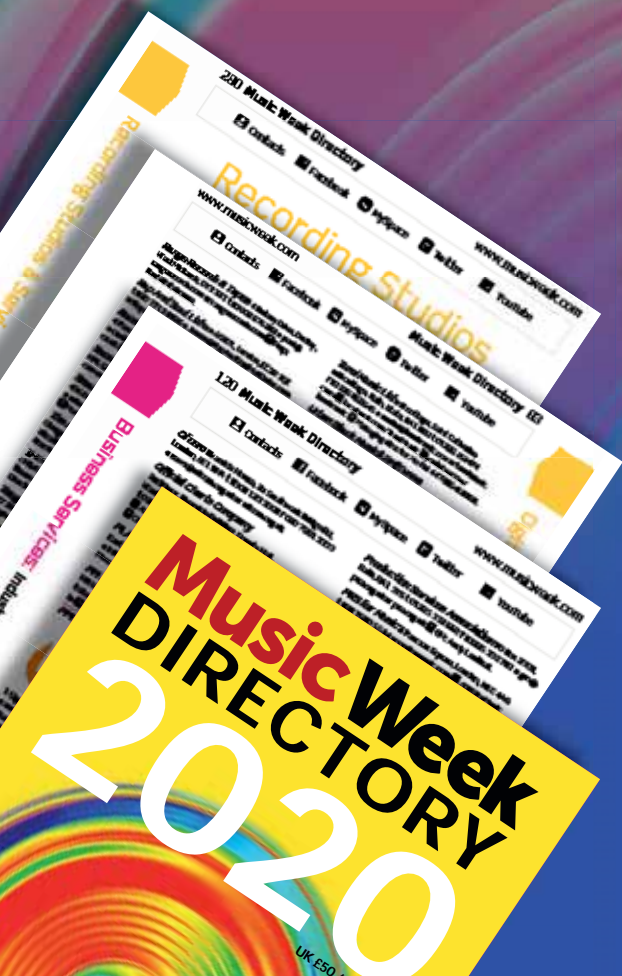
Get yourself noticed in the **Music Week Directory 2020** and make sure you stand out from the thousands of other professionals who are active in the UK music business. When you place your ad, you will:

- ✓ Build your position in this highly vibrant and competitive marketplace
- ✓ Differentiate yourself from your competitors
- ✓ Establish your brand positioning
- ✓ Build new business contacts and sales leads
- ✓ Get a special **30% discount** on a year's subscription to Music Week

LISTINGS
NOW
OPEN

GET IN NOW

Contact Jacob Holmes Call: 01242 259249
Email: jacob.holmes@fellowsmedia.com





THE **Q3** COLLABORATIONS PROJECT

Labels worked together in **Q3** to great effect, with trend-bucking streaming growth and returning superstars ensuring another big uplift. In our essential quarterly analysis, *Music Week* picks out the key trends and looks ahead to the crunch **Q4** period...

BY MARK SUTHERLAND

MARKET TRENDS

Where Ed Sheeran leads, the music industry follows. And so, while *Music Week's* quarterly market analysis is usually home only to bitter rivalry and dog-eat-dog competition, this time around we find the industry infused with the cooperative spirit of Sheeran's No.6 Collaborations Project (Asylum/Atlantic), the period's biggest-selling album.

Of course, artists have been working together for years. Publishers too. But have the Top 3 best-selling singles for a quarter ever all had split label credits before? They did in Q3, with Shawn Mendes & Camila Cabello's *Senorita* (EMI/Syco), Sheeran Feat. Khalid's *Beautiful People* (Asylum/Columbia) and Sheeran & Justin Bieber's *I Don't Care* (Asylum/Def Jam) all showing that labels from competing corporate groups can play nice if a monster hit is at stake. One of the quarter's best-selling albums, Kylie Minogue's collection *Step Back In Time*, also operates across 'enemy' lines, drawing on catalogue from both BMG and Warner.

The trend makes market share analysis trickier (especially as many duets are not split 50/50), and would never have been seen even a few years ago. But don't expect it to stop any time soon...

"It ultimately depends on the stature of the artist in question, and the contribution that artist is making to the



"There's still more in the tank on Ed Sheeran"

DEREK ALLEN
WARNER MUSIC

record," says David Hawkes, managing director of Universal Music UK's Commercial Division. "Where there are artists of stature, and where they've made a significant contribution to the record, we will continue to see split credits across labels and artists. But this is absolutely A&R-driven and artist-led as opposed to major label strategy. These are always artistic decisions rather than corporate ones."

Music Week always likes to write these quarterly analysis pieces imagining Hawkes and his major label counterparts – Warner Music UK SVP, commercial Derek Allen and Charles Wood, Sony Music UK VP of market planning and media – as Bond-style villains plotting each other's demise, possibly by using shark tanks and lasers. But does this new trend mean they actually... *Get along?*

"I'm always nice to my bitter rivals!" quips Allen. "There's a lot of stuff that goes on behind the scenes to make it as smooth as possible, but there is a lot of work involved. I'd be misrepresenting the hard work that goes into it if I said it was straightforward..."

Whatever the motivation, it seems to be working. As revealed in last week's *Music Week*, total Album Equivalent Sales (AES) surged 11.3% year-on-year according to the BPI, 2019's biggest quarterly rise. Even more eye-catchingly, Stream Equivalent Albums (SEA) rose 29%, higher than the

last quarter's 24% increase and Q1's 26.2% uplift. And our three amigos are also aligned when giving most of the credit to the streaming-friendly charms of Sheeran's No.6 Collaborations Project and Taylor Swift's Lover (Virgin EMI), two unusually high-profile releases for Q3. Lover was Swift's first album to debut on streaming at the same time as in shops.

"Big event releases can make a massive difference to any quarter," says Allen. "And it definitely looks like Ed has moved the market for this one."

"We need to get our heads around how the year is getting flatter and flatter," says Wood. "Q3 is no longer a quarter where you can almost put your feet up because it's summer."

"Consumption just keeps happening," concurs Hawkes. "The more we go to streaming, we're going to see a more buoyant summer period. In a world that was more ownership-led, you were on holiday, there were fewer releases, and you would see a bigger dip in summer performance. But the fact that there are fewer releases doesn't stop people actually consuming music."

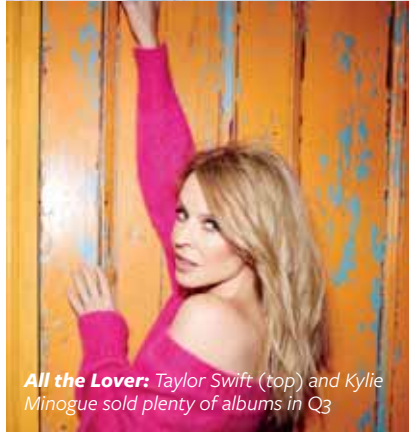
The surge coincided with an acceleration in physical's decline, with sales down 24.6%, notably higher than Q2's 20.9% fall. Vinyl sales did bounce back, up 3.3% on Q3 2018, having fallen 1.1% year-on-year in Q2. But our panel are reluctant to attribute streaming's surge and physical's plummet to a wave of late streaming converts.

"I wouldn't read too much into it at this stage," cautions Allen. "I'm not saying that *isn't* what's going on, but I wouldn't like to say it was, definitively. If we'd have released a more traditional Ed album, that was as physical as his last two previous studio albums, we'd be looking for another reason for market growth. But as it currently stands, I think it's just the streaming nature of the bigger releases that were put into the market."

The next question is, of course, whether Q4 can do anything to stem the flow away from physical, especially given the quarter's disappointing performance in the last two, otherwise stellar years. This year's slate, as laid out beautifully in last week's *Music Week* Q4 special, has the BPI's chief executive Geoff Taylor believing anything is possible.

"The work that's gone into creating beautiful editions of classic albums and new albums is really important," he enthuses. "The labels understand that they need to offer something special to the consumer. If they do, then fans will engage in physical product. The job that labels are doing curating deluxe editions and really making physical product stand out is helping to preserve the physical market."

"It feels like there's a few things in there that potentially could be game-changers for the overall UK market," says Allen. "So I don't see why it shouldn't maintain growth. Most of the



All the Lover: Taylor Swift (top) and Kylie Minogue sold plenty of albums in Q3



"Split credits are always artistic decisions rather than corporate ones"

DAVID HAWKES
UNIVERSAL MUSIC

MUSIC WEEK'S METHODOLOGY

In order to provide the most comprehensive possible picture of the UK music market, *Music Week* and the Official Charts Company use the AES (Album Equivalent Sales) metric as our headline measurement. This shows the share of the total, identifiable recorded music market, encompassing sales and streams of all recorded music consumption, and is available in versions that both include and exclude compilation albums. Our figures for the albums market also include budget albums.

majors are putting fewer releases into the market. Traditionally at Christmas, there's a few speculative releases that couldn't possibly work at any other time of the year, but might just catch a moment in peak season and hit a gifting market. But it feels like there are a lot fewer punts this year."

The likes of Sheeran and Swift, having built a solid streaming base, now have the opportunity to push physical purchases, while traditional Q4 favourites such as Ball & Boe, Robbie Williams and Rod Stewart are out in force.

"There are some strong releases orientated towards gifting, which should deliver a strong Q4," says Hawkes. "But it wouldn't be a huge surprise to see Q4 down again, bearing in mind that consumption across the year is flattening as we move into a streaming world. Q4 is still very important from a physical perspective, and very important for certain artists. But for those artists that know they can build up phenomenal performance via streams, it's become marginally less important."

Come on, come on guys, let's stick together...

TALENT

The biz's new spirit of collaboration may be everywhere this quarter, but the Q3 sales charts were still dominated by one man and one man alone. And his name rhymes with Bed Deeran.

His No.6 Collaborations Project album was the quarter's No.1, with 396,078 sales according to the Official Charts Company, and will likely soon take over as the year's biggest-seller. His ÷ album was the No.10 seller (60,394) and he contributed three of the quarter's Top 10 singles, with Beautiful People (No.2, 641,863), I Don't Care (No.3, 601,353) and the Stormzy-featuring Take Me Back To London (No.6, 522,858).

Sheeran led an impressive Warner performance, in which Max Lousada's major scored at least a share of five of the Top 10 album sellers of the quarter, via Sheeran's two records, Minogue (No.6, 70,940 sales), The Greatest Showman soundtrack (Atlantic, No.7, 68,908) and Liam Gallagher's Why Me? Why Not (Warner, No.8, 68,385). Sheeran also delivered all three of Warner's Top 10 Q3 singles, the trio representing Sheeran's biggest-ever haul of chart-toppers from an album, reflecting its streaming dominance, even if it has yet to get anywhere near ÷'s total sales.

"I don't think it was ever designed to do that," says Allen. "It was always an interim project and not what you'd call a traditional Ed album. It's performed along the lines that we would have hoped and there's still more in the tank. The real acid test will be how we travel through peak season."

"Atlantic always works to a plan and a strategy around releases, particularly in Ed's case and the plan has run to the original layers so far," he adds. "So for peak season, the aim is to cross over into the market that perhaps Ed's traditionally operated in."

Over at Universal, David Hawkes also has plenty of reasons to be cheerful, with at least a share of four of the Top 10 singles: Mendes/Cabello (No.1, 723,915), Sheeran/Bieber, Lewis Capaldi's

SALES STATISTICS Q3 2019

SALES PERIOD	AUDIO STREAMS (SEA*)	SINGLES (TEA**)	DIGITAL ALBUMS	PHYSICAL ALBUMS	TOTAL (AES***)
Q3 2019	28,847,345	970,284	1,782,119	5,339,407	36,939,155
Q3 2018	22,356,432	1,312,408	2,424,881	7,084,036	33,177,757
% CHANGE	+29.0%	-26.1%	-26.5%	-24.6%	+11.3%

* STREAM EQUIVALENT ALBUMS ** TRACK EQUIVALENT ALBUMS *** ALBUM EQUIVALENT SALES

SOURCE: BPI

Q3 2019 TOP 40 ALBUMS

1	No.6 Collaborations Project Ed Sheeran Asylum
2	Divinely Uninspired To A Hellish... Lewis Capaldi EMI
3	Lover Taylor Swift EMI
4	When We All Fall Asleep Where... Billie Eilish Interscope
5	Hollywood's Bleeding Post Malone Republic Records
6	Step Back In Time - The... Kylie Minogue BMG/Rhino
7	The Greatest Showman Motion Picture Cast Recording Atlantic
8	Why Me? Why Not Liam Gallagher Warner Records
9	Bohemian Rhapsody - OST Queen Virgin
10	Ed Sheeran Asylum
11	Staying At Tamara's George Ezra Columbia
12	Hypersonic Missiles Sam Fender Polydor
13	We Are Not Your Kind Slipknot Roadrunner
14	Norman Fucking Rockwell! Lana Del Rey Polydor
15	Diamonds Elton John Mercury/UMC
16	Direct Hits Killers Vertigo
17	Snacks Jax Jones Polydor
18	50 Years - Don't Stop Fleetwood Mac Rhino
19	Freya Ridings Freya Ridings Good Soldier
20	A Star Is Born Motion Picture Cast Recording Interscope
21	Dua Lipa Dua Lipa Warner Records
22	Always In Between Jess Glynne Atlantic
23	Thank U Next Ariana Grande Republic Records
24	Don't Smile At Me Billie Eilish Interscope
25	Western Stars Bruce Springsteen Columbia
26	High Expectations Mabel Polydor
27	Beerbongs & Bentleys Post Malone Republic Records
28	Hurts 2B Human Pink RCA
29	1 Beatles Apple Corps
30	Time Flies - 1994-2009 Oasis Big Brother
31	Psychodrama Dave Dave Neighbourhood
32	X Ed Sheeran Asylum
33	What A Time To Be Alive Tom Walker Relentless
34	Late Night Feelings Mark Ronson Columbia
35	Curtain Call - The Hits Eminem Interscope
36	Rumours Fleetwood Mac Rhino/Warner Records
37	Erratic Cinematic Gerry Cinnamon Little Runaway
38	Indigo Chris Brown RCA
39	Legend Bob Marley & The Wailers Tuff Gong
40	Gold - Greatest Hits ABBA Polydor

Someone You Loved (Virgin EMI, No.5, 548,745) and Billie Eilish's Bad Guy (Polydor, No.10, 440,805).

Albums were even more impressive, with Capaldi's Divinely Uninspired To A Hellish Extent (No.2, 178,381), Swift (No.3, 97,244), Eilish's When We All Fall Asleep, Where Do We Go? (No.4, 81,975), Post Malone's Hollywood's Bleeding (Island, No.5, 72,132) and Queen's Bohemian Rhapsody Soundtrack (Virgin EMI, No.9, 60,398) all contributing to another big quarter.

"We're really happy with the performance of both the new, the old, the domestic and the international," grins Hawkes. "It has been the story of our year so far, which has kept our performance buoyant throughout."

Hawkes is particularly excited about the emergence of some new UMG stars, with Polydor debuts from Sam Fender (Hypersonic Missiles, No.12, 52,524), Jax Jones (Snacks, No.17, 42,524) and Mabel (High Expectations, Polydor, No.26, 32,839) also making the quarter's Top 30.

"It's nice to be in the position where we feel we've broken or we're about to break some UK repertoire," says Hawkes. "The promotional plot really came together for Sam. He's reaching a much broader audience than one might have expected. And for an artist that's not really had hit singles, and has an album performance driven by live, promotion and socials, it bodes really well, because this is not reliant on one particular [hit] record."

Sony Music had no trouble delivering hit singles, with at least a share of half the quarter's Top 10: Mendes/Cabello, Sheeran/Khalid, Lil Nas X (Old Town Road, Lil Nas X, No.4, 578,291), Kygo & Whitney Houston's Higher Love (Columbia/Kygo, No.8, 456,752) and Dominic Fike's 3 Nights (Columbia, No.9, 449,749).

But on the albums front, it was a very different story, with the group failing to produce a single one



Solo stars: (L-R) Lewis Capaldi and Billie Eilish just kept on selling in Q3

of the Top 10, a very rare occurrence for any major in any quarter (Sony's biggest-seller, George Ezra's Columbia-released Staying At Tamara's, finished at No.11 with 58,491 sales).

"That is the release schedule for you," says Wood. "But perhaps this is less of an issue when this part of the market [album sales] is only 20% of everything. It's always nice to have more out but we have a full release schedule coming up from now to Christmas..."

Whether that will be enough to depose Sheeran and friends remains to be seen...

MARKET SHARES

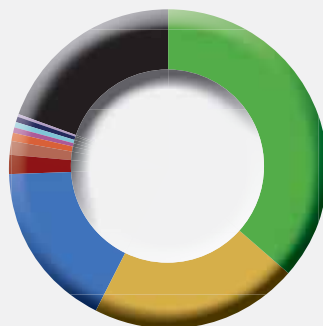
Right, time to put those thoughts of 'we're all in this together' fluffiness aside. If the labels can't get up for a battle over their share of the burgeoning music market, then we really are in trouble.

Thankfully, Q3 did not just follow 2019's script so far (Universal on the up, everyone else being squeezed) as an Ed Sheeran-inspired Warner Music fought back.

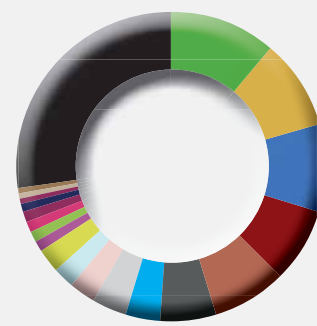
Nonetheless, Universal still topped all seven of *Music Week's* key metrics, although its share on

Q3 2019 AES (ALL ALBUMS)

CORPORATE GROUP



RECORD COMPANY



SOURCE: Official Charts Company



each declined slightly on its spectacular Q3 2018 performance. It posted 36.4% on All Albums AES (down 1 percentage point) and 36.2% (down 0.6) on Artist Albums AES, still well above David Hawkes' 35% benchmark.

"We probably had a marginally quieter Q3 from a singles perspective, which has definitely had an impact on overall AES," says Hawkes. "And, equally, on the albums side, when the competitors release an album of the size of the Ed Sheeran project, that is naturally going to have an impact on market shares of competitors. So no, there's absolutely no cause for concern. I would just put it down to the natural cycle of release slates."

Universal also dominated at record company level, with Virgin EMI topping the charts for All Albums AES (11.3%), Artist Albums AES (11.2%), Track Streams (11.3%) and Artist Album Sales (10.4%). Their hegemony was broken only on Track Sales (RCA, 11.7%), Compilation Album Sales (Sony Music Commercial Group, 35.1%) and All Album Sales (also Sony CG, 11.8%).

Sheeran's album did not have the seismic market share impact of + but nonetheless dragged Warner

up year-on-year in share on both its preferred Artist Albums AES metric (17.7%, up 0.1 points) and All Albums AES (17.1%, up 0.6) for the first time in 2019. It even beat Sony to second place on Artist Album Sales with 19.1% (up 0.9). But Allen insists the performance was anything but a one-man band.

"You've got Ed obviously, but you've also got the Liam Gallagher campaign, which is off to a great start," he says. "We would hope that we carry that through the next quarter and well into peak season. Slipknot also did very well for us and you've got the ever-present Fleetwood Mac, which just sells every time there's a documentary on TV. It's unbelievable."

Meanwhile, over at Sony, despite the lack of hit albums, Charles Wood somehow saw an increase on Artist Albums AES (up 0.7 points to 20.5%), although it was down 0.2 points on its preferred All Albums AES measurement to 21.2%. So what's responsible? Witchcraft?

"The depth of catalogue that just keeps on chugging along and selling," says Wood. "That's where we're going in terms of share. Once there's even more streaming, things will be more and more consistent."

One day, that may rather take the rivalry (not to mention the fun) out of quarterly market shares analysis. But for now, let's toast the spirit of competition, still alive and well, even in this age of collaboration.



"We need to get our heads around how the year is getting flatter"

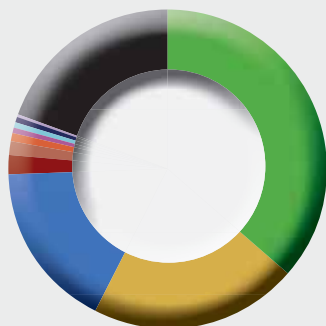
CHARLES WOOD
SONY MUSIC

Q3 2019 TOP 40 SINGLES

01	Senorita Shawn Mendes/Camila Cabello EMI/Syco Music
02	Beautiful People Ed Sheeran Ft Khalid Asylum/Columbia
03	I Don't Care Ed Sheeran & Justin Bieber Asylum/Def Jam
04	Old Town Road Lil Nas X Lil Nas X
05	Someone You Loved Lewis Capaldi EMI
06	Take Me Back To London Ed Sheeran Ft Stormzy Asylum
07	Ladbroke Grove AJ Tracey AJ Tracey
08	Higher Love Kygo & Whitney Houston Columbia/Kygo
09	3 Nights Dominic Fike Columbia
10	Bad Guy Billie Eilish Interscope
11	Hold Me While You Wait Lewis Capaldi EMI
12	Vossi Bop Stormzy Atlantic/Merky
13	So High Mist Ft Fredo Since 93/Warner Records
14	Wish You Well Sigala & Becky Hill Ministry Of Sound
15	Cross Me Ed Sheeran/Chance/Pnb Rock Asylum
16	Mad Love Mabel Polydor
17	Strike A Pose Young T & Bugsey Ft Aitch Black Butter
18	Location Dave Ft Burna Boy Dave Neighbourhood
19	Taste (Make It Shake) Aitch Since 93
20	Goodbyes Post Malone Ft Young Thug Republic Records
21	How Do You Sleep Sam Smith Capitol
22	Sorry Joel Corry Asylum/Perfect Havoc
23	Ransom Lil Tecca Republic Records
24	Piece Of Your Heart Meduza Ft Goodboys Polydor
25	Crown Stormzy Atlantic/Merky
26	No Guidance Chris Brown Ft Drake Cash Money/Republic/RCA
27	Castles Freya Ridings Good Soldier
28	Shotgun George Ezra Columbia
29	You Need To Calm Down Taylor Swift EMI
30	Never Really Over Katy Perry Virgin
31	Panini Lil Nas X Lil Nas X
32	Sunflower Post Malone Ft Swae Lee Republic Records
33	Giant Calvin Harris & Rag'N'Bone Man Columbia
34	Ritual Tiesto/Jonas Blue/Rita Ora Positiva
35	SOS Avicii Ft Aloe Blacc Positiva
36	South Of The Border Ed Sheeran/Cabello/Cardi B Asylum
37	Money In The Grave Drake Ft Rick Ross Cash Money/Republic Records
38	Boyfriend Ariana Grande & Social House Republic Records
39	Outnumbered Dermot Kennedy Island
40	Thiago Silva Dave & AJ Tracey Tropics

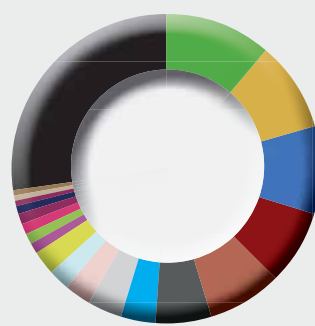
Q3 2019 AES (ARTIST ALBUMS)

CORPORATE GROUP



1	UNIVERSAL MUSIC	36.2%
2	SONY MUSIC	20.5%
3	WARNER MUSIC	17.7%
4	BMG	1.6%
5	XL BEGGARS	1.3%
6	KOBALT MUSIC GROUP	1.0%
7	DEMON MUSIC GROUP	0.5%
8	PIAS	0.5%
9	DOMINO RECORDINGS	0.5%
10	BECAUSE MUSIC	0.3%
	OTHERS	22.7%

RECORD COMPANY



1	VIRGIN EMI	11.2%
2	POLYDOR	9.6%
3	RCA	9.5%
4	ATLANTIC	8.2%
5	ISLAND	7.9%
6	COLUMBIA	5.9%
7	WARNER	3.9%
8	PARLOPHONE	2.5%
9	RHINO	2.3%
10	SONY CG	2.0%
11	UMC	2.0%
12	DECCA	1.3%
13	CAPITOL	1.1%
14	SYCO MUSIC	1.0%
15	BMG	0.9%
16	CAROLINE	0.8%
17	XL	0.7%
18	RELENTLESS	0.7%
19	DEMON MUSIC	0.5%
20	DOMINO	0.5%
	OTHERS	27.4%

HITMAKERS

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

THIS WEEK: Freya Ridings wrote **Lost Without You** at her lowest ebb, and when the music industry doubted its potential, she didn't give up. Now, it's an indelible hit heading towards one million sales. Here, the singer tells its remarkable story...

■ INTERVIEW: BEN HOMEWOOD

I was 19 when I wrote the song. It was a really, really painful time in my life. I hadn't gone to university, I'd lost any industry interest that I'd had and I felt very abandoned. I was also losing one of the closest relationships I'd ever had. It was this moment where I had a deep well of loneliness and pain, but also a feeling that I couldn't hold other people back because of that.

I sat down at the piano in my front room after saying goodbye to that person and knowing I wasn't going to see them for a very long time, if ever. I wrote the song in one go, which never happens. I shut my eyes and it came out fully formed, I was like, 'Mother of God!' I opened my eyes feeling like I was on the verge of crying and thought, 'Well, I'm never going to show *that* to anyone'. I'd been told I needed to write happier songs and that definitely wasn't happy! [Laughs]

There were open mic nights in my area and I would always play guitar, but I started playing piano for some reason. We had this beast of a keyboard that me and my dad used to carry. I played the song in this tiny pub and everyone went, 'Wow'. It became this anchor that I would play among the covers in my sets for the next two-and-a-half years. It wasn't the vibe for pubs, but whenever I sung it, it was like a portal back to that place. People would have a different reaction to the song, I was always aware of that.

When it came to finding a label, all the majors would ask if you could send demos and I was like, 'I'm bad at recording, I don't like it, I like playing live'. With the indie label [Good Soldier], we went to a café under their office and they mentioned they had Tom Waits' piano and I thought, 'This is my chance'. So I asked if I could play them one song, it felt

like jumping off a cliff. I played it on this broken electric piano that wasn't plugged in and they were like, 'Let's do this'.

We recorded in the smallest room on the cheapest mic with an incredible producer called Ollie Green. You can hear the dishwasher beeping at one point, or maybe they cut it out. I'd carried the song for so long, it was such a relief to let it go.

It didn't change at all from the demo. It came out that way, it's been played at Glastonbury that way. It's like something out of a film, when someone says, I wrote this song in my room and then 30,000 people are singing it at the top of their lungs and you're like, 'Holy shit, this doesn't happen'.

It's a really special song, it healed me and then it saved me. I don't think a song has ever done more for someone. Then it was on Love Island nine months after it was released and it snowballed into another thing where it was on Radio 1 and Taylor Swift added it to her playlist. It exploded, but in slow motion. It went platinum. I have young women in general to thank, they are the majority of the watchers of that show who Shazamed it in their thousands and bought it in their hundreds of thousands.

It's one of the most surreal things that has ever happened to me. It was something that the industry as a whole had said would not work, and people picked it up, championed it and carried it to the top of the mountain. I'm not sure I've always been everyone's cup of tea in the industry, but when it comes to real women and real people, I'm so grateful they let this song into their lives.

When it went Top 10, I woke up and had a message from my A&R with just the number '9'. I couldn't fathom what that would mean for my life, it changed everything.

"It saved me. I don't think a song has ever done more for someone"

**FREYA RIDINGS ON
LOST WITHOUT YOU**

*Lost and found:
Freya Ridings*



FREYA RIDINGS LOST WITHOUT YOU

Writer's Notes



Publisher
Good Soldier Songs
Writer
Freya Ridings
Release Date
03.11.17
Record label
Good Soldier
Total UK sales (OCC)
946,690

Hit me baby one more time: (L-R) Chris Fraser, Ed Blow, Jamie Osborne and Jack Caldwell photographed for Music Week at Dirty Hit HQ



— BY BEN HOMEWOOD —
PHOTOS: JENN FIVE

— BY BEN HOMEWOOD • PHOTOS: JENN FIVE —

DISHING THE DIRT

Crowned Independent Label Of The Year at the **Music Week Awards** back in May and home to **The 1975**, **Wolf Alice** and more, **Dirty Hit** is riding the crest of a wave in 2019. *Music Week* meets **Jamie Osborne** and his team at the indie's West London office to hear the secrets of their success...

A

According to Dirty Hit founder Jamie Osborne, this is just the beginning.

With The 1975's fourth album *Notes On A Conditional Form* coming next year, the label is working more campaigns than ever before, and its success was rewarded at the Music Week Awards back in May. *Music Week* meets the team on a sunny morning, and the first thing they do is dedicate the win to Mina Topley-Bird (daughter of Tricky and Martina Topley-Bird), a member of Dirty hit-signed Guildford act 404, who passed away the day before the ceremony.

"It was a very strange and sad day for us," says GM Ed Blow, who joined when the label's release numbers still started with '00'. "It made us very proud to be able to dedicate it to Mina and 404 to remember her."

We join Osborne and Blow in the boardroom with digital marketing manager and recent *Music Week* Rising Star Jack Caldwell and A&R Chris Fraser to sip tea out of Dirty Hit-branded mugs (they have water bottles, too) and find out just how the label, which turns 10 in 2021, operates. The business is now well-accustomed to

Osborne's easy, flamboyant style, and Dirty Hit certainly seems a lot of fun. But we're here to scratch beneath the surface and find out just how far the label can go. Osborne started it with the intention of delivering marketing campaigns that would rival the majors, and he wants to go even further. We'll talk the label's push for a more sustainable music industry (see box, page 29), but first we sit down to discuss what makes Dirty Hit a unique proposition...



Simply the vest: Team Dirty Hit with Jo Whiley (right) at the Music Week Awards 2019

What did it mean to win the award?

Jamie Osborne: "It means we're the best indie label! [Laughs] I don't know man, this year for me is the first year I see us being a proper label. A proper label consistently releases music, has a flow of artists and records coming out, and I feel that the latter part of last year and the start of this is the first time we've hit that sort of output level. It's a great reinforcement of that to win the award in the year that I feel is the first year we're a proper label. Don't get me wrong, I've wanted to win it before, but I've always felt like you can't really win it if you're only putting out a couple of records."

Ed Blow: "We're just hitting our stride. The label has been growing the volume of releases, the team is growing, we're working with incredible artists who inspire us. We feel excited about the future."

What kind of culture are you trying to build?

JO: "A few years back I sat down with [Hippnosis founder] Merck Mercuriadis. He just wanted to say 'hi' and that he thought what we were trying to do was kind of amazing. I didn't realise he'd set up Bravado and a bunch of other businesses that had done really well and he's an OG music industry person. We talked about company culture and how he saw ours as really defined, and I became really obsessed with that notion. He probably doesn't realise he gave me such a lot to think about that helped me make some quite important decisions about how I want this to be a place where people feel facilitated but where they also take responsibility for themselves."

EB: "We're trying to make it a creative and collaborative working environment for staff and artists alike. In the Dirty Hit crew, everyone has a huge amount of respect and feels a huge responsibility for our artists and making sure their art is presented correctly. We all turn up and work hard every day to make sure that's the case. The notion of lifting each other up is important."

Chris Fraser: "I love working somewhere where the artists and staff can express themselves. It's that ying and yang with artists. We get freedom to talk with our artists and internally about ideas, there's not one set way. It's quite fluid in how we can grow and expand."

Jack Caldwell: "It's just like a big family. Everyone here is one of my closest friends. It's very comforting to work in a place where you can be so open with everyone and there's never any apprehension about discussing something that there may be in other workplaces. There's none of that here. There is a hierarchy, but it doesn't feel that way. I've worked in places where I would feel very apprehensive about talking about some things to a boss or someone who owns the company."

"We're looking for true artists, who have an instinctive creative streak and no choice but to express themselves"

ED BLOW
DIRTY HIT

How do you attract the right people?
JO: "You're naturally predisposed to that way of working or you're not. When we had the Music Week Award nomination in 2018, I was really nervous because I thought we would win it. I'm the most glass half full person you'll ever meet. I was really nervous about the speech and how to accept the award. I was walking home one night thinking what would be a good thing to say and it suddenly occurred to me that everyone who works here is someone who's approached me. I thought that was really amazing. Maybe that in some way backs up what we're saying about trying to create a culture people want to be part of."

What does the notion of competition mean to you?

JO: "I don't know actually. I exist in a vacuum of my own making..." [Laughs]

EB: "I wouldn't consider any other labels as competitors, we want everyone to succeed as well."

What are some of your favourite moments from the past year?

JO: "The 1975's Love It If We Made It video. Ed finished that single-handedly because everyone else had given up on it!" [Laughs]

EB: "It was a monster edit. There's such a feeling of hope in the song, as well as the cultural and political issues. To match that visually was hard. We were in the trenches, but we're super proud, it was just nominated for the MTV VMAs. That feels pretty important."

JO: "Wolf Alice won the Mercury Prize. They were absolutely floored, Ellie [Rowell, singer and guitarist] fell over as she found out. It was wild, one of my favourite nights in music, it was such a pure reaction. Ellie started screaming and then the whole table did."

Does The 1975's success mean there's too much focus on them?

JO: "People do focus on the other artists. Beabadoobee is a huge priority and she's going to have a massive breakthrough next year, same with No Rome. The Japanese House has made the best LP we've put out. I don't worry about that, you're always going to have a different scale of artists across a label."

What qualities are you looking for from artists?

CF: "We all have similar wants for an artist. What excites me is an artist with vision and ambition. Even if they don't realise it at first, that's what we're here for. I always want to work with artists that are driven, more than anything. We have to love the music. We all discuss new artists together, so it's not just solely on myself and Jamie, it's a team thing."

EB: "It's true artists, those with that instinctive creative streak. They have no choice but to express themselves."

JC: "You can tell who those people are a lot of the time. They might not have realised it themselves but you can see something in them, you can see there's a vision there."

How can you help realise it?

JO: "I'll speak to Matthew Healy most mornings even now,



Hit squad: (L-R) Jon Moore, Perdi Higgs, Natasha Wells, Jack Caldwell, Jamie Osborne, Mark Hayton, Chris Fraser and Ed Blow

a decade deep into his career, I'll just be convincing him that he can do things, that he is creatively and technically good enough. Sometimes it's just that, on the daily. Other times it'll be more about the minutiae. One's natural fallback is to think you can't do something. Often with artists you get really massive egos with low self worth. So you have to somehow help them navigate that as well."

What's the creative process like with your acts?

EB: "The starting point is us understanding their creative vision and developing that, whether sonically or visually. Listening to references or making mood boards and developing those, everyone in this office is involved in that. It's about editing, having 10 ideas and finding the ones we can execute. Then we start building the campaigns."

From the outside, it looks like you're doing pretty much what you want?

JO: "It's about autonomy. The people who make decisions about what we do all work in this office, so we're not reliant on a major label group [Dirty Hit has a JV with Polydor for The 1975] or a financier to rubber stamp our decisions. They're based on conversations with the artists. Sometimes that overrides us, but we'll only do stuff they feel passionately about. We won't do the opposite. There's not a formulaic, one-size-fits-all mentality that artists have to fit into. We're trying to create micro marketing worlds that we then use to amplify outwards."

What are toughest things you deal with?

EB: "Doing justice to the artists. We want them to win and we want to build a platform for them, which is hard."

JO: "Not everything is going to succeed, the world chooses, not us. I worry about failing in my commitment to an artist or the staff. A hell of a lot of people are dependent on things going well, I'd be lying if I didn't say it feels more serious than it used to!" [Laughs]

Finally, what's your vision for the future?

JC: "Continuing to put out records we all absolutely love. Since I've been here, we've not put out a record that all of us didn't love and I'm sure we'll continue to do so. I can't wait to work on stuff that hasn't even been imagined yet."

JO: "Expanding into America is happening. We'll be opening an office in America, expanding the team here and building a team there. In America I want to have the same as what we have here, a domestic marketing label with its own staff and resources to better amplify artists in that market. If we had an office in London, LA and eventually in Asia, we could run comprehensive global campaigns without relying on anyone else."

"The people who make decisions about what we do all work in this office, we're not reliant on anyone"

JAMIE OBORNE
DIRTY HIT



Plastic not fantastic:
Jamie Osborne

Dirty Hit's big clean up act

Jamie Osborne tells *Music Week* how his label is making its operation more sustainable...

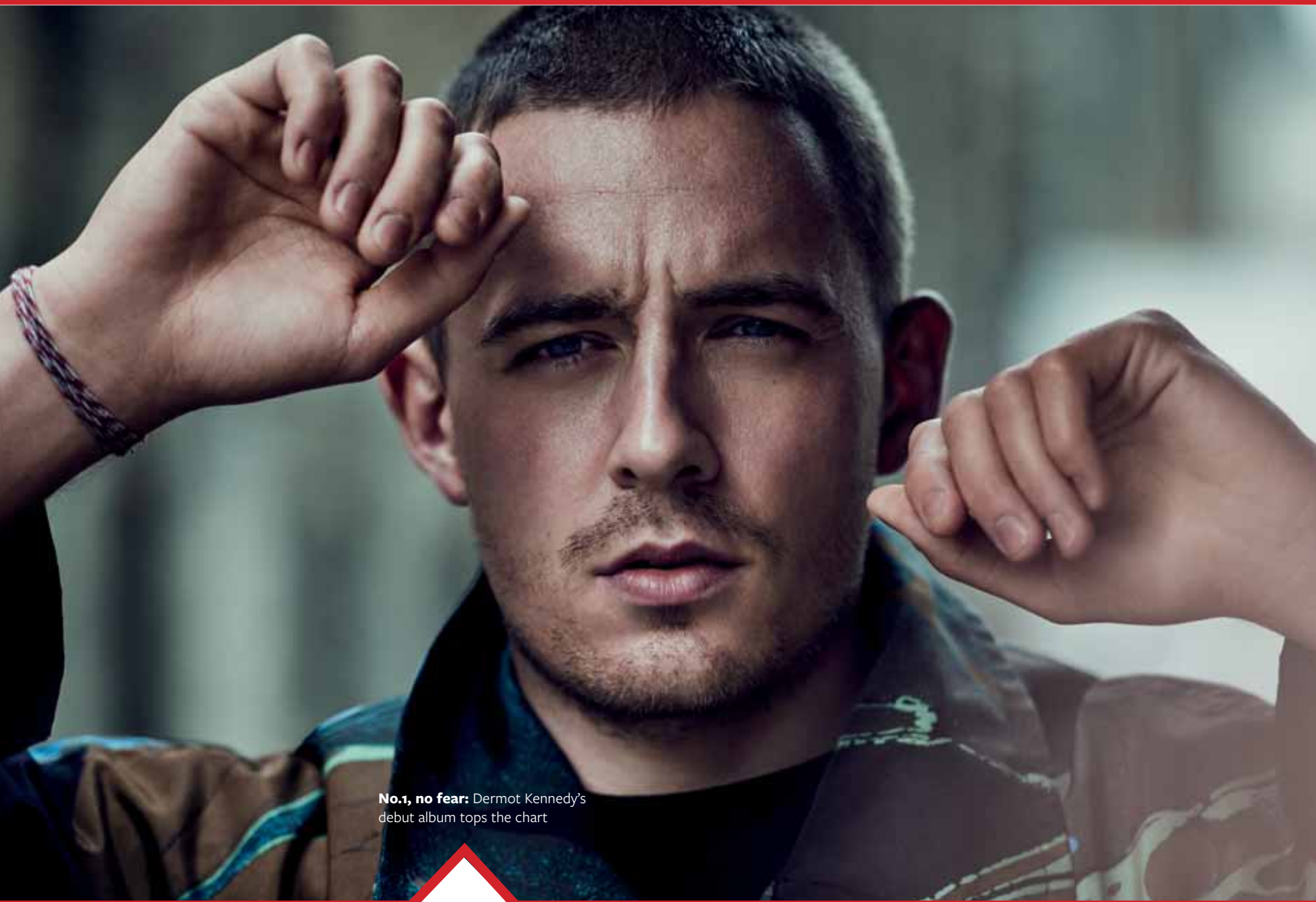
"We've been thinking about it since around spring of this year. It's looking at the most sustainable option for every decision we make [the label is working towards no single use plastics, renewable energy in the office, biodegradable shrinkwrap and more]. The conversation around it has been growing in everyday life. For me personally it wasn't until I met Greta Thunberg and her father in Sweden that the penny finally fucking dropped and I forgot my own selfish desires.

"When you start reading up on this stuff it's pretty harrowing. I've definitely been educated by others. The younger generation has a totally different perspective, it's part of their education, my daughter runs the recycling at home, going through the bins and making sure it's right. I'm always more in tune with youth culture than anything else; it's definitely what motivates me. There's a lot that can be done and too often people don't do anything because it seems like an insurmountable problem. When we were shaping up to do all this stuff, the main thing people were saying was, 'Are you not worried about being called a hypocrite?' I have to say that totally threw me, I feel like it's an excuse to not do anything. There are so many people in the world who are waiting for people to do something before they can legitimately do it themselves, and that's bullshit frankly.

"We're not going to have touring sorted out overnight, it's going to take fucking ages to be honest with you. All the cards are stacked against us from the start, but I'd rather sort out 50% of it than be another person who stands around saying, 'Oh, we can't sort it at the moment because no one else is sorting it for us'. Pretty soon, it's going to be too late to change it. I'd rather lead by example and potentially fail than not set any sort of example at all. My bigger motivation is my two young kids. I'm doing it for them more than any sort of industry fucking kudos. Really, that is insignificant in comparison to my 12-year-old daughter's fear of the future."



Music Week CHARTS



No.1, no fear: Dermot Kennedy's debut album tops the chart

32/34 - Singles & Albums

33/35 - Analysis

36/37 - Market Shares

38 - UK Airplay

39 - EU Airplay

40 - Apple

41 - Spotify

42 - Vevo

43 - Club



THE OFFICIAL UK SINGLES CHART **TOP 75**

Official Charts Company

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

📈 Sales Increase
📈 +50% Sales Increase

📈 Highest Climber
📈 Highest New Entry

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
1	1	10	Tones & I Dance Monkey Parlophone QZES71982312 (Anavato) ●	📈
2	New		Travis Scott Highest In The Room Cactus Jack/Epic/Grand Hustle USSM11904276 (Cinram) (OZ/Nik D/M/Dean) Sony ATV/CC (Webster/Midirim/Frascona/Khan)	📈
3	2	8	Regard Ride It Ministry Of Sound GBCE1900048 (Cinram) ●	📈
4	3	32	AJ Tracey Ladbroke Grove AJ Tracey UKQNW1800013 (ADA Anvato) ★	
5	6	6	Post Malone Circles Republic USUM71915699 (Sony DADC UK) ●	📈
6	5	15	Kygo & Whitney Houston Higher Love Columbia/Kygo USRC11901901 (Cinram) ●	
7	7	14	Joel Corry Sorry Asylum/Perfect Havoc UK4ZF1900052 (Anvato) ●	
8	14	17	Dermot Kennedy Outnumbered Island USUG11901618 (Sony DADC UK) ●	📈
9	8	23	Dominic Fike 3 Nights Columbia USQX91802455 (Cinram) ★	
10	9	18	Young T & Bugsey Ft Aitch Strike A Pose Black Butter GBARL1900666 (Cinram) ●	
11	15	8	Jorja Smith Ft Burna Boy Be Honest FMM QM641954566 (The Orchard) (Cadenza/Lybe/Sony) Sony ATV/Universal/Peer/CC (Smith/Cross/Ogulu/Rodriguez/Zapata/Amira)	📈
12	12	12	Sam Smith How Do You Sleep? Capitol GBUM71902381 (Sony DADC UK) ●	
13	17	14	Sam Feldt Ft Rani Post Malone Spinnin' NLZ541900734 (Anvato) ●	📈
14	10	17	Lil Tecca Ran Som Republic QZB5M1940160 (Sony DADC UK) ●	
15	13	11	Ed Sheeran Ft Stormzy Take Me Back To London Asylum GBAS1900716 (Anvato) ★	
16	11	19	Lewis Capaldi Bruises EMI GBKPL1778698 (Sony DADC UK) ★	
17	16	8	Headie One Both Relentless GB110190080 (Cinram) (Nastygla/PJ Pipe It Up) Universal/BMG/Kobalt/CC (Adje/L/Springsteen/J. Cifone/Ultra Nate Wyche/Uka/Oparah)	
18	20	4	Dave Professor X Warner USWB1902199 (Anvato) (Dave) Warner Chappell (Omonege)	📈
19	New		Dan & Shay Ft Justin Bieber 10,000 Hours Def Jam/Warner USWB11902408 (Anvato) (tbc: Smyers/Warner Chappell/Universal/CC (Smyers/Mooney/Reynolds/Dillon/Boyd/Bieber))	
20	25	5	Aitch Ft Zleizie Buss Down Since 93 GB1101901175 (Cinram) (Mojam/Digital Farm Animals) Sony ATV/CC (Armstrong/Omer/Murray/Ebamba/Ndababa/Gale)	📈
21	18	4	Ariana Grande...Don't Call Me Angel (Charlie's Angels) Polydor/RCA/Republic USUM71912501 (Sony DADC UK) (Max Martin/Ily) Sony ATV/Warner Chappell/Universal/Kobalt/MMM (Cyrus/Max Martin/Kotche/Salmanzadeh/Mietinen/Grant/Grande)	
22	22	16	Lil Nas X Panini Lil Nas X USMS11903948 (Cinram) ●	
23	19	41	Lewis Capaldi Someone You Loved EMI DEUM71806776 (Sony DADC UK) ★ 3	
24	40	2	Ed Sheeran Ft Camila Cabello & Cardi B South Of The Border Asylum GBAS1900714 (Anvato) ●	📈
25	New		Summer Walker Playing Games Interscope USUM71816658 (Sony DADC UK) (London On Da Track) Sony ATV/Warner Chappell/CC (Walker/Knowles/Lockett/R. Jenkins/Roberson/Rowland/Robinson/Daniels/Baly/Giffin/F. Jenkins/Holmes)	
26	4	10	Aitch Taste (Make It Shake) Since 93 GB1101900928 (Cinram) ●	
27	35	5	Camila Cabello Liar Epic/Syco USMS11905818 (Cinram) (Wat/The Monsters & Strangers/Balco/Kobalt/Sony ATV/Reservoir/Universal/CC (Cabello/Wolman/Tampos/Ballon/S. Johnson/K. Johnson/Richie/Ebberg/))	📈
28	26	11	Lizzo Good As Hell Atlantic USAT21703896 (Anvato) ●	
29	37	4	Riton & Oliver Heldens Ft Vula Turn Me On Ministry Of Sound GBCE1900052 (Cinram) (Riton/Heldens/Universal/Kobalt/BMG/Six Strings/SM/Musical Moments (Clarke/Harris/Tyson/Felder/Smithson/Heldens/Contahulten))	📈
30	24	16	Shawn Mendes & Camila Cabello Señorita EMI/Syco USUM71911283 (Sony DADC UK) ★	
31	27	8	Normani Motivation Keep Cool USRC11901655 (Cinram) (ILYA) Warner Chappell/Universal/Kobalt/MMM... (Salmanzadeh/Kotche/Max Martin/A. Grande/Hamilton)	
32	33	3	Tiesto & Mabel God Is A Dancer Polydor CYA11900301 (Sony DADC UK) ●	📈
33	29	24	Lizzo Truth Hurts Atlantic USAT21703896 (Anvato) ●	
34	28	15	Ed Sheeran Ft Khalid Beautiful People Asylum/Columbia GBAS1900713 (Anvato) ★	
35	36	10	Lauv & Anne-Marie Fuck, I'm Lonely Lauv GBKPL1959035 (AWAL) (Lauv/Kobalt/Prescription/Warner Chappell (Leff/Matosic/Pollack))	📈
36	38	15	Y2K & Bbno5 Lalala Columbia USMS11904230 (Cinram) (Y2K/CC (Gumuchian/Staroc))	
37	21	2	D-Block Europe Ft Dave Playing For Keeps D-Block Europe GB2DY1900468 (Caroline/Sony DADC UK) (tbc)CC (D-Block Europe)	
38	49	4	Halsey Graveyard Capitol USUM71917563 (Sony DADC UK) (Bellion/Beli/Ojvolta/The Monsters & Strangers) Sony ATV/Kobalt/Universal/CC (Allen/Bellion/Beli/Frangipane/J. Johnson/S. Johnson/OJ Williams)	📈

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
39	32	13	Jax Jones & Bebe Rexha Harder Polydor GBUM71902928 (Sony DADC UK) (Jax Jones/Mac/Rokstone/Universal/BMG/Kobalt (Mac/Jax Jones/Purcell))	
40	39	4	Stormzy Wiley Flow Atlantic/Merky GBAS1901183 (Anvato) (Illminds/EV/Ado/Skitz/Warner Chappell/BMG/Black Butler (Omari/Getachew/Cowie))	
41	Re-Entry		D-Block Europe Home Pussy D-Block Europe GBUM71903241 (Caroline/Sony DADC UK) ●	
42	New		Summer Walker & Usher Come Thru Interscope USUM71919105 (Sony DADC UK) (Baly/Robinson/London On Da Track) Warner Chappell/CC (Walker/Charles/Robinson/Baly/Holmes/Dupri/Raymond/Sea)	
43	Re-Entry		Post Malone Ft Ozzy Osbourne & Travis Scott Take What You Want Epic/Republic USUM71915731 (Sony DADC UK) (Watt/Bell/Sony ATV/Universal/Kobalt/BMG (Post/Osbourne/Webster/Bell/Watt/Walsh))	
44	30	4	D-Block Europe Ft Lil Baby Nookie D-Block Europe GB2DY1900435 (Caroline/Sony DADC UK) (N. London) Wolf Pack Global/CC (Williams/Banton/Jones)	
45	41	23	Lewis Capaldi Hold Me While You Wait EMI DEUM71900680 (Sony DADC UK) ★	
46	42	29	Lil Nas X Old Town Road Lil Nas X USMS11901941 (Cinram) ★ 2	
47	New		Juice Wrld & YoungBoy Never Broke Again Bandit Interscope USG11903492 (Sony DADC UK) (tbc) (tbc)	
48	61	3	Maroon 5 Memories Interscope USUM71913350 (Sony DADC UK) (Leife/The Monsters & Strangers/Universal/Kobalt/Prescription/BMG/Warner Chappell/Blue Mountain/Leife/Rick/Huh/Ballon/S. Johnson/J. Johnson/Ford)	📈
49	New		NSG Trust Issues NSG QMBZ91905116 (The Orchard) (tbc/Legendary/Beatz) (tbc: OGD/Mjib/Mjoja/Papil/Abz/Kruddz/Dope)	
50	44	2	French Montana Ft Post Malone... Writing On The Wall Bad Boy/Black Butter/Epic USMS11904654 (Cinram) (Cashio/Bell/Rossian) Sony ATV/Universal/Warner Chappell/CC (Kharouch/Post/Amir/McClashie/Bell/Almanzar/Kala/Johnston)	
51	New		Niall Horan Nice To Meet Ya Capitol USUG11902961 (Sony DADC UK) (Bunetta/Downtown/Reservoir/Universal/CC (Horan/Cunningham/Bunetta/Jesso))	
52	New		Post Malone Saint-Tropez Republic USUM71915733 (Sony DADC UK) (Dukes/Sweet/Lane) Universal/Sony ATV/Kobalt... (Post/Walsh/V. Jahanbin/P. Jahanbin/Feeney/Sweet/Bell)	
53	46	28	Billie Eilish Bad Guy Interscope USUM7190764 (Sony DADC UK) ★	
54	51	8	Taylor Swift Lover EMI USUG11901473 (Sony DADC UK) (Swift/Antonoff/Sony ATV (Swift))	
55	48	14	Mist Ft Fredo So High Since 93 Warner GBAS1900624 (Anvato) ●	
56	New		AJ Tracey Cat Pack AJ Tracey UKQNW1900001 (ADA Anvato) (tbc: Take A Daytrip/BMG (Grant))	
57	47	31	Dave Ft Burna Boy Location Dave Neighbourhood GBUM71900578 (Sony DADC UK) ★	
58	New		Blackbear Hot Girl Bummer Interscope USUG11902960 (Sony DADC UK) (tbc: Blackbear/Fmd) Universal/Kobalt (Musto/Goldstein)	
59	45	5	Stormzy Sounds Of The Skeng Atlantic/Merky GBAS1901152 (Anvato) (Sir Spyro/Warner Chappell/Sony ATV (Omari/Joseph))	
60	63	6	Raye Love Me Again Polydor GBUM71903526 (Sony DADC UK) (F. Ball) Universal/Warner Chappell (Bennett/Keen)	📈
61	50	8	Miley Cyrus Slide Away RCA USRC11902256 (Cinram) (Wyatt/Mike WILL Made It) Sony ATV/Universal/Kobalt... (Cyrus/Wyatt/Mietinen/Michael L. Williams II)	
62	52	8	Sam Fender Will We Talk? Polydor GBUM71901021 (Sony DADC UK) (Costey/Bronie/Fender/Kobalt (Fender))	
63	60	3	The Script The Last Time Columbia GBARL1901043 (Cinram) (O'Donoghue/Sheehan/Bary/Tsang/Kobalt/Madmusic/Let's Get Brunch/CC (O'Donoghue/Sheehan/Abraham/Bary))	📈
64	New		Jax Jones & Ella Henderson This Is Real Polydor GBUM71903212 (Sony DADC UK) (Jax Jones/Ralph/Fores/Kobalt/Warner Chappell/Sony ATV/Phrased Differently (Lam Aluo/Henderson/Cottone/Emenike))	
65	56	3	Jay1 4AM In Coventry GRM/Parlophone GBAYE1901179 (Anvato) (Coolie/Payday/Sentric (Juam))	
66	57	24	Stormzy Vossi Bop Merky/Atlantic GBAS1900645 (Anvato) ★	
67	73	54	Lady Gaga & Bradley Cooper Shallow Interscope USUM71813192 (Sony DADC UK) ★ 2	📈
68	67	18	Chris Brown Ft Drake No Guidance Cash Money/Republic/RCA USRC11901584 (Cinram) ●	
69	75	2	YNW Melly Ft 9lokkkine 223's 300 Ent. OMCE31902418 (Anvato) (9lokkkine/Rocco) (tbc: Demons/Smith/Rocco/tbc)	📈
70	New		Summer Walker Ft A Boogie Wit Da Hoodie Stretch You Out Interscope USUM71919081 (Sony DADC UK) (London On Da Track) Warner Chappell/CC (Walker/Dubose/Holmes/Danic/ek/Baly/Robinson)	
71	62	4	Drake Behind Barz Warner USWB11902213 (Anvato) (Richie Beats/Sony ATV/Sandra Gale (Graham))	
72	64	18	Mabel Mad Love Polydor GBUM71902039 (Sony DADC UK) ●	
73	65	10	Solarlo & Eli Brown XTC Ministry Of Sound USUS11900336 (Cinram) (Foster/Harris) Sony ATV/CC (Foster/Harris)	
74	68	5	Yves V Ft Afrojack & Icona Pop We Got That Cool Spinnin' NLZ541900844 (Anvato) (Afrojack/OHYES/Ves V) Universal/Kobalt/BMG Talpa/Musicalstars/CC (OHYES/Segestad/Waters/Geertson/Jager/van de Wal/Abrahamsson/Conway)	
75	59	20	Sigala & Becky Hill Wish You Well Ministry Of Sound GBCE1900019 (Cinram) ●	

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.

Wonder Tones: Aussie extends lead at No.1 with Dance Monkey

BY ALAN JONES

Increasing consumption for the 12th week in a row, **Tones And I's** Dance Monkey lengthens its lead at the top of the singles chart. In its second week at the summit, the track – the introductory hit for 19-year-old Toni Watson from Melbourne – achieves consumption of 70,713 units, a steep 40.11% increase week-on-week. That's a 12-week high for a No.1 single, compared to the 48-week low we saw in the previous frame.

Dance Monkey continues atop the chart in many other territories, not least in her native Australia, where it is No.1 for the 10th week in a row.

Rapper **Travis Scott's** Highest In The Room dashes to a No.2 debut on consumption of 48,805 units. Highest In The Room achieves two other highs, being both the highest new entry to the chart and the highest-charting of Scott's 19 hits to date, while furnishing only his third Top 10 hit.

Impacted by the arrival of Scott's new single, Kosovan DJ **Regard's** first hit, Ride It, increases consumption for the 10th week in a row but dips 2-3 (48,422 sales).

Circles climbs 6-5 (35,731 sales) to match the peak it scaled four weeks ago for **Post Malone**.

While his debut album Without Fear races to the top of the album chart, **Dermot Kennedy's** first hit single, Outnumbered, climbs for the 14th week in a row, and has finally breached the Top 10, advancing 14-8 (32,078 sales).

The rest of the Top 10: Ladbroke Grove (3-4, 35,882 sales) by **AJ Tracey**, Higher Love (5-6, 34,780 sales) by **Kygo & Whitney Houston**, Sorry (7-7, 32,205 sales) by **Joel Corry**, 3 Nights (8-9, 30,075 sales) by **Dominic Fike** and Strike A Pose (9-10, 28,729 sales) by **Young T & Bugsey** (feat. Aitch).

In January, it will be 10 years since Justin Bieber made his singles chart debut. This week, he racks up hit No.57 as guest vocalist on 10,000 Hours (No.19, 20,011 sales), a country song by **Dan + Shay**. The Nashville-based duo have had seven Hot 100 entries in America but none previously here, where the highest charting of their three albums peaked at No.122.

Summer blooms: R&B singer/songwriter **Summer Walker's** critically-acclaimed first album, Over It, opens at No.7 this week, and spins off her first Top 40 entry and her third and fourth Top 75 hits, namely Playing Games (93-25, 18,392 sales), Usher collaboration Come Thru (No.42, 12,115 sales) and Stretch You Out (feat. A Boogie Wit Da Hoodie, No.70, 7,295 sales).

Niall Horan had 29 hits as a member of One Direction between 2011 and 2015. He has been a much less frequent visitor to the chart since, and lands only his fourth subsequent hit with Nice To Meet Ya (No.51, 10,651 sales).

Also new to the chart: Bandit (No.47, 11,247 sales), the seventh hit for **Juice Wrld**, and the first for featured rapper, YoungBoy Never Broke Again; Trust Issues (No.49, 10,974 sales), the fourth



No.1

Tones And I - Dance Monkey (Parlophone)

This week's sales: 70,713 | Downloads: 10,689 |

Streams: 60,024 | Total sales to date: 264,355 |



Monkey around:
Tones And I's single increased consumption by 40.1% week-on-week

hit for London grime sextet **NSG**; Saint-Tropez (No.52, 10,646 sales), the 20th hit for Post Malone; Cat Pack (No.56, 9,447 sales), the 14th hit for London rapper **AJ Tracey**; Hot Girl Bummer (76-58, 9,362 sales), the first hit for Pennsylvania rapper **Blackbear**; This Is Real (83-64, 7,813 sales), the 11th hit for **Jax Jones**, the 10th from his album Snacks (Supersize), and the sixth for featured vocalist Ella Henderson.

Out of the teens after seven weeks, Be Honest (feat. Burna Boy) is getting ever closer to becoming **Jorja Smith's** first Top 10 entry, moving 15-11 (25,727 sales). Meanwhile, **Sam Feldt** is in the teens for the sixth straight week with the track Post Malone (feat. Rani), which advances to a new peak, climbing 17-13 (24,590 sales).

The 51st song by **Ed Sheeran** to achieve consumption in excess of 200,000 units, South Of The Border (feat. Camila Cabello) jumps 40-24 (19,234 sales). Sheeran has more (15) of the 390 tracks to achieve consumption of one million units in downloads and streams than any other act.

There are also new peaks for: Professor X (20-18, 21,571 sales) by **Dave**, Buss Down (25-20, 19,829 sales) by **Aitch** feat. ZieZie, Liar (35-27, 17,381 sales) by **Camila Cabello**, Turn Me On (37-29, 16,832 sales) by **Riton & Oliver Heldens** (feat. Vula), God Is A Dancer (33-32, 16,455 sales) by **Tiesto & Mabel**, Graveyard (49-38, 12,649 sales) by **Halsey**, Memories (61-48, 11,159 sales) by **Maroon 5** and 223's (75-69, 7,408 sales) by **YNW Melly & glockknine**.

Overall singles sales are down 0.17% week-on-week at 18,951,585, 19.64% above same week 2018 sales of 15,840,203. Paid-for sales are down 2.33% week-on-week at 589,331 – 29.48% below same week 2018 sales of 835,710.

THE OFFICIAL UK ALBUMS CHART **TOP 75**



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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1		New	Dermot Kennedy Without Fear Island 7798774 (Sony DADC UK)
2	1	200	The Beatles Abbey Road Apple Corps 3824682 (Sony DADC UK) ★2
3	6	13	Ed Sheeran No.6 Collaborations Project Asylum 0190295427887 (Arvato) ★
4	5	5	Post Malone Hollywood's Bleeding Republic 806713 (Sony DADC UK) ●
5	3	21	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK) ★
6	4	2	D-Block Europe PTSD D-Block Europe 0602508253225 (Caroline/Sony DADC UK) (tbc:DabeatFreakz/DY Krazy/Nathaniel London/Pro Beats/Prodsuperkid/RXR/Rymez/Swerin/Zeph Ellis)
7		New	Summer Walker Over It Interscope 0602508324352 (Sony DADC UK) (Robinson/London On Da Track/Bailey/Richardson/Walker/f a l l e n/Arsenio Archer/G. Ry/OG Parker/Storch/Steve J)
8	2	3	Liam Gallagher Why Me? Why Not Warner 0190295408374 (Arvato) ●
9		New	Simple Minds Live In The City Of Angels BMG 4050538525809 (ADA Arvato) (tbc)
10		New	The Darkness Easter Is Cancelled Cooking Vinyl COOKCD736 (The Orchard/Proper) (The Darkness)
11	7	4	Sam Fender Hypersonic Missiles Polydor 7742875 (Sony DADC UK) ● (Bronte/Costley/Fender)
12	10	51	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★ (Queen/May/Taylor/Fredriksson/Macrae/Shirley-Smith/Baker/Mack/Stone/Bowie/Richards)
13	9	7	Taylor Swift Lover EMI 7792868 (Sony DADC UK) ● (Dukes/Bell/Swift/Antonoff/Little/Sounwave)
14	8	28	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ● (F.O'Connell)
15	12	95	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6
16		New	Nick Cave & The Bad Seeds Ghosteen Ghosteen 5056167114802 (AWAL) (Cave/Ellis/tbc)
17	14	136	Ed Sheeran - Asylum 0190295859039 (Arvato) ★11 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth)
18		New	OMD Souvenir: The Singles Collection 1979 - 2019 UMC/Virgin 7743909 (Sony DADC UK) (tbc)
19	21	100	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★ (Dudgeon/John/Travis/Thomas/Michael/Leonard/Bell/T. Bone Burnett/Belton/Bacharach/C.Bayer Sager/Narada/Penny/Collins/Rimes/Pruitt)
20		New	The Sherlocks Under Your Sky Infectious 4050538489422 (ADA Arvato) (tbc)
21	16	10	Mabel High Expectations Polydor 7779872 (Sony DADC UK) (Mac/Tre Jean-Marie/Dre Skull/Wildfire/Oak/Ai Shux/FT Smith/Riley/Make You Know Love/169/Snakehips/MXXWLL/MNEK/KOZ/Kayan/J.D. Reid/.)
22	18	49	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK) ● (Jax Jones/Ralph)
23	15	47	Fleetwood Mac 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ● (Fleetwood Mac/Dashut/Callat)
24	17	81	George Ezra Staying At Tamara's Columbia 88985471342 (Cinram) ★3 (Blackwood)
25		New	The Wildhearts Diagnosis Graphite GRAPHFAR35CD (ROM/Sony DADC UK) (tbc)
26	11	3	Keane Cause And Effect Island 7791603 (Sony DADC UK) (D.Kosten/Keane)
27	20	6	Lana Del Rey Norman Fucking Rockwell! Polydor 810482 (Sony DADC UK) (Antonoff/Del Rey/Bell/Watt/Happy Perez/Dawes/Nowels/Menzies/Reid/Mighty Mike)
28		New	Angel Olsen All Mirrors Jagjaguwar JAG344CD (PIAS Cinram) (Congleton)
29		New	Wilco Ode To Joy abpm 0051497114534 (ADA Arvato) (Tweedy/Schick/tbc)
30	23	395	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7 (Baker/Queen/Mack/May)
31	26	31	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ● (K.Evans/Nana Rogues/FT Smith/Jae5/Omoregie/TSB/169/Mind)
32	31	75	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ●
33	22	5	Aitch Aitch20 Since 93 19075991582 (Cinram) (WhYJay/Two4kay/Mojam/Digital Farm Animals/Steel Banglez/The Elements)
34	27	596	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13 (Fleetwood Mac/Dashut/Callat)
35	34	123	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★ (Kozmenik/Aidsnt/Big Taste/Mjale/J Reynolds/Digital Farm Animals/Principato/Levine/Wells/Crakes/Kirkpatrick/Flannigan/Rahko/Ten Ven/Hayne/Wyatt/TMS)
36	32	583	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7 (Eminem/Dr Dre/Res/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)
37	42	53	Lady Gaga, Bradley Cooper And The... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★
38	28	604	The Beatles 1 Apple Corps 0830702 (Sony DADC UK) ★11 (McCartney)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	37	76	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★ (Malone/Cashio/Bluesport/Bell/Dukes/Walton/Storch/Ave/Youngblood/Bright/Bijan/Party/NextDoor/Tank God/Watt/Swih/Robinson/Bailey/London On Da Track)
40	29	5	Melanie Martinez K-12 Atlantic 0075678651663 (Arvato) (Martinez/Keenan)
41	38	35	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ● (Pop Wansel/Happy Perez/Brown/Anderson/Martin/Ilya/Baptiste/Nova Wav/Foster)
42	39	444	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Cinram) ★3 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)
43		New	Five Star Gold Crimson CRIMCD650 (Cinram) (tbc)
44	33	2	Becky Hill Get To Know Polydor 0602508369810 (Sony DADC UK) (Loco/Ralph/Weiss/Sigala/Jarvis/Hill/MNEK/MK/Jones/Blue/Smith/K3V/Holders/Wilkinson/Elis/ MJ Cole/LosBoy/Himpulse/ADP/Matoma/Davitsen/.)
45		Re-Entry	Chris Brown Indigo RCA 19075967232 (Cinram) (CG Parker/Scott Storch/Romano/SoundZ/Walace/Cardek/HTMKA/Dem. Jointz/The Rascals/Olgee/Lane/Goldy Jr/Shyndo/Preme/J.R.Rotem/.)
46	40	52	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato) ★ (Mac/Knox Brown/Gad/Bell/Starrsmith/Electric/Ralph/Bunetta/Coffler/Langebaek/Fred/ Lowe/Rudimental/Ryan/Too Many Zooz/KDA)
47	41	1138	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12 (Marley/Variou)
48	36	6	Lil Tecca We Love You Tecca Republic 0602508243387 (Sony DADC UK) (Mra/Taylor/Pierre Bourne/E.Trou/Mench Beats/Danny Wolf/Ombello/Michelangelo Pulvrenti/Place/Jotz/Mnso Beats/Dez Wright/Scopid/Lou/.)
49	44	1229	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18 (Andersson/Ulvaeus)
50	58	192	George Michael Twenty Five Aegean 88697009002 (Cinram) ★3 (Michael)
51		New	Wildwood Kin Wildwood Kin Silvertone 19075959012 (Cinram) (tbc)
52	65	62	Travis Scott Astroworld Epic 0886447227169 (Cinram) ● (Sonny Digital/B Wheezy/B Korn/30 Roc/Hit-Boy/Oz/Tay Keith/Cubazet/Rogeh/Chahayed/FK1st/T.Scott/J Beatz/M.Dean/WondaGurl/.)
53	45	277	Ed Sheeran X Asylum 2564628590 (Arvato) ★11 (Williams/Cosling/Ruben/Blanco/Haynie/Bhasker/McDaid)
54	47	67	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★ (NO ID/Shebib/T.Kelth/Cadastre/Norstop Da Hillman/PartyNextDoor/The 25th Hour/Cardo/Young Exclusive/Boi-1da/O.Mane/Sweet/OB/.)
55	24	2	DaBaby Kirk Interscope 0602508323805 (Sony DADC UK) (DJ Kid/Sean da Fritz/Jetsun Made/Starboy/harts/Neeko/Cash Money/AP/1st Class/Mantz/Sehin/TheKitchen/ Kenny Beats/Queen Sides/ Ambezz/.)
56	49	755	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Cinram) ★15 (Morris/Gallagher)
57		New	Mika My Name Is Michael Holbrook Republic 825115 (Sony DADC UK) (Crew/Priddy/Black/Moore/Blackwood/Quarby/Mika/Yoshida)
58	53	399	Whitney Houston The Ultimate Collection Arista 88697171012 (Cinram) ★5 (Houston/Keshi/Messer/Narada M Walden/Benitez/Babyface/Red/Micror/Foster/Lipson/SoulShock & Karim Wyclef/ Jean Duplessis/Jenkins/Giffin)
59		Re-Entry	Tyler The Creator Igor Columbia 0886447710180 (Sony DADC UK) (Tyler, The Creator)
60	56	152	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★ (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)
61		Re-Entry	Stevie Wonder The Definitive Collection Island 0665022 (Sony DADC UK) ★4 (Wonder/Weiger/Moskow/Variou)
62	55	241	The Killers Direct Hits Vertigo 3755766 (Sony DADC UK) ★2 (The Killers/Saltzman/Flood/Moulder/Price/O'Brien/Taylor/Lillywhite/Gonzalez)
63	63	628	Michael Jackson Number Ones Epic 5138002 (Cinram) ★9 (Jones/Jackson/Variou)
64	64	318	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★4 (Ford/Orton)
65	54	7	Headie One Music X Road Relentless 0886447805855 (Cinram) (Nastygga/PJ Pipe It Up/Cafone/Springsteen/The Writers Block/NO/Paul/169/Hawkes/Nyge/Mionthebeat/Madara Beatz/Gully Beatz/.)
66	61	65	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ● (Gerry Cinnamon/C.Marshall/D.Greene)
67	57	16	Mark Ronson Late Night Feelings Columbia 19075938922 (Cinram) (Ronson/The Picard Brothers/Honorable C.N.O.T.E./Jr Blender/Parker/JAE5/P2J/Elmhirst/Bos/Tommy DJ/Jamie xl)
68	52	24	Lizzo Cuz I Love You Atlantic 007567985385 (Arvato) (X Ambassadors/Oak/Ricky Reed/Nate Mercereau/Lizzo/Sweater Beats/Dan Farber/Wincrom/Sabatth/Zaire Koalo/Trevorious/tbc)
69	60	32	Tom Walker What A Time To Be Alive Relentless 19075801772 (Cinram) ● (M.Spencer/S.Mac/J. Abbiss/T.Walker/J. Quarby)
70	67	271	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8 (FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z.Lowe/Naughty Boy/Kom/Lawrence)
71		Re-Entry	Elton John & The Motion Picture Cast Recording Rocketman EMI CDV3231 (Sony DADC UK) (G.Martin/G.Kurstin)
72	50	5	Belinda Carlisle Gold Crimson CRIMCD639 (Sony DADC UK) (R.Nowels/G.Lopez/M.Lloyd/R.Feldman/E.Pressy/D.Munday/M.Burns/C.Caffey/T.Caffey/B.Carlisle/C.McConkey/R.Schuckett/D.Tickle/J.Reynolds)
73	46	29	Jack Savoretti Singing To Strangers BMG 4050538452839 (ADA Arvato) ● (Cam Blackwood)
74	68	82	Xxxtentacion? Bad Vibes Forever 0842812106736 (Sony DADC UK) ● (Xxxtentacion/Cunningham/Dell Soda/Soukiasyan/P.Soul/TM88/Tire pounds/Wages/Den Beats/Smash David/ Z3N)
75	30	3	Blink-182 Nine Columbia 19075963222 (Cinram) (Feldmann/Pagnotta/Malpass/Phillips/Watt/Happy Perez/The Futuristics)

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.

Fearless: Dermot Kennedy rockets to No.1 with debut LP

BY ALAN JONES

It's a banner week for Irish singer/songwriter **Dermot Kennedy**, who simultaneously secures his first Top 10 single with *Outnumbered*, and a No.1 album with his debut full-length set, *Without Fear*.

The 27-year-old Dubliner wrote or co-wrote every song on *Without Fear*, which opens atop the chart on consumption of 20,061 units (including 4,379 from sales-equivalent streams) – the lowest tally for a No.1 album for 13 weeks – and relegates **The Beatles'** classic *Abbey Road* to No.2 (12,695 sales). It is the eighth change of leadership at the album apex in as many weeks.

Kennedy is the first Irish act to have a No.1 album since *The Script* topped with *Freedom Child* in September 2017, and the first solo Irish male to top the list since *Ronan Keating* in 2004 with the compilation *10 Years Of Hits*.

Six months after her maiden chart single – Drake collaboration *Girls Need Love* – stalled at No.41, promising Atlanta R&B singer/songwriter **Summer Walker's** introductory long player, *Over It*, makes an impressive No.7 debut (8,338 sales). Walker had a hand in writing all 18 songs on the album, which simultaneously spins off her second, third and fourth singles chart entries (see singles analysis).

Scots veterans **Simple Minds** extend their album chart career to more than 40 years with concert collection *Live In The City Of Angels* debuting at No.9 (7,055 sales). It is the 22nd Top 75 album and 11th Top 10 album for the group, whose most recent studio set, *Walk Between Worlds*, reached No.4 last year.

A little more than 16 years since their debut album, *Permission To Land*, completed its four week run at No.1, **The Darkness'** latest studio album, *Easter Is Cancelled*, opens at No.10 (6,586 sales). It is their fourth Top 10 album, and their seventh Top 75 album. All six of their studio sets has made the Top 12, while their most recent chart excursion was *Live At Hammersmith*, which reached No.47 last year.

The rest of the Top 10: No.6 *Collaborations Project* (6-3, 12,232 sales) by **Ed Sheeran**, Hollywood's *Bleeding* 5-4, 11,927 sales) by **Post Malone**, *Divinely Uninspired To A Hellish Extent* (3-5, 11,530 sales) by **Lewis Capaldi**, *PTSD* (4-6, 9,457 sales) by **D-Block Europe** and *Why Me? Why Not* (2-8, 7,879 sales) by **Liam Gallagher**.

The last three studio albums by **Nick Cave & The Bad Seeds** all made the Top 5 and followed an upwards trajectory, with *Dig, Lazarus, Dig!!* reaching No.4 in 2008, *Push The Sky Away* getting to No.3 in 2013 and *Skeleton Tree* peaking at No.2 in 2016. *Ghosteen* delivers their 20th chart entry this week but opens at No.16 (3,951 sales) due to the fact that the album is not released physically until November 8. Meanwhile, it debuts at No.1 on the paid-for downloads chart (2,445 sales).



No.1

Dermot Kennedy - *Without Fear* (Island)

This week's sales: 20,061 | Physical: 13,843 | Downloads: 1,839 | Streams: 4,379 | Total sales to date: 20,061 |



Breaking the Kennedy curse: Dermot Kennedy has also scored his first Top 10 single

Also new to the chart: *Souvenir*, a career-encompassing compilation marking the 40th anniversary of *Orchestral Manoeuvres In The Dark (OMD)* (No.18, 3,659 sales), and their 18th chart album; *Under Your Sky* (No.20, 3,470 sales), the second album from Yorkshire band **The Sherlocks**; *Diagnosis* (No.25, 3,215 sales), a six-track, 21-minute EP that provides **The Wildhearts'** ninth album chart entry; *All Mirrors* (No.28, 2,756 sales), the third and highest-charting album by **Angel Olsen**; *Ode To Joy* (No.29, 2,723 sales), the 10th chart entry for **Wilco**; *Gold* (No.43, 2,226 sales), a 3CD, 50-song compilation, including all 21 hits of **Five Star**, and their first chart entry for 30 years; **Wildwood Kin** (No.51, 1,984 sales), the eponymous second album by the Devon folk trio; and *My Name Is Michael Holbrook* (No.57, 1,735 sales), the fifth studio album for **Mika**, whose 2007 debut *Life In Cartoon Motion* topped the chart and sold 1,706,068 copies.

Twenty weeks after it debuted at No.4, to become his highest-charting release to date, **Tyler The Creator's** *Igor* is a re-entry at No.59 (1,712 sales). It is newly-released on vinyl, which accounts for 988 of its sales in the latest frame.

Now *That's What I Call Music! 103* is No.1 compilation for the 12th week in a row (4,693 sales).

Overall album sales are down 2.34% week-on-week at 1,717,965, 2.57% above same week 2018 sales of 1,674,873. Sales-equivalent streams accounted for a record 1,220,580 sales, and a highest-ever 71.05% of the total. Sales of paid-for albums are down 7.07% week-on-week at 500,410, 27.32% below same week 2018 sales of 688,541.

Music Week Market Shares

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

THIS WEEK'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL			ARTIST ALBUMS NO. 1 UNIVERSAL			ALL ALBUMS NO.1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.01%	1	UNIVERSAL MUSIC	58.18%	1	UNIVERSAL MUSIC	56.46%
2	SONY MUSIC	28.52%	2	WARNER MUSIC	17.33%	2	WARNER MUSIC	16.98%
3	WARNER MUSIC	19.97%	3	SONY MUSIC	11.17%	3	SONY MUSIC	10.94%
4	SONY/UNIVERSAL	3.84%	4	BMG	4.45%	4	BMG	3.82%
5	UNIVERSAL/WARNER	2.91%	5	COOKING VINYL	2.44%	5	SONY/UNIVERSAL	3.11%
OTHERS		9.76%	OTHERS		6.43%	OTHERS		8.68%

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 RCA			ARTIST ALBUMS NO. 1 ISLAND			ALL ALBUMS NO.1 ISLAND		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	RCA	15.96%	1	ISLAND	17.45%	1	ISLAND	17.09%
2	ATLANTIC	12.62%	2	POLYDOR	15.79%	2	POLYDOR	15.47%
3	POLYDOR	10.03%	3	VIRGIN EMI	14.29%	3	VIRGIN EMI	13.47%
4	VIRGIN EMI	9.08%	4	ATLANTIC	10.68%	4	ATLANTIC	10.46%
5	ISLAND	8.97%	5	UMC	5.59%	5	UMC	5.47%
6	COLUMBIA	7.80%	6	BMG	4.45%	6	BMG	3.82%
7	PARLOPHONE	4.68%	7	WARNER RECORDS	3.82%	7	WARNER RECORDS	3.74%
8	CAROLINE	3.19%	8	CAROLINE	3.50%	8	CAROLINE	3.43%
9	WARNER RECORDS	2.66%	9	RCA	3.23%	9	RCA	3.17%
10	BLACK BUTTER	2.62%	10	RHINO (WARNERS)	2.84%	10	SONY CG/VIRGIN EMI	3.11%
11	AJ TRACEY	2.38%	11	SONY MUSIC CG	2.81%	11	RHINO (WARNERS)	2.78%
12	RELENTLESS	2.14%	12	COLUMBIA	2.47%	12	SONY MUSIC CG	2.75%
13	SYCO/VIRGIN EMI	2.08%	13	COOKING VINYL	2.44%	13	COLUMBIA	2.42%
14	ATLANTIC3/COLUMBIA2	1.93%	14	BIG BROTHER	1.48%	14	COOKING VINYL	2.39%
15	ISLAND/RCA	1.76%	15	GHOSTEEN	1.46%	15	BIG BROTHER	1.45%
OTHERS		12.10%	OTHERS		7.71%	OTHERS		8.98%

THIS WEEK'S TOTAL MARKET SHARE

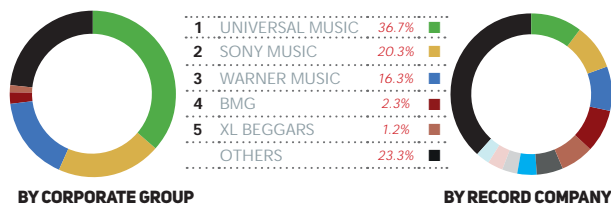
BY CORPORATE GROUP

SINGLES STREAMS NO. 1 UNIVERSAL			SINGLES SALES NO. 1 UNIVERSAL			ARTIST ALBUM SALES NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.9%	1	UNIVERSAL MUSIC	34.4%	1	UNIVERSAL MUSIC	35.6%
2	SONY MUSIC	21.4%	2	SONY MUSIC	22.1%	2	WARNER MUSIC	13.9%
3	WARNER MUSIC	17.2%	3	WARNER MUSIC	18.2%	3	SONY MUSIC	12.5%
4	BMG	1.2%	4	BMG	1.9%	4	BMG	5.6%
5	XL BEGGARS	1.2%	5	XL BEGGARS	0.9%	5	COOKING VINYL	2.0%
OTHERS		22.2%	OTHERS		22.5%	OTHERS		30.4%

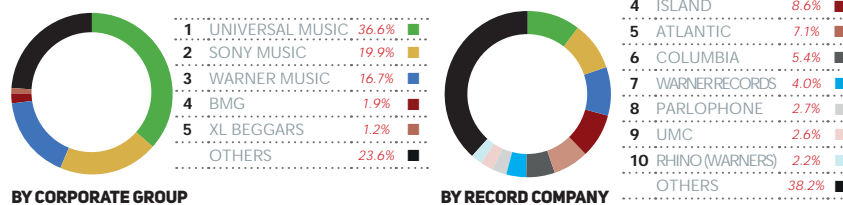
BY RECORD COMPANY

SINGLES STREAMS NO. 1 RCA			SINGLES SALES NO. 1 RCA			ARTIST ALBUM SALES NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	RCA	10.9%	1	RCA	12.7%	1	VIRGIN EMI	9.2%
2	VIRGIN EMI	10.5%	2	VIRGIN EMI	10.8%	2	ISLAND	7.8%
3	POLYDOR	10.0%	3	POLYDOR	8.8%	3	UMC	6.8%
4	ISLAND	8.8%	4	ISLAND	7.6%	4	POLYDOR	5.9%
5	ATLANTIC	8.0%	5	ATLANTIC	6.6%	5	SONY MUSIC CG	5.1%
6	COLUMBIA	5.7%	6	COLUMBIA	5.5%	6	RHINO (WARNERS)	4.8%
7	WARNER RECORDS	4.1%	7	PARLOPHONE	4.8%	7	BMG	4.4%
8	PARLOPHONE	2.9%	8	WARNER RECORDS	4.1%	8	COLUMBIA	3.7%
9	UMC	1.8%	9	RHINO (WARNERS)	2.2%	9	WARNER RECORDS	3.5%
10	RHINO (WARNERS)	1.6%	10	UMC	2.1%	10	ATLANTIC	3.0%
11	CAROLINE	1.6%	11	SONY MUSIC CG	1.8%	11	DECCA	2.9%
12	SONY MUSIC CG	1.5%	12	CAPITOL	1.4%	12	RCA	2.5%
13	CAPITOL	1.1%	13	DECCA	1.3%	13	DEMON MUSIC	1.9%
14	SYCO MUSIC	1.1%	14	BMG	1.0%	14	COOKING VINYL	1.8%
15	DECCA	1.0%	15	SYCO MUSIC	0.9%	15	PARLOPHONE	1.7%
OTHERS		29.4%	OTHERS		28.6%	OTHERS		35.0%

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS WEEK	589,331	2,021,248,499	234,374,913	18,951,585	330,969	82,801	1,217,555	1,631,325	86,640	500,410	1,217,555	1,717,965
LAST WEEK	603,377	2,022,139,475	239,778,733	18,983,487	359,838	86,247	1,220,580	1,666,665	92,403	538,488	1,220,580	1,759,068
% CHANGE	-2.3%	0.04%	-2.3%	-0.2%	-8.0%	-4.0%	-0.2%	-2.1%	-6.2%	-7.1%	-0.2%	-2.3%

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



YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	39.3%
2	SONY MUSIC	31.1%
3	BMG	11.4%
4	WARNER MUSIC	5.1%
5	DEMON MUSIC	1.7%
	OTHERS	11.4%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.3%
2	SONY MUSIC	15.7%
3	WARNER MUSIC	12.4%
4	BMG	6.6%
5	DEMON MUSIC	1.9%
	OTHERS	27.1%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.3%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	17.0%
4	XL BEGGARS	1.2%
5	BMG	1.2%
	OTHERS	21.6%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.0%
2	SONY MUSIC	22.3%
3	WARNER MUSIC	17.1%
4	BMG	2.1%
5	XL BEGGARS	1.0%
	OTHERS	21.5%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.0%
2	SONY MUSIC	21.3%
3	WARNER MUSIC	16.5%
4	BMG	2.0%
5	XL BEGGARS	1.2%
	OTHERS	22.0%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	20.6%
3	WARNER MUSIC	17.0%
4	BMG	1.8%
5	XL BEGGARS	1.3%
	OTHERS	22.5%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	29.6%
2	UMC	16.6%
3	VIRGIN EMI	11.0%
4	UMOD	8.2%
5	BMG	6.4%
6	UNION SQUARE	4.8%
7	RHINO (WARNERS)	3.5%
8	DEMON MUSIC	1.7%
9	ISLAND	1.7%
10	RCA	1.0%
11	NEW STATE	1.0%
12	DECCA	0.9%
13	POLYDOR	0.7%
14	NOT NOW MUSIC	0.6%
15	PARLOPHONE	0.6%
	OTHERS	11.8%

ALL ALBUM SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	9.5%
2	SONY MUSIC CG	9.4%
3	UMC	8.5%
4	ISLAND	6.7%
5	POLYDOR	5.0%
6	BMG	4.7%
7	RHINO (WARNERS)	4.6%
8	COLUMBIA	3.1%
9	WARNER RECORDS	2.9%
10	ATLANTIC	2.6%
11	DECCA	2.5%
12	RCA	2.2%
13	DEMON MUSIC	1.9%
14	UMOD	1.8%
15	COOKING VINYL	1.5%
	OTHERS	33.0%

SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.2%
2	RCA	10.6%
3	POLYDOR	10.0%
4	ISLAND	9.1%
5	ATLANTIC	8.3%
6	COLUMBIA	6.1%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.5%
9	RHINO (WARNERS)	1.7%
10	UMC	1.6%
11	SONY MUSIC CG	1.4%
12	CAPITOL	1.2%
13	SYCO MUSIC	1.2%
14	DECCA	1.0%
15	CARLINE	0.9%
	OTHERS	29.4%

SINGLES SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.9%
2	RCA	11.2%
3	POLYDOR	9.7%
4	ATLANTIC	7.7%
5	ISLAND	7.2%
6	COLUMBIA	6.6%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.9%
9	RHINO (WARNERS)	2.0%
10	UMC	1.9%
11	CAPITOL	1.6%
12	SONY MUSIC CG	1.6%
13	DECCA	1.2%
14	BMG	1.1%
15	SYCO MUSIC	1.1%
	OTHERS	28.5%

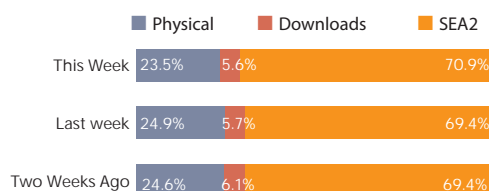
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.1%
2	POLYDOR	9.2%
3	RCA	8.9%
4	ISLAND	7.9%
5	ATLANTIC	7.4%
6	COLUMBIA	5.6%
7	SONY MUSIC CG	3.7%
8	WARNER RECORDS	3.6%
9	UMC	2.8%
10	RHINO (WARNERS)	2.5%
11	PARLOPHONE	2.3%
12	DECCA	1.5%
13	BMG	1.2%
14	UMOD	1.1%
15	CAPITOL	1.0%
	OTHERS	30.3%

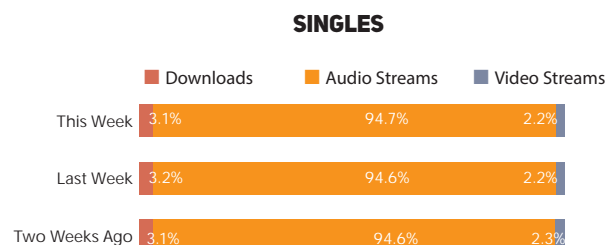
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.6%
3	RCA	9.3%
4	ISLAND	8.2%
5	ATLANTIC	7.7%
6	COLUMBIA	5.9%
7	WARNER RECORDS	3.7%
8	RHINO (WARNERS)	2.5%
9	PARLOPHONE	2.4%
10	UMC	2.2%
11	SONY MUSIC CG	2.1%
12	DECCA	1.5%
13	BMG	1.1%
14	CAPITOL	1.1%
15	SYCO MUSIC	1.0%
	OTHERS	30.6%

ALBUMS



FORMAT SPLITS




MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL		SALES	SALES	SEA2
THIS YEAR	29,476,082	78,253,490,907	10,086,296,469	747,142,355	14,754,651	3,986,413	47,358,280	66,099,344	5,010,194	23,751,259	47,358,280	71,109,539
LAST YEAR	40,339,247	63,093,241,180	3,220,548,818	652,113,241	17,660,947	5,516,600	38,845,080	62,022,627	7,947,838	31,125,385	38,845,080	69,970,465
% CHANGE	-26.9%	24.0%	N/A	14.6%	-16.5%	-27.7%	21.9%	6.6%	-37.0%	-23.7%	21.9%	1.6%

All market shares & data © Official Charts Company, published under licence by Music Week. Reproduction or republication elsewhere is strictly prohibited without the prior written consent of both the Official Charts Company & Music Week.

UK AIRPLAY

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



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

UK RADIO AIRPLAY TOP 50



TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	5	Post Malone Circles Republic	UMG	3,462	+9%	171	64.44	+7%
2	1	6	Kygo & Whitney Houston Higher Love Columbia/Kygo	SME	6,956	-11%	235	63.33	-16%
3	4	21	Ariana Grande... Don't Call Me... Polydor/RCA/Republic	UMG	2,335	-1%	150	58.59	+19%
4	3	30	Shawn Mendes & Camila Cabello Señorita EMI/Syco	UMG/SME*	5,922	-7%	232	52.85	-4%
5	9	28	Lizzo Good As Hell Atlantic	WMG	2,709	+41%	203	48.48	+25%
6	7	12	Sam Smith How Do You Sleep? Capitol	UMG	5,945	+3%	193	46.4	+4%
7	6	3	Regard Ride It Ministry Of Sound	SME	3,509	+4%	176	45.18	0%
8	15	27	Camila Cabello Liar Epic/Syco	SME	1,499	+29%	131	45.04	+46%
9	5	7	Joel Corry Sorry Asylum/Perfect Havoc	WMG	4,404	-2%	168	39.28	-17%
10	13	31	Normani Motivation Keep Cool	SME	2,683	+1%	162	38.02	+12%
11	10		Ed Sheeran & Justin... I Don't Care Asylum/Def Jam	WMG/UMG*	4,561	-7%	249	34.8	-10%
12	20	32	Tiësto & Mabel God Is A Dancer Polydor	UMG	2,544	+21%	140	32.83	+19%
13	12		Freya Ridings Castles Good Soldier	IND.	4,682	-11%	181	32.49	-13%
14	11	45	Lewis Capaldi Hold Me While You Wait EMI	UMG	4,372	-10%	227	32.43	-15%
15	38	1	Tones & I Dance Monkey Parlophone	WMG	2,230	+44%	144	30.84	+51%
16	17	39	Jax Jones & Bebe Rexha Harder Polydor	UMG	3,546	-2%	171	30.5	+1%
17	31	29	Riton & Oliver Heldens Ft... Turn Me On Ministry Of Sound	SME	2,056	+16%	139	30.36	+30%
18	16	9	Dominic Fike 3 Nights Columbia	SME	3,807	-14%	176	27.65	-9%
19	26		Liam Payne Ft A Boogie Wit Da Hoodie Stack It Up Capitol	UMG	2,205	+0%	140	26.47	+6%
20	21	11	Jorja Smith Ft Burna Boy Be Honest Famm	SME	1,152	-5%	113	26.42	-3%
21	30		Pet Shop Boys Ft Years & Years Dreamland x2	IND	725	-6%	80	26.18	+12%
22	24	13	Sam Feldt Ft Rani Post Malone Spinnin'	WMG	3,236	+2%	147	25.66	+2%
23	39	63	The Script The Last Time Columbia	SME	3,270	+25%	191	25.09	+24%
24	22	10	Young T & Bugsey Ft Aitch Strike A Pose Black Butter	SME	1,827	-5%	86	24.66	-8%
25	8	15	Ed Sheeran Ft Stormzy Take Me Back To London Asylum	WMG	2,103	-7%	113	24.31	-41%
26	44	54	Taylor Swift Lover EMI	UMG	566	-2%	128	23.91	+25%
27	32	38	Halsey Graveyard Capitol	UMG	1,094	+6%	71	23.66	+3%
28	14	23	Lewis Capaldi Someone You Loved EMI	UMG	2,647	-24%	236	23.53	-24%
29	23	4	AJ Tracey Ladbroke Grove AJ Tracey	IND	2,056	-2%	106	23.52	-9%
30	NEW		Jodie Whittaker Yellow Silva Screen	IND	27	-	10	23.35	-
31	27	8	Dermot Kennedy Outnumbered Island	UMG	2,665	+3%	186	23.06	-8%
32	19		James Blunt Cold Atlantic	WMG	314	+54%	50	23.05	-16%
33	35		Craig David Do You Miss Me Much Insanity	SME	547	-17%	48	22.41	+5%
34	33	34	Ed Sheeran Ft... Beautiful People Asylum/Columbia	WMG/SME*	2,807	-3%	208	22.31	-1%
35	48		Pink Walk Me Home RCA	SME	2,298	+11%	187	21.27	+18%
36	NEW	16	Lewis Capaldi Bruises EMI	UMG	1,163	+132%	96	21.17	+30%
37	18	75	Sigala & Becky Hill Wish You Well Ministry Of Sound	SME	2,849	-16%	147	19.74	-31%
38	NEW	24	Ed Sheeran Ft Camila... South Of The Border Asylum	WMG	1,130	+278%	111	19.64	+360%
39	RE		Emeli Sandé You Are Not Alone Virgin EMI	UMG	177	+20%	15	19.56	+56%
40	40	74	Yves V Ft Afrojack & Icona... We Got That Cool Spinnin'	WMG	1,239	-7%	66	18.19	-8%
41	28	62	Sam Fender Will We Talk? Polydor	UMG	522	0%	68	18.14	-25%
42	36		Ariana Grande & Social House Boyfriend Republic	UMG	1,853	-17%	112	18.07	-14%
43	NEW	51	Niall Horan Nice To Meet Ya Virgin EMI	UMG	371	-	118	18.05	-
44	RE	72	Mabel Mad Love Polydor	UMG	2,532	+2%	147	17.49	+24%
45	NEW		Haim Summer Girl Polydor	UMG	54	+8%	11	17.18	+81%
46	45		Keith Urban Parallel Line Caroline	UMG	268	+14%	38	16.77	-9%
47	43		Calvin Harris & Rag'n'Bone Man Giant Columbia	SME	2,123	-9%	210	16.77	-14%
48	47	59	Stormzy Sounds Of The Skeng Atlantic/Merky	WMG	154	-4%	18	16.43	-10%
49	29	17	Headie One Both Relentless	SME	528	+2%	44	16.36	-32%
50	RE		Post Malone Ft Young Thug Goodbyes Republic	UMG	1,201	-5%	43	16.27	+3%

UK TV AIRPLAY TOP 50



TW	LW	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND	STNS
1	2	Ed Sheeran Ft... Take Me Back To London / Asylum	WMG	462	-	10
2	3	AJ Tracey Ladbroke Grove / AJ Tracey	IND	439	-4%	12
3	1	Kygo & Whitney Houston Higher Love / Columbia/Kygo	SME	434	-11%	10
4	5	Jorja Smith Ft Burna Boy Be Honest / Famm	SME	410	+0%	10
5	6	Normani Motivation / Keep Cool	SME	389	0%	11
6	7	Shawn Mendes & Camila Cabello Señorita / EMI/Syco	UMG/SME*	361	-4%	12
7	10	Dominic Fike 3 Nights / Columbia	SME	360	+1%	9
8	11	Joel Corry Sorry / Asylum/Perfect Havoc	WMG	360	+2%	11
9	12	Ariana Grande... Don't Call Me... / Polydor/RCA/Republic	UMG	352	+5%	8
10	14	Post Malone Circles / Republic	UMG	345	+10%	10
11	4	Young T & Bugsey Ft Aitch Strike A Pose / Black Butter	SME	329	-21%	11
12	9	Sam Smith How Do You Sleep? / Capitol	UMG	325	-10%	10
13	8	Aitch Taste (Make It Shake) / Since 93	SME	315	-16%	10
14	13	Sam Feldt Ft Rani Post Malone / Spinnin'	WMG	306	-4%	9
15	15	Ariana Grande & Social House Boyfriend / Republic	UMG	276	-11%	11
16	16	Ed Sheeran Ft... Beautiful People / Asylum/Columbia	WMG/SME*	275	-5%	10
17	17	Lauv & Anne-Marie Fuck, I'm Lonely / Lauv	IND/WMG*	272	-1%	8
18	34	Tones and I Dance Monkey / Bad Batch	WMG	266	+56%	9
19	23	Lizzo Good As Hell / Atlantic	WMG	253	+10%	8
20	24	Jax Jones & Bebe Rexha Harder / Polydor	UMG	226	-	11
21	32	Tiësto & Mabel God Is A Dancer / Polydor	UMG	220	+26%	9
22	31	Camila Cabello Liar / Epic/Syco	SME	218	+24%	10
23	38	Dermot Kennedy Outnumbered / Island	UMG	211	+36%	8
24	25	Sigala & Becky Hill Wish You Well / Ministry Of Sound	SME	206	-3%	9
25	22	Post Malone Ft Young Thug Goodbyes / Republic	UMG	204	-12%	11
26	19	Dave Ft Burna Boy Location / Dave Neighbourhood	IND.	201	-20%	10
27	21	Mabel Mad Love / Polydor	UMG	192	-18%	11
28	26	Lewis Capaldi Someone You Loved / EMI	UMG	184	-13%	11
29	20	Mist Ft Fredo So High / Since 93/Warner	WMG	183	+24%	11
30	30	Lil Nas X Old Town Road / Lil Nas X	SME	181	+2%	11
31	35	Lil Nas X Panini / Lil Nas X	SME	177	+5%	9
32	18	Ed Sheeran & Justin... I Don't Care / Asylum/Def Jam	WMG/UMG*	167	-35%	12
33	37	Tiësto, Jonas Blue & Rita Ora Ritual / Positiva	UMG/WMG*	160	+1%	9
34	27	Ava Max Torn / Atlantic	WMG	159	-22%	6
35	36	Billie Eilish All The Good Girls Go To Hell / Interscope	UMG	155	-7%	7
36	28	Liam Payne Ft A Boogie wit... Stack It Up / Capitol	UMG	155	-19%	6
37	29	Taylor Swift You Need To Calm Down / EMI	UMG	154	-14%	10
38	44	Yves V Ft Afrojack & Icona... We Got That Cool / Spinnin'	WMG	153	+7%	8
39	50	Jonas Blue & Hrvy Younger / Virgin EMI	UMG	151	+35%	8
40	43	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG	151	+6%	10
41	46	Headie One Both / Relentless	SME	144	-2%	7
42	40	Katy Perry Never Really Over / Virgin	UMG	144	-4%	10
43	47	Khalid Talk / Right Hand	SME	142	+3%	10
44	NEW	Lewis Capaldi Bruises / EMI	UMG	140	+46%	5
45	NEW	Charlie Puth Mother / Atlantic	WMG	138	+55%	6
46	33	Stormzy Sounds Of The Skeng / Atlantic/Merky	WMG	138	-20%	9
47	45	Mabel Don't Call Me Up / Polydor	UMG	137	-4%	12
48	NEW	Y2K & Bbnos\$ Lalala / Columbia	SME	125	+33%	8
49	48	Sam Fender Will We Talk? / Polydor	UMG	114	-17%	4
50	39	Taylor Swift Lover / EMI	UMG	110	-27%	9

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	15	Shawn Mendes & Camil.. Señorita	Universal Music	UMG/S	30,034	-5%	1,557	734.23m	-8%
2	2	14	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/£	20,968	-1%	1,242	581.11m	+3%
3	4	13	Kygo x Whitney Houston Higher Love	Columbia	SME	24,123	-2%	1,226	540.48m	+6%
4	5	6	Tones And I Dance Monkey	Warner Music	WMG	21,075	+18%	1,116	537.95m	+14%
5	3	22	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	18,703	-8%	1,396	465.74m	-10%
6	6	32	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	14,133	-6%	1,197	387.16m	+2%
7	9	5	Post Malone Circles	Universal Music	UMG	15,369	+14%	992	374.44m	+11%
8	8	13	Pink feat. Cash Cash Can We Pretend	RCA	SME	8,957	+1%	523	359.51m	+4%
9	7	17	Avicii Heaven	PRMD	UMG	11,977	-3%	825	350.94m	-7%
10	12	9	Jonas Brothers Only Human	Polydor	UMG	9,375	+8%	626	321.54m	+7%
11	10	14	DJ Snake feat. J Bal.. Loco Contigo	Polydor	UMG	9,493	-7%	564	301.10m	-5%
12	13	14	Younotus & Janieck &.. Narcotic	B1 Recordings	SME	8,561	+1%	415	295.79m	+3%
13	11	24	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	14,075	-6%	962	286.26m	-10%
14	14	10	Sam Smith How Do You Sleep?	Capitol Records	UMG	15,049	-1%	928	254.39m	-3%
15	15	34	Mabel Don't Call Me Up	Polydor	UMG	9,292	-5%	915	240.01m	-6%
16	18	6	Ava Max Torn	Atlantic	WMG	10,626	+1%	808	231.10m	+9%
17	25	3	Camila Cabello Liar	Syco	SME	9,478	+11%	821	217.92m	+21%
18	16	15	Imagine Dragons Birds	Interscope	UMG	6,096	-5%	504	212.09m	-6%
19	19	27	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	5,209	+1%	499	211.61m	+1%
20	23	9	Tom Gregory Small Steps	Kontor Records	Ind.	5,060	0%	278	199.62m	+5%
21	17	24	Lil Nas X Old Town Road	Columbia	SME	7,738	-10%	700	197.60m	-11%
22	22	9	Freya Ridings Castles	Universal Music	UMG	10,186	-4%	613	192.17m	-3%
23	24	30	Ava Max So Am I	Atlantic	WMG	6,471	-9%	849	179.24m	-6%
24	27	33	Pink Walk Me Home	RCA	SME	5,987	-1%	754	178.54m	+1%
25	29	4	Dermot Kennedy Outnumbered	Island	UMG	7,415	+5%	559	177.22m	+6%
26	31	6	Lena & Nico Santos Better	Polydor	UMG	4,616	+6%	237	176.76m	+7%
27	21	31	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	6,960	-9%	702	174.57m	-12%
28	28	42	Dermot Kennedy Power Over Me	Island	UMG	3,633	-6%	482	173.95m	-1%
29	45	2	Regard Ride It	Ministry of Sound	SME	8,515	+20%	601	170.14m	+32%
30	26	47	Ava Max Sweet But Psycho	Atlantic	WMG	6,408	-5%	1,051	168.67m	-5%
31	20	33	Pedro Capó X Farruko Calma	Sony Music	SME	7,450	-16%	659	166.54m	-17%
32	36	3	Sia Unstoppable	RCA	SME	2,905	+15%	138	163.53m	+9%
33	32	18	Robin Schulz feat. J.. All This Love	Warner Music	WMG	5,544	-3%	367	156.79m	-5%
34	30	30	Jonas Brothers Sucker	Universal Music	UMG	7,739	-9%	827	153.88m	-8%
35	38	3	VIZE feat. Laniaia Stars	Kontor Records	Ind.	3,829	-2%	215	146.12m	-1%
36	56	1	Maroon 5 Memories	Polydor	UMG	7,102	+67%	682	146.09m	+32%
37	41	3	Tim Bendzko Hoch	SMD/Jive German	SME	2,457	+8%	185	145.99m	+3%
38	40	2	Ariana Grande, Miley.. Don't Call Me Angel ..	Island	UMG	8,545	+3%	670	143.52m	0%
39	35	37	Imagine Dragons Bad Liar	Polydor	UMG	3,601	-2%	498	143.12m	-5%
40	33	26	Billie Eilish bad guy	Universal Music	UMG	6,881	-11%	795	140.72m	-11%
41	39	53	Panic! At The Disco High Hopes	Atlantic	WMG	5,036	-5%	848	139.73m	-5%
42	34	17	OneRepublic Rescue Me	Polydor	UMG	5,665	-12%	524	139.48m	-8%
43	37	19	Alvaro Soler La Libertad	AIRFORCE1 REC	UMG	5,076	-14%	500	135.98m	-8%
44	43	7	Jax Jones & Bebe Rexha Harder	Polydor	UMG	7,219	-4%	563	135.89m	+0%
45	62	1	Lotte & Max Giesinger Auf Das, Was Da Noch..	SMD/Columbia De	SME	2,021	+7%	164	130.88m	+26%
46	42	26	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	8,016	-9%	848	130.86m	-6%
47	46	6	Lewis Capaldi Hold Me While You Wait	Virgin EMI	UMG	8,340	-3%	569	125.19m	-2%
48	58	24	Matt Simons Open Up	Pias	Ind.	2,247	-10%	283	122.65m	+11%
49	53	2	Angèle Flou	Angèle VL	UMG	2,697	+2%	156	122.35m	+3%
50	47	12	Dominic Fike 3 Nights	Columbia	SME	8,467	-5%	639	121.22m	-5%



SHAWN MENDES & CAMILA CABELLO



KHALID



JUSTIN BIEBER



MAROON 5



PINK

UK SONGS

TW	ARTIST/TITLE
1	Travis Scott Highest In The Room
2	Tones And I Dance Monkey
3	Regard Ride It
4	Post Malone Circles
5	Aitch Taste (Make It Shake)
6	AJ Tracey Ladbroke Grove
7	Kygo & Whitney Houston Higher Love
8	Joel Corry Sorry
9	Lewis Capaldi Someone You Loved
10	Jorja Smith Be Honest (ft. Burna Boy)
11	Sam Feldt Post Malone (ft. Rani)
12	Headie One Both
13	Dave Professor X
14	Ed Sheeran Take Me Back To London (ft. Stormzy)
15	Dermot Kennedy Outnumbered
16	Summer Walker & Usher Come Thru
17	Dominic Fike 3 Nights
18	D-Block Europe Playing For Keeps (ft. Dave)
19	Riton & Oliver Heldens Turn Me On (ft. Vula)
20	Shawn Mendes & Camila Cabello Señorita

UK ALBUMS

TW	ARTIST/TITLE
1	Summer Walker Over It
2	D-Block Europe PTSF
3	Post Malone Hollywood's Bleeding
4	Ed Sheeran No.6 Collaborations Project
5	Various Artists Top Boy (A Selection Of...)
6	Lewis Capaldi Divinely Uninspired To A Hellish...
7	Dermot Kennedy Without Fear
8	Taylor Swift Lover
9	Chris Brown Indigo
10	Aitch Aitch 20
11	Headie One Music X Road
12	Billie Eilish When We All Fall Asleep...
13	Dave Psychodrama
14	Sam Fender Hypersonic Missiles
15	Various Artists The Greatest Showman
16	AJ Tracey AJ Tracey
17	Ed Sheeran + (deluxe)
18	Liam Gallagher Why Me? Why Not. (Deluxe...)
19	DaBaby Kirk
20	Drake Scorpion

US SONGS

TW	ARTIST/TITLE
1	Travis Scott Highest In The Room
2	Juice Wrld & YoungBoy Never... Bandit
3	Dan & Shay & Justin Bieber 10,000 Hours
4	Summer Walker & Bryson Tiller Playing Games
5	Summer Walker & Usher Come Thru
6	Summer Walker I'll Kill You (ft. Jhené Aiko)
7	DaBaby Intro
8	Summer Walker Body
9	Summer Walker Stretch You Out (ft. A Boogie Wit...)
10	Summer Walker Drunk Dialing... Lodt
11	DaBaby Bop
12	Summer Walker Over It
13	DaBaby Toes (ft. Lil Baby & Moneybagg Yo)
14	Summer Walker Potential
15	Chris Brown No Guidance (ft. Drake)
16	Summer Walker Playing Games
17	Summer Walker & PartyNextDoor Just Might
18	Summer Walker Fun Girl
19	DaBaby Vibez
20	Summer Walker Tonight

US ALBUMS

TW	ARTIST/TITLE
1	Summer Walker Over It
2	DaBaby Kirk
3	Post Malone Hollywood's Bleeding
4	Kevin Gates I'm Him
5	Young Thug So Much Fun
6	Chris Brown Indigo
7	Taylor Swift Lover
8	Travis Scott Astroworld
9	Money Man & Peewee Longway Long Money
10	Billie Eilish When We All Fall Asleep...
11	Drake Scorpion
12	Lil Tecca We Love You Tecca
13	DaBaby Baby On Baby
14	Post Malone Beerbongs & Bentleys
15	Lizzo Cuz I Love You
16	Mustard Perfect Ten
17	Quality Control Quality Control: Control The...
18	Young MA Herstory In The Making
19	Polo G Die A Legend
20	Ed Sheeran No.6 Collaborations Project

UK PLAYLISTS

TW	TITLE/CURATOR
1	Today's Hits Apple Music
2	Top 100: UK Apple Music
3	Acoustic Hits Apple Music
4	Dance XL Apple Music
5	The A-List: Pop Apple Music
6	Feeling Happy Apple Music
7	Friday Feeling Apple Music
8	Pure Throwback Apple Music
9	Urban Throwback Apple Music
10	UK Rap Apple Music
11	Agenda Apple Music
12	Pure Party Apple Music
13	80s Hits Essentials Apple Music
14	Pop Throwback Apple Music
15	Dance Nation Ministry Of Sound
16	Mellow Days Apple Music
17	New Fire Apple Music
18	Pure Workout Apple Music
19	90s Hits Essentials Apple Music
20	R&B Now Apple Music



AJ TRACEY



LIAM GALLAGHER



MABEL



SAM FENDER



DAVE

UK SONGS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Regard Ride It
3	Riton & Oliver Heldens Turn Me On (ft. Vula)
4	Dermot Kennedy Outnumbered
5	Post Malone Circles
6	Dan & Shay & Justin Bieber 10,000 Hours
7	Kygo & Whitney Houston Higher Love
8	Tiësto & Mabel God Is A Dancer
9	Niall Horan Nice To Meet Ya
10	The Script The Last Time

UK ALBUMS

TW	ARTIST/TITLE
1	Nick Cave & The Bad Seeds Ghastly
2	Dermot Kennedy Without Fear
3	Lewis Capaldi Divinely Uninspired To A Hellish Extent
4	The Beatles Abbey Road (2019 Mix)
5	Liam Gallagher Why Me? Why Not.
6	Various Artists Now That's What I Call Music! 103
7	The Darkness Easter Is Cancelled (Deluxe)
8	Sam Fender Hypersonic Missiles
9	The Sherlocks Under Your Sky
10	Simple Minds Live In The City Of Angels (Deluxe)

US SONGS

TW	ARTIST/TITLE
1	Dan & Shay & Justin Bieber 10,000 Hours
2	Lizzo Truth Hurts
3	Lewis Capaldi Someone You Loved
4	Maroon 5 Memories
5	Post Malone Circles
6	Niall Horan Nice To Meet Ya
7	Travis Scott Highest In The Room
8	Maren Morris & Hozier The Bones
9	Lizzo Good As Hell
10	Shawn Mendes & Camila Cabello Señorita

US ALBUMS

TW	ARTIST/TITLE
1	Brantley Gilbert Fire & Brimstone
2	The Avett Brothers Closer Than Together
3	Summer Walker Over It
4	Wilco Ode To Joy
5	Taylor Swift Lover
6	Zach Williams Rescue Story
7	Super M Super M – The 1st Mini Album
8	Post Malone Hollywood's Bleeding
9	Lizzo Cuz I Love You
10	Lauren Daigle Look Up Child



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Travis Scott Highest In The Room
2	Tones And I Dance Monkey
3	Shawn Mendes & Camila Cabello Señorita
4	Post Malone Circles
5	Dan & Shay, Justin Bieber 10,000 Hours
6	Lewis Capaldi Someone You Loved
7	Y2K, Bbno\$ Lalala
8	Ed Sheeran, Khalid Beautiful People
9	Anuel AA, Daddy Yankee... China
10	Sam Smith How Do You Sleep?
11	Post Malone, Young Thug Goodbyes
12	Billie Eilish Bad Guy
13	Maroon 5 Memories
14	Blackbear Hot Girl Bummer
15	Ed Sheeran, Justin Bieber I Don't Care
16	Juice Wrld, YoungBoy... Bandit
17	Lil Tecca Ransom
18	Lil Nas X Panini
19	Post Malone, Swae Lee Sunflower - Spider-Man...
20	Ariana Grande, Lana Del Rey... Don't Call Me Angel...

EUROPE

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Travis Scott Highest In The Room
3	Shawn Mendes & Camila Cabello Señorita
4	Post Malone Circles
5	Lewis Capaldi Someone You Loved
6	Ed Sheeran, Khalid Beautiful People
7	Y2K, Bbno\$ Lalala
8	Capital Bra, Lea, Samra 110
9	Gambi Popopop
10	Apache 207 Roller
11	Regard Ride It
12	DJ Snake, J Balvin, Tyga Loco Contigo
13	Ed Sheeran, Justin Bieber I Don't Care
14	Billie Eilish Bad Guy
15	Sam Smith How Do You Sleep?
16	Dan & Shay, Justin Bieber 10,000 Hours
17	Lil Tecca Ransom
18	Post Malone, Young Thug Goodbyes
19	Anuel AA, Daddy Yankee... China
20	Kygo, Whitney Houston Higher Love

UNITED KINGDOM

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Travis Scott Highest In The Room
3	Regard Ride It
4	Aitch Taste (Make It Shake)
5	AJ Tracey Ladbroke Grove
6	Aitch, Young T & Bugsey Strike A Pose (ft. Aitch)
7	Post Malone Circles
8	Joel Corry Sorry
9	Lewis Capaldi Someone You Loved
10	Dominic Fike 3 Nights
11	Ed Sheeran, Stormzy Take Me Back To London (ft...)
12	Dermot Kennedy Outnumbered
13	Kygo, Whitney Houston Higher Love
14	Burna Boy, Jorja Smith Be Honest
15	Ed Sheeran, Khalid Beautiful People
16	Shawn Mendes & Camila Cabello Señorita
17	Sam Smith How Do You Sleep?
18	Rani, Sam Feldt Post Malone
19	Dave Professor X
20	Lil Tecca Ransom

FRANCE

TW	ARTIST/TITLE
1	Gambi Popopop
2	Gambi He Oh
3	Tones And I Dance Monkey
4	Plk Un Oeu De Haine
5	Moha La Squale Ma Belle
6	Plk Problèmes
7	Gradur Rari
8	Ninho, Niska Méchant
9	Niska Bâtiment
10	Travis Scott Highest In The Room
11	Y2K, Bbno\$ Lalala
12	Dadju Compliqué
13	Shawn Mendes And Camila Cabello Señorita
14	Ninho, VegeDream Elle Est Bonne Sa Mère
15	Leto, Ninho Tes Parents (ft. Ninho)
16	Booba, Niska Médicament
17	Ninho La Vie Qu'On Mène
18	DJ Snake, J Balvin, Tyga Loco Contigo (ft. J. Balvin...)
19	Timal Cavalier
20	Niska Du Lundi Au Lundi

GERMANY

TW	ARTIST/TITLE
1	Capital Bra, Lea, Samra 110
2	Apache 207 Roller
3	Tones And I Dance Monkey
4	Capital Bra, Samra Berlin Lebt Wie Nie Zuvor
5	Apache 207 200 Km/h
6	Apache 207, Sido 2002
7	Bonez MC, The Cratez Honda Civic
8	Travis Scott Highest In The Room
9	Luciano, Summer Cem Summer Cem
10	Rin Fabergé
11	Capital Bra, Samra Tilidin
12	Capital Bra, Samra Huracan
13	Loredana, Mero Kein Plan
14	Capital Bra, Samra Lieber Gott
15	Ssio Hash Hash
16	Capital Bra, Samra So Alleine
17	Loredana Genick
18	Raf Camora Adriana
19	Capital Bra, Samra Mr Miyagi
20	Capital Bra, Samra Nummer 1



POST MALONE



BILLIE EILISH



LEWIS CAPALDI



KHALID



ARIANA GRANDE

NETHERLANDS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	John Ewbank, Marco Borsato... Lippenstift
3	Snelle Reünie
4	Shawn Mendes & Camila Cabello Señorita
5	Esko, Jossylvio Vroeger
6	Suzan & Freek Blauwe Dag
7	Post Malone Circles
8	Travis Scott Highest In The Room
9	Armin Van Buuren, Davina Hoe Het Danst
10	Michelle, Marco Borsato Someone You Loved

NORWAY

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Travis Scott Highest In The Room
3	Alan Walker, K-391, Mangoo... Play
4	Shawn Mendes & Camila Cabello Señorita
5	Arif Hvem Er Hun
6	Lewis Capaldi Someone You Loved
7	Post Malone Circles
8	Post Malone Hollywood's Bleeding
9	Dan & Shay, Justin Bieber 10,000 Hours
10	Dutty Dior, Isah Hallo

SPAIN

TW	ARTIST/TITLE
1	Anuel AA, Daddy Yankee, J... China
2	Balvin, Karol G, Ozuna Yo X Ti, Tu X Mi
3	Ozuna, Rosalia Gotoo
4	Duki Adicto
5	Anuel AA, Ozuna, Tainy Te Quemaste
6	Anuel AA, Manuel Turizo Fantasias
7	Farruko, Rauw Alejandro De Tranquilote
8	Danny Romero, Lérica No Te Debi Besar
9	Alizzz, C Tangana, Paloma... Si Te Vas
10	Camilo, Pedro Capó Tutu

SWEDEN

TW	ARTIST/TITLE
1	Dree Low Pippi
2	DnoteOnDaBeat, Greekazo... Sprayad
3	Tones And I Dance Monkey
4	Dnote On Da Beat, Greekazo Hot Spot
5	Victor Leksell, Estraden Bra För Dig
6	Travis Scott Highest In The Room
7	Aden X Asme, Dani M, Jiree... Ley Ley (ft. NewKid, Linda...)
8	Lewis Capaldi Someone You Loved
9	Aden, Aden X Asme, Asme Starta Vägen
10	Dree Low, Einar Dag Hammarskjöld

UNITED STATES

TW	ARTIST/TITLE
1	Travis Scott Highest In The Room
2	Dan & Shay, Justin Bieber 10,000 Hours
3	Post Malone Circles
4	Juice Wrld, Young Bo... Bandit
5	9lokknine, Ynw Melly 223's
6	Lizzo Truth Hurts
7	Blackbear Hot Girl Bummer
8	Nle Choppa Camelot
9	Lil Tecca Ransom
10	Lewis Capaldi Someone You Loved

STREAMING - MUSIC VIDEO

WORLDWIDE

TW	ARTIST/TITLE
1	Tainy, Anuel AA, Ozuna Adicto
2	Rosalía, J Balvin Con Altura ft. El Guincho
3	Shawn Mendes And Camila Cabello Señorita
4	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
5	Maluma, J Balvin Qué Pena
6	Camilo, Pedro Capó Tutu
7	Travis Scott Highest In The Room
8	Pedro Capó ft. Farruko Calma (Remix)
9	Y2K, Bbno\$ Lalala
10	Rosalía, Ozuna Yo X Ti, Tu X Mi
11	Lil Nas X Panini
12	Billie Eilish Bad Guy
13	Nejo, Nicky Jam Mi Ex
14	One Republic Wanted
15	Guaynaa, Cauty Chicharrón
16	Léo Santana, Anitta Contatinho (Ao Vivo Em São Paulo/2019)
17	Imagine Dragons Believer
18	Luis Fonsi ft. Daddy Yankee Despacito
19	Post Malone Circles
20	J Balvin, Bad Bunny La Canción

UNITED KINGDOM

TW	ARTIST/TITLE
1	Travis Scott Highest In The Room
2	Lil Nas X Panini
3	Aitch Buss Down ft. Ziezie
4	Shawn Mendes And Camila Cabello Señorita
5	Tiesto, Mabel God Is A Dancer
6	Lewis Capaldi Someone You Loved
7	George Ezra Shotgun
8	Post Malone Circles
9	Dominic Fike 3 Nights
10	Ariana Grande, Miley Cyrus, Lana Del Rey Don't Call Me Angel (Charlie's Angels)
11	Billie Eilish Bad Guy
12	Kygo, Whitney Houston Higher Love
13	French Montana Writing On The Wall ft. Post Malone...
14	Sam Smith How Do You Sleep?
15	One Republic Wanted
16	Auli'i Cravalho How Far I'll Go
17	Post Malone ft. Swae Lee Sunflower
18	Y2K, Bbno\$ Lalala
19	Khalid ft. A Boogie Wit Da Hoodie Right Back
20	Yemi Alade Give Dem

UNITED STATES

TW	ARTIST/TITLE
1	Travis Scott Highest In The Room
2	Lil Nas X Panini
3	Tainy, Anuel AA, Ozuna Adicto
4	Post Malone ft. Swae Lee Sunflower
5	Lil Tjay FN (Official Video)
6	Key Glock Monster
7	Mustard Ballin' ft. Roddy Ricch
8	Khalid ft. A Boogie Wit Da Hoodie Right Back
9	French Montana Writing On The Wall ft. Post Malone...
10	Chris Brown No Guidance ft. Drake (Official Video)
11	Post Malone Circles
12	Chris Brown No Guidance ft. Drake (Audio)
13	Chris Brown Heat ft. Gunna
14	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
15	Quality Control, Lil Baby, & DaBaby Baby
16	Sarah Jeffery Queen Of Mean (From Descendants 3)
17	Shawn Mendes And Camila Cabello Señorita
18	DaniLeigh Easy (Remix) ft. Chris Brown
19	Lil Baby Close Friends
20	Billie Eilish Bad Guy

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Aitch Buss Down ft. Ziezie
2	Lil Nas X Panini
3	Lewis Capaldi Someone You Loved
4	Y2K, Bbno\$ Lalala
5	Lil Tjay FN (Official Video)
6	Lil Nas X ft. Billy Ray Cyrus Old Town Road (Week 17 Version)
7	Sarah Jeffery Queen Of Mean (From Descendants 3)
8	Liam Payne Stack It Up ft. A Boogie Wit Da Hoodie
9	Jax Jones, Bebe Rexha Harder
10	Amun Cycle ft. Safe
11	Normani Motivation
12	Lewis Capaldi Brusles (Live Orchestral Version)
13	Lewis Capaldi Hold Me While You Wait (Interlude Session)
14	Deno Change (ft. DigDat)
15	Parx Finally
16	Lil Tjay Hold On
17	Lil Tjay Leaked
18	Mabel OK (Anxiety Anthem)
19	Sam Fender Will We Talk?
20	Rika Hold On To Me



GEORGE EZRA



ROSALÍA



LUIS FONSI



SAM SMITH

FRANCE

TW	ARTIST/TITLE
1	Chilly San Pellegrino
2	VegeDream ft. Ninho Elle Est Bonne Sa Mère
3	M Pokora Tombe
4	DJ Snake, J Balvin, Tyga Loco Contigo
5	Dosseh ft. Maes L'odeur Du Charbon
6	Black M Mon Beau-Frère
7	M Pokora Les Planètes
8	Shawn Mendes And Camila Cabello Señorita
9	Bramsito Sale Mood
10	Y2K, Bbno\$ Lalala

GERMANY

TW	ARTIST/TITLE
1	Fero 47 Schau Mich An
2	Travis Scott Highest In The Room
3	Shawn Mendes And Camila Cabello Señorita
4	Sarah Connor Vincent
5	Mark Forster 194 Länder
6	Billie Eilish Bad Guy
7	Lea, Cyril Immer Enn Wir Uns ...
8	Kerstin Ott, Helene Fischer Regenbogenfarben
9	DJ Snake, J Balvin, Tyga Loco Contigo
10	Michelle ft. Matthias Reim Nicht Verdient

AUSTRALIA

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Travis Scott Highest In The Room
3	Lil Nas X Panini
4	Post Malone Circles
5	Post Malone ft. Swae Lee Sunflower
6	Lil Nas X ft. Billy Ray Cyrus Old Town Road
7	Billie Eilish Bad Guy
8	One Republic Wanted
9	Khalid ft. A Boogie Wit Da Hoodie Right Back
10	French Montana Writing On The Wall ft. Malone...

SPAIN

TW	ARTIST/TITLE
1	Tainy, Anuel AA, Ozuna Adicto
2	Rosalía, Ozuna Yo X Ti, Tu X Mi
3	Maluma, J Balvin Qué Pena
4	Rosalía ft. J Balvin Con Altura
5	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
6	El Barrio El Danzar De Las Mariposas
7	Pedro Capó ft. Farruko Calma (Remix - Official Video)
8	Antonio José Me Equivocaré
9	Camilo, Pedro Capó Tutu
10	Skyhook A Escondidas ft. Morad

NETHERLANDS

TW	ARTIST/TITLE
1	Suzan & Freek Blauwe Dag
2	Marco Borsato, Amin van Buuren... Hoe Het Danst (Official Video)
3	Shawn Mendes And Camila Cabello Señorita
4	Suzan & Freek Als Het Avond Is
5	Travis Scott Highest In The Room
6	DJ Snake, J Balvin, Tyga Loco Contigo
7	Post Malone Circles
8	Lil Nas X Panini
9	Billie Eilish Bad Guy
10	Kygo, Whitney Houston Higher Love

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	12	5	Duke Dumont & Zak Abel The Power / EMI
2	13	2	Just Us & Wolves By Night Questions / Armada Deep
3	16	2	Parx Finally / Perfect Havoc
4	10	3	Cashio Dancing With Me / Toolroom
5	7	3	GotSome Pump It Up / Armada Deep
6	8	6	JO90 Dreamer / Universal
7	21	3	Au/Ra Dance In The Dark / RCA
8	3	4	Disciples X Eyelar All Mine / Parlophone
9	15	3	Freejak Empire (NYC) / Champion
10	20	3	Skream Song For Olivia / Ministry Of Sound
11	22	3	Everyone You Know She Don't Dance / RCA
12	23	2	Jay Pryor & Steve James Finding Our Way / Positiva
13	30	2	Kolidescopes Foundations / Humble Angel
14	28	2	Tony Allen Don't Let The Music Stop / True Audio
15	24	6	Hrrtz & Light Army Miracle / Get Together
16	19	3	Hayden James & Naations Nowhere To Go / Future Classic
17	31	4	Alex Ross Close Enough / Perfect Havoc
18	NEW	1	Jonas Blue & Hrvy Younger / Positiva
19	37	2	Rockefeller Same Man / Spinnin'
20	35	2	Lee Dagger Deep Deep Down / Radikal
21	26	4	Bobo Vieri With Luca Cassini Ft Lara Caprotti The Chance / Molto
22	29	3	Odd Mob All Of Your Heart / Spinnin'
23	1	4	Gorgon City & MK There For You / Virgin
24	NEW	1	Elderbrook & Rudimental Something About You / Parlophone
25	18	9	Roberto Surace Joys / Defected
26	2	3	Paul Kalkbrenner No Goodbye / B1
27	33	2	Erudith Drop The Bass / Champion
28	NEW	1	Wavy Dot ft Leonie Tremain U Sure Do / Wavy Dot
29	34	3	Endor Pump It Up / Defected
30	NEW	1	Riton X Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	7	3	Jonas Blue & Hrvy Younger / Positiva
2	6	4	Susie Vanner Walk On The Wild Side / Autonomy
3	12	3	Riton X Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound
4	9	3	Hayden James & Naations Nowhere To Go / Future Classic
5	10	3	Jax Jones & Tove Lo Jacques / Polydor
6	20	2	Roberto Bates Ft Malberg Killer / SpeedRepeat
7	13	3	Alex Ross Close Enough / Perfect Havoc
8	15	3	Pink Ft Khalid Hurts 2B Human / RCA
9	25	2	Julia Kahn Fly Away / 2220
10	26	2	Jay Pryor & Steve James Finding Our Way / Positiva
11	16	2	Objectz Miss You / Frequency 528
12	23	2	Lauv Ft Anne-Marie F**k I'm Lonely / Lauv
13	28	3	Liquidfive X Cap X Chino No Sugar / 5L
14	1	4	Ava Max Torn / Atlantic
15	22	2	Kimoxavi Ft Karl Kula & Linah... Havana / UniqueTunes/FrontLow
16	18	2	Kriss Kross Amsterdam & Conor Maynard... Ooh Girl / Spinnin'
17	NEW	1	Adam Lambert Superpower / More Is More
18	19	4	Tritonal Ft Rachel Platten Little Bit Of Love / Enhanced
19	5	3	Raye & Jess Glynne Love Me Again / Polydor
20	NEW	1	Jevs Your Love / Jevs
21	4	4	Majestic Ft Troublesome Shutdown / 3 Beat
22	27	3	Them Ones Good Vibes Only / New State
23	NEW	1	Mari Burelle Let's Hear It For The Boy / Lit Lyfe
24	2	4	Disciples X Eyelar All Mine / Parlophone
25	NEW	1	LZ7 Forever Young / Light
26	NEW	1	Nina Nesbitt Is It Really Me You're Missing / Cooking Vinyl
27	17	5	Avicii Heaven / Positiva
28	29	6	Regard Ride It / Ministry Of Sound
29	NEW	1	Henry X & Fuse ODG Far Away / Spinnin'
30	NEW	1	Wavy Dot ft Leonie Tremain U Sure Do / Wavy Dot

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	4	Robin M Ft Dantae The Kid Choosy / Parlophone
2	1	6	Majid Jordan Ft Khalid Caught Up / Columbia/Parlophone
3	5	5	Xnilo Ft Etta Bond Your Way / Front Page
4	9	4	Angelique Kidjo La Vida Es Un Carnaval / Decca
5	4	7	Jeremiah Asiamah Ft J Kaz Pon Your Toes / Ground Up
6	8	4	Rema Dumebi / Jonzing World/Mavin
7	7	5	Netsky & Aloe Blacc Snitch / Republic
8	11	3	K More Ft Big Zeeks Turn Up / 12 One
9	10	5	Romzy Ft Big Zeeks & IQ Position / Parlophone
10	3	8	Aitch Taste (Make It Shake) / Since '93
11	15	4	Jay O The Legend/ Ft Hood... Spend The Night/Body Talk / Breakout
12	NEW	1	Adejosh Reload It / Virgin
13	NEW	1	DaMoe Ft Omo Fuji Turn Down The Lights / Soundshock
14	NEW	1	Levelle London Unofficial / A4ward
15	12	7	Aya Nakamura Ft Lil Pump Pookie / Parlophone
16	14	4	Renni Rucci Elevators/Fuck Em Up Sis / Caroline
17	16	3	MoStack Shannon / Virgin
18	NEW	1	Stay Flee Get Lizzy X Popcaan X Fredo X Tory Lanez 2 Cups / Island
19	6	7	Ella Eyre, Banx & Ranx And Kiana Lede Mama / Island
20	18	3	Trippie Redd ! / Tenthousand Projects

Duke Dumont Abel to claim sixth No.1 ANALYSIS

BY ALAN JONES

Returning to the top of the Upfront club chart for the first time in a year and a half, **Duke Dumont** scores his sixth No.1 in all with *The Power*, a typically euphoric hands-in-the-air anthem with an insistent piano riff. In mixes by Jesse Perez and Leftwing: Kody, the track sports an excellent vocal from **Zak Abel**, whose only previous No.1 came a tad over five years ago, when he fronted Gorgon City's *Unmissable*. To complete the triangle, Gorgon City and Duke Dumont teamed for 2017 No.1 *Real Life* (ft. Naations), and, of course, the track dethroned by *The Power* this week is **Gorgon City's** own latest smash, *There For You*, which tumbles to No.23.

Producer/songwriter **Jonas Blue** scores his ninth Commercial Pop No.1 in less than four years with *Younger*, which features vocals from rising star **Hrvy**, the 20-year-old from Kent who first came to fame via YouTube, where his official channel has 2.35m followers and has received more than 364m views. **Hrvy** is very much the junior partner in the pairing



and *Younger* is his first Commercial Pop No.1, though all of his previous Commercial Pop entries have gone Top 5, specifically *Personal* (No.5, March 2018), *Hasta Luega* (No.3, June 2018), *I Wish You Were Here* (No.2, December 2018) and *Told You So* (No.4, June 2019).

As 50% of **Cliq**, **Robin M** topped the Upfront club chart in March 2018 with *Wavy*. The London-based DJ/producer now tops the Urban club chart with urban/house hybrid *Choosy*, featuring vocals from chart newcomer *Dantea The Kid*.

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	House Gospel Choir & Adelphi Music Factory Salvation
2	Riton X Oliver Heldens Ft Vula Turn Me On
3	Karen Harding & Who I Don't Need Love
4	Paul Kalkbrenner No Goodbye
5	Prospa Control The Party
6	Friend Within Set You Free
7	Low Steppa ft Amy Douglas Burn Me Up (The System)
8	Roger That Work
9	Fred Again Julie (Stay)
10	Icarus Ft Rae Morris Dreams Of You
11	Catz N Dogz Force
12	Dusky Imagine What
13	Seamus Haji Boogie 2nite
14	Franky Wah ft Robinson Hide
15	DJ SKT Ft Youngman Certi
16	Tibasko Imperium
17	Mella Dee Techno Belter
18	1991 Full Send
19	De'Lacy X Rainie Hideaway 2019
20	Offaiah I Need Ur Love



Global Music Communication Manager - Content & Artists

Our mission at Red Bull is to give wings to artists and music scenes around the world. The scope and scale of the music program is vast and as Music Communication Manager you'll play a strong role in communicating what we do in the realm of music to the world. Your role will require you to understand the wide variety of music audiences and their media consumption behaviours. You will identify ways to maximize the impact of our artist and artist content projects working with your HQ colleagues and the Red Bull country network.

www.musicweek.com/jobs/read/global-music-communication-manager-content-artists



Label Manager

The successful candidate will be responsible for developing and driving all releases on the well-respected Z Records label. This is very much a hands on role where you will be responsible for overseeing all aspects of the label and the wider business model including sales, distribution, manufacturing, content creation, accounting, licensing and product development. It requires someone with an all round knowledge of the music industry ideally with experience in label/product management and artist booking and management. You will be responsible for building and maintaining existing relationships with manufacturers, distributors, promoters, designers, artists and 3rd party rights holders as well as completing existing projects.

www.musicweek.com/jobs/read/label-manager



Streaming & Playlist Manager - Music

Handle Recruitment is currently looking for a highly technical and strategic Streaming & Playlist Manager to join an established Music and Entertainment company. You will be responsible for collaborating and creating marketing campaigns for digital streaming platforms on a global scale, whilst driving the company's marketing share through playlist brands and streaming. Based in Central London, this role will suit someone with previous digital marketing experience and have a close working relationship with digital service providers.

www.musicweek.com/jobs/read/streaming-playlist-manager-music



UK Sales Team Vacancy

Plastic Head Music Distribution is one of the largest independent music distributors in the UK and we are seeking a motivated individual to work in our busy sales office. The role will be based in UK Sales & Export department dealing with a varied client base. You will be responsible for selling in new releases, processing orders and dealing with all day to day enquiries from your accounts.

Applicants should apply in writing including a current CV. Please send all applications to the following email info@plastichead.com with 'UK Sales Team Vacancy' in the title field.

www.musicweek.com/jobs/read/uk-sales-team-vacancy

studiodCDN

mediadisc
MULTIMEDIA

WATERMARKED CDR DUPLICATION
AND ONLINE DELIVERY.

- CODED WITH THE SAFEST WATERMARKING TECHNOLOGY - MSI
- DISTRIBUTE PRE-RELEASE MATERIAL AND TRACK LEAKS ONLINE
- CODE CANNOT BE REMOVED BY ANY PROCESS, INCLUDING FORMAT CONVERSION
- WATERMARK CODE LINKED TO YOUR CHOICE OF IDENTIFICATION
- WE CAN WATERMARK ANY CONTENT FOR ANY NUMBER OF UNITS.

www.mediadisc.co.uk
0207 345 2299



Sales Executive

WeGotTickets is different. Our mission to be the good guys of ticketing helps set us apart from our competitors, and we're trusted by thousands of venues and event organisers, as well as millions of customers, around the UK. We're looking for a Sales Executive who shares our values and can bring on board more promoters, venues and event organisers. For more information including a full job description and details of how to apply please visit www.WeGotTickets.com/jobs.

No agencies, contractors or outsourcers.

www.musicweek.com/jobs/read/sales-executive

THAT WAS THE Music Week THAT WAS

This week 45 years ago...



TOP STORY

COST OF LIVING

The 1970s was the era of high inflation, so music fans had to put up with constant price hikes. RCA upped the recommended retail price of albums from £2.22 to £2.44. EMI had already put prices up and had an application for a further increase in with the Price Commission, a now defunct body that tried to control inflation. The cost of a single in 1974 went up to 55p. Forty-five years later you can download Dance Monkey for just a few pence more.

STAGE FRIGHT

Perhaps those price increases boosted EMI profits, which hit a record £26.2 million. But all was not rosy at the major, which reported a 50% drop in profits for its leisure interests. EMI then had its fingers in theatre, hotels and restaurants. Maybe the streaming boom will give today's record companies a chance to spend unwisely, too.

HIGH-FLYER

Today we're used to UK execs heading to the US. But 45 years ago, Polygram's recordings operation in America was managed from Germany. Hamburg-based president of Polydor International Werner Vogelsang was promoted to the US role. But he opted to remain based in his home country and travel to New York for key meetings. Imagine the air miles...

Also inside... K-Tel predicted that a collection of hits masterminded by producer **Phil Spector** would be an "absolute giant" in Q4... **RCA** was targeting a No.1 debut for the **David Bowie** live album **David Live** (it ended up at No.2)... The **eight-track cartridge** was a thriving music format - 1.2m units were sold in Q2 compared to 2.7m **cassettes**... Programmes were planned to mark the 40th anniversary of **Radio Luxembourg**, including interviews with **The Osmonds**, **David Cassidy** and **Rod Stewart**... The **Bay City Rollers' Rollin'** was the No.1 album, while **Annie's Song** by **John Denver** climbed to the singles summit...

THE AFTER SHOW

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

THIS WEEK: **Richard Davies**, founder, **Twickets**

■ INTERVIEW: JAMES HANLEY

Richard Davies' fan-to-fan face value resale site **Twickets** was named Best Ticketing Company at this year's **Music Week Awards**. Here, he recalls turning the biz on to modern technology, sharing a lift with the late **Keith Flint** and a **Kylie Minogue** webcam failure...

My first job in the music biz was...

"As a graduate trainee at EMI Records. I worked for a year under people like Rupert Perry, Andrew Pryor and Tony Wadsworth. At the end of it I decided that marketing was the route for me and became a product manager at Parlophone, working under Tony. I left EMI for MCA Records in 1990, but I learned a lot from Tony. He's a great guy and he later invested in Twickets, so I'm still in touch with him."

The funniest thing I heard said in a record company meeting was...

"When someone piped up at the back of the room to say, 'I've heard of this internet. That's somewhere near Birmingham, isn't it?'"

When I became aware of the internet...

"I started to understand it was something the music industry could use as a tool to reach a much greater audience. Music had the distinct advantage of not necessarily feeling that commercial – selling somebody a product or a song didn't feel like advertising – it was entertainment. It interested me enough to resign from MCA and start up my own digital agency, Good Technology, back in 1994."

I created the UK's first official artist website...

"I talked to a lot of people in the industry and tried to persuade them to use my services. The first person to bite was Korda Marshall at Mushroom Records. He was intrigued and we had a long chat. A few weeks later he came back to me and said, 'I've got this band, Pop Will Eat Itself, are you able to build us a website?' So I built the first ever official music website in September '94. It was very, *very* basic – literally just blue text on a grey background with the odd embedded image and some WAV files for audio. But it was a presence and was the first URL for a UK act."

Kylie Minogue agreed to work with us...

"We were working in a crappy office in West London, just off Ladbrooke Grove, and she came along to discuss it, which we couldn't quite believe. This was around 1996/97



Twick shot: Richard Davies

"I built the first ever official music website in September '94. It was very basic, but it was a presence"

and we set up a webcam to record it, just for posterity. We talked about how we were going to build this 'Dress Kylie' app, where you could actually pull clothes on and off Kylie from her wardrobe. At the end of the meeting we went to the webcam and, of course, it had stopped recording after about 20 seconds, so we lost it all! But we did go on to build the app and Graham Norton featured it on his chat show when he interviewed her, which was fun."

I remember once waiting for a lift...

"In that same office and hearing this almighty racket downstairs. It sounded like an engine and was just getting louder and louder. As the lift came up to our floor, the doors opened and there was Keith Flint on his motorbike. Until that point we hadn't realised they were in our next-door office, so we went to chat to them about what we did – and managed to work with The Prodigy on their website as a result."



Music Week

WIM

WOMEN IN MUSIC 2019

in association with



FRIDAY NOVEMBER 8, 2019
THE BREWERY, LONDON

**Recognising the achievements of
women in the music industry**

www.mw-womeninmusic.com

Sponsors



If you are interested in sponsoring the Women In Music Awards 2019, please contact **Alice Dempsey** at alice.dempsey@futurenet.com

@MusicWeekNews

@MusicWeek

@MusicWeekInsta

#MWWIM

BBC MUSIC
introducing...
LIVE

WHATEVER YOUR STAGE
IN THE MUSIC INDUSTRY,
DISCOVER YOUR NEXT STEP

TOBACCO DOCK, LONDON | 31 OCT - 2 NOV 2019

HEADLINE SHOWS

THURSDAY 31 OCTOBER

CATFISH AND THE BOTTLEMEN *LIVE*

& SPECIAL GUESTS

SOLD OUT

FRIDAY 1 NOVEMBER

RADIO 1 DANCE

HOT SINCE 82 | ANNIE MAC | PETE TONG | DANNY HOWARD

LA FLEUR | PROSPA | JAGUAR | SORLEY

SESSIONS, PANELS & MASTERCLASSES

BLOSSOMS | CATFISH AND THE BOTTLEMEN | CELESTE | DJ YODA | EASY LIFE | EATS EVERYTHING | EDITH BOWMAN
EMILY EAVIS *GLASTONBURY* | GABRIELLE APLIN | GEORGIA | IZZY BIZU | JAKE BUGG | JAMES BAY | JAMIE CULLUM
JAMIE OBORNE *THE 1975 MANAGER, DIRTY HIT* | JASON WILLIAMSON *SLEAFORD MODS* | LAURIE VINCENT *SLAVES*
MAVERICK SABRE | NAO | NILE RODGERS | NOVELIST | PAUL EPWORTH | THE AMAZONS | THE BIG MOON | & MANY MORE

LIVE BBC BROADCASTS & APPEARANCES



ANNIE MAC | BENJI B | BOBBY FRICTION | DANNY HOWARD | DERMOT O'LEARY | DJ TARGET | GILLES PETERSON
HUW STEPHENS | JAMIE CULLUM | JO WHILEY | MARY ANNE HOBBS | PETE TONG | PHIL TAGGART | STEVE LAMACQ
TOM ROBINSON | TREVOR NELSON | & MANY MORE

INDUSTRY SESSIONS & PANELS

ABBAY ROAD STUDIOS | ARTS COUNCIL ENGLAND | BEGGARS GROUP | BPI | DJ MAG | HELP MUSICIANS UK | IVORS ACADEMY
MAYOR OF LONDON | MUSIC MANAGERS FORUM | MTV | MUSIC WEEK | PPL | PRS FOR MUSIC | PRS FOUNDATION
SENTRIC MUSIC | SPOTIFY | TRANSGRESSIVE RECORDS | UNIVERSAL MUSIC UK | WARNER RECORDS | & MANY MORE

PLUS: LIVE MUSIC | POP UP PERFORMANCES | FEEDBACK CENTRE | STUDIO EXCELLENCE | MEET A MENTOR | TELL US HOW IT IS
INTERNSHIPS & APPRENTICESHIPS | MUST-KNOWS FOR ARTISTS | WRITING, PLAYING & PERFORMING | STREET FOOD
MARKET STALLS | VINYL MARKET | NETWORKING LOUNGE & BARS | UK MUSIC CAREERS FAIR

DAY PASS £12.50 | 3 DAY PASS £30 | ON SALE NOW AT INTRODUCINGLIVE.CO.UK

DISCOVERY THEATRE
PRESENTED BY

