

Music Week

Inside the business of music. Established 1959

FUTURE

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“It’s an interesting dance being a young woman in the music industry...”

TAYLOR SWIFT

THE **MUSIC WEEK** INTERVIEW

1 Week, 4 Artists, 9 #1s

TONES & I

Dance Monkey

#1 UK Single

(5 weeks in a row)

#1 Spotify UK

#1 Apple Music UK

#1 Shazam UK

#1 iTunes UK

STEREOPHONICS

Kind

#1 UK Album

COLDPLAY

Orphans

#1 UK Radio Airplay

COLDPLAY

Everyday Life

#1 Amazon Album

ASHNIKKO

Stupid

#1 Spotify Viral Chart

**Congratulations to all our artists
and our fantastic team!**



Welcome to the music week...

Never mind the ballots



Usually, early December for the music business means concentrating on the race to be No.1 over the festive season. But this year, thanks to Boris Johnson's decision to call a December 12 General Election, we'll all be more concerned with who will be at No.10 for Christmas.

Voting during the biz's most crucial sales period may be an unwelcome distraction – especially as the last few times Britain went to the polls it didn't seem to solve anything. But the industry can't afford not to use this opportunity to push its case to the politicians who, for the first time in a while, might actually feel obliged to listen.

Brexit may seem to have taken inspiration from the Manic Street Preachers of late – Forever Delayed – but its spectre still looms large over an industry that has been woefully under-informed by the government as to how leaving the European Union might actually affect its core businesses.

Increasingly stark warnings over the possible impact on touring have drawn little in the way of official guidance, so the election serves as a useful opportunity to lobby all parties as to the way forward. But equally – with the result far from a foregone conclusion – campaigning is a crucial opportunity to get in front of politicians, some of whom may hold the balance of power in a few months' time.

The brevity of Johnson's administration means that it remains something of an unknown quantity. Even if the government is returned with an overall majority, there will be crucial changes with current Secretary Of State for Digital, Culture, Media & Sport Nicky Morgan announcing she will stand down as an MP at the election.

The DCMS job seems to have changed hands more regularly than the Albums Chart No.1 of late and the biz would benefit from some stability, whoever wins the election.

But whoever does end up being handed the keys to No.10, the music business needs to use the next six weeks to make sure it's made its case – both Brexit and non-Brexit-related – to anyone and everyone likely to be in a decision-making position on December 13.

After all, there will still be a week left to sort out the much-more-important Christmas No.1 chart battle.

Mark Sutherland, Editor
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MusicWeek
04.11.19

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"You play stupid games, you win stupid prizes"

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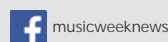
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THE BIG STORY

Take back control: David Joseph pledges to 'blow up the BRITs formula' in 2020 revamp

Artists to curate their own performances as televised ceremony looks to "today and tomorrow"

— BY MARK SUTHERLAND —

Universal Music UK chairman and CEO David Joseph will head a major BRIT Awards revamp for 2020, *Music Week* can reveal, with the UK's leading music awards handing artists more creative freedom than ever before.

Joseph was the architect of the modern BRITs in a three-year stint as chairman from 2011 to 2013 that moved the ceremony from Earl's Court to The O2 and put greater emphasis on performances rather than controversial antics. He will now work with executive producer Sally Wood, production designer Misty Buckley and returning director Hamish Hamilton, alongside the BPI and ITV, on a reboot that could be just as radical as his earlier stint in charge.

The 40th ceremony will feature fewer awards and more performance time, with artists encouraged to curate their own special performances, rather than simply performing one of their hits. "Natural" collaborations and song reinterpretations will be encouraged, but organisers will no longer impose creative restrictions.

"It does blow up the formula a bit," said Joseph, talking exclusively to *Music Week*. "It will push an audience to certain areas they haven't been to before. I want [the ceremony] to be very artist-focused and then hopefully it will be judged beyond just television ratings."

Last year's ceremony, when Sony Music UK chairman and CEO Jason Iley was BRIT Awards chairman, drew respectable average TV ratings of 4.1 million, down 400,000 on 2018. Joseph admitted the traditional broadcast environment for awards shows was "challenged" but said the new format will drive greater engagement and help performances go viral online.

"If you have an artist doing the same song that they've done on 14 other TV appearances, how can that moment exist online?" said Joseph. "And why are you taking artists who have headlined Coachella and Glastonbury and saying you've only got three-and-a-half minutes? Now, they're going to have time to create something bespoke, which also creates an online moment where you haven't seen something before."

Joseph cited Adele's classic 2011 performance of *Someone Like You* as the benchmark for performances and said initial feedback from artists, managers and ITV has been "very positive". A number of "very exciting" performances are already lined up for the 2020 bash, held on February 18 at The O2 in London.

A number of other changes will see the amount of

awards reduced from 14 to nine: Male Solo Artist, Female Solo Artist, Best Group (formerly British Group), Best New Artist (British Breakthrough Act), Song Of The Year (British Single), Mastercard Album Of The Year, International Male Solo Artist, International Female Solo Artist and Rising Star (previously the Critics' Choice Award). The Rising Star recipient will be given a performance slot in order to help break new artists. The winner will now be picked by a panel expanded to include tastemakers from songwriting, producing and live bookers.

"I said to ITV, this could be the artist's first ever TV performance," said Joseph. "I want the show to be known as giving [the winner] a chance and they couldn't have been more supportive."

The British Video, Producer, International Group and Global Success categories have all been scrapped, and there will be no Outstanding Contribution-type award this year. There will be no publicly-voted categories.

Joseph has yet to decide whether he will serve the traditional three-year term, following previous speculation that he had turned down the chance to return to the show.

"I had an initial hesitance," Joseph admitted. "Because I've done it before and was really engaged in it, but I was questioning a couple of things. One, should the head of a record company do this stuff, is it time for change? And the second one was, I had fallen out of love with the show."

"It was clear that the BPI and ITV wanted me to do it, so what I said was, 'Can I have a minute and try and reinvent the show?' One day it felt like the penny dropped, the show had to be about today and tomorrow, it was going to evolve, starting with the artists, then the television, then the fans and what happens in the room."

BPI and BRIT Awards chief executive Geoff Taylor said: "The BRITs Committee will endeavour to make the 2020 BRITs a truly landmark event, highlighting not only another remarkable 12 months in the British music year, but also paying tribute to many unforgettable BRITs moments that are now part of a rich and much loved heritage."

The show will also feature fewer commercial breaks, only music artists as awards presenters, and the return of the classic Britannia statuette. With more O2 space dedicated to staging, there will be less room for industry tables, but Joseph said he and his team hoped the wider industry would support the revamp.

"I hope that people know that we're doing the changes for all the right reasons," he said. "We're going to go back to basics and the show is going to be about music."

"I want the ceremony to be very artist-focused and then hopefully it will be judged beyond just TV ratings"

DAVID JOSEPH, UNIVERSAL



Rule Britannia? The BRITs revamp includes the return of the classic Lady Britannia BRIT statuette for the first time in nine years



FOR THE RECORD



THE BIG RESULT

Spotify hit its targets for Q3 with 113 million premium subscribers, up 31% year-on-year. Total monthly active users grew 30% year-on-year to 248 million. Spotify also announced the departure of CFO Barry McCarthy, who oversaw the streaming giant's IPO in 2018. He will retire in January 2020. McCarthy will be replaced by Paul Vogel, who is currently Spotify's VP of FP&A, treasury and investor relations.

THE BIG MOVE



Paul Smith has been promoted to the newly created role of VP, A&R and international songwriters at Warner Chappell Music. He will work to drive collaborations between both the publisher's songwriters and with major artists. "Paul is the perfect fit to help us drive our international strategy forward," said co-chair and CEO Guy Moot.

THE BIG AWARDS



Audio equipment manufacturer Focusrite is to sponsor the Music Creative category at the Music Week Women In Music Awards, which take place at The Brewery in London on Friday (November 8). "Last year's event was inspiring," said Simon Poulton, media relations at Focusrite.

MEDIA

Big country: CMAs and BBC target 'passionate UK fans'

Long-standing Nashville awards ceremony can help "drive consumption", says Country Music Association's Sarah Trahern

BY ANDRE PAINE

Country Music Association CEO Sarah Trahern has told *Music Week* that BBC coverage of the CMA Awards is a showcase for "extraordinary talent".

The 53rd edition is staged at Bridgestone Arena in Nashville on November 13.

The ceremony will feature performances by presenters Carrie Underwood, Dolly Parton and Reba McEntire, as well as Maren Morris, Garth Brooks and Kelsea Ballerini.

"Through CMA's long-standing partnership with BBC TV and radio, we've been able to garner unparalleled support for country music," said Trahern. "Telecasting in the UK gives us the ability to reach more of our passionate fans and showcase the extraordinary talent in the genre."

As part of the BBC Country Music season, Patrick Kielty will be in Nashville presenting highlights on BBC Radio 2, which has been covering the awards since 1996.

"It's been a really important part of our coverage of that particular genre," said Jeff Smith, head of music at BBC Radio 2.

"The CMAs have been instrumental in really trying to bring country music to life in other countries. Radio 2 has worked with them to celebrate the genre in the UK."

BBC Four will be broadcasting highlights from the awards in the days after the event.

Jan Younghusband, head of TV commissioning, BBC Music, said: "We're major partners with the CMAs, so every year we want to reflect the new and exciting artists coming through on top of the heritage artists."

"Our hope is that UK fans will be active and engaged on social media when they follow them online for the Nashville ceremony and also throughout the BBC awards coverage," said Trahern. "While time zones make it difficult to fully measure against engagement here in the US, we certainly hope to see significant buzz around the event."

Labels have also seen a positive impact from the UK coverage on the BBC. Trahern said that promotional activity around the awards can "drive consumption of the music".

Big Machine artists Thomas Rhett and Lady Antebellum are both nominated and performing at the CMAs.

"We see a huge uplift each year around the awards," said Alexandra Hannaby, head of UK, Big Machine Label Group. "We work really closely with [the BBC] to get access to our artists so the UK fans can feel like they have exclusivity around the event."

"In an age where it's increasingly hard to cut through the noise, the CMAs create a moment like no other."



"We've been able to garner unparalleled support for country music"

Sarah Trahern
CMA



Hat's entertainment: 2018's Country Music Awards ceremony

Justin time: Dan + Shay x Bieber = crossover chart hit

Pop collaborations are key to growing country genre, says Radio 2's Jeff Smith

The increasing crossover appeal of country music is set to be highlighted during performances at this year's CMAs.

Duets lined up include Pink and Chris Stapleton, Lady Antebellum with Halsey and Kacey Musgraves with Willie Nelson.

"This kind of collaboration fosters a more universal show that is less driven by singular format," said CMA CEO Sarah Trahern.

Dan + Shay are performing at the ceremony, following their crossover hit with Justin Bieber, 10,000 Hours. It debuted at No.4 on the US Hot 100 and has peaked at No.17 in the UK (55,596 sales to date - Official Charts Company).

"I was quite interested to see what happened a few years ago with Bebe Rexha's Meant To Be featuring Florida Georgia Line [884,834 sales - OCC]," said Radio 2 head of music Jeff Smith.

"It has started a trend where contemporary artists,



True Beliebers: (L-R) Dan Smyers and Shay Mooney

producers and DJs will start to integrate country artists. The Middle by Zedd featuring Maren Morris was a massive record [911,788 sales - OCC]."

He added: "It's a really good thing for the UK because obviously it's a way of our audience getting into country from a pop music perspective."

"Now we've got a potentially massive record in the UK from Dan + Shay featuring Justin Bieber, where for the

first time a country act has got a feature from a mainstream pop artist. I think that's the way to grow it."

Lil Nas X is also recognised at this year's CMAs for global rap-country hit Old Town Road.

"Any time an artist from outside the genre has a multiple-week No. 1 song, like Lil Nas X and Billy Ray Cyrus, it increases the worldwide profile," said Trahern.

"That kind of success in the genre is exciting to see and contributed to their CMA Awards nomination for Musical Event Of The Year."

TWEETS OF THE WEEK

The past seven days in 280 characters



@mercedeslbrown
Do you think anyone outside the music industry even knows that music is released on Fridays (**Mercedes Brown, Universal Music UK**) **Friday, October 25**



@sophia_ik Looking to start a club night which just plays Into You for seven straight hours, or until everyone drowns in their own serotonin (**Sophia Ikirmawi, Inside/Out PR**) **Tuesday, October 29**



@jamesfarrelly As of today, Rick Astley, Kanye West and James Blunt have all sold about the same amount of albums. I like to think people are buying them all as a 3 for 2 in HMV (**James Farrelly, Marathon Artists**) **Wednesday, October 30**



@DenoDriz My first EP dropped today and the same day I managed to buy my mum a house at 17. She's a real one, so it's what she deserves. Don't need no chains or a watch to be a G, invest right (**Deno, artist**) **Friday, October 25**



@nicoprimary
@Indie__Bullshit Who's gonna run the Major Bullshit account? (**Nick Holroyd, Primary Talent International**) **Thursday, October 24**



@Charliegunn
Akon came into the office today. That's all. (**Charlie Gunn, NME**) **Tuesday, October 29**



@Liltmagic
Kanye is Lord (**Shaun Faulkner, X-ray Touring**) **Saturday, October 26**



@Harry_Moore_ if this year's John Lewis ad isn't the story of a young girl sitting in an empty garden waiting to play with her dad but he's too busy in the election comments section on the Daily Mail soundtracked by Lewis Capaldi singing All I Want For Christmas is you then i'm not interested (**Harry Moore, Island**) **Wednesday, October 30**

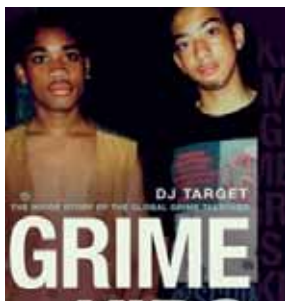


@bearcavingamy Big fan of the Greggs in Dalston having a security guard. I do kick off when they run out of sausage rolls so imagine others would too. (**Amy Azarnejad, Festival Republic**) **Wednesday, October 30**



@JulieAdenuga The time of year has come round once again, where people put on fancy dress & call it a Halloween costume. *deactivates social media until mid-November* (**Julie Adenuga, Beats 1**) **Sunday, October 27**

#1 TWEET



@DJTarget Every single major record label should have an in-house mental health support team for artists. This needs to be addressed. (**DJ Target, BBC Radio 1Xtra**) **Monday, October 28**

RISING STAR

The biz's brightest new talents tell their stories



Diana Donnelly: "Embrace immersive ways to tell a story"

Diana Donnelly

Client partner, music and film, Facebook Inc

@dianadonnelly89

In association with



How did you get into Facebook?

"I grew up and studied in Dublin, completing a degree in commerce at University College Dublin at the Quinn School Of Business. Then I went on to do a master's degree in strategic management and planning at the Michael Smurfit graduate business school, before starting at Ogilvy & Mather as a planning intern. I then worked at media agencies in New York, Dublin and London before starting at Facebook in 2016 working in the agency team. When the role came up to work in entertainment looking after record labels and movie studios in 2017, I jumped at it! Music is a huge passion of mine and it's a real privilege to work with and serve the music industry community at Facebook and Instagram. I work very closely with Vanessa Bakewell who recently spoke at the Music Week Tech Summit."

What can social media do for music?

"Our vision is to build stronger, more connected communities around music and to enable people and artists to tell their stories. We focus on two main goals: enabling people to express themselves through music, and helping artists and fans to connect in deeper, more authentic ways. The connections we make with people around music can be incredibly meaningful. As a social platform at our core, we see an opportunity to enable and foster those connections."

How can labels and social media companies work well together?

"I love working with our music partners and I am always inspired by labels, managers and artists. Everyone is so passionate and each person I meet tends to have a very open mind to innovation and trying new things. I partner closely and deeply with a handful of artists and then take the best of what we learn from those partnerships by scaling them to the wider community to highlight best practice. My advice is to work with us early, embrace immersive ways to tell a story and be at the forefront of digital music marketing such as AR or Instagram Stories."

What's the most exciting music campaign you've seen this year?

"I loved working on the Liam Payne campaign where we partnered with the brilliant team at Capitol, the Liverpool developer Aug It and Facebook Creative Shop to launch an immersive Facebook augmented reality game and the UK's first Music AR advertising campaign. This was a compelling way to use AR in an integrated way for his single Stack It Up. It builds so well on the theme of the game and feels very much part of the campaign, rather than an add-on. It was great to see Liam and his fans use this at scale."

Where will we be in five years?

"I see AR continuing to emerge to be a compelling and immersive way to tell a story around an artist."

DIANA'S RECOMMENDED TRACK: Bicep - Opal

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

TALENT

Last Christmas gift: Festive film celebration for 'one of the greatest British songwriters'

Soundtrack can help George Michael's songs reach a younger audience, says Sony Music CG's Joanna Kalli

BY ANDRE PAINE & MARK SUTHERLAND

George Michael's catalogue label, publisher and lawyer have told *Music Week* that a new soundtrack will further establish his legacy.

Sony Music will release the *Last Christmas* OST album on November 8, a week ahead of the opening of the romantic comedy inspired by the songs of Wham! and George Michael.

"The music is very much a central part of [the film]," said Chris Organ, partner at Russells and Michael's lawyer from 1982. "With *Last Christmas* being one of the quintessential Christmas pop songs of its time, everybody's feeling very positive about it."

Michael had approved the movie concept and met co-writer Emma Thompson several years ago. Following his sudden death on December 25, 2016, Michael's team – including manager David Austin – reactivated the project.

"There seemed to be a renewed enthusiasm," Organ told *Music Week*. "As it was something that George was keen on while he was still with us, we felt that it was an appropriate [project] to go forward with."

The OST features Wham! hits and George Michael songs, including unreleased track *This Is How (We Want You To Get High)*.

"As George's music is at the heart of the film we knew it was important to engage his passionately loyal fanbase early on," said Joanna Kalli, head of marketing, Sony Music Commercial Group. "We've been very active across socials: sharing information, delivering a consistent programme of new content and one-off activations building anticipation ahead of soundtrack and film launch."

This Is How (We Want You To Get High) is released as a single by Virgin/Universal, Michael's label in the latter part of his career.



"The film was something that George was keen on while he was still with us"

Chris Organ
Russells



Winter wonderland: George Michael and (inset) the *Last Christmas* album sleeve

"It's very exciting that there will be a piece of new music from George in the film," said Michael's publisher, Mike Smith, Warner Chappell Music UK MD. "For his fans, it will be a really special thing."

Sony Music CG scored a No.1 with its October 2017 reissue of *Listen Without Prejudice – Vol 1*. According to the Official Charts Company, it has since sold 229,361 units.

The reissue won the Catalogue Marketing Campaign at the Music Week Awards.

Kalli said the new campaign would build on Michael's streaming success. The *Twenty Five* compilation has sales of 66,031 so far this year (87.6% from streams).

"Reaching a younger audience is a key part of our strategy," she told *Music Week*. "George's songs will always be relevant, and

his values really speak to Gen-Z millennials – philanthropy, activism, individualism.

"Our campaign takes in bespoke platform and DSP partnerships, including TikTok and Spotify, plus innovative social creatives, all designed to help extend George's legacy."

"There may well be some 14-year-old who's never heard *Last Christmas* before who might go and make a TikTok video that goes viral," added Smith. "That's what can drive it."

Last Christmas spent five weeks at No.2 in 1985 and returned to its peak last year. Organ said it would be a "nice tribute" if it hit No.1.

"Everyone's going to be working very hard to make that happen," said Smith. "George was not only one of the greatest British vocalists of all time, he was one of the greatest British songwriters of all time."

PHOTO: James Dimmock

TAKE A BOW

TEAM The SLP

Management: Simon Moran (SJM)/John Coyne

Marketing: Charlie Shawcross/Jonathan Farmer (Columbia Records)

Digital Marketing: Michael Hanson/Nick Parry/Caitlin Fine (Columbia Records)

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

Online Press: Ashley Matthews (MBC PR)

Regional Press: Stasi Roe (MBC PR)

Radio: James Passmore (Plugged In PR)

TV: Samantha Sewell (Columbia Records)

International: Mark Collen/Carina Grace/David Hazle/Sophie Graham (Sony Music)

A&R: Mike Pickering (Columbia Records)

Live: Mike Dewdney (ITB)



The SLP

Peak Chart Position: No.7

Label: Columbia



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THE PLAYLIST



ARLO PARKS

Sophie (Beatnik/Transgressive)



Dark lyrics lurk amidst splintered bass and beats on the second cut from Arlo Parks' Sophie EP. The Londoner's lyrics are tough (asphyxiation recurs here), but her voice makes things seem calm.
Contact Sarah Richardson
sarah@allstrip.es

THE 1975

Frail State Of Mind (Dirty Hit)



Matty Healy holds a magnifying glass over his fragile mind, but The 1975 submerge his lyrics under waves of electronics. This poses more questions than it answers.
Contact Susie Ember
Susie.Ember@umusic.com

LÅPSLEY

My Love Was Like The Rain (XL Recordings)



Holly 'Låpsley' Fletcher's voice has always been mightily impressive, and this first track from upcoming EP These Elements could melt glaciers.
Contact Jon Wilkinson
jon@technique-pr.com

COLDPLAY

Orphans/Arabesque (Parlophone)



Coldplay return with two songs full of big league bluster. You can imagine Chris Martin in the studio imploring, "Make it sound massive!"
Contact Murray Chalmers
murray@murraychalmers.com

BLAENAVON

I Want You (Transgressive)



Blaenavon's second LP was made during a tumultuous time for singer Ben Gregory, who lays bare his struggles in life-affirming style here.
Contact Sinead Mills
sinead@practisemusic.co.uk

ALL WE ARE

L Is For Lose (Domino)



All We Are limber up for album three with a greasy funk track, Guro Gikling's vocals evoke sadness, but her whopping great bassline commands the attention.
Contact Aoife Kitt
aoife@dominorecordco.com

CREEPER

Born Cold (Roadrunner UK)



Creeper resurface with a stark reminder of their ability to bludgeon with rock music. Noise to get lost in as the days darken.
Contact Phoebe Sinclair
phoebe.sinclair@warnermusic.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!



06.11 LIZZO

O2 Academy Brixton, London
7pm

The better the world gets to know Lizzo, the more successful she becomes. This week, the Detroit star is back in London to gloss the cherry on top of a brilliant breakthrough year. This will be good as hell...

TASTEMAKERS

The industry's favourite new sounds

Nick Levine Journalist, (NME, Time Out)

IYLA – CALIFORNIA



California love Nick Levine

Honestly, it's rare for an emerging artist to execute at such a high level as Los Angeles newcomer Iyla does.

If you watch her recently released video for California, probably the standout track from last year's superb debut EP War + Raindrops, you'll totally get the hype.

Shot in the wide-open spaces of her home state, it's a properly stunning clip with a hint of Madonna's Frozen to it, but the visuals never threaten to overwhelm the music.

"The day he ran and left me for another, the skies turned grey in sunny

California," she sings on the chorus in her big, pure and soulful voice.

Raised in a musical family in LA, Iyla has said she grew up listening to great singers like Aretha Franklin and George Michael, and you can definitely tell that she sets the bar high.

This song manages to sound super contemporary and effortlessly classic at the same time, which is obviously a tricky balance to pull off, especially this early on in an artist's career. But Iyla is serving up brilliant vocals, visuals and melody already, and I can't wait to see and hear more from her in the future.

ESSENTIAL INFO

RELEASES Sexorcism (out now) LABEL Nuxxe MANAGEMENT
Instruction NEXT GIG Studio 9294, London, February 29

Beats, rhymes and sex positivity from one of 2019's breakout stars

When *Music Week* catches up with Brooke Candy she is, in her own words, “incapacitated”. Turns out she’s still recovering in bed after last night’s gig in LA: performing in the ring of an underground Mexican wrestling event where – among other highlights – she experienced being “body slammed”. It’s a brief but colourful insight into the life of one of 2019’s most exciting stars.

In late October, Candy finally released her debut album *Sexorcism*. A devout believer in the gospel according to Lil’ Kim, it mixes her XXXplicit rapping style with avant-garde, glitchy beats.

“I’m a no-holds barred, uninhibited feminist who is sexually free,” she offers when asked what the album says about her. “My music is to help free you. It’s queer, it’s feminine, it’s feminist – it’s everything that everybody wants to say but is too embarrassed. It’s meant to be fun, but it will always have a tone of overt sexuality, that’s a big part of who I am. It’s a healing process for me.”

If you already recognise Brooke Candy, it’s understandable. Originally signed to RCA – during which time she even collaborated with Sia – she eventually parted ways with the label in 2017.

“I’m covered in tattoos, I’m fucking weird, I’ve always sung about feminist ideals and sex positivity,” she explains. “Those things are trending right now, but when I signed to RCA that wasn’t the case. Music at that time was very homogenised and I think they were trying to pinhole me into something they knew worked. When it’s your time, it’s your time. And that definitely wasn’t my time.”

This year, however, things are different. Freshly signed to the London indie Nuxxe, Candy is enjoying full control of her career – including directing vivid videos for recent singles *Drip* and *FMU*.

“Certain artists are more vehicles than artists,” she says. “They need a team to create an identity for them. I have an identity I was born with that I’m very aware of. To direct my own videos, it’s just another way to express myself.”

ON THE RADAR

BROOKE CANDY

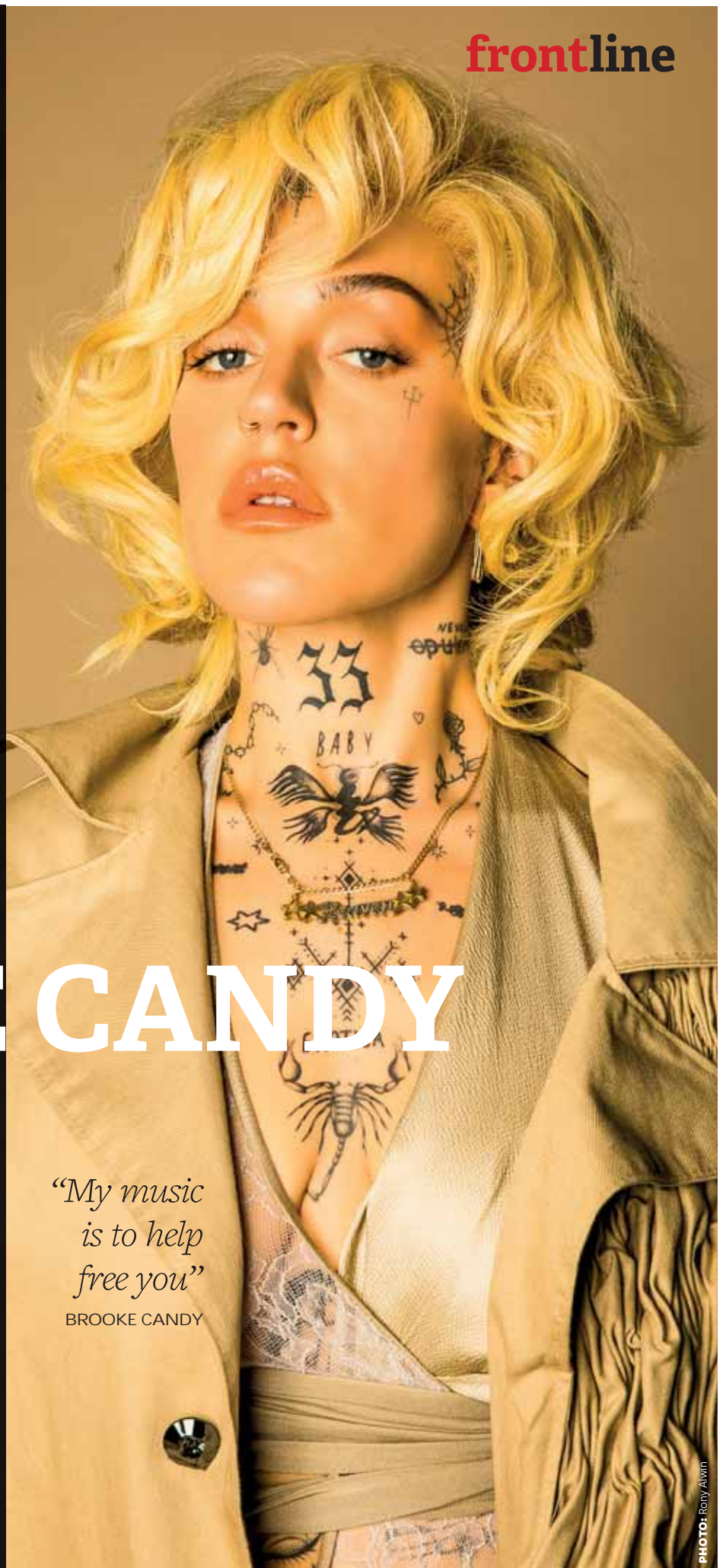
And if we’re talking self-expression, you’re not going to mistake *Sexorcism* for anyone else’s debut. Its striking cover, for one, depicts Candy with six breasts and a giant lizard tongue (“I feel like it’s going to get banned, but that’s OK,” she grins. “The coolest things get banned”). While the album was initially teed up with the dark, confessional song *Happy* – and she is similarly candid about being bi-polar in conversation – Candy opted to change tack for her debut. “I’d like to be an artist that, regardless of what I feel inside, projects fun, positivity, strength and power,” she explains.

To help her in this mission, *Sexorcism* – which was recorded in a four day blur – features big guests ranging from Charli XCX (“I swear to God, she is single-handedly saving pop music”) to Iggy Azalea (“She’s really cool and really funny”). The resulting album boasts extraordinary levels of charisma on songs like *Boss Bitch*.

Candy’s positive message has not, however, always been fairly received. “I’ve gotten so much shit for just being who I am and making the art that I’ve made,” she continues. “There was a day in London and I must have got 2,000 death threats – I think they were bots or something – just ‘Kill yourself’ over and over. But that’s not going to stop me. I’m fine getting my boots dirty and putting out something that might have a terrible reaction, or an amazing reaction. I don’t care either way. Someone has to do it...”

And rest assured, no one is doing it quite like Brooke Candy.

GEORGE GARNER



*“My music
is to help
free you”*

BROOKE CANDY



SYNC STORY

HALIFAX/ HOT CHOCOLATE

■ BY BEN HOMEWOOD

Hot Chocolate's Every 1's A Winner celebrated its 40th birthday last year, and the single still resounds all these years after it peaked at No.12 for Errol Brown and Tony Wilson's London soul outfit. Now, the song soundtracks the latest Halifax campaign, which places music front and

Back in the groove: Hot Chocolate (below) soundtrack the new Halifax ad



"The vinyl was an added bonus that put music at the centre of the ad"

Laura Willoughby
Warner Music

centre of a mortgage ad that also features a dancing corkscrew (and why not?).

Warner Music UK collaborated with music supervisors Theodore and agency Adam & Eve DDB on the spot, and creative sync manager Laura Willoughby says the pressure was on to deliver.

"The previous ad was such a hit, we knew we needed something as charming and uplifting. The nostalgia of Hot Chocolate and the optimistic lyrics were the perfect fit, and we're thrilled Adam & Eve and Halifax thought so too," she says.

Willoughby is most pleased with the fact that the record is actually played on a turntable.

"It was an added bonus and really puts the music at the centre of this ad," she adds.

"It manages to encapsulate not only how music can soundtrack those milestone moments in our lives, but also creates a fun, memorable and head-turning advertising moment."

Everyone's a winner, then.

Spot: Halifax Family Boost – Every 1's A Winner **Title:** Every 1's A Winner **Composer:** Errol Brown **Artist:** Hot Chocolate **Master:** Warner Music UK **Publishers:** Rak Publishing **Agency:** Adam & Eve DDB **Music Supervisor:** Theodore Music **Air Date:** 07/10/19

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

MAKING WAVES



What a racket: Banoffee

THIS WEEK'S HOTTEST BRAND NEW ACT

Banoffee

KEY TRACK: Tennis Fan
LABEL: Cascine/Dot Dash
MANAGEMENT: ie Music
TWITTER: @banoffeemusic

WHO: Banoffee is the musical alias of Melbourne artist Martha Brown, who used to play in experimental pop outfit Otouto.

WHAT: Experimental pop doesn't quite cover it anymore when it comes to describing Banoffee's sound, which is pitched in a sweet spot directly between radio playlists and the neon lights of clubland.

WHERE: Banoffee has moved from Melbourne to Los Angeles, where she's

embracing sunshine and pop gloss. She toured with Taylor Swift as part of Charli XCX's band and has worked with Sophie, Cupcakke and more.

WHAT'S GOING ON, THEN? Banoffee has just released Tennis Fan, which features Empress Of and includes samples of on-court sounds, which are funny, and a brilliant melody, which will lodge in the brain of any sentient being.

WHAT'S NEXT? Debut album Look At Us Now Dad is coming in February. It charts a rough period for Banoffee, while uncovering a vibrant new talent.

I'M INTO IT... Us too. Banoffee's music is healing, uplifting and wicked fun.



We look forward to celebrating the winners this Friday

Thanks for all your support

Music Week **WWM**

WOMEN IN MUSIC 2019

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1



HOTSHOTS

2



1. True Believers Cher was presented with an award in recognition of her debut performances at The O2 Arena. She performed for two consecutive nights as part of her Here We Go Again Tour – her first tour in over 14 years. Pictured here (L-R): Christian D’Acuna (head of programming, The O2), Cher, Anna Parry (programming assistant, The O2), Marc Saunders (programming manager, The O2). **2. Guess Foo** Legendary Foo Fighters drummer Taylor Hawkins was in London promoting his new album *Get The Money* with a special Q&A event held at Scotch Of St James by NME Editor Charlie Gunn. (Photo: Carsten Windhurst). **3. In the zone** On the occasion of their Final Five shows at The Palladium, Boyzone were presented with commemorative gifts, celebrating 25 years of promoting by the team at Triple A Entertainment. Pictured here are: (back row, L-R): Dennis Arnold, Dan Scott, Jeanne White, Pete Wilson and Jolyon Burnham of Triple A plus Mark Plunkett (Boyzone’s manager). (Front row, L-R): Shane Lynch, Mikey Graham, Ronan Keating and Keith Duffy. (Photo: Baggsy). **4. Country to country** A host of top UK talent headed to the States for the TONSxAWAL London To Nashville Immersion Week, with *Music Week* also onboard as the event partner. Pictured here at Analog at The Hutton Hotel are (top L-R): Holley Maher (TONS co-founder), David Adcock (Red Light Management), Josh Cullen (TONS co-founder), Ally Venable (TONS co-founder), Matt Riley (VP, A&R, AWAL), Mark Sutherland (editor, *Music Week*), Katie



Fagan (TONS co-founder), ET Brown (senior director, creative services, SESAC), Henry Brill (songwriter) and Jesse Feister (VP, marketing, Kobalt). (Bottom L-R): Sean Stevens (VP, PR & comms, Kobalt), Iyama (AWAL artist), Zoe Warshaw (manager, A&R, AWAL), Chelsea Kent (GM US, Stefan Dabruck Management), and Mark Abramowitz (TONS co-founder). (Photo: David O'Donohue). **5. Social gathering**

After touring across Europe supporting Ariana Grande, Social House – and their band Push Baby – performed their first headline gig at a sold-out show in Camden Assembly. Pictured here are (L-R): Jake Roche (Push Baby), Sean Goulding (agent, UTA), Michael “Mikey” Foster (Social House), Lewi Morgan (Push Baby) and Charles “Scootie” Anderson (Social House). (Photo: Kevin Bressler). **6. To the Oh Wonder** Oh Wonder picked up an award at the BMI Awards in London for their song with Lil Uzi Vert, The Way Life Goes. Pictured here are (L-R): Anthony West (Oh Wonder), Harri Davies (Concord), Mary McGovern (Concord), Josephine Vander Gucht (Oh Wonder), Kim Frankiewicz (Concord), Joe Munns (Patriot Management) and Ed Poston (Concord).



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



LOVER CONQUERS ALL

She's the world's biggest pop star, but despite her global success, **Taylor Swift** is also the music industry's greatest advocate for artists' and songwriters' rights. And, with a ground-breaking new record deal and a bold new album, **Lover**, she's not about to stop now. *Music Week* meets her to talk music and business...

— BY MARK SUTHERLAND —
PHOTOS: VALHERIA ROCHA

Around this time of year, the Taylor Swift anniversaries come at you thick and fast. Nine years since her third album, *Speak Now*, every note of which was written entirely by Swift, hit the shelves. Five years since she released her mould-breaking pop album, 1989, and went from the world's biggest country star to the world's biggest pop star overnight. Two years since her *Reputation* record saw her become the only musician to post four successive million-plus debut sales weeks in the United States. And so on.

But today, Swift's mind is drawn further back, to the 13th anniversary of her debut, self-titled record, and the days when her album releases weren't automatically accompanied by mountains of hype and enough think-pieces to sink a battleship. Her journal entries from the time – helpfully reprinted as part of the deluxe editions of her new album, *Lover* – reveal her as an excited, optimistic teenager, but also one with a grasp of marketing strategies and label politics way beyond her years, even if she was reluctant to actually take credit for her ideas.

“It always was and it always will be an interesting dance being a young woman in the music industry,” she smiles ruefully. “We don't have a lot of female executives, we're

“Songwriters aren't being greedy. This is legitimately an industry where the most talented people are having trouble paying their bills”

TAYLOR SWIFT

working on getting more female engineers and producers but, while we are such a drastic gender minority, it's interesting to try and figure out how to be.”

And, of course, when Swift started out she was, as she points out, “an actual kid”.

“I was planning the release of my first album when I was 15 years old,” she reminisces. “And I was a fully gangly 15, I reminded everyone of their niece! I was in this industry in Nashville and country music, where I was making album marketing calls, but I never wanted to stand up and say, ‘Yeah, that promotions plan you just complimented my label on, I thought of that! Me and my Mom thought of that!’”

“When you're a new artist you wonder how much space you can take up and, as a woman, you wonder how much space you can take up pretty much your whole period of growing up,” she continues. “For me, growing up and knowing that I was an adult was realising that I was allowed to take up space from a marketing perspective, from a business perspective, from an opinionated perspective. And that feels a lot better than constantly trying to wonder if I'm allowed to be here.”

In the intervening years, Taylor Swift has released six further, brilliant albums, growing from country starlet to all-conquering pop behemoth along the way. She takes up “more space”, as she would put it, than any other musician on the planet: a sales and now – having belatedly embraced

*“I come with
opinions about
how we can better
our industry”*

TAYLOR SWIFT

Taylor made: Taylor Swift is enjoying artistic freedom with her new album

Fringe benefits: Taylor Swift made sure her new record deal would help all Universal artists



"If I don't give a window into distraction, people can't look in and see something other than the music"

TAYLOR SWIFT

the format with *Lover* – streaming phenomenon; a powerhouse stadium performer; an award-garlanded songwriter for herself and others; and a social media giant with a combined 278 million followers across Instagram, Twitter and Facebook (which would make the Taylor Nation the fourth most populous one on earth, after China, India and the US).

But her influence on music and the music industry doesn't end there. Because, over the years, Swift has also become a leading advocate for artists' and songwriters' rights, in a digital landscape that doesn't always have such matters as a priority.

In 2015, she stood up to Apple Music over its plans to not pay artist royalties during subscribers' three-month free trials (Apple backed down immediately). She pulled her entire catalogue from Spotify in 2014 in protest that its free tier was devaluing music, sending Daniel Ek scrambling to justify his business model. When she returned in 2017, it was a crucial fillip for the streaming service's IPO plans.

More recently, her ground-breaking new record deal with Republic Records contained clauses not only guaranteeing her ownership of her future masters, but also ensuring Universal Music will share the spoils of its Spotify shares with its artists, without any payments counting against unrecovered balances. And when her long-time former label boss Scott Borchetta sold Big Machine to Scooter Braun's Ithaca Holdings, taking Swift's first six albums with him, the star publicly called out what she saw as her "worst-case scenario" and stressed: "You deserve to own the art you make". She may yet re-record her old songs in protest.

In short, Swift has, for a long time now, been unafraid to use her voice on industry matters, whether they pertain to her own stellar career or the thousands of other artists out there struggling to make a living.

All of which makes Swift not just the greatest star of our age, but perhaps the most important to the future development of the industry as a more artist-centric, songwriter-friendly business. Hers is still the life of the pop phenomenon – she spent today in Los Angeles doing promotion and photoshoots (or, in her words, "having people put make-up on me") as *Lover* continues to build on huge critical acclaim and even huger initial sales. But now, she's kicking back with her cats – one of whom seems determined to disrupt *Music Week's* interview by "stampeding" through at every opportunity – and ready to talk business.

And for Swift, business is good. The impact of her joining streaming, and the decline of traditional album sales, may have prevented her from posting a fifth successive one million-plus sales debut, but *Lover* still sold more US copies (867,000) in its first week than any record since her own *Reputation*. It's sold 117,513 copies to date in the UK, according to the Official Charts Company.

Even better, while *Reputation* – a record forged in the white heat of a social media snakestorm over her on-going feud with Kanye West – was plenty of show and rather less grow, *Lover* continues to reveal hidden depths. *Reputation* struck a sometimes curious contrast between the unrepentant warrior Swift she was showing to the outside world and the love story with British actor Joe Alwyn that was quietly developing behind closed doors, but *Lover* is the sort of versatile, cohesive album that the streaming age was supposed to kill off.

It contains more than its fair share of pop bangers (*You Need To Calm Down, Me!*), but also some gorgeously-crafted acoustic tracks (*Lover, Cornelia Street*), some pithy political commentary (*The Man, Miss America & The Heartbreak Prince*) and the sort of musical diversions (*Paper Rings'* irresistible rockabilly stomp, the

childlike oddity of It's Nice To Have A Friend) that no other pop superstar would have the sheer musical chops to attempt, let alone pull off.

"Taylor's creative instincts as an artist and songwriter are brilliant," says Monte Lipman, founder and CEO of Swift's US label, Republic. "Our partnership represents a strategic alliance built on mutual respect, trust, and complete transparency. Her vision is extraordinary as she sets the tone for every campaign and initiative."

No wonder David Joseph, chairman/CEO of her long-time UK label Virgin EMI's parent company Universal Music UK, is thrilled with how things are going.

"Love Story was a fitting first single release for Taylor here – she's loved the UK from day one and has engaged so much with her fans and teams," says Joseph. "She really respects and values what's going on here creatively. To see her go from playing the Students' Union at King's College to Wembley Stadium has been extraordinary. Taylor is an artist constantly striving for perfection, and with *Lover* – from my personal point of view, her most accomplished work to date – her songwriting has gone to a new level. I adore working with her and whilst it's been more than 10 years this still feels like the start."

And today, Swift is keen to concentrate on the present and future. She has a starring role in *Cats* coming up (and a new song on the soundtrack, *Beautiful Ghosts*, co-written with Andrew Lloyd Webber) and, after a spectacularly intimate Paris launch show in September, festival dates and her own *LoverFest* to plan (UK shows will be revealed soon). Time, then, to tell the cats to calm down and sit down with *Music Week* to talk streaming, contracts and why she's "obsessed" with the music industry...

Unlike with *Reputation*, most of the discussion around *Lover* seems to have been focused on the music...

"Absolutely! One of the ideas I had about this record, and something I've implemented into my life in the last couple of years is that I don't like distractions. And, for a while, it felt like my life had to come with distractions from the music, whether it was tabloid fascination with my personal life or my friendships or what I was wearing. I realised in the last couple of years that, if I don't give a window into distraction, people can't try to look in and see something other than the music. I love that, if you really pour yourself into the idea that an album is still important and try really hard to make something that is worth people's attention span, time and energy, that can still come across. Because we are living in an industry right now where everyone's rushing towards taking us into a singles industry and, in some cases, it has become that. But there are still some cases where clearly the album is important to people."

Does it matter that some new artists won't get to make albums the way you always have?

"It's interesting. Five years ago I wrote an op-ed in the *Wall Street Journal* and said, maybe in the next five years, we would see artists releasing music the way that they want to. I thought that each artist would start to curate what is important to them, not just from an artistic standpoint but from a marketing standpoint. It's really interesting to see different release plans, if you look at what Drake did and then what Beyoncé does, incredible artists who have really curated what it is to drop music in their own way. We all do it differently, which is cool. As long as people dropping just singles want to be doing that, then I'm fine with it, but if it feels like a big general wave that's being pressured by people in power, their teams or their labels, that's not cool. But I do really hope that in the future artists have more of a say over strategy. We're not just supposed to make art and



City of Lover: Swift at her Paris album launch show

"I always knew streaming was an incredible model for the future, but I still don't think we have the compensation system worked out"

TAYLOR SWIFT

then hand it to a team that masterminds it."

Were you worried about putting an album on streaming on release day for the first time?

"Well, there are ways that streaming services could really promote the [whole] album in a more incentivised way. We could have album charts on streaming. The industry follows where they can get prizes. So you have a singles chart on streaming services which is great but, if you split things up into genre charts for example, that would really incentivise people. It's important that we keep trying to strive to make the experience better for users but also make it more interesting for artists to keep wanting to achieve. But I really did love the experience of putting the album on streaming. I loved the immediacy, I loved that people who maybe weren't a huge diehard fan were curious and saying, 'I wonder what this is like' and listening to it and deciding that they liked it."

You'd resisted streaming for a long time. Have you changed your mind about the format now?

"I always knew that I would enjoy the aspects of streaming that make [your music] so immediately available to so many people. That's the part of it that I unequivocally always felt really sad I was missing out on. There wasn't ever a day when I woke up and I was like, 'Oh, I'm really glad that multitudes of people don't have access to my music!' So I always knew that streaming was an incredible mechanism and model for the future but I still don't think we have the royalties and compensation system worked out. That's between the labels and their artists and I realised that me, to use a gross word, 'leveraging' what I can bring to cut a better deal for the artists at my record label was really important for me."

How big a factor were things like that in you signing to Republic/Universal?

"That's important to me because that means they're adopting some of my ideas. If they take me on as an artist that means they really thought it through. Because with

me, come opinions about how we can better our industry. I'm one of the only people in the artist realm who can be loud about it. People who are on their fifth, sixth or seventh album, we're the only ones who can speak out, because new artists and producers and writers need to work. They need to be endearing and likeable and available to their labels and streaming services at all times. It's up to the artists who have been around for a second to say, 'Hey guys, the producers and the writers and the artists are the ones who are making music what it is'. And we're in a great place in music right now thanks to them. They should be going to their mailbox and feeling like they've got a pension plan, rather than feeling like, 'Oh yay, I can pay half my rent this month after this No.1 song'."

Did you have more creative freedom making *Lover* than on your previous albums?

"In my previous situation, there were creative constraints, issues that we had over the years. I've always given 100% to projects, I always over-delivered, thinking that that generosity would be returned to me. But I ended up finding that generosity in a new situation with a new label that understands that I deserve to own what I make. That meant so much to me because it was given over to me so freely. When someone just looks at you and says 'Yes, you deserve what you want', after a decade or more of being told, 'I'm not sure you deserve what you want' – there's a freedom that comes with that. It's like when people find 'the one' they're like, 'It was easy, I just knew and I felt free'. All of a sudden you're being told you're worth exactly, no, *more than* what you thought you were worth. And that made me feel I could make an album that was exactly what I wanted to make. There's an eclectic side to *Lover*, a confessional side, it varies from acoustic to really poppy pop, but that's what I like to do. And, while you would never make something artistic based on something so unromantic as a contract, it was more than that. It was a group of people saying, 'We believe in what you're making, go make what you want to make and you deserve to own it too'."

You're obviously not happy about what's happened at Big Machine since you left. But will the attention mean artists don't find themselves in this situation in the future?

"I hope so. That's the only reason that I speak out about things. The fans don't understand these things, the public isn't being made aware. This generation has so much information available to them so I thought it was important that the fans knew what I was going through, because I knew it was going to affect every aspect of my life and I wanted them to be the first to know. And in and amongst that group, I know there are people that want to make music some day. It involves every new artist that is reading that and going, 'Wait, *that's* what I'm signing?' They don't have to sign stuff that's unfair to them. If you don't ask the right questions and you sit in front of the wrong desk in front of the wrong person, they can take everything from you."

Songwriters are in dispute with Spotify in the US over its decision to appeal the Copyright Board decision to boost songwriting royalties. Do writers need more respect?

"Absolutely. In terms of the power structure, the songwriters, the producers, the engineers, the people who are breathing magic into our industry, need to be listened to. They're not being greedy. This is legitimately an industry where people are having trouble paying their bills and they're the most talented people we have. This isn't them sitting in their mansions going, 'I wish this mansion was bigger and I would like a yacht please'. This is actually people who are going to work every single day. I got into writing when I was in Nashville and it was very much like what I read about the



Park life: Swift is planning her own festivals in 2020

Brill Building. You would write every day, whether you were inspired or not, and in the process I met artists and writers. Somebody would walk in and someone would say, 'Oh, he's still getting mailbox money from that Faith Hill cut a couple of years ago, he's set'. That's not a thing anymore. Mailbox money is a thing of the past and we need to remember that these are the people that create the heartbeat that we're all dancing to or crying to."

"Sit in front of the wrong desk and the wrong person and they can take everything from you"

TAYLOR SWIFT

You were clearly aware of music industry machinations from a young age...

"Reading back on the journal entries, I forgot how obsessed I was with the industry as a teenager. I was so fascinated by how it works and how it was changing. Every part of it was interesting to me. I had drawn the stages for most of my tours a year before I went on them. That really was fun for me as a teenager! A lot of people who start out very young in music, either don't have a say or don't have the will to do the business side of it, but weirdly that was so much fun for me to try and learn. I had a lot of energy when I was 16!"

Are you doing similar drawings for next year's *LoverFest*?

"Definitely. And that's why it's still fun for me to take on a challenge like, 'Oh, let's just plan our own festival'. Let's create a bill of artists and try and make it as fun as possible for the fans. I'm so intrigued by what that's going to be like."

Finally, when we last did an interview in 2015, you said in five years' time you wanted to be "finding complexity in happiness". How has that worked out?

"That's exactly what's happened with this album! I think a lot of writers have the fear of stability, emotional health and happiness. Our whole careers, people make jokes about how, 'Just wait until you meet someone nice, you'll run out of stuff to write about'. I was talking to [Cats director] Tom Hooper about this because he said one thing his mother taught him was, 'Don't ever let people tell you that you can't make art if you're happy'. I thought that was so amazing. He's a creator in a completely different medium but he has been subjected to that same joke over and over again that we must be miserable to create. *Lover* is important to me in so many ways, but it's so imperative for me as a human being that songwriting is not tied to my own personal misery. It's good to know that, it really is!"



All you need is *Lover*: Swift's new album is the year's fastest-seller in the US

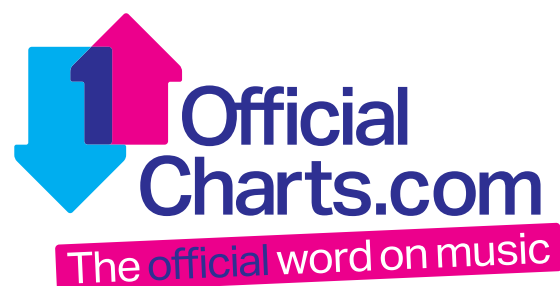
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Voices of the nation: (L-R) Radio 1Xtra's Tiffany Calver & Dotty, Heart's Amanda Holden & Jamie Theakston and Simon Mayo & Sister Bliss of Scala

WHY Q3? WHY NOT

The third quarter of 2019 was a big one for **commercial radio**, which gained its biggest market share in over 20 years, while the **BBC** endured mixed fortunes. Here, we break down who's hot and who's not in an ultra competitive landscape...

— BY JAMES HANLEY —

The timing of BBC Radio 1 controller Ben Cooper's exit announcement ensured that, for once, the latest quarterly figures weren't the only talk of the airwaves in RAJAR week.

Cooper's contribution to the Beeb cause was heralded by his soon-to-be ex-colleagues prior to discussing those all-important numbers.

"Ben's legacy is the kind that you'd want to leave as controller," Aled Haydn Jones, Radio 1's head of programmes, tells *Music Week*. "He's left us in a really strong position in the market."

"Ben Cooper has led the evolution of Radio 1 during often challenging times," adds Radio 6 Music head Paul Rodgers. "He's helped shaped the DNA of that station and his influence across BBC Radio and beyond has been significant."

Radio 1Xtra & Asian Network head of programmes Mark Strippel stresses: "We remain on the path that we've been on in recent years. One key part of Ben Cooper's legacy, without a doubt, is Listen, Watch, Share, and that remains as important as ever to the future direction of our networks."

Cooper's exit went some way to masking a ho-hum Q3 for the UK radio industry. Listenership was down 0.5% for the quarter and 0.2% year-on-year to 48.537 million, but still reached 88% of the UK adult population.

Though commercial radio fell 0.6% on the previous 12 months to 35.930m (quarterly figures were up by 0.3%), its market share soared to a 20-year high of 48.1%, just below the BBC's 49.4%.

"We're getting closer in terms of commercial radio having the biggest [share] in the industry," says Bauer's Gary Stein. "I'd love



"I'd love to see commercial radio moving ahead of the BBC"

GARY STEIN
BAUER

to see commercial radio moving ahead of the BBC, that would obviously be a big day for us."

The BBC dipped 2.1% (2.0% y-o-y) to 30.828m, while Radio 1 was down 2.2% for the quarter and 2.6% for the year to 9.352m.

"It has been a tough quarter," acknowledges Haydn Jones. "It was quite surprising to see so many stories across the industry being negative. The analysis will be over the next few weeks and months to see whether it was just a blip, which can happen quite often with RAJAR. It's not a trend until you get two or more."

Good news for the Beeb came in the form of Greg James' Radio 1 Breakfast Show, which reached 5.04m, coupled with 15m weekly views to Radio 1's YouTube channel and 10m social followers.

"Greg is a dream to work with and his programme team are fantastically creative," smiles Haydn Jones. "They match my enthusiasm for new, exciting event radio experiments."

"We've been able to see live digital data coming in on how audiences are consuming our events, so it's been quite the insight the second time around."

Radio 2 head Lewis Carnie, meanwhile, was focusing on the positives after the station checked in with 14.181m listeners – down 3.1% y-o-y and 2.8% q-o-q.

"We're delighted, of course, that Radio 2 remains the most listened-to radio station in the UK – by some considerable margin," he says. "Some fluctuation is expected, particularly over the summer months. And we need to remember that we made an unprecedented amount of change earlier this year – so some churn is absolutely expected as the new schedule continues to settle in."

"We're proud of our distinctive output, huge range of popular and specialist music and outstanding line-up of presenters, who

entertain 14.2 million people each week.”

Q3 also marked the first RAJAR book since the appointment of Lorna Clarke to the new post of BBC controller of pop music.

“I’ve worked with Lorna for many years now and know that she understands the business inside and out and what we need to be at the top end of our industry,” says Carnie. “Personally I’m very much looking forward to working with her now that she’s started.”

The move was also endorsed by Rodgers, whose 6 Music surged 5.6% for the quarter to 2.414m.

“It’s a good idea and it strengthens the structure of the BBC Radio portfolio,” he says. “I think it will offer even greater purpose and opportunities to collaborate. And I know that Lorna Clarke is a thoughtful and inspirational leader so I’m confident that we will all see the benefit.”

Despite its resurgence, 6 Music was unable to wrestle the digital crown back from Bauer’s Kisstory, which pipped it to the post with 2.554m listeners. Digital listening now accounts for 56.8% of all radio listening, up from 52.4% in Q3 2018.

“The digital market is getting more mature and offering more opportunities, and it is great to see people taking advantage of them and growing radio consumption,” offers Rodgers. “But 6 Music isn’t a mainstream offer and we don’t think of it as a competition, so we will just continue to do what we do – serve our audiences and help new listeners to discover us too.”

In an interesting footnote, the Q3 figures also revealed that 28% of adults claim to own a voice-activated speaker. So Alexa, what were the other big takeaways?

BBC

It was a mixed quarter for the Corporation, with Radio 1 and 2 both experiencing modest declines, Radio 3 down 4.7% q-o-q and 0.1% for the year, and 6 Music falling 4.1% y-o-y, but with a strong 5.6% increase on the previous three months.

“The current radio market is very competitive with so many services very focused on particular market demographics,” says Carnie. “The strength of Radio 2 has always been its distinction and the breadth of its offer. Our range of programming is probably the most unique in the world in terms of the music genres we cover. We have no intention of deviating from that, so any areas of growth will be from audiences who find our incredibly varied palette appealing as we continue to serve the whole adult market aged 35-plus.”

Radio 2’s Zoe Ball-fronted breakfast show dropped its weekly reach from 8.266m to 7.902m in Q3 and fell from 8.24m y-o-y, its lowest figures in a decade. The programme was more than a million listeners down on the 9.065m garnered by Chris Evans’ Radio 2 swansong in Q4 2018, but remains the most popular in its time slot.

“Zoe still has the most listened-to breakfast show in the UK and the show’s sounding great with her every morning,” points out Carnie. “It has been a challenging quarter for all radio – both BBC stations and commercial networks and particularly in the breakfast market. [But] her show still dominates this slot at a time of unprecedented competition coming at us from all sides.”

“This quarter Ken Bruce has proven he is still as popular as ever with 8.44 million people tuning in every week – that’s more than any other radio station in the country. Rylan Clark Neal – whose Saturday afternoon show was introduced as part of the new schedule on the network earlier this year – also performed really well this quarter, as has Claudia Winkleman.”

Rodgers declares himself “delighted” by 6 Music’s resurgence.

“It’s a result in which we can take real pride,” he says. “This is a time of some flux in the radio economy and there is fierce competition for listeners’ attention and our approach has been pretty simple: have great presenters playing great music that other broadcast stations don’t play.”

“Weekday and weekend breakfasts have both made very good gains, with Lauren Laverne’s reach growing to 1.22m and Radcliffe & Maconie’s to 668,000. Both are up on the quarter and on the year – and Lauren Laverne’s result is the second highest reach for 6 Music Breakfast. Also, it’s good to see how well-established programmes like Marc Riley’s have grown – his show has set new



Changing faces: Ben Cooper is exiting as BBC Radio 1, 1Xtra and Asian Network controller



“It brings me such joy to say that we have the biggest commercial breakfast show in the country”

ANDY EVERETT
HEART



“The digital market is getting more mature and offering more opportunities”

PAUL RODGERS
BBC RADIO 6 MUSIC

records for the slot’s reach and share.”

Elsewhere, 1Xtra rose 2.9% year-on-year to 1.066m (down 3.3% q-o-q) and the Asian Network fell 2.0% for the quarter – in line with the overall BBC downturn – and 4.6% for the year to 602,000.

Strippel hails a “strong performance” for 1Xtra. “We see ourselves at the frontline of the BBC in terms of reaching young audiences,” he says. “We champion new music in the right way – taking creative risks around content and bringing in new DJ talent puts us in a really good, progressive place. Dotty goes from strength to strength on breakfast and Tiffany Calver has done a great job at cementing her position at the helm of one of the most important rap shows in the world.”

“In terms of 1Xtra and the Asian Network, we are absolutely still focused on our mission to reach young, diverse audiences.”

COMMERCIAL

Another notable quarter for Global saw it continue its market-leading position with 24% of the UK commercial market. The company’s Radio X brand had plenty to shout about, hitting a weekly reach of 1.7m following growth of 7.2% (1.2% y-o-y), while its breakfast offering was up from 931,000 to 975,000.

“We’re over the moon,” beams Radio X managing editor Matt Deverson. “We’ve seen continued growth since we launched four years ago – adding 116,000 listeners in the past three months alone – and it’s hugely rewarding to see that our music meets personality approach is really resonating with audiences.”

“I’m so proud of the whole team, with special mentions to Chris Moyles and Johnny Vaughan who scored their second highest reach ever on Radio X, and Toby Tarrant who had a blinder with his highest ever reach.”

Capital dropped 1.6% q-o-q and 3.7% y-o-y to 8.103m, Heart grew by 1% (and 1.5% for the year) to 9.81m, while Smooth posted a 0.1% rise to 5.753m, but was down 1.0% on the previous 12 months. Heart’s new breakfast show with Jamie Theakston and Amanda Holden became the UK’s biggest commercial radio show with 4.559m weekly listeners, followed by Capital Breakfast with Roman Kemp, which attracted 3.653m (down from 3.776m in Q3 2018).

The Capital Network has 7.071m listeners, with the Smooth Radio Network pulling in 5.133m, but the Heart Network maintains its lead with 8.564m, up 1% on the same period in 2018.

“It brings me such joy to say that we have the biggest commercial breakfast show in the country,” says Heart managing editor Andy Everett. “Not only that, but Heart also continues its reign as the UK’s biggest commercial radio brand, growing audience to a record 9.8m weekly listeners. I’m also particularly proud of Heart 80s, which has posted an all-time high of 1.7m weekly listeners, an increase by 315,000 nationally.”

In addition, Capital Xtra fell 2.7% for the quarter but grew 2.1% y-o-y to 1.879m, while Classic FM dipped 8.7% for the quarter and 0.9% for the year to settle at 5.137m.

Meanwhile, Bauer’s Absolute Radio leapt 13.8% for the year (and 0.9% for the quarter) to 2.447m, contributing to the Absolute

(Radio) 2 become 1: Zoe Ball (right) with Geri Horner



PHOTO: Sarah Jaynes

Radio Network's 1.4% increase on the quarter to 4.921m. The Kiss Network rose 3.3% y-o-y to 5.558m and Magic was up 2% to 4.203m. Hits Radio also swelled by 3% (6.684m), while its network grew by 2.2% (5,914m). Kerrang! rose by 2.9% (504,000) and Planet Rock, dropped by 12% in Q3 to 1.067m, with the six-month-old Country Hits Radio attracting 234,000.

"It's a really strong set of audience results which says we're growing strongly with all three of our networks and reaching out," says Bauer's Gary Stein, group programme director at Hits Radio brand networks. "This is the third RAJAR book in a row where the networks are growing, except Country Hits which has just had two quarters.

"Bauer's digital listening is class leading. Kisstory just posted an incredible set of numbers and things like engaging listeners on voice activated devices, smart speakers and through our apps, means a lot of shared knowledge that helps us with a station like Country Hits."

Manchester-based Hits Radio launched a fresh Breakfast Show line-up over the summer, with Fleur East, James Barr and Greg Burns, pulling in 345,000.



"It has been a challenging quarter for all radio"

LEWIS CARNIE
BBC RADIO 2

"It's obviously early days there, but it's testing really well with our audiences," says Stein. "Hits Radio Live is happening in November. We've got three events: Liverpool, Manchester and Birmingham and we're bringing some of the biggest artists around. So obviously the big focus for the next quarter is going to be around those events."

DIGITAL

The headline statistic is that digital listening now accounts of 56.8% of all radio listening, up from 52.4% in Q3 2018 and equating to 65% of the population listening to digital radio every week.

Kisstory was the clear frontrunner once again, rocketing 9.9% q-o-q and 18.4% y-o-y to 2.554m to hold off the challenge of 6 Music. Chris Evans added 3,000 listeners as his Virgin Radio breakfast show edged up from 1.111m to 1.114m, but the station was down 8.3% overall for the quarter to 1.417m.

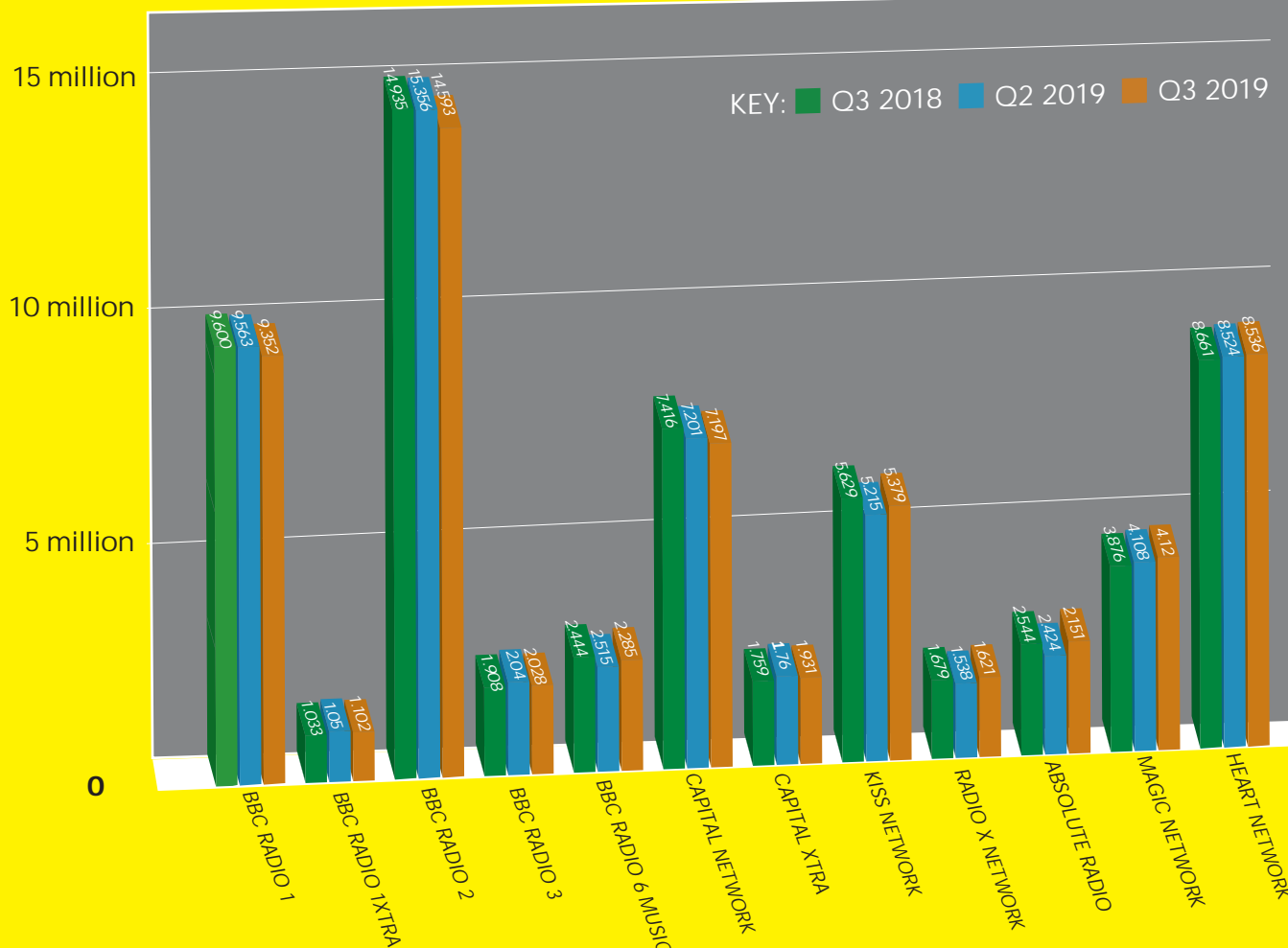
Elsewhere, there was promising news for Bauer's new classical station Scala, which achieved a weekly reach of 231,000 in its first full quarter of activity.

"That shows there is definitely a belief in Scala being a new player in the classical music arena," says the station's music and content director Ric Blaxill. "It's the first classical station for 30 years – we've landed out of nowhere – so in terms of converting listeners to us, we're doing everything that we can. We're currently embarking on a major marketing campaign across TV, radio, magazine, and on social as well, so we're doing everything we can to create as much awareness and convert that into reach.

"We're enjoying having ongoing conversations with the music industry in terms of how we can develop our relationship and continue to support new artists. We've already got a fantastic new artist on our schedule with Alexis Ffrench, a wonderful classical pianist who brings a unique vision of classical music."

As always, the next three months will determine whether Q3's struggles represent a temporary dip in a transitional phase, or legitimate cause for concern.

RAJAR WEEKLY REACH (MILLIONS)



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“It’s hard to have 30 years off during your career, it’s not been done very often!”

JEFF LYNNE

King Lynne: Jeff Lynne’s ELO returned in 2014

HERE MAN

The resurrection of **Jeff Lynne's ELO** has been a comeback story for the ages. Returning with new album **From Out Of Nowhere**, here, the rock legend talks playing **Glastonbury**, headlining **Wembley Stadium** and producing **The Beatles**...

— BY JAMES HANLEY —

Jeff Lynne is a living, breathing monument to rock'n'roll. The ELO leader has been front, centre and even behind the scenes at a catalogue of globe-shaking events. He can happily recount the time he formed the legendary supergroup Traveling Wilburys with George Harrison, Bob Dylan, Roy Orbison and Tom Petty; the time he produced the first new Beatles material in 25 years; and the time he revived his iconic band and headlined Wembley Stadium, to name but three.

Selling more than 50 million records worldwide since forming in Birmingham in 1970, the Electric Light Orchestra (ELO) are still very much a going concern. Barring a brief reunion around the turn of the century, the group had been inactive for more than three decades before Lynne reunited with keyboardist Richard Tandy and started touring again under the Jeff Lynne's ELO moniker, initially against his better judgement.

"I was totally against it at first," admits Lynne, his eyes peeping out above his trademark dark glasses. "It's just very hard to have 30 years off during your career! It's not been done that often. But the band that I've got now is superb, I love playing with them, so everything is a treat.

"We've only just come back from a 20-date tour of America, which was brilliant. It all sold out and everybody was going mad. It's the same [in the UK], everywhere's full. There are 10-year-olds to 60-year-olds in the audience and they all know the songs. Mums and dads have passed them down to their kids, and their kids have passed them down to *their* kids, and they all like the tunes."

Lynne's new album *From Out Of Nowhere* (RCA), the follow-up to 2015's *Alone In The Universe* (348,419 sales, OCC), was released on November 1. As with its predecessor, Lynne played nearly every note of the music on the record, as well as singing the lead and layered harmony vocals.

"It came together quickly, but I had to stop halfway through because we had a tour of America and Europe," says the 2017 Rock & Roll Hall Of Fame inductee, speaking to *Music Week* at Claridge's Hotel in Mayfair. "When we finished that tour,

it probably took me about another three months to finish the album. Then I delivered it and [the label] really liked it. I hope it can do the same as the last one, which went platinum."

RCA UK president David Dollimore is equally optimistic and makes no attempt to play down expectations.

"This album is another masterpiece and cements the iconic status of Jeff Lynne's ELO," says Dollimore. "His enduring popularity is credit to his artistry and talent as a musician, songwriter and producer; and he is now reaching a whole new generation of fans. To have an artist with such an incredible legacy on the RCA roster is an honour."

ELO scored two UK No.1 albums in their initial run: 1979's *Discovery* and 1981's *Time*, while 2005 compilation, *All Over The World – The Very Best Of*, also reached the summit and is certified 4x platinum in the UK, having sold 1,373,050 copies.

Perhaps unsurprisingly for an artist of Lynne's generation, sales of *Alone In The Universe* were overwhelmingly physical (93%), with streaming accounting for just 1%.

"Funnily enough, our fans like to collect the actual thing," he grins. "They like to buy the CD or the vinyl. The last album went platinum and it was all based on purchases of items that you can hold in your hand."

ELO, who have 27 UK Top 40 singles to their name, have gradually made inroads into the streaming market, however, amassing close to eight million monthly listeners on Spotify. Their 1978 Top 10 hit *Mr Blue Sky* is comfortably their most-streamed track with 320m plays, followed by 1979's *Don't Bring Me Down* (82m) and 1976's *Livin' Thing* (70m).

US-based Lynne, who turns 72 next month, is still coming to terms with the scale of his comeback, which began in September 2014 with a headline slot at BBC Radio 2's *Festival In A Day* in Hyde Park – the group's first full show in 27 years.

"The music that Jeff has created over the years, in the '70s and '80s, is a really important part of our music mix for all our audience," says Jeff Smith, head of music, BBC Radio 2 and 6 Music. "But that show was something that was completely different – no album, no deal, it was almost like having a new artist who was so well known. We sold out straight away with

"This album is another masterpiece and cements the iconic status of Jeff Lynne's ELO"

DAVID DOLLIMORE
RCA UK

that one, it really hit a popular nerve.

“When I talked to Jeff Lynne and his manager, Craig Fruin, about doing that, there were no plans and there was no new album. In fact, the whole set they did a couple of years ago was hits because they had nothing new to bring out and they weren’t even signed.

“Subsequently, Sony re-signed ELO and sold lots of repertoire. It’s a great story of how Radio 2 and this event set up and recalibrated ELO for their fans and a new audience.”

“When we did Hyde Park, I didn’t know if there was going to be anybody left at the end of the thing,” reveals a half-serious Lynne. “[But] we walked out and it was fantastic – there we were with 50,000 of them – and I was just thrilled to bits. From that moment, it all worked for me in my head.”

While Lynne released two solo albums – 1990’s *Armchair Theatre* and 2012’s *Long Wave*, much of his attention during ELO’s exile was fixed on producing.

“My plan was to be a producer – and write my own tunes still – but I’ve always loved producing most of all,” he confides. “And I’ve always liked making records more than playing live, until now. I enjoy playing live now because the musicianship is so good. I’m in awe of the guys in the group.”

Lynne’s production career goes all the way back to his days as a member of rock band *The Idle Race* in the 1960s.

“I was 20 and there was this wonderful tape recorder by Bang & Olufsen called the Beocord 2000 Deluxe,” he remembers. “I did these demos on the B&O and sent them to Liberty Records, a label in London. They said, ‘We love these songs, come down to have lunch with us’. After they signed us up, they said, ‘Who are we going to have for the producer?’ I replied, ‘Well, I’m a producer’ and they said, ‘Oh... OK then’. They didn’t even say, ‘Hang on, hadn’t we better get a proper one?’ They obviously thought I was keen enough to be one and it turns out I was – and I’ve been a producer ever since.”

Post-ELO, Lynne co-produced George Harrison’s 1987 LP *Cloud Nine*, which inadvertently led to the formation of the fabled *Traveling Wilburys*.

“George said one night, ‘You and me should have a group’,” notes Lynne. “And I thought, ‘Wow, that’s a great idea! Who shall we have in it?’ He said, ‘Bob Dylan’ and I said, ‘Can we have Roy Orbison?’ He said, ‘Yeah! I love Roy’, because Roy used to be on all the Beatles tours, right up to the mid-’60s. And we



Jazzy Jeff: Lynne with his trusty Les Paul

“I’m messing with John Lennon’s voice and Paul McCartney’s approving. You can’t get much better than that!”

JEFF LYNNE

both said Tom Petty, so there we were, the *Traveling Wilburys*. They all wanted to join and that’s how it happened.”

The supergroup’s debut LP *The Traveling Wilburys Vol. 1* landed in October 1988, less than two months before Orbison’s death from a heart attack aged just 52. They went on to record one more album, 1990’s *Traveling Wilburys Vol. 3*.

“It was really good fun to do,” recalls Lynne, fondly. “We would do one song a day, but only record the acoustic guitars, then we’d double track them. It was just like a skiffle, an old fashioned record with maybe 10 acoustics all strumming the same thing. Then Jim Keltner would put the drums on back in England at George’s studio. We recorded our first song [and biggest hit], *Handle With Care*, in Bob Dylan’s garage.”

Lynne’s friendship with Harrison paved the way for him to produce the unreleased John Lennon demos *Free As A Bird* and *Real Love* for *The Beatles Anthology* project in 1995. Featuring contributions from the surviving Beatles, the tracks were the first new songs from the Fab Four since splitting in 1970.

“That was a real scary job, that one,” exclaims Lynne. “I went down with George to Paul’s studio on the south coast and all we had was a cassette of a piano with a voice. You couldn’t separate the voice and piano, it was just a mono track.

“I had to come up with a way of getting the voice to be heard inside this song, with Ringo on drums, Paul on bass and George on lead guitar, and it was so hard to get the balance. I won’t go into detail about how it was done, because it’s quite complicated, but what really won it over was Paul ghosting the vocal, very softly, underneath John, so it lifted the voice out from the piano a little bit. There was more definition to the vocal because you got new, clear enunciation and less of the distortion from the old cassette.

“I did it at about 2am, when nobody was about, because I didn’t want to fail in front of everybody. I just wanted to try it out in secret first, just in case it didn’t work, but it did work. The next day, I go into the studio and Paul’s already there going, ‘You’ve done it! Well done!’ It meant the world to me, obviously, because I’m messing with John’s voice and Paul’s approving. You can’t get much better than that!”

Furthering the Beatles link, Jeff Lynne’s ELO were recently supported on their US tour by George Harrison’s son, Dhani.

“I love Dhani, I’ve known him since he was about five,” explains Lynne. “So we had this idea to bring [Dhani] out to do *Handle With Care*. We played it every night with Dhani singing it and I thought that was a great thing, with George being gone. It was a nice continuation of the Wilburys, just for a few minutes.”

The hits have kept on coming as Lynne starred in *Glastonbury*’s Sunday afternoon ‘legend’ slot in 2016 and went on to headline a sold-out Wembley Stadium the following summer. A CD/DVD documenting the occasion, *Wembley Or Bust*, has sold 66,085 units to date.

“There were 60,000 there, which was fantastic. It’s a really big sound,” smiles Lynne, who jokes he’s now “deaf as a post”. “When we were playing there I suddenly found out how big the PA was and I couldn’t believe it,” he says. “When you’re a kid and you’re starting out, you’re lucky if you’ve got a 50 watt PA, but this was 200,000 watts. Cor! It blasts Wembley’s roof off!”

While 2020 dates are yet to be confirmed, Jeff Lynne’s ELO will play the intimate BBC Radio Theatre on November 7 as part of the *Radio 2 In Concert 2019* series. The show will be broadcast live at 7pm on Radio 2, BBC Sounds and the BBC Red Button.

“I wouldn’t have imagined myself saying this, but it’ll be nice to play to a small crowd again,” chuckles Lynne.

As for the last five years though, Lynne can still hardly believe his luck.

“It’s got bigger and bigger and every year has contained a surprise package, like Wembley or *Glastonbury*,” he concludes. “It’s all been upwards and it’s been lovely, I can’t complain at all. It’s just odd to pack it up for 30 years then get stuck in again and have more fun than I’ve ever had before.”

Stadium rocker: ELO’s landmark Wembley Stadium gig in 2016



PHOTO: Carsten Winthorst

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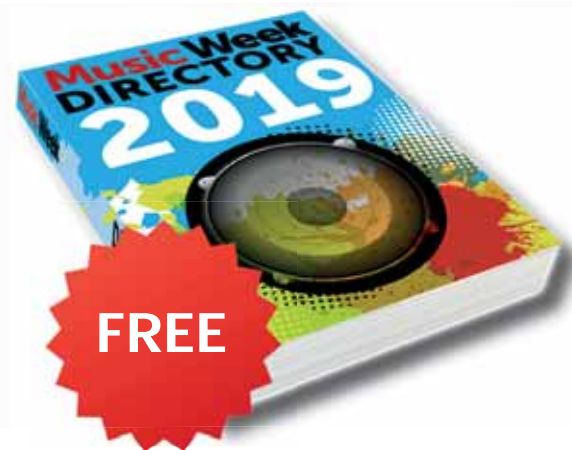
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HITMAKERS

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THIS WEEK: One of the catchiest pop hits of all time, **Carly Rae Jepsen's Call Me Maybe** has sold millions around the world. Here, songwriter, producer and **Marianas Trench** frontman **Josh Ramsay** recalls the birth of a phenomenon...

■ INTERVIEW: GEORGE GARNER

Things were taking off at the time I worked on *Call Me Maybe*. I was making the third Marianas Trench album, and also writing and producing a lot for other people. Carly Rae Jepsen and I were already friends – we'd worked together before – when she came into the studio with a song that had the line, '*Call me maybe*' in it. It was a completely different song [from the one it became] but I went, 'That line is awesome!' so we took it out and wrote a completely new one.

It was about a real guy that she had that moment with in the song. I knew him very well at the time, but they're not together now so he hates the song... Carly had the story about how she met him and that she was feeling impulsive and we just went from there. She came up with some lines, I came up with some lines, and off we went. Some of the background vocals were *extremely* last minute. I had a mic in the mixing suite and some of those Bee Gees vocals that are in there are me singing at, like, the 11th hour [laughs].

Carly's personality really shines through this song. It could only work with her singing it because it's so very much her personality. It was a locked-in-the-moment kind of song, and it's very fun and playful. If you've heard it, you *know* Carly. That's her. I don't think anyone else can really sing it and pull it off the same way. People seemed to love the video – it's charming because Carly's personality is charming. The funny thing is it was done on a super-cheap budget... I know because we were on the same label at the time.

We weren't aiming for a global sensation or anything, we were just trying to get her on Top 40 radio in Canada, so we needed something a little more dancey. Carly's previous album had been a lot more acoustic, in a singer-songwriter style. I wanted to tie it into what she had done previously so I had an idea: what if we had a Katy Perry-style song, but we had weird strings instead of synths? That kept it in an acoustic place and also set it apart. It kind of sounded like what was going on in radio at the time, but not exactly. I also was looking at *Walking On Broken Glass* by Annie Lennox for inspiration because that had some classical elements, but it was also dancey.

Did I know it was going to be a hit? No! I wish I could tell you there was a magic formula but there's so much

luck involved. You can write a great song and just release it at the wrong time of the year and it's a flop. We got lucky with that song in a lot of ways. It had gone up the charts in Canada but then it was going back down... And then, Justin Bieber tweeted about it and everything changed. At that time, my girlfriend and I had taken my parents to Hawaii for New Year's as a Christmas present. I got a text from my manager saying that Justin had tweeted about it and that all hell was breaking loose and at the time it sounded like manager speak. I was like, 'OK, cool'. I didn't think much was going to happen. A week later, it was like the biggest song on the planet. That was very surreal. All of a sudden, it became cool for celebrities to do lip syncing videos for it and for people to do memes for it. It had so many lives. Every time one came out, everyone that I knew sent it to me. I was sent every meme, like, 80 times...

The thing I'm most grateful for about that song is, as my parents have got to the age where they both need a lot of healthcare, I can make sure they're comfortable. It's all invested in my parents. But, you know how you say those stupid things like, 'Oh, if I ever win the lottery, I'm going to do this?' For the first year I just did all of those things. The first time I got a cheque from that song, I tried to rent a horse and carriage but I couldn't get one downtown so I just did a limo. Me and my friends dressed up in costumes: top hats, monocles, capes and we were openly drinking champagne in the bank. If you're a musician, that might be the only time that that happens... It was ridiculous.

At the time, I did feel a little bit like, 'Holy fuck, what am I going to do now?' All of a sudden I had all this attention in the industry and I did feel a self-imposed pressure for a second, but the only thing you can do is just let that go and keep on working. Right around then was when our band got signed in America so I'm sure that helped there. And the Grammy nomination is a thing you get to put on your résumé forever, so that was that was pretty cool. Since then I've worked on Nickelback, 5 Seconds Of Summer – there were some good opportunities.

As to why it was such a big hit? I'm telling you, it's luck. You might write tons of good songs and some become hits, some don't. There are too many X factors in a song being as big as that – too many X factors to be able to ever predict something like that happening.

"I got a text saying Justin Bieber had tweeted about it... A week later it was the biggest song on the planet"

JOSH RAMSAY
ON CALL ME MAYBE

Definitely Maybe:
Josh Ramsay and (insets)
Carly Rae Jepsen and
the *Call Me Maybe* video.
Marianas Trench's new
album *Phantoms* is out
now – the group tour the
UK in November



CARLY RAE JEPSEN CALL ME MAYBE



Writer's Notes



Publishers

Carly Rae Music, Regular
Monkey Productions,
Tavish Crowe, Siquomb

Writers

Carly Rae Jepsen, Josh
Ramsay, Tavish Crowe

Release Date

01.01.12

Record label

Interscope

Total UK sales (OCC)

1,845,580

VIEWPOINT EASTERN PROMISES

This month, **Deviante Digital** CEO Sammy Andrews salutes globalisation in music, as she looks to the East to assess the potential impact of **K-pop** and **TikTok**'s unstoppable rise on the future of the international business...

“Cultural trends will change in ways no one could have imagined”

SAMMY ANDREWS
DEVIANTE DIGITAL

I am reading the most fascinating book at the moment. It's called *New Kings Of The World*, Dispatches from Bollywood, Dizi, and K-pop, by Fatima Bhutto. It's an intriguing look at everything mentioned in the title and some of the pages have made me think a little more widely on the major plays being made across continents right now; be that labels and streaming services clambering over themselves to have a presence and do deals in developing territories, K-pop and Bollywood smashing global streaming and exploring to the West, or Chinese apps breaking barriers and artists.

The book houses some incredible little nuggets about K-pop's dance with pop and politics. There was the time when, in response to North Korea claiming they tested a hydrogen bomb, South Korea blasted K-pop across the border for so long (and so loudly) that North Korea declared it an act of war! Then there's the very telling fact that, after economic breakdown, Korea required a new export in its re-imagined economy and, drawing on inspiration from North America and Britain, they ploughed money and infrastructure into technology and entertainment, notably K-pop. The government invested heavily in setting up creative agencies within their ministries, helped design guides on how best to export K-pop to other territories and installed broadband to the entire nation as early as 1994! Yes, that's right... Nineteen-ninety-fucking-four. In 2014, South Korea had an internet connection 200 times faster than the average connection in North America.

Many of us in the business have spoken for some years about the opportunities that would arise as the rest of the world came online and it is absolutely coming to fruition right now across places such as India, Africa and South America (many of which bypassed those painful dial-up years and went straight to data plans!). Fast connections aside, K-pop is making serious waves right now.

Earlier this month K-pop all-star group SuperM debuted at No.1 on the US albums chart. Every major label without exception and most big indies are signing K-pop at a rapid rate, big Western promoters are opening huge stadiums in Korea, companies on this side of the world are snapping up big K-pop managers and labels are flocking to Asia to open imprints.

But K-pop isn't the only thing that that's coming in hard from the East right now. I've written about TikTok a few times this year, but now feels like a good time to delve back into it given recent developments.

Firstly, the idea that a Chinese-owned app (and social network) would take hold in the way it has across the West would have been unthinkable to most a few years ago but, as I write, TikTok was reported to have had in the region of one billion downloads by February this year. Yes, you read that right. It also spent over a year as the top app on the iOS store. Those figures dwarf any streaming service you can name. It's also been aggressively hiring over the last few months, reportedly head hunting some very established and respected industry veterans



East is East: Sammy Andrews

and rising starts to build out its music relationships. The platform has spawned stars including Lil Nas X and is launching tracks into the stratosphere at an incredible rate.

At Deviate Digital, we are seeing absolutely insane figures from all ads we place there in comparison to any other social network, but TikTok is facing some pretty serious challenges, too. Many are aware of some of the licensing deals in place, but right now it faces major push back and copyright disputes from organisations including the National Music Publishers Association (NMPA) and ICE. It has also faced criticism for censorship in some parts of the world and sparked security concerns.

TikTok is owned by fast-growing giant Bytedance, which in 2018 was valued at \$78 billion. Bytedance is looking to launch a streaming service and, if rumours are to be believed, they are looking to do so soon. With the momentum TikTok has already generated in the West, imagine the impact that kind of service could have.

One thing is for sure, the coming months and years will see global cultural trends change in ways most could have never have imagined. In a time where some are keen to see walls go up, it's nice to see music continually smashing borders.



Music Week CHARTS



Kind of a big deal: Stereophonics score No.1 album with Kind

34/36 – Singles & Albums

35/37 – Analysis

38/39 – Market Shares

40 – Streaming/Comps/Record Store

41 – Indies

42/43 – UK/EU Airplay

44/45 – Apple/Spotify

46 – Vevo

47 – Club



THE OFFICIAL UK SINGLES CHART

TOP 75



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

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

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

Not monkeying around: Tones And I hold firm at No.1

BY ALAN JONES

On its fifth week at No.1, consumption of Dance Monkey – the introductory hit for 19-year-old Toni Watson, from Melbourne as **Tones And I** – returns to growth, increasing 5.69% to 85,820 units (including 76,187 from sales-equivalent streams) a 23-week high. It lengthens its lead over Kosovan DJ **Regard**'s debut smash Ride It – No.2 for the third week in a row, and fourth time in five weeks (43,760 sales) – from 85.39% to 96.12%.

Released too late last week to gain more than a toehold on the chart, Lose You To Love Me catapults 65-3 (38,742 sales) to become **Selena Gomez**'s fifth Top 10 hit and her highest charting song to date. The simultaneously released Look At Her Now debuts at No.26 (16,731 sales) to become her 20th hit.

On the chart every year since his 2004 debut, **Kanye West** breaks his 2019 duck with the simultaneous arrival of three songs from his new album, Jesus Is King. Powered largely by streaming, they are: Follow God (No.6 32,806 sales), Selah (No.19, 20,222 sales) and Closed On Sunday (No.20, 19,356 sales). The eight other tracks are 'starred-out' of the Top 75. West has now had 59 Top 75 entries, and 21 Top 10 singles.

Lizzo's March 2016 release Good As Hell finally made the Top 20 last week, and now becomes her first Top 10 hit. Dashing 18-7 (32,419 sales) its latest stimulus is a new duet version with Ariana Grande which is picking up plenty of airplay, and which is 59p on iTunes. Good As Hell's rise coincides with 2017 release Truth Hurts diving 31-74 (6,545 sales), ending its 16 week run in the Top 40 as it slips into ACR. Rising for the fifth week in a row, Memories advances 10-8 (29,786 sales) for **Maroon 5**.

The rest of the Top 10, all of which fall despite increasing consumption: Circles (3-4, 34,243 sales) by **Post Malone**, South Of The Border (4-5, 33,026 sales) by **Ed Sheeran** feat. Camila Cabello & Cardi B, Outnumbered (7-9, 29,427 sales) by **Dermot Kennedy** and Bruises (6-10, 28,168 sales) by **Lewis Capaldi**.

Exiting the Top 10: Buss Down (8-11, 27,869 sales) by **Aitch** feat. ZieZie, Highest In The Room (5-12, 26,864 sales) by **Travis Scott** and Be Honest (9-14, 23,460 sales) by **Jorja Smith** feat. Burna Boy.

No.3 in February, London rapper **AJ Tracey**'s eponymous debut album surges 92-18 (4,674 sales) after the release of a deluxe edition that adds five extra tracks. The most popular of the new tracks is Floss (feat. MoStack and Not3s), which debuts at No.22 (18,289 sales) providing Tracey with his 15th hit, MoStack with his 11th and Not3s with his 12th.

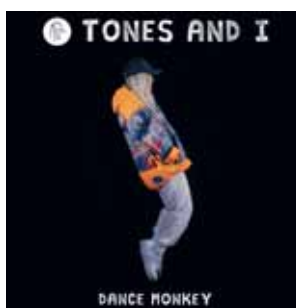
Coldplay's eighth album, Everyday Life, drops later this month (22nd), and has already surrendered its first hit, Orphans. Their 34th chart entry, it debuts at No.27, (16,663



No.1

Tones And I – Dance Monkey (Parlophone)

This week's sales: 85,820 | Downloads: 9,633 | Streams: 76,187 | Total sales to date: 515,955 |



Dance the night away: *Tones And I* scored 76,187 from sales-equivalent streams

sales), while opening at No.1 on the radio airplay chart – a fact which means that the Parlophone label achieves the rare trifecta of topping the radio airplay chart, the singles chart (Tones And I) and album chart (Stereophonics) simultaneously with different acts.

Rex Orange County is a 21-year-old from Hampshire (real name: Alexander O'Connor) who failed to make the Top 200 with his 2016 debut album, Bcos You Will Never Be Free, and reached No.193 with 2018 follow-up Apricot Princess. His third album, Pony, fares much better, debuting at No.5 this week, thanks largely to opening track 10/10, which has had a massive 160 plays from BBC Radio 1 thus far. It now becomes his first hit single, debuting at No.68 (7,341 sales).

Also new to the Top 75: Frail State Of Mind (No.54, 9,437 sales), **The 1975**'s 18th hit; and Better Half Of Me (No.70, 7,067 sales), **Tom Walker**'s third hit.

There are new peaks for: Hot Girl Bummer (30-25, 17,208 sales) by **Blackbear**. This Is Real (33-30, 15,367 sales) by **Jax Jones** feat. Ella Henderson, Nice To Meet Ya (41-34, 13,462 sales) by **Niall Horan**, G Love (59-47, 10,354 sales) by **Krept & Konan** feat. Wizkid, Pump It Up (72-58, 8,532 sales) by **Endor** and Trampoline (70-61, 8,292 sales) by **Shaed**.

Overall singles sales are up 4.77% week-on-week at 19,052,876, 19.88% above same week 2018 sales of 15,892,944. Paid-for sales are up 3.36% week-on-week at 576,512 – 31.75% below same week 2018 sales of 844,652. They are below same week, previous year sales for the 326th week in a row.

THE OFFICIAL UK ALBUMS CHART 75



TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	New		Stereophonics Kind Parlophone 0190295379117 (Arvato)
2	New		Kanye West Jesus Is King Def Jam 0602508347467 (Sony DADC UK)
3	New		James Blunt Once Upon A Mind Atlantic 0190295366780 (Arvato)
4	New		Rick Astley The Best Of Me BMG 538537890 (ADA Arvato)
5	New		Rex Orange County Pony Columbia 19075986662 (Cinram)
6	3	16	Ed Sheeran No.6 Collaborations Project Asylum 0190295427887 (Arvato)
7	5	24	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK)
8	7	8	Post Malone Hollywood's Bleeding Republic 806713 (Sony DADC UK)
9	8	2	Daniel O'Donnell Halfway To Paradise DMG TV DMGT076 (Sony DADC UK)
10	2	2	James Arthur You Syco 88985480352 (Cinram)
11	New		Bruce Springsteen Western Stars – Songs From The Film Columbia 19075995452 (Cinram)
12	10	54	Queen Bohemian Rhapsody – OST Virgin 7708426 (Sony DADC UK)
13	New		Van Morrison Three Chords And The Truth Exile 801663 (Caroline/Sony DADC UK)
14	11	98	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato)
15	9	5	D-Block Europe PTSD D-Block Europe 0602508253225 (Caroline/Sony DADC UK)
16	14	31	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK)
17	New		Neil Young & Crazy Horse Colorado Reprise 0093624898900 (Arvato)
18	Re-Entry		AJ Tracey AJ Tracey 0190296916632 (ADA Arvato)
19	17	6	Liam Gallagher Why Me? Why Not Warner 0190295408374 (Arvato)
20	New		Bay City Rollers Gold Crimson CRIMCD658 (Sony DADC UK)
21	13	203	The Beatles Abbey Road Apple Corps 3824682 (Sony DADC UK)
22	15	4	Summer Walker Over It Polydor 0602508324352 (Sony DADC UK)
23	1	2	Foals Everything Not Saved Will Be Lost – Part 2 Warner 0190295394639 (Arvato)
24	16	7	Sam Fender Hypersonic Missiles Polydor 7742875 (Sony DADC UK)
25	18	10	Taylor Swift Lover EMI 7792868 (Sony DADC UK)
26	19	139	Ed Sheeran – Asylum 0190295859039 (Arvato)
27	20	103	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK)
28	New		Editors Black Gold – Best Of Editors Play It Again Sam PIASR1125CDX (PIAS Cinram)
29	New		Harry Connick Jr True Love: A Celebration Of Cole Porter Verve 7799214 (Sony DADC UK)
30	22	13	Mabel High Expectations Polydor 7779872 (Sony DADC UK)
31	23	84	George Ezra Staying At Tamara's Columbia 88985471342 (Cinram)
32	28	50	Fleetwood Mac 50 Years – Don't Stop Rhino 0603497855612 (Arvato)
33	New		Desert Sessions Vols. 11 & 12 Matador OLE1488CD (PIAS Cinram)
34	New		Hawkwind All Aboard The Skylark Cherry Red CDBRED782 (ADA/Proper)
35	25	52	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK)
36	New		Cigarettes After Sex Cry Partisan PTKF21732 (PIAS Cinram)
37	26	5	Becky Hill Get To Know Polydor 0602508369810 (Sony DADC UK)
38	38	599	Fleetwood Mac Rumours Rhino 8122796778 (Arvato)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	New		Airbourne Boneshaker Spinefarm SPINE794860 (Sony DADC UK)
40	12	3	Elbow Giants Of All Sizes Polydor 7764406 (Sony DADC UK)
41	24	4	Dermot Kennedy Without Fear Island 7798774 (Sony DADC UK)
42	40	1232	ABBA Gold – Greatest Hits Polydor 2752259 (Sony DADC UK)
43	30	78	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK)
44	34	126	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato)
45	33	586	Eminem Curtain Call – The Hits Interscope 9887893 (Sony DADC UK)
46	32	34	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK)
47	35	398	Queen The Platinum Collection Virgin 2724217 (Sony DADC UK)
48	39	79	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK)
49	36	38	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK)
50	45	607	The Beatles 1 Apple Corps 0830702 (Sony DADC UK)
51	44	56	Lady Gaga, Bradley Cooper And The Motion... A Star Is Born OST Interscope 6777553 (Sony DADC UK)
52	31	3	Lil Tjay True 2 Myself Columbia 0886447993224 (Cinram)
53	43	447	Oasis Time Flies – 1994-2009 Big Brother RKIDCD66 (PIAS Cinram)
54	51	55	Jess Glynne Always In Between Atlantic 019029595906 (Arvato)
55	47	280	Ed Sheeran x Asylum 2564628590 (Arvato)
56	70	19	Bruce Springsteen Western Stars Columbia 19075941972 (Cinram)
57	50	70	Drake Scorpion Cash Money/Republic 060256789121 (Sony DADC UK)
58	New		Joe Bonamassa Live At The Sydney Opera House Provogue 0810020500363 (ADA Arvato)
59	27	19	Mark Ronson Late Night Feelings Columbia 19075938222 (Cinram)
60	41	8	Aitch Aitch2O Since 93 19075991582 (Cinram)
61	42	9	Lana Del Rey Norman Fucking Rockwell! Polydor 810482 (Sony DADC UK)
62	49	1141	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK)
63	53	155	David Bowie Legacy Parlophone 0190295919900 (Arvato)
64	74	35	Tom Walker What A Time To Be Alive Relentless 19075801772 (Cinram)
65	56	631	Michael Jackson Number Ones Epic 5138002 (Cinram)
66	46	9	Lil Tecca We Love You Tecca Republic 0602508243387 (Sony DADC UK)
67	New		Shakespears Sister Ride Again London Music Stream LMS5521319 (PIAS Cinram)
68	54	244	The Killers Direct Hits Vertigo 3755766 (Sony DADC UK)
69	52	8	Melanie Martinez K-12 Atlantic 0075678651663 (Arvato)
70	60	195	George Michael Twenty Five Aegean 88697009002 (Cinram)
71	4	2	Alter Bridge Walk The Sky Napalm NPR824JC (The Orchard/Proper)
72	57	402	Whitney Houston The Ultimate Collection Arista 88697177012 (Cinram)
73	58	758	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Cinram)
74	Re-Entry		The Jam Snap! Polydor 9877181 (Sony DADC UK)
75	New		Phil Campbell Old Lions Still Roar Nuclear Blast 0727361490706 (ADA Arvato)

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One of a Kind: Stereophonics snare seventh chart-topper

BY ALAN JONES

We are into November, and the seasonal frenzy has started in earnest, with 18 Top 75 debuts and an all-new Top 5 in the artist album chart this week - the sixth in the 63-year history of the list and the first for exactly four years.

The acts filling the top four places have had 12 previous No.1 albums between them - the others have had two each, while **Stereophonics** have had six, which they now increase to seven as their 11th studio album, *Kind*, debuts at the summit on consumption of 29,844 units (including 1,433 from sales-equivalent streams). It is their follow-up to *Scream Above The Sounds*, which opened at No.2 exactly two years ago, on consumption of 43,760 copies.

Kanye West's new album *Jesus Is King* - a collection of soul and gospel-oriented raps with unusually clean lyrics - has no physical release, but opens its chart campaign at No.2 (19,407 sales), becoming his 10th Top 10 entry.

All five of **James Blunt's** studio albums hitherto have made the Top 10, and the 45-year-old singer/songwriter hits the target again with his latest set, *Once Upon A Mind*, opening at No.3 (15,385 sales) surpassing the debut/peak of his last album, *The Afterlove*, which was No.6 in March 2017, albeit on significantly higher first week sales of 24,330.

A career-spanning collection containing all of his major hits, in original and 're-imagined' versions, *The Best Of Me* opens at No.4 (15,379 sales), becoming **Rick Astley's** sixth Top 10 entry and ninth Top 75 entry.

The only act in the Top 5 without a prior No.1 is rising singer/songwriter **Rex Orange County**, whose first chart album, *Pony*, opens at No.5 (12,213 sales).

The rest of the Top 10: No.6 *Collaborations Project* (3-6, 11,937 sales) by **Ed Sheeran**, *Divinely Uninspired To A Hellish Extent* (5-7, 9,693 sales) by **Lewis Capaldi**, *Hollywood's Bleeding* (7-8, 8,241 sales) by **Post Malone**, *Halfway To Paradise* (8-9, 6,378 sales) by **Daniel O'Donnell** and *You* (2-10, 5,925 sales) by **James Arthur**.

As leadership of the chart changes hands for the 10th week in a row, last week's top title, *Everything Not Saved Will Be Lost Part 2*, slumps 1-23 (3,937 sales) for **Foals**.

Bruce Springsteen is one of a trio of septuagenarian chart veterans to have a new Top 20 entry this week. His *Western Stars: Songs From The Film*, debuts at No.11 (5,557 sales) just 19 weeks after *Western Stars* sold 52,290 copies to debut at No.1. Both albums contain the same 13 Springsteen originals, with the *Songs From The Film* edition housing the film versions (match), and the other housing the studio versions.

The other 70+ acts: 74-year-old **Van Morrison**, whose *Three Chords & The Truth*, debuts at No.13 (5,280 sales) to become



No.1

Stereophonics - *Kind* (Parlophone)

This week's sales: 29,844 | Physical: 25,257 | Downloads: 3,154 |
Streams: 1,433 | Total sales to date: 29,870 |



Pumping on your stereo:

Kind is the follow-up to
2017's *Scream Above
The Sounds*

his 48th chart album; and 73-year-old **Neil Young**, whose *Colorado* (No.17, 4,719 sales) is his 60th Top 75 album, and 22nd this century.

Also new to the chart: *Gold* (No.20, 4,165 sales) by **Bay City Rollers**; *Black Gold* (No.28, 3,619 sales), the first compilation from **Editors**, after six Top 10 studio albums; *True Love: A Celebration Of Cole Porter* (No.29, 3,587 sales), the ninth chart album for **Harry Connick Jr.**; *Volumes 11 & 12* (No.33, 3,006 sales), the first chart entry for Californian collective **Desert Sessions**; *All Aboard The Skylark* (No.34, 3,004 sales), the 25th chart album for space rock veterans **Hawkwind**; *Cry* (No.36, 2,929 sales), the second chart album by Texan band **Cigarettes After Sex**; *Boneshaker* (No.39, 2,763 sales), the fifth chart album for Australian hard rock band **Airbourne**; *Live At The Sydney Opera House* (No.58, 1,912 sales), the 25th Top 75 album by **Joe Bonamassa**; *Ride Again* (No.67, 1,756 sales), a six-song, 19-minute EP by **Shakespears Sister**, and their fourth chart entry; and *Old Lions Still Roar* (No.75, 1,615 sales), the debut solo album from **Phil Campbell**, who was lead guitarist in **Motorhead** for more than 30 years.

Now *That's What I Call Music! 103* is No.1 compilation for the 15th time (3,558 sales).

Overall album sales are up 10.03% week-on-week at 1,829,751, 5.68% above same week 2018 sales of 1,731,354. Sales-equivalent streams accounted for 1,218,457 sales, 66.59% of the total. Sales of paid-for albums are up 18.60% week-on-week at 611,294, 16.75% below same week 2018 sales of 734,299.

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	42.44%	1	UNIVERSAL MUSIC	39.80%	1	UNIVERSAL MUSIC	38.77%
2	SONY MUSIC	24.81%	2	WARNER MUSIC	29.83%	2	WARNER MUSIC	29.44%
3	WARNER MUSIC	20.64%	3	SONY MUSIC	15.56%	3	SONY MUSIC	15.36%
4	AJ TRACEY	2.86%	4	BMG	4.83%	4	BMG	5.47%
5	SONY/UNIVERSAL	2.33%	5	DEMON MUSIC	2.00%	5	DEMON MUSIC	1.98%
OTHERS		6.92%	OTHERS		7.97%	OTHERS		8.98%

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 VIRGIN EMI			ARTIST ALBUMS NO. 1 VIRGIN EMI			ALL ALBUMS NO.1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	19.12%	1	VIRGIN EMI	14.42%	1	VIRGIN EMI	14.23%
2	POLYDOR	14.11%	2	ATLANTIC	13.20%	2	ATLANTIC	13.03%
3	RCA	13.74%	3	POLYDOR	11.77%	3	POLYDOR	11.11%
4	ATLANTIC	11.82%	4	PARLOPHONE	9.38%	4	PARLOPHONE	9.26%
5	COLUMBIA	7.95%	5	COLUMBIA	8.47%	5	COLUMBIA	8.36%
6	ISLAND	6.95%	6	ISLAND	6.50%	6	ISLAND	6.41%
7	PARLOPHONE	6.67%	7	BMG	4.83%	7	BMG	4.77%
8	AJ TRACEY	2.86%	8	WARNER RECORDS	4.81%	8	WARNER RECORDS	4.75%
9	WARNER RECORDS	2.15%	9	CAROLINE	3.31%	9	CAROLINE	3.27%
10	RELENTLESS	1.79%	10	RHINO (WARNERS)	2.44%	10	RHINO (WARNERS)	2.41%
11	SYCO/VIRGIN EMI	1.60%	11	SONY MUSIC CG	2.39%	11	SONY MUSIC CG	2.35%
12	FAMM	1.53%	12	DEMON MUSIC	2.00%	12	DEMON MUSIC	1.98%
13	ATLANTIC3/COLUMBIA2	1.51%	13	UMC	1.97%	13	UMC	1.94%
14	BLACK BUTTER	1.34%	14	SYCO MUSIC	1.86%	14	SYCO MUSIC	1.84%
15	ATLANTIC/VIRGIN EMI	1.32%	15	AJ TRACEY	1.47%	15	AJ TRACEY	1.45%
OTHERS		5.54%	OTHERS		11.19%	OTHERS		12.85%

THIS WEEK'S TOTAL MARKET SHARE

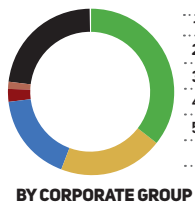
BY CORPORATE GROUP

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	34.1%	1	UNIVERSAL MUSIC	30.6%
2	SONY MUSIC	21.4%	2	SONY MUSIC	21.1%	2	WARNER MUSIC	20.3%
3	WARNER MUSIC	17.1%	3	WARNER MUSIC	18.5%	3	SONY MUSIC	14.6%
4	BMG	1.2%	4	BMG	1.9%	4	BMG	5.6%
5	XL BEGGARS	1.2%	5	KOBALT MUSIC	1.3%	5	DEMON MUSIC	2.7%
OTHERS		22.3%	OTHERS		23.2%	OTHERS		26.2%

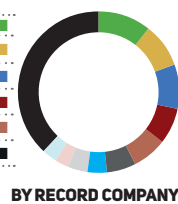
BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			SINGLES SALES NO. 1 RCA			ARTIST ALBUM SALES NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	11.3%	1	RCA	11.6%	1	VIRGIN EMI	8.1%
2	RCA	10.7%	2	POLYDOR	10.4%	2	PARLOPHONE	6.8%
3	POLYDOR	10.0%	3	VIRGIN EMI	9.8%	3	POLYDOR	6.8%
4	ISLAND	8.3%	4	ISLAND	6.8%	4	COLUMBIA	5.9%
5	ATLANTIC	7.8%	5	ATLANTIC	6.7%	5	ATLANTIC	5.2%
6	COLUMBIA	6.1%	6	COLUMBIA	5.5%	6	UMC	5.0%
7	WARNER RECORDS	4.0%	7	PARLOPHONE	5.4%	7	SONY MUSIC CG	4.8%
8	PARLOPHONE	3.1%	8	WARNER RECORDS	3.8%	8	BMG	4.6%
9	UMC	1.8%	9	UMC	2.0%	9	WARNER RECORDS	3.9%
10	RHINO (WARNERS)	1.7%	10	RHINO (WARNERS)	2.0%	10	ISLAND	3.7%
11	SONY MUSIC CG	1.5%	11	SONY MUSIC CG	1.7%	11	RHINO (WARNERS)	3.6%
12	CAROLINE	1.2%	12	CAPITOL	1.3%	12	DECCA	3.3%
13	CAPITOL	1.1%	13	DECCA	1.3%	13	DEMON MUSIC	2.7%
14	SYCO MUSIC	1.1%	14	SYCO MUSIC	1.0%	14	RCA	2.0%
15	DECCA	1.0%	15	BMG	0.9%	15	CAROLINE	1.5%
OTHERS		29.3%	OTHERS		29.6%	OTHERS		31.8%

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK

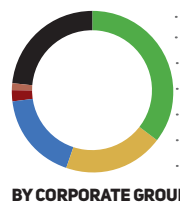


1	UNIVERSAL MUSIC	35.7%
2	SONY MUSIC	20.4%
3	WARNER MUSIC	17.3%
4	BMG	2.4%
5	XL BEGGARS	1.3%
OTHERS		23.0%

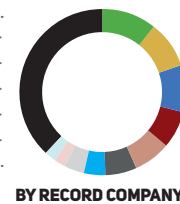


1	VIRGIN EMI	10.6%
2	POLYDOR	9.1%
3	RCA	8.7%
4	ISLAND	7.2%
5	ATLANTIC	7.0%
6	COLUMBIA	5.9%
7	WARNER RECORDS	3.9%
8	PARLOPHONE	3.8%
9	SONY MUSIC CG	3.0%
10	UMC	2.9%
OTHERS		38.0%

AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



1	UNIVERSAL MUSIC	35.5%
2	SONY MUSIC	20.0%
3	WARNER MUSIC	17.8%
4	BMG	2.1%
5	XL BEGGARS	1.3%
OTHERS		23.3%



1	VIRGIN EMI	10.6%
2	POLYDOR	9.4%
3	RCA	9.0%
4	ISLAND	7.4%
5	ATLANTIC	7.2%
6	COLUMBIA	6.1%
7	WARNER RECORDS	4.0%
8	PARLOPHONE	3.9%
9	UMC	2.4%
10	SONY MUSIC	2.2%
OTHERS		37.9%

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	576,512	2,029,376,587	239,591,675	19,052,876	430,319	86,942	1,218,457	1,735,718	94,033	611,294	1,218,457	1,829,751
LAST WEEK	557,749	1,945,083,329	233,888,142	18,184,878	351,725	78,810	1,147,491	1,578,026	84,888	515,423	1,147,491	1,662,914
% CHANGE	3.4%	4.3%	2.4%	4.8%	22.3%	10.3%	6.2%	10.0%	10.8%	18.6%	6.2%	10.0%

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



YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	39.6%
2	SONY MUSIC	29.3%
3	BMG	10.7%
4	WARNER MUSIC	5.3%
5	DEMON MUSIC	2.2%
	OTHERS	12.8%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	32.0%
2	WARNER MUSIC	18.0%
3	SONY MUSIC	16.9%
4	BMG	6.4%
5	DEMON MUSIC	2.6%
	OTHERS	24.1%

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	21.7%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.9%
2	SONY MUSIC	22.3%
3	WARNER MUSIC	17.1%
4	BMG	2.0%
5	XL BEGGARS	1.0%
	OTHERS	21.6%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.9%
2	SONY MUSIC	21.3%
3	WARNER MUSIC	16.5%
4	BMG	2.0%
5	XL BEGGARS	1.3%
	OTHERS	22.1%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	20.6%
3	WARNER MUSIC	17.1%
4	BMG	1.8%
5	XL BEGGARS	1.3%
	OTHERS	22.6%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	26.6%
2	UMC	16.2%
3	UMOD	10.1%
4	VIRGIN EMI	9.5%
5	UNION SQUARE	5.7%
6	BMG	4.7%
7	RHINO (WARNERS)	3.9%
8	DEMON MUSIC	2.2%
9	BIG 3	2.2%
10	COLUMBIA	1.8%
11	ISLAND	1.7%
12	DECCA	0.9%
13	POLYDOR	0.9%
14	ACE	0.9%
15	RCA	0.8%
	OTHERS	11.9%

ALL ALBUM SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	8.3%
2	SONY MUSIC CG	8.1%
3	UMC	6.7%
4	POLYDOR	5.9%
5	PARLOPHONE	5.8%
6	COLUMBIA	5.3%
7	BMG	4.6%
8	ATLANTIC	4.5%
9	RHINO (WARNERS)	3.6%
10	ISLAND	3.4%
11	WARNER RECORDS	3.4%
12	DECCA	2.9%
13	DEMON MUSIC	2.6%
14	UMOD	1.9%
15	RCA	1.9%
	OTHERS	30.9%

SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.2%
2	RCA	10.6%
3	POLYDOR	10.0%
4	ISLAND	9.0%
5	ATLANTIC	8.3%
6	COLUMBIA	6.1%
7	WARNER RECORDS	3.9%
8	PARLOPHONE	2.6%
9	RHINO (WARNERS)	1.7%
10	UMC	1.6%
11	SONY MUSIC CG	1.4%
12	CAPITOL	1.2%
13	SYCO MUSIC	1.1%
14	DECCA	1.0%
15	CAROLINE	0.9%
	OTHERS	29.4%

SINGLES SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.8%
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	3.0%
9	RHINO (WARNERS)	2.0%
10	UMC	1.9%
11	SONY MUSIC CG	1.6%
12	CAPITOL	1.6%
13	DECCA	1.2%
14	BMG	1.1%
15	SYCO MUSIC	1.1%
	OTHERS	28.5%

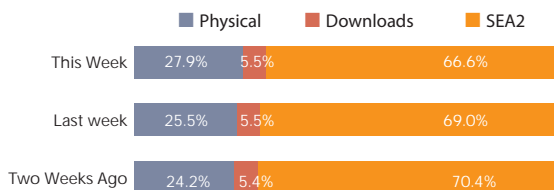
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.2%
3	RCA	8.9%
4	ISLAND	7.8%
5	ATLANTIC	7.4%
6	COLUMBIA	5.7%
7	SONY MUSIC CG	3.6%
8	WARNER RECORDS	3.6%
9	UMC	2.9%
10	RHINO (WARNERS)	2.5%
11	PARLOPHONE	2.4%
12	DECCA	1.5%
13	BMG	1.2%
14	UMOD	1.0%
15	CAPITOL	1.0%
	OTHERS	30.4%

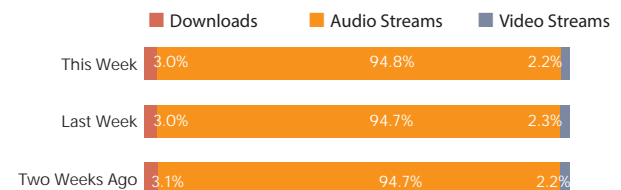
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

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	3.8%
8	PARLOPHONE	2.5%
9	RHINO (WARNERS)	2.5%
10	UMC	2.2%
11	SONY MUSIC CG	2.1%
12	DECCA	1.5%
13	BMG	1.1%
14	CAPITOL	1.0%
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	TOTAL
THIS YEAR	31,207,493	84,272,214,486	10,797,126,843	803,579,437	15,885,051	4,233,375	50,959,752	71,078,178	5,279,195	25,397,620	50,959,752	76,357,372
LAST YEAR	42,872,735	68,052,933,388	3,934,003,827	700,078,350	18,976,538	5,871,454	41,847,544	66,695,536	8,358,664	33,206,656	41,847,544	75,054,200
% CHANGE	-27.2%	23.8%	N/A	14.8%	-16.3%	-27.9%	21.8%	6.6%	-36.8%	-23.5%	21.8%	1.7%

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OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	1	Tones & I	Dance Monkey <i>Parlophone</i>	
2	2	Regard	Ride It <i>Ministry Of Sound</i>	
3	3	Lewis Capaldi	Someone You Loved <i>EMI</i>	
4	NEW	Selena Gomez	Lose You To Love Me <i>Interscope</i>	
5	4	Post Malone	Circles <i>Republic</i>	
6	NEW	Kanye West	Follow God <i>Def Jam</i>	
7	5	Ed Sheeran Ft Stormzy	Take Me Back To London <i>Asylum</i>	
8	11	Aitch Ft ZieZie	Buss Down <i>Since 93</i>	
9	16	Ed Sheeran Ft Camila Cabello & Cardi B	South Of The Border <i>Asylum</i>	
10	10	Dermot Kennedy	Outnumbered <i>Island</i>	
11	38	Lizzo	Good As Hell <i>Atlantic</i>	
12	7	AJ Tracey	Ladbroke Grove <i>AJ Tracey</i>	
13	9	Joel Corry	Sorry <i>Asylum/Perfect Havoc</i>	
14	6	Travis Scott	Highest In The Room <i>Cactus Jack/Epic/Grand Hustle</i>	
15	12	Lewis Capaldi	Bruises <i>EMI</i>	
16	15	Kygo & Whitney Houston	Higher Love <i>Columbia/Kygo</i>	
17	27	Maroon 5	Memories <i>Interscope</i>	
18	8	Aitch	Taste (Make It Shake) <i>Since 93</i>	
19	18	Dominic Fike	3 Nights <i>Columbia</i>	
20	19	Shawn Mendes & Camila Cabello	Señorita <i>EMI/Syco</i>	
21	13	Jorja Smith Ft Burna Boy	Be Honest <i>FAMM</i>	
22	20	Ed Sheeran Ft Khalid	Beautiful People <i>Asylum/Columbia</i>	
23	14	Lil Tecca	Ran\$om <i>Republic</i>	
24	22	Sam Feldt Ft Rani	Post Malone <i>Spinnin'</i>	
25	24	Riton & Oliver Heldens Ft Vula	Turn Me On <i>Ministry Of Sound</i>	
26	21	Harry Styles	Lights Up <i>Columbia</i>	
27	17	Young T & Bugsey Ft Aitch	Strike A Pose <i>Black Butter</i>	
28	NEW	Kanye West	Selah <i>Def Jam</i>	
29	30	Meduza Ft Becky Hill & Goodboys	Lose Control <i>Polydor</i>	
30	28	Ed Sheeran & Justin Bieber	I Don't Care <i>Asylum/Def Jam</i>	
31	25	Sam Smith	How Do You Sleep? <i>Capitol</i>	
32	NEW	Kanye West	Closed On Sunday <i>Def Jam</i>	
33	23	Dave	Professor X <i>Warner</i>	
34	32	Lil Nas X	Old Town Road <i>Lil Nas X</i>	
35	29	Lewis Capaldi	Hold Me While You Wait <i>EMI</i>	
36	NEW	Kanye West	On God <i>Def Jam</i>	
37	41	Blackbear	Hot Girl Bummer <i>Interscope</i>	
38	35	Tiësto & Mabel	God Is A Dancer <i>Polydor</i>	
39	33	Billie Eilish	Bad Guy <i>Interscope</i>	
40	26	Headie One	Both <i>Relentless</i>	
41	NEW	Kanye West Ft Ty Dolla Sign & Ant Clemons	Everything We Need <i>Def Jam</i>	
42	NEW	AJ Tracey Ft MoStack & Not3s	Floss <i>AJ Tracey</i>	
43	37	Camila Cabello	Liar <i>Epic/Syco</i>	
44	31	Lil Nas X	Panini <i>Lil Nas X</i>	
45	34	Dave Ft Burna Boy	Location <i>Dave Neighbourhood</i>	
46	NEW	Kanye West Ft Sunday Service Choir	Every Hour <i>Def Jam</i>	
47	NEW	Kanye West Ft Clipse & Kenny G	Use This Gospel <i>Def Jam</i>	
48	36	Mist Ft Fredo	So High <i>Since 93/Warner</i>	
49	NEW	Selena Gomez	Look At Her Now <i>Interscope</i>	
50	39	Dan & Shay Ft Justin Bieber	10,000 Hours <i>Def Jam/Warner</i>	

OFFICIAL RECORD STORE TOP 20

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



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Rex Orange County	Pony	Columbia
2	RE	Cigarettes After Sex	Cry	Partisan
3	NEW	Desert Sessions	Vols. 11 & 12	Matador
4	NEW	Dry Cleaning	Sweet Princess/Boundary Road	Its OK
5	1	Foals	Everything Not Saved Will Be Lost...	Warner
6	NEW	Neil Young & Crazy Horse	Colorado	Reprise
7	NEW	Swans	Leaving Meaning	Mute
8	NEW	Stereophonics	Kind	Parlophone
9	NEW	Van Morrison	Three Chords And The Truth	Exile
10	4	Floating Points	Crush	Ninja Tune
11	10	Big Thief	Two Hands	4AD
12	NEW	Editors	Black Gold - Best Of Editors	Play It Again Sam
13	NEW	Mikal Cronin	Seeker	Merge
14	NEW	The Kinks	Arthur Or The Decline And Fall Of The...	BMG
15	12	The Beatles	Abbey Road	Apple Corps
16	NEW	Lankum	The Livelong Day	Rough Trade
17	8	Elbow	Giants Of All Sizes	Polydor
18	NEW	Hawkwind	All Aboard The Skylark	Cherry Red
19	20	Tyler The Creator	Igor	Columbia
20	NEW	Liz Lawrence	Pity Party	Second Breakfast

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COMPILATION CHART TOP 20

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



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	1	Now That's What I Call Music! 103	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	4	The Complete Halloween Party Album	USM Junior	(Sony DADC UK)
3	8	The Halloween Party Album	Sony Music CG/Spectrum	(Sony DADC UK)
4	5	Halloween Songs	Crimson	(Sony DADC UK)
5	RE	Once Upon A Time In Hollywood - OST	Columbia (Cinram)	
6	2	Now 100 Hits Movies	Sony Music CG/Virgin EMI	(Sony DADC UK)
7	3	The Best Country Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
8	RE	Now That's What I Call Halloween	Sony Music CG/Virgin EMI	(Sony DADC UK)
9	6	Now 100 Hits - Car Songs	Sony Music CG/Virgin EMI	(Sony DADC UK)
10	11	Goldie - Drum & Bass Life	UMOD	(Sony DADC UK)
11	12	Pop Explosion	Spectrum/Sony Music CG	(Sony DADC UK)
12	13	Now 100 Hits - Classic Rock	Sony Music CG/Virgin EMI	(Sony DADC UK)
13	9	Motown Greatest Hits	Island/UMC	(Sony DADC UK)
14	7	Now That's What I Call A Summer Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
15	15	Throwback Trance	Ministry Of Sound (Cinram)	
16	10	Now 100 Hits - Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
17	14	The Best Electronic Album In The World	Spectrum/Sony Music CG	(Sony DADC UK)
18	16	100 Percent Clubland	Classix	UMOD (Sony DADC UK)
19	RE	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
20	18	Driven By 80s Anthems	Driven By USM (ADA Arvato)	

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	AJ Tracey Ladbrooke Grove / AJ Tracey (ADA Arvato)
2	2	Jorja Smith Ft Burna Boy Be Honest / FAIMM (The Orchard)
3	NEW	AJ Tracey Ft MoStack & Not3s Floss / AJ Tracey (ADA Arvato)
4	3	Lauv & Anne-Marie Fuck, I'm Lonely / Lauv (AWAL)
5	6	Freya Ridings Castles / Good Soldier (AWAL)
6	5	NSG Trust Issues / NSG (The Orchard)
7	10	Endor Pump It Up / Defected (ADA Arvato)
8	4	Sidhu Moose Wala & Mist Ft Steel Banglez & ... 47 / Catalyst (ADA Arvato)
9	7	Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
10	14	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
11	11	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
12	9	BTS Ft Lauv Make It Right / Big Hit Ent. (The Orchard)
13	13	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
14	17	Adele Someone Like You / XL (PIAS Cinram)
15	16	Roberto Surace Joys / Defected (ADA Arvato)
16	NEW	AJ Tracey Ft Young Adz Halloween / AJ Tracey (ADA Arvato)
17	12	AJ Tracey Cat Pack / AJ Tracey (ADA Arvato)
18	15	Tyga Ft Offset Taste / Last Kings (Empire)
19	NEW	Pet Shop Boys Ft Years & Years Dreamland / x2 (AWAL)
20	18	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
21	20	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
22	8	Frank Ocean DHL / Blonded (Blonded)
23	25	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
24	21	Gerry Cinnamon Canter / Little Runaway (AWAL)
25	27	The White Stripes Seven Nation Army / XL (PIAS)
26	24	Gerry Cinnamon Beller / Little Runaway (Kobalt/AWAL)
27	23	Passenger Let Her Go / Netzwerk (ADA Arvato)
28	19	Gerry Cinnamon Sun Queen / Little Runaway (AWAL)
29	26	YNW Melly Murder On My Mind / 300 Ent. (Arvato)
30	30	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	1	Endor Pump It Up / Defected (Defected)
2	2	Roberto Surace Joys / Defected (Defected)
3	4	Nafe Smallz Bad To The Bone / Ozone (Ozone Music)
4	NEW	Arizona Zervas Roxanne / Arizona Zervas (Arizona Zervas)
5	8	Bru-C & Simula You & I / Crucaat (Crucaat)
6	10	Rex Orange County Ft... Loving Is Easy / Rex Orange County (Kobalt Music Group)
7	5	The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
8	6	SL Tropical / SL (SL)
9	7	Blanco Brown The Git Up / Broken Bow (BMG)
10	9	Fisher Losing It / Good Company (Good Company)
11	3	Ambush Buzzworl Ft Ms Banks My Size / Buzzworl Ent. (Buzzworl Ent)
12	12	Dave & J Hus Samantha / Tropics (Tropics)
13	14	Jorja Smith & Preditah On My Mind / FAIMM (FAIMM)
14	11	OFB Ambush / OFB (OFB)
15	13	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
16	15	Fisher You Little Beauty / Good Company (Good Company)
17	NEW	Cashh Daily Duppy / Worldwide (Worldwide MG)
18	NEW	Megan McKenna Everything But You / FrtyFive (Instrumental)
19	NEW	Kaash Paige Love Songs / Bornstar (Bornstar)
20	16	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	NEW	Rick Astley The Best Of Me / BMG (ADA Arvato)
2	2	Daniel O'Donnell Halfway To Paradise / DMG TV (Sony DADC UK)
3	NEW	Editors Black Gold – Best Of Editors / Play It Again Sam (PIAS Cinram)
4	NEW	Hawkwind All Aboard The Skylark / Cherry Red (ADA/Proper)
5	NEW	Desert Sessions Vols. 11 & 12 / Matador (PIAS Cinram)
6	NEW	Cigarettes After Sex Cry / Partisan (PIAS Cinram)
7	NEW	Joe Bonamassa Live At The Sydney Opera House / Provogue (ADA Arvato)
8	NEW	Shakespears Sister Ride Again / London Music Stream (PIAS Cinram)
9	NEW	Phil Campbell Old Lions Still Roar / Nuclear Blast (ADA Arvato)
10	1	Alter Bridge Walk The Sky / Napalm (The Orchard/Proper)
11	NEW	Lankum The Livelong Day / Rough Trade (PIAS Cinram)
12	NEW	Slow Readers Club Live At O2 Apollo Manchester / Modern Sky (ADA Arvato)
13	NEW	Swans Leaving Meaning / Mute (PIAS Cinram)
14	7	Belinda Carlisle Gold / Crimson (Sony DADC UK)
15	NEW	The Kinks Arthur Or The Decline and Fall of the British Empire / BMG (ADA Arvato)
16	9	Hank Marvin Gold / Crimson (Sony DADC UK)
17	5	Justin Fletcher Gold / Crimson (Sony DADC UK)
18	NEW	Bad Wolves NATION / Eleven Seven (Proper)
19	11	Simple Minds Live In The City Of Angels / BMG (ADA Arvato)
20	17	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
21	4	Floating Points Crush / Ninja Tune (PIAS Cinram)
22	NEW	Alcest Spiritual Instinct / Nuclear Blast (ADA Arvato)
23	NEW	Jinjer Macro / Napalm (The Orchard/Proper)
24	NEW	Bruce Soord All This Will Be Yours / Kscope (Proper)
25	NEW	Motörhead Overkill / BMG (ADA Arvato)
26	13	Ace Of Base Gold / Crimson (Sony DADC UK)
27	NEW	Motörhead Bomber / BMG (ADA Arvato)
28	NEW	Peppa Pig My First Album / eOne (Entertainment One)
29	29	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
30	23	Motörhead The Best Of / Sanctuary Midline (ADA Arvato)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Phil Campbell Old Lions Still Roar / Nuclear Blast (Nuclear Blast)
2	NEW	Lankum The Livelong Day / Rough Trade (XL Beggars)
3	NEW	Bad Wolves NATION / Eleven Seven (Eleven Seven MG)
4	NEW	Alcest Spiritual Instinct / Nuclear Blast (Nuclear Blast)
5	NEW	Jinjer Macro / Napalm (Napalm)
6	NEW	Bruce Soord All This Will Be Yours / Kscope (Snapper Music)
7	RE	Peppa Pig My First Album / eOne (eOne Music)
8	NEW	Goodbye June Community Inn / Earache (Earache)
9	NEW	Dry Cleaning Sweet Princess/Boundary Road / It's OK (It's OK)
10	5	Richard Dawson 2020 / Weird World (Domino)
11	RE	The Dukes Of Stratoshear Psurroundabout Ride / Ape House (Ape House)
12	NEW	Mic Reckless Mic Righteous: I Am Reckless / Grimey Limey (Grimey Limey)
13	NEW	Fit For An Autopsy The Sea Of Tragic Beasts / Nuclear Blast (Nuclear Blast)
14	NEW	Liz Lawrence Pity Party / Second Breakfast (Second Breakfast)
15	NEW	Anthony Phillips Strings Of Light / Antenna Esoteric/Cherry Red (Cherry Red)
16	NEW	Blaenavon Everything That Makes You Happy / Transgressive (Kobalt Music Group)
17	RE	Purple Mountains Purple Mountains / Drag City (Drag City)
18	7	Kim Gordon No Home Record / Matador (XL Beggars)
19	12	The Dead South Sugar & Joy / Six Shooter (Six Shooter)
20	1	The Maggie Salute High Water II / Provogue (Mascot Label Group)

INDIE SINGLES & ALBUMS

UK AIRPLAY

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



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

UK RADIO AIRPLAY TOP 50



TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	NEW	27	Coldplay Orphans Parlophone	WMG	2,435+2,636%		151	68.24	+5,211%
2	2	5	Ed Sheeran Ft Camila... South Of The Border Asylum	WMG	3,535	+34%	184	63.16	+10%
3	1	31	Kygo & Whitney Houston Higher Love Columbia/Kygo	SME	6,129	-8%	233	59.84	+0%
4	3	40	The Script The Last Time Columbia	SME	5,630	+5%	214	48.92	-11%
5	6	4	Post Malone Circles Republic	UMG	4,416	+7%	198	47.27	+4%
6	5	2	Regard Ride It Ministry Of Sound	SME	4,545	+6%	177	45.06	-2%
7	10	7	Lizzo Good As Hell Atlantic	WMG	3,639	+11%	215	43.65	+17%
8	12	13	Riton & Oliver Heldens Ft... Turn Me On Ministry Of Sound	SME	2,729	+11%	143	40.1	+10%
9	13	1	Tones & I Dance Monkey Parlophone	WMG	3,662	+15%	150	38.88	+8%
10	4	48	Sam Smith How Do You Sleep? Capitol	UMG	4,695	-14%	184	37.93	-18%
11	7	36	Shawn Mendes & Camila Cabello Señorita EMI/Syco	UMG/SME*	4,787	-10%	227	37.83	-11%
12	11	18	Tiësto & Mabel God Is A Dancer Polydor	UMG	3,089	+12%	149	37.23	+1%
13	9	32	Joel Corry Sorry Asylum/Perfect Havoc	WMG	4,353	-1%	161	36.44	-6%
14	19	29	Dan & Shay Ft Justin... 10,000 Hours Def Jam/Warner	WMG/UMG*	3,544	+11%	207	35.35	+8%
15	18	8	Maroon 5 Memories Interscope	UMG	3,720	+28%	170	34.52	+3%
16	8	17	Harry Styles Lights Up Columbia	SME	2,052	+33%	153	34.3	-14%
17	15	24	Camila Cabello Liar Epic/Syco	SME	1,909	+5%	146	33.24	-3%
18	22	10	Lewis Capaldi Bruises EMI	UMG	1,633	-2%	162	31.88	+11%
19	17	55	Lewis Capaldi Hold Me While You Wait EMI	UMG	4,370	+1%	231	31.23	-8%
20	32	15	Meduza Ft Becky Hill & Goodboys Lose Control Polydor	UMG	2,244	+33%	126	30.27	+25%
21	21		John Newman And Nina Nesbitt Without You Island	UMG	1,139	+5%	77	29.87	+0%
22	20		Ed Sheeran & Justin... I Don't Care Asylum/Def Jam	WMG/UMG*	3,806	-5%	235	29.69	-7%
23	27		Liam Payne Ft A Boogie Wit Da Hoodie Stack It Up Capitol	UMG	2,243	-7%	121	28.29	+10%
24	23	16	Sam Feldt Ft Rani Post Malone Spinnin'	WMG	3,232	-2%	135	27.81	+4%
25	25	9	Dermot Kennedy Outnumbered Island	UMG	3,316	-1%	134	24.95	-4%
26	RE	34	Niall Horan Nice To Meet Ya Capitol	UMG	682	+4%	120	24.81	+164%
27	28	43	Halsey Graveyard Capitol	UMG	1,202	+13%	85	24.7	-2%
28	47		Rick Astley Every One Of Us BMG	IND	528	+2%	62	24.6	+31%
29	26	38	Dominic Fike 3 Nights Columbia	SME	3,065	-10%	170	24.38	-6%
30	NEW	30	Jax Jones & Ella Henderson This Is Real Polydor	UMG	1,725	+32%	140	23.36	+40%
31	29	28	Ed Sheeran Ft Stormzy Take Me Back To London Asylum	WMG	1,826	-2%	92	23.1	-7%
32	37	11	Aitch Ft ZieZie Buss Down Since 93	SME	539	+28%	60	22.92	+1%
33	39	23	Lewis Capaldi Someone You Loved EMI	UMG	2,537	-3%	223	22.75	+7%
34	16	14	Jorja Smith Ft Burna Boy Be Honest FAIMM	SME	1,313	-16%	114	22.49	-33%
35	48	12	Travis Scott Highest In... Cactus Jack/Epic/Grand Hustle	SME	528	+1%	66	22.18	+25%
36	36		Pink Walk Me Home RCA	SME	2,570	+8%	180	21.96	-3%
37	24		Freya Ridings Castles Good Soldier	IND	3,692	-4%	172	21.45	-20%
38	34		Jeff Lynne's ELO From Out Of Nowhere RCA	SME	142	-11%	38	21.25	-8%
39	14	39	Ariana Grande... Don't Call... Polydor/RCA/Republic	UMG	2,285	-1%	151	21.19	-40%
40	38	46	Young T & Bugsey Ft Aitch Strike A Pose Black Butter	SME	1,406	-6%	68	21.12	-2%
41	41		Simply Red Sweet Child BMG	IND	177	+10%	33	20.52	-2%
42	42		Liam Gallagher Now That I've Found You Warner	WMG	444	+31%	50	20.31	-2%
43	NEW		Westlife My Blood EMI	UMG	69	-	13	20.11	-
44	44		Foals The Runner Warner	WMG	148	-6%	14	19.71	-3%
45	31		James Blunt Cold Atlantic	WMG	572	-3%	72	19.55	-19%
46	33		Jonas Blue & Hrvy Younger Virgin EMI	UMG	370	+5%	55	18.86	-21%
47	50	21	Dave Professor X Warner	WMG	204	+3%	14	18.44	+5%
48	40		Normani Motivation Keep Cool	SME	1,767	-19%	126	17.55	-16%
49	RE		Sigala & Becky Hill Wish You Well Ministry Of Sound	SME	2,383	+0%	151	17.44	+6%
50	45		Celine Dion Lying Down Sony CMG	SME	56	+33%	7	17.04	-16%

UK TV AIRPLAY TOP 50



TW	LW	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS
1	2	Kygo & Whitney Houston Higher Love / Columbia/Kygo	SME	418	+2%	11
2	1	Jorja Smith Ft Burna Boy Be Honest / FAIMM	SME	399	-4%	10
3	7	Tones and I Dance Monkey / Bad Batch	WMG	384	+10%	9
4	8	Post Malone Circles / Republic	UMG	383	+10%	10
5	4	AJ Tracey Ladbroke Grove / AJ Tracey	IND	374	-4%	12
6	3	Ed Sheeran Ft Stormzy Take Me Back To London / Asylum	WMG	373	-9%	11
7	6	Shawn Mendes & Camila... Señorita / EMI/Syco	UMG/SME*	352	-2%	11
8	5	Normani Motivation / Keep Cool	SME	338	-6%	11
9	11	Regard Ride It / Ministry Of Sound	SME	319	+3%	8
10	4	Lizzo Good As Hell / Atlantic	WMG	299	+24%	10
11	10	Dominic Fike 3 Nights / Columbia	SME	289	-7%	9
12	12	Joel Corry Sorry / Asylum/Perfect Havoc	WMG	286	-4%	11
13	14	Sam Smith How Do You Sleep? / Capitol	UMG	276	-	9
14	16	Tiësto & Mabel God Is A Dancer / Polydor	UMG	273	+3%	9
15	9	Ariana Grande... Don't Call Me... / Polydor/RCA/Republic	UMG	262	-17%	8
16	20	Dermot Kennedy Outnumbered / Island	UMG	252	-6%	8
17	18	Ed Sheeran Ft... Beautiful People / Asylum/Columbia	WMG/SME*	251	+1%	10
18	17	Aitch Taste (Make It Shake) / Since 93	SME	250	-2%	10
19	21	Ed Sheeran Ft... South Of The Border / Asylum	WMG	247	-10%	6
20	13	Sam Feldt Ft Rani Post Malone / Spinnin'	WMG	245	-18%	9
21	22	Harry Styles Lights Up / Columbia	SME	243	+11%	6
22	15	Young T & Bugsey Ft Aitch Strike A Pose / Black Butter	SME	227	-14%	11
23	RE	Lewis Capaldi Bruises / EMI	UMG	226	+97%	8
24	35	Riton & Oliver... Turn Me On / Ministry Of Sound	SME	215	+24%	7
25	30	Camila Cabello Liar / Epic/Syco	SME	203	+9%	9
26	25	Dave Ft Burna Boy Location / Dave Neighbourhood	IND	201	-2%	10
27	23	Lewis Capaldi Someone You Loved / EMI	UMG	194	-8%	9
28	28	Ariana Grande & Social House Boyfriend / Republic	UMG	192	-2%	10
29	26	Lau & Anne-Marie Fuck, Im Lonely / Lau	IND/WMG*	190	-5%	8
30	27	Mabel Mad Love / Polydor	UMG	189	-4%	12
31	24	Sigala & Becky Hill Wish You Well / Ministry Of Sound	SME	187	-11%	11
32	39	Halsey Graveyard / Capitol	UMG	179	-23%	7
33	29	Mist Ft Fredo So High / Since 93/Warner	WMG	173	-11%	10
34	34	Lil Nas X Old Town Road / Lil Nas X	SME	172	-1%	11
35	31	French Montana Ft... Writing On... / Bad Boy/Black Butter/Epic	SME	164	-10%	8
36	45	Taylor Swift You Need To Calm Down / EMI	UMG	159	+15%	9
37	37	Ed Sheeran & Justin... I Don't Care / Asylum/Def Jam	WMG/UMG*	155	-	11
38	32	Jax Jones & Bebe Rexha Harder / Polydor	UMG	155	-14%	10
39	NEW	Katy Perry Harleys In Hawaii / Virgin	UMG	143	+1943%	5
40	44	Dan & Shay Ft Justin... 10,000 Hours / Def Jam/Warner	WMG/UMG*	142	+2%	8
41	40	Mark Ronson Ft Yebba Don't Leave Me Lonely / Columbia	SME	141	-3%	6
42	41	Post Malone Ft Young Thug Goodbyes / Republic	UMG	141	-2%	9
43	36	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG	139	-12%	11
44	NEW	Jax Jones & Ella Henderson This Is Real / Polydor	UMG	137	+219%	6
45	NEW	Maroon 5 Memories / Interscope	UMG	137	-30%	7
46	NEW	Summer Walker Playing Games / Interscope	UMG	134	+54%	5
47	47	Katy Perry Never Really Over / Virgin	UMG	132	-1%	10
48	38	Mabel Don't Call Me Up / Polydor	UMG	132	-12%	12
49	43	Khalid Talk / Right Hand	SME	131	-6%	11
50	42	Niall Horan Nice To Meet Ya / Capitol	UMG	128	-11%	6

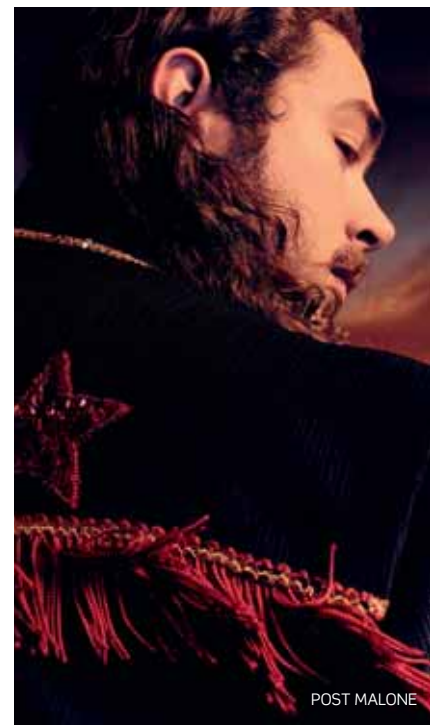
EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	9	Tones And I Dance Monkey	Warner Music	WMG	27,354	+5%	1,271	704.29m	+5%
2	2	18	Shawn Mendes & Camil.. Señorita	Universal Music	UMG/S	23,970	-9%	1,476	564.40m	-7%
3	5	8	Post Malone Circles	Universal Music	UMG	19,786	+10%	1,128	523.41m	+18%
4	4	17	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/S	17,524	-4%	1,161	523.03m	+2%
5	3	16	Kygo x Whitney Houston Higher Love	Columbia	SME	22,812	-6%	1,269	500.87m	-6%
6	6	25	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	14,811	-2%	1,345	378.82m	-4%
7	9	12	Jonas Brothers Only Human	Polydor	UMG	10,668	+5%	637	367.98m	+6%
8	7	35	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	14,382	+4%	1,215	362.17m	+0%
9	11	9	Ava Max Torn	Atlantic	WMG	11,231	+4%	788	332.45m	+17%
10	8	16	Pink feat. Cash Cash Can We Pretend	RCA	SME	8,275	-3%	512	320.33m	-8%
11	10	17	Younotus & Janieck &.. Narcotic	B1 Recordings	SME	8,252	-3%	505	316.61m	+2%
12	13	5	Regard Ride It	Ministry of Sound	SME	13,929	+17%	837	305.18m	+19%
13	15	4	Maroon 5 Memories	Polydor	UMG	13,633	+22%	1,025	283.38m	+21%
14	-	1	Coldplay Orphans	Parlophone	WMG	7,279	-	861	281.60m	-
15	14	6	Camila Cabello Liar	Syco	SME	11,732	+8%	912	269.85m	+11%
16	12	20	Avicii Heaven	PRMD	UMG	10,296	-7%	763	253.45m	-10%
17	17	2	Ed Sheeran feat. Cam.. South Of The Border	Atlantic	WMG	10,672	+22%	878	231.43m	+5%
18	16	13	Sam Smith How Do You Sleep?	Capitol Records	UMG	13,501	-5%	889	221.46m	-3%
19	22	37	Mabel Don't Call Me Up	Polydor	UMG	7,706	-9%	887	212.60m	+3%
20	20	12	Freya Ridings Castles	Universal Music	UMG	9,438	-2%	636	210.80m	-2%
21	21	7	Dermot Kennedy Outnumbered	Island	UMG	9,359	+4%	543	204.17m	-2%
22	18	17	DJ Snake feat. J Bal.. Loco Contigo	Polydor	UMG	6,989	-6%	571	195.03m	-10%
23	19	18	Imagine Dragons Birds	Interscope	UMG	5,579	-6%	431	194.20m	-10%
24	24	12	Tom Gregory Small Steps	Kontor Records	Ind.	4,920	-4%	291	187.00m	-6%
25	25	9	Lena & Nico Santos Better	Polydor	UMG	5,061	0%	245	183.83m	0%
26	23	27	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	10,562	-10%	840	178.04m	-11%
27	28	27	Lil Nas X Old Town Road	Columbia	SME	6,496	-1%	654	176.85m	+5%
28	26	6	Sia Unstoppable	RCA	SME	3,379	+5%	147	172.41m	-3%
29	27	30	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	4,497	-5%	499	170.30m	0%
30	35	3	Liam Payne feat. A B.. Stack It Up	Capitol Records	UMG	8,384	+4%	553	168.95m	+17%
31	29	36	Pink Walk Me Home	RCA	SME	5,994	+4%	741	158.51m	-3%
32	60	1	Meduza, Becky Hill &.. Lose Control	Polydor	UMG	8,547	+43%	740	157.98m	+53%
33	33	6	VIZE feat. Laniia Stars	Kontor Records	Ind.	4,238	+5%	247	155.55m	+5%
34	32	6	Tim Bendzko Hoch	SMD/Jive German	SME	2,726	-4%	198	153.39m	+1%
35	30	50	Ava Max Sweet But Psycho	Atlantic	WMG	6,408	+3%	1,032	142.76m	-11%
36	40	2	Tiësto feat. Mabel God Is A Dancer	Universal Music	UMG	8,460	+7%	641	142.34m	+8%
37	34	45	Dermot Kennedy Power Over Me	Island	UMG	3,137	+0%	514	141.80m	-3%
38	36	34	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	5,981	-2%	677	140.48m	+1%
39	31	4	Lotte & Max Giesinger Auf Das, Was Da Noch..	SMD/Columbia De	SME	2,755	+7%	186	138.46m	-9%
40	42	33	Ava Max So Am I	Atlantic	WMG	5,486	-5%	736	138.42m	+6%
41	37	40	Imagine Dragons Bad Liar	Polydor	UMG	3,207	-1%	497	136.68m	+1%
42	38	56	Panic! At The Disco High Hopes	Atlantic	WMG	4,880	-1%	854	134.84m	+0%
43	39	3	Maitre Gims & Sting Reste	B1 Recordings	SME	2,548	-2%	150	131.52m	-1%
44	41	2	James Blunt Cold	Atlantic	WMG	5,077	-3%	609	131.27m	+0%
45	44	3	Anuel AA feat. Daddy.. China	Real Hasta La Muerte	Ind.	3,081	+2%	295	123.15m	-3%
46	45	5	Angèle Flou	Angèle VL	UMG	2,667	-7%	155	119.40m	-4%
47	43	33	Jonas Brothers Sucker	Universal Music	UMG	6,091	-5%	765	118.37m	-8%
48	49	46	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	5,017	-2%	968	117.70m	+5%
49	53	26	Matt Simons Open Up	Pias	Ind.	2,144	+0%	285	117.56m	+7%
50	52	1	Sam Feldt feat. RANI Post Malone	Spinnin' Records	Ind.	9,112	+1%	580	114.01m	+3%



TONES AND I



POST MALONE



SAM SMITH



AVA MAX



PINK

UK SONGS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Kanye West Follow God
3	Regard Ride It
4	Selena Gomez Lose You To Love Me
5	Aitch Buss Down (feat. ZieZie)
6	Travis Scott Highest In The Room
7	Kanye West Selah
8	Kanye West Closed on Sunday
9	Post Malone Circles
10	Meduza, Becky Hill & Goodboys Lose Control
11	Riton & Oliver Heldens Turn Me On (feat. Vula)
12	Ed Sheeran South Of The Border (feat. Camila...)
13	Kanye West Everything We Need (feat. Ty Dolla...)
14	Kanye West On God
15	AJ Tracey Floss (feat. MoStack & Not3s)
16	Tiësto & Mabel God Is A Dancer
17	Lewis Capaldi Someone You Loved
18	Maroon 5 Memories
19	AJ Tracey Ladbroke Grove
20	Kygo & Whitney Houston Higher Love

UK ALBUMS

TW	ARTIST/TITLE
1	Kanye West Jesus Is King
2	Summer Walker Over It
3	D-Block Europe PTSD
4	Ed Sheeran No.6 Collaborations Project
5	AJ Tracey AJ Tracey (Deluxe)
6	Post Malone Hollywood's Bleeding
7	Lewis Capaldi Divinely Uninspired To A Hellish...
8	Aitch Aitch2o
9	Various Artists Top Boy (A Selection Of Music...)
10	Various Artists The Greatest Showman
11	Dermot Kennedy Without Fear
12	Billie Eilish When We All Fall Asleep...?
13	Taylor Swift Lover
14	Rex Orange County Pony
15	Ed Sheeran + (Deluxe)
16	Chris Brown Indigo
17	Headie One Music x Road
18	Dave Psychodrama
19	James Arthur You
20	Drake Scorpion

US SONGS

TW	ARTIST/TITLE
1	Kanye West Follow God
2	Kanye West Closed On Sunday
3	Selena Gomez Lose You To Love Me
4	Kanye West Selah
5	Kanye West On God
6	Kanye West Everything We Need (feat. Ty...)
7	Kanye West Every Hour (feat. Sunday Service...)
8	Kanye West Use This Gospel (feat. Clipse &...)
9	Kanye West God Is
10	Kanye West Water (feat. Ant Clemons)
11	Travis Scott Highest In The Room
12	Kanye West Hands On (feat. Fred Hammond)
13	Juice Wrld & YoungBoy Never... Bandit
14	Kanye West Jesus Is Lord
15	YoungBoy Never Broke Again Make No Sense
16	Summer Walker & Bryson Tiller Playing Games
17	YoungBoy Never Broke Again Lonely Child
18	Chris Brown No Guidance (feat. Drake)
19	YoungBoy Never Broke Again Hot Now
20	Summer Walker & Usher Come Thru

US ALBUMS

TW	ARTIST/TITLE
1	Kanye West Jesus Is King
2	YoungBoy Never Broke Again AI YoungBoy 2
3	Summer Walker Over It
4	DaBaby Kirk
5	Post Malone Hollywood's Bleeding
6	Young Thug So Much Fun
7	Lil Tjay True 2 Myself
8	Kevin Gates I'm Him
9	Chris Brown Indigo
10	Gucci Mane Woptober II
11	Travis Scott Astroworld
12	Drake Scorpion
13	Wale Wale
13	Wow... That's Crazy
14	Billie Eilish When We All Fall Asleep...?
15	Taylor Swift Lover
16	Post Malone Beerbongs & Bentleys
17	DaBaby Baby On Baby
18	Rex Orange County Pony
19	Mustard Perfect Ten
20	A Boogie Wit Da Hoodie Hoodie Szn

UK PLAYLISTS

TW	TITLE/CURATOR
1	Today's Hits Apple Music
2	Top 100: UK Apple Music
3	The A-List: Pop Apple Music
4	Acoustic Hits Apple Music
5	DanceXL Apple Music
6	Feeling Happy Apple Music
7	Agenda Apple Music
8	Friday Feeling Apple Music
9	Urban Throwback Apple Music
10	Mellow Days Apple Music
11	Pure Throwback Apple Music
12	UK Rap Apple Music
12	Feeling Good Apple Music
13	Pure Party Apple Music
15	New Fire Apple Music
16	Halloween Party Apple Music
17	80s Hits Essentials Apple Music
18	Relax Apple Music
19	Pure Workout Apple Music
20	90s Hits Essentials Apple Music



KYGO



AJ TRACEY



BILLIE EILISH



RICK ASTLEY



DAVE

UK SONGS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Lizzo Good As Hell (feat. Ariana Grande) [Remix]
3	Maroon 5 Memories
4	Megan McKenna This
5	Selena Gomez Lose You To Love Me
6	Regard Ride It
7	Jax Jones & Ella Henderson This Is Real
8	Riton & Oliver Heldens Turn Me On (feat. Vula)
9	The Script The Last Time
10	Westlife My Blood

UK ALBUMS

TW	ARTIST/TITLE
1	Stereophonics Kind
2	James Blunt Once Upon A Mind
3	Kanye West Jesus Is King
4	Rick Astley The Best Of Me
5	Bruce Springsteen Western Stars – Songs From The Film
6	James Arthur You
7	Lewis Capaldi Divinely Uninspired To A Hellish Extent
8	Van Morrison Three Chords And The Truth
9	Various Artists Now That's What I Call Music! 103
10	Pet Shop Boys Dreamland (feat. Years & Years) [Remixes]

US SONGS

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	Lizzo Good As Hell (feat. Ariana Grande) [Remix]
3	Maroon 5 Memories
4	Luke Bryan What She Wants Tonight
5	Lizzo Truth Hurts
6	Selena Gomez Look At Her Now
7	Post Malone Circles
8	Lewis Capaldi Someone You Loved
9	Dan + Shay & Justin Bieber 10,000 Hours
10	Old Dominion One Man Band

US ALBUMS

TW	ARTIST/TITLE
1	Kanye West Jesus Is King
2	Old Dominion Old Dominion
3	Bad Wolves Nation
4	Lea Michele Christmas In The City
5	Van Morrison Three Chords And The Truth
6	Bruce Springsteen Western Stars – Songs From The Film
7	Harry Connick & Jr. True Love: A Celebration of Cole Porter
8	Saint Asonia Flawed Design
9	Billie Eilish When We All Fall Asleep, Where Do We Go?
10	Grace Potter Daylight



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	Tones And I Dance Monkey
3	Kanye West Follow God
4	Maroon 5 Memories
5	Post Malone Circles
6	Travis Scott Highest In The Room
7	Camila Cabello, Shawn Mendes Señorita
8	Lewis Capaldi Someone You Loved
9	Selena Gomez Look At Her Now
10	Kanye West Closed On Sunday
11	Blackbear Hot Girl Bummer
12	Kanye West Selah
13	Kanye West On God
14	Kanye West, Ant Clemons... Everything We Need
15	Dan + Shay, Justin Bieber 10,000 Hours
16	Harry Styles Lights Up
17	Ed Sheeran, Khalid Beautiful People (feat. Khalid)
18	Regard Ride It
19	Y2K, Bbno\$ Lalala
20	Sam Smith How Do You Sleep?

EUROPE

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Selena Gomez Lose You To Love Me
3	Travis Scott Highest In The Room
4	Maroon 5 Memories
5	Post Malone Circles
6	Regard Ride It
7	Lewis Capaldi Someone You Loved
8	Camila Cabello, Shawn Mendes Señorita
9	Kanye West Follow God
10	Apache 207 Roller
11	Apache 207 Wieso Tust Du Dir Das An?
12	Ed Sheeran, Khalid Beautiful People
13	Blackbear Hot Girl Bummer
14	Selena Gomez Look At Her Now
15	Y2K, Bbno\$ Lalala
16	Sam Smith How Do You Sleep?
17	Harry Styles Lights Up
18	Apache 207 200 Km/h
19	Billie Eilish Bad Guy
20	Ed Sheeran, Camila Cabello... South Of The Border

UNITED KINGDOM

TW	ARTIST/TITLE
1	Farid Bang Stier
2	Tones And I Dance Monkey
3	Regard Ride It
4	Selena Gomez Lose You To Love Me
5	Kanye West Follow God
6	Post Malone Circles
7	Lewis Capaldi Someone You Loved
8	Travis Scott Highest In The Room
9	Joel Corry Sorry
10	Aitch Taste (Make It Shake)
11	Ed Sheeran, Camila Cabello... South Of The Border
12	Burna Boy, Jorja Smith Be Honest
13	AJ Tracey Ladbroke Grove
14	Aitch, Ziezie Buss Down
15	Harry Styles Lights Up
16	Aitch, Young T & Bugsey Strike a Pose (feat. Aitch)
17	Dominic Fike 3 Nights
18	Kanye West Selah
19	Dermot Kennedy Outnumbered
20	Maroon 5 Memories

FRANCE

TW	ARTIST/TITLE
1	Gambi Popopop
2	Gambi Hé Oh
3	Tones And I Dance Monkey
4	Plk Un Peu De Haine
5	Niska Bâtiment
6	Moha La Squale Ma Belle
7	Koba Lad Marie
8	Ninho, Niska Méchant
9	Plk Problèmes
10	Lefa, Vald Bitch
11	Maroon 5 Memories
12	Lomepal Flash
13	Y2K, Bbno\$ Lalala
14	Vald Journal Perso II
15	Leto, Ninho Tes Parents
16	Ninho La Vie Qu'on Mène
17	Bakermat Baianá
18	Chily San Pellegrino
19	Lomepal Regarde-Moi
20	Dadju Complicé

GERMANY

TW	ARTIST/TITLE
1	Apache 207 Roller
2	Apache 207 Wieso Tust Du Dir Das An?
3	Tones And I Dance Monkey
4	Apache 207 200 Km/h
5	Capital Bra, Lea, Samra 110
6	Apache 207 Doch In Der Nacht
7	Bausa, Rin Keine Liebe
8	Apache 207 Sex Mit Dir
9	Selena Gomez Lose You To Love Me
10	Apache 207, Sido 2002
11	Summer Cem, Reezy Phantom
12	Apache 207 Beef
13	Raf Camora Puta Madre
14	Apache 207 Keine Fragen
15	Apache 207 Grey Goose
16	Bonez MC, The Cratez Honda Civic
17	Animus, Bushido Lichter Der Stadt
18	Regard Ride It
19	Travis Scott Highest In The Room
20	Farid Bang Stier



ED SHEERAN



TONES AND I



JORJA SMITH



LEWIS CAPALDI



CAMILA CABELLO

NETHERLANDS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Snelle Voor Je Deur
3	Snelle Reünie
4	John Ewbank, Marco Borsato... Lippenstift
5	Maroon 5 Memories
6	Snelle, Yade Lauren Ze Kent Mij
7	Post Malone Circles
8	Emma Heesters, Rolf Sanchez Pa Olvidarte
9	Selena Gomez Lose You To Love Me
10	Suzan & Freek Blauwe Dag

NORWAY

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Selena Gomez Lose You To Love Me
3	Maroon 5 Memories
4	Travis Scott Highest In The Room
5	Lewis Capaldi Someone You Loved
6	Arif Hvem Er Hun
7	Alan Walker, K-391, Mangoo... Play
8	Nea Some Say
9	Post Malone Circles
10	Blackbear Hot Girl Bummer

SPAIN

TW	ARTIST/TITLE
1	Omar Montes, Bad Gyal Alocao
2	Anuel AA, Daddy Yankee... China
3	J Balvin, The Black Eyed Peas Ritmo (Bad Boys For Life)
4	Farruko, Rauw Alejandro Fantasias
5	Anuel AA, Ozuna, Tainy Adicto
6	Beret Si Por Mi Fuera
7	Ozuna, Rosalia Yo X Ti, Tu X Mi
8	Anuel AA, Manuel Turizo Te Quemaste
9	J Balvin, Lalo Ebratt, Reik... Indeciso
10	Ozuna, Sech Si Te Vas

SWEDEN

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	1Cuz, Greekkazo, Yei Gonzalez Forsent
3	Dree Low Pippi
4	Miss Li Lev Nu Dö Sen
5	Dizzy, Einár Háfrán
6	Selena Gomez Lose You To Love Me
7	DnoteOnDaBeat, Greekkazo HotSpot
8	Lewis Capaldi Someone You Loved
9	Einár, K27 Skrtt
10	Greekkazo, DnoteOnDaBeat... Sprayad

UNITED STATES

TW	ARTIST/TITLE
1	Kanye West Follow God
2	Selena Gomez Lose You To Love Me
3	Kanye West Closed On Sunday
4	Kanye West On God
5	Kanye West Selah
6	Kanye West, Ant Clemons... Everything We Need
7	Travis Scott Highest In The Room
8	Kanye West, Clipse, Kenny G Use This Gospel
9	Post Malone Circles
10	Juice Wrld, YoungBoy Never... Bandit

STREAMING - MUSIC VIDEO

WORLDWIDE

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
3	Selena Gomez Look At Her Now
4	Rosalía, J Balvin Con Altura ft. El Guincho
5	Tainy, Anuel AA, Ozuna Adicto
6	Maroon 5 Memories
7	Shawn Mendes And Camila Cabello Señorita
8	Tini, Sebastián Yatra Oye
9	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
10	Becky G Mala Santa
11	Camilo, Pedro Capó Tutu
12	Juanes, Sebastián Yatra Bonita
13	Anuel AA X Cardi B X Fat Joe Yes
14	Banda El Recodo De Cruz Lizárraga Homenaje A Un Príncipe
15	Pedro Capó ft. Farruko Calma (Remix)
16	Mau Y Ricky, Nicky Jam Bota Fuego
17	Karol G, Jessie Reyez Ocean (Remix)
18	CNCO, Manuel Turizo Pegao
19	Y2K, Bbno\$ Lalala
20	Luis Fonsi Despacito ft. Daddy Yankee

UNITED KINGDOM

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	Selena Gomez Look At Her Now
3	Aitch Buss Down ft. Ziezie
4	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
5	Post Malone Circles
6	Maroon 5 Memories
7	Travis Scott Highest In The Room
8	Shawn Mendes And Camila Cabello Señorita
9	Meduza X Becky Hill X Goodboys Lose Control
10	Lil Nas X Panini
11	George Ezra Shotgun
12	Post Malone ft. Swae Lee Sunflower
13	Auli'i Cravalho How Far I'll Go
14	Lewis Capaldi Someone You Loved
15	Harry Styles Lights Up
16	YK Osiris Worth It (Remix / Audio) ft. Tory Lanez...
17	Maroon 5 Girls Like You ft. Cardi B
18	Billie Eilish Bad Guy
19	Lewis Capaldi Bruises
20	Dermot Kennedy Outnumbered

UNITED STATES

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	Selena Gomez Look At Her Now
3	Moneybagg Yo, Megan Thee Stallion All Dat
4	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
5	Lil Nas X Panini
6	YK Osiris Worth It (Remix / Audio) ft. Tory Lanez...
7	Anuel AA X Cardi B X Fat Joe Yes
8	Post Malone ft. Swae Lee Sunflower
9	Mustard Ballin' ft. Roddy Ricch
10	Travis Scott Highest In The Room
11	Old Dominion One Man Band
12	Doja Cat Rules
13	Post Malone Circles
14	Banda El Recodo De Cruz Lizárraga Homenaje A Un Príncipe
15	Tainy, Anuel AA, Ozuna Adicto
16	Chris Brown No Guidance ft. Drake (Official Video)
17	Jason Aldean We Back
18	Auli'i Cravalho How Far I'll Go
19	Lil Tjay FN (Official Video)
20	Becky G Mala Santa

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Aitch Buss Down Ft. Ziezie
2	Meduza X Becky Hill X Goodboys Lose Control
3	Lil Nas X Panini
4	Lewis Capaldi Bruises
5	Lewis Capaldi Someone You Loved
6	YK Osiris Worth It (Remix/Audio) ft. Tory Lanez...
7	Sarah Jeffery Queen Of Mean (from Descendants 3)
8	Y2K, Bbno\$ Lalala
9	Lil Tjay FN (Official Video)
10	Evlie Irie The Optimist
11	Jax Jones, Ella Henderson This Is Real
12	Becky G Mala Santa
13	Lewis Capaldi Hold Me While You Wait (Interlude Session)
14	Sarah Jeffery Queen Of Mean (Cloud X City Remix...)
15	Normani Motivation
16	Tom Walker Better Half Of Me
17	Lil Tjay FN (Official Audio)
18	Deno Change (feat. DigDat)
19	Louis Tomlinson We Made It
20	Respons Therapy



SELENA GOMEZ



MAROON 5



TRAVIS SCOTT

FRANCE

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	Chilly San Pellegrino
3	M Pokora Tombe
4	Eva Kitoko ft. KeBlack, Naza
5	Selena Gomez Look At Her Now
6	VegeDream ft. Ninho Elle Est Bonne Sa Mere
7	Les Frangines Donnez-moi
8	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
9	Lefa Bitch ft. Vald
10	DJ Snake, J Balvin, Tyga Loco Contigo

GERMANY

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	Selena Gomez Look At Her Now
3	Mark Forster 194 Lander
4	Fero47 Schau Mich An
5	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
6	Lea 110 (Prolog)
7	Shawn Mendes And Camila Cabello Señorita
8	Travis Scott Highest In The Room
9	Sarah Connor Vincent
10	LEA, Cyril Immer Wenn Wir...

AUSTRALIA

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	Selena Gomez Look At Her Now
3	Post Malone Circles
4	Maroon 5 Memories
5	Shawn Mendes And Camila Cabello Señorita
6	Post Malone ft. Swae Lee Sunflower
7	Lil Nas X Panini
8	Travis Scott Highest In The Room
9	Maroon 5 Girls Like You ft. Cardi B
10	Billie Eilish Bad Guy

SPAIN

TW	ARTIST/TITLE
1	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
2	Omar Montes, Bad Gyal Alocao
3	Selena Gomez Lose You To Love Me
4	Becky G Mala Santa
5	Tainy, Anuel AA, Ozuna Adicto
6	Rosalía, Ozuna Yo X Ti, Tu X Mi
7	Juanes, Sebastián Yatra Bonita
8	Rosalía ft. J Balvin Con Altura
9	Tini, Sebastián Yatra Oye
10	Anuel AA X Cardi B X Fat Joe Yes

NETHERLANDS

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	Suzan & Freek Blauwe Dag
3	Selena Gomez Look At Her Now
4	Maroon 5 Memories
5	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
6	Post Malone Circles
7	Marco Borsato, Armin Van... Hoe Het Danst (Official Video)
8	Shawn Mendes And Camila Cabello Señorita
9	Suzan & Freek Als Het Avond Is
10	DJ Snake, J Balvin, Tyga Loco Contigo

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	14	3	MistaJam Ft Scott Quinn Trust You / Dance NRG
2	2	3	Chico Rose Ft Afrojack Sad / Spinnin'
3	7	5	Rockefeller Same Man / Spinnin'
4	3	6	Endor Pump It Up / Defected
5	10	6	Odd Mob All Of Your Heart / Spinnin'
6	15	2	DJ SKT Ft Youngman Certi (Move Your Body) / 3 Beat
7	33	2	James Tennant Rock Da House 2019 / WS9
8	28	3	MorningMaxwell & Wildfire Ft Zoe Badwi Body Drive / ATN
9	11	7	Alex Ross Close Enough / Perfect Havoc
10	19	4	Riton x Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound
11	26	2	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
12	12	4	ADÁ Porcelain / Strange Love
13	NEW	1	Dionne Warwick You Really Started Something / Dauman
14	24	4	Dillon Francis Go Off (Nuthin' 2 It) / Mad Decent
15	31	2	Meduza x Becky Hill x Goodboys Lose Control / Polydor
16	16	4	Spada Melodya / Ego Italy
17	17	4	Ryan Blyth Let The Beat Hit 'Em / New State
18	NEW	1	Kendra Erika A Deeper Love / Dauman
19	21	3	Jax Jones & Tove Lo Jacques / Polydor
20	27	3	Pre5sure It's All Good / Perfect Havoc
21	NEW	1	Chris Willis & Lenny Fontana Top Of The World / Double-Up
22	29	2	Sense Of Sound Singers Follow Me / Duo-Tone
23	23	3	Zac Samuel Take It Back / Polydor
24	22	3	Majestic Ft Troublesome Shutdown / 3 Beat
25	1	4	Jonas Blue & Hrvy Younger / Positiva
26	30	2	Lee Hepworth Ft Jacob... I Want To Know What Love Is / Fidget
27	RE	2	Jerk Boy Ft The Baroness Satellite / Tinted
28	NEW	1	Camden Cox Somebody Else / Perfect Havoc
29	NEW	1	Rafflo Ft Eli Wright Never Before / Fruitstar
30	NEW	1	The Basilica Shake / Yum Yum Trax

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	7	3	Tiesto & Mabel God Is A Dancer / Polydor
2	14	3	MistaJam Ft Scott Quinn Trust You / Dance NRG
3	6	3	Jax Jones Ft Ella Henderson This Is Real / Polydor
4	19	2	End Of The World Ft Clean Bandit Lost / Insanity
5	8	3	Basshunter Home / Powerhouse
6	11	4	Henry X & Fuse ODG Far Away / Spinnin'
7	17	2	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
8	13	3	Breakfast Club Want It All / Big Bed
9	15	3	James Arthur Treehouse / Columbia
10	25	2	Franklin x Digital Farm Animals x Sorana Drowning / Good Soldier
11	NEW	1	Michael W. Smith Conversation / Rockettown
12	16	3	Arlissa Running / Def Jam
13	NEW	1	Meduza x Becky Hill x Goodboys Lose Control / Polydor
14	20	2	DJ SKT Ft Youngman Certi (Move Your Body) / 3 Beat
15	18	3	Love Harder Ft Amber Van Day Oblivion / Ultra
16	21	2	Vanilla Hype Tap Tap / 3 Beat
17	26	2	Major Lazer Ft J Balvin & El Alfa Que Calor / Mad Decent
18	NEW	1	Nykki No Cry / VDM
19	2	5	Kriss Kross Amsterdam & Conor Maynard F... Ooh Girl / Spinnin'
20	22	2	Lunchbox Dirty Dancin' / Spinnin'
21	RE	4	Raye & Jess Glynne Love Me Again / Polydor
22	9	6	Riton x Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound
23	NEW	1	OMG Collective No More / White Label
24	NEW	1	Francis Groove Ft ND Friends Can't Wait / Glagla
25	10	4	Mari Burelle Let's Hear It For The Boy / Lit Lye
26	NEW	1	Taio Cruz Ft Wonder Stereo Time For You / Vollume
27	NEW	1	Delena I Need You Tonight / OK
28	1	3	Robin M Ft Dantae The Kid Choosy / Parlophone
29	30	2	Tom & Collins Bad Tattoo / Deux Trois
30	NEW	1	Manuel Costa I Want It That Way / UMOD

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	4	4	Stay Flee Get Lizzy x Popcaan x Fredo x Tory Lanez 2 Cups / Island
2	5	3	Francis Groove Ft ND Friends Can't Wait / Glagla
3	1	7	Rema Dumebi / Jonzing World/Mavin
4	6	4	Adejosh Reload It / Virgin
5	9	3	Jean-Mikhael Ft Realz Rollin / OTOD
6	16	2	Aitch Ft ZieZie Buss Down / Since '93
7	8	4	DaMoe Ft Omo Fuji Turn Down The Lights / Soundshock
8	7	5	K More Ft Big Zeeks Turn Up / 12 One
9	12	3	Melissa Whiskey Ft Mystro Ajeh / 9th Wunder
10	10	3	Shenie Fogo I'm Gone / Whoishi
11	2	7	Robin M Ft Dantae The Kid Choosy / Parlophone
12	NEW	1	Travis Scott Highest In The Room / Cactus Jack/Epic/Grand Hustle
13	19	2	J-Sol Ft Gen OMW / Sol
14	NEW	1	Fabulous Ft Jeremih & Davido Choosy / Def Jam
15	20	2	Nyge x Rushy ATM / Virgin
16	NEW	1	Zedd & Kehlani Good Thing / Interscope
17	11	7	Angelique Kidjo La Vida Es Un Carnaval / Decca
18	NEW	1	Marshall Music Wavy Flow / Marshall
19	NEW	1	Kamille Ft Wiley Don't Answer / Pure Cut
20	3	8	Xnilo Ft Etta Bond Your Way / Front Page

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Friend Within Set You Free
2	Icarus Ft Rae Morris Dreams Of You
3	Meduza x Becky Hill x Goodboys Lose Control
4	Chris Lorenzo & The Streets Take Me As I Am
5	Sigma Ft Jack Savoretti You And Me As One
6	DJ SKT Ft Youngman Certi
7	Kah-Lo Exit Sign
8	Wilkinson Machina
9	Younotus & Janieck & Senex Narcotic
10	Generik Bunny
11	Pryda Terminal 5
12	Sam Girling Shine Is Mine
13	Route 94 Ft Eda Eren Fever
14	Inner City Ft Steffanie Christ'An Believe
15	Joe Stone Nothing Else (When I Think Of You)
16	B15 Project x Ekko City Ft Crissy D & Lady G Girls Like Us
17	Cloonee Somethin' Bout You
18	Dom Dolla San Francisco
19	Tom & Collins Bad Tattoo
20	&Me Garden

MistaJam leaps to the Upfront summit
ANALYSIS

■ BY ALAN JONES

Resisting the urge to release music of his own until he had something worthy of attention, BBC Radio 1 and 1Xtra DJ MistaJam laid down a marker with *Rotate* last year, and realises his potential with *Trust You*, the introductory release on his own Dance NRG label, which catapults 14-1 on the Upfront club chart this week. An atmospheric electronic/house banger with a fine lead vocal from Scott Quinn draped in cool beats and atmospheric choir chanting, it has yet to achieve OCC chart status, although it has increased consumption every week since it dropped in August.

By contrast, **Tiesto & Mabel's** collaboration, *God Is A Dancer*, is on its third week in the OCC Top 20, and zaps 7-1 on the Commercial Pop club chart after being serviced in a new extended mix. Bristling with pop sensibilities, the feelgood dance track is Tiesto's fourth Commercial Pop No.1, following *Wasted* (feat. Matthew Koma) in 2015, *Jackie Chan* (feat. Preme & Post Malone) in 2018, and *Jonas Blue & Rita Ora*



collaboration *Ritual*, which topped the chart just three months ago. The mononymous Mabel has had six No.1s on the Urban club chart but *God Is A Dancer* is only her second on the Commercial Pop club chart following *Jax Jones* and *Rich The Kid* collaboration *Ring Ring* in August last year.

Music and fashion production house **Stay Flee Get Lizzy** reached No.2 on the Urban club chart last October with *Ay Caramba*. Follow-up *2 Cups* goes one better this week, jumping 4-1 on the chart. The track features Fredo – who also starred on *Ay Caramba* – *Popcaan* and *Tory Lanez*. It is the fifth No.1 for Canadian rapper Lanez, the third for Jamaican dancehall artist Popcaan, and the first for London rapper Fredo.



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THAT WAS THE Music Week THAT WAS

This week 25 years ago...



TOP STORY

MERRY BEATLES-MAS

EMI gave the biz an early Christmas with the first new Beatles recordings in 24 years. Live At The BBC compiled 56 songs recorded for broadcast by the Fab Four in Liverpool and Hamburg in the early '60s, 30 of which had never been released. The perfect present for Beatles nuts, then, and no wonder EMI's Rupert Perry was "desperately excited". With the recent Abbey Road reissue out now, they're the Q4 gift that keeps on giving.

ALL TIME LOW

BBC Radio 1's audience hit a new record low of 11.2 million. The Q3 RAJAR figures showed a loss of 1.1m listeners for the period, and 4.5m since Matthew Bannister took over as controller. Outgoing current boss Ben Cooper has overseen a digital boom, but the station remains in the news. Some things never change...

WELL PLAYED, CHAPPS

Having slipped into third place for the first time in three years, Warner Chappell regained its music publishing market share lead, recovering to surpass rival EMI. With a 23.6% share, it saw off EMI (17%) and Polygram (15.3%). The publisher had bangers by smoothies All-4-One and Boyz II Men to thank for its success. R&B here now!

WORDS: Jaha Knight

Also inside... Castle Multi-Media signed a deal with **Sony Music** to produce music titles on Video CD... **PRS** was close to finalising a deal with the **Music Copyright Society Of China**, making UK songwriters among the first to win royalties in the communist territory... **Sony Music** teamed up with **BP** in a co-promotion that saw up to 750,000 CDs and cassettes given away to customers who collected vouchers with petrol bought from filling stations... **PolyGram Music** signed **Reel 2 Real**... **Pato Banton** and **UB40** topped the singles chart with **Baby Come Back** and **Bon Jovi's Cross Road** was the No.1 album...

THE AFTER SHOW

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

THIS WEEK: Rick Astley, artist

■ INTERVIEW: GEORGE GARNER

Last month, Rick Astley released his new greatest hits **The Best Of Me** via **BMG** – a project that includes reimagined versions of classics like **Never Gonna Give You Up**. Here the singer reflects on songwriting, his incredible career resurgence and playing with the **Foo Fighters**. Rick'n'roll dreams do come true...

Re-recording my old songs...

“Just made me realise how good the Stock Aitken Waterman songwriting was. There are people out there who hate those songs, I understand that, but to me they stand up just with a piano or a guitar. We’ve performed **Never Gonna Give You Up** and **Together Forever** like that and the lyrics mean a bit more when you sing them this way. There’s a gravity to them, something I didn’t really realise was in there myself. It’s been nice, but also been a bit frightening because I knew at some point I’d bump into Pete Waterman, which I did a couple of weeks ago. The blow was softened by a couple of glasses of rosé as it so happens. He said he liked it...”

My career's second wind has been...

“Crazy. Absolutely crazy. While it was happening, and for the first few months after, I was still thinking someone’s going to call me and say, ‘This was a mistake’. It’s a fairytale: guy turns 50, years and years after having his hits, records on his own in his garage and has a No.1 platinum album? That’s a fairytale. You wouldn’t believe that if you saw it in a film! I think if I didn’t have **Never Gonna Give You Up**, with the way it had a return on the internet, no one would have been giving me the time of day to allow me to make a new record. Labels don’t let 50-year-old guys come into the building... I have a lot of respect for the people at **BMG** because they go about it the right way. They’ve got belief, you actually feel they believe in you.”

I've virtually made three records on my own...

“So part of me thinks it might be nice to work with someone else. I can almost feel myself cringing as I say it... But you know when you do guest vocals on someone else’s song? Part of me hankers for that; to take the pressure off and say, ‘It’s their record – I just sang!’ I don’t know if there’s a DJ in the world that would want to do that, to be honest. It doesn’t have to be a DJ record either, it could be something a bit odd. We did a cover of **Giants** by Calvin Harris and **Rag’n’Bone Man** when we opened up for **Take That** and I loved singing it. I just think he’s probably too far up the tree [for me] and probably would wet himself laughing... At the other end of that spectrum, a part of me



Stock photo, Aitken Waterman: Rick Astley

“Me and Foo Fighters playing together is surreal... I mean, Kylie doesn’t get up with Slipknot does she?”

would like to make a real alternative rock record. How about Dave Grohl on drums, Simon Neil from **Biffy Clyro** on guitar, Calvin Harris doing the bassline and Diana Krall producing? [Laughs]”

Playing onstage with Foo Fighters...

“Is surreal. That just doesn’t go together does it? I mean Kylie doesn’t get up with Slipknot does she? I’m not saying she couldn’t, by the way! It’s just not a script you’ve read before. It was pretty bonkers. Dave Grohl texted me when he was doing the **Club NME** launch thing at about six o’clock and an hour-and-a-half later I’m in the East End. There was a drum kit onstage and I thought, ‘How many times in your life are you ever gonna play drums for Dave Grohl?’ So I just jumped on stage and played four **Foo Fighters** songs! I wish I’d been practicing to be honest because Taylor Hawkins is off the scale... But that’s what dreams are made of, I had the best time of my life.”

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