

# Music Week

Inside the business of music. Established 1959

“The industry is shifting towards equality...”

## WOMEN IN MUSIC 2019

\* STARRING \*

### EMILY EAVIS

CAMILLE 'KAMILLE' PURCELL  
TIFFANY CALVER \* ANNIE MAC  
OLGA FITZROY \* RADHA MEDAR  
LOUISE WENER \* ZENA WHITE  
UNIVERSAL MUSIC \* FREYA RIDINGS





**CELEBRATE DIVERSITY. WE ARE STRONGER TOGETHER.**



# CONGRATULATIONS

TO ALL THE **WINNERS & NOMINEES**  
AT THE **WOMEN IN MUSIC AWARDS 2019**

**absolute:**  
The Label Services Business

# Welcome to the music week...

## Christmas comes early



"It's tiiiiime!" trilled Mariah Carey in an amusing viral video that saw the pop legend going into Christmas mode the second the clock ticked over from October into November.

It was a joke, albeit one designed to promote Carey's festive tour and Merry Christmas deluxe edition. But all the evidence suggests that – as with the sale of mince pies and the arrival of editorial letters about festive streaming – Christmas music is already a thing.

Radio used to follow a pretty strict no-festive-hits-before-December-1 policy but with the rise of the DSPs, no such restrictions apply. And, with Christmas streaming now big business – *Music Week's* research last year revealed a 51% increase in streams of Christmas tracks, significantly out-performing the market – no one is in the mood to wait.

It's also the one area of the tracks market where newer doesn't necessarily mean better. Which means every year gives the industry a chance to push more forgotten tracks from its dusty catalogues, while you could easily get trampled in the rush of big names keen to record a few classics for a Christmas Album or a streaming boost.

With the stakes getting ever higher, it will be interesting to see how the industry approaches the festive streaming market this year. You can expect to see more frontline tactics applied to old songs, while the advertising sync market – so vital for festive song (re)discovery – is already looking more competitive than ever (Mariah's already picked up a prime Walkers spot herself).

Competing with Carey to be Queen Of Christmas might prove difficult. But if you're going to do it, the one thing you can't do is wait. Christmas is coming early, and there's nothing anyone can do to stop it.

Mark Sutherland, Editor  
mark.sutherland@futurenet.com

MusicWeek  
11.11.19

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Editorial: 020 7042 4999  
Advertising: 020 7042 4071  
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## "D'you fancy veal parmesan and a case of warm chianti?"

### EDITORIAL

EDITOR Mark Sutherland  
[mark.sutherland@futurenet.com](mailto:mark.sutherland@futurenet.com)

DEPUTY EDITOR George Garner  
[george.garner@futurenet.com](mailto:george.garner@futurenet.com)

NEWS EDITOR Andre Paine  
[andre.paine@futurenet.com](mailto:andre.paine@futurenet.com)

SENIOR STAFF WRITER James Hanley  
[james.hanley@futurenet.com](mailto:james.hanley@futurenet.com)

SENIOR STAFF WRITER Ben Homewood  
[ben.homewood@futurenet.com](mailto:ben.homewood@futurenet.com)

DESIGN DIRECTOR Pio Blanco  
[pio.bianco@futurenet.com](mailto:pio.bianco@futurenet.com)

CHARTS & DATA Isabelle Nesmon  
[isabelle.nesmon@futurenet.com](mailto:isabelle.nesmon@futurenet.com)

CHART CONSULTANT Alan Jones

### CONTRIBUTORS

Emmanuel Legrand (US),  
Jaha Knight

### COMMERCIAL

AD DIRECTOR Kate Colgan  
[kate.colgan@futurenet.com](mailto:kate.colgan@futurenet.com)

SALES EXECUTIVE Alice Dempsey  
[alice.dempsey@futurenet.com](mailto:alice.dempsey@futurenet.com)

EVENTS OPERATIONS DIRECTOR UK Amy Bull  
[amy.bull@futurenet.com](mailto:amy.bull@futurenet.com)

SENIOR MARKETING EXECUTIVE Rachael Hampton  
[rachael.hampton@futurenet.com](mailto:rachael.hampton@futurenet.com)

SUBSCRIPTION SALES 020 8955 7020

### MANAGEMENT

SENIOR VICE PRESIDENT, CONTENT Chris Convey

BRAND DIRECTOR Simon Lodge

UK CRO Zack Sullivan

COMMERCIAL DIRECTOR Clare Dove

HEAD OF PRODUCTION US & UK Mark Constance

HEAD OF DESIGN Rodney Dive

CHIEF OPERATING OFFICER Aaron Asadi

COMMERCIAL FINANCE DIRECTOR Dan Jotcham

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INTERNATIONAL LICENSING DIRECTOR Matt Ellis,  
[matt.ellis@futurenet.com](mailto:matt.ellis@futurenet.com)

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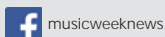
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Chief financial officer Penny Ladkin-Brand  
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## THE BIG STORY

# Tok stars: Biz embraces 'addictive' TikTok to inspire viral campaigns

With the video-sharing app driving global hits and creating fan engagement, digital execs talk music strategy, licensing and the platform's evolution

— BY ANDRE PAINE —

Just over a year since the UK launch of TikTok, industry executives have told *Music Week* that the platform is playing an increasingly vital role in artist campaigns.

The video-sharing app has been credited with building the success of Regard's *Ride It*. The track has peaked at No.2 and has sales of 365,197 (Official Charts Company).

Ministry Of Sound Recordings released the single in July after witnessing its viral success on TikTok. A 20-second video clip for the Kosovan DJ's tune was originally uploaded last year.

"It was pure fan engagement on the strength of a good track," said Ministry Of Sound MD Dipesh Parmar. "It was on YouTube, I believe one of the users just ripped it and uploaded it [to TikTok]. Other users were then just sharing that same piece of content."

More than four million video clips have been generated featuring *Ride It*, which hit one million Spotify streams in the first week of release on Ministry.

The short-form video platform is based on user-generated content such as lip-syncing and dance routines. The power of TikTok as an A&R resource and promotional platform was a hot topic at the Music Week Tech Summit last month.

"TikTok supports the music industry by offering a unique platform for music to live while enabling artists to promote their music to a global audience, build a strong fanbase and potentially break a song," said Farhad Zand, head of music partnerships at TikTok Europe.

"At the same time, TikTok facilitates new music discovery. Users are able to discover new artists and music on the platform, which can inspire them to create content. This is a huge benefit to both artists and TikTok creators."

Chinese parent company ByteDance rolled out the service globally in August 2018, following the amalgamation of TikTok with Musical.ly.

ByteDance recently reported 1.5 billion monthly active users across its range of apps. The TikTok app has had more than 1bn downloads.

Its most significant global success story is Lil Nas X, whose *Old Town Road* became a viral meme. The rapper went on to sign to Columbia and secure a global hit (1,614,114 UK sales – OCC).

"There are many test cases that show clearly TikTok has the power to break a track," said Sammy Andrews, CEO of Deviate Digital.

Labels are working to harness fan engagement through official artist channels and editorial support, including the TikTok Challenge to encourage user-generated content for songs.

"Seeing it front and centre on their homepage, seeing the hashtag trending on the Discover page – those are the key things they can manoeuvre quite quickly in making sure that the right track and messaging is put in front of users at the right time," said Parmar.

He added: "We worked together with TikTok and made sure the editorial support was there from our side [for *Ride It*]. We made a lyric video that was a fan montage of all the key TikTok users and that was a global influencer campaign. Having a good relationship with the

creators really helped to encourage fan activity."

Ed Sheeran's #BeautifulPeople campaign, which challenged users to share videos with beautiful people in their lives, has racked up more than 650m views for video posts on TikTok.

BTS joined the platform last month and already have 5.4m fans.

UK acts who have embraced TikTok include Anne-Marie, who was previously active on lip-syncing app Musical.ly and has two million fans, as well as Little Mix (972,700 fans), Sheeran (884,900), Lewis Capaldi (786,600), Mabel (244,000) and Jax Jones (20,000).

Jones utilised the platform for recent single *Harder* feat. Bebe Rexha (224,876 sales – OCC).

"Because of the TikTok Challenge, the streams started to really fly," he told *Music Week*. "We had 1.5m views on our TikTok campaign on the first day. I saw an immediate spike on our streaming, which was exciting."

"Artist adoption is key," said Parmar. "It's our job as labels to educate our artists to use the platform. Artists are probably already doing what TikTok users want to see, but they're doing it on other platforms such as Instagram."

PIAS chief digital officer Adrian Pope sees "huge opportunities" and expects the standard 15-second clip to increase.

"It's an incredibly creative medium," he told *Music Week*. "I think they'll extend the [duration] of TikTok videos, so what it will evolve into is going to be really interesting."

But the platform has run into licensing issues. The Copyright Tribunal is looking into a dispute between TikTok and licensing hub ICE, comprised of PRS For Music, STIM and GEMA.

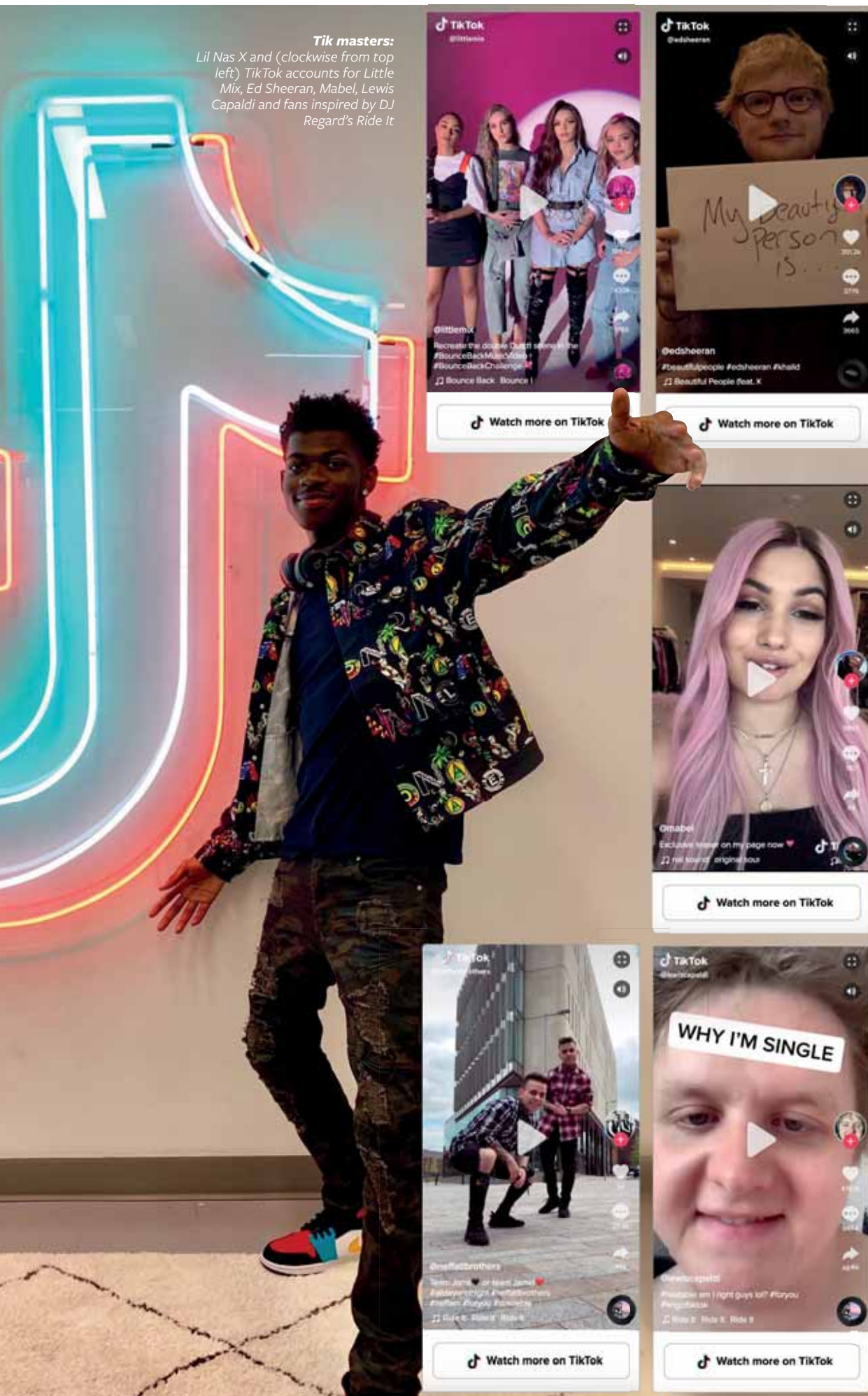
Last month, the National Music Publishers Association in the US called for Congress to investigate the platform's "copyright infringement". A TikTok spokesperson responded by asserting that it has "broad licensing coverage".

"I think we're about to see a serious backlash on licensing, but they have got deals in place with some [rights-holders]," said Andrews. "It's going to continue growing, they've clearly got big ambitions."

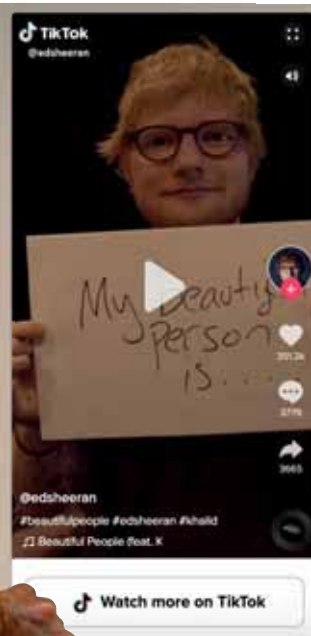
Jones said the key to the rapid success of TikTok is that it is "really addictive".

"The most exciting thing about TikTok is that people interpret your music," he said. "It feeds itself because that is the culture of the platform."





**Tik masters:**  
Lil Nas X and (clockwise from top left) TikTok accounts for Little Mix, Ed Sheeran, Mabel, Lewis Capaldi and fans inspired by DJ Regard's Ride It



# FOR THE RECORD

## THE BIG AWARDS



The Music Week Women In Music 2019 Roll Of Honour was unveiled at the ceremony on Friday (November 8). The 12 inductees this year are: **Kate Alderton**, UK finance director, Warner Chappell Music; **Lorna Clarke**, BBC pop controller; **Polly Comber**, creator/director, Black Fox Management; **Gee Davy**, head of legal and business affairs, AIM; **Remi Harris**, creative business training and consultant, Remi Harris Consulting; **Dorothy Hui**, VP, digital and audience development, 4th Floor Creative, Sony Music UK; **Heulwen Keyte**, agent, UTA; **Semera Khan**, creative director, Polydor; **Colleen Maloney**, director of communications, Domino; **Frances Moore**, CEO, IFPI; **Lucy Noble**, artistic and commercial director, Royal Albert Hall; **Nicola Spokes**, UK label head, Caroline International.

## THE BIG RESULTS



Worldwide royalty collections for creators of music, audiovisual, visual arts, drama and literature reached a record €9.65 billion (£8.31bn) in 2018, according to the 2019 Global Collections Report by CISAC. Royalties from digital sources jumped 29% to €1.64bn (£1.4bn), thanks to the growth of music and subscription video on-demand services. The increase in major markets' digital collections – in particular the US, France and Japan – are the biggest drivers of global growth. TV and radio, the largest collections source for music repertoire, declined 3.1% in 2018, while live and background revenue grew 0.8%. Overall music repertoire collections were up by 1.8% year-on-year at €8.49bn (£7.3bn).

TALENT

# Rex factor: Columbia to build on ‘incredible start’ for Pony

UK and US touring in support of major label debut will further increase “super-engaged fanbase”, says head of marketing Olly Rice

■ BY ANDRE PAINE

Columbia head of marketing Olly Rice has told *Music Week* that there’s a global focus for breakthrough act Rex Orange County.

The UK artist (real name Alexander O’Connor) has made an international impact with major label debut *Pony*. It charted at No.3 in the US with 70,000 equivalent album units, No.3 in Canada and No.4 in Australia.

“His biggest audience is in the US,” said Rice. “There is absolutely a global focus. We’ve been very joined-up with the territories to make sure that this is very much a priority, not just for the UK but globally.”

In his home market, Rex Orange County debuted at No.5 with sales of 12,217, according to the Official Charts Company.

The single 10/10 entered the Top 75 this month (30,480 sales – OCC) and is his first to make the BBC Radio 1 playlist.

Rex Orange County heads out on an extensive US tour in January and February, including The Shrine Auditorium in LA and Radio City Music Hall in New York.

“Rex Orange County has built an incredibly devout audience through touring and his released material so far,” said Columbia UK president Ferdy Unger-Hamilton. “The fact that *Pony* has gone Top 5 on both sides of the Atlantic is an incredible start for a debut artist – one that we could have only dreamed of.”

The indie-pop artist has worked with high-profile collaborators ranging from Randy Newman to Tyler, The Creator. He has 8,816,510 monthly Spotify listeners.

“A lot of that [US success] has come from streaming, there’s been a lot of support for his music in genre mood playlists there,” said Rice. “There’s been a natural discovery process and really just a word of mouth thing.”

“The acts that he has been associated with brought in some of those audiences, it’s helped him galvanise that fanbase and to keep building it slowly but surely.”

O’Connor is signed to Sony Music for the world, following earlier self-released albums. Last year’s *Apricot Princess* has sales of 28,936 (Official Charts Company).

“What his management have done is spend a couple of years really organically building that super-engaged fanbase,” said Rice.

Rex Orange County has sold out three nights at O2 Academy Brixton this month (November 26-28).

“I think it will be an awakening for some people,” said Rice. “It is our chance to show media who he is. Three nights at Brixton will show how big and engaged that audience is in the UK.”



“Rex Orange County has built an incredibly devout audience”

Ferdy Unger-Hamilton  
Columbia



New ruler: Rex Orange County

PHOTO: Alexandra Waespi

## Koffee cusp: Rising reggae star poised for breakthrough

Singer has already had “fantastic success internationally”, says label marketing exec

Jamaican artist Koffee is primed for a major breakthrough in 2020, according to Columbia marketing head Olly Rice.

The reggae act made the Top 75 in September with the single *Toast*. It has sales to date of 202,763, according to the Official Charts Company. Koffee has 1,634,545 monthly Spotify listeners.

“She’s had fantastic success already internationally,” he told *Music Week*. “It feels like the next year could be really poised for her.”

Rice said that streaming success for Koffee has been complemented with physical sales.

“We did a limited run of vinyl that sold out straight away on her first release,” he said. “It feels encouraging at a stage when we want to be putting out a full-length [album], it feels like there is an audience there already.”

“We live in a predominantly steaming world and that’s very much our focus. But the aim for many artists is to be able to

release albums, and some of that will be physical product.”

While Rex Orange County has a strong streaming following, his first week album sales were predominantly physical (65.8%).

“His fanbase are super fervent, super loyal,” said Rice. “If you have someone that’s passionate about an artist, they are prepared to go and buy an album, even if sometimes they’re going to buy the vinyl just to go on their wall.”

“When you’re talking about a millennial audience, they want to take a level of ownership. They want something physical they can have in their hands, even though they’re still going to end up playing it via streaming platforms.”

Other Columbia acts tipped for success in 2020 include Yebba, Dominic Fike, King Princess, Rosalia and DigDat.

“We always need to keep thinking about the future and new artists coming through,” he said. “There a lot of acts we’re very excited about for next year.”



Hot artist: Koffee

# TWEETS OF THE WEEK

The past seven days in 280 characters



**@jamieosman** There is a demonic clown sat opposite me on the train and I'm slightly concerned it's just my brain manifesting in front of me (**Jamie Osman, Red Light Management**) **Thursday, October 31**



**@MariahCarey** Merry Early Christmas! (**Mariah Carey, artist**) **Monday, November 4**



**@IAmBenAnderson** Burna Boy's show at Wembley Arena last night looked absolutely INCREDIBLE! (**Ben Anderson, Musicalize**) **Monday, November 4**



**@SharonARiley** The @Spotify Kids app cannot come soon enough. My poor algorithms need to be saved (**Sharon Riley (Matheson), Ingrooves**) **Monday, November 4**



**@stormzy** This ain't about politics it's about the people who govern us lacking the most BASIC level of humanity or empathy it's nuts to me. (**Stormzy, artist**) **Tuesday, November 5**



**@sarah\_hall1983** Unpopular opinion: I do not get or understand the fascination with Halloween. (**Sarah Hall, Sony Music UK**) **Thursday, October 31**



**@ZOLAJESUS** MAKE MUSIC SHAMANIC AGAIN (**Zola Jesus, artist**) **Tuesday, November 5**



**@ArianaGrande** Happy birthday Thank U, Next. I can't believe I've spent more time alone this year than I ever have, how many therapist sessions I've had, how much I've learned, how much I still have to learn and heal! (**Ariana Grande, artist**) **Sunday, November 3**



**@KarenLuan** The abject self pity of staring out the office window at the fireworks whilst you trawl through emails and mutter into your tea. (**Karen Luan, Polydor**) **Tuesday, November 5**



**@sheesidd** THEY ARE PLAYING @LITTLEMIX AT A HILARY CLINTON EVENT. MY WORK IS DONE (**Sheema Siddiqi, Activist Artists Management**) **Wednesday, November 6**

## #1 TWEET



**@LaraKBaker** Had such a feelgood night at the Music Week Women In Music drinks. There are so many inspiring and kind women in this business, championing each other and driving forward positive change, at every level. (**Lara Baker, Songtrust**) **Wednesday, October 30**

# RISING STAR

The biz's brightest new talents tell their stories



**Ruby Wasmuth:** "The dynamic in our industry is improving"

## Ruby Wasmuth

Composer manager, Manners McDade

@RubyWasmuth

In association with



### What word sums up your career so far?

"Empowerment! I was incredibly lucky to get a job at Manners McDade as soon as I left university six years ago. It's a company with an empowering spirit at its core. I was trained by Catherine Manners [CEO], who not only passed on her brilliant knowledge and expertise, but is also incredibly supportive and encouraging with my ambitions, as are our co-director Bob McDade and managing director Harriet Moss. As an agent with this training and support behind me, I'm in a position to empower composers, which is so incredibly satisfying, and the reason I wanted to work in this industry in the first place."

### Does the biz value composers enough?

"Interesting question. Previously, perhaps not, but recently film composition has become a more exciting part of our industry. The lines are becoming blurred – composers are releasing records and touring their film scores, and recording artists are scoring film and television projects. I think this creates a space for more experimental and interesting film and TV scores coming through."

### What's your dream for the industry?

"I live in a bit of a bubble of support and positivity at Manners McDade, but am all too aware of negative and manipulative behaviour in the wider industry. In our sub-industry of film music, I really hope for more collaboration and nurturing between composers, who often work in isolation and are subject to direct criticism of their work. There are a number of support networks for

composers (including the brilliant Women Composers' Forum), and I hope that this movement of support and promotion of wellbeing will continue to increase."

### What's been the toughest moment of your career so far?

"My toughest moment was a couple of years ago, when Catherine suddenly became ill. Continuing to manage our composers without her was daunting, particularly combined with worrying about her health (thankfully she recovered!). While this was a scary and upsetting situation, I had to push on for the sake of our composers as well as Catherine's business – this made me realise my own capabilities and helped to alleviate some of my imposter's syndrome. Catherine continues to be a brilliant force within the industry, particularly as a board member of the Music Publishers Association, and a truly wonderful, inspiring and empowering mentor, to whom I will always be grateful."

### What's your vision for the future?

"I love supporting and working with composers. The dynamic in our industry is improving to become more supportive and positive. I like to think I will be a part of this movement and continue to support composers on an industry level as well as in my job. As for my professional future, it is without a doubt to continue progressing at Manners McDade. I'm very proud and excited to be working with and developing the amazing talent on our roster and hope to improve my expertise to support our clients."

**RUBY'S RECOMMENDED TRACK:** Anna Meredith – The Vapours

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

MEDIA

# Something for the weekend? How prime time TV can still power artists to No.1

With big changes in The X Factor format, execs debate the key shows for music performances

BY ANDRE PAINE

Promotions executives have told *Music Week* that the weekend still offers “dream TV slots” despite dwindling music opportunities.

The major loss this year has been the shift in The X Factor’s format to a celebrity edition, which has dramatically reduced the number of available performance slots.

The ITV show was not due to feature a guest artist performance on Saturday (November 9) and has so far only featured a single performance by James Arthur in this series.

“It’s always a shame when those performances aren’t there, Dermot Kennedy could have been in the running for one of those this year if it was a more traditional format,” said Tony Fletcher, senior TV promotions manager at Island.

The X Factor: Celebrity launched last month with 4.8 million viewers, compared to 8.5m for BBC One’s *Strictly Come Dancing*.

“I’m a huge X Factor fan,” said Steve Pitron, SVP, Island Records & promotions. “We are still waiting to find out what that second season of the show [*The X Factor: The Band*] is going to look like towards the end of this year.”

Pitron said The X Factor remained one of the “dream TV slots”, alongside Friday’s *The Graham Norton Show* on BBC One and *The Jonathan Ross Show* on ITV on Saturday.

Stuart Kenning, director at Nonstop Promotions, has secured performances for Kylie Minogue and Dido on Ross’ show.

“It’s brilliant, we think it’s improved with the last two series,” said Kenning. “As a plugger, all of these opportunities are like gold dust.”

“We worked really closely with *The Jonathan Ross Show* to get Dermot Kennedy on the week that the album came out and the single



“For Kylie to launch the *Strictly* series was a terrific moment”

**Alistair Norbury**  
BMG



**Screen test:** Recent TV performances by (clockwise from top left) John Newman & Nina Nesbitt (*Jonathan Ross*), Dua Lipa (*Graham Norton*), James Arthur (*X Factor*) and Mabel (*Strictly Come Dancing*)

[*Outnumbered*] was peaking,” added Pitron. “We credit that show with helping him score a No.1 album, that’s the dream scenario for us.”

Island also secured an appearance by John Newman with Nina Nesbitt on November 2 to perform new single *Without You* (20,981 sales – Official Charts Company).

“As soon as it aired there was an immediate jump for the record and we’ve seen a secondary jump post-repeat,” said Pitron.

Fletcher noted the added benefits of performances being posted on the show’s official YouTube channel.

“It is a way for people who haven’t watched the terrestrial version discovering and sharing it,” he said. “It’s definitely a big part of it.”

While *Strictly Come Dancing* is a key

weekend slot, it has less of a music focus and combines performances with dance routines.

“It’s a strong part of a TV promotions campaign, but we don’t rely on it in isolation,” said Alistair Norbury, president, repertoire & marketing, BMG UK. “For Kylie to launch the series and perform songs from the greatest hits was a terrific moment. [But] when you do a brand new song, it’s not guaranteed to react.”

Execs said that it was also possible to make an impact from less high-profile TV shows.

“Sunday Brunch is a key slot because they will take new artists,” said Kenning.

Fletcher added: “It’s a very impactful moment. They really support very different artists, different genres – you can get someone new on there and it really reacts.”



**Threads**

**Peak Chart Position:** No.10

**Label:** Big Machine

## TAKE A BOW

**TEAM** Sheryl Crow

**Agent:**

Ben Schiffer (WME)

**Management:**

Scooter Weintraub/Pam Wertheimer (W Management)

**Marketing:**

Amy Maunder-Taylor (Big Machine UK)

**Digital Marketing:**

Jim McDermott (Trickness)

**National Press:**

Evie Ranscombe (Edge Publicity)

**National Radio:**

Julian Spear (Julian Spear)

**Regional Radio:**

Bob Hermon (Bob Hermon Promotions)

**TV:**

Julian Spear (Julian Spear)

**Publisher:**

Old Green Barn Publishing (BMI)



*If it makes her happy:*  
Sheryl Crow



**PROUD TO  
CELEBRATE  
THE WOMEN  
IN THE WMG FAMILY**

**CONGRATULATIONS  
TO ALL THE HONOUREES**



# THE PLAYLIST



## DUA LIPA

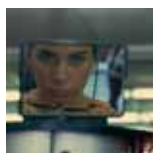
Don't Start Now (Warner Records)



Dua Lipa is back in style, with almost 16 million Spotify streams and 15m YouTube views for Don't Start Now at the time of going to press. Needless to say, it's a banger. The comeback is on...  
**Contact Carl Fysh**  
 carl.fysh@s-414.com

## HAIM

Now I'm In It (Polydor)



If Haim's slowie Summer Girl was an intriguing hint of things to come, then this bassy follow-up is a sure sign that they still excel at danceable rock'n'roll.  
**Contact Susie Ember**  
 susie.ember@umusic.com

## SPINNING COIN

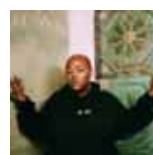
Feel You More Than World Right Now (Geographic)



Spinning Coin are now based across Glasgow and Berlin, but distance hasn't affected their knack for a wicked melody. New LP Hyacinth is out in 2020.  
**Contact Aoife Kitt**  
 aoife@dominorecordco.com

## HAMZAA

Write It Down (Parlophone)



East Londoner Hamzaa is here with her best vocal performance so far, examining what it's like to lay yourself bare in a song over a moody soul beat.  
**Contact Rachael Chinery**  
 rachael@insideout.agency

## BANX & RANX & KOJO FUNDS

Traffic Jam (Parlophone)



Montreal producers Banx & Ranx mix Afrobeats with electronic flourishes beamed in from space on this new collab with Kojo Funds. Honk, honk.  
**Contact Katerina Koumourou**  
 kat@listen-up.biz

## BASTILLE (FEAT. ALESSIA CARA)

Another Place (Virgin EMI)



Dan Smith says he always imagined this Doom Days cut as a duet, and now he's linked up with Alessia Cara, whose vocals add an extra dimension.  
**Contact Janet Choudhury**  
 janet.choudhury@umusic.com

## SOPHIE AND THE GIANTS

Runaway (S&TG Music)



Tanked up on emotion and candour, Runaway is the latest milestone in a bountiful period for this Sheffield indie gang. Watch out for them next year.  
**Contact Dan Cadwallader**  
 dan.cadwallader@umusic.com

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

## GIG OF THE WEEK

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



**21 CELESTE**  
 Omeara, London  
 7pm

This is the first of three nights at Omeara for Celeste, who's heading into 2020 as one of the most-likely-to new stars around. Shady and with low ceilings, Ben Lovett's venue should cushion the Brighton singer's jazzy soul tunes rather nicely.

## TASTEMAKERS The industry's favourite new sounds

### Hannah Mylrea, Junior writer, NME

#### NASTY CHERRY – MUSIC WITH YOUR DAD



**Cherry picker** Hannah Mylrea

Three years ago, Charli XCX had the idea of putting together a girl band, the kind of group she'd have loved to have listened to growing up. So she set about forming one. After recruiting Kitten's Chloe Chaidez on guitar, her former touring drummer Debbie Knox-Hewson, Georgia Somary, a childhood pal who learnt bass just to be in the band, and singer Gabbriette Bechtel, who has appeared in some of XCX's music videos, she ended up with Nasty Cherry. Inspired by bands like The Runaways, the quartet fuse mammoth pop hooks with roaring '70s riffs and plenty of rock'n'roll attitude.

Recent single Music With Your Dad is a slinky cut of driving alt-rock, complete with a fearless, half-spoken bridge section and a chorus catchier than a rash. With its bouncing bassline and playful lyrics, it absolutely slaps. Their formation and resulting journey has been captured in new Netflix series I'm With The Band: Nasty Cherry, which drops this month. The cherry on top is that they've promised new music is coming soon. For now, though, check out the stellar handful of pop-flecked bangers they've put out so far. You won't regret it.

ESSENTIAL INFO

**RELEASES** Letters Vol 1 EP (November 22) **LABEL** Syco  
**MANAGEMENT** Josh Dembling, LBI and Alyssa Reeder,  
 Walk Up Studio **NEXT GIG** TBC

*Pop fuelled by teen spirit  
 and steely determination...*

**G**et ready to discover a lot more about Grace Vanderwaal. Millions of fans know the teenage winner of America's Got Talent 2016 already – a combined total of 7m follow her across Spotify, Facebook, Instagram and Twitter – so it's time to get up to speed. America's next big star is about to drop her Letters Vol 1 EP, which she hopes will fill in the blanks.

"I want people to find out more about me, but not in a way that you would expect, not in my words, like, 'Oh, that's happening to her, I know that about her now,'" Vanderwaal begins. "It's more about me as an artist, this music is what I like to do, this is the world that I'm in."

Vanderwaal won America's heart with her ukulele-assisted songs aged 12 back in 2016, sweeping to victory on the TV talent show. In 2017, she released debut album *Just The Beginning*, and became the youngest person to be included in *Forbes Music 30 Under 30* last year. In 2020, she will play the lead in much-hyped Disney film *Stargirl*, which seems apt.

But, more than anything else, music holds the key to the future of this Kansas-born 15-year-old who's finding her feet in an increasingly crazy music industry. *Music Week* meets her in the middle of a busy day of label meetings, and there's an immediate sense of excitement about what's coming.

Spearheaded by the dark-hued *I Don't Like You* ("What's it about? You know?"), the EP is spiky, futuristic, diverse; these are the kind of songs aimed at speaking to a generation.

"This EP is closest thing to what I hear in my mind that I've made so far. I always hear some things that I'm never able to execute," the singer explains. "I've improved by expressing myself, being able to communicate better. I'm proud of it because I really am excited for people to hear what I hear."

You get the impression swathes of people will want to take a trip into Vanderwaal's head and set up camp, relishing clear-eyed ambition and a fresh perspective.

ON THE **RADAR**

# GRACE VANDERWAAL

"I want to take music as far as possible. I just want to be doing it for the rest of my life, even if I stay exactly where I am," she says. "As long as I can do something that still allows me to escape with myself I would be happy and successful."

It turns out Vanderwaal – who's been listening to lots of jazz of late – has considered what it means to do well in music in 2019 and decided not to focus on it. She says she's not aware of the numbers and the hype that trail her name.

"I obviously want to succeed in the more standard definition of success, but it's not something that I base my art around," she continues. "I never change anything to make that happen because fame and that type of success is such an unformulated career, that's why so many people can't do it."

Emerging artists, Vanderwaal says, can't afford to get caught up in such matters: "People might think they're doing the right music, saying the right words, wearing the right thing, doing the right dance, but ask, 'Why am I not succeeding?' It's because there's no [set] way to do it."

Vanderwaal's strength appears abundant, her music ready to take flight. Don't get left behind.

**BEN HOMEWOOD**

*"Fame is an unformulated career, that's why so many people can't do it"*

Grace Vanderwaal

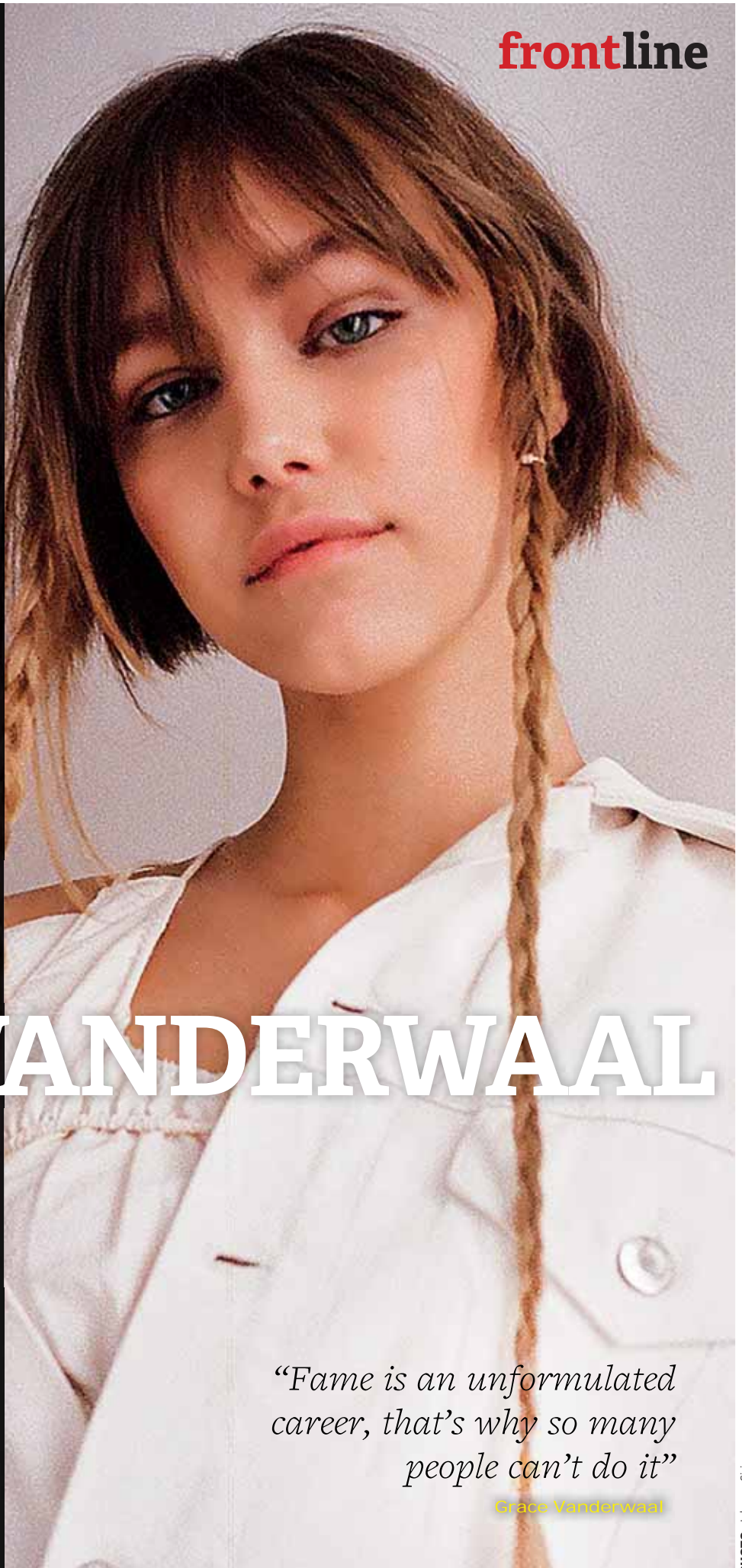


PHOTO: Johanna String



Strand off: Death Stranding and (below) Bring Me The Horizon with Hideo Kojima and his team

SYNC STORY

DEATH STRANDING/  
BRING ME THE HORIZON

BY BEN HOMEWOOD

Bring Me The Horizon begin an explosive new era with Ludens, a song recorded especially for Hideo Kojima's Death Stranding video game, out this week.

Singer Oli Sykes tells *Music Week* that Kojima is "one of the few people I would call a hero", while manager



"Making the track was equal parts daunting, stressful and exciting"

Oli Sykes  
Bring Me The Horizon

**Spot:** Kojima **Productions:** Death Stranding **Title:** Ludens **Artist:** Bring Me The Horizon  
**Composers:** Oliver Sykes & Jordan Fish **Master:** RCA **Publisher:** BMG **Music Supervisor:** Sony Music **Creative Director/Director:** Hideo Kojima **Production:** Kojima Productions  
**Air Date:** 08/11/19

Craig Jennings is relishing "huge opportunities" in the gaming world.

Death Stranding, an action game with a message about divisions in society, is Kojima's first release since leaving gaming giant Konami. The OST also features Chvrches, Major Lazer and Khalid.

"Making the track was equal parts daunting, stressful and exciting, the whole thing felt surreal," says Sykes. "Honestly, I didn't see where we would fit in, but I was stupid to try and pigeonhole Kojima's style!"

Raw Power boss Jennings says Ludens is "symptomatic of the sort of groundbreaking things the band want to be involved with".

Jennings adds: "The guys got to meet Mr Kojima and his team in Japan, where they were able to discuss the song and the game's concept."

Sykes directed the accompanying video for the track, which was released last week. Now, watch it fly...

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

MAKING WAVES



What Katy did: Katy J Pearson

THIS WEEK'S HOTTEST BRAND NEW ACT

Katy J Pearson

**KEY TRACK:** Tonight

**LABEL:** Heavenly Recordings

**MANAGEMENT:** richard@factor50.co

**TWITTER:** @KatyJPearsonnn

**WHO:** Katy J Pearson is making some of the most resplendent guitar pop we've heard this year.

**WHAT:** To delve a bit deeper, Pearson recently released Tonight, a perfectly crafted tale of finding love on a dancefloor, set to a countrified melody and big guitar licks.

**WHERE:** West Country local Pearson cooks up her country pop from her Bristol base. She's abandoned previous projects to go solo, and tours with her

four-piece Katy Pearson Band.

**THAT SOUNDS ALRIGHT...** It really does. Pearson is a rare thing in that she's emerged as a fully-formed new artist. The ideas are clear and the songs are packed with identity.

**NOW I'M EXCITED...** You're not the only one: we could be looking at a new indie star here. She's touring with the great Cass McCombs this month and hits the road with Pinegrove in the New Year, so plenty of gigs coming up.

**ANYTHING ELSE I SHOULD KNOW?** There's some banging Line Dancing in the video for Tonight, so it's worth seeking out. Now, do-si-do!

# WOMEN IN MUSIC

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*PRs for Music* is proud to sponsor the New Artist Award at the 2019 Women in Music Awards and acknowledge the vital contribution of women in music everywhere. Congratulations to all the nominees and award winners.

**BECAUSE MUSIC MATTERS**



# HOTSHOTS



(A)



(B)



(C)



(D)



(E)



(F)

**1. This round's on us** The biz was out in full force at *Music Week's Women In Music Awards* pre-event drinks celebration at Ticketmaster's HQ in Angel, London. Pictured on the night here are: **(a)** Jo Dipple, Mark Sutherland and Selina Emeny. **(b)** Harriet Moss, Pamela McCormick, Lynne McDowell and Vick Bain. **(c)** Lauren Barley, Angela Owen, Alexi Cory-Smith, Julie Weir and Steph Evans. **(d)** Jane Dyball and Suzanne Bull. **(e)** Moss and Wozzy Brewster. **(f)** Dyball, Sonia Diwan and Cory-Smith (Photos: Paul Harries).

**2. Live and direct** BBC Music Introducing Live returned to London's Tobacco Dock, with *Music Week* on board as a media partner. The event – overseen by teams from Vision Nine, Get On Music, BBC and LD Communications – welcomed attendees for three days of talks, panels, masterclasses, workshops, live performances and more. Pictured here: Craig David who hosted a special live version of Best Advice with Kim Taylor Bennett in association with Spotify. (Photo: Annabel Staff).

**3. History in the making** Sony Music UK celebrated Black History Month with various events, lunchtime talks and pop-up shops throughout October, culminating with a panel talk discussing race and identity in the music industry. Pictured here are (L-R): event host and organiser Bre McDermott King (marketing, Sony Music), Jamz Supernova, Riki Bleau and Glyn Aikins (Since '93). **4. Amsterdamm sure** UTA held a busy networking drinks party at ADE, with agents from the US and UK out in force. **(a)** Laura Martin (Real Life PR), Vanja Primorac (Music Innovation, UTA), Marissa Loil (agent, UTA) and Olivia Strang (assistant, UTA). **(b)** Steve Nickolls (agent, UTA), Benoît Haran (Allo Floride), Sean Hill (director of tour marketing, UTA). **(c)** David Gordoni (agent, UTA), Chad Cohen (agent, UTA), Cristian Caseb (I Make The Beat Go Boom, Argentina). (Photos: Luke Curtis).

**5. VP VIPs** VP Records — which merged with British label Greensleeves in 2008 — celebrated its 40th year in style at the Jamaican High Commission with an exhibition on the label's storied history, from humble downtown Kingston record store to global reggae and dancehall superpower. Pictured here are: Aaron Talbert (VP, VP Records), Joy Ellington (general manager, VP Records/Greensleeves), Randy Chin (president, VP Records), Chris O'Brien (head of A&R, VP Records), Carter van Pelt (director of catalogue development). (Photos: Asia Ella).

2



3



4



A

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

5



B



C




**Pyramid song:** Emily Eavis,  
photographed for Music Week  
behind Glastonbury's Pyramid  
Stage, October 2019

# ALL ABOUT EAVIS

As co-organiser of Glastonbury, **Emily Eavis** has elevated the world's greatest festival to a whole new level. Kick-starting our **Women In Music Awards** special, the winner of this year's **Outstanding Contribution** honour gives a unique glimpse into life on the frontline at Worthy Farm...

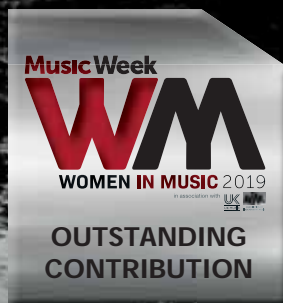
— BY JAMES HANLEY —  
PHOTOS: PAUL HARRIES





*“It’s a good time to be a woman in music,  
but we’ve still got a long way to go”*

**EMILY EAVIS, GLASTONBURY FESTIVAL**



**T**he ripples from the first Glastonbury of the 21st century reverberated far and wide. Though fondly remembered for a peerless headline set by David Bowie, the landmark edition was plagued by tens of thousands of gatecrashers – throwing the festival’s entire future into doubt.

“There was always an element of accepting people getting in for free, as long as there were enough coming who paid, and that worked as long as the balance was OK,” Emily Eavis tells *Music Week*. “But in the year 2000 they estimated there were about 300,000 people onsite, which was probably the biggest crowd we’ve ever had and it felt dangerously busy: the fence came down and people streamed in, so that was a turning point.

“There was almost the same kind of pressure as there is for the 50th [anniversary next year], because it was the millennium. It’s funny with those big round numbers.”

In another development that would have similarly far-reaching implications, 2000 was also the year that Eavis left her teaching degree at Goldsmiths in London to help her father, legendary Glastonbury Festival founder Michael Eavis, with the organisation of the event.

“After my mum died in ’99, I left college,” explains Eavis. “I was just supporting my dad at first and never thought in a million years that I would do this, it never even occurred to me to be honest. I was just thinking, ‘I’ll help him for a year or two’, and then I just got swallowed up by it I suppose. There’s no avoiding it!”

The erection of a £1 million “super-fence” to keep the freeloaders at bay was enough to appease Mendip District Council’s concerns and usher in a new era of professionalism for the festival when it returned in 2002.

Eavis’ role in preserving and enhancing its legend, allied to her work with Glastonbury’s charity partners Oxfam, Greenpeace and WaterAid, has led to her being recognised with the Outstanding Contribution honour at the 2019 Music Week Women In Music Awards.

“I feel very honoured,” she smiles. “It means a lot, having come into the industry from a different angle, in the fact that I was born into the festival. It’s great to be acknowledged.”

The 40-year-old’s influence on the festival has grown with each passing year. But one of her finest hours to date came in 2007 when she created The Park area with her future husband, Glastonbury’s head of music programming Nick Dewey.

“We had another few thousand on our licence that year and so we added an area,” says Eavis, speaking to *Music Week* in her office at Worthy Farm. “I always wanted to do my own area, but I thought it wouldn’t happen because everything is so established.

“We were influenced by the Kids Field in the Green Fields, which is slightly more laid back and a little bit removed from the hustle, somewhere you might go to seek refuge or have a rest. You need everything at a festival: you need the big, booming late night areas and then the place where you’ll lie on a hill and watch the whole thing unfold. And that hill is quite useful because you can probably fit another 10,000 people on there if a big band are playing [on The Park Stage].”

Tickets for the last five festivals have sold out in an average of 35 minutes, all without a single act being announced.

“One of the best changes is not selling the tickets on the basis of a line-up because you don’t end up with predominantly one fanbase, [it’s] a complete mix,” notes Eavis. “So if you announced that, take this year for example, The Killers were playing, it would be full of people who wanted to see The Killers when actually, what makes it so unusual – and a challenge for the bands – is the fact they’re not necessarily playing to their fanbase. So it’s a completely different kind of set-up to most traditional events that sell on who’s playing.”

The controversial booking of the festival’s first hip-hop headliner, Jay-Z, was cited as a factor in slower than usual ticket sales in 2008, but has ultimately come to be viewed among the most important headline slots in Glastonbury’s modern history.



*“It used to be like the Wild West. We’d get through every year by the skin of our teeth!”*

**EMILY EAVIS**  
GLASTONBURY  
FESTIVAL

“There are some years where you witness a change, where you can see a change in the course of its history,” observes Eavis, who spearheaded the festival’s 2019 ban on the sale of single-use plastic bottles. “You watch the news and you can see something that shifts things politically or whatever. And I think with Jay-Z, that was our year where [Glastonbury] shifted and opened up and now it’s in a different place.

“With Stormzy this year, again, that was a real turning point and that’s what makes it exciting and interesting – shifting the idea of what we should be doing, who should be playing and opening minds. Even on the High Street, up the road in the nearest town, you get people saying, ‘You can’t beat a guitar band’, or ‘I don’t agree with this hip-hop stuff’ and it amazes me. The world is genreless, but you still get those ancient opinions.”

A record 2.4 million people registered for the chance to attend 2020’s 50th anniversary event, set for June 24-28. Diana Ross is confirmed for the Sunday afternoon legend slot, but the identity of the three headliners remains a closely guarded secret.

“We just confirmed our third headliner last night, which is record-breaking speed,” grins Eavis. “Normally, you might hope to have them done by Christmas. But the amount of interest and public support is amazing – people write with all kinds of ideas and suggestions.

“As always, we’re trying to make it the best possible event for that weekend. In a way, it’s no different whether it’s 50 years or 49 years, we’re still trying to make it as good as possible. But it’s the 50th, so it’s an extra reason to celebrate and there’ll probably be a few more little surprises lined up.”

The proposed Glastonbury spin-off Variety Bazaar, however, is now definitely off the cards.

“That’s not happening,” confirms Eavis. “It was just an idea really. It’s one of those things where my dad was talking to someone and then it became a story when, actually, it was such early days that we weren’t anywhere near developing it.”

Here, cuppa in hand, Eavis discusses being a woman in music, her hopes for a 50/50 artist gender split and whether she’ll ever get a “proper job”...

#### **What was it like growing up amidst the madness of Glastonbury Festival?**

“It was very different then, much more like the Wild West and a little bit more unpredictable. One year we’d run, then we’d have a year off and then there was the question of whether we would get a licence. Everything felt like it would just miraculously happen and we’d get through by the skin of our teeth. Now, it’s a little bit more stable [laughs].”

#### **What is your first festival memory?**

“There are sets I remember from the ’80s like Elvis Costello, Van Morrison, The Proclaimers and The Style Council. But what I remember most is the characters – the people who built the festival and the travellers – a lot of the people who were in and out of the house. There were so many different characters, which was amazing.”

#### **Did you have rock stars camping in your garden?**

“Sometimes, but not really. It was mostly in the ’80s and ’90s – there were just loads of wild characters around.”

#### **How has your involvement on the organisational side increased over the years?**

“It’s just grown over time. In the 2000s I was doing more each year and, before I knew it, I was in deep! I don’t think I ever had the time to stop and go, ‘OK, what’s happened here?’ At the back of my mind I always thought, ‘I’ll probably go back to a proper job soon!’ But then, at some point, maybe I will. I never rule it out – I’m only 40!”

#### **Is organising Glastonbury a year-round job?**

“It is now; it probably wasn’t 10 years ago. We go on sale earlier

and that always kicks everyone into action because of all the post-ticket emails and letters we get. Once the ticketing is done, you can really get going on the actual event and start building it. All the area organisers are in every day at the moment. We've got people in with new ideas, new plans, new budgets and new structures."

#### How important is the BBC's role in the event?

"Massive. The BBC has such an important role and we've worked so closely with them over the years to make sure that it's all being captured right. Televising this event is a huge responsibility and it's not just about the big headline bands, it's about representing what [Glastonbury] is all about. But also not having too many cameras around because we don't want people to feel like they're being filmed all the time."

#### Are there any acts you regret missing out on?

"No, not yet! I mean, we've got a few more that we want... But obviously it would have been amazing to have Prince."

#### What's your relationship with your dad like?

"Great! My dad and I have always been really close. We sometimes have a bit of confrontation, but most of the time we get on well and it's been really good working with him. He's been generous in the fact he hasn't been controlling and I think that would have been hard for a lot of people. There's a lot of trust between us and the most important thing is that we enjoy it, we really have a laugh. I don't think either of us thought that I would come this far in it. It would always be like, 'You answer the phone and deal with whoever's there' and every phone call would [present] a different set of problems. You suddenly become embroiled in a situation and it takes over. There wasn't ever a structured plan – there was never a 10-year plan, never a five-year plan – we always thought we'd be lucky just to keep the festival going for a couple of years."

#### Is there more of a long-term plan now?

"Not particularly. We still quite like the idea of just running for the next couple of years and seeing how it goes, and not thinking that it should necessarily be here in 10 years. We would love to keep the festival going, but we also know that the industry changes all the time. At the moment we're in a really good patch, so we're just enjoying it and not thinking too far into the future."

#### Let's talk women in music, do you feel a responsibility to support other females in the industry?

"Yeah, definitely. A lot of success is down to the support you receive in the early years. Mentoring and helping people come through is really important when you're in a position to be able to do that, so I'm very much on board. We've been talking about getting more women involved on the production side because that is still incredibly male-dominated."

#### Have you experienced any obstacles in the business simply because of your gender?

"There wasn't one particular moment, but when I was growing up there were hardly any women in the music industry, particularly in the live world. All the agents were mostly men and then there was [now CAA UK co-head] Emma Banks. Everyone knew that if it was a girl on the phone, it would be Emma. But it is clearly an industry that is shifting towards equality – everything is being thrown in the air and recalibrated. It's a good time to be a woman in music, but we've still got a long way to go and we've got to make sure that we keep pushing it forward. Whether it's bookings, assembling stage crews, supporting equal pay or whatever, we have to do what we can to push it on."

#### How committed are you to achieving a 50/50 gender split of artists on the bill?

"It's very much at the forefront of my mind, I have conversations



**Simply the fest:** Eavis poses in her office at Worthy Farm

with our bookers all the time about it and it's important that we go as close to 50/50 as we can. Sometimes it'll be more, sometimes it'll be less, it's never going to be exactly 50/50. It's as important to have females on the bill as much as we have men, of course, but the pool – certainly on the headliner front – is not as big. So we have to work on that as an industry and nurture all these women coming through."

#### Do you ever go to other festivals?

"No! [Laughs] I haven't been to anything since Benicassim eight years ago or something, mostly because I've got three children now. Hang on, I went to All Points East this year to see The Chemical Brothers... But with Glastonbury, it takes until September to clear up and get the farm back and by then most of the other festivals are over. It's all very well getting the festival out of the way, but packing it down is a big job. You can't just leave and be like, 'Bye, I'm off to Reading!'"

#### What is your typical routine during Glastonbury weekend?

"Running around, dealing with any number of site and infrastructure issues, troubleshooting, launching new tents and areas, assessing all the areas, checking in with everybody... It's a 24-hour blur. That's another reason why I don't go to other festivals, I'm so tired after!"

#### So apart from needing a long nap, how do you normally feel at the end of it all?

"If it goes well, it's an amazing high. This year, the festival was so good that I can't even describe the feeling, because it was something incredible to be part of. We had Stormzy and the plastic bottle ban, which just went phenomenally well. Something like that would normally take three to five years to bed in, but the public completely took it on board in the first year. So by the Sunday night, when you're reflecting on these massive shifts that have taken place throughout the whole weekend, it feels like you've made this giant step in the right direction. There are some years where it's harder, but this year felt really good and the team was really connected. There were fewer issues and everything seemed to go well, so we were all very grateful for that."

#### What happens in a fallow year?

"We review everything so it actually ends up being quite busy, but without the most fun bit of having the actual festival. It was good to be back!"

#### Finally, what have been your Glastonbury highlights so far?

"Bowie in 2000, Orbital in 1994, Pulp in '95 and then, in more recent years, Stormzy. There have been so many great moments like Adele and Beyoncé; it's really hard to pick some out because there are so many every year."

*"When I was growing up there were hardly any women in the music industry"*

**EMILY EAVIS**  
GLASTONBURY  
FESTIVAL



# Calling the Shots

A-List songwriter. Breaking artist. Producer. Label head. Studio owner... At times it seems there's nothing **Camille 'Kamille' Purcell** can't do. And that's precisely why she's the winner of the **WIM Awards 2019's Music Creative** honour...

— BY GEORGE GARNER —

PHOTO: Adrienne Raquel

**H**ello again!” beams Camille ‘Kamille’ Purcell as she greets *Music Week* at her home studio. Indeed, for those keeping tabs, it hasn’t been too long since our last exchange. Back in May, Purcell graced the cover of *Music Week*’s annual songwriting issue. And for very, very good reason. This is, after all, the songwriter whose hits – including certified bangers by Little Mix, Jess Glynne and Clean Bandit – have notched up a staggering four billion combined streams around the world.

If anything, this hit ratio has been going into overdrive of late. Kamille has penned three Top 10 singles this year alone: achieving her 10th UK platinum single in the form of Mabel’s Don’t Call Me Up (999,764 UK sales to date according to the Official Charts Company), as well as writing dow-da-da-down its huge follow-up Mad Love (483,008 – OCC).

“I don’t think any of us expected that last one to do as well as it has, and for it to take over the radio the way it did,” smiles Purcell as she reflects on her year. “Mabel was really nervous about it being such a simple, repetitive chorus. We tried so many ways of making that song better but we just loved it the way it was.”

This extremely literal track record alone would make Purcell a worthy winner of the Music Creative honour – which to quote, ahem, ourselves “recognises a woman who has made a significant contribution to the making of music behind the scenes, through songwriting, studio production, or studio technology”. Yet the truth is, even when compared to our interview in May, the recording name Kamille has increasingly come to mean much, much more than just elite songwriter.

In October, Purcell – recording as Kamille – released Don’t Answer. The first song from her upcoming debut EP, it’s a sleek, dreamy R&B tune that not only samples Ginuwine’s classic Pony but also features a guest verse from Wiley. For a writer behind four billion streams, you could say she had set her expectations on the somewhat humble side.

“The night it came out I remember thinking, ‘Oh, it will probably get one stream,’ and I would be so happy with one stream, because one person liked it!” she says. It’s a statement that exhibits both the enthusiasm and self-deprecating humour that have made her a dream collaborator for artists around the world: a super-talent devoid of ego. Suffice to say it got more than a solitary stream. Indeed, Kamille the artist is up to 638,155 monthly listeners on Spotify...

“To see it take off the way it has taken off, I’m so happy,” she continues. “And especially for Wiley to be on it. I did a song with Roll Deep [2013’s All Or Nothing] when I first started writing and I always said, ‘One day I’ll get him on a song’. And he did it! I can’t express how thrilled I am about that, it’s a dream come true for me.”

More and more people, it seems, are becoming aware of Kamille. Selfish Love, her collaboration with Mabel, stands on 2,427,236 streams on Spotify, while a few days after our chat, she is performing her Little Mix collaboration More Than Words with the group onstage at The O2 Arena. What’s interesting, however, is this: since our last chat, Kamille has now expanded far beyond the remit of artist and songwriter. This year she made some big entrepreneurial moves when she set up her own publishing company and record label, Pure Cut – to which she is, naturally, the first artist signing. It is, she says with a giggle in her voice, a step towards building her own “little empire”.

“It’s so exciting now than I can sign my own artists, producers and writers and really be at the helm of the creativity of the whole thing,” she enthuses.

The road to running her own label has been long and winding. Way before she was making power moves of her own, she was inspired by P Diddy’s Bad Boy Records and Jay-Z’s Roc-A-Fella/Roc Nation empires. Much more than a vanity endeavour, it is something she hopes can help assist systemic

change in the music industry.

“It started mainly through me not feeling there are enough females in positions that I wanted to see,” she explains. “I just felt: where are all the female producers? There should have been so many more female songwriters for me to talk to and learn from. That’s where it started for me – from me being a girl, and wanting to make a shift in the industry. Obviously, there are so many incredible males that I love, I’m going to be both signing super-talented women and men. I’m going to help them grow.”

The A&R cap most certainly fits Purcell well. Not only is she well-primed to nurture talent at a songwriting level, but she’s also got on-the-ground experience from her time as a mentor on *The X Factor*. You could say it was a baptism of fire...

“Essentially you’re A&R-ing people in eight weeks from a complete unknown person to someone who has 500,000 followers on Twitter. It’s like speed A&R-ing – you help someone over a couple of months and it taught me so much.”

Lessons were indeed learned...

“For me, A&R is about understanding who the artist is, and not trying to change that too much,” she reasons. “A lot of times you can look at an artist and go, ‘I want them to be this and that,’ but what I’ve learned, even through my own artist journey, is that they’ll always end up reverting to who they are, no matter what you do. All I want to do as an A&R person – I can’t believe I’m even saying that! – is to help amplify who the person is and make them be really proud of who they are, and help create an amazing environment for them to flourish in.”

About that. Purcell is currently building her very own recording suite within Metropolis Studios – a haven that should be ready by Christmas. She’s clearly enjoyed designing it as she describes how it’s going to look “like a spaceship” while the actual recording booth will be “like a jungle with loads of plants”. Beyond such aesthetic concerns, however, is another goal. It has do with who will be working behind the console.

Another thing you should know about Purcell: she is also a producer, one who taught herself Logic when she grew tired of waking producers up at 3am to help with a song. Not only has she learned the value of self-reliance, she’s reaping the benefits.

“I started getting co-production credits and spoke strongly to Spotify, for example, to really make sure that those production credits are on there,” she says. “It makes me happy now when I see my name and other females’ names on production credits. I know so many girls messaging me now like, ‘Oh my God, Kamille, I saw you produced that song!’ That’s one little thing I’m going to be doing, making sure I can take on as many females as I can. I’ve already identified a couple.”

“It’s so important because if you think how much talent is missed, that breaks my heart,” she adds. “You’re really only seeing half the talent of the world, if you think about music. That really scares me. The amount of females that can create hits, and engineer and make songs – something has to be done about that. I know I’m only one person, but I’m going to do my part.”

As for what’s next? She has already been working with a host of artists of late, including Stormzy, Dua Lipa, Anne-Marie and Headie One. And then there’s her debut EP due early 2020. You have to wonder if it’ll be long before a Kamille full-length release comes around?

“I don’t think I need to put an album out yet,” she explains. “I want to put one out when people are really calling for it. When that time comes, there will be definitely be one. In the meantime, I’m just going to keep on putting out music in a rebellious way – I might just put a hundred EPs out, I just want to do things differently and in a fun way.”

So there you have it, our Music Creative winner is planning on staying extremely creative. No wonder she won...

“It’s such an honour,” she says, pondering the award she’s been given. Then Purcell starts laughing. “I love being creative, and I love being a woman...” she grins. “So I’m so happy!”

*“A&R is about understanding who the artist is and not trying to change that too much... They will always revert back to who they are, no matter what you do”*

**CAMILLE  
‘KAMILLE’  
PURCELL**



# T H E W H I T E S T U F F

That **Zena White's** arrival at **Partisan Records** has coincided with the most successful period in its history is no coincidence. The indie's MD and **International Woman Of The Year** talks the Big Apple, artist relations and being independent to the core...

— BY BEN HOMEWOOD —  
PHOTOS: JENN FIVE

**Z**ena White is in a taxi, riding to work at Partisan's New York HQ in Brooklyn. Recently, she's been yo-yoing between America, where she moved in the summer of 2017 as the indie's MD, and the UK, where the label has been lighting up the independent scene of late.

Accolades for its artists (a BRIT nomination and a Top 5 album for Idles, plus Mercury Prize nods for them and Fontaines DC, who hit the Top 10 with their debut) have been lining up alongside milestones for the label. Their *Music Week* cover dropped as they cleaned up at the AIM Awards.

White's been doing a lot of thinking about all of that and more, suddenly very aware that the work of team Partisan is in the spotlight. She was moved to tears when fact-checking the application Partisan's GM, international Jeff Bell put together for the International Woman Of The Year award at Women In Music 2019. White is surprised she won, but many won't be.

"My sister once told me that people overestimate what they can do in a day and they underestimate what they can do in a year and this has proved that point to me," she says. "This is a personal growth opportunity. I never ever thought I'd win. I'm aware of who previously has won this award and I felt like, being in the indie sector, a fairly small player. It's amazing to be recognised and it's testament to the team and the artists."

As her cab winds past the brownstone buildings, we attempt to get to the bottom of White's story. The youngest of four siblings, she studied in Bristol and was quickly immersed in the scene there (she could never have imagined one day working with local mates Idles).

She soon ended up in London, initially as PA and studio assistant for Guy Chambers and eventually wound her way to services company The Other Hand, firing success for

*"Striving for change or progress has always been exciting to me. Partisan is very aligned with that"*

**ZENA WHITE**  
PARTISAN RECORDS

*In White's company: Zena White*

independent acts such as Run The Jewels. And then came Partisan, which is where we begin...

### Is your international approach different to other labels'?

"It's a sign of the times that music has more global potential. We're careful not to get pigeonholed as a rock label; we have a very eclectic and diverse roster. In a streaming world where most of the gatekeepers are looking at metrics, it doesn't really matter where the numbers come from. We see that we can use a global approach with guitar-driven music to drive momentum and sales in home markets. It's a dual strategy. Tim Putnam [president] always says we're looking where the wind is blowing, so when we're signing artists we're looking at where their fans could be. Cigarettes After Sex are a great example, their growth in places like India and South America is so helpful to their growth at home. A fan is a fan, wherever they are, as a label we're keen to build bridges between our artists and their fans. We're open-minded.

I want to make the point that a different amount of revenue comes from a fan in India than the UK, but if the fan is there and engaged then we want to create a long lasting connection. That's why we're so focused on international. If our job is to build fan connections to our artists, then we shouldn't discriminate about where they are."

### How has life in New York been so far?

"Idles and Fontaines DC are a big focus for the US market, Idles especially. They're selling so many tickets, but the US media isn't really tailored towards an artist like them. I speak to PRs here and they say they can't get any press with bands. We're not accepting that landscape. The band is there, they're selling tickets, so why can't we build new media channels that prove that people want to hear the music? That's the next big challenge for me. What I've realised coming here is how vast the American market is, and God I do not understand radio! That's a lie, but it took me a while! [Laughs]. We're fighting outside of the mainstream, outside the status quo and building bridges and continuing to prove to people that when someone says it can't be done, that doesn't mean it can't be done."

### What has driven you during your career?

"That's a really good question. It's quite existential, why do I do what I do? I've always been drawn to talent and really interested in building audiences. My first job was working for Guy Chambers when I was 21. Guy's lovely. It was a great environment to work in, there were amazing people walking through the door. I learned about publishing

there. But I realised that I wasn't driven by pop music, that doesn't mean I don't like or respect it, it's more that it wasn't something that made me get up and want to go to work in

the morning. I remember talking about Ivor Novello winners in relation to sales figures and I didn't really see why someone should have sold a lot of records to win an Ivor Novello. I identified what drives me. I wanted to work with artists that had a story to tell, were writing their own music and working towards something. There's something really satisfying about working with artists that have fight, to fight for them and with them. I wanted bigger challenges, where routes weren't open to artists, figuring out how to change things for them. Striving for change and progress has always been really exciting to me. The spirit of Partisan is very aligned with that."

### Is the industry a positive place to be?

"I've always been quite headstrong. When I was working with Guy I knew that a major company, label, publisher or booking agent probably wasn't going to work for me, because I would struggle with some of the bigger politics of that. I was always very much a doer, so jumping through hoops to get things done didn't really appeal. I've never done it and I've always wondered what it might have been like if I did, but I don't regret it. I have had a mostly positive experience. I don't think anyone has a perfect time, that's just not real. The challenges of working in an indie sphere are probably around the fact that everyone is self-taught, but I don't think that's bad. I was talking to somebody recently about how, as a woman, you can get put in corners and women have to be gold when

men are silver. I was the youngest of four kids by quite some way, so I was always trying to keep up and was maybe a bit louder than everyone else. So I think it probably comes quite naturally to me to walk into a room and be like, 'You do this, you do that'. I'm aware that for people who maybe don't have that natural temperament, things can be trickier."

### When did you first realise that?

"I was tour managing a band after university and I remember some man telling me I was going to go far because I wasn't standing for his bullshit. It was like, 'Why is he saying that?' Maybe I've been lucky because my temperament has been a little bit more confident naturally. This job is really fun; we get to do something we love. If you believe it's not what you do, but who you do it with, then the opportunity is there. If you're going to spend a lot of time working with artists and for people, it's amazing if you get to do it with ones you love."

### Finally, what does the future hold for you?

"I'm excited about seeing Idles break America. I'm excited about working with more female artists that we've got coming up. The challenges we face as women are very present in female artistry. There aren't enough role models, enough support, the problem is their art is invariably always having to be interpreted through men at some point in the creative process. That's a really big focus for us. I'm really excited about seeing the staff at the company grow. The way we work as a team is to empower everybody on it. I'm excited to see what they can achieve, and especially the women on the team, hopefully they'll be up for these awards in the future..."



**Kickin' it:** Zena White with Idles' Joe Talbot during Music Week's cover shoot earlier this year

*"We're fighting outside the mainstream. When someone says it can't be done, that doesn't mean it's true"*

**ZENA WHITE**  
PARTISAN RECORDS



# CHAMPION'S LEAGUE

BBC Radio 1's Annie Mac is already a lot of things: DJ, broadcaster, podcaster and event curator. And now she can add another string to her bow: she's the **Women In Music Awards 2019's** recipient of the **Music Champion** honour...

—BY GEORGE GARNER—

**A**nnie Mac certainly needs no introduction, but still... her enormous contribution to the music industry certainly bears repeating. For 15 years, she's been bringing her impeccable taste to the airwaves with her legendary BBC Radio 1 show. During that time, not only has she been a tireless and vocal advocate of female and LGBTQ+ artists, she also runs two festivals – Lost & Found in Malta and AMP London – and can be seen playing at the biggest music festivals and hottest clubs around the world. Oh, and on top of that, in June she launched her very own podcast: Finding Annie.

Across many different platforms, Mac celebrates and promotes music that matters, but that is not the only reason why she's been awarded the WIM Awards Music Champion honour. Mac has also long been a prominent voice calling for change in the music industry. Back in March, Mac graced our cover to discuss her hopes for AMP's expansion, with this year notably seeing it branch out to include a business-focussed conference event.

"People are looking to me to speak on things more and more," she told us at the time. "I don't fully know how I feel about that." Six months on, *Music Week* asks how she has come to terms with using her voice for much more than broadcasting...

"I feel a little bit more comfortable with it than I was," says Mac. "I guess maybe I realised that it's not about being qualified to talk about things... Being a woman working in this field *is* your qualification. So, I do feel more comfortable."

So without further ado, here we dig deeper into Mac's thoughts on breaking acts, podcasts, her own music champions, gender equality and much more...

## So, how does it feel to be crowned a music champion?

"Winning this feels really lovely actually, it's just nice in the context of what this award is. It feels really special and I'm delighted and happy to be there to accept it and be around all these very amazing women. That's very powerful."

## Who were your inspirational music champions growing up?

"There was my sister, she was my first music champion. She used to listen to pirate radio in Ireland and she introduced me to techno and this exciting other world of club culture, which I had no idea about. Then, once I moved to the UK and started listening to BBC Radio, it was Mary Anne Hobbs who introduced me to the

concept that a woman could do this job. She has a lot to answer for! The concept of her show having no boundaries, in terms of what she played, really appealed to me. It wasn't just her as a broadcaster and a woman, but also how brilliant her show was as well."

## You're celebrating 15 years on radio this year – is there any act you feel especially proud to have championed early on in their career?

"Disclosure, in terms of playing them first on the radio, watching them grow and doing a 360 support system where we booked them for a lot of our AMP events. We took them on tour when they were not old enough to get into clubs! Seeing them grow was pretty amazing. Again, on a dance tip, I was playing Justice from the very start and watched how they took over the world and changed the course of dance music forever. They were so hugely influential. More recently, a good example would be Sam Fender. It's happened quickly, but just watching him growing, evolving and owning his success has been really gratifying. You feel like you're in on a secret at the start, which you are... You're privy to all the brilliant music that you just know the world is going to fall in love with. It's so beautiful."

## In terms of what you champion, is it all just personal belief, or would you back something not to your taste?

"Personal belief is the beginning and end of it, definitely. And it's not just me, it's my team: me, my producer and my assistant producer. It is a very democratic process. If I hate something and the two of them love it, I will be overruled. It happens very rarely. I might have been overruled once in four years, put it that way. It's important that it's not all on one person at the end of the day. I have the best team and it's nice to actually share the burden, to be honest. We always pretty much agree, our tastes are aligned now having spent so much time together, and there is definitely stuff that I play that I wouldn't choose to listen to at home, but it's important and culturally important and you have to remember that you are serving an audience. But then, equally, it's about walking that line between doing that and understanding the BBC is invested in me as a human being and a professional. You have to have opinions. It's about being very careful and taking it very seriously when we do say no to an act and having really, really valid reasons as to why. It's also really important to watch what's going on beyond the filter you get in terms of PRs, record

**Grand champ:** Annie Mac  
is our WIM Awards 2019  
Music Champion





*“The music industry has a lot to change with regard to the gatekeepers all being a certain demographic and class”*

**ANNIE MAC**

Music Week  
**WM**  
WOMEN IN MUSIC 2019  
in association with  
**MUSIC CHAMPION**

label people and execs telling you how amazing an act is. You have to see it, you have to know it, especially if you don't love the music. You have to see evidence of the band doing stuff, growing and having a buzz. There are so many factors behind choosing a record, but it has to be something that hits you personally, makes you feel something and moves you – be it just the simple spirit of a song, a lyric, an idea or how bloody mad they are... There can be a lot of reasons.”

**Being a DJ is a very cool, celebratory job, but what are the tough sides of being a music champion?**

“The amount of disgruntled people out there who are pissed off when you don't play their records, and it's not just the band, it's their managers, agents, PRs... I have eight hours a week to play with – we're not Spotify, we don't have unlimited space to play things, so you're always going to end up fucking people off. But the way I do it is to always say: we're not saying no to a band or to an artist, we're saying no to a *track*. It's about giving people space to grow. A lot of the time I feel there's a real rush to get people on the radio early, and sometimes people aren't ready for the exposure that a play on our show will give. It's about letting a band evolve, grow, find their sound and find out who they are and how they want to present themselves without having managers, labels ramming them down your throat. For me, it's a constant decision making process. I'm really lucky in that I've got a really good team who are front-facing when it comes to the industry and who meet with everyone and see them regularly. It involves a shitload of communication, constant emailing back and forth on our opinions and strategies. Away from just playing music on a radio show, just dealing with the relationships with bands is a huge, huge, huge part of what we do.”

**What needs championing the most in music right now?**

“Women in general, it's pretty obvious but it's still very ongoing that we don't have enough female headliners, we don't have enough female-fronted bands, or female bands, we don't have enough female headline DJs. We need to keep on pushing females forward in terms of representation in music, and it's something I do naturally because I relate to female lyrics and art, and my producer's the same. It's about getting to the point where it's totally normalised that we could play eight women in a row.”

**Earlier in the year, you told us you wanted AMP to be a destination for the industry. How important has engaging with the business side of things become to you with regard to helping promote change from the inside?**

“It was never a priority for me until I got this new slot on Radio 1, specifically in terms of the industry side. That's when I really was dealing with the industry in a big way, because the show is part of the industry in how seriously we approach breaking acts. When I got the job I went to all the label heads and heard their music, and we try and do that every now and again. But it was probably in the last four years that I've become more aware of the industry and more exposed to how it works. It definitely is a big part of what I do. It's more important to affect change behind the scenes, because that will then reflect on the decisions that are made across who's booked, who's pushed forward, who's invested in across the industry. I've realised that is the most important destination for change.”



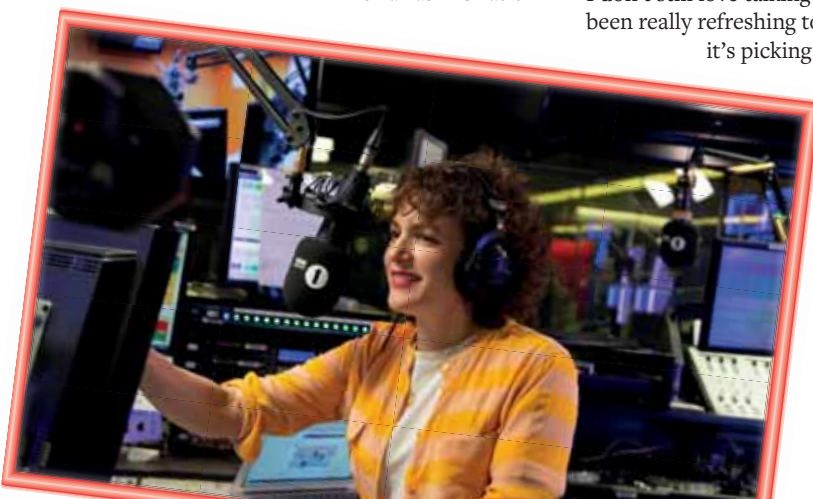
**Mac attack:** Annie Mac live in the mix



*“There's a real rush to get people on the radio early, and sometimes people aren't ready for the exposure...”*

**ANNIE MAC**

**Mac in business:** Annie Mac on air at BBC Radio 1



**What's the one thing someone who's just getting into the music business should be aware of?**

“Change is coming, but it's not arrived yet [*Laughs*]. It's not just gender equality, I think the music industry has a lot to change with regard to the gatekeepers all being a certain demographic and class of people – in terms of true diversity that has a long way to go. It's happening, but it's happening a bit slower than anyone would like. But

it's a direct reflection of everywhere else in the world. I recently read an article about two female astronauts who, for the first time ever, had gone out to space and fixed the side of a space rocket. They were being asked if it was a massive deal that two women in their early 40s had done it for the first time and one was like, ‘I'm really looking forward to the time when the fact that two women are totally capable of this job is not a deal’. It's the same everywhere, it's the world as we know it, and the music industry is catching up. I feel like it could catch up quicker, and I think it will: it will take a couple of women at the top – at the *top-top* – to show everyone else that it's possible. I'm just waiting for those people. There already are a few women running labels, which is bloody brilliant.”

**How far into planning 2020's AMP events are you?**

“We've been really busy with planning and booking and now we're in the final stages of that and November will see us launch two festivals: a Malta festival and an AMP London festival and conference. So that's been a real great challenge with AMP London branching out into the conference side of stuff. We want to shake the tree a bit and make sure people are challenged and really get questions answered, rather than just discussing them. We think really hard about what we want to talk about and who we want to come in and talk. And then I'm just busy booking shows, it's going to be between 20 and 24 shows around London.”

**You're officially our Music Champion, but who would you have voted for?**

“Clara Amfo [who won the WIM Awards Music Champion honour in 2017]. She's very underrated, actually, in terms of her massive knowledge of music and pop culture. She's so immersed in the culture and she's whip-smart and could present my show in a second, she's very good at all types of music. So she's a brilliant music champion, and I'm so happy that she's in that slot at Radio 1. It's so deserved, and she's really owned it and made it her own. She's such a fucking huge, huge, huge inspiration to women everywhere, but especially to young women of colour. We don't see strong, beautiful British-Ghanian women doing those kind of jobs. Fucking brilliant.”

**And what's the future looking like for you? Earlier in the year, you said you couldn't see yourself leaving the BBC...**

“Well, I'm doing my podcast at the moment and I'm really enjoying talking to people about themes beyond music. Not that I don't still love talking about music, but I love life chats. It's been really refreshing to do that. So I'm going to keep that going, it's picking up momentum and I'm really enjoying the freedom of it. I love being able to swear... I definitely don't want that to go anywhere, I'm really enjoying that. It's really just scratching an itch for me creatively in terms of stuff that I've wanted to break out into in broadcasting. So that's been going really well, and the show is just flying and I'm enjoying it. So hopefully, if Radio 1 will have me, I don't want to go anywhere...”

PHOTOS: Annabel Staff/BBC

# KAMILLE

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*"It's really easy to get carried away in this business, but I've made decisions based on what is sensible and what's right"*

**RADHA MEDAR**

MusicWeek  
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WOMEN IN MUSIC 2019  
BUSINESSWOMAN  
OF THE YEAR

# Rad | love

A&R guru **Radha Medar** co-managed **Skepta** during the MC's groundbreaking Konnichiwa campaign before taking rising star **Mabel** under her wing. But there's much more to her story than that. Here, we meet the 2019 **Women In Music Businesswoman Of The Year...**

— BY JAMES HANLEY —

**R**adha Medar is the power behind the throne. Her sole client, pop queen Mabel, is the most successful British female breakthrough artist of 2019, impacting across the globe with her UK Top 10 singles Don't Call Me Up (which will have topped one million sales by the time you read this) and Mad Love (483,008 sales, OCC).

The 23-year-old singer-songwriter has already racked up seven Top 20 hits in total, while her debut album *High Expectations* (49,993 sales) charted in the Top 3 in August. What's more, Medar is convinced this is just the start.

"The sky's the limit for Mabel," the manager tells *Music Week*. "She can do anything if she puts her mind to it. The fact that she's had consistent success for the past three years shows in her professional confidence. From [2017 hit] *Finders Keepers* onwards, her music has developed as she's stepped outside of her comfort zone and worked with artists like Jax Jones [their 2018 Ring Ring collaboration with Rich The Kid has moved 488,369 units].

"Don't Call Me Up and Mad Love are the tracks that have broken her outside of the UK and it's been a nice gradual journey. We could have done something like Don't Call Me Up straight away, but she needed to build a foundation and a fanbase and create a culture around herself, because that was what was initially lacking.

"Her having an international hit is a highlight because I never imagined that we'd be in this position so quickly when I met her. I know it's been three years, but it feels like the trajectory has been a bit mental – in the best way."

The 2019 Women In Music Businesswoman Of The Year ("I'm humbled and flattered to be recognised"), Medar offers some sage advice for those dreaming of following in her footsteps.

"It's really easy to get carried away in this business," she asserts. "Obviously, my gut plays a part, but I've made decisions based on doing what I think is sensible and what's right – and that is definitely what has got me here.

"I like to think of myself as being really approachable. Anyone can come and talk to me and I'll give you the time of day as long as you're a nice person, and I think that plays a big part – just being nice to people – because it costs nothing to be nice."

Like many people entering the business, it took Medar a little while to find her true calling. Graduating with a degree in audio engineering, she harboured hopes of becoming a sound engineer before changing track.

A subsequent internship at One Little Indian inspired the future music mogul to return to university and study music business and management, which led to a placement with indie label and management firm *Deadly People*, run by former *Modular Records* boss [and current *Dice* CEO] Phil Hutcheon.

"I started off as an intern and I ended up running the label," smiles Medar. "It was a really small label and we literally just put out music that we liked, at our own pace, which was such a good way to learn because there was no expectation or pressure to [achieve] chart positions or anything like that.

"Then I remember getting an itch for doing something else, so I spoke to Phil and he said, 'Why don't you start managing someone?'"

Heeding his words of wisdom, Birmingham-raised Medar dipped her toes into management before again feeling the urge to try something new.

"After three years at *Deadly* I had an itch for how the major machine worked," she explains. "I did a little bit of work experience at *Virgin*, but I couldn't get a job there and then Alec [Boateng, aka *Twin B*] at *Atlantic Records* introduced me to [then *Asylum A&R* manager] Ed Howard.

"I started going into *Asylum* now and again to tell them what I had been hearing and eventually they gave me an A&R consultancy [role] and I stayed for five years."

Medar aided the development of hot prospects including

*"The sky's the limit for Mabel. She can do anything if she puts her mind to it"*

**RADHA MEDAR**  
METALLIC  
MANAGEMENT

*I got you Mabe: Medar has steered Mabel to the top*



Anne-Marie and Mahalia before departing in 2016. Her exit came two years after she was given the chance of a lifetime to co-manage *Skepta* during the MC's Mercury Prize-winning *Konnichiwa* campaign alongside her longtime friend, *Metallic Inc* founder and 2017 *Women In Music* Rising Star winner, Grace Ladoja.

"At the end of 2014, I got asked to co-manage *Skepta* and that obviously took off and went a bit nuts," says Medar. "The *Skepta* project was thriving and I felt like I belonged in management. I liked that I had a say on that project and was heavily involved at that time.

"Being able to be a part of that project, at such a beautiful moment for British culture, was such an experience. I feel so lucky to have been embraced by that whole camp and to have worked alongside Sam [Burton, *Boy Better Know* manager] and Grace. I learned so much from that and was able to stretch my legs as a manager within that team."

Mabel first came to Medar's attention when starring in *Skepta's* *Shutdown* video in 2016.

"She was not happy with where she was at sonically," recalls Medar. "She just wanted to meet someone that she could bounce off – this was before I was working with her in any capacity – and I was introduced to her because we both liked R&B.

"About a month later, she said, 'I don't have any management, do you want to work together?' And it went from there. But I realised that the project needed much more A&R than I thought. Obviously, Ben Mortimer signed her and he's amazing, but it maybe just needed a fresh pair of eyes and ears.

"Mabel was 20 or 21 at the time and I don't think she really knew how to articulate what it was that she wanted. That's where I came in, because there were no females on the A&R side and she was a bit afraid to express herself, I guess. So I decided to get involved and worked with Ben on the project to turn it around – and here we are..."

Previously part of the *Metallic Inc* stable, Medar is currently working independently on Mabel, with Ladoja having diversified her portfolio.

"I've known Grace since I was 19 and she is, first and foremost, a dear friend," she says. "We were just friends that worked together on a project, but Grace is such a creative and has gone and done all these other things that are not really in my world. I am such a music person."

While she is 100% dedicated to the Mabel cause, Medar is open to taking on other clients in the future.

"I don't want my career to be defined by any one act, so I like to think that I can have success with more artists," she notes.

Medar says that, while the situation is improving, the music industry still has much room for improvement on diversity.

"There could always be more work done in that area," she insists. "There are not enough people of colour in music, there are not enough women and there are definitely not enough women at executive levels.

"Sometimes, I feel like women might be too afraid to put their hand up and step forward and ask the question, whereas a man probably won't even think twice about it. And because there is sometimes a lack of support for women in music, that makes them lack confidence."

Encouragingly, Medar stresses she has never found her gender to be a barrier in terms of her career progression.

"But there was definitely a time when I started working in the major label industry where I was not confident," she adds. "Twin [B] always told me, 'Make eye contact, hold your head up high and be assertive'. And Grace was the same – she would always say, 'You're the same as everyone else in the room, it's just your [lack of] confidence that's making you feel like you're not'.

"My confidence grew when I started to have my own success. I was like, 'OK, shit, I can do this'. And now, I don't even think about being a woman in music."



# WENER TAKES ALL

As frontwoman of **Sleeper**, Louise Wener was a '90s icon and a fearlessly frank spokeswoman for female empowerment. Yet **Women In Music Inspirational Artist** is the first award she's ever won. *Music Week* meets her...

— BY MARK SUTHERLAND —

**Every 1's a Wener:**  
Louise Wener is 2019's  
Inspirational Artist

*"If I've inspired any woman to do something in music, then I'm proud of that"*

**LOUISE WENER**

**I**n the '90s, Louise Wener was everywhere. As frontwoman of Britpopers Sleeper, she sold hundreds of thousands of albums (debut *Smart* went gold, follow-up *The It Girl* is certified platinum), appeared on countless magazine covers and TV shows, played huge sell-out shows to legions of lookalike fans and even had Michael Stipe of REM sing her *Happy Birthday*, live on stage at Milton Keynes Bowl.

Then, suddenly, she was nowhere. After the relative lack of success of Sleeper's third album – although *Pleased To Meet You* still went silver, a big success by modern guitar band standards – she walked away from music and fame so completely that she didn't pick up a guitar again for 20 years, instead becoming a writer and novelist.

"I'd had my fill of it," she shrugs. "It was different than I'd imagined it to be – I think that's true of a lot of people that do it. I didn't enjoy the fame aspect of it, that didn't suit me in a lot of ways. I found the music industry difficult. I felt I was constantly having to fight my corner and defend myself and becoming this cartoon character. I just wanted to leave for an utterly different life away from it. It felt like a healthy thing to do at that point."

And yet now, Sleeper – completed by original guitarist Jon Stewart and drummer Andy Maclure, plus new bassist Kieron Pepper (Diid Osman, now an industry exec at Peex, didn't join the reunion) – find themselves in the midst of the most surprising, yet highly-successful comeback, with more sell-out shows and a 2019 Top 20 album, *The Modern Age*. Wener has picked up where she left off as a fabulously funny and frank interviewee and has now collected what is, staggeringly, her first-ever award, in the form of the prestigious Music Week Women In Music Inspirational Artist gong.

"I'm absolutely delighted," she grins. "I've thought about what that means and, if I've inspired any woman or girl to pick up a guitar, write a song, form a band or



do something in music then I'm proud of that.

"In terms of being inspirational, you never really think about it, do you?" she ponders. "It's an odd mantle to hear about yourself. But we've taken a lot of female bands on tour with us this time around and lots of them have come up to us and said that, part of the reason they formed a band was because of that guitar movement in the '90s and seeing women like me doing it. That's quite a lovely thing to realise."

Time then, for Wener to sit down with *Music Week* to discuss the '90s, the music press and why she really had to get out of the music industry...

#### **Did you realise in the '90s what a role model you were?**

"No, not at all! I think I was too busy fighting my own corner to even give that consideration. We were too busy kicking down a few doors and breaking stereotypes and it felt like quite a fight. Although I inspired a few haircuts, for sure! When I was a teenager I wanted to be like Blondie, so to see that happening was quite strange, and quite an ego boost as well. It was lovely to see lots of women in the crowd, it felt like you'd made a difference."

#### **At the time Britpop was considered to be quite inclusive. How do you feel about it looking back?**

"It was inclusive in that there were lots of women doing it. But there was still this desire to put us back in our box. There was a lot of objectification. But Britpop has become this cultural reference point that's talked about too much, it's over-thought. It was this huge resurgence of music, there were great guitar bands, there were astonishingly brilliant songs that everybody loved. But people try to put too much on it and the structure can't actually take that level of analysis."

#### **I'm not sure I remember people taking it quite so seriously at the time...**

"Music, when I was growing up and when I was making it, has always been an instantaneous thing. That piece of music would make you want to dance, make you happy, tell you some truth you hadn't thought of, or something that resonates with you. You put those records on and it makes you feel something, whether it's wonderful or sad. That's all that matters for me."

#### **Did Sleeper get enough credit for the music you made?**

"No, and part of that was because there was still that impulse to reduce [women] to the soundbites we said or the way we looked rather than, 'Actually, that's a great lyric or that's an absolute banger of a song'. That credit wasn't necessarily given in the way it was given to some of our male peers."

#### **Why do you think that was?**

"This is a generalisation, but women sometimes come to music in a different way. I loved pop music, I grew up with it and that wasn't allowable in that indie culture. So, if you worked in the indie community, and you said you hadn't grown up listening to Fall B-sides you were somehow sneered at. I found that hard to break through, you weren't a 'proper' musician because you hadn't earned your credentials in quite the right way. There was a lot of snobbery involved."

#### **Why did you wear that 'Another female fronted band' T-shirt?**

"It was because every time we were interviewed, I got asked the question about what it was like being a woman

*"There was an impulse to reduce women to the soundbites we said or the way we looked"*

**LOUISE WENER**

*Prize Wener: Sleeper have made a successful comeback*



in a band. It was the opening gambit almost 100% of the time. It was difficult because you didn't really want to be asked about it, you just wanted to be asked about being in a band, rather than it always being referenced through gender. I don't want to always reference my position in the world, I just want to go out and play really loud because it feels fucking amazing."

#### **Meanwhile, your bandmates were known as Sleeperblokes...**

"Magazines would say you can't be on the front cover unless it's just you alone. Things like that would happen all the time and it was difficult for the guys. There was some reverse sexism stuff too; 'You're guys in a band, how do you feel about having a woman dominating it? It must in some ways emasculate you?' Again, you wouldn't ask a male rock group about how they feel about their lead singer getting more attention. You don't consider it, that's just normality, so the fact that those questions were asked underpins the difference."

#### **At the time, you were seen as very outspoken. Was that a difficult persona to live with?**

"I won't lie, I really enjoyed it a lot of the time! I'd set my stall out that I was going to do that, because I knew that would be interesting and fun and would garner attention. But again there was this disparity; you could be that kind of character and personality as a guy and that behaviour was absolutely allowable and nothing out of the ordinary. But somehow for me it was. Lots of other lead singers did all sorts of stuff that just wasn't seized upon in the same way as it was when I said something. A woman is 'outspoken' but a guy in a rock band is just being a guy in a rock band. Interestingly, within the industry itself, being female was not particularly an issue. Perhaps I was lucky. Don't get me wrong, the record company had a billion faults – but that wasn't one of them."

#### **How does it compare to nowadays?**

"Well, there wasn't social media [in the '90s]. I can't imagine what that's like for young women having to deal with that constant commentary on themselves. It was bad enough picking up a weekly newspaper and reading what someone had said about you. But to have that constantly being thrown at you must be very difficult."

#### **Imagine if you'd been on Twitter in the '90s...**

"I would have loved that right to reply actually! I would have enjoyed it on some level, but it's very hard to have that vitriol thrown at some of the women in the industry."

#### **Has it been nice to come back to music after so long away?**

"Yes. Weirdly, until I went back, I hadn't really realised quite how much I'd missed lots of it. I'd only miss it when I went to great gigs. I would feel quite emotional and have this incredible pull towards it. But I'd give myself a bit of a shake and walk away again! You have to know yourself and it was just a place I didn't want to be. When you walk away, you have no idea what it feels like to re-enter and what the reaction will be. So to walk onto those stages at Shepherd's Bush Empire and The Forum and have that reaction from the crowd has been hugely uplifting. It's a very joyful thing for all of us in the band."

#### **And will you be sticking around this time?**

"It felt important to do new stuff and make it feel real. We'll definitely play next year and hopefully make some more music as well. It feels like you can do it completely on your own terms this time, so it's all about how it pleases us, rather than someone telling us what we should do or how we should do it. Having that control is really important."

# LIFE, UNIVERSAL & EVERYTHING

**Diversity** is a priority for all music firms – but **Universal Music UK** has been working on its initiatives for a decade. Chairman/CEO **David Joseph** and HR boss **Morna Cook** explain how that work is now paying dividends across every aspect of **The Company Award**-winner's operations...

— BY MARK SUTHERLAND —

**W**ith diversity now on the agenda for every music company, many are attempting to change things from the top down. But Universal Music UK – winners of this year's Company Award for Diversity In The Workplace, the first major label

to pick up the prize – maintain that their diversity revolution was built from the ground up.

Senior director of human resources, Morna Cook – who joined the Women In Music Roll Of Honour last year – and chairman/CEO David Joseph both cite Cook's ground-breaking introduction of paid internships a decade ago as a key, breakthrough moment.

"That radically changed the start of the diversity discussion," Joseph tells *Music Week*. "Unpaid internships really just went to [people from] privileged backgrounds. What now seems a simple thing meant that, at the first step anyone had into the company, we were getting people from every single background. From then, we've all gone on a very natural journey."

Joseph and Cook, along with EVP Selina Webb and head of comms Jonathan Badyal, ensure that diversity permeates everything the major does, even its move to new King's Cross offices.

"There's never been an over-arching strategy, and there's never been any box-ticking," stresses Joseph. "This has been about hiring



*"People who change the world are people who think differently"*

**DAVID JOSEPH**  
UNIVERSAL MUSIC

*"We can't change history overnight. It's a challenge but we're on it"*

**MORNA COOK**  
UNIVERSAL MUSIC



**Universal acclaim:** Morna Cook has introduced a raft of ground-breaking diversity initiatives

the best people on merit that are reflective of our artists' needs."

Cook – awarded an MBE in 2016 for services to music and apprentices – says that recruitment, coupled with educational schemes with Speakers For Schools, Music For Youth and Urban Development, and a partnership with creative arts college ELAM, has made a "noticeable difference" to the company.

She admits there is still more work to be done to close the gender pay gap at senior management levels. Uniquely amongst the majors, Universal has two female label presidents (Rebecca Allen at Decca and Jo Charrington, co-president of Capitol with Nick Raphael). But in the 2018 figures published this year, Universal's mean pay gap was still 29.1%, while its median pay gap was 20.9%.

"You have to be careful not to make changes just for the sake of it," says Cook. "They have to be the right changes. When you look at the coaching and mentoring that we've got in place, at the entry level, gender is not an issue, even at more middle management. Senior management, yes, we still have work to do but we can't change history overnight. It's a challenge but we're definitely on it."

Universal is also widening its scope by publishing a pioneering study into neurodiversity – an umbrella term that covers everything from dyslexia through to autism – and changing internal processes to accommodate staff who "think differently".

"We realised we needed to create an environment that was inviting to get the best out of all those people," says Joseph. "People who change the world are people who think differently. If you've got 50 people, do you need all of them to think the same? Well, no! That's like having 50 artists who produce the same song."

"There are a number of staff already that are helping around neurodiversity and, with what we've put in place to support them, they say it's been life-changing," says Cook. "There's a lot of talent who wouldn't have even thought they could apply to us. We've already changed some recruitment processes."

"Without designing this, we've built a culture where people can come as they are," says Joseph. "It's as much about diversity of thought. An idea can come from anyone in the organisation and will be listened to and taken seriously. My dream eventually is no one will have job titles. It will be about what the person has contributed."

In the meantime, Cook expresses herself "absolutely delighted" at the WIM win.

"I felt immensely proud when I heard, like breaking an artist proud," adds Joseph. "I hadn't realised we were the first major to win it, so that makes it even sweeter. And to be recognised for during a record-breaking year for us, I'd like to think it's inter-linked. They go hand-in-hand together. [Diversity] gives us a competitive advantage and aids creativity and productivity."



**DJ culture:** David Joseph has encouraged employees to 'come as you are'



Congratulations to all the  
nominees and winners at this  
year's Women in Music awards

2019

# WHEN THE GOING GETS

# TIFFE

As host of **The Rap Show** on **BBC Radio 1** and **1Xtra**, **Tiffany Calver** has emerged as one of the brightest new talents in music. Her impact extends way beyond the airwaves, so it's no wonder she has been named as our **Rising Star** for 2019. *Music Week* meets the DJ for a catch up...

— BY BEN HOMEWOOD —

**G**et the white wine spritzers out, Tiffany Calver has scooped a Women In Music Award. Actually, don't: Radio 1Xtra's Rap Show host can't drink them unless Drake's on mixing duty. To briefly explain: that was the drink of choice when the pair would meet up before heading on tour together back in March, when Calver spent a month on the road opening for the Canadian megastar in arenas across Europe, handpicking emerging rappers to appear during her sets.

"The spritzers were amazing, I don't think I can ever drink a white wine spritzer again. I don't know what he does, I think he has fresh passion fruit or something, it makes all the difference, trust me," says Calver, beginning our second interview of 2019 at 100 miles per hour.

Our first took place in a café up the road from her West London flat, where we retreated to afterwards to shoot her *Music Week* cover, which dropped as she debuted on the Rap Show, taking over from Charlie Sloth after being headhunted by 1Xtra boss Mark Strippel on Twitter. Months later, we're in a room full of cushions at her management's office. In the interim, Calver has completed tours with Fredo and Drake, not to mention bedding in on her Saturday night show.

She survived the Fredo tour with copious ginger shots, and the rapper had bought Calver a gas mask prior to setting off as protection from the weed smoke. After orchestrating a Drake appearance on the last night of the Fredo tour, Calver was in Manchester to open the first date of the Canadian's arena run. During it, she programmed guest appearances into the show, including a memorable return for J Hus in London, plus French rapper Kalash and Belgian newcomer Hamza in Paris.

"Me and Drake would sit at a table in the Rosewood

Hotel bar with spritzers. He'd get his laptop out and the game would be on but he'd also be focused," Calver remembers. "He's really into basketball and sports. We'd talk about different ideas and to be trusted by someone I've listened to throughout my adolescence, on such a grand level where I'm curating artists coming out every night, was an honour. He gives such good advice too, you kind of forget he's Drake."

Calver has spent the last few months finding videos on her phone and remembering that, yes, she did tour Europe with a superstar. As a kid, she travelled with her mum from their home in Telford to watch Kanye West and Jay-Z do *Watch The Throne* in Birmingham and thought, 'I want to be down there'.

That she now illustrates precisely why Calver is the deserved winner of the Rising Star category at Women In Music 2019. All of her success – the self-taught DJ is an emblem of the ultra-modern end of the music industry, a figurehead of a community that's going places by mixing special talent, passion and obsessive knowledge with graft and hustle – is the result of hard work, spinning records for a pittance and getting multiple nightbuses for the privilege.

As she points out, "I've stood there and played for four or five hours for £100. After that, doing a Drake tour is a piece of piss! [*Laughs*]"

Dedication and fearlessness characterise Calver's story as much as self-deprecation sometimes colours her answers. For example, she says she's been "swimming" this year.

"I really feel I did get thrown in at the deep end a little bit, and although this is what dreams are made of, you can never be prepared," she says. "It's about staying afloat and figuring it out. I swam through most of this year!"

Just how did she deal with the pressure, though? Calver's surely had to get used to rather a lot?

"By accepting the fact that you're in a certain position and there's literally nothing you can do about it," she

*"I was thrown in at the deep end and, although this is what dreams are made of, you can never be prepared"*

**TIFFANY CALVER**  
BBC RADIO 1/1XTRA

answers. “So you might as well just do it. At the beginning of the year, I had all these thoughts and worries and I was just so scared all the time of putting a foot in the wrong place or doing something wrong. But that’s how I learned, that’s how I got to this position. There comes a stage where all you can do is be yourself.”

Calver is enjoying forcing herself to take more downtime to switch off (“My emails are disgusting, music is being made quicker than ever and I don’t think anyone knows what they’re doing!”) and has taken to yoga. She’s hatching some big ideas for her radio show too, frequently tripping to America to strengthen ties with the US scene.

“I’m such a perfectionist with the show, which I guess shows that I care. I’ve spent the time until now ticking all the boxes of what a radio show should be and learning the standard protocol of having a specialist show,” she explains.

“The music will never be a problem for me, but I’m now going back into myself and developing ideas. There are so many things I want to do, even outside of the show in my involvement with the BBC to bring ideas to grow rap music within the industry and celebrate that.”

Alongside the yoga and self-discovery, Calver reveals she’s currently reading *How To Make Great Radio* and jokes that she’s “having a quarter-life crisis at 25”. But diverting as such asides might be, there’s no hiding Calver’s impact on music. Right now, there are very few doing it like her.

“If you want to work in music, there are things you can do. People just haven’t really known these things exist. And they’re starting to, which is really cool. What’s nice, too is, especially with younger artists, they’re helping empower young people because these younger guys are working with their friends and then they are getting jobs.”

Before we leave her, we discuss the debate around the issues the Women In Music Awards seek to address. “It’s a conversation we’re all so tired of having,” says the DJ.

“There’s nothing wrong with celebrating the women in abundance that there are in an industry that almost tries to downplay their importance,” Calver says, wrapping up before heading off to, you guessed it, practise her DJing for the night.

“There’s an element of sisterhood to it, having the support of other women means so much. People always like to play up to the fact that women pit themselves against each other, personally I don’t agree. All the women I know uplift, celebrate, support and help each other,” she finishes.

“I’m excited to be in a room with women I’ve worked with or looked up to, it is important to have these role models and be inspired by other women, there’s nothing like the feeling of sisterhood. It’s nice to celebrate each other and our achievements, nobody else really understands the plight of being a woman and fighting to be seen, so to be seen together is really cool.”

**Rapped up:**  
Tiffany Calver

*“At the beginning of the year I was scared of doing something wrong, but there comes a point where all you can do is be yourself”*

**TIFFANY CALVER**  
BBC RADIO 1/1XTRA



# RIDINGS HIGH

Freya Ridings exploded onto the scene in 2017 with *Lost Without You* and has since become a star. *Music Week* meets the winner of 2019's New Artist award to talk tough about the industry, songwriting and going back to where it all began...

— BY BEN HOMEWOOD —

**W**hen Freya Ridings was growing up in Palmers Green, North London, she had no concept of what it would be like to make an impact with her music. Encouraged by her musical parents, she wrote songs during school breaktimes and lugged a keyboard around pub open mic nights, daydreaming of becoming a recording artist. With no little drama, she refers that time as “the wilderness”.

Now, she's a shining UK breakthrough with a Top 3 debut album (47,137 sales, OCC) and a platinum hit single. Ridings' success is a jewel in Good Soldier boss Christian Tattersfield's storied career. With the Love Island-fuelled success of *Lost Without You* (972,964 sales) in 2017 now a mere pitstop on her journey, the 25-year-old former *Music Week* cover star is the recipient of the New Artist honour at the Women In Music Awards 2019.

“I used to watch the BRITs and see the Breakthrough Artist award and not really understand what that meant,” Ridings says. “Now I know it means that you have to have an army of incredible people helping you. You're fragile, a baby with some ideas about breaking through this massive iron wall into the sky.”

We meet for a mint tea in central London, and Ridings is quick to celebrate her team and her fans, repeatedly breaking off to eulogise both. “There's this amazing feeling, it's not quite for myself, it's for the people who championed me and took a risk on the songs when it [my music] wasn't cool.”

Back in the early days, ‘cool’ was another word Ridings says she kept at arm's length. She tells a story of an eight-year-old girl who sent Ridings a video of herself covering *Lost Without You*, and adulation is an idea she's only just getting used to.

“My music didn't make me cool at school, so I didn't think that school-age children would actually find it cool now, but they do,” she smiles. “I could not have had fewer friends for doing this and now I can't really seem to have more! It's this really strange, brilliant feeling, a great weight of responsibility. For me, playing my own instruments was a rebellious act, you need to shed light on that.”

Over the course of a mazy, hour-long chat, Ridings will emerge as a voice of strength, determined to empower young people like her. But it has been far from a simple journey to this point.

“I'd been on my own at school like an outcast, redheaded and dyslexic and different, tall... Everything that makes you stand

out. It wasn't good,” says Ridings. She wanted to write songs and was more often than not to be found at the piano in her living room (where her platinum disc now hangs “like a mirror”). She struggled to find like minds among her fellow students at The BRIT Shool and her initial forays into the music business proved difficult.

Ridings' first studio experience was a significant one, coming some time before she ended up playing *Lost Without You* on Tom Waits' old piano to win a deal with Good Soldier.

“One of the first people I worked with was a producer who'd won a Grammy. I was 16, it was the first time I'd ever worked with anyone like that,” says Ridings, who was excited to show off her songs.

“He said, ‘No, I don't want to see any of the songs you've written I want to start from scratch.’ That was OK, but we were working and it was the second or third session and there was this kind of building tension.”

Ridings hadn't realised, but the producer “didn't think things were going well”. When she suggested editing a drum sample, things began to unravel.

“He turned round and was like, ‘What the fuck do you know? I remember thinking, ‘Ahhh.’ I had this feeling of, ‘What would Beyoncé do?’ I stood up and said, ‘Thank you so much for your time, I won't be working with you anymore.’”

Then, Ridings walked out and straight back home to her parents.

“I cried my eyes out when I got home, at that time I didn't have any representation, just my parents,” she says. “He sent this email saying I would never get anywhere with that attitude, it really shook me. I just had this feeling that he was an extremely insecure, balding man who was trying to future curse me. Me and my mum said, ‘It's water off a duck's back’. I kept

*Learning to ride: Freya Ridings*



*“As a new artist you’re fragile, a baby with ideas about breaking through an iron wall into the sky”*

**FREYA RIDINGS**



writing songs and then I was lucky to get signed by a label I love and work with incredible collaborators, men, who I love. You leave that in the past.”

Ridings says she’s “heard worse stories” and notes that the producer knew how inexperienced she was and “still did it” anyway. “Why should he have any say?” she asks. “If you sense that, get out of the room, you can’t write with a stranger who makes you feel bad, you write with a friend you trust in a safe space.”

While Ridings speaks highly of her later collaborators, especially Lost Without You producer Ollie Green, she has a very clear point to make on the subject.

“I have a real issue with the idea that women have to write with men, I really do,” says the singer, who recounts being “baffled” when she learned that Beyoncé’s Run The World (Girls) was mostly written by men.

“I just feel that the public doesn’t really know how hard it is to actually write on your own as a woman,” she continues. “My label boss told me to keep my second name [other labels did not] and to release the songs I’d written completely myself. When does that happen? It doesn’t happen anymore. They just don’t want women to write their own songs on their own. It’s always, ‘Have you thought about going in with this guy?’ I love working with people, but that [question] shouldn’t be the norm.”

Ridings explains that she’s “excited to even talk” about the subject and says there’s “a fire burning inside” her to change the situation.

“Every time that you play a show and you see the faces of young girls soaking it up, what do you want them to be soaking up? It’s writing your own songs and playing your own instruments,” she says.

Ridings charts her attitude back to the way she was raised (“I was a problem solver, I dressed myself since I was three, there was a whole summer where I wore welly boots back to front”) and says she wants others to bring similar values to the music industry.

“The idea that you can buy your own castle instead of having to marry a prince is revolutionary and I don’t know why. It seeps into all areas of our society and in music it’s most prominent because women are used to sell an ideal, but they often haven’t been lucky enough to write the stories behind it,” she says.

“I’ve worked with one woman and hundreds of men and there’s an imbalance that needs to be sorted out. Girls need to know that it’s a possibility that you can write your own songs and play your own instruments. I was definitely told by the industry that that wasn’t going to be the case. That’s where the real exciting stuff is, the real control and vision, being able to build something from the ground up.”

Ridings has done just that, encouraged through every step by her team. Her Glastonbury debut came this summer and this month’s UK tour includes a night at London’s Eventim Apollo.

PHOTO: Josh Shinner



**Dress rehearsal:** Freya Ridings performs for fashion designer Richard Quinn

"I'm so lucky to have a really strong team with so many women. I really want to champion women because they are incredible at their jobs," she says.

"I feel bad that young girls aren't getting the opportunity to even go for that or even understand that there is something else in this industry other than being a pop star in hotpants. There is, and they are incredible jobs and they are so much fun and these women inspire me on a daily basis by how hard they work and how clever they are. There isn't just one job in this industry and there's not one kind of songwriter. The people consuming the music are predominantly young girls and the majority of writers are old white men. I find it weird."

Even if young musicians do just want to focus on being front and centre as an artist, Ridings feels they're being fed a false impression of what's on offer, using Billie Eilish as an example of what can happen when talent is allowed to flourish. "There's a bubbling anger and rebellion in young girls where they aren't seeing themselves in their role models," she says.

"And you have someone like Billie who's so witty and dark and mischievous. If you want to go on stage, wearing the baggiest jumpers and singing the coolest songs, you can do that. There's this idea of what it means to be a pop star and it shouldn't be about how much you weigh, it should be about what songs you write, but it's not, sadly."

The singer has found comfort at independent Good Soldier, which she paints as something of a haven.

"There's pressure on girls and boys with any kind of major label, the clock is ticking and you have to be successful now. That doesn't really inspire much authentic creativity, truthfulness or honesty," she says.

"I think people, especially young girls, are craving that. There's a kind of dissonance going on where you see what you're supposed to be and you feel what you actually are, which is super-goofy and imperfect and a bit dark and funny and you think you're supposed to be kind of... Dull."

It's been an extremely busy few years for Ridings, but she makes time to reflect. She gleefully recounts seeing her album in the CD chart in the Sainsbury's near home with her mum ("We jumped up and down non-stop") but doesn't dwell on the excitement, preferring to focus on the fact that "The only other female artists there were Taylor Swift and Beyoncé for The Lion King".

She keeps a diary, writing short entries each evening to make sure she "pinpoints the day".

"You have the overarching goal or dream, but living in the moment helps and the anxiety just dissipates. You

*"There's a bubbling anger and rebellion in young girls where they aren't seeing themselves in their role models"*

## FREYA RIDINGS

**Farm academy:** Freya Ridings on stage at Glastonbury

feel free to play the show or do the interview with all your heart," she says. "You've got to enjoy it, otherwise what's the point?"

Ridings is here to reinforce the mighty power of the singer-songwriter, a bedrock of the music world that's been chipped away at by the trend for multiple writers.

"My idols like Carole King and Joni Mitchell were writing unapologetic, stunning songs and where are [their equivalents] now? she asks. "Why were there more empowered female singer-songwriters in the '70s than there are now? There's not the number because they're not being championed."

But even with the success she's experienced so far, things aren't necessarily getting all that much smoother for Ridings. "There's a lot of pressure on everyone in this industry to perform. It's a subliminal thing, they [men] see that we have less power overall and assume..." she tails off, before continuing.

"I thought that once you reached a certain level of achievement a magical door would be opened, but there are still shut doors even for me, and I want to prove that you can be a female artist who is unapologetically themselves and writes their own stories and their own destiny."

Bringing the subject of her family up (they're never far from her thoughts) Ridings says she "was brought up to be a person, not really a girl", adding that "there's a huge part of me that's incredibly proud to be such a feminist".

She's slowly acclimatising to the idea that her increasing profile means she's in a position to make an impact.

"It's going to be better but only if we make a conscious effort. I can't really describe it yet, but I want to start some kind of initiative, an in-school or after school programme for playing instruments and writing songs," Ridings says. "The only reason I do that is because my dad did it and said it was the norm. But girls think the norm is being a singer with a male guitarist next to them singing covers. That will not get you where you think it will, it won't empower you."

Our teas are long since finished, and as the conversation winds down, it's clear that Ridings believes that her story happened for a reason.

"I never thought this would happen, but suddenly you realise that those difficult moments where you get told that your voice doesn't matter in the studio suddenly now have this effect, like, 'I can change that, I can help,'" she finishes.

"That's probably one of the biggest honours there is, especially when you get sent videos of a little five-year-old singing your song. It's the idea that you can rebuild yourself from the ruins of what people expect you to be. You can come back and be something 5,000 times truer to yourself."

Freya Ridings' days in the wilderness are long gone.



PHOTOS: Sam Kay

# CONGRATULATIONS

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to **GEE DAVY**

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Congratulations on your induction into Music Week's Women in Music Roll of Honour 2019, as well as all of AIM's Members and Friends included this year.

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# ENGINEERING CHANGE

**Turning up the volume:**  
Olga FitzRoy on the campaign trail

As well as excelling in the male-dominated world of studio engineering, **Olga FitzRoy** has been fighting for the rights of freelancers. With the impact of **#SelfieLeave**, she's now been honoured as the **Women In Music Campaigner** of the year...

— BY ANDRE PAINE —



**S**tanding as a candidate in the December general election for the Labour Party in the Croydon South constituency, Olga FitzRoy is already match fit when it comes to campaigning. For the last two years, the studio engineer and Music Producers Guild (MPG) board member has been leading the **#SelfieLeave** campaign, which is fighting for the right for self-employed parents to take shared parental leave, just like employees.

FitzRoy has firsthand experience of the disparity in shared parental leave for parents, which is only an option for employees up to a year after birth. Following the birth of her son in 2015, FitzRoy was forced to put work on hold for the full duration of her maternity leave.

For an MPG award-winning engineer used to working with artists such as Coldplay and movie composers including Hans Zimmer, that was a career blow. But she responded with a tireless effort to address the imbalance. Here, the winner of the Women In Music Campaigner Award reflects on the progress so far and the challenges ahead...

## How do you feel the **#SelfieLeave** campaign is going?

"It's going really well. Politics is a disaster at the moment, but out of chaos comes opportunity sometimes. For the general election, obviously we're looking for parties to put selfie leave in their manifestos. We've currently got this government doing a consultation on parental leave. It is a big opportunity for us to feed in everything we've been saying for the past few years. Once politics returns to normal, then whoever's in charge is going to pick it up and have all that data, so it's quite positive."

## What reaction have you had in the music industry?

"Some people who had their kids quite a while ago are saying it really affected them, they had to give up their career or really scale it back – generally it's the women saying that. There's been lots of positive feedback. But there's also some quite sad stories of women who have had to give up their careers, and of men who felt they were just forced to go out and be the breadwinner and couldn't spend any time with their kids."

## Have there been any negative responses?

"On Twitter, you always get people saying, 'Why should the government pay for you to have children?'. But they're not in possession of the full facts. The other thing that people sometimes say is that it would be really expensive. So we then need to explain to them that our policy doesn't even cost any more money. Mums



*"You should be able to carry on your career if you have a baby"*

**OLGA FITZROY**

**#SelfieLeave portrait:**  
Olga FitzRoy



already get this money. We're just asking for them to be able to share it with dads."

## Who have you recruited to support the campaign?

"UK Music have been super helpful, they've really got behind the campaign and took it around all the party conferences, which gave us brilliant access to politicians. Tracy Brabin, who is the Labour Shadow Minister For Early Years, did a private member's bill for selfie leave. As a former actress, she really gets what it's like to be a self-employed parent trying to juggle everything. Also in the Labour Party, Shadow Culture team Tom Watson and Kevin Brennan have been really supportive and made sure we got it into the Labour manifesto in 2017. But the Tories haven't dismissed it either. Nigel Adams, the Culture minister, has made some quite positive noises. And Jo Swinson [now Liberal Democrat leader] also did a private member's bill. The bills weren't passed, but even just to have them read out in Parliament was a pretty big thing."

## You also had celebrity support from Coldplay's Chris Martin...

"I was just quite brazen and sent an email to them, and they were super supportive. It's just a really simple thing. They've got a lot of women in their crew, so for them it would make sense to back this kind of law."

## Does the campaign also reflect the growth in self-employment?

"Definitely. Outside of music, self-employment is growing, but in music as well. In terms of producers and engineers, maybe 20 years ago a lot of people were employed by studios and salaried. But now, most of us are self employed. In the MPG, 94% of the membership is self-employed. So many managers are self-employed, as are a lot of artists, session musicians and touring crew. Loads of people are self-employed in the music industry now."

## What do you bring to the campaign?

"I'm doing it because nobody else is doing anything about it. I was always quite interested in politics, and I've now become a bit more involved in that side of it. I guess I brought a lot of connections with people from across the industry."

## Do you have any advice for women entering the industry?

"Don't be put off. There's a bunch of challenges, but they're not insurmountable. I think the industry in general is becoming a bit more aware. Hopefully, employers can be more supportive with flexible working and that kind of thing for men and women. So I would say don't give up on that. You should be able to carry on your career if you have a baby."



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# HITMAKERS

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

**THIS WEEK:** Ironically, *Sober*, Pink's 2008 anthem to sobriety, began life at an impromptu drinking session. Co-writer **Kara DioGuardi** charts the songwriting journey from awkward first encounter to scoring a massive global hit...

■ INTERVIEW: MARK SUTHERLAND

There's a fun story behind *Sober*. I had met Pink about 18 months before we wrote it. Clive Davis had been telling her that I would write hits with her. And Pink has always been somebody who could write her own hits, so Clive wasn't doing me any favours by saying that! You don't tell that to Pink.

So, when she came to the studio, I was really nervous and, being Italian, I think I spoke too much and I didn't really listen enough. We ended up writing but it was more me trying to push my ideas on her as opposed to listening to what she had to say. So I kind of screwed it up!

Then about a year and a half later I was surprised when her manager called and said Alecia [*Moore, Pink's real name*] wants to work with you. I was like, "Do you have the right number, I'm not sure that went so well, but I'd love to write with her again".

I decided to spend the day listening to Pink records, just getting into her headspace. Not only did I have a great day, because I love her music, but it really gave me perspective into the way she wrote and her lyrical voice. So when she got to the studio we had this kind of come-to-Jesus moment where she was like, "I wasn't in the greatest headspace when I saw you last time" and I was like, "Oh my God, I'm so sorry, I should have listened more".

We cleared the air and she said, "Do you want to have some wine?" She opened up this bottle of red wine, the cigarettes starting coming out, I'm on my third glass and I'm like, "Oh my God, I'm not a big drinker and I'm starting to think that I could really throw up right now". I almost threw up on Pink!

In the interim, somehow we had this amazing drunk game of [word] tennis where she would say a line and I'd say a line back and it was this seamless, organic, amazing

co-write where it felt like the song wrote itself and we had so much fun doing it.

I really believe it was because we cleared the air and we just came to the song as two people who had experienced different forms of addiction, different forms of needing something to deaden our pain. We were able to put it into the song and it's one of my favourite writing experiences I've ever had.

It was ironic writing a song about sobriety while drunk, I know! I should probably drink more! But I have to be careful with the drinking because I don't drink that much, so when I do, I start to get a little sloppy.

When you're writing a song it's great if it can come from your personal experience. My thing was never about drinking, it was more about having issues with food. When I was struggling with depression or trying to figure out what I wanted to do with my life, food was my comfort. That's how I approached the song, so it was from that point of view. Even though it's talking about sobriety, it can be anything that makes you feel better than your reality.

You always hope that it touches people on the other side and that someone who's suffering from any addiction, or any issue, will be able to relate to it. I'm really happy that other people do find the song comforting. I really am aware of the power of music and how important telling your truth is to battling addiction.

It was a great feeling to see it take off around the world. There had actually just been a hit called *Call Me When You're Sober* [*by Evanescence*] so I didn't think it could be a hit, but I thought, "You know, I don't care, I'm going to help Pink write her truth". The best thing you can do is, show up and really try to help the artists you're working with convey what they want to convey. And if you can do that, you've done your job. We were just two women shooting the shit and telling our story.

*"I was on my third glass of wine... I almost threw up on Pink!"*

**KARA DIOGUARDI  
ON SOBER**



*High sobriety:* Kara DioGuardi and (inset) Pink

# PINK SOBER



## Writer's Notes



### Publishers

EMI Blackwood Music, WBM Music Corp/Danjahandz Music, Sunshine Terrace, Yaslina Music Publishing

### Writers

Pink, Kara DioGuardi, Nathaniel Hills, Marcella Araica

### Release Date

03.11.08

### Record Label

LaFace/RCA

### Total UK Sales (OCC)

339,175

Congratulations to this year's Women in Music winners and everyone inducted into the Roll of Honour 2019



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# Music Week CHARTS



**Unbelievable, Jeff!:**  
Jeff Lynne's ELO score No.1  
with From Out Of Nowhere

**46/48** – Singles & Albums

**47/49** – Analysis

**50/51** – Market Shares

**52** – Streaming/Comps/Record Store

**53** – Indies

**54/55** – UK/EU Airplay

**56/57** – Apple/Spotify

**58** – Vevo

**59** – Club



THE OFFICIAL UK SINGLES CHART

TOP 75

Official Charts Company logo and sales increase indicators (Sales Increase, +50% Sales Increase, Highest Climber, Highest New Entry).

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

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

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

# Sixth sense: Tones And I secures top spot for sixth week straight

BY ALAN JONES

**N**o.1 for a record-breaking 14th straight week in her native Australia, Dance Monkey is No.1 here for the sixth time in a row for 19-year-old Toni Watson from Melbourne, under her recording alias of **Tones And I**. Consumption of the track falls 1.55% to 84,488 units (including 73,031 from sales-equivalent streams). Its second highest tally to date, it includes a best-yet contribution of 11,457 from downloads – and it finally ascends to the top of the video streaming chart, toppling Pinkfong’s Baby Shark, which has been the default No.1 for the last year.

DJ **Regard**’s debut smash Ride It dips to No.3 (41,584 sales), making room for Don’t Start Now (No.2, 49,334 sales), which is the seventh Top 10 single and highest-debuting of 12 hits by **Dua Lipa**. Regard is the first Kosovan-born artist to have a Top 10 hit here, while Dua Lipa is London-born of Kosovan parents.

**Ed Sheeran**’s South Of The Border (feat. Camila Cabello & Cardi B) returns to its peak, advancing 5-4 (32,655 sales), while Good As Hell (7-7, 31,043 sales) by **Lizzo** and Memories (8-8, 30,784 sales) by **Maroon 5** remain at their peaks. Maroon 5’s hit is the only track in the Top 10 to increase sales week-on-week.

The rest of the Top 10: Circles (4-5, 31,832 sales) by **Post Malone**, Lose You To Love Me (3-6, 31,665 sales) by **Selena Gomez**, Bruises (10-9, 27,397 sales) by **Lewis Capaldi** and Outnumbered (9-10, 26,741 sales) by **Dermot Kennedy**.

Follow God (6-15, 22,367 sales) by **Kanye West** is the only track to depart the Top 10.

**Krept & Konan**’s second full-length album, Revenge Is Sweet, debuts at No.5 and spins-off their 11th and 12th Top 75 singles, Tell Me (with D-Block Europe & Ling Huzzle, No.23, 18,048 sales) and First Time (with Spice feat. Tory Lanez, No.63, 8,121 sales). Another track from the album, G Love (feat. Wizkid) completes their primary artist allotment of three concurrent hits, rising 47-28 (14,311 sales).

**AJ Tracey** scores his 11th hit of the year, and the 16th of his career with Kiss And Tell (No.31, 14,205 sales), a collaboration with veteran **Skepta**, for whom it is hit No.24. The cast of BBC Three’s online series **RuPaul’s Drag Race** recorded original song Break Up (Bye Bye) with production assistance from MNEK. The track debuts at No.35 (12,776 sales).

Seven weeks after Don’t Call Me Angel debuted and peaked at No.2 for Ariana Grande, Miley Cyrus & Lana Del Rey, the soundtrack to the upcoming Charlie’s Angels movie reboot surrenders its second hit in the form of Bad To You, by **Ariana Grande, Normani & Nicki Minaj**. Opening at a significantly more modest No.51 (9,665 sales) it brings Grande her 32nd hit, Normani her fourth and Minaj her 54th.

X Factor 2012 contestant Ella Henderson registers her seventh chart entry as featured vocalist on **Sigala**’s 13th hit, We



**No.1**

## Tones And I – Dance Monkey (Parlophone)

This week’s sales: 84,488 | Downloads: 11,457 |  
Streams: 73,031 | Total sales to date: 600,442 |



**Me, Myself and I:**  
Tones And I  
scored 73,031 from  
sales-equivalent-streams

Got Love (No.50, 9,801 sales). And she is in the Top 20 for the first time since 2015, as featured vocalist on This Is Real (30-19, 19,703 sales), which becomes the ninth Top 20 hit from **Jax Jones**’ Snacks (Supersize) album.

Also new to the chart: Thumb (No.30, 14,233 sales), the fourth hit for **M Huncho**, the sixth for featured rapper Nafe Smallz, and their third together; Roxanne (No.42, 11,245 sales), a viral breakout that becomes the first hit for 24-year-old Californian rapper **Arizona Zervas**; Hot (No.52, 9,524 sales), the ninth hit for rapper **Young Thug**, and the fourth for featured guest **Gunna**; and In My Room (No.72, 6,956 sales), the fifth hit for **Frank Ocean**. There is renewed upwards momentum for Lose Control, the second collaboration between Italian production trio **Meduza** and UK vocal trio **Goodboyz**. Also featuring **Becky Hill**, the track climbs to No.14 (24,534 sales).

There are also new peaks for: Hot Girl Bummer (25-18, 19,967 sales) by **Blackbear**, Nice To Meet Ya (34-26, 14,939 sales) by **Niall Horan**, Opp Thot (50-37, 12,128 sales) by **Poundz**, The Last Time (40-38, 12,046 sales) by **The Script**, Pump It Up (58-43, 11,157 sales) by **Endor**, Trampoline (61-53, 9,222 sales) by **Shaed** and Better Half Of Me (70-54, 9,105 sales) by **Tom Walker**.

Overall singles sales are down 3.13% week-on-week at 18,456,591, 14.20% above same week 2018 sales of 16,161,950. Paid-for sales are up 3.78% week-on-week at 598,306 – 30.75% below same week 2018 sales of 864,011. They are below same week, previous year sales for the 327th week in a row.

**Official Charts Company**

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

▲ Sales Increase ▲ Highest Climber  
⬆️ +50% Sales Increase ⬆️ Highest New Entry

# THE OFFICIAL UK ALBUMS CHART

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	New		Jeff Lynne's ELO From Out Of Nowhere RCA 19075987102 (Cinram) (Lynne) ▲
2	New		Michael Kiwanuka Kiwanuka Polydor 7795275 (Sony DADC UK) (Danger Mouse/Inflic)
3	6	17	Ed Sheeran No.6 Collaborations Project Asylum 0190295427887 (Arvato) ★ (Mac/Shellback/Max/Martin/FRED/Sheeran/Gibson/Skillie/Kenny Beats/Benny Blanco/Rubel/Tsang/Nineteen85/Boi-1da/Jahaan Sweet/Mars)
4	7	25	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK) ★ (Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pillai/Sneddon/JR Ho)
5	New		Krept & Konan Revenge Is Sweet Virgin CDY3237 (Sony DADC UK) (Ado/Skitz/Rvchet/Krept/Byay/Nyge/Lennox/EY/P2J/Rvssian/K.Tokyo/Da Beatz/Reaz/Mckenzie/Boateng)
6	New		Bob Dylan Travelin' Thru, 1967 - 1969: The Bootleg Series, Vol. 15 Sony Music CG 19075981932 (Cinram) (Rosen/Berkowitz/Johnson/Wilburn/Powell)
7	New		Aled Jones & Russell Watson Back In Harmony BMG 4050538539288 (ADA Arvato) (Tilley/Pears)
8	8	9	Post Malone Hollywood's Bleeding Republic 806713 (Sony DADC UK) ● (Post Malone/Bell/Lee/Dukes/Sweet/Lane/Watt/Happy Perez/Mira/Tavares/Lang/DJ Dahl/BloodPop/Haynie)
9	2	2	Kanye West Jesus Is King Def. Jam 0602508347467 (Sony DADC UK) (West/Budge/Winder/E.Vax/Boog/DaBeatz/Starlin/Blanco/Coaknoe/B.A.I.D./Lopez/Timbaland/Cerde/P/Boume/Ronny J.RNZ/Dean/Campbell/Labrinth/DtWk)
10	1	2	Stereophonics Kind Parlophone 0190295379117 (Arvato) (Jones/Drakoulas/Lowe)
11	10	3	James Arthur You Syco 88985480352 (Cinram) (Red Tingle/R Reed/N/Mercereau/S.Haper/TMS/M.Crow/D.P.Hddy/Eg White/ABelzke/B.Spanos/busbee/R.Daily/Nic.Nac/Da/Dor/King/Herry/J.Quarmby)
12	14	99	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★ 7 (Wells/Paul/Lacamoire/Sinclair/Lewis/Trapaneze/Reed/Gulman)
13	12	55	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★ (Queen/May/Taylor/Fredriksson/Macrae/Shirley Smith/Baker/Mack/Stone/Bowie/Richards)
14	3	2	James Blunt Once Upon A Mind Atlantic 0190295366780 (Arvato) (S.Robson/M.Wise/D.Priddy/M.Crew/J.Hogarth/S.Klemperer/TMS/P.Cook/M.Prime/A.Jackson)
15	9	3	Daniel O'Donnell Halfway To Paradise DMG TV DMGT076 (Sony DADC UK) (J.Ryan)
16	15	6	D-Block Europe PTSD D-Block Europe 0602508253225 (Caroline/Sony DADC UK) (Rymerz/Svervin/Elis/London/Probantz/DaBeatz/Reaz/RWR Music/Prodsuperkid/DY Krazy/Dave/tbc)
17	16	32	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ★ (F.O'Connell)
18	26	140	Ed Sheeran = Asylum 0190295859039 (Arvato) ★ 11 (Mac/Sheeran/Elzondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth) ▲
19	4	2	Rick Astley The Best Of Me BMG 538537890 (ADA Arvato) (Astley/Stock/Alken/Waterman/Cumow/Harding/Stevenson/Braide/Frampton)
20	New		Jeff Goldblum & The Mildred Snitzer Orchestra I Shouldn't Be Telling You This Decca 806051 (Sony DADC UK) (Bryan Cook)
21	19	7	Liam Gallagher Why Me? Why Not. Warner 0190295408374 (Arvato) ● (Kurstin/Wyatt/Akred/Noble)
22	27	104	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★ (Dudgeon/John/Travis/Thomas/Michael/Leonard/Bell/T Bone Burnett/Bellotte/Bacharach/C.Bayer/Sagar/Narada/Penny/Collins/Rimes/Phau) ▲
23	22	5	Summer Walker Over It Polydor 0602508324352 (Sony DADC UK) (Robinson/London On Da Track/Bailey/Richardson/Walker/ra i l e n/Arsenio Archer/G.Ry/OG Parker/Storch/Stevie J.)
24	21	204	The Beatles Abbey Road Apple Corps 3824682 (Sony DADC UK) ★ 2 (Martin)
25	Re-Entry		REM Monster UMC 7200408 (Sony DADC UK) (REM/Lit)
26	25	11	Taylor Swift Lover EMI 7792868 (Sony DADC UK) ● (Dukes/Bell/Swift/Antonoff/Little/Sounwave)
27	New		Simple Minds Forty: The Best Of - 1979-2019 UMC/Virgin 7799893 (Sony DADC UK) (Hom/Lipson/Lillywhite/Hillage/Leckie/Walsh/Simple Minds/Wright/Goldberg/Forsey/Kerr/Burchill/Hunter/Coad/Irvine/Clearmountain/Schiff/Osbome)
28	24	8	Sam Fender Hypersonic Missiles Polydor 7742875 (Sony DADC UK) ● (Bronfo/Costley/Fender)
29	18	39	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato) ● (Cadenza/Maly/Ravi/Nyge/Steel/Bangz/Hzard/Sush/Cag/Kazza/Rek/Kubo/Charlie/Hansome/T.Mind/Wills/Lane/Kah/Vacon/Conducta/Swifta/Beatz/DP/M.K.Ninety/Flu)
30	30	14	Mabel High Expectations Polydor 7779872 (Sony DADC UK) (Maz/Tie.Jean/Mate/Dre.Skull/Wille/Cak/W.Shur/FT.Smith/Nyge/Mike/YouKnowLove/69/Sneakings/MOOWLL/MNEK/KOZ/Kayan/J.Red/J.Wheathers/Ad/D.)
31	31	85	George Ezra Staying At Tamara's Columbia 88985471342 (Cinram) ★ 3 (Blackwood)
32	32	51	Fleetwood Mac 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ★ (Fleetwood Mac/Deshut/Callat)
33	35	53	Jax Jones Snacks Polydor 0602577612411 (Sony DADC UK) ● (Jax Jones/Ralph)
34	37	6	Becky Hill Get To Know Polydor 0602508369810 (Sony DADC UK) (Loco/Ralph/Wess/Sgt./Jah/MI/NEK/M./Jones/Blue/Sm/13/K3/Hiddens/Wilkinson/Elb/ MJ Cole/LosBoy/Himpulse/ADP/Matoma/Darkens/Wales/Culfather/Hugg)
35	44	127	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★ (Kozmenik/Andri/Big Taste/Mguel/J.Reynolds/Digital Farm Animals/Principato/Levine/Welb/Gades/Kipatrick/Ramigan/Rahko/Ten Ven/Hayne/Wyatt/TMS) ▲
36	New		OFB Frontstreet Rattrap Reality 0190296870989 (ADA Arvato) (tbc:Beatz/Lucas/Cash/Craft/Adicis/Ghosty/UK/K/6/MI/OnTheBeat/MobzBeat/Sykes/Beatz/TK Beatz/Zich)
37	13	2	Van Morrison Three Chords And The Truth Exile 801663 (Caroline/Sony DADC UK) (V.Morrison)
38	43	79	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ● (O'Connell)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	5	2	Rex Orange County Pony Columbia 19075986662 (Cinram) (Rex Orange County/Baplie)
40	45	587	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★ 7 (Eminem/Dr.Dre/Resto/The.45.King & Louie/DJ Head/Elzondo/Bass/The Recording Academy/Mel-Man)
41	40	4	Elbow Giants Of All Sizes Polydor 7764406 (Sony DADC UK) (Potter)
42	46	35	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ● (K.Evans/Nana Rogues/FT Smith/Jaes/Omoregie/TSB/169/Mind)
43	Re-Entry		Michael Bublé Christmas Reprise 9362495540 (Arvato) ★ 9 (Foster/Rock/Gatica)
44	38	600	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★ 13 (Fleetwood Mac/Dashut/Callat)
45	41	5	Dermot Kennedy Without Fear Island 7798774 (Sony DADC UK) (Willets/KOZ/C.Huggal/Starsmith/Shah/Harris/Sir Nolan)
46	49	39	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ● (Pop Wansel/Happy Perez/Brown/Anderson/Martin/Ilya/Baptiste/Nova Wav/Foster)
47	23	3	Foals Everything Not Saved Will Be Lost - Part 2 Warner 0190295394639 (Arvato) (Y.Philipps/Foals/B.Shaw/J.Ford/V.Taurelle)
48	42	1233	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★ 18 (Anderson/Uvaeus)
49	Re-Entry		Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ● (Gerry Cinnamon/C.Marshall/D.Greene)
50	20	2	Bay City Rollers Gold Crimson CRIMCD658 (Sony DADC UK) (B.Martin/P.Coulter/P.Wainman/C.Frechter/J.Jenner/H.Maslin/Variou)
51	48	80	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★ (Malone/Cashio/Bueyson/Bell/Dukes/Walton/Storch/Ave/Youngblood/Bright/Bryn/Parry/NextDoor/Tank God/Watt/Swish/Robinson/Baley/London On Da Track)
52	47	399	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★ 7 (Baker/Queen/Mack/May)
53	New		M People Gold Crimson CRIMCD652 (Sony DADC UK) (M People)
54	11	2	Bruce Springsteen Western Stars - Songs From The Film Columbia 19075995452 (Cinram) (Aniello/Springsteen)
55	50	608	The Beatles 1 Apple Corps 0830702 (Sony DADC UK) ★ 11 (McCartney)
56	53	448	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Cinram) ★ 3 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)
57	New		Miranda Lambert Wildcard RCA Nashville/Vanner 19075978732 (Cinram) (J.Joyce)
58	55	281	Ed Sheeran x Asylum 2564628590 (Arvato) ★ 11 (Williams/Gosling/Ruben/Blanco/Bhasker/McDaid) ▲
59	51	57	Lady Gaga, Bradley Cooper And The... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★ (Cooper/Nelson/Lady Gaga/Newman/Rice/Cobb/Nolan/Monson/Blair)
60	63	156	David Bowie Legacy Parlophone 019029591900 (Arvato) ★ (Rodgers/Bowie/Vicenti/Queen/Scott/Dudgeon/Maslin/Winstanley) ▲
61	New		Black Stone Cherry Black To Blues - Vol. 2 Mascot 0810020500516 (ADA Arvato) (Black Stone Cherry)
62	52	4	Lil Tjay True 2 Myself Columbia 0886447993224 (Cinram) (Zgyon/theboard/JD On The Track/Naga/Beatz/M.B3/Beatz/JTK/Cavali/Du Oliver/Rely/Made/Remy/Ti/XX/Hemmon/thebeat/Zay/Love/Dystrick/Beatz/Protege)
63	New		The Damned Black Is The Night: The Definitive Anthology BMG 4050538513844 (ADA Arvato) (The Damned/Dalgaty/Jones/Captain Sensible/tbc)
64	54	56	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato) ★ (Mac/Knox Brown/Gad/Bell/Starsmith/Electric/Ralph/Bunetta/Coffer/Langebaek/Fred/ Lowe/Rudimental/Ryan/Too Many Zooz/KDA)
65	57	71	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★ (NO.I.D./Shab/1.Kath/Cadastre/Nonslog/Da.Human/Par/NextDoor/The.25th.Hour/Cardo/Young Exclusive/Boi-1da/O'Leary/Sweet/OB.Ritter/Mo'Nasty)
66	62	1142	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★ 12 (Marley/Variou)
67	64	36	Tom Walker What A Time To Be Alive Relentless 19075801772 (Cinram) ● (M.Spencer/S.Mac/J.Abbes/T.Walker/J.Quarmby)
68	New		Underworld Drift Series 1 - Sampler Edition Smith Hyde 7785339 (Caroline/Sony DADC UK) (Smith/Hyde)
69	60	9	Aitch Aitch2O Since 93 19075991582 (Cinram) (Why/Jay/Two4key/Mojam/Digital Farm Animals/Steel Bangz/The Elements)
70	65	632	Michael Jackson Number Ones Epic 5138002 (Cinram) ★ 9 (Jones/Jackson/Variou)
71	Re-Entry		My Chemical Romance The Black Parade Reprise 0093624442721 (Arvato) ★ 2 (Cavalli/My Chemical Romance)
72	73	759	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Cinram) ★ 15 (Morris/Gallagher)
73	Re-Entry		Little Mix LM5 Syco 19075860752 (Cinram) ● (Mac/Kams/Kamile/Giddings/Bell/Looc/MNEK/Red/Loose/Change/The.Sw/Isabel/Sabah/H/Team Timba/Timbaland/Lopez/Vrucker/Dopson/Ve/S/Lonestamudk/Asses/TMS)
74	68	245	The Killers Direct Hits Vertigo 3755766 (Sony DADC UK) ★ 2 (The Killers/Saltzman/Flood/Moulder/Price/O'Brien/Taylor/Lillywhite/Gonzalez)
75	61	10	Lana Del Rey Norman Fucking Rockwell! Polydor 810482 (Sony DADC UK) ● (Antonoff/Del Rey/Bell/Watt/Happy Perez/Dawes/Nowels/Menzies/Reid/Mighty Mike)

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

# Road to Nowhere: Jeff Lynne's ELO race to the albums summit

BY ALAN JONES

Now trading as **Jeff Lynne's ELO** – Lynne and keyboards player Richard Tandy, both 71, are the only members of the group on board at present – The Electric Light Orchestra's first album of new material in four years, *From Out Of Nowhere*, debuts atop the artist album chart. It is Lynne's fifth No.1 – ELO's eighth and ninth studio albums, 1979's *Discover* and 1981's *Time* topped the chart, as did their 2005 compilation *All Over The World: The Very Best Of* when re-promoted in 2016, and Lynne was a member of supergroup *Traveling Wilburys*, whose *Collection* was No.1 in 2007.

Despite its lofty debut, *From Out Of Nowhere's* first week consumption of 21,062 units (including 298 from sales-equivalent streams) is a mere 34.25% of the 61,497 copies that ELO's last album, *Alone In The Universe*, sold when debuting and peaking at No.4 in 2015.

The only other surviving member of *The Traveling Wilburys* – Roy Orbison died in 1988, George Harrison in 2001 and Tom Petty in 2017 – is 78-year-old Bob Dylan who also returns to the chart this week with *Travelin' Thru 1967-1969: The Bootleg Series Volume 15* (No.6, 7,400 sales). It is his 68th Top 75 album and 39th Top 10 entry since 1964.

**Michael Kiwanuka's** third studio album, *Kiwanuka*, settles for a No.2 debut, even though its first week consumption of 15,135 units, is 30.04% higher than the 11,639 copies his last album, *Love & Hate*, sold when debuting atop the chart in 2016.

Two disparate duos with very different profiles provide the week's fourth and fifth Top 10 entries. They are **Krept & Konan**, whose second full-length album, *Revenge Is Sweet*, provides their fifth Top 20 entry (including mixtapes) since 2013, debuting at No.5 (8,177 sales); and classical crossover stars **Aled Jones & Russell Watson**, who are reunited for their second collaboration, *Back In Harmony* (No.7, 7,302 sales), a week shy of a year since their first collaboration, *In Harmony*, opened and peaked at No.8 on sales of 15,549 copies.

As leadership of the chart changes hands for the 11th week in a row, last week's top title, *Kind*, falls to No.10 (6,176 sales) for **Stereophonics**. The rest of the Top 10: No.6 *Collaborations Project* (6-3, 11,502 sales) by **Ed Sheeran**, *Divinely Uninspired To A Hellish Extent* (7-4, 9,512 sales) by **Lewis Capaldi**, Hollywood's *Bleeding* (8-8, 7,249 sales) by **Post Malone** and *Jesus Is King* (2-9, 6,441 sales) by **Kanye West**.

Actor **Jeff Goldblum** showed his abilities as a pianist last November when his debut album, *The Capitol Studios Sessions*, debuted and peaked at No.26. Again accompanied by the **Mildred Snitzer Orchestra** the 67-year-old returns with *I Shouldn't Be Telling You This* (No.20, 3,969 sales).

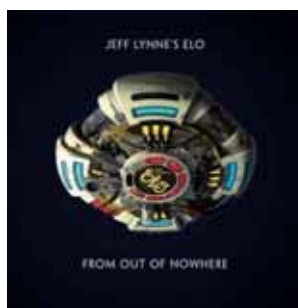
Also new to the Top 75 are: 40: *The Best Of 1979-2019*



No.1

## Jeff Lynne's ELO - *From Out Of Nowhere* (RCA)

This week's sales: 21,062 | Physical: 19,095 | Downloads: 1,669 | Streams: 298 | Total sales to date: 21,080 |



### ELO rider:

*From Out Of Nowhere* is Lynne's fifth No.1

(No.27, 3,218 sales), Scots veterans **Simple Minds'** 23rd chart album in total and fifth with a compilation; *Frontstreet* (No.36, 2,640 sales), the introductory mixtape by **OFB**; *Gold* (No.53, 2,021 sales), the seventh chart entry for **M People**; *Wildcard* (No.57, 1,968 sales), the eighth studio album for **Miranda Lambert**; *Back To Blues Volume 2* (No.61, 1,901 sales), a six song, 25-minute EP by **Black Stone Cherry**; *Black Is The Night: The Definitive Anthology* (No.63, 1,857 sales), a career-spanning new compilation by **The Damned**; and *Dirt Series 1* (No.68, 1,707 sales), a collection of previously released tracks, and the 11th chart entry for **Underworld**.

With consumption up for the 10th week in a row, **Michael Bublé's** 2011 chart-topper *Christmas* is in the chart for its ninth consecutive advent adventure, re-entering at No.43 (2,169 sales), while **REM's** ninth studio album, 1994 chart-topper *Monster* returns at No.25 (3,398 sales) following the release of expanded 25th anniversary editions.

No.1 on artist album chart sales flashes until Wednesday, when it was switched to the compilation chart, *BBC Children In Need: Got It Covered*, opens atop the compilation chart (29,641 sales). In a Top 10 that otherwise consists entirely of new entries, *Now That's What I Call Music! 103* ends a 15-week run at No.1 – the century's best – by sliding to No.5 (3,309 sales).

Overall album sales are down 1.99% week-on-week at 1,793,296, 1% below same week 2018 sales of 1,811,401. Sales-equivalent streams accounted for 1,168,949 sales, 65.18% of the total. Sales of paid-for albums are up 2.14% week-on-week at 624,347, 20.68% below same week 2018 sales of 787,145.

# 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	36.84%	1	UNIVERSAL MUSIC	47.75%	1	UNIVERSAL MUSIC	42.84%
2	WARNER MUSIC	24.84%	2	SONY MUSIC	21.90%	2	SONY MUSIC	18.87%
3	SONY MUSIC	23.57%	3	WARNER MUSIC	20.21%	3	WARNER MUSIC	16.95%
4	AJ TRACEY	2.50%	4	BMG	4.87%	4	SILVA SCREEN	9.47%
5	UNIVERSAL/WARNER	2.29%	5	DEMON MUSIC	1.70%	5	BMG	4.21%
OTHERS		9.97%	OTHERS		3.56%	OTHERS		7.65%

### TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 POLYDOR			ARTIST ALBUMS NO. 1 POLYDOR			ALL ALBUMS NO. 1 POLYDOR		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	POLYDOR	14.68%	1	POLYDOR	16.86%	1	POLYDOR	14.58%
2	RCA	14.41%	2	VIRGIN EMI	15.80%	2	VIRGIN EMI	13.16%
3	ATLANTIC	11.42%	3	ATLANTIC	10.72%	3	SILVA SCREEN	9.47%
4	VIRGIN EMI	10.93%	4	RCA	9.72%	4	ATLANTIC	9.27%
5	ISLAND	8.43%	5	ISLAND	6.32%	5	RCA	7.36%
6	PARLOPHONE	7.79%	6	BMG	4.87%	6	SONY MUSIC CG	5.70%
7	COLUMBIA	6.17%	7	SONY MUSIC CG	4.87%	7	ISLAND	5.47%
8	WARNER RECORDS	5.63%	8	WARNER RECORDS	4.65%	8	BMG	4.21%
9	AJ TRACEY	2.50%	9	COLUMBIA	3.39%	9	WARNER RECORDS	3.49%
10	RELENTLESS	1.77%	10	UMC	3.25%	10	UMC	3.43%
11	FAMM	1.46%	11	CAROLINE	3.25%	11	COLUMBIA	2.94%
12	SYCO/VIRGIN EMI	1.43%	12	RHINO (WARNERS)	2.56%	12	CAROLINE	2.81%
13	ATLANTIC3/COLUMBIA2	1.42%	13	PARLOPHONE	2.28%	13	SONY CG/VIRGIN EMI	2.52%
14	ATLANTIC/VIRGIN EMI	1.28%	14	SYCO MUSIC	1.94%	14	RHINO (WARNERS)	2.21%
15	BLACK BUTTER	1.22%	15	DEMON MUSIC	1.70%	15	PARLOPHONE	1.97%
OTHERS		9.46%	OTHERS		7.82%	OTHERS		11.40%

## THIS WEEK'S TOTAL MARKET SHARE

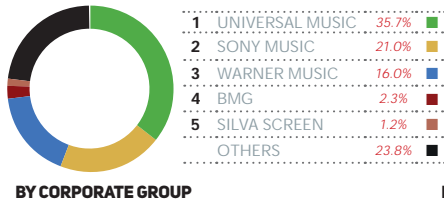
### BY CORPORATE GROUP

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	36.8%	1	UNIVERSAL MUSIC	33.6%	1	UNIVERSAL MUSIC	32.8%
2	SONY MUSIC	21.1%	2	SONY MUSIC	20.9%	2	SONY MUSIC	19.1%
3	WARNER MUSIC	17.2%	3	WARNER MUSIC	19.0%	3	WARNER MUSIC	14.5%
4	BMG	1.2%	4	BMG	1.7%	4	BMG	5.4%
5	XL BEGGARS	1.2%	5	KOBALT MUSIC	0.9%	5	DEMON MUSIC	2.4%
OTHERS		22.6%	OTHERS		23.9%	OTHERS		25.6%

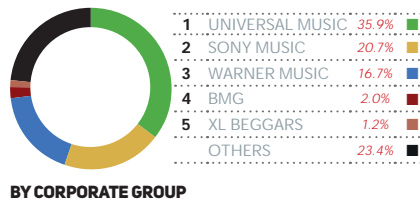
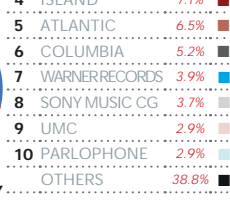
### BY RECORD COMPANY

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	11.0%	1	RCA	11.5%	1	VIRGIN EMI	8.5%
2	RCA	10.6%	2	VIRGIN EMI	10.3%	2	POLYDOR	8.2%
3	POLYDOR	10.0%	3	POLYDOR	9.6%	3	RCA	6.9%
4	ISLAND	8.5%	4	ISLAND	6.7%	4	SONY MUSIC CG	6.7%
5	ATLANTIC	7.6%	5	ATLANTIC	5.9%	5	UMC	4.9%
6	COLUMBIA	5.9%	6	PARLOPHONE	5.5%	6	BMG	4.4%
7	WARNER RECORDS	4.4%	7	COLUMBIA	5.3%	7	DECCA	4.1%
8	PARLOPHONE	3.0%	8	WARNER RECORDS	5.0%	8	RHINO (WARNERS)	4.1%
9	UMC	1.7%	9	RHINO (WARNERS)	2.0%	9	COLUMBIA	3.8%
10	RHINO (WARNERS)	1.7%	10	UMC	1.9%	10	ATLANTIC	3.6%
11	SONY MUSIC CG	1.6%	11	SONY MUSIC CG	1.7%	11	ISLAND	3.4%
12	CAROLINE	1.2%	12	CAPITOL	1.5%	12	WARNER RECORDS	3.2%
13	CAPITOL	1.1%	13	DECCA	1.4%	13	PARLOPHONE	2.6%
14	DECCA	1.1%	14	SYCO MUSIC	0.9%	14	DEMON MUSIC	2.5%
15	SYCO MUSIC	1.1%	15	WORLD OF WONDER	0.9%	15	CAROLINE	1.4%
OTHERS		29.6%	OTHERS		29.8%	OTHERS		31.5%

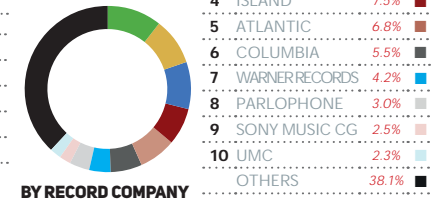
### AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



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



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



## MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS		ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL	
THIS WEEK	598,306	1,962,834,340	236,071,782	18,456,591	401,599	81,645	1,168,949	1,652,193	141,103	624,347	1,168,949	1,793,296	
LAST 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	
% CHANGE	3.8%	-3.3%	-1.5%	-3.1%	-6.7%	-6.1%	-4.1%	-4.8%	50.1%	2.1%	-4.1%	-2.0%	

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	32.6%
2	SONY MUSIC	26.1%
3	SILVA SCREEN	21.0%
4	BMG	6.9%
5	WARNER MUSIC	2.6%
OTHERS		10.7%

#### ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	32.8%
2	SONY MUSIC	20.7%
3	WARNER MUSIC	11.8%
4	BMG	5.8%
5	SILVA SCREEN	4.8%
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	35.8%
2	SONY MUSIC	22.3%
3	WARNER MUSIC	17.2%
4	BMG	2.0%
5	XL BEGGARS	1.0%
OTHERS		21.7%

#### 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	1.2%
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	17.0%
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	25.0%
2	SILVA SCREEN	21.0%
3	UMC	13.0%
4	UMOD	9.4%
5	VIRGIN EMI	7.6%
6	BMG	4.6%
7	UNION SQUARE	2.2%
8	DEMON MUSIC	2.0%
9	BIG 3	1.7%
10	RHINO (WARNERS)	1.6%
11	ISLAND	1.2%
12	DECCA	0.7%
13	POLYDOR	0.5%
14	NOT NOW MUSIC	0.5%
15	RCA	0.5%
OTHERS		8.4%

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

TW	COMPANY	SHARE
1	SONY MUSIC CG	10.8%
2	VIRGIN EMI	8.3%
3	UMC	6.7%
4	POLYDOR	6.5%
5	RCA	5.5%
6	SILVA SCREEN	4.8%
7	BMG	4.5%
8	RHINO (WARNERS)	3.5%
9	DECCA	3.4%
10	COLUMBIA	3.1%
11	ISLAND	2.9%
12	ATLANTIC	2.9%
13	WARNER RECORDS	2.5%
14	UMOD	2.5%
15	DEMON MUSIC	2.4%
OTHERS		29.8%

#### 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	11.7%
2	RCA	11.2%
3	POLYDOR	9.7%
4	ATLANTIC	7.7%
5	ISLAND	7.2%
6	COLUMBIA	6.5%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	3.1%
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%

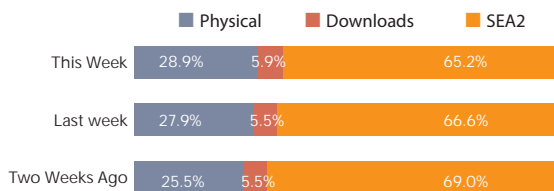
#### AES (ALL ALBUMS) NO. 1 VIRGIN EMI

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	5.6%
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%

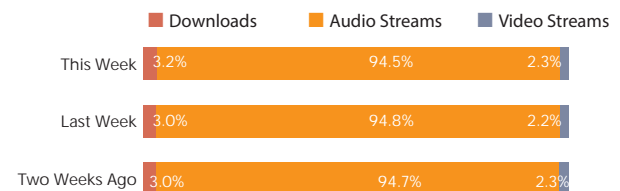
#### AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.6%
3	RCA	9.3%
4	ISLAND	8.1%
5	ATLANTIC	7.7%
6	COLUMBIA	5.9%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.5%
9	RHINO (WARNERS)	2.4%
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	31,805,799	86,235,048,826	11,033,198,626	822,036,027	16,286,649	4,315,020	52,128,701	72,730,370	5,420,298	26,021,967	52,128,701	78,150,668	
LAST YEAR	43,736,747	69,719,070,158	4,175,895,116	716,240,300	19,480,024	5,995,626	42,871,800	68,347,450	8,518,152	33,993,802	42,871,800	76,865,602	
% CHANGE	-27.3%	23.7%	N/A	14.8%	-16.4%	-28.0%	21.6%	6.4%	-36.4%	-23.5%	21.6%	1.7%	

# OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	1	Tones & I	Dance Monkey	Parlophone
2	NEW	Dua Lipa	Don't Start Now	Warner
3	2	Regard	Ride It	Ministry Of Sound
4	3	Lewis Capaldi	Someone You Loved	EMI
5	5	Post Malone	Circles	Republic
6	9	Ed Sheeran Ft Camila Cabello & Cardi B	South Of The Border	Asylum
7	4	Selena Gomez	Lose You To Love Me	Interscope
8	8	Aitch Ft Ziezie	Buss Down	Since 93
9	11	Lizzo	Good As Hell	Atlantic
10	17	Maroon 5	Memories	Interscope
11	15	Lewis Capaldi	Bruises	EMI
12	10	Dermot Kennedy	Outnumbered	Island
13	7	Ed Sheeran Ft Stormzy	Take Me Back To London	Asylum
14	14	Travis Scott	Highest In The Room	Cactus Jack/Epic/Grand Hustle
15	25	Riton & Oliver Heldens Ft Vula	Turn Me On	Ministry Of Sound
16	29	Meduza Ft Becky Hill & Goodboys	Lose Control	Polydor
17	6	Kanye West	Follow God	Def Jam
18	16	Kygo & Whitney Houston	Higher Love	Columbia/Kygo
19	12	AJ Tracey	Ladbroke Grove	AJ Tracey
20	13	Joel Corry	Sorry	Asylum/Perfect Havoc
21	26	Harry Styles	Lights Up	Columbia
22	18	Aitch	Taste (Make It Shake)	Since 93
23	21	Jorja Smith Ft Burna Boy	Be Honest	FAMM
24	37	Blackbear	Hot Girl Bummer	Interscope
25	22	Ed Sheeran Ft Khalid	Beautiful People	Asylum/Columbia
26	20	Shawn Mendes & Camila Cabello	Señorita	EMI/Syco
27	19	Dominic Fike	3 Nights	Columbia
28	23	Lil Tecca	Ransom	Republic
29	24	Sam Feldt Ft Rani	Post Malone	Spinnin'
30	33	Dave	Professor X	Warner
31	27	Young T & Bugsey Ft Aitch	Strike A Pose	Black Butter
32	30	Ed Sheeran & Justin Bieber	I Don't Care	Asylum/Def Jam
33	31	Sam Smith	How Do You Sleep?	Capitol
34	NEW	Krept & Konan, D-Block Europe & Ling Huisse	Tell Me	Virgin
35	39	Billie Eilish	Bad Guy	Interscope
36	40	Headie One	Both	Relentless
37	38	Tiesto & Mabel	God Is A Dancer	Polydor
38	43	Camila Cabello	Liar	Epic/Syco
39	35	Lewis Capaldi	Hold Me While You Wait	EMI
40	NEW	Jax Jones & Ella Henderson	This Is Real	Polydor
41	34	Lil Nas X	Old Town Road	Lil Nas X
42	45	Dave Ft Burna Boy	Location	Dave Neighbourhood
43	NEW	Niall Horan	Nice To Meet Ya	Capitol
44	42	AJ Tracey Ft MoStack & Not3s	Floss	AJ Tracey
45	NEW	Krept & Konan Ft Wizkid	G Love	Virgin
46	50	Dan & Shay Ft Justin Bieber	10,000 Hours	Def Jam/Warner
47	NEW	M Huncho & Nafe Smallz	Thumb	Island
48	NEW	AJ Tracey & Skepta	Kiss and Tell	Boy Better Know
49	RE	Summer Walker	Playing Games	Interscope
50	44	Lil Nas X	Panini	Lil Nas X

## OFFICIAL RECORD STORE TOP 20

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

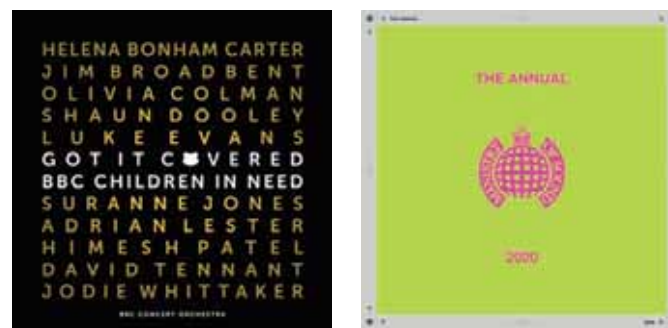


TW	LW	ARTIST	TITLE	LABEL
1	NEW	Michael Kiwanuka	Kiwanuka	Polydor
2	NEW	Bob Dylan	Travelin' Thru, 1967 - 1969: The Bootleg...	Sony Music CG
3	NEW	Warmduscher	Lunch	Leaf
4	NEW	Jeff Lynne's ELO	From Out Of Nowhere	RCA
5	5	Foals	Everything Not Saved Will Be Lost - Part 2	Warner
6	NEW	Pop Group	Y	Mute
7	NEW	REM	Monster	UMC
8	NEW	Fenella	Fenella	Fire
9	NEW	Half Moon Run	A Blenish In The Great Light	Glassnote
10	NEW	A Winged Victory For The... The Undivided Five		Ninja Tune
11	NEW	Underworld	Drift Series 1 - Sampler Edition	Smith Hyde
12	NEW	Jeff Goldblum & The... I Shouldn't Be Telling You This		Decca
13	NEW	Sudan Archives	Athena	Stones Throw
14	2	Cigarettes After Sex	Cry	Partisan
15	NEW	William Doyle	Your Wilderness Revisited	William Doyle
16	NEW	Super Furry Animals	Guerrilla	BMG
17	NEW	Sunset Sons	Blood Rush DeJa Vu	Bad Influence
18	9	Van Morrison	Three Chords And The Truth	Exile
19	3	Desert Sessions	Vols. 11 & 12	Matador
20	10	Floating Points	Crush	Ninja Tune

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## COMPILATION CHART TOP 20

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



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	NEW	BBC Children In Need: Got It Covered	Silva Screen	(The Orchard/Proper)
2	NEW	The Annual 2020	Ministry Of Sound	(Cinram)
3	NEW	Now 100 Hits Forgotten 90s	Sony Music CG/Virgin EMI	(Sony DADC UK)
4	NEW	The Hairy Bikers Roadtrip	UMOD	(Sony DADC UK)
5	1	Now That's What I Call Music! 103	Sony Music CG/Virgin EMI	(Sony DADC UK)
6	NEW	Christmas - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
7	RE	The Hits Album - 80s Young Guns	Sony Music CG/Spectrum	(Sony DADC UK)
8	NEW	The Hits Album - The Rock Album	Sony Music CG/Spectrum	(Sony DADC UK)
9	NEW	The Hits Album - The Car Album: On The Road Again	Sony Music CG/Spectrum	(Sony DADC UK)
10	6	Take On Me - The Ultimate Collection	The Ultimate Collection USM	(ADA Arvato)
11	NEW	Now 100 Hits Movies	Sony Music CG/Virgin EMI	(Sony DADC UK)
12	7	The Best Country Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
13	NEW	Ultimate Northern Soul - The Classics	The Ultimate Collection USM	(ADA Arvato)
14	12	Now 100 Hits - Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
15	16	Now 100 Hits - Classic Rock	Sony Music CG/Virgin EMI	(Sony DADC UK)
16	9	Now 100 Hits - Car Songs	Sony Music CG/Virgin EMI	(Sony DADC UK)
17	18	100 Percent Clubland Classic	UMOD	(Sony DADC UK)
18	13	Motown Greatest Hits	Island/UMC	(Sony DADC UK)
19	10	Stand By Me - Ultimate Golden Anthems	The Ultimate Collection USM	(ADA Arvato)
20	RE	Now That's What I Call A Summer Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	AJ Tracey Ladbrooke Grove / AJ Tracey (ADA Arvato)
2	2	Jorja Smith Ft Burna Boy Be Honest / FMM (The Orchard)
3	3	AJ Tracey Ft MoStack & Not3s Floss / AJ Tracey (ADA Arvato)
4	NEW	AJ Tracey & Skepta Kiss and Tell / Boy Better Know (The Orchard)
5	NEW	The Cast of RuPaul's Drag Race UK Break Up Bye Bye / World Of Wonder (The Orchard)
6	NEW	Arizona Zervas Roxanne / Arizona Zervas (PK Interactive)
7	7	Endor Pump It Up / Defected (ADA Arvato)
8	4	Lauv & Anne-Marie Fuck, I'm Lonely / Lauv (AWAL)
9	6	NSG Trust Issues / NSG (The Orchard)
10	5	Freya Ridings Castles / Good Soldier (AWAL)
11	NEW	Frank Ocean In My Room / Blonded (Blonded)
12	9	Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
13	8	Sidhu Moose Wala & Mist Ft Steel Banglez & Steffon Don 47 / Catalyst (ADA Arvato)
14	11	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
15	10	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
16	15	Roberto Surace Joys / Defected (ADA Arvato)
17	12	BTS Ft Lauv Make It Right / Big Hit Ent. (The Orchard)
18	NEW	Gerry Cinnamon Dark Days / Little Runaway (AWAL)
19	13	Wiley, Steffon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
20	24	Gerry Cinnamon Canter / Little Runaway (AWAL)
21	14	Adele Someone Like You / XL (PIAS Cinram)
22	26	Gerry Cinnamon Beller / Little Runaway (Kobalt/AWAL)
23	18	Tyga Ft Offset Taste / Last Kings (Empire)
24	20	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
25	RE	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
26	NEW	Jodie Whittaker & The BBC Concert Orchestra Yellow / Silva Screen (The Orchard)
27	28	Gerry Cinnamon Sun Queen / Little Runaway (AWAL)
28	21	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
29	27	Passenger Let Her Go / Netwerk (ADA Arvato)
30	RE	Frank Ocean Chanel / Blonded (Blonded)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	4	Arizona Zervas Roxanne / Arizona Zervas (Arizona Zervas)
2	1	Endor Pump It Up / Defected (Defected)
3	2	Roberto Surace Joys / Defected (Defected)
4	NEW	Jodie Whittaker & The BBC Concert Orchestra Yellow / Silva Screen (Silva Screen)
5	NEW	OFB, BandoKay & Double Lz Ft SJ Once In A While / RatTrap Reality (RatTrap Reality)
6	5	Bru-C & Simula You & I / Crucast (Crucast)
7	3	Nafe Smallz Bad To The Bone / Ozone (Ozone Music)
8	NEW	Ant Saunders Yellow Hearts / distrokid.com (distrokid.com)
9	7	The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
10	8	SL Tropical / SL (SL)
11	10	Fisher Losing It / Good Company (Good Company)
12	6	Rex Orange County Ft Benny Sings Loving Is Easy / Rex Orange County (Kobalt Music Group)
13	NEW	OFB & BandoKay Ft SJ Listen Up - Pt 2 / RatTrap Reality (RatTrap Reality)
14	9	Blanco Brown The Git Up / Broken Bow (BMG)
15	18	Megan McKenna Everything But You / FrtyFive (Instrumental)
16	12	Dave & J Hus Samantha / Tropics (Tropics)
17	19	Kaash Paige Love Songs / Bornstar (Bornstar)
18	13	Jorja Smith & Preditah On My Mind / FMM (FMM)
19	15	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
20	16	Fisher You Little Beauty / Good Company (Good Company)

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	Aled Jones & Russell Watson Back In Harmony / BMG (ADA Arvato)
2	2	Daniel O'Donnell Halfway To Paradise / DMG TV (Sony DADC UK)
3	1	Rick Astley The Best Of Me / BMG (ADA Arvato)
4	NEW	Black Stone Cherry Black To Blues - Vol. 2 / Mascot (ADA Arvato)
5	NEW	The Damned Black Is The Night: The Definitive Anthology / BMG (ADA Arvato)
6	28	Peppa Pig My First Album / eOne (Entertainment One)
7	NEW	Super Furry Animals Guerrilla / BMG (ADA Arvato)
8	NEW	A Winged Victory For The Sullen The Undivided Five / Ninja Tune (PIAS Cinram)
9	10	Alter Bridge Walk The Sky / Napalm (The Orchard/Proper)
10	NEW	Adam Lambert Velvet: Side A / More is More (SRD/Proper)
11	NEW	Bananarama Live In Stereo / IN SYNK (Absolute/Sony DADC UK)
12	NEW	Warmduscher Tainted Lunch / Leaf (SRD/Proper)
13	14	Belinda Carlisle Gold / Crimson (Sony DADC UK)
14	16	Hank Marvin Gold / Crimson (Sony DADC UK)
15	17	Justin Fletcher Gold / Crimson (Sony DADC UK)
16	NEW	King Crimson In The Court Of The Crimson King / DGM/Panegyric (Entertainment One)
17	NEW	Half Moon Run A Blemish In The Great Light / Glassnote (AWAL/Proper)
18	20	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
19	6	Cigarettes After Sex Cry / Partisan (PIAS Cinram)
20	19	Simple Minds Live In The City Of Angels / BMG (ADA Arvato)
21	NEW	Gang Starr One Of The Best Yet / Gang Starr Enterprise (InGrooves/Proper)
22	NEW	Nile Nile Nilotic Rites / Nuclear Blast (ADA Arvato)
23	RE	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
24	NEW	Twice Feel Special / JYP Ent. (The Orchard/Proper)
25	NEW	Sunset Sons Blood Rush Déjà Vu / Bad Influence (Kartel/Proper)
26	RE	Aled Jones & Russell Watson In Harmony / BMG (ADA Arvato)
27	4	Hawkwind All Aboard The Skylark / Cherry Red (ADA/Proper)
28	NEW	Anna Meredith Fibs / Moshi Moshi (ROM/Sony DADC UK)
29	5	Desert Sessions Vols. 11 & 12 / Matador (PIAS Cinram)
30	7	Joe Bonamassa Live At The Sydney Opera House / Provogue (ADA Arvato)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	7	Peppa Pig My First Album / eOne (eOne Music)
2	NEW	A Winged Victory for the Sullen The Undivided Five / Ninja Tune (Ninja Tune)
3	NEW	Warmduscher Tainted Lunch / Leaf (Leaf)
4	NEW	Half Moon Run A Blemish In The Great Light / Glassnote (Glassnote Ent.)
5	NEW	Nile Nile Nilotic Rites / Nuclear Blast (Nuclear Blast)
6	RE	Twice Feel Special / JYP Ent. (JYP Ent.)
7	NEW	Anna Meredith Fibs / Moshi Moshi (Moshi Moshi)
8	NEW	Pop Group Y / Mute (Mute)
9	NEW	Sudan Archives Athena / Stones Throw (Stones Throw)
10	NEW	Turnover Altogether / Run For Cover (Run For Cover)
11	NEW	Angel Witch Angel Of Light / Metal Blade (Metal Blade)
12	1	Phil Campbell Old Lions Still Roar / Nuclear Blast (Nuclear Blast)
13	NEW	Stray From The Path Internal Atomics / UNFD (UNFD)
14	NEW	Fenella Fenella / Fire (Fire)
15	NEW	Anavae 45 / Wolf At Your Door (Wolf At Your Door)
16	NEW	Jon Boden & The Remnant Kings Rose In June / Hudson (Hudson)
17	2	Lankum The Livelong Day / Rough Trade (XL Beggars)
18	RE	Megan McKenna Story Of Me / FrtyFive (FrtyFive)
19	RE	Richard Dawson 2020 / Weird World (Domino)
20	RE	Little Simz Grey Area / Age 101 (Kobalt Music 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



COLDPLAY

TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP/GRP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	32	Coldplay Orphans Parlophone	WMG	3,692	+52%	216	70.68	+4%
2	NEW	2	Dua Lipa Don't Start Now Warner	WMG	2,228	-	173	61.89	-
3	2	4	Ed Sheeran Ft... South Of The Border Asylum	WMG	3,845	+9%	205	60.58	-4%
4	3	34	Kygo & Whitney Houston Higher Love Columbia/Kygo	SME	5,680	-7%	233	51.66	-14%
5	NEW	54	Tom Walker Better Half Of Me Relentless	SME	3,135	+94%	157	48.86	+248%
6	18	9	Lewis Capaldi Bruises EMI	UMG	2,350	+44%	156	43.95	+38%
7	6	3	Regard Ride It Ministry Of Sound	SME	4,628	+2%	186	43.3	-4%
8	7	7	Lizzo Good As Hell Atlantic	WMG	3,948	+8%	216	43.17	-1%
9	4	38	The Script The Last Time Columbia	SME	5,777	+3%	216	42.15	-14%
10	9	1	Tones & I Dance Monkey Parlophone	WMG	4,034	+10%	170	40.41	+4%
11	8	12	Riton & Oliver Heldens Ft ... Turn Me On Ministry Of Sound	SME	2,720	0%	148	38.87	-3%
12	5	5	Post Malone Circles Republic	UMG	4,605	+4%	194	38.51	-19%
13	14	29	Dan & Shay Ft Justin ... 10,000 Hours Def Jam/Warner	WMG/UMG	3,640	+3%	207	37.92	+7%
14	16	16	Harry Styles Lights Up Columbia	SME	2,383	+16%	162	36.24	+6%
15	13	41	Joel Corry Sorry Asylum/Perfect Havoc	WMG	4,326	-1%	167	35.94	-1%
16	15	8	Maroon 5 Memories Interscope	UMG	4,268	+15%	176	34.25	-1%
17	17	24	Camila Cabello Liar Epic/Syco	SME	2,341	+23%	148	33.96	+2%
18	11	45	Shawn Mendes & Camila Cabello Señorita EMI/Syco	UMG/SME*	4,310	-10%	216	33.52	-11%
19	12	20	Tiësto & Mabel God Is A Dancer Polydor	UMG	2,892	-6%	151	32.09	-14%
20	NEW	6	Selena Gomez Lose You To Love Me Interscope	UMG	1,446	+210%	132	28.61	+188%
21	20	14	Meduza Ft Becky Hill & Goodboys Lose Control Polydor	UMG	2,456	+9%	146	27.7	-9%
22	30	19	Jax Jones & Ella Henderson This Is Real Polydor	UMG	2,370	+37%	147	27.42	+17%
23	22		Ed Sheeran & Justin... I Don't Care Asylum/Def Jam	WMG/UMG*	3,572	-6%	216	26.45	-11%
24	23		Liam Payne Ft A Boogie Wit Da Hoodie Stack It Up Capitol	UMG	1,865	-17%	109	26.1	-8%
25	19	64	Lewis Capaldi Hold Me While You Wait EMI	UMG	3,764	-14%	220	25.08	-20%
26	21		John Newman And Nina Nesbitt Without You Island	UMG	1,105	-3%	84	24.11	-19%
27	NEW	50	Sigala Ft Ella Henderson We Got Love Ministry Of Sound	SME	1,957	-	108	24.04	-
28	10	60	Sam Smith How Do You Sleep? Capitol	UMG	3,305	-30%	181	23.88	-37%
29	35	13	Travis Scott Highest In... Cactus Jack/Epic/Grand Hustle	SME	624	+18%	56	23.77	+7%
30	26	26	Niall Horan Nice To Meet Ya Capitol	UMG	713	+5%	103	21.97	-11%
31	24	21	Sam Feldt Ft Rani Post Malone Spinnin'	WMG	2,977	-8%	134	21.94	-21%
32	36		Pink Walk Me Home RCA	SME	2,311	-10%	183	21.19	-4%
33	31	33	Ed Sheeran Ft Stormzy Take Me Back To London Asylum	WMG	1,753	-4%	99	21.06	-9%
34	29	49	Dominic Fike 3 Nights Columbia	SME	2,681	-13%	167	20.42	-16%
35	NEW	18	Blackbear Hot Girl Bummer Interscope	UMG	1,138	+12%	49	20.32	+22%
36	37		Freya Ridings Castles Good Soldier	IND	3,410	-8%	164	20.29	-5%
37	25	10	Dermot Kennedy Outnumbered Island	UMG	3,154	-5%	130	19.59	-21%
38	32	11	Aitch Ft Ziezie Buss Down Since 93	SME	496	-8%	57	19.42	-15%
39	46		Jonas Blue & Hrvy Younger Virgin EMI	UMG	329	-11%	67	18.97	+1%
40	33	25	Lewis Capaldi Someone You Loved EMI	UMG	2,462	-3%	217	18.54	-19%
41	40	56	Young T & Bugsey Ft Aitch Strike A Pose Black Butter	SME	1,324	-6%	42	18.05	-15%
42	39	48	Ariana Grande... Don't Call Me Angel (.) Polydor/RCA/Republic	UMG	2,029	-11%	120	17.75	-16%
43	38		Jeff Lynne's ELO From Out Of Nowhere RCA	SME	179	+26%	41	17.35	-18%
44	44		Foals The Runner Warner	WMG	147	-1%	15	17.19	-13%
45	RE		Sam Smith & Normani Dancing With A Stranger Capitol	UMG	1,981	+17%	205	17.1	+14%
46	42		Liam Gallagher Now That I've Found You Warner	WMG	478	+8%	56	16.83	-17%
47	43		Westlife My Blood EMI	UMG	109	+58%	30	16.74	-17%
48	41		Simply Red Sweet Child BMG	IND	205	+16%	48	16.7	-19%
49	RE		Rex Orange County 10/10 Columbia	SME	45	-27%	11	15.21	-9%
50	RE		Marshmello Ft Chvrches Here With Me Joytime/Positiva	UMG	1,890	+0%	186	15.	+6%

## UK TV AIRPLAY TOP 50



LIZZO

TW	LW	ARTIST/TITLE/LABEL	CORP/GRP/PLAYS	TREND/STNS
1	10	Lizzo Good As Hell / Atlantic	WMG 332	+11% 10
2	3	Tones & I Dance Monkey / Parlophone	WMG 306	-20% 11
3	2	Jorja Smith Ft Burna Boy Be Honest / FMM	SME 290	-27% 9
4	4	Post Malone Circles / Republic	UMG 272	-29% 11
5	1	Kygo & Whitney Houston Higher Love / Columbia/Kygo	SME 252	-40% 10
6	9	Regard Ride It / Ministry Of Sound	SME 246	-23% 8
7	5	AJ Tracey Ladbroke Grove / AJ Tracey	IND 228	-39% 11
8	7	Shawn Mendes & Camila... Señorita / EMI/Syco	UMG/SME*	215 -39% 8
9	6	Ed Sheeran Ft... Take Me Back To London / Asylum	WMG 212	-43% 10
10	14	Tiësto & Mabel God Is A Dancer / Polydor	UMG 212	-22% 10
11	12	Joel Corry Sorry / Asylum/Perfect Havoc	WMG 206	-28% 10
12	24	Riton & Oliver... Turn Me On / Ministry Of Sound	SME 193	-10% 8
13	21	Harry Styles Lights Up / Columbia	SME 183	-25% 6
14	NEW	Selena Gomez Lose You To Love Me / Interscope	UMG 183	+138% 7
15	23	Lewis Capaldi Bruises / EMI	UMG 173	-23% 8
16	19	Ed Sheeran Ft Camila... South Of The Border / Asylum	WMG 168	-32% 7
17	34	Lil Nas X Old Town Road / Lil Nas X	SME 163	-5% 10
18	33	Mist Ft Fredo So High / Since 93/Warner	WMG 163	-6% 9
19	20	Sam Feldt Ft Rani Post Malone / Spinnin'	WMG 161	-34% 7
20	8	Normani Motivation / Keep Cool	SME 159	-53% 9
21	46	Summer Walker Playing Games / Interscope	UMG 157	+17% 6
22	22	Young T & Bugsey Ft Aitch Strike A Pose / Black Butter	SME 157	-31% 10
23	30	Mabel Mad Love / Polydor	UMG 155	-18% 10
24	NEW	Travis Scott Highest In... / Cactus Jack/Epic/Grand Hustle	SME 153	+337% 5
25	NEW	Sidhu Moose Wala... 47 / Catalyst	IND 152	+49% 5
26	RE	Wham! Last Christmas / RCA	SME 144	+132% 4
27	RE	Mariah Carey All I Want For Christmas Is You / Columbia	SME 142	+97% 4
28	18	Aitch Taste (Make It Shake) / Since 93	SME 141	-44% 9
29	44	Maroon 5 Memories / Interscope	UMG 141	+3% 6
30	16	Dermot Kennedy Outnumbered / Island	UMG 137	-46% 7
31	11	Dominic Fike 3 Nights / Columbia	SME 136	-53% 8
32	25	Camila Cabello Liar / Epic/Syco	SME 135	-33% 8
33	RE	Headie One Both / Relentless	SME 135	+16% 7
34	NEW	Meduza Ft Becky Hill & Goodboys Lose Control / Polydor	UMG 134	+44% 7
35	RE	The Pogues Ft Kirsty MacColl Fairytale Of New York / Rhino	WMG 133	+90% 3
36	41	Post Malone Ft Young Thug Goodbyes / Republic	UMG 133	-6% 8
37	NEW	Lil Tecca Ran\$om / Republic	UMG 126	+80% 6
38	RE	East 17 Stay Another Day / Rhino	WMG 124	+94% 4
39	RE	Lil Nas X Panini / Lil Nas X	SME 123	+9% 8
40	15	Ariana Grande... Don't Call Me Angel... / Polydor/RCA/Republic	UMG 122	-53% 7
41	43	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG 119	+14% 8
42	45	Jax Jones & Ella Henderson This Is Real / Polydor	UMG 118	-14% 7
43	RE	Paul McCartney Wonderful Christmastime / Concord/EMI	UMG 118	+107% 3
44	RE	Elton John Step Into Christmas / Mercury	UMG 117	+80% 3
45	RE	Spice Girls 2 Become 1 / Virgin	UMG 117	+75% 4
46	RE	Chris Rea Driving Home For Christmas / Rhino	WMG 116	+97% 4
47	RE	Darlene Love & The... All Alone On Christmas / Arista	SME 115	+121% 3
48	NEW	Coldplay Orphans / Parlophone	WMG 114	+280% 4
49	RE	Slade Merry Xmas Everybody / Polydor	UMG 114	+84% 3
50	RE	Shakin' Stevens Merry Christmas Everyone / Epic	SME 112	+93% 4

# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	10	Tones And I Dance Monkey	Warner Music	WMG	29,213	+7%	1,314	735.95m	+4%
2	3	9	Post Malone Circles	Universal Music	UMG	21,026	+6%	1,117	527.76m	+1%
3	2	19	Shawn Mendes & Camil.. Señorita	Universal Music	UMG/S	22,412	-6%	1,457	515.27m	-9%
4	4	18	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/S	16,615	-5%	1,120	493.64m	-6%
5	5	17	Kygo x Whitney Houston Higher Love	Columbia	SME	21,619	-5%	1,249	466.18m	-7%
6	7	13	Jonas Brothers Only Human	Polydor	UMG	10,481	-2%	649	368.11m	+0%
7	8	36	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	13,675	-5%	1,195	365.30m	+1%
8	9	10	Ava Max Torn	Atlantic	WMG	11,533	+3%	759	363.27m	+9%
9	13	5	Maroon 5 Memories	Polydor	UMG	15,927	+17%	1,080	354.94m	+25%
10	6	26	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	13,509	-9%	1,280	345.96m	-9%
11	12	6	Regard Ride It	Ministry of Sound	SME	15,638	+12%	851	345.54m	+13%
12	14	2	Coldplay Orphans	Parlophone	WMG	11,505	+58%	992	322.63m	+15%
13	11	18	Younotus & Janieck &.. Narcotic	B1 Recordings	SME	8,043	-3%	489	305.95m	-3%
14	10	17	Pink feat. Cash Cash Can We Pretend	RCA	SME	8,299	+0%	536	283.38m	-12%
15	15	7	Camila Cabello Liar	Syco	SME	12,465	+6%	944	275.19m	+2%
16	17	3	Ed Sheeran feat. Cam.. South Of The Border	Atlantic	WMG	12,188	+14%	944	251.82m	+9%
17	18	14	Sam Smith How Do You Sleep?	Capitol Records	UMG	11,808	-13%	875	216.91m	-2%
18	19	38	Mabel Don't Call Me Up	Polydor	UMG	7,429	-4%	903	213.40m	+0%
19	-	1	Dua Lipa Don't Start Now	Warner Records	WMG	6,862	-	805	206.88m	-
20	20	13	Freya Ridings Castles	Universal Music	UMG	9,282	-2%	613	203.94m	-3%
21	21	8	Dermot Kennedy Outnumbered	Island	UMG	9,465	+1%	525	203.13m	-1%
22	24	13	Tom Gregory Small Steps	Kontor Records	Ind.	4,856	-1%	319	195.06m	+4%
23	16	21	Avicii Heaven	PRMD	UMG	8,621	-16%	725	189.78m	-25%
24	22	18	DJ Snake feat. J Bal.. Loco Contigo	Polydor	UMG	6,340	-9%	530	186.44m	-4%
25	28	7	Sia Unstoppable	RCA	SME	3,519	+4%	155	183.02m	+6%
26	32	2	Meduza, Becky Hill &.. Lose Control	Polydor	UMG	10,108	+18%	795	180.37m	+14%
27	23	19	Imagine Dragons Birds	Interscope	UMG	5,160	-8%	420	177.43m	-9%
28	25	10	Lena & Nico Santos Better	Polydor	UMG	5,168	+2%	246	176.39m	-4%
29	30	4	Liam Payne feat. A B.. Stack It Up	Capitol Records	UMG	8,174	-3%	535	175.40m	+4%
30	29	31	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	4,062	-10%	471	167.59m	-2%
31	27	28	Lil Nas X Old Town Road	Columbia	SME	6,172	-5%	640	164.83m	-7%
32	33	7	VIZE feat. Laniia Stars	Kontor Records	Ind.	4,238	-	242	159.15m	+2%
33	26	28	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	9,574	-9%	839	151.81m	-15%
34	31	37	Pink Walk Me Home	RCA	SME	5,506	-8%	740	150.70m	-5%
35	34	7	Tim Bendzko Hoch	SMD/Jive German	SME	2,739	+0%	198	149.90m	-2%
36	36	3	Tiësto feat. Mabel God Is A Dancer	Universal Music	UMG	8,387	-1%	650	142.89m	+0%
37	35	51	Ava Max Sweet But Psycho	Atlantic	WMG	5,835	-9%	1,007	138.94m	-3%
38	39	5	Lotte & Max Giesinger Auf Das, Was Da Noch..	SMD/Columbia De	SME	2,811	+2%	194	136.43m	-1%
39	37	46	Dermot Kennedy Power Over Me	Island	UMG	3,231	+3%	508	136.13m	-4%
40	41	41	Imagine Dragons Bad Liar	Polydor	UMG	2,983	-7%	510	132.88m	-3%
41	38	35	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	5,597	-6%	679	132.23m	-6%
42	46	6	Angèle Flou	Angèle VL	UMG	2,796	+5%	153	132.02m	+11%
43	53	1	Dan + Shay feat. Jus.. 10,000 Hours	Warner Music Nas	WMG/L	8,686	+10%	666	131.36m	+21%
44	43	4	Maître Gims & Sting Reste	B1 Recordings	SME	2,681	+5%	143	130.77m	-1%
45	40	34	Ava Max So Am I	Atlantic	WMG	5,238	-5%	785	129.56m	-6%
46	42	57	Panic! At The Disco High Hopes	Atlantic	WMG	4,533	-7%	826	128.01m	-5%
47	44	3	James Blunt Cold	Atlantic	WMG	5,004	-1%	569	123.97m	-6%
48	48	47	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	4,970	-1%	985	123.07m	+5%
49	58	1	Mark Forster 194 Länder	SMD/Four Music	SME	2,754	+20%	195	122.37m	+16%
50	61	1	Riton x Oliver Helde.. Turn Me On	Ministry of Sound	SME	7,305	+9%	657	120.27m	+15%



TONES AND I



POST MALONE



SAM SMITH



PINK



AVA MAX



# STREAMING

## UK SONGS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Dua Lipa Don't Start Now
3	Selena Gomez Lose You To Love Me
4	Regard Ride It
5	Jax Jones & Ella Henderson This Is Real
6	Aitch Buss Down (feat. ZieZie)
7	Krept & Konan & Wizkid G Love
8	Ed Sheeran South Of The Border
9	Meduza, Becky Hill & Goodboys Lose Control
10	Lizzo Good As Hell (feat. Ariana Grande)
11	Travis Scott Highest In The Room
12	Maroon 5 Memories
13	Post Malone Circles
14	Kanye West Follow God
15	Krept & Konan, D-Block Europe... Tell Me
16	Lewis Capaldi Someone You Loved
17	Riton & Oliver Heldens Turn Me On (feat. Vula)
18	Tiësto & Mabel God Is A Dancer
19	Lewis Capaldi Bruises
20	AJ Tracey Floss (feat. MoStack & Not3s)

## UK ALBUMS

TW	ARTIST/TITLE
1	Krept & Konan Revenge Is Sweet
2	Kanye West Jesus Is King
3	Ed Sheeran No.6 Collaborations Project
4	Summer Walker Over It
5	D-Block Europe PTSD
6	Post Malone Hollywood's Bleeding
7	Lewis Capaldi Divinely Uninspired To A Hellish...
8	AJ Tracey AJ Tracey
9	Aitch Aitch2O
10	Various Artists Top Boy (A Selection Of Music...)
11	Various Artists The Greatest Showman
12	Billie Eilish When We All Fall Asleep...?
13	Dermot Kennedy Without Fear
14	Ed Sheeran ÷ (Deluxe)
15	Jax Jones Snacks (Supersize)
16	Taylor Swift Lover
17	Dave Psychodrama
18	Various Artists Charlie's Angels (Original...)
19	Chris Brown Indigo
20	Headie One Music X Road

## US SONGS

TW	ARTIST/TITLE
1	Travis Scott Highest In The Room
2	Arizona Zervas Roxanne
3	Selena Gomez Lose You To Love Me
4	Kanye West Follow God
5	21 Savage Immortal
6	Juice Wrld & YoungBoy Never... Bandit
7	Young Thug Hot (Remix) (feat. Gunna And...)
8	Frank Ocean In My Room
9	YoungBoy Never Broke Again Make No Sense
10	Chris Brown No Guidance (feat. Drake)
11	Trippie Redd Love Me More
12	Summer Walker & Bryson Tiller Playing Games
13	YoungBoy Never Broke Again Hot Now
14	YoungBoy Never Broke Again Lonely Child
15	Summer Walker & Usher Come Thru
16	Mustard Ballin' (feat. Roddy Ricch)
17	Post Malone Circles
18	YoungBoy Never Broke Again Self Control
19	DaBaby Vibez
20	Young Thug Hot (feat. Gunna)

## US ALBUMS

TW	ARTIST/TITLE
1	YoungBoy Never Broke Again AI YoungBoy 2
2	Summer Walker Over It
3	Kanye West Jesus Is King
4	Post Malone Hollywood's Bleeding
5	DaBaby Kirk
6	Rod Wave Ghetto Gospel
7	Young Thug So Much Fun
8	Lil Tjay True 2 Myself
9	Kevin Gates I'm Him
10	Chris Brown Indigo
11	Travis Scott Astroworld
12	Drake Scorpion
13	Billie Eilish When We All Fall Asleep...
14	Gucci Mane Woptober II
15	Post Malone Beerbongs & Bentleys
16	Wale Wow... That's Crazy
17	Taylor Swift Lover
18	DaBaby Baby On Baby
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	Halloween Party Apple Music
4	The A-List: Pop Apple Music
5	Essential Christmas Apple Music
6	Acoustic Hits Apple Music
7	DanceXL Apple Music
8	Agenda Apple Music
9	Friday Feeling Apple Music
10	Pure Throwback Apple Music
11	Urban Throwback Apple Music
12	90s Hits Essentials Apple Music
13	Pure Party Apple Music
14	80s Hits Essentials Apple Music
15	Feeling Happy Apple Music
16	Feeling Good Apple Music
17	Pure Workout Apple Music
18	R&B Now Apple Music
19	UK Rap Apple Music
20	'10s Hits Essentials Apple Music



ED SHEERAN



LEWIS CAPALDI



TAYLOR SWIFT



DRAKE



AITCH



# DOWNLOADS

## UK SONGS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Dua Lipa Don't Start Now
3	The Cast Of RuPaul's Drag Race UK Break Up Bye Bye
4	Maroon 5 Memories
5	Regard Ride It
6	Jax Jones & Ella Henderson This Is Real
7	Megan McKenna This
8	Lizzo Good As Hell (feat. Ariana Grande) [Remix]
9	Riton & Oliver Heldens Turn Me On (feat. Vula)
10	Megan McKenna Stronger

## UK ALBUMS

TW	ARTIST/TITLE
1	Various Artists BBC Children In Need: Got It Covered
2	Various Artists The Annual 2020 - Ministry Of Sound
3	Michael Kiwanuka Kiwanuka
4	Jeff Lynne's ELO Jeff Lynne's ELO - From Out Of Nowhere
5	Stereophonics Kind
6	James Arthur You
7	Gang Starr One Of The Best Yet
8	Krept & Konan Revenge Is Sweet
9	Lewis Capaldi Divinely Uninspired To A Hellish Extent
10	James Blunt Once Upon A Mind

## US SONGS

TW	ARTIST/TITLE
1	Kane Brown For My Daughter
2	Maroon 5 Memories
3	Post Malone Circles
4	Selena Gomez Lose You To Love Me
5	Dua Lipa Don't Start Now
6	Dan + Shay & Justin Bieber 10,000 Hours
7	Lizzo Truth Hurts
8	Lewis Capaldi Someone You Loved
9	Lizzo Good As Hell
10	Old Dominion One Man Band

## US ALBUMS

TW	ARTIST/TITLE
1	Miranda Lambert Wildcard
2	Kanye West Jesus Is King
3	Hootie & The Blowfish Imperfect Circle
4	Highly Suspect MCID
5	Gang Starr One Of The Best Yet
6	Yelawolf Ghetto Cowboy
7	Jeff Lynne's ELO Jeff Lynne's ELO - From Out Of Nowhere
8	Michael Kiwanuka Kiwanuka
9	Billie Eilish When We All Fall Asleep, Where...?
10	Post Malone Hollywood's Bleeding





# STREAMING

## GLOBAL

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Selena Gomez Lose You To Love Me
3	Maroon 5 Memories
4	Post Malone Circles
5	Dua Lipa Don't Start Now
6	Travis Scott Highest In The Room
7	Shawn Mendes & Camila Cabello Señorita
8	Lewis Capaldi Someone You Loved
9	Blackbear Hot Girl Bummer
10	J Balvin, The Black Eyed Peas Ritmo (Bad Boys For Life)
11	Kanye West Follow God
12	Dan + Shay, Justin Bieber 10,000 Hours
13	Regard Ride It
14	Ed Sheeran, Khalid Beautiful People
15	Selena Gomez Look At Her Now
16	Billie Eilish Bad Guy
17	Anuel Aa, Daddy Yankee... China
18	Juice Wrld, Youngboy Never... Bandit
19	Sam Smith How Do You Sleep?
20	Harry Styles Lights Up

## EUROPE

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Selena Gomez Lose You To Love Me
3	Maroon 5 Memories
4	Dua Lipa Don't Start Now
5	Post Malone Circles
6	Regard Ride It
7	Lewis Capaldi Someone You Loved
8	Travis Scott Highest In The Room
9	Shawn Mendes & Camila Cabello Señorita
10	Blackbear Hot Girl Bummer
11	Ed Sheeran, Khalid Beautiful People
12	Nimo Karma
13	J Balvin, The Black Eyed Peas Ritmo (Bad Boys For Life)
14	Apache 207 Roller
15	Ed Sheeran, Camila Cabello... South Of The Border (feat...)
16	Kanye West Follow God
17	Marracash, Sfera Ebbasta... Supreme - Lego (feat...)
18	Billie Eilish Bad Guy
19	Camila Cabello Liar
20	Becky Hill, Goodboys, Meduza Lose Control

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Tones and I Dance Monkey
2	Dua Lipa Don't Start Now
3	Regard Ride It
4	Post Malone Circles
5	Ed Sheeran, Camila Cabello... South Of The Border (feat...)
6	Selena Gomez Lose You To Love Me
7	Lewis Capaldi Someone You Loved
8	Kanye West Follow God
9	Travis Scott Highest In The Room
10	Maroon 5 Memories
11	Harry Styles Lights Up
12	Aitch, Ziezie Buss Down
13	Oliver Heldens, Riton, Vula Turn Me On
14	Blackbear Hot Girl Bummer
15	Joel Corry Sorry
16	Becky Hill, Goodboys, Meduza Lose Control
17	Aitch Taste (Make It Shake)
18	Burna Boy, Jorja Smith Be Honest
19	Dermot Kennedy Outnumbered
20	AJ Tracey Ladbroke Grove

## FRANCE

TW	ARTIST/TITLE
1	Gambi Popopop
2	Tones And I Dance Monkey
3	Gambi Hé Oh
4	Maes Street
5	Plk Un Peu De Haine
6	Niska Bâtiment
7	Koba Lad Marie
8	Chily San Pellegrino
9	Moha La Squale Ma Belle
10	Maroon 5 Memories
11	47Ter Côte Ouest
12	Naza LoIn De Moi
13	Djadja & Dinaz Un Million Par Mois
14	Plk Problemes
15	Dadju Ma Vie
16	Lefa, Vald Bitch
17	Ninho La Vie Ou'on Mène
18	Diplo, El Alfa, J Balvin, Major... Que Calor
19	Regard Ride It
20	Y2k, Bbn\$ Lalala

## GERMANY

TW	ARTIST/TITLE
1	Nimo Karma
2	Apache 207 Roller
3	Apache 207 Wieso Tust Du Dir Das An?
4	Tones And I Dance Monkey
5	Apache 207 200 Km/H
6	Capital Bra, Lea, Samra 110
7	Bausa, Rin Keine Liebe
8	Apache 207 Doch In Der Nacht
9	Apache 207, Sido 2002
10	Bonez MC, RAF Camora Unnormal
11	Summer Cem, Reezy Phantom
12	Cro, Jamule 1000 Hits
13	RAF Camora Put a Madre - Bonustrack
14	Selena Gomez Lose You To Love Me
15	Apache 207 Sex Mit Dir
16	Regard Ride It
17	Ssio Testo E
18	Bonez MC, The Cratez Honda Civic
19	Blackbear Hot Girl Bummer
20	Ezhel, Ufo361 Ykke



DUA LIPA



BILLIE EILISH



AJ TRACEY



POST MALONE



TONES AND I

## NETHERLANDS

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

## NORWAY

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

## SPAIN

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

## SWEDEN

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Miss Li Lev Nu Dö Sen
3	Dree Low Pippi
4	1 Cuz, Greekazo, Yei Gonzalez Forsent
5	Dizzy, Einar Harifrån
6	Maroon 5 Memories
7	Lewis Capaldi Someone You Loved
8	Selena Gomez Lose You To Love Me
9	Dnoteondabeat, Greekazo Hotspot
10	Victor Leksell, Estraden Bra För Dig

## UNITED STATES

TW	ARTIST/TITLE
1	Travis Scott Highest In The Room
2	Selena Gomez Lose You To Love Me
3	Post Malone Circles
4	Juice Wrld, YoungBoy Never... Bandit
5	Arizona Zervas Roxanne
6	Kanye West Follow God
7	Dua Lipa Don't Start Now
8	Lewis Capaldi Someone You Loved
9	Blackbear Hot Girl Bummer
10	Gunna, Travis Scott, Young Thug Hot (Remix)

# 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	El Coyote The Show... No Le Bajes
4	Selena Gomez Look At Her Now
5	Rosalía, J Balvin Con Altura ft. El Guincho
6	Shawn Mendes And Camila Cabello Señorita
7	Wisin & Yandel Chica Bombastic
8	Maroon 5 Memories
9	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
10	Camilo, Pedro Capó Tutu
11	Pedro Capó ft. Farruko Calma (Remix)
12	Tainy, Anuel AA, Ozuna Adicto
13	Anuel AA X Cardi B X Fat Joe Yes
14	Maroon 5 Girls Like You ft. Cardi B
15	Camilo, Shakira, Pedro Capó Tutu (Remix)
16	Luis Fonsi Despacito ft. Daddy Yankee
17	Melendi, Cali Y El Dandee El Ciego
18	Lil Nas X Old Town Road ft. Billy Ray Cyrus
19	Y2K, Bbno\$ Lalala
20	DJ Snake Taki Taki ft. Selena Gomez, Ozuna, Cardi B

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	Krept & Konan Tell Me (D-Block Europe, Ling Huggle)
3	M Huncho, Nafe Smallz Thumb
4	Aitch Buss Down ft. Ziezie
5	Selena Gomez Look At Her Now
6	Maroon 5 Memories
7	Post Malone Circles
8	George Ezra Shotgun
9	Post Malone ft. Swae Lee Sunflower
10	Travis Scott Highest In The Room
11	Shawn Mendes And Camila Cabello Señorita
12	Lewis Capaldi Someone You Loved
13	Auli'i Cravalho How Far I'll Go
14	Maroon 5 Girls Like You ft. Cardi B
15	Lil Nas X Panini
16	Billie Eilish Bad Guy
17	Lil Nas X Old Town Road ft. Billy Ray Cyrus
18	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
19	Her Slide ft. YG
20	Kygo & Whitney Houston Higher Love

## UNITED STATES

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	Her Slide ft. YG
3	Selena Gomez Look At Her Now
4	G-Eazy I Wanna Rock ft. Gunna
5	Teyana Taylor, Kehlani Morning
6	Lil Tjay Hold On
7	Post Malone ft. Swae Lee Sunflower
8	Mustard Ballin' ft. Roddy Ricch
9	Lil Nas X Panini
10	Blueface First Class ft. Gunna
11	Moneybagg Yo, Megan Thee Stallion All Dat
12	Post Malone Circles
13	Travis Scott Highest In The Room
14	Young Dolph Tric Or Treat
15	El Coyote The Show, Farruko, Tito... No Le Bajes
16	Chris Brown No Guidance ft. Drake (Official Video)
17	Auli'i Cravalho How Far I'll Go
18	Chris Brown Heat ft. Gunna
19	Doja Cat Rules
20	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)

## NEW ARTISTS - UK

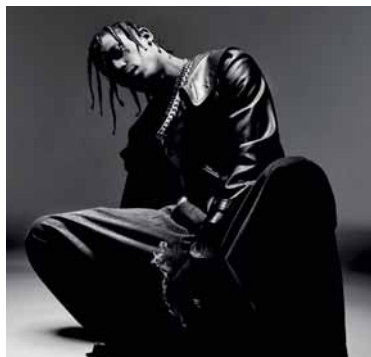
TW	ARTIST/TITLE
1	Aitch Buss Down Ft. Ziezie
2	M Huncho, Nafe Smallz Thumb
3	Lewis Capaldi Someone You Loved
4	Lil Nas X Panini
5	Y2K, Bbno\$ Lalala
6	M Huncho Tranquility
7	Meduza x Becky Hill x Goodboys Lose Control (Official Audio)
8	Jax Jones, Ella Henderson This Is Real
9	Lewis Capaldi Bruises
10	Lil Tjay FN (Official Video)
11	Normani Motivation
12	Tom Walker Better Half Of Me
13	Lewis Capaldi Hold Me While You Wait (Interlude Session)
14	Deno Lauren
15	Sarah Jeffery Queen Of Mean...
16	Evlie Irie The Optimist
17	Meduza x Becky Hill x Goodboys Lose Control (Official Video)
18	Becky G 24/7
19	Deno Change (feat. Digdat)
20	New Hope Club Know Me Too Well



SELENA GOMEZ



MAROON 5



TRAVIS SCOTT

## FRANCE

TW	ARTIST/TITLE
1	Maes Street
2	Chilly San Pellegrino
3	M Pokora Tombé
4	Kalash Polémique (Clip Officiel) ft...
5	Eva Kitoko ft. Keblack, Naza
6	Vegeedream ft. Ninho Elle Est Bonne Sa Mère
7	Les Frangines Donnez-moi
8	Black M Mon Beau-Frère
9	Remy Alibi ft. Leto
10	DJ Snake, J Balvin, Tyga Loco Contigo

## GERMANY

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	Fero47 47
3	Mark Forster 194 Länder
4	Selena Gomez Look At Her Now
5	Fero47 Schau Mich An
6	Shawn Mendes And Camila Cabello Señorita
7	Sarah Connor Vincent
8	Lea 110 (Prolog)
9	Lea Cyril Immer Wenn Wir Uns...
10	Billie Eilish Bad Guy

## 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	Maroon 5 Girls Like You ft. Cardi B
8	Her Slide ft. YG
9	Lil Nas X Panini
10	Travis Scott Highest In The Room

## SPAIN

TW	ARTIST/TITLE
1	Omar Montes, Bad Gyal Alocao
2	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
3	Melendi, Cali Y El Dandee El Ciego
4	El Coyote The Show, Farruko... No Le Bajes
5	Rosalía, Ozuna Yo x Ti, Tu x Mi
6	Rosalía ft. J Balvin Con Altura
7	Tainy, Anuel AA, Ozuna Adicto
8	Maluma, J Balvin Qué Pena
9	Pedro Capó ft. Farruko Calma (Remix)
10	Wisin & Yandel Chica Bombastic

## NETHERLANDS

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

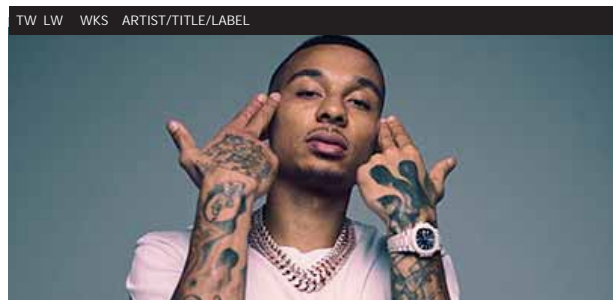
# CLUB CHARTS

## UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	10	5	Riton x Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound
2	6	3	DJ SKT Ft Youngman Certi (Move Your Body) / 3 Beat
3	11	3	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
4	5	7	Odd Mob All Of Your Heart / Spinnin'
5	9	8	Alex Ross Close Enough / Perfect Havoc
6	15	3	Meduza x Becky Hill x Goodboys Lose Control / Polydor
7	14	5	Dillon Francis Go Off (Nuthin' 2 It) / Mad Decent
8	19	4	Jax Jones & Tove Lo Jacques / Polydor
9	12	5	ADÀ Porcelain / Strange Love
10	22	3	Sense Of Sound Singers Follow Me / Duo-Tone
11	16	5	Spada Melodya / Ego Italy
12	29	2	Raflo Ft Eli Wright Never Before / Fruitstar
13	17	5	Ryan Blyth Let The Beat Hit 'Em / New State
14	24	4	Majestic Ft Troublesome Shutdown / 3 Beat
15	RE	3	Nervo x Firebeatz Ft Karra Illusion / Spinnin'
16	26	3	Lee Hepworth Ft Jacob Kondrath I Want To Know What Love Is / Fidget
17	20	4	Pre5sure It's All Good / Perfect Havoc
18	NEW	1	S.A.M Fury's Laughter / Spinnin' Deep
19	34	2	Norman Doray Morning Light / Spinnin'
20	38	2	De'Lacy x Rainie Hideaway 2019 / MWR Retro Red
21	NEW	1	Example Click / Staneric
22	21	2	Chris Willis & Lenny Fontana Top Of The World / Double-Up
23	4	7	Endor Pump It Up / Defected
24	35	2	Friend Within Set You Free / Toolroom
25	23	4	Zac Samuel Take It Back / Polydor
26	28	2	Camden Cox Somebody Else / Perfect Havoc
27	2	4	Chico Rose Ft Afrojack Sad / Spinnin'
28	32	2	Aivarask Sad / B1
29	NEW	1	Jax Jones Ft Ella Henderson This Is Real / Polydor
30	31	3	Dallas K I Know / Musical Freedom

## URBAN TOP 20

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



FREDO

## COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Meduza x Becky Hill x Goodboys Lose Control
2	Sigala Ft Ella Henderson We Got Love
3	Chris Lorenzo & The Streets Take Me As I Am
4	DJ SKT Ft Youngman Certi
5	Kah-Lo Exit Sign
6	Wilkinson Machina
7	Younotus & Janieck & Senex Narcotic
8	Pryda Terminal 5
9	Sam Girling Shine Is Mine
10	Route 94 Ft Eda Eren Fever
11	Inner City Ft Steffanie Christ'an Believe
12	Joe Stone Nothing Else (When I Think Of You)
13	B-15 Project x Ekko City Ft Crissy D & Lady G Girls Like Us
14	Cloonee Somethin' Bout You
15	M-22 Ft Arlissa & Kiana Ledé Eyes Off You
16	Model Man Beta
17	Gaullin & Julian Perretta Sweater Weather
18	Kyduz Ft Camden Cox Destiny
19	Xander Italio Hava
20	Mason Ft Slang Take It Down

© Music Week. Cool Cuts chart compiled by CD Pool from Club and Radio DJ feedback and data collected from blogs, dance websites, online and retail stores and distributors.

## COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	7	3	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
2	3	4	Jax Jones Ft Ella Henderson This Is Real / Polydor
3	14	3	DJ SKT Ft Youngman Certi (Move Your Body) / 3 Beat
4	13	2	Meduza x Becky Hill x Goodboys Lose Control / Polydor
5	6	5	Henry X & Fuse ODG Far Away / Spinnin'
6	12	4	Arlissa Running / Def Jam
7	15	4	Love Harder Ft Amber Van Day Oblivion / Ultra
8	25	5	Mari Burelle Let's Hear It For The Boy / Lit Lyfe
9	21	5	Raye & Jess Glynne Love Me Again / Polydor
10	16	3	Vanilla Hype Tap Tap / 3 Beat
11	1	4	Tiesto & Mabel God Is A Dancer / Polydor
12	11	2	Michael W. Smith Conversation / Rockettown
13	18	2	Nykki No Cry / VDM
14	17	3	Major Lazer Ft J Balvin & El Alfa Que Calor / Mad Decent
15	20	3	Lunchbox Dirty Dancin' / Spinnin'
16	30	2	Manuel Costa I Want It That Way / UMOD
17	22	7	Riton x Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound
18	26	2	Taio Cruz Ft Wonder Stereo Time For You / Vollume
19	NEW	1	Sigala Ft Ella Henderson We Got Love / Ministry Of Sound
20	NEW	1	DJ Spoon Ft Sugababes Flowers / Since 93
21	24	2	Francis Groove Ft ND Friends Can't Wait / Glagla
22	29	3	Tom & Collins Bad Tattoo / Deux Trois
23	NEW	1	Example Click / Staneric
24	NEW	1	De'Lacy x Rainie Hideaway 2019 / MWR Retro Red
25	NEW	1	Lum!x & Gabry Ponte Monster / Spinnin'
26	NEW	1	Marshall Music Wavy Flow / Marshall
27	27	2	Delena I Need You Tonight / OK
28	NEW	1	Matoma Ft Bryn Christopher All Around The World / Parlophone
29	NEW	1	Lost + Found Ft RuthAnne We Belong Together / Twin
30	NEW	1	President Street I Found Me / One Generation

# Riton & Heldens storm to the top ANALYSIS

BY ALAN JONES

Three weeks after Turn Me On became the second Commercial Pop No.1 for veteran Newcastle DJ **Riton**, and his collaborator, Dutch DJ **Oliver Heldens**, and the first for their featured vocalist, US-born, UK-based Vula (Malinga), the track – newly-serviced in a dynamic mix from house veteran Marshall Jefferson – tops the Upfront club chart.

It is Riton's fourth Upfront No.1 following Kah-Lo collaborations Rinse & Repeat and Ginger, and MNEK collaboration Deeper; Heldens' fourth No.1 (following 2014 debut Gecko, 2015 hit Shades Of Grey and 2016 Tiesto & Natalie La Rose alliance The Right Song); and Vula's first.

Eight months after landing his first Upfront No.1 as an artist with Bug A Boo which, as might be guessed, leans heavily on Destiny's Child's 1999 Top 10 hit of the same name, Dutch recording artist, producer and DJ **Joe Stone** now tops the Commercial Pop club chart for the first time with his funky house cut Nothing Else (When I Think Of



You), which is based heavily on Janet Jackson's 1986 smash, When I Think Of You. It narrowly defeats **Jax Jones'** latest smash, This Is Real (feat. Ella Henderson), which improves 3-2.

While Heldens and Stone fly the Dutch flag atop the Upfront and Commercial Pop club charts, neighbouring Belgium provides the Urban No.1 courtesy of Antwerp DJ/producer **Francis Groove**, whose latest single, Can't Wait, combines soulful R&B and a house vibe. Featuring ND Friends, it is Groove's first Urban No.1, and third entry on the chart following Tony G collaborations Love's Gonna Find You and Born To Win, which reached No.17 and No.6, respectively, in February 2017 and April this year.



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The Columbo Group is seeking a Live Booker to join our events team. You will be responsible for running the managing and booking the live music diaries of XOYO, Phonox and Camden Assembly. It is preferable that you have at least twelve months experience in a similar role and have a deep knowledge and passion for music.

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Directors UK is the professional association for film and television directors with over 7,000 members. It is a collective management organisation and has agreements with the UK public sector broadcasters and collecting societies in over 25 countries, collecting and distributing money on behalf of British film and television directors for over 25 years. We also provide a range of services to our members including campaigning and lobbying, commercial negotiations, legal advice, events, trade discounts, skills and career development.

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Manchester International Festival (MIF) is the world's first festival of original, new work and special events, staged every two years in Manchester, UK. MIF launched in 2007 as an artist-led festival presenting new works from across the spectrum of performing arts, visual arts and popular culture. MIF is now looking ahead to expanding its reach beyond its biennial festival to its all-year round programme at The Factory and we are now seeking a Head of Music to grow MIF and The Factory's reputation as a leader in the field of programming, production, promotion and co-promotion of all kinds of music.

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The BPI is looking to recruit a passionate, creative and strategically driven Digital Content & Communications Manager to work across its digital, social media and press & PR channels. Reporting to the Communications Director, the role will focus on generating content for and managing the BPI's social media and digital output, while also contributing to the BPI's internal and external communications in support of the organisation's communications and public affairs strategy and wider goals.

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# THAT WAS THE Music Week THAT WAS

This week 35 years ago...



**TOP STORY**

**YOU'VE BEEN AD**

BPI and British hi-fi manufacturer Amstrad were battling it out in court over an advertising campaign for a double-headed high-speed cassette recorder sold by the latter. "We are disturbed to find that there is no point-of-sale material available," [about copyright infringement] said a BPI legal adviser. Amstrad maintained a "dignified silence" on the BPI's claims following the suggestion of their lawyers...

**BRIT OF A DO**

BBC Television and BBC Radio announced their collaboration to broadcast the BRITs live. "British music has for too long been the media's ugly duckling of the entertainment world," BPI chairman Maurice Oberstein said. This decision ultimately led to the Fleetwood and Fox controversy. Pre-recorded wasn't too bad...

**TOUGH AT THE TOP**

CBS maintained their dominant position in the UK record market during Q3, taking top honours as leading singles and albums company, and leading albums label (CBS) and leading singles label (Epic). It was a close one with EMI only 0.2% behind. Big successes came from George Michael, Footloose, Michael Jackson, Billy Joel, and compilation album American Heartbeat...

WORDS: Jaha Knight

**Also inside...** Bernard Chevry, founder of international TV markets MipTV and Mipcom, was featured talking about his success in trade fairs... **Vestron Video** released Video Rewind - The Rolling Stones Great Video Hits - backed with "the largest promotional campaign in the history of the home video industry"... **WEA** released four new albums by Madonna, Al Jarreau, Nigel Planer and Alphaville for a festive campaign... **Chaka Khan** was on top with her No.1 single **I Feel For You** and Liverpool's own **Frankie Goes To Hollywood** were a new entry with **Welcome To The Pleasuredome** as the week's top album.

# THE AFTER SHOW

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

**THIS WEEK:** Sophie Ellis-Bextor, singer-songwriter

■ INTERVIEW: ANDRE PAINE

Sophie Ellis-Bextor heads out on tour this month in support of her career retrospective, **The Song Diaries**. Here, she looks back on her chart battle with **Victoria Beckham**, reveals which **Blur** member gave her key advice and addresses that **Kylie Minogue** rumour...

**The industry has issues with gender equality...**

"I can definitely see some inequality on that side of things. But on the performer side, it's probably one of the few industries where you are on a more level playing field, whether you're male or female. Also, as a working mum it's very unusual, because I can bring my kids to work. When my son [Mickey] was nine weeks old, I took him to do radio and TV promo. So there's a lot of things about being a performer that are really brilliant, and I take full advantage of them."

**The music press gave my band Theaudience a hard time...**

"I just felt that there was quite a lot of rudeness about my appearance, about my upbringing, about everything – and I was only 18. It just felt really bitchy. There was a misconception that I was posh and privileged and everything had just come easy to me. Sometimes the indie press can be really snarky and put things down. If they wanted to write a bad review, they weren't just bad, they were scathing. It just wasn't a nice feeling, because I was young and green and excited. But all those things have actually really helped me, so everything is good in the bigger picture. But at the time it wasn't very nice."

**Swapping between genres used to be frowned upon...**

"I'd had my fingers burned in the press with Theaudience and I felt a bit wounded by it. Doing Groovejet (If This Ain't Love) in 2000 felt like a breath of fresh air and I had no idea it was going to be a hit. For me, I just thought, 'I like the song, it makes me happy and it's something that probably won't even be written about in the music press'. It just sort of encouraged me to do what felt right. Most people's record collections are really diverse, so this weird idea that you have to stick with something and that your fans won't be able to follow you is actually bollocks, isn't it?"

**The Victoria Beckham chart battle was intimidating...**

"I hadn't really experienced anything like that before. I was aware at the time that it was very unusual and I should just try and remember as much as possible about it, because it was quite bonkers. I did see her a couple of times after that and I made a point of going over and saying, 'It's all a bit silly'. She was completely fine with me and it was a very sweet exchange. If anyone knows the ways of the press, it's



Into the Groovejet:  
Sophie Ellis-Bextor

PHOTO: Laura Lewis

*"There was a misconception that I was posh and privileged and everything had just come easy to me"*

probably Victoria Beckham – she's a lot more experienced at that than me."

**Alex James from Blur gave me some good advice...**

"He said to me, 'No one's career is a straight upward trajectory, there are always highs and lows.' That was very sage advice and very true. You're encouraged to think that if everything's not always going wonderfully well, then it's the end of the world. But, actually, once you know about the peaks and the troughs, you kind of ride them better. I'm literally loving what I do more than ever."

**It's not true that I rejected Can't Get You Out Of My Head...**

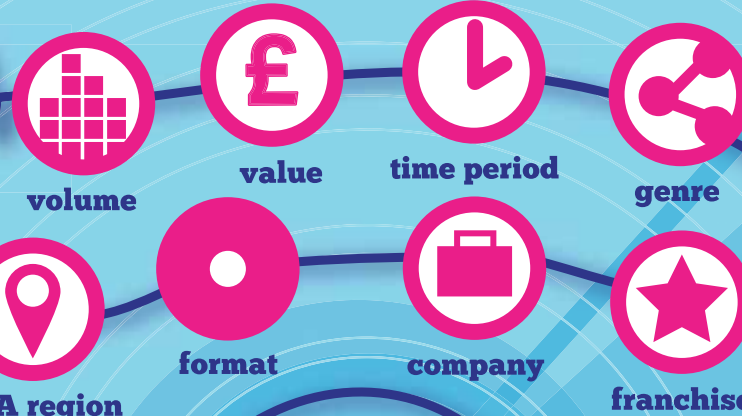
"However many times I tell people that didn't happen, it doesn't seem to matter. I never heard the song until I heard Kylie singing it on radio. I think the idea of me turning it down is obviously a much better story, but I honestly didn't. The fact that Kylie sung it was part of what made it magical. Who's to say it would have been a hit with me?"

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### INSIGHT BY



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coverage

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**DAILY SALES & MARKET INFORMATION**

### Monthly Transactions\*\*

- 8,045,000,000**  
Streams
- 8,180,000**  
Physical Sales
- 4,850,000**  
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\*based on market share of music companies subscribing to Official Charts Online in 2018. Information in this infographic is correct as at 01 January 2019. \*\*Based on average 2018 Monthly Transactions

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