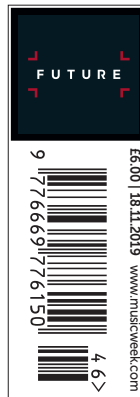


Music Week

Inside the business of music. Established 1959



SPIRITS IN THE FOREST

a **DEPECHE MODE** film

DIRECTED BY ANTON CORBIJN

IN CINEMAS WORLDWIDE
ONE NIGHT ONLY NOVEMBER 21

TICKETS AT SPIRITSINTHEFOREST.COM

TRAFALGAR
RELEASING



DEPECHE MODE

SPIRITS IN THE FOREST

a **DEPECHE MODE** film

DIRECTED BY ANTON CORBIJN

SCREENING IN OVER 70 COUNTRIES AROUND THE WORLD

*'ANTON CORBIJN'S NEW FILM IS AN ODE TO
THE BAND THAT CHANGED YOUR LIFE'*

— GIGWISE —



Across 2017/2018 Depeche Mode embarked on their Global Spirit Tour, in which they performed to more than 3 million fans at 115 shows across the globe. This new visually-striking film, directed by award-winning filmmaker and longtime artistic collaborator Anton Corbijn, captures the energy and spectacle of the band's performance from the tour along with a deeper look into how their music and shows have been woven into the fabric of their fans' lives.

Through the deeply emotional stories of six special Depeche Mode fans, the film shows not only how and why the band's popularity and relevance has continued to grow over the course of their career, but provides a unique look into music's incredible power to build communities, enable people to overcome adversity, and create connections across the boundaries of language, location, gender, age, and circumstance.



IN CINEMAS WORLDWIDE
ONE NIGHT ONLY NOVEMBER 21
TICKETS AT SPIRITSINTHEFOREST.COM

Music Week

Inside the business of music. Established 1959

“I pulled the fruit machine of life and it came up **777**”



ROBBIE WILLIAMS

HOW TO WIN WHEN YOU'RE SINGING
BY POP'S ULTIMATE HIGH ROLLER

2019 WOMEN IN MUSIC AWARDS

CONGRATULATIONS

TO ALL THE INCREDIBLE NOMINEES AND AWARD WINNERS

FROM EVERYONE AT



Sony/ATV
MUSIC PUBLISHING

Welcome to the music week...

We're No.1, so why try harder?



As I write, the UK looks set for its 12th different brand new No.1 album in as many weeks.

Since Ed Sheeran's No.6 Collaborations Project returned to the summit back in August, the position has had a higher churn rate than even Donald Trump's White House staff.

It's big release season, of course, so you'd expect a lot of records to open large. But while this year has escaped 2018's Greatest Showman dominance, which saw a myriad of records by established names fail to hit the top, the biz will now be concerned at just how difficult it is to make a record stick in the minds of consumers.

Sheeran, Billie Eilish and Lewis Capaldi are the only artists this year to return to the top after their initial stint. And, of the 11 most recent No.1s, only two look likely to be still in the Top 20 by the time this column is published (From Out Of Nowhere by Jeff Lynne's ELO, in its second week, and Post Malone's Hollywood's Bleeding, on its 10th).

The fact that Hollywood's Bleeding is a streaming-led album is telling, all other recent chart-toppers have been more physical. And while actual album sales are crucial in propelling you to the top, a blanket presence across the streaming services is fast becoming the only way to extend the chart life of a record.

That may not matter too much in business terms, but it does dent music's wider cultural impact. So much of the industry is still built around the long-player, yet how many releases in recent years have genuinely resonated with the public as an entire body of work?

From Lana Del Rey's Norma Fucking Rockwell! to Taylor Swift's Lover, 2019 has seen plenty of records that hang together brilliantly and – if we want that to continue – the biz needs to do more to make sure they reach an audience in the way the artist intended.

Swift's ideas about streaming services promoting full album listening, as recently revealed in *Music Week*, should be taken up, and chart companies could also surely find a way to weight the streams of those who listen to an entire record.

Otherwise, we might as well install a revolving door at the top of the album chart and be done with it.

Mark Sutherland, Editor
mark.sutherland@futurenet.com

MusicWeek
18.11.19

frontline

04 The Big Story

Inside Coldplay's huge comeback

06 News

10 The Playlist

11 On The Radar

Meet new songwriting force Arlo Parks

12 Sync Story

14 Hotshots

features



16 Cover story

Robbie Williams will entertain you

23 Women In Music Awards Roll Of Honour

Face to face with all of 2019's inspirational inductees

43 Special report: law firms

Inside a vibrant sector of the biz

48 Guy Moot

An in-depth look at Warner Chappell's new masterplan

regulars



52 Hitmakers

The story behind Black Box's Ride On Time

55 Charts

71 Archive

72 The Aftershow

Foo Fighters legend Taylor Hawkins

MusicWeek

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

Editorial: 020 7042 4999

Advertising: 020 7042 4071

Subscriptions: 020 8955 7020

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

UK (Print only £179)
UK (Print, digital and online) £249; Europe £349;
Rest of World Airmail \$398; Digital all £179.
Refunds on cancelled subscriptions will only be provided at the publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

SUBSCRIBE
from
£179
a year
musicweek.com/subscribe

"I saw you standing at the gates"

EDITORIAL

EDITOR Mark Sutherland
mark.sutherland@futurenet.com

DEPUTY EDITOR George Garner
george.garner@futurenet.com

NEWS EDITOR Andre Paine
andre.paine@futurenet.com

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

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

DESIGN DIRECTOR Pio Blanco
pio.blanco@futurenet.com

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

CHART CONSULTANT
Alan Jones

CONTRIBUTORS

Emmanuel Legrand (US),
Paul Stokes, Jaha Knight

COMMERCIAL

AD DIRECTOR Kate Colgan
kate.colgan@futurenet.com

SALES EXECUTIVE
Alice Dempsey
alice.dempsey@futurenet.com

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

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

SUBSCRIPTION SALES
020 8955 7020

MANAGEMENT

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

INTERNATIONAL

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

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

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

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

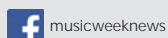
Music Week is a member of the Periodical Publishers' Association ISSN – 0265 1548



Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR)
www.futureplc.com

Chief executive Zillah Byng-Thorne
Non-executive chairman Richard Huntington
Chief financial officer Penny Ladkin-Brand
Tel +44 (0)1225 442 244

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



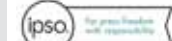
musicweeknews



@musicweek



musicweekinsta



Your essential primer for a week in the biz

THE BIG STORY



Everyday Life goes on: Coldplay to follow new double album with rapid release

As Parlophone heralds new record with innovative marketing plan, label co-presidents reveal a follow-up is already in the pipeline

— BY ANDRE PAINE & PAUL STOKES —

Coldplay are set to release one of the biggest albums of Q4 this Friday (November 22) – but there could be another record hot on its heels.

Everyday Life is the British band’s first studio album since 2015’s *A Head Full Of Dreams*, and although the “experimental” release is a double album, their label has told *Music Week* the group are likely to follow-up this release quickly.

“There’s nothing set in stone, but what we can say is there’s a desire to do another record to follow this up quickly,” Parlophone co-president Mark Mitchell told *Music Week*. “After the *Head Full Of Dreams* tour, they took a year off – that was the first time they really had that length of time apart as a band. So when they came together this album came very, very quickly. Then they worked on tracks for the rest of the summer, so there were a lot of ideas left off this record which they’re hoping to follow up as soon as possible.”

That would follow a pattern similar to Foals, who released a two-part album this year, and The 1975, who plan to follow up 2018’s *A Brief Inquiry into Online Relationships* with a new album in February.

While acknowledging that releases close together can make the most of

energising an act’s audience, Mitchell said he was not yet convinced this pattern was an industry fixture.

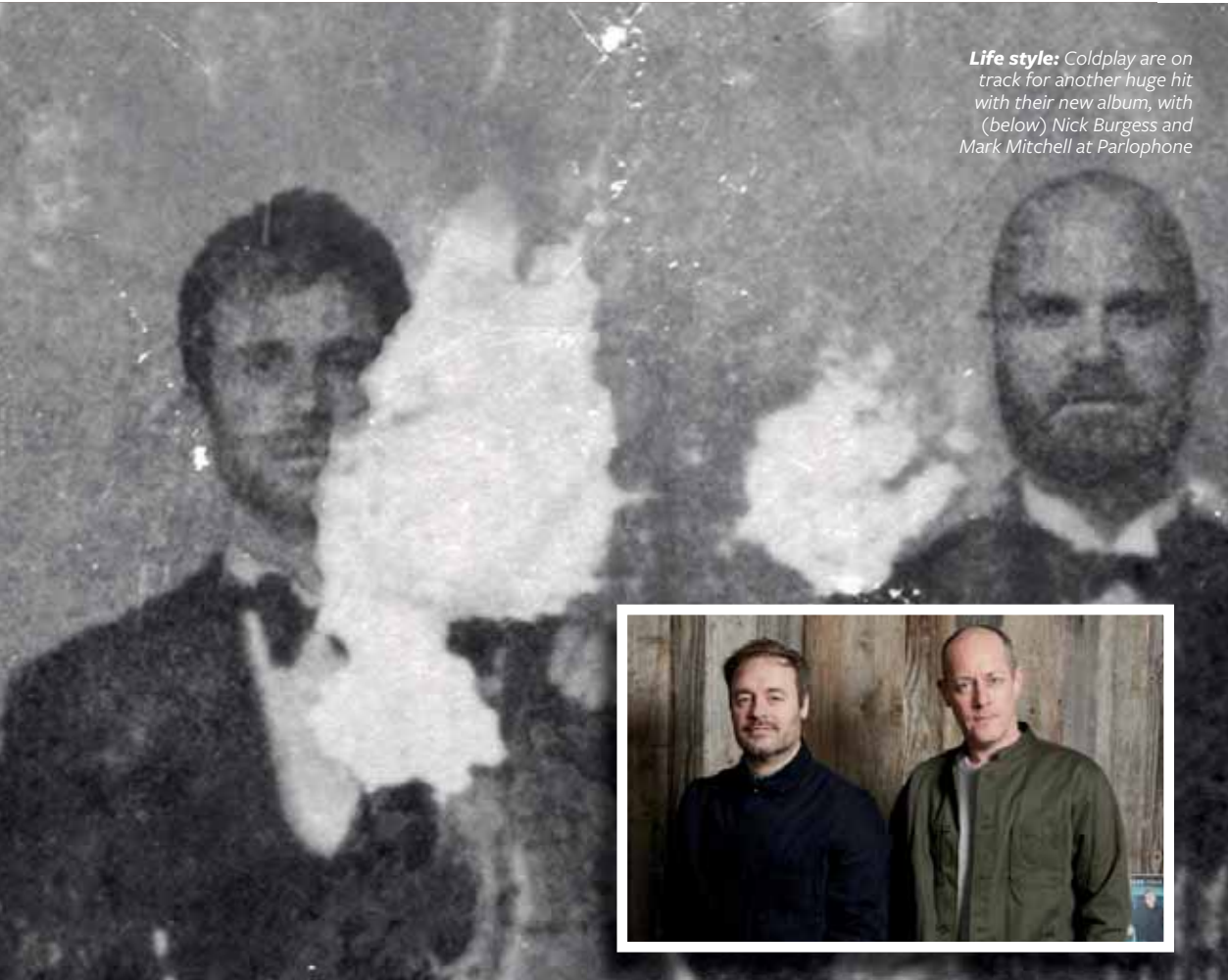
“When you have the opportunity to get people’s attention, there’s an excitement and desire to fulfil that interest and take the listener on a bit of a journey,” he suggested. “Ultimately, as long as you can create excitement around something, why not use that attention for all it’s worth? [But] I don’t know if the two albums in close succession is a *thing*.”

Mitchell’s co-president at Parlophone, Nick Burgess, added that any subsequent release would not be artistically linked to *Everyday Life*.

“I don’t think they are sister records,” he declared. “This is very much a record the band had to get out of their system. It was a personal record that they needed to put out for the world.”

Reflecting the latest LP’s nature – which is divided into Sunrise and Sunset halves – the label has created a bespoke marketing campaign ranging from announcing the record in letters to fans and via the classified sections of local newspapers, to more traditional campaign elements. The band will play two landmark gigs in Jordan on release day, which will be streamed live by YouTube.

“When the album became sided Sunrise and Sunset, the idea of



Life style: Coldplay are on track for another huge hit with their new album, with (below) Nick Burgess and Mark Mitchell at Parlophone



performing it in an open space, somewhere with a Middle Eastern influence became too much to resist,” said Mitchell. “So there’s going to be two shows, one at sunrise and one at sunset, in a amphitheatre overlooking the city of Amman.”

This mix between hyper-local and globally-impacting marketing has been driven by Coldplay themselves.

“It’s been a very collaborative approach and we’ve worked closely with the band to co-create the campaign,” said Parlophone director of marketing, partnership & strategy, Jack Melhuish. “They are full of ideas, and it was important to them to announce the record in a very personal way, and for the whole campaign to feel tactile and warm. The idea of the letters came straight from them, as did the idea of running classified ads.”

With the band not scheduled to fully tour this release, Melhuish said the approach would continue beyond the record’s release.

“It’s not enough now to have a creative campaign in the run-up to launch and then revert to the more traditional areas of marketing once a record is out,” he noted. “We’ve shot visuals for most of the album that will be important in creating focus moments around different sides of the record. It’s likely there will be some untraditional and surprising live, and fan-focused, moments peppered over the next 12 months and we’ve got some more big content moves with key partners lined up. We want the campaign to feel very much like it’s ‘always on’ across different areas into next year.”

While local newspaper ads around the globe have

driven social media, Parlophone has been keen to ensure their impact on other digital platforms, namely streaming. A Head Full Of Dreams, which has sold 1,227,158 copies to date, according to the Official Charts Company, was initially kept from free streaming services.

“The big conversation was around how do we make Coldplay fit into the streaming world now,” said Burgess. “But the reaction from the DSPs has been incredible, [the new album] is so broad for them that they know that they can fit it into all their different playlists of moods and feelings. It’s such a broad album with such high-quality writing that it’s been very heartwarming how they have appreciated it.”

Burgess said the label had high hopes for Q4 and beyond, suggesting he “would fully expect it to be one of the highest physical sellers at the end of the year”.

“We hope people give the record a chance and actually listen to it, because we’re confident if they do they’ll have a really warm feeling about the record,” Mitchell added.

Those sentiments were echoed by the band’s publisher, Caroline Elleray, UK head of A&R at Universal Music Publishing Group, who said the “beautiful, soulful record” will feel like “having an old friend put their arms around you to console and comfort you”.

“In terms of positions, of course we’re aiming for the highest ambition globally,” said Mitchell. “We are releasing it in a congested period, there’s definitely competition, but we feel very confident. Coldplay is quite a big act, I hear, so we have to go in with ambition, but this is a very artistic record with a very artistic theme behind it and we have to consider that too.”

FOR THE RECORD



THE BIG RETURN

The MOBO Awards are set to return to London next year. The 2020 ceremony will take place at the SSE Arena Wembley on November 12. In addition, MOBO boss Kanya King CBE has pledged the event will “impact more and more talented young people” with a raft of new initiatives. “We are returning with even more determination and energy,” she said.

THE BIG AWARDS



Luke Combs and Kacey Musgraves led the way at the 2019 CMA Awards, both picking up two awards. Lil Nas X was also honoured for Old Town Road with Billy Ray Cyrus. Garth Brooks maintained his record as the CMA’s most awarded artist, taking Entertainer, while violinist Jenee Fleenor (*pictured*) became the first woman to win CMA Musician Of The Year.

THE BIG ROLE



Tom Hoare has been named Syco Music’s new head of digital. The former Polydor exec returns to the music industry after two years as Universal Pictures’ head of digital marketing. Hoare was previously digital channel manager at PIAS between 2012 to 2015.

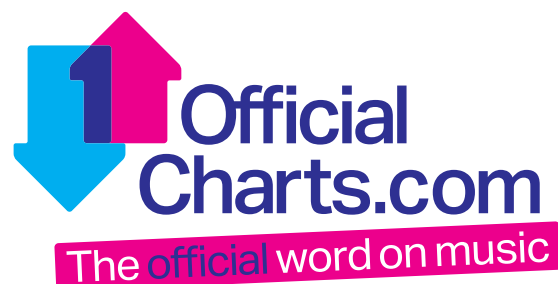
Been involved in a Number 1?
Your mantelpiece will need one of these, then.
Order your award now for pre-Christmas delivery.

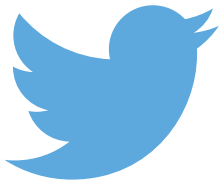


The Official Number 1 Award is presented to artists who achieve a Number 1 on the UK's Official Singles and Albums Chart. Copies of the award with bespoke wording can also be ordered by the people behind each success; whether you are a record executive, collaborator, writer, producer, publisher, artist management company, pluggger or PR.

To place an order email number1award@officialcharts.com or call 0207 620 7450
For related PR and editorial opportunities contact Lauren@officialcharts.com or Rob@officialcharts.com

Follow @officialcharts





TWEETS OF THE WEEK

The past seven days in 280 characters



@Slater81 Had so much fun at the Women in Music Awards yesterday #MWWIM so much so I have absolutely no pictures apart from a pic of the pizza I had when I got home (**Sarah Slater, Ticketmaster**) **Saturday, November 9**



@AnnieMac Thank you @MusicWeek for this award! Was such a privilege to be in a room with so many inspiring and brilliant women. (**Annie Mac, BBC Radio 1**) **Monday, November 11**



@Samuelpotts Massive congrats to Remi Harris on her Music Week Roll Of Honour. She is a game changer. She was the first mentor I ever had and the spirit she showed me when I needed it the most lives on in @YGN (**Samuel Potts, AWAL**) **Friday, November 8**



@KamilleXX won an award for being a Creative Woman In Music last night my boos! Thank u sm @MusicWeek & @PRSforMusic for support in me (**Camille 'Kamille' Purcell, artist/songwriter**) **Tuesday, November 9**



@FreyaRidings Such an honour. Adore the Women in Music Awards and always have... Thank you for having me (**Freya Ridings, artist**) **Wednesday, November 13**



@ReaLouiseWener An honour to win this Music Week award and spend the afternoon in the company of SO many amazing and talented women. (**Louise Wener, Sleeper**) **Friday, November 8**



@sarajcox Congratulations to all the winners @MusicWeek Women in Music awards, espesh Annie Mac for being brilliant. Not only at music stuff but for rocking a red lip better than any woman I know. Also big-ups Alice Levine for lol some hosting skills. (**Sara Cox, BBC Radio 2**) **Friday, November 8**



@AIM_UK Massive congratulations to all of today's winners at the @MusicWeek Women in Music Awards! We're proud to be a key partner of the event, which does so much to help drive the diversity agenda in our industry (**Association of Independent Music**) **Friday, November 8**



@partisanrecords Massive congratulations to our very own Zena White for being crowned International Woman of the Year by @MusicWeek (**Partisan Records**) **Friday, November 8**



@CandyMapela "If you're not supporting men to parent, you're making it harder for women" @OlgaFitzRoy #WomenInMusic (**Candy Mapela, Atlantic Records**) **Friday, November 8**

#1 TWEET



@emilyeavis Thank you to the Women In Music Awards for giving me the Outstanding Contribution Award, it really was the best afternoon celebrating all the incredible women in the music industry. A huge honour. (**Emily Eavis, Glastonbury Festival**) **Friday, November 8**

RISING STAR

The biz's brightest new talents tell their stories



Katie O'Leary: "The industry is a small pond, so it pays to be kind"

Katie O'Leary

Senior account manager, Name PR/FEAT campaign lead
[@katieemmaoleary](mailto:katieemmaoleary)



How did your career in music begin?

"My career began at Ministry Of Sound, where I interned for the club's marketing department. It was a great introduction to the live business and it was fun working alongside some top artists. I then went on to freelance for a US house and garage blog, interviewing artists like Louie Vega, Terry Hunter and Todd Edwards, before kicking off my PR career with a job at Name PR. Things progressed from there, and I'm lucky enough to now work with some fantastic clients including AIM, Jean-Michel Jarre, Ninja Tune, and Sony's 4th Floor Creative team, while also helping launch and run FEAT, the pan-European alliance set up to tackle touting."

What's been the best moment so far?

"Watching MEPs adopt the first-ever EU law on ticketing. There was some scepticism about getting the EU to recognise the issue, let alone legislate, so it was a great feeling to know that our concerns were not only heard but acted upon. I'm confident that there is more positive change to come."

How would you change the music business?

"I'd like above face value ticket resale to

be banned. I've never understood why the industry has legitimised profiteering at the expense of fans – essentially the hands that feed them. Yes, great steps have been taken, but while there's easy money to be made, people will always find a way to exploit this, regardless of the measures that are put in place to help curb it."

What's your top tip to survive in this industry?

"Be nice. The industry is a small pond, so it pays to be kind."

Who is your music biz idol?

"This is a tricky one as I'm lucky enough to work with quite a few incredible people in the business. If I had to pick one, I'd have to say Scumbeck Sabottka, who runs MCT Agentur in Germany and is one of FEAT's directors. Alongside his work as a promoter and agent – and working with acts like Kraftwerk – Scumbeck has passionately fought against widespread touting, most recently helping secure a preliminary injunction against Viagogo that prohibited the platform from listing tickets to Rammstein's 2019 tour. That aside, he's also a pretty nice guy and not afraid to stand up for what he thinks is right."

KATIE'S RECOMMENDED TRACK: Lamb (Feat. Cian Finn) – Moonshine

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

TALENT

On message: Sports Team build 'rabid live following' thanks to WhatsApp community

Island's Louis Bloom says emerging band have broken barriers as sold-out O2 Forum show looms large

BY BEN HOMEWOOD

Island Records president Louis Bloom has told *Music Week* Sports Team are on the way to breaking big thanks to "being part of the conversation with their community".

The London-based six-piece signed with the major last year and release music through their own Holm Front imprint. With a debut album due in 2020, they are among the priority new acts for the label, and Bloom says their unique approach has helped build "an incredibly loyal, rabid fanbase".

"Their ideas begin over a pint at their shared house and culminate in fascinating, humorous experiences, like their annual Margate coach trip with fans, the WhatsApp community and engaging online."

Sports Team have almost 10,000 followers on Facebook and 19,500 on Instagram. Their most played song on Spotify is M5 (801,215). WhatsApp caps group membership at 250, but executives said the band's popularity shows that fans are hyper-engaged.

Stuart Clarke manages the group through Good Life Music and said the team, which includes Primary Talent International and DHP Family, has "always aimed to create something bigger than just another band".

"It's about building a sense of occasion around what is ultimately a band playing a show," Clarke said. "The WhatsApp group has helped build a really close community of hardcore fans. Idles have their AF Group on Facebook, but WhatsApp just felt like an even closer relationship. It's really personal."

Primary Talent's Matt Bates said Sports Team's live imprint is "light years ahead" of their peers. "We've always pushed the limits of what can be sold and the band have

"We've always pushed the limits of ticket sales"

Matt Bates
Primary Talent International



Crowd control Sports Team's Alex Rice at London's Electric Ballroom

constantly over-performed commercially due to their rapid growth," said Bates. "I see an O2 Academy Brixton being on sale before their debut album, which very few artists manage to do and is real testament to the bond they have built with fans through unique techniques."

DHP Family promoter Joshua Ward predicted their footprint will continue to grow. "The WhatsApp group helps spread the word and members always get first priority to tickets. Brixton seems daunting, but for a band this ambitious it feels achievable."

Sports Team first gigged in London at nights organised by So Young Magazine and have since played Moth Club (300 capacity), Scala (1,145) and Electric Ballroom (1,500). Their next show, at O2 Forum Kentish Town

(2,300) on December 5, is sold out.

"Being a fan-led band feels great," said frontman Alex Rice. "It's young fans as well, 16 and 17-year-olds who want to go and destroy themselves in the front row of a mosh. We're really proud of it. We've managed to corral this group of outsiders."

Rice said the band hope to grow their annual Margate trip into a regular festival at Dreamland, which has played host to Foals and Gorillaz. "We want to instill a sense of identity," he said. "It's a gang of people giving you another way to live your life."

Clarke confirmed Sports Team will explore platforms beyond WhatsApp, while Bloom foresees further expansion. "Creative ideas are king and we must replicate the narrative they have built," he said.



Everything Not Saved Will Be Lost – Part 2

Peak Chart Position: No.1

Label: Warner Records

TAKE A BOW

TEAM Foals

Management: Peter Mensch, Alex Wall (Q Prime Management)

A&R: Phil Christie, Ben Durling (Warner Records)

Agent: Emma Banks (CAA)

Marketing: Jennifer Ivory, Alex Burford (Warner Records)

National Radio: Jane Arthy (Warner Records)

Print Press: Laura Martin (Real Life)

Online Press: Morad Khokar (Warner Records)

Regional Press: James Heward (Pomona)

TV: Tom Dark (Warner Records)

Digital: Seb Simone, Angie Ali (Warner Records)

Streaming: Alysha Wood (Warner Records)

International: Vic Aroldoss, Josh Jennings (Warner Records)

Publisher: Transgressive/Warner Chappell





We proudly congratulate

Heulwen Keyte

on being named to

Music Week's Women in Music Roll of Honour

and we salute all our women in music

Aïcha Forbes-Diaby
Alaina Latona
Alexis Lesko
Allison Ferreira
Anastasia Klochkivska
Angelica Ayala-Torres
Angie Rance
Ashley Jackson
Ashley Ramos
Beth Morton
Bethany Leighty
Bex Majors
Bianca Nour
Brittney Keelor-Holzer
Camila Conesa
Carmen Chiles
Cassie Trimble
Chelsea Gosnell
Cheryl Paglierani

Chloe Peachey
Christina Austin
Christine M.J. Lee
Claire Baker
Cleo Thompson
Dani Simmonett
Danielle Rosh
Diana Richardson
Ella Roggero
Emily Fernandez
Emily Robbins
Gabi Fernandez
Gabiella Librizzi
Georgie Donnelly
Georgie Valins
Haley Fairman
Harriet Quare
Heulwen Keyte
Ivy He

Jen Walker
Jenn DeLamar
Jessica Bazan
Jessy Hunter
Joanne Howes
Jodie Findlay
Julia Pettis
Juliet Temko
Karina Gonzalez
Katharine Gardias
Kelsey Evenson
Keshia Floyd
Kim Selby
Lauren Donaldson
Laura Martin
Lauren Hamrick
Leah Ford
Mallory Guzzi
Margot Revet

Marissa Loil
Mary Petro
Maura Tompkins
Megan Braley
Megan Thompson
Melissa Newhart
Mercy Bell
Merje Vidovich
Natalia Nastaskin
Nicole Schoen
Nicolette Fanelli
Noël Largess
Olivia Strang
Polly Walter
Riley Folsom
Samantha Henfrey
Sandra Abrantes
Sara Schoch
Sarah Casey

Sarah Parnagian
Sasha Hunte
Scarlett Boyle
Shivani Brooking
Tal Weinstein
Tammy Hsu
Tara Austin
Tara Vickers
Taren Jackson
Tessie Lammlé
Tina Dunca
Toni Wallace
Tonia Berry
Vanja Primorac
Zoe Swindells
Zoe Vassilakis
Zoe Williamson

THE PLAYLIST



J HUS

Must Be (Black Butter)



As if there wasn't enough excitement around J Hus' big comeback, producer JAE5 has slathered jazzy sax all over this low-key joint, which suggests Hus could change up the rap game once again.

Contact Imran Malik
malik@imran-malik.com

JAKE BUGG

Kiss Like The Sun (RCA)



Jake Bugg blows the cobwebs away by layering twanging guitar and vocals on a return that shows the snarl and snap of his early releases is still alive and kicking.

Contact Barbara Charone
bc@mbcpr.com

ROMAN LEWIS

Something To Care About (Bright Antenna)

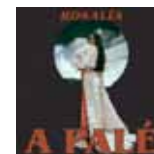


Watch out for 18-year-old Roman Lewis in 2020: Something To Care About shivers and shakes, showing he's already a dab hand at indie balladry.

Contact Jon Lawrence
jon@chalkpressagency.co.uk

ROSALÍA

A Palé (Columbia)



Rosalía's music is stained with her past, and this new bone-shaker is named after the shipping pallets that towered high near her home outside Barcelona.

Contact Taponswa Mavunga
taponswa.mavunga@sonymusic.com

SKINNY LIVING

No Messiah (Polydor)



The Yorkshire trio dole out more guitar anthems, as the soulful rasp of No Messiah drops ahead of a show at London's Scala. It's a tearjerker.

Contact Susie Ember
susie.ember@umusic.com

RAY BLK (FEAT. CHIP)

Action (Island)



Ray Blk locks into a shuffling groove on Action, a club track that carries the challenge: "All these brothers wanna talk, but they never show action".

Contact Shane O'Neill
shane.oneill@umusic.com

JEHNNY BETH

I'm The Man (Jehnnny Beth)



Yes, this agitated single featured in the new series of Peaky Blinders but, more importantly, its release precedes new solo material from the Savages leader.

Contact Ant Giannacini
anthony@mbcpr.com

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

GIG OF THE WEEK

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



21 GIRL RAY
Rough Trade East, London
6.30pm

London indie trio Girl Ray swivel towards a glossier pop direction on their new album *Girl*, and this in-store is an ideal chance to inspect their new sound. They're on the road doing far larger venues with *Metronomy* this month, but this promises to be a small gig to savour.

TASTEMAKERS

The industry's favourite new sounds

Gabriel Szatan, Journalist, Resident Advisor/The Guardian

GIANT SWAN – GIANT SWAN



Swanning about Gabriel Szatan

Dance music has grown fat on the currency of clicks and streams, and Giant Swan are the only ones who can save us now. The Bristol duo chuck techno, drone, modulated electronics and various sub-genres like grindcore, harsh noise and screamo into a particle accelerator, then ride what comes out. Their pulsating live shows find a middle ground between Fuck Buttons, My Bloody Valentine, Paula Temple and Aba Shanti-I: 200mph rockets of sound, impossible to ignore.

Unlike so many machine-wielding blokes who have made a racket and disappeared, Giant Swan have ambitions beyond simply stunning

crowds. They represent barbarians at the gate, but ones who want to reshape the castle from the inside for the better. They extol the virtues of safe spaces in clubs, sexual fluidity and communal ecstatic release. Having wowed Eastern European bunker raves and leafy Ugandan festivals alike, this month's British and Irish tour is the litmus test of whether they can convert the masses. To see them make the leap to the Mercury Prize shortlist in 2020, as similarly charged acts Idles and Black Midi did this year, would be another resounding victory for the freaks and geeks currently mounting an insurrection on popular music.

ESSENTIAL INFO

RELEASES Sophie EP (November 29)

LABEL Beatnik/Transgressive MANAGEMENT Beatnik

NEXT GIG Eurosonic Festival, Groningen, January 15

Home comforts fuel the rise of a new songwriting force...

Arlo Parks has been writing stories ever since she can remember. She doesn't quite know why she does it, but she's never been able to stop.

"It started when I was much younger, writing fantasy stories," begins the 19-year-old, who we meet before soundcheck ahead of a support slot with Loyle Carner.

"Then I discovered that I was more interested in imagery and textures than plots and my teacher recommended that I start writing poetry, then that morphed into lyrics."

Parks has always written best in her bedroom, cocooned from the outside world. In her early teens, she started making music to patch her lyrics to, inspired by the moods favoured by Frank Ocean, My Chemical Romance and her fellow Londoner King Krule. A flurry of SoundCloud uploads helped establish Parks' sound, which exists in a dream state; snatches of melody and faraway basslines lurk in shady corners, with her vocal sliding over the top. Debut single Cola came out this time last year and the hype began. Now, Parks is signed to Transgressive and has forged a reputation for poetic candour, her songs frankly diarising her explorations through life, relationships, sexuality and mental health.

"I'm not sure if my music makes me happy, it's more something I feel a physical need to do," says Parks. "I just always feel the need to write. I feel like I'm fulfilling a purpose in some way when I've made a good piece of work. It is a release, but I don't really know how it makes me feel. I'd say it makes me feel like I'm doing what I'm meant to do."

Parks releases her second EP, Sophie, later this month and is busy writing for her debut album, not that she's had much time to lay down any concrete songs, mind. The singer avoids keeping lyric ideas on her phone, preferring to scribble on the back of a receipt or scrap of paper. And don't expect her to hunker down in a flash studio any time soon.

ON THE RADAR

ARLO PARKS

"I get a sense of comfort when I'm in a house, things just come more easily," says Parks, who made her debut EP between her place in South West London and an Airbnb in Angel. "There's less pressure and you can just pop out to make a cup of tea or walk around the neighbourhood. I feel more at peace in those kind of scenarios, whereas in the studio it doesn't feel like you're in a real place, it feels sterile."

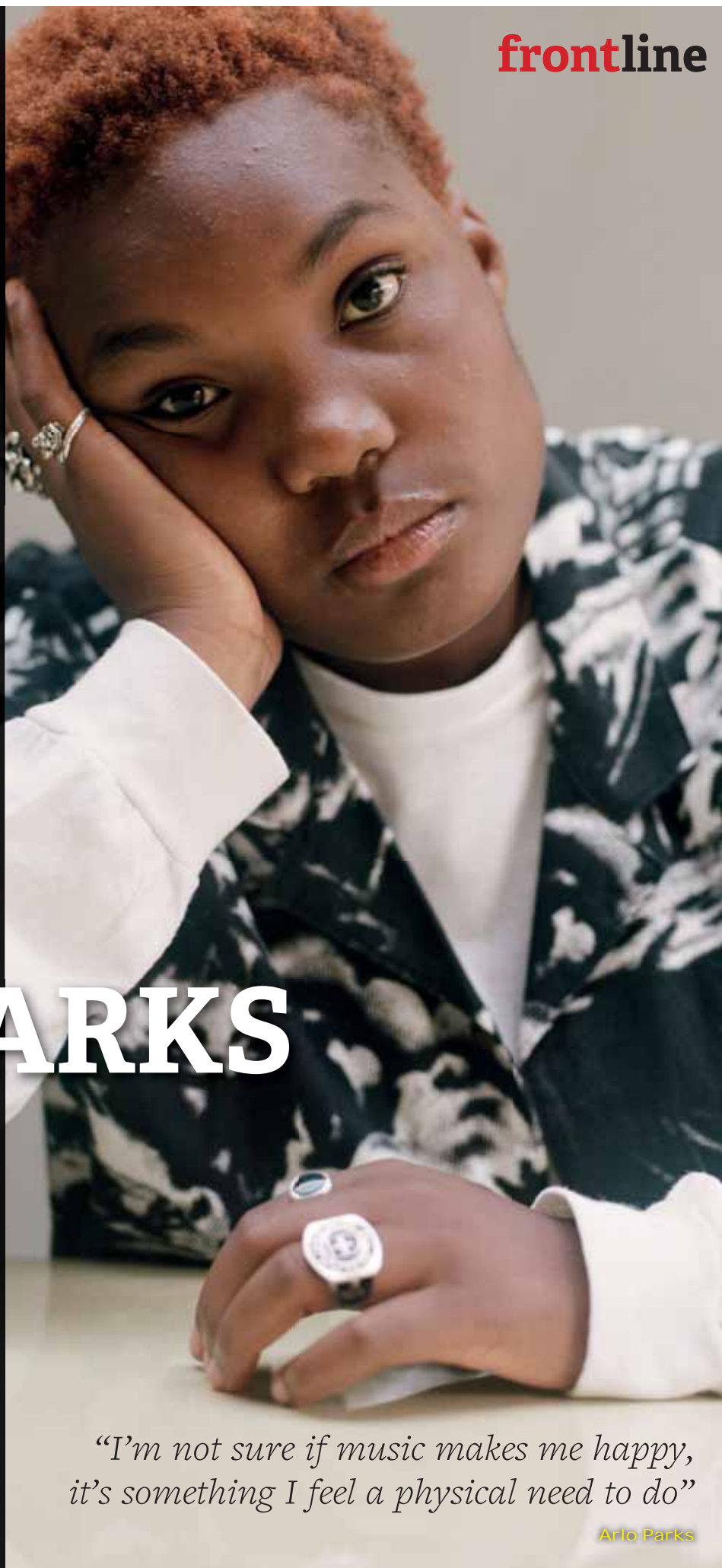
All of which makes sense when you listen to her music. Songs such as Sophie and Second Guessing feel warm and lived in, allowing the intensity of the lyrics (*"I'm just a kid, I suffocate and slip"*) plenty of room to hit home.

"My responsibility is to make honest, true art, that's what I've always wanted to do," she says. "As I get more of a platform I want to be a positive figure, but I want to stay true to what I want to make, what I find meaningful and what I think needs to be said."

And so we wait for more music, for Parks' vision to fully emerge. At this point, she's barely begun.

"I'm still at the beginning and there are a lot of things I want to try," she concludes. "I'll be exploring a bunch of bits and obviously it's going to be quintessentially me, but it's not going to be exactly the same. That would be boring..."

BEN HOMEWOOD



"I'm not sure if music makes me happy, it's something I feel a physical need to do"

Arlo Parks



You're gonna be the one that saves me: Renault's ad and (below) Rahel Debebe-Dessalegne

SYNC STORY

RENAULT/RAHEL DEBEBE-DESSALEGNE

■ BY BEN HOMEWOOD

Twenty-four years and 2,641,003 sales after it was first released, Oasis smash Wonderwall has finally been licensed for a TV advert. Renault's new Clio model has been 30 years in the making, so this campaign seems a big deal all round. The ad depicts a love story that starts on a French



"It had to be a very special ad for us to take it to Noel Gallagher"

Nick Oakes
Sony/ATV

exchange trip, with Wonderwall sang by Rahel Debebe-Dessalegne, singer with London jazzers Hejira

"It's one of the most iconic Oasis songs, so it had to be a very special campaign for us to take it to Noel Gallagher and Ignition," says Nick Oakes, head of sync & creative licensing at Sony/ATV. "It's great to work with [agency] Publicis, especially so given the brave creative and direction. It definitely should make people sit up and take notice."

Colin Byrne, group creative director at Publicis Poke, said Wonderwall "is one of the greatest love songs ever written".

Music supervision, then, had to be just right, and Soundtree's Jay James relished the challenge.

"The song holds such a space in British music culture," James says. "We've always loved Rahel and Luis [Almau, arranger] crafted the backing and directed the performance to picture. We were all aligned when finding a singer who would be able to convey the emotion in a sensitive and very real way."

Spot: Renault UK **Title:** All New Renault Clio: The French Exchange **Composer:** Noel Gallagher **Arranger & Producer:** Luis Almau **Artist:** Rahel Debebe-Dessalegne **Master/Music Supervisor:** Soundtree **Publisher:** Sony/ATV **Ad Agency:** Publicis Poke **Executive Creative Director:** Dave Monk **Group Creative Director:** Colin Byrne **Creative Directors:** Rob Butcher, Tom Genower **Head Of Film Production:** Colin Hickson **Film Company:** Academy Films **Director:** Frederic Planchon **Post Production:** MPC **Airdate:** 08/11/19

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

MAKING WAVES



Nothing to see here: Do Nothing

THIS WEEK'S HOTTEST BRAND NEW ACT

Do Nothing

KEY TRACK: Gangs
LABEL: Phlexx Records
MANAGEMENT: mike@flatcapmusic.com
TWITTER: @donothingband

WHO: Do Nothing are singer Chris Bailey, guitarist Kasper Sandström, bassist Charlie Howarth and drummer Andy Harrison.

WHAT: The band draw from post-punk and the 1970s New York sound that LCD Soundsystem mined so well. With spiky, spoken-word vocals from Bailey, their music is both infectious and infected, bristling with noxious energy.

WHERE: Nottingham.

THAT NAME MAKES THEM SOUND A BIT LAZY? While we can't vouch for Do Nothing's work ethic, their output so far is full of intent. Word is they might just break like Idles, so there's a tenuous link to lethargy if you really want one.

CHEERS. WHAT ABOUT THE MUSIC, THEN? Their grooves snap nicely and Bailey takes his cues from comedians such as Stewart Lee. He's cultivating a persona to best deliver edgy, often-hilarious songs such as upcoming single Lebron James.

WHAT'S NEXT? Do Nothing begin a seven-date UK tour in Sheffield this week, while an EP is due next year.



midem
CONNECTED BY MUSIC

**Save € 465 until
28 November 2019**

Our best price for Midem 2020

REGISTER NOW

**Join the home of the global
music community!**

2-5 JUNE 2020

Cannes, France

More info on
[midem.com](https://www.midem.com)

HOTSHOTS



A



B

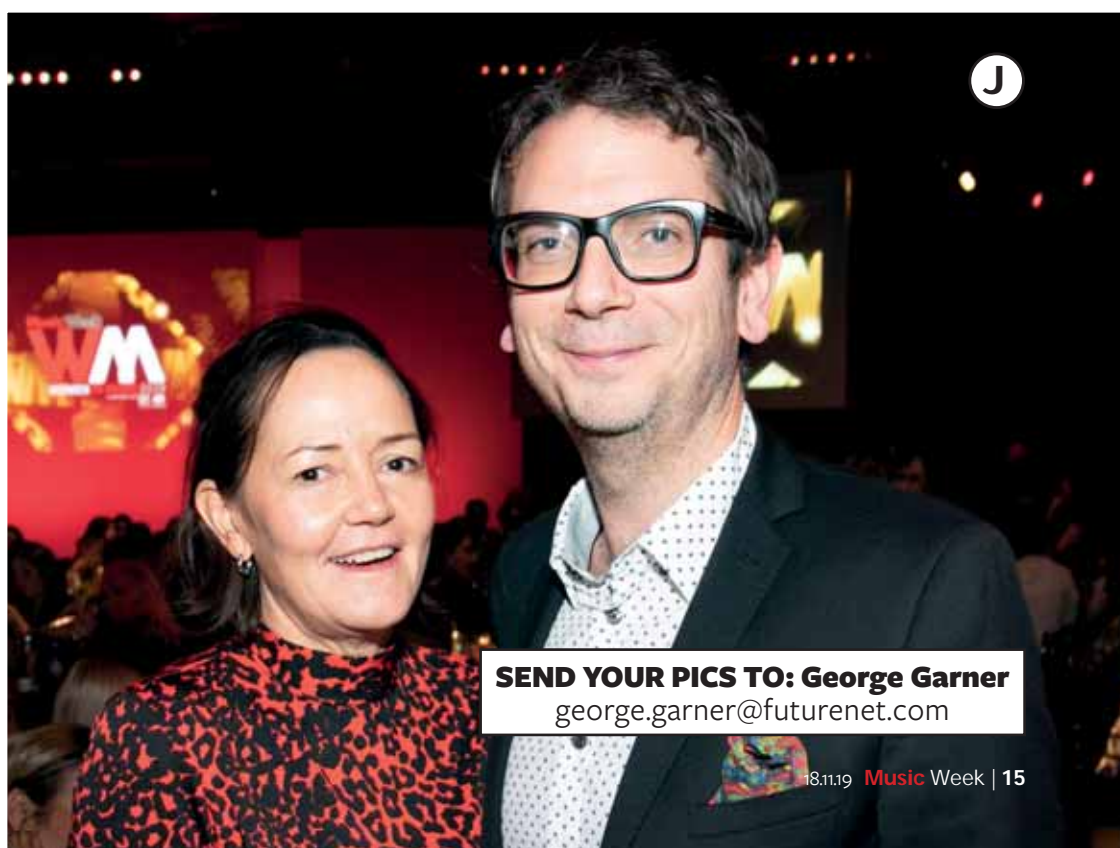


C



D

Everyone's a winner The biz was out in full force at London's Brewery to salute the achievements of this year's winners and Roll Of Honour inductees at the Women In Music Awards 2019. The sell-out event was staged in partnership with UK Music and AIM, whose founder Alison Wenham returned to speak at this year's ceremony. Pictured here on the night are: **(a)** Camille 'Kamille' Purcell, Clara Amfo and Radha Medar. **(b)** Good Soldier founder Christian Tattersfield and Freya Ridings. **(c)** The Amazon Music UK team. **(d)** The Polydor team. **(e)** Columbia president Ferdy Unger-Hamilton, Sony Music UK COO Nicola Tuer, Amazon Music UK director Paul Firth and chairman and CEO of Sony Music UK & Ireland Jason Iley. **(f)** The BBC Radio teams and friends. **(g)** Universal's Selina Webb and Morna Cook with Decca president Rebecca Allen. **(h)** UTA's Heulwen Keyte and Neil Warnock with the Royal Albert Hall's Lucy Noble. **(i)** Clara Amfo and WIM 2019 host Alice Levine. **(j)** Live Nation's Jo Dipple with Ticketmaster's Andrew Parsons. (Photos: Paul Harries).



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

THE GREATEST SHOWMAN

Robbie Williams has pretty much done it all in his incredible 30-year career – except release a festive album. But that’s all about to change with double LP **The Christmas Present**, out this week. Here, with another **Las Vegas** residency on the horizon, Williams and his team set the scene for an intriguing new chapter...

— BY JAMES HANLEY —
PHOTOS: JULIAN BROAD

What happens in Vegas doesn’t *always* stay in Vegas. Just ask Robbie Williams. When the 28-song tracklist was unveiled for the Robster’s first ever Christmas album, one collaboration stood out like, well, a 6ft 9in boxer.

“Tyson Fury: an incredible character and an incredible athlete,” marvels the former Take That star, who was midway through his maiden Sin City residency when checking in with the Gypsy King in June. “He was fighting in Vegas when I was in Vegas,” continues Williams, speaking to *Music Week* in London. “I was in his dressing room before the fight and tossed out the idea. He responded kindly to it and he followed through on his promise.”

The lineal heavyweight champion, who went on to triumph by second round TKO, co-stars on the knockout track Bad Sharon, a boozy, raucous standout from *The Christmas Present*, which drops via Columbia Records on November 22. “That’s not the single by the way,” notes Williams (that honour falls to disc two opener Time For Change). “But Tyson thinks it is for some reason and I daren’t tell him it isn’t...”

“Tyson was an interesting one,” smiles Michael Loney, co-MD of management company IE:Music, which counts Williams as a client. “We’d finished a gig in Austria and got on a plane to Switzerland. Then we got a plane from Switzerland to Los Angeles and then from Los Angeles to Las Vegas. We got changed in the airport and went straight to Tyson’s dressing room [at the MGM Grand Garden Arena]. It was in that moment that Rob remembered that Tyson can sing, because he sings after every fight he wins and sometimes even in the press conferences. We saw him maybe two hours before he was fighting and it was quite a surreal experience, especially having been travelling for about 24 hours.”

The double album’s star-studded guest list also includes Rod Stewart, Bryan Adams, Jamie Cullum, German singer Helene Fischer, Williams’ father Pete Conway and the LMA Choir, who were mentored by Williams during his time as a judge on the 2018 series of *The X Factor* alongside his wife, actress Ayda Field.

“They’re all people that Rob knows and respects, and he asked each of them individually,” reveals Loney. “He waited until he could ask them face to face so they couldn’t say no!”

Blessed with the inspired working title of *Achtung Bublé*, the record is Williams’ 12th solo studio LP and is spread over two discs – *Christmas Past* and *Christmas Future* – both including a mixture of original songs and seasonal covers.

“From the off it was important to us that this didn’t feel like just another Christmas album and we got across the fact that – while there are new big band and swing versions of Christmas classics on the album – there are also a whole host of great new compositions,” explains Columbia UK MD Manish Arora. “To help with this, we devised a past and present aspect to help with the messaging around it and made sure we focused on dropping instant grats that showed both sides.”

“Rob’s always wanted to do a Christmas album. We can’t let Michael Bublé have it all to himself every year,” chuckles Chris Briggs, A&R consultant at Sony Music. “The idea for this has been discussed and song lists made and songs written for at least five years. This is Rob’s project: the tracklisting, the concept. We just helped execute his ideas.”



“My formative musical years were spent in the ’90s, where having a personality was almost as important as the music – and I think we’re missing that”

ROBBIE WILLIAMS

Just Williams: *Robbie Williams is one of the best-selling UK artists of all time*



Williams' longtime manager, IE:Music co-founder Tim Clark, tells *Music Week* the 45-year-old superstar has consistently been the master of his own destiny, pointing to his 2001 swing covers album *Swing When You're Winning* (2,419,674 sales, OCC).

"Lots of people pooh-pooed it and, of course, it turned into a huge success," says Clark. "What he gets the most satisfaction from is crafting songs and then performing them. His driver is writing great songs. And boy, he knows when he's written one! "The Christmas Present is the most heartwarming Christmas album I've heard in a long time. It runs the whole gamut, from comedy to wonderful traditional songs, and it's extraordinary how the songs he's written already sound like standards."

Briggs recalls first meeting Williams in 1996, shortly after *Chrysalis* was absorbed into EMI.

"I went round to his flat in Maida Vale and we talked about music from *The Beatles* to *Oasis* to *Dr Dre* to *Glen Campbell* and back," remembers the A&R man. "He gave me a book of lyrics and sang some melody ideas, about a foot from my face. That was enough evidence for me.

"He signed with EMI when RCA released him and after a few months we were introduced to Guy Chambers by [publishing exec] Paul Curran."

Williams' partnership with Chambers has assumed legendary status, producing the multi-platinum *Life Through A Lens* (2,103,616 sales), *I've Been Expecting You* (2,598,031), *Sing When You're Winning* (2,214,602) and *Escapology* (2,089,528) LPs, and a veritable truckload of hit singles.

Though the duo went their separate ways in 2002 they later reunited for 2013's *Swings Both Ways* (746,279)

and 2016's *The Heavy Entertainment Show* (353,425), Williams' first record since signing with Sony. Chambers produced the majority of *The Christmas Present* with Richard Flack.

"It was meeting and working with Guy that first opened Rob up as a songwriter," suggests Briggs. "In publisher speak, he is a lyric and topline writer and he has gone on to write with many different writers in a variety of styles. He enjoys writing enormously and never stops demoing new ideas."

Clark, who co-managed the Stoke-on-Trent-born singer with business partner David Enthoven prior to Enthoven's death in 2016, believes Williams' songwriting talents have not always been given the respect they deserve.

"If you listen to any Robbie Williams album, [you realise] there is no way that any of those songs could have been written without Rob," he stresses. "You only have to listen to the lyrics to know that these are absolutely driven by Robbie Williams. We think he is actually the most underrated writer of the past three decades."

The entertainer's achievements are well-documented, but bear repeating: 75 million albums sold worldwide, seven No.1 UK singles, 10 No.1 albums and a record 18 BRIT Awards. Williams also drew 375,000 people to Knebworth over three heady nights in August 2003, 12 months after signing a groundbreaking £80 million record deal with EMI, and shifted 1.6m tickets for his 2006 *Close Encounters* tour in a single day. Even that year's divisive *Rudebox* album, his sole commercial misstep, has moved in excess of half a million copies domestically.

Rejoining *Take That* in 2010 for their 8x platinum *Progress* LP

(2,394,394 sales), the group's subsequent 29-date stadium tour is the biggest in UK history, with ticket sales topping 1.8m. And while hit singles have proved harder to come by in the streaming age (his last No.1 was 2012's *Candy*), Williams has quietly amassed 7.4m monthly listeners on Spotify, where his most streamed songs are *Angels* (178m), *Feel* (124m) and *Rock DJ* (84m).

Repped on the live circuit by agent Ian Huffam of X-ray Touring, the star wowed a sold-out British Summer Time Hyde Park in July and returns to the capital next month for two special shows at The SSE Arena, Wembley, billed as *The Robbie Williams Christmas Party*. He will also play an intimate gig at the BBC Radio Theatre on November 29 as part of Radio 2's *In Concert* series and appear at the *Royal Variety Performance*, as well as *Hits Live Manchester*.

"Rob's live craft is better than it's ever been," declares Loney. "He's a student of entertainment and the research he does to get his performance right is extraordinary. It came across in a huge way in Vegas and that carried through to Hyde Park, and the reviews were incredible."

"The songs are absolutely driven by Rob. We actually think he is the most underrated writer of the past three decades"

TIM CLARK, IE:MUSIC

Promoting a seasonal record, however, presents a distinct set of challenges. "You've got what looks like a five-week campaign versus a four or five-month album campaign, so we've had to be clever from a marketing perspective and use every tool available to us," asserts Loney. "There is not a free day between now and Christmas. There are the two Wembley shows, we've announced an ITV special for the UK and various other broadcasters internationally and we are, of course, doing all the TVs that you'd want to do.

"We're also working with his brand partners including WW and Audi, which started off as a straight licence for *Let Me Entertain You* and has turned into a 360° deal including re-recording, interaction with the brand and a retail solution."

Columbia's Arora adds: "Going in, we knew getting Christmas songs played in October – when the album was announced – wasn't going to work and doing pre-release promo was going to be difficult even in early November, so we focused on a strong album visual on socials instead. The

weekly multiple instant grats and accompanying visuals have allowed us to get news out to the fanbase while we hold back our main single, *Time For Change*, for airplay in December.

"We'd obviously love for the album to become a part of everyone's festive celebrations this year and for years to come. There's a real sense of fun and celebration to it, as you'd expect, so the hope is it becomes the first iteration of an ever-evolving Christmas album that can be refreshed with new material down the line."

Loney feels confident that at least one track has the potential to become a staple of the festive period.

"The tricky thing with a Christmas album, especially when it's two discs, is to get everybody to hear all of the songs and turn them into classics," he muses. "But I'm sure *Time For Change*, which is the main focus of this campaign, will become a classic."

Following his successful 2019 residency, Williams is returning to the Wynn Hotel in Las Vegas for eight dates next spring.

"It's his spiritual home in so many ways," reflects Clark. "The *Rat Pack* was the music he listened to when he was a kid – Sinatra, Dean Martin and so on. He's a proper scholar of that era of music, so it was like a homecoming."

"It's been a huge success," chips in Loney. "The ticket buyers were 70% from America. He does have a fanbase there and those that don't know him and come along out of intrigue are completely won over by the end of the show because his performance is next level. In fact, he's the best in the world."

Plans are already afoot to mark Williams' 25th year as a solo artist in 2021 and, as Clark asserts, the world is still very much his oyster.

"He has an insatiable desire to work, so where does an artist

go?" he ponders. "Well, where did Frank Sinatra go? Will he make a film? Maybe. But one thing is for sure – it will be driven by Rob."

Music Week goes straight to the horse's mouth, meeting Williams in a suite at The Berkeley Hotel in Knightsbridge. Here, in a frank discussion, the singer lets rip on the music biz past and present, the chances of another Take That reunion and his "fucking long list" of enemies...

How was Las Vegas?

"Vegas is incredible. It's a compact, more exclusive [show]. It's fucking smaller. I get to go into the toolbox and really *be* my heroes. All of my heroes were from the '80s and then the '50s, '60s and '70s: people who could do multifaceted things like sing, do a bit of dancing and then tell stories and be funny, which is what I've always wanted to do – and I get to do that. I have increased my armoury with these performances. When I came back to do Hyde Park in the summer and people were saying such nice things about me, it was because I'd gathered more tools."

What inspired you to make a Christmas album?

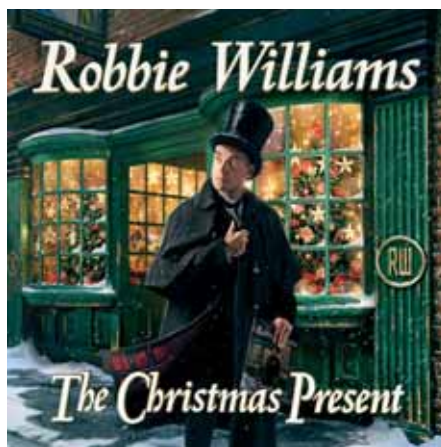
"I'm always writing. I've never stopped writing since I started, and my diary was a bit boring. I'm a middle aged man that's married with three kids. Pain is a good thing to write about – people respond to that – but I'm kind of sorted. I'm in a place where I still want to write and still find the need to write something that hopefully becomes the fabric of people's lives, but I have to figure out a different way to attack it. So I wrote a Christmas song in one particular session – because I wanted to own Christmas, New Year and birthdays – and I really enjoyed it, and I thought could do a whole album of it. Three years later, here it is."

Do you think there is a hit single on there, or are those days now behind you?

"I just think the oxygen that I need has been taken away because streaming is massive and my audience don't stream. If we were still in a market where people bought records I'd be in with a shout for Christmas No.1 but, as it happens, my audience don't stream so it's going to be very difficult to even get in the Top 20."

How did you persuade Rod Stewart to guest on the LP?

"Rod and I were having a meal together, I suggested him singing on the Christmas album and he graciously said yes. A year and a half



Christmas comes early: *The Christmas Present* is out on November 22, via Columbia

"Rob's always wanted to do a Christmas album.

We can't let Michael Bublé have it all to himself every year!"

CHRIS BRIGGS
SONY MUSIC

later I hadn't forgotten – and I think he had – but he said yes and he's lent me his talent, his charisma and his voice and I'm very proud to do a song with him."

Your songwriting partnership with Guy Chambers is up there with the best, but what is your opinion on the multiple co-writer trend?

"Whatever way you get to the destination is OK. I mean, I don't like it for publishing splits. It seems a very American way of doing it, but however you get there is however you get there."

We sadly lost your co-manager David Enthoven in 2016, what impact did he have on your life?

"David Enthoven single-handedly had the biggest impact on my life of anybody I've ever met. He guided me, loved me, gave the best advice, saved my life. At David Enthoven's funeral it was just full of people walking up to me and saying, 'David saved my life'. [It's] just fucking incredible that he had that impact on people. He was smart, stylish, loving, empathic, ferocious, giving of his time... He is somebody that I could only dream of being. He was just an exemplary human being."

What's your relationship like with Tim Clark?

"Tim is an absolute fucking bulldog and I am so happy that he's on my side. It's like having Mike Tyson in my corner – and he's never stopped being peak Mike Tyson. It's like, 'OK, you want to fuck with me? Deal with him!' Because what Mike Tyson was for boxing, my manager is for business."

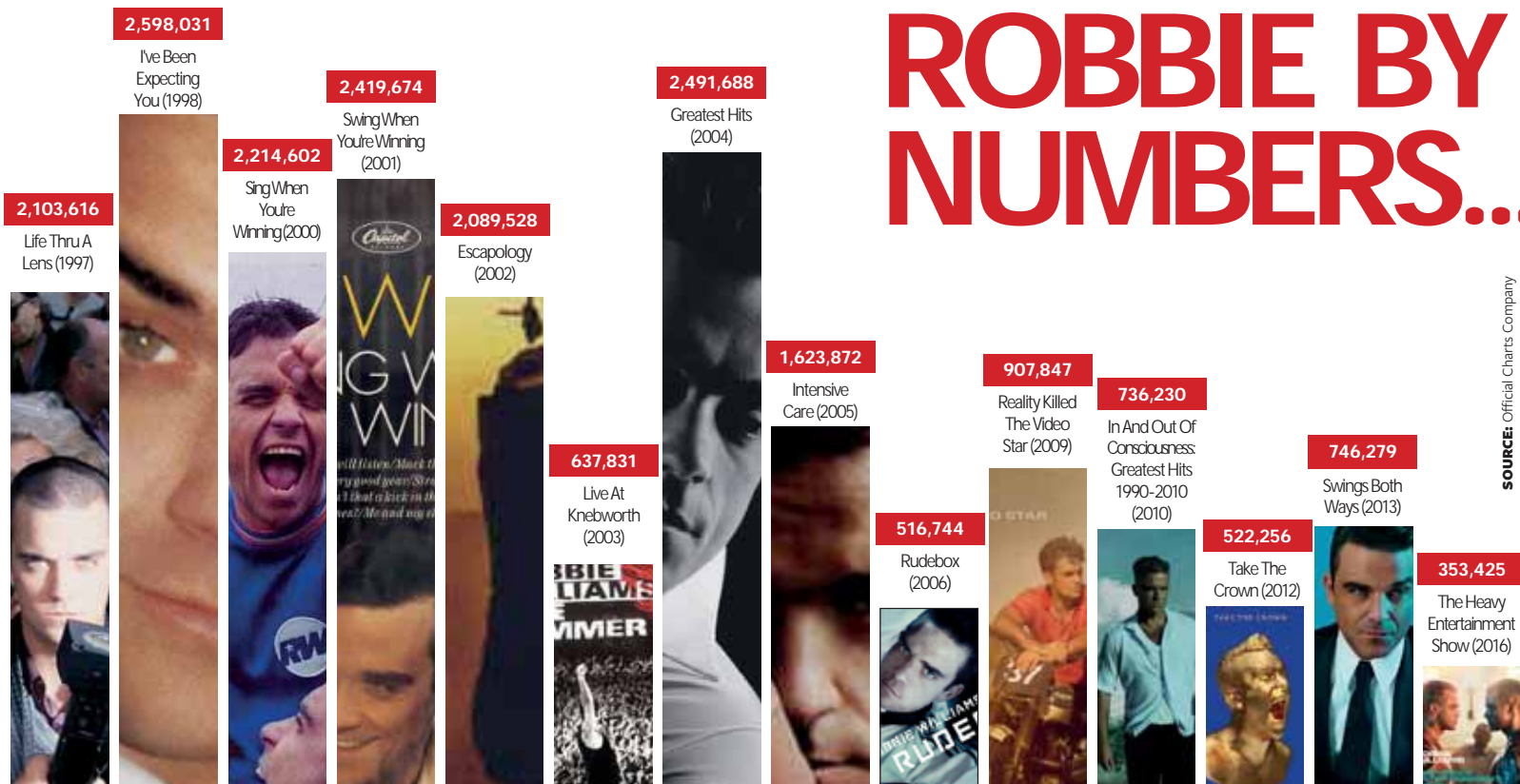
How happy are you at Sony?

"I've got a great home there, I like the people. Jason Iley is easy to get on with and we're both heading in the same direction. They feel lucky to have me, I feel lucky to have them. I have zero complaints. I'm in a happy place with my home life and a happy place with my business life."

Looking back, how do you feel about the famous contract you signed with EMI in 2002?

"It completely blew my mind, that deal. People talk about charlatan syndrome and I've had that all my life, but it's not the main voice now. It's still there, but it's not the main voice driving the car. So when that happened to me a) I didn't feel as though I deserved it. And b) Well, what was it – £80 or 90 million or something?"

ROBBIE BY NUMBERS...



SOURCE: Official Charts Company



The headline figure was £80 million...

“Eighty... What does an £80m artist perform like? Jesus Christ, I’m not Prince! As much as it was a blessing financially, internally, it messed with the wiring.”

What does the music landscape of 2019 look like to you?

“I think music’s full. Everything that’s been written has been written and we are bereft of personalities. My formative musical years were spent in the ’90s, where having a personality was almost as important as the music – and I think we’re missing that.”

Any thoughts on why that might be?

“I don’t know. Maybe the arrival of computers and social media – and everybody being scared – has something to do with it. There’s so many people that shout now and they’ve got every opportunity to reach you – whenever a fucking idiot on a sofa in Bromsgrove has an opinion about you, you can now hear it. And I wonder if that has an effect on people where they’re scared to be big or different or have sticky out edges because, like [the Japanese proverb], ‘Don’t be the nail that’s stuck up, because you’ll get hammered down’. No doubt that’s got something to do with it. The landscape is a bit drab. But also, I’m middle-aged, isn’t that what you’re supposed to feel like? You get to 45 and you go, ‘I’m not into this.’”

You recently told GQ you had a “fucking long list of enemies”, are there any music industry personnel on that list?

“No, not anymore. Not anymore. There was, but it was all [due to] things that happened during my formative years – because the gatekeepers for this industry are cunts. In TV and music, the gatekeepers are cunts and I’m glad that what I’ve managed to do with my career means that I fly above them and I don’t have to deal with them. That being said, the majority of the music industry has been very nice to me. People that stick out, stick out, but 99.9% of people that work in the music industry, I’ve really liked.”

What made you decide to reunite with Take That?

“I needed a place to go and hide in public. I’d taken three years off and my body, mind and psyche had just collapsed. I didn’t know who I was, why I was, what I was doing, or what I was doing it for. And I wanted to come back because I knew at some point I’d enjoy my job, which I am now, but I needed stabilisers. The boys helped me to come back to the public whilst, at the same time, getting rid of a bunch of rocks, resentments that I’d carried around with me for decades. So I got to unload a bunch of rocks, I got to come back and perform in public, I got to sell the biggest album of that year [Progress] and do the biggest tour the UK’s ever seen in the history of music. Us fucking herberts from the north did the biggest tour the music industry’s ever seen, incredibly special.”

It’s difficult to imagine anything topping that tour...

“Well, yeah. When Oasis eventually get back together in five or 10 years’ time, there’ll be a wry smile that they won’t sell as many tickets as we did.”

Sing when you’re Wynn-ing:

Williams is heading back to Wynn Las Vegas in 2020

“What does an £80 million artist perform like? Jesus Christ, I’m not Prince!”

ROBBIE WILLIAMS

Progress was a well-received record, too...

“Creatively, we did something weird with that album and people responded to it. It’s one of those sweet spots where we did something weird that didn’t scare the audience and the critics gave us 5/5 for it. It’s the best work and most applauded any of us have ever been. It felt incredible to get all the boxes ticked.”

Do you foresee another Take That reunion down the line?

“I do see a Take That reunion in the future. When and where, I don’t know. I would think it would be more nearer pension age than midlife crisis age.”

How was your X Factor experience?

“Do you know what? It was really fucking great because, when you’re doing a gig, you’re the main focus point for tens of thousands people and you’re thinking on your feet and always thinking three steps ahead, so you never get to be in the moment and enjoy it. With The X Factor, it’s live telly – you’re not the figure point and you can put your feet up, have a look around and experience what is actually going on and enjoy the energy. What I didn’t expect about The X Factor is how deeply you fall in love with the contestants, I wasn’t expecting that at all. But I liked TV, I liked how exciting it was.”

Some would say your wife stole the show, mind...

“My wife steals the show every day in my house.”

What are your memories of Knebworth?

“There was so much riding on my shoulders that week. I didn’t experience it. I now get to experience it, like most people do that were there or not, via YouTube. But I know that it happened and it’s literally the equivalent of winning the World Cup. It’s like I’m a World Cup winner – that’s what happened that weekend.”

You haven’t played Glastonbury since 1998, is there any unfinished business there?

“Not really, no, it’s not a burning desire. Do I have unfinished business? Sure, it would be a nice thing to do. But I’ve got many nice things to do.”

So what are your ambitions at this point in your career?

“When I took the time off I quickly realised that you need a purpose. If you retire, you die. I pulled the fruit machine of life and it came up 7s, and it carried on coming up 7s for the longest time. And then, after a decade, it was like two 7s and a plum. I still got a payout, but now there’s a plum there. What do I do with the plum? So I’m finding that it’s the circle of life for a pop star or a musician. You can’t be at the top forever, no one’s ever managed it. So what do you now, when you go to the machine and you get two plums and a 7 – how do you play the next hand? What I’m doing is just inventing different doors to go through and there are several things in the pipeline that keep me interested, give me purpose and make me feel vital.”

Always on the money.

Trusted by the world's best-selling artists, Grammy
and BRIT Awards winners and global touring acts.

centtrip.com



Centtrip

Official partner of Music Week Women in Music Awards 2019

Innovative technology · Unrivalled expertise · Bespoke services

Centtrip Limited is an Electronic Money Institution authorised and regulated by the Financial Conduct Authority (FCA; FRN 900717). For more information on EMIs please visit the FCA's website at <https://www.fca.org.uk/firms/electronic-money-payment-institutions>. The Centtrip Prepaid Mastercard is issued by Prepaid Financial Services Limited (PFS) pursuant to a licence from Mastercard International Incorporated. Centtrip Limited is an Authorised Agent of PFS which is also regulated and authorised by the FCA under the Electronic Money Regulations 2011 (FRN 900036) for the issuing of electronic money. The PFS registered address is Fifth Floor, Langham House, 302-308 Regent Street, London W1B 3AT. Centtrip Limited is based in the United Kingdom and registered at 1 Mark Square, London EC2A 4EG. Company number 08651138 © 2019 CENTTRIP LTD.

WINNER

Music Week



Music Week
WM
WOMEN IN MUSIC 2019
in association with  

CONGRATULATIONS CAMILLE 'KAMILLE' PURCELL

Winner of the Music Creative award
at Music Week's Women in Music 2019

Photo: © Paul Harries

Focusrite®

On a roll: (L-R) Remi Harris, Colleen Maloney, Lorna Clarke, Dorothy Hui and Gee Davy photographed for Music Week in London

Music Week
WM
WOMEN IN MUSIC 2019
in association with UK IMA
JACK
Radio
Playing your favourite female artists.



MADE OF HONOUR

At the **Music Week Women In Music Awards** last month, 12 names were added to the **Roll Of Honour**, sponsored by Jack Radio, which celebrates female execs across the industry. We meet the class of 2019...

PHOTOS: JENN FIVE & PAUL HARRIES



“I love working in music, but just because something is great, doesn’t mean it can’t be better”

KATE ALDERTON
WARNER
CHAPPELL MUSIC

KATE ALDERTON

UK FINANCE DIRECTOR, WARNER CHAPPELL MUSIC

How do you feel about joining the Music Week Women In Music Roll Of Honour?

“I feel extremely proud to join the Roll Of Honour. It’s a great privilege to be named amongst so many talented and inspiring women this year. Looking down the list there are so many names I admire and I’m flattered to be included.”

How do you look back on your early years getting into the industry?

“It doesn’t feel that long ago! It was an incredibly exciting time, joining the music industry and getting to know the publishing business. Supporting songwriters has become a huge passion ever since.”

Did you have a mentor or role model who helped you at that stage?

“There have been so many people within the industry who have helped me out throughout my career that it doesn’t seem fair to single one person out!”

What do you consider to be your biggest achievement so far?

“Taking on the role of UK finance director was a great moment for me personally. Helping secure a big signing always feels amazing – it always feels like a big moment when we can add to our brilliant roster of songwriters.”

What one thing would you change about the music industry?

“After qualifying as an accountant in a professional services firm, I love working in the industry, but just because something is great, doesn’t mean it can’t be better. I feel passionately about treating people equally, and treating people

fairly, and I hope that the industry continues to make improvements in this area.”

Is the business taking enough positive and proactive steps to deal with the issues surrounding diversity and equality?

“I believe the industry is improving and we’re seeing changes. It’ll take some time, but we’re heading in the right direction. An industry where the diversity in all roles matches that of our rosters will be beneficial to everyone!”

Is the biz doing enough to protect the mental health of executives and artists?

“Again, this is something that can definitely improve and the industry is starting to put the right steps in place. Just the fact that people are talking about mental health is a huge improvement from when I started.”

What advice would you offer young female executives about enjoying a successful career in music?

“Be your true self at work.”

What’s the best piece of advice you’ve ever received?

“Treat everyone how you would want to be treated.”

What is your vision for the industry’s future?

“I hope that songwriters are getting as fair a deal as possible and are getting the recognition and respect they deserve. We’re already seeing songwriter credits being added to streaming services, which is great.”

A portrait of Lorna Clarke, a Black woman with short, curly hair, wearing black-rimmed glasses, a grey turtleneck sweater, and a black leather motorcycle jacket. She is looking directly at the camera with a neutral expression. The background is a plain, light-colored wall.

LORNA CLARKE

CONTROLLER, POP, BBC

“Music in the 1980s was tough, I only survived because a couple of people believed in me”

LORNA CLARKE
BBC

How do you feel about joining the Music Week Women In Music Roll Of Honour?

“It’s an impressive list that I’m thrilled to be a part of.”

How do you look back on your early years getting into the industry?

“It was tough, as it was for all women wanting to work in the media and music industries in the 1980s, as women were the minority. I only survived because a couple of people believed in me and gave me guidance.”

Did you have a mentor or role model who helped you at that stage?

“It’s essential to have mentors and role models both inside and outside of work. I’ll spare their blushes as they know who they are! It helps to have different perspectives for guidance and support in whatever job we do.”

What do you consider to be your biggest achievement so far?

“My biggest achievement is mentoring real star talent who then go on to achieve amazing things. I was supported along the way, so it’s important to give that support back.”

What one thing would you change about the music industry?

“Remember the music fan, who will support an artist’s career for a lifetime.”

Is the business taking enough positive and proactive steps to deal with the issues surrounding diversity and equality?

“It’s good to hear big public conversations and debates around diversity and equality. It’s been a long time coming.”

Is the industry doing enough to protect the mental health of execs and artists?

“It’s good to see everyone talking about mental health challenges in the open, as acknowledgement and understanding is crucial. The BBC has a number of training initiatives as well as support networks to help staff when they require it.”

What advice would you offer young female executives about enjoying a successful career in music?

“Be authentic and always bring yourself to the job. Don’t feel you need to be someone else to fit in – you as *you* will fit in.”

What’s the best piece of advice you’ve ever received?

“Someone told me, ‘You got here because you’re talented, not because you work harder than anyone else.’”

What is your vision for the future?

“Watching Little Simz, FKA Twigs, Brittany Howard, Georgia and Jessie Ware perform on the recent revamped series of Later... With Jools Holland on BBC2, I’m really excited about the future for women in the music industry.”

POLLY COMBER

**CREATOR/DIRECTOR,
BLACK FOX MANAGEMENT LTD**



“I want to see more diversity across the board, particularly at executive level”

POLLY COMBER
BLACK FOX MANAGEMENT

What do you consider to be your biggest achievement so far?

“Making Black Fox Management a success, it has to be that.”

What one thing would you change about the music industry?

“More diversity across the board, particularly at executive level!”

Is the business taking enough positive and proactive steps to deal with the issues surrounding diversity and equality?

“We still have a long way to go, but there are clearly improvements. Society, overall, is opening up.”

Is the industry doing enough to protect the mental health of execs and artists?

“Generally, there has been a vast improvement: there is more awareness, more support and more thought.”

What advice would you offer young female executives about enjoying a successful career in music?

“Keep focused on your long-term goals. sometimes it takes years to get there!”

What’s the best piece of advice you’ve ever received?

“Don’t be afraid to ask for help from your peers and from those with more experience.”

What is your vision for the future?

“It’s hard to know how things will unfold, but with greater collaboration with charities, and so forth, the industry might become a more compassionate place to work in.”

How do you feel about joining the Music Week Women In Music Roll Of Honour?

“I am delighted to be included in Music Week’s Women In Music Roll Of Honour – there are so many great women being acknowledged this year and it’s so good that women are being recognised like this in our industry.”

How do you look back on your early years getting into the industry?

“Overall, I look back with real fondness because music was my main driver growing up, but of course in the late ’90s and early ’00s it could be tough for women in music. So it’s great to see how things are developing for the better.”

Did you have a mentor or role model who helped you at that stage?

“The best thing that ever happened to me was working alongside a powerhouse of a woman, as a boss, who taught me an awful lot...”

GEE DAVY

HEAD OF LEGAL AND BUSINESS AFFAIRS, THE ASSOCIATION OF INDEPENDENT MUSIC (AIM)

How do you feel about joining the Roll Of Honour?

"I'm delighted to be joining a list of women leaders who have made real change in our industry. I'm also extremely touched to have been nominated at all and astounded to have been chosen, particularly having seen the nominations this year – as I'm part of the awards' steering group – which were in record numbers and very high-calibre. I just hope I can live up to that standard and continue to use my position to encourage the women around me to succeed, support good programmes with real efficacy in creating change and speak out to government and others about what our industry is doing and what support is needed. That said, my feelings are mixed because, like many others, I would prefer if these awards were not required, with the issues they seek to address already solved and the many wonderful and talented women recognised at more of the mainstream ceremonies, as they are already at the AIM Awards."

How do you look back on your early years?

"I joined the industry twice, in a way. A long while ago now I left my first 'career job' as an electronic systems engineer in

telecoms, after falling out of love with it, and went to help out my brother, a DJ and promoter, running his street marketing team. That eventually led to me retraining in music law and so I joined a very different part of the industry, on the recording, publishing and distribution side. Looking back, starting all over again as a mature student was scarier. At least with my first role in live promotion I knew I didn't know anything and just found it fun, without much thought to what the future looked like. One of the reasons for my switch from engineering was the lack of women, there were certainly many more women in music, and it felt more human, though some parts of it in fact seemed more unaware of the inherent sexism and seemed to think as an industry it was immune to that sort of thing. As a result it wasn't doing as much to address issues of recruitment, promotion, flexible working, support, peer groups as the engineering world, which did surprise me."

Did you have a mentor or role model?

"Many, many role models! I don't believe anyone who claims to have got very far without support, role models and inspiration. In live music, many of my role models in terms of how to promote were my contemporaries. Additionally, Pat Carr of Remote Control PR agency was my first real role model at that time, though she probably didn't and doesn't realise that. She had an office in the same building as ours and provided endless good life advice and moral support. She showed me that it was possible to have a sustainable career and be yourself and a very outspoken woman at the same time and that others would support you in doing that. When I was getting into music law I was incredibly inspired by Lady Hale, the first female Law Lord, and Cherie Booth – both pioneers, lifelong proponents of increasing diversity and warriors for gender equality. My role model in returning to the industry was Martin Mills, who is just an incredibly ethical business leader and shows you don't have to choose between those two goals. I had a wonderful mentor in Shamus Damani, director of legal & business affairs at Cooking Vinyl, who often said that I should make sure I didn't learn to do things the way he did, but in fact taught me so much; that you can be a master deal-maker without battering people down. I also greatly respect Paul Spraggon, who I got the opportunity to work with and is a real character – again someone who has forged a path of respect through intelligence,

strength and kindness; Ann Harrison for her clear legal and business knowledge and her incredible clarity in communicating it; and Alison Wenham who, when I re-started in the industry, was doing so much to set AIM going and at the same time acting as an unstoppable force for women to be heard in our industry."

What do you consider to be your biggest achievement so far?

"I'm really proud of a few of the deals I put in place and the work I did at Cooking Vinyl and FatCat and I'm also proud of my contribution since joining AIM, particularly in my work to support the European Copyright Directive, which has the potential to create a fairer digital ecosystem for musicians and the businesses that support them and a stronger future for diverse music as a result. I am also proud that I was able to help ensure panels on unconscious bias, sexual harassment and parenting were included in AIM's conference programme, not as standalone discussions, preaching to the converted, but woven into the main programming of our industry-wide events. But I think my biggest achievements have actually been in supporting people around me, including some wonderful young women who have now got into great positions. They know who they are!"

What would you change about the biz?

"I would make flexible working widespread. Some workplaces, AIM included, are fostering more flexible working and there are challenges for businesses as it generally involves more trust, management, and co-ordination than standard 'office hours', but the benefits for both productivity and mental and physical health are significant. If I'm allowed a bonus answer, a key way to improve diversity and gender balance would be to reinstate the full government apprenticeship scheme to small music businesses. Sadly, changes made to the scheme in 2017 meant that most small businesses had to pay more for apprenticeships, effectively ruling them out of being able to offer them. Work has been done to enable some to be able to re-engage, but it should be made widespread to allow for access to the industry for many under-represented groups and encourage the breadth of skills, autonomy and confidence which can be gained by working for the small music businesses to spread not just through the music industry, but into wider society."

REMI HARRIS

CREATIVE BUSINESS TRAINER AND CONSULTANT, REMI HARRIS CONSULTING

How do you feel about joining the Music Week Women In Music Roll Of Honour?
“I feel in good company!”

How do you look back on your early years getting into the industry?
“I fell into working at AIM by accident, and I was lucky to be given loads of responsibility early on, to be involved in setting up a pivotal organisation as part of Alison Wenham’s founding team and to work with some of the indie sector’s pioneers at the start of the transformation to digital.”

Did you have a mentor or role model who helped you at that stage?
“As well as Alison, I’ve been fortunate to have several mentors from the generation above me and in particular Doug D’Arcy, Keith Harris and Paulette Long, Jackie Davidson and the late Terri Anderson come to mind.”

What do you consider to be your biggest achievement so far?
“Probably founding Young Guns Network, I regularly hear from people that it has helped them progress in their career or life, which is the best thing ever.”

What one thing would you change about the music industry?
“To somehow make it a more financially sustainable and rewarding one for more artists/songwriters.”

Is the biz taking enough positive and proactive steps to deal with the issues surrounding diversity and equality?
“In my opinion, the music industry is still at the early stages of this journey compared to some sectors. It has moved on massively though. Even 10 years ago, colleagues and

I experienced a lot of difficulty getting industry organisations just to have a discussion about diversity, and happily that isn’t the case these days.”

Is the industry doing enough to protect the mental health of execs and artists?
“As an industry, we want to get the most out of the artists and execs, but it can be to the detriment of their wellbeing as we are pushing them to work more and make more money, so we could think more about sustainability and wellbeing. Like diversity, it’s now a conversation people feel more comfortable having, I feel like artists are more aware of the support from Help Musicians UK, Music Support, BAPAM, Music Industry Therapist Collective and PRS Benevolent Fund.”

What advice would you offer young female executives about enjoying a successful career in music?
“Build relationships with people you really trust who can advise and support you. The more successful you are, the more you’ll need them.”

What’s the best piece of advice you’ve ever received?
“‘Step into the spotlight’ was the motto we came up with on the Music Leaders Development Programme I took part in in 2007 [co-ordinated by the MPA for women future-leaders]. Before then I would say I was very under the radar, and this gave me the confidence to create and develop my own projects.”

What is your vision for the music industry’s future?
“I would love to see more new ways of rewarding creators and new models of creators self-sustaining their careers.”

“We want to get the most out of artists and execs, but it can be to the detriment of their wellbeing”

REMI HARRIS
REMI HARRIS
CONSULTING

HEULWEN KEYTE

AGENT, UTA

How do you feel about joining the Roll Of Honour?

“Thrilled. It’s a great honour to be recognised among some of the most inspiring women in the industry.”

How do you look back on your early years getting into the industry?

“Really positively. I always felt, and still do, that the opportunities are endless in this vibrant industry.”

Did you have a mentor or role model who helped you at that stage?

“I have been fortunate to have had several mentors who not only shared their knowledge and endorsed me, but also led from the front in how to be a good colleague and pay it forward.”

What do you consider to be your biggest achievement so far?

“Aside from the joy of developing artists’ careers, my biggest accomplishment is being part of the leadership team at UTA, where we work together to create an environment which allows both our colleagues and clients to flourish.”

What one thing would you change about the music industry?

“To help create a better work/life balance, which would allow for increased productivity and improvements in mental health and wellbeing.”

Is the biz taking enough positive and proactive steps to deal with the issues surrounding diversity and equality?

“I believe that diversity and inclusion are fundamental to our success as a business. This year at UTA we launched our employee-led, company-funded Employee Inclusion Groups (UTA Proud, Unity, Wellness and Women’s Interest). Two of our last three board appointments, Blair Kohan and Tracey Jacobs, have been women, and we are the first major talent agency to name

a woman, Lyndsay Harding, as our CFO. I’m proud of the fact that UTA provides staff with financial assistance for family planning, including surrogacy, adoption and also IVF.”

Is the industry doing enough to protect the mental health of execs and artists?

“With mental health high up the news agenda, exactly where it should be, it has created an awareness in the music industry. I cannot speak for other companies but at UTA, our Wellness EIG is set up to support the mental wellbeing of our staff via organised activities, open discussions, sharing of best practices and personal experiences, weekly meditations and even one-on-one sessions with one of our clients, the monk Gelong Thubten. Mental wellbeing is something we take very seriously in terms of both our staff and the artists we work with.”

What advice would you offer young female executives about enjoying a successful career in the music business?

“Take every opportunity to speak to people in all areas of the industry. The cross-pollination of the entertainment industry has never been stronger and it will serve you well.”

What’s the best advice you’ve ever received?

“Take the work seriously, not yourself.”

“Diversity and inclusion are fundamental to our success as a business”

HEULWEN KEYTE
UTA



CONGRATULATIONS TO OUR
INCREDIBLE CREATIVE DIRECTOR

SEMERA KHAN

ON YOUR INDUCTION INTO THE
WOMEN IN MUSIC AWARDS
ROLL OF HONOUR 2019



SEMERA KHAN

**CREATIVE DIRECTOR,
POLYDOR**

How do you feel about joining the Music Week Women In Music Roll Of Honour?

“Delighted and very honoured!”

How do you look back on your early years getting into the industry?

“I look back with fond and fun memories of long hours and a challenging salary!”

Did you have a mentor or role model who helped you at that stage?

“Karen Millard, who was communications manager at EMI at the time, and Mike O’Keefe [VP, visual creative, Sony Music] were huge influences and mentors in different ways. Karen encouraged me to keep pursuing and persevering, despite facing obstacles. Mike helped me to hone my craft and encouraged me to think big in terms of my eventual career path.”

What do you consider to be your biggest achievement so far?

“Winning the best commissioner award at the UKMVAs 2016 and this year!”

What one thing would you change about the music industry?

“The impossible: more hours in the day please!”

Is the business taking enough positive and proactive steps to deal with the issues surrounding diversity and equality?

“Yes, we’re on the right path but there’s still work to do and we should never get complacent.”

What advice would you offer young female executives about enjoying a successful career in music?

“Take some time out to enjoy the successes and not just focus on what’s next.”

“I look back on my early career with fun memories of long hours and a challenging salary!”

SEMERA KHAN
POLYDOR

THE MUSIC MARKET THE SPECIALIST RECRUITERS FOR THE MUSIC AND ENTERTAINMENT INDUSTRIES



The Music Market are the specialist recruiters for the music and entertainment industries. Currently celebrating our 20th anniversary, we offer the complete recruitment service to music and media, finding and acquiring talented individuals at all levels from junior positions to executive headhunting.

We are passionate about the industry and investing our expertise in the people we work for, both clients and candidates. Our services are wide ranging and include recruitment, advertising, temporary staff management and CV consultations.

We are proud to sponsor the *Music Week Rising Star Award* which recognises the enormous contribution that people at the start of their careers can make to the music business.

We care about the needs, concerns and the success of our clients and candidates, continuing to offer advice and our experience to find the best recruitment solutions despite the evolution of our industry and the challenges that brings.

Thank you to all those who have supported us in the past and continue to do so.



Hot Jobs! Current vacant positions:

Head of UK Marketing

Exceptional opportunity for a highly experienced Music Marketer to join this iconic label and drive marketing innovations and strategy. Extensive UK music marketing campaign experience within front line, working platinum selling acts essential, as is a passion for the indie scene.

Head of Festival & Event Press

Established Press/Promotions agency are seeing an experienced PR to lead the team working across hugely successful festivals and one off events. Proven experience in an event publicity role within music essential coupled with solid management skills and expert knowledge of print and online press campaigns.

Music Agent

Award winning Music Agency are seeking an experienced connected Composer Agent to represent and pitch an exciting roster to clients within the Film, TV, commercials and music industry. Solid experience within these industries, in-depth knowledge of SVOD's and proven sales and negotiation skills within a similar role essential.

Sales Director

Exciting opportunity to join this successful, global tech production music provider in a key role as the senior frontline commercial lead. Extensive experience leading and motivating sales teams and a strong track record of commercial deal making within the TV/Advertising sectors ideal.

Commercial Manager

Leading talent management company require an experienced Commercial Partnerships Manager to develop creative brand opportunities for their roster. The ideal candidate will be an experienced pitcher with proven experience both within music and brand partnerships as well as corporate bookings.

Operations Manager

Global music promotions company seek an experienced Operations Manager to continue and improve organisational efficiency and oversee daily activities. The ideal candidate will be an innovative, strategic thinker with both significant Operation and HR expertise.

Jnr Audience Manager

Hugely successful label are looking for a digital marketer to ensure audience growth and engagement across urban and pop artists. Previous experience in digital music marketing delivering fan and partner activations essential and knowledge of Photoshop, HTML editors and video editing software.



DOROTHY HUI

VP, DIGITAL & AUDIENCE DEVELOPMENT, 4TH FLOOR CREATIVE – SONY MUSIC UK

How do you feel about joining the Music Week Women In Music Roll Of Honour?

"I'm greatly appreciative and pleasantly surprised. The Women In Music Awards have shone a light on a range of impressive executives and I am honoured to be recognised among them."

How do you look back on your early years in the biz?

"I look back with fondness and gratitude. I started by booking bands at Dartmouth in New Hampshire. I always loved introducing friends to my favourite artists and getting others to love the music I loved. Before graduating from university, I wrote to all my favourite record labels looking for a job and luckily, I landed an internship at Astralwerks thanks to Dan Cohen, then director of publicity, who responded to my email."

Did you have a mentor or role model who helped you at that stage?

"Linda Kennedy, who oversaw Student Life initiatives at Dartmouth, encouraged me to translate my campus experience into a career in music, a path less-trodden as many of my classmates sought finance or consulting jobs. I'm thankful to the numerous generous people who helped me early on by making introductions when they didn't have to, agreeing to informational meetings, hiring me or generally encouraging me. And of course my parents for encouraging a love of music at an early age and supporting my career, even though they would have preferred I went to law school!"

What do you consider to be your biggest achievement so far?

"I consider my biggest achievement so far to be transitioning from the US to the UK. Managing a life change and taking on a new job, on top of learning a whole new market, media landscape and culture was challenging... And I'm still learning."

What one thing would you change about the biz?

"It can be daunting for people looking to get their start in the music industry. I would change how accessible the industry is for those looking to get their first job."

Is the business taking enough positive and proactive steps to deal with the issues surrounding diversity and equality?

"There is always more that can be done. The industry as a whole is making a solid start through various proactive initiatives, but it's important for us to keep in mind the contributions we can each make as individuals towards fostering a more diverse environment when hiring, mentoring, coaching,

and considering the voices that are 'at the table'. At Sony, it's encouraging to be surrounded by strong female leaders heading up labels, business units and departments, like Cassandra [Gracey] our president at 4th Floor Creative. It's important to have role models in senior positions around you that you can see."

Is the industry doing enough to protect the mental health of execs and artists?

"The fact that mental health has come to the forefront of industry conversation is a huge step forward. At Sony Music, Jason [Iley, chairman & CEO] has championed the importance of creating a culture of openness around mental health and introduced a number of progressive policies to support staff. Again, however, these only really work if we also each do more as individuals. Artists and execs alike have had to adapt to the substantial pressures of an always-on, feedback-driven world. We need to improve how we help and support each other through day-to-day interactions – asking someone how they are doing and actively listening for their response, and being cognisant of the anxieties and stresses the teams around you are dealing with – and taking proactive steps to help are important."

What advice would you offer young female executives about enjoying a career in music?

"Build your circle of trusted advisors. Actively contribute to a community, whether it's within your workplace or outside of it. Listen and learn – there's an opportunity to grow in every interaction. Understand your superpowers and how you can use them to add value. If you encounter setbacks, try to turn them into fuel... And keep going!"

What's the best advice you've ever had?

"To always seek to understand what motivates others, what are they trying to achieve, what are their guiding values and principles. Understanding what's important to the person I'm working with – whether it's an artist, leader, colleague, team member or the fan we're trying to reach – is helpful in framing a productive relationship."

What is your vision for the future?

"I believe the industry's future will rely on empathy. Because streaming is now dictated by audience behaviours, it's more important to understand the motivations behind why and when listeners choose our artists so that we can create more meaningful experiences."

"I would change how accessible the industry is for those looking for their first job"

DOROTHY HUI
4TH FLOOR
CREATIVE - SONY
MUSIC UK

ROCK STEADY™

Europe's Largest Rock School

PROUD TO BE PART OF THE **MusicWeek** WOMEN IN MUSIC AWARDS 2019

Congratulations to all the winners and thank you to the amazing women at Rocksteady who change lives through music every day by:

- Being inspirational role models
- Empowering children with confidence
- Making music accessible to all children



rocksteadymusicschool.com

COLLEEN MALONEY

**DIRECTOR OF COMMUNICATIONS,
DOMINO RECORDS**

How do you feel about joining the Music Week Women In Music Roll Of Honour?

“Surprised, delighted and honoured. I’m usually very happy to be behind the scenes, but it’s nice to feel that my hard work has been recognised.”

How do you look back on your early years in the industry?

“Fondly and with awe for the amount of energy I had. The industry felt full of endless possibilities and London became my playground.”

Did you have a mentor or role model who helped you at that stage?

“Yes, Karen Brown, who gave me my first job at Dedicated Records. Karen was an amazing boss, full of fire and humour. She didn’t have to teach me how to succeed in the industry, she just led by example. Also, I’d like to mention the much-missed Carol Clerk, news editor at Melody Maker, whose kindness was balanced with a fierce sense of humour and a total intolerance for bullshit.”

What do you consider to be your biggest achievement so far?

“Retaining my passion for music. Drawing attention to Arctic Monkeys, The Prodigy, The National, The White Stripes and hundreds of no less important bands. Working on Arctic Monkeys’ juggernaut AM campaign.”

Is the biz taking enough positive and proactive steps to deal with the issues surrounding diversity and equality?

“Clearly not. I feel that baby steps are being made regarding equality, but looking around at music events,

I’m not seeing enough diversity.”

What one thing would you change about the music industry?

“The working hours!”

Is the industry doing enough to protect the mental health of execs and artists?

“No, but I genuinely feel that more effort is being made and more conversations are being had. An area that concerns me for our artists is the financial side – even mid-level bands are struggling to make ends meet and this has a direct impact on their wellbeing. Regarding execs, a healthy work/life balance is particularly difficult to maintain in the music industry.”

What advice would you offer young female executives about enjoying a successful career in music?

“My advice to anyone about enjoying a successful career in music would be to nurture strong friendships, you’ll need some gig buddies. Don’t be afraid to ask for advice – you’ll find that the best people in the industry are the most generous. Protect your ears – it gets loud out there.”

What’s the best piece of advice you’ve ever received?

“The Prodigy’s Liam Howlett once told me to never apologise on any artist’s behalf.”

What is your vision for the industry’s future?

“I’d love to see more recognition for the fact that it’s the independents who are setting the culture, truly investing in new artists and allowing them creative freedom. We are supporting and delivering culturally significant artists who change the musical landscape for the better.”

“I’d love to see more recognition for the fact that independent music companies are setting the culture”

COLLEEN MALONEY
DOMINO



MERLIN IS PROUD TO
SPONSOR THE 2019
WOMEN IN
MUSIC AWARDS.

CONGRATULATIONS
TO ALL THE NOMINEES
& WINNERS.

FRANCES MOORE

CEO, IFPI



How do you feel about joining the Music Week Women In Music Roll Of Honour?

“I feel honoured, thank you for including me in this list of incredibly talented women.”

How do you look back on your early years getting into the industry?

“Never look back!”

Did you have a mentor or role model who helped you at that stage?

“I’ve always been guided by a strong IFPI Main Board, so you could say I’ve had many mentors over the years.”

What’s your biggest achievement so far?

“Building a global team of talented, effective people within IFPI who work really well together to get the job done.”

Is the business taking enough positive and proactive steps to deal with the issues surrounding diversity and equality?

“I believe that the industry recognised some time ago that the status quo was not good enough and we have been seeing some good, positive actions from record companies. Whether it’s reviewing the diversity and inclusiveness of their employee base; enhancing policies and programmes appropriately to help recruitment, retention and advancement of women; or implementing family-friendly policies, it is a question of continuous improvement now.”

Is the industry doing enough to protect the mental health of execs and artists?

“As IFPI we aren’t privy to the specific relationships between executives and artists but I know there are some good programmes in place – as well as organisations such as Music Support in the UK that do excellent work. The work needs to continue.”

What advice would you offer young female executives about enjoying a successful career in the music biz?

“Don’t hold back. Apply yourself wholeheartedly and, most importantly, enjoy what you are doing.”

What’s the best advice you’ve ever had?

“You can achieve a great deal if you don’t always have to get the credit’. In other words: the importance of teamwork!”

What is your vision for the industry’s future?

“A truly global industry thriving in every part of the world. Asia now has four of the Top 10 markets. The recording industry in Africa is developing. Artists from Latin America have global hits. Companies are pushing forward and investing for the long-term so there’s lots to be excited about. Our priority is achieving a fair value for music around the world.”

“The industry recognised some time ago that the status quo wasn’t good enough and we have seen some good, positive actions from record companies”

FRANCES MOORE
IFPI



CELEBRATE DIVERSITY. WE ARE STRONGER TOGETHER.



CONGRATULATIONS

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

absolute:
The Label Services Business

LUCY NOBLE



ARTISTIC & COMMERCIAL DIRECTOR, ROYAL ALBERT HALL



How do you feel about joining the Music Week Women In Music Roll Of Honour?

"I feel very excited and honoured! While the Royal Albert Hall wins accolades all the time, this is the first time I've been personally recognised in this way, so I'm very proud."

How do you look back on your early years getting into the industry?

"Interestingly my very first job was a steward at the Hall whilst I was a student at the Royal College of Music – I got to watch all the amazing shows and was gaining invaluable experience of live performances. I've worked hard to get where I am, but I've enjoyed every second. I've met some amazing people along the way and made some lifelong friends. Music has always been a huge part of my life and I feel very fortunate that I've managed to build my career in this industry."

Did you have a mentor or role model who helped you at that stage?

"My dad, who passed away a couple of years ago. He wasn't in the music industry but his work and business ethics taught me a lot, including how to deal with everyday life in a work environment."

What do you consider to be your biggest achievement so far?

"There are a lot of things I'm proud of, but perhaps everything we've done around Christmas. Last year, we took on Christmas At The Royal Albert Hall ourselves, promoting, producing and delivering the whole season for the first time in the venue's 148-year history, and it was a huge success. My three children have been quite a big achievement as well!"

What one thing would you change about the biz?

"It needs to be more accessible. You should not be prevented from entering the music industry because of your cultural or financial background. We've committed to a wide-ranging programme that includes apprenticeships, the Young Producers initiative and our partnership with the BRIT School, alongside workshops and networking events, which is designed to help get rid of those barriers."

Is the business taking enough positive and proactive steps to deal with the issues surrounding diversity and equality?

"We're working incredibly hard on this, but there's still a huge amount to do. Programming has to be at the heart of it – the Hall has to represent modern Britain,

not the Britain of 1871 [when it was founded], and when we get the right acts then new and more diverse audiences will follow from that. At the recent headline shows from Wizkid and Kano, the atmosphere in the Hall was absolutely electrifying."

Is the industry doing enough to protect the mental health of execs and artists?

"At the very least, all companies should have a wellbeing committee. At the Hall this is run by staff volunteers, who lead on a host of initiatives and events. We also have fully-trained mental health first aiders. There's really no excuse for venues not to be doing this."

What advice would you offer young female executives about enjoying a successful career in music?

"Of course it shouldn't matter if you're male or female, but if you're a young female executive who can see double standards, you shouldn't be afraid to call it out. More broadly, I'd say to take every chance and work hard – and yes, you might have to do the boring stuff like photocopying and making tea, but we all had to do it! Be patient and work hard, and if you're good, you will achieve success."

What's the best piece of advice you've ever received?

"Always be honest."

What is your vision for the music industry's future?

"I believe that musical education should be part of all children's education and not just a privilege for the minority. To me, it's wrong that music and the creative arts aren't available for all GCSE students. The Hall does what it can to support creative education but this needs to be available for children in schools across the country. I benefited from an amazing music education which has got me to where I am today and there are thousands of young people who are now not getting those opportunities. Without young musicians there is no future for the industry."

"If you're a young female executive and you see double standards, don't be afraid to call it out"

LUCY NOBLE
ROYAL ALBERT HALL

NICOLA SPOKES

**UK LABEL HEAD,
CAROLINE INTERNATIONAL**

How do you feel about joining the Music Week Women In Music Roll Of Honour?

“Delighted! It’s an illustrious group of industry women, that I feel very proud to part of.”

How do you look back on your early years getting into the industry?

“Fondly. I actually started my career up North, working for an artist management company in Liverpool that later relocated to London. It was a fun time, learning the ropes, fortunate to be working with artists who were enjoying a lot of success at the time.”

Did you have a mentor or role model who helped you at that stage?

“Well, Jon Barlow was the only person kind enough to respond to my request for an interview as part of my uni dissertation and afterwards, to look at my CV and recommend me to his friends, Rob Swerdlow and Dave Nicoll, who were looking for a management assistant. Thank you, Jon!”

What do you consider to be your biggest achievement so far?

“Rather than any sales figures or campaign statistics, I think I’m most proud to be a female label head, with a young family.”

Is the business taking enough positive and proactive steps to deal with the issues surrounding diversity and equality?

“Yes, but there is definitely more work to be done in both areas – it’s one thing encouraging more diversity and equality at entry level but another ensuring it carries all the way through the industry to the highest levels.”

Is the industry doing enough to protect the mental health of execs and artists?

“At Universal Music, we have a really great package of healthcare support that includes mental health support and training.”

What one thing would you change about the music industry?

“It’s not always easy to juggle the pressures of family and work life and consequently, there aren’t that many women my age at my level. I’d love the industry to think

more about not just how we bring women into the business but how we retain them beyond their 20s and 30s too.”

What advice would you offer young female executives about enjoying a successful career in music?

“Stay true to who you are and treat everyone you meet with courtesy and respect, as you would want to be treated. The 21st century music industry is constantly shifting and changing at an incredible pace – every person you interact with could play an important role in your career at some point and in my experience, great things happen when good music and good people come together!”

What’s the best piece of advice you’ve ever received?

“Trust your gut – if something doesn’t feel right, it’s not right.”

What is your vision for the industry’s future?

“Balance – I would love to see a balance of gender and diversity in every area of the industry. Artists, their campaigns and the industry as a whole will benefit enormously when there are more balanced and diverse opinions being given, ideas being shared, strategies being formulated, at every level and in every area of the music business. It’s definitely happening but we’re not fully there yet.”

“I’d love the industry to think more about not just bringing women into the business, but retaining them beyond their 20s and 30s too”

**NICOLA SPOKES,
CAROLINE
INTERNATIONAL**



We know how to carry your tune.

Our roots in music run deep. And our vast network in media capitals across the globe, combined with decades of entertainment industry experience, allow us to overcome obstacles and build connections for our clients taking on the ever-changing music business landscape.

With a reputation built on close, personal relationships and individualized service, we partner with artists, songwriters, managers and music companies to provide sophisticated, yet practical, legal and business advice to achieve short-term goals and long-term success.

Repeatedly named “Law Firm of the Year” in Entertainment Law — Music by U.S. News & World Report and Best Lawyers, we have been a part of every turn as the industry — time and again — reinvents itself.

Together we can make music.





Statham Gill Davies

SOLICITORS

www.sgdlaw.com

THIS MEANS LAW

From high profile copyright lawsuits to breaches of contract, today's court battles are constantly shaping the future of the biz. That means that a good **legal team** is more important than ever before. In this **Special Report**, *Music Week* speaks to **top lawyers** to find out more about the essential services they provide to the music industry...

— BY PAUL STOKES —



They say everything changes when it's time to sign on the dotted line. But whether it's a management contract, record deal or publishing agreement, there's more to being an artist's lawyer these days than mere legal agreements. Indeed, in many careers, a music lawyer not only adds an important new champion to the artist's cause, but someone with the right legal acumen can actually guide musicians on to greater success. Just ask Jack White, whose long-term manager Ian Montone started out as The White Stripes' attorney.

"We are able to advise on all aspects of growing artists' businesses, which can extend far beyond just 'legal' advice," says Talya Shalson, a partner at SGD, about the unique relationship artists, managers, labels and publishers can enjoy with their legal advisors. "It may include tactical and commercial advice on the best way to develop their career and business, as well as making relevant introductions to our wide network of key contacts in the music industry."

"In my experience there are many in the industry who don't fully understand how the

"Taking control at the start of your career is one of the most effective ways to protect your privacy"

JENNY AFIA
SCHILLINGS





SHERIDANS

WWW.SHERIDANS.CO.UK

Wiggin's highly experienced team are experts in music law and music rights worldwide



WIGGIN

We offer advice on any deal, project or challenge that involves music.

We are particularly renowned for challenging established thinking, international licensing work, and securing protection for copyright owners.

For further information please contact:



Alexander Ross

Partner

T: +44(0)207 927 9671

E: alexander.ross@wiggin.co.uk

industry works, in practical rather than legal terms,” agrees Alexander Ross who, as a partner at Wiggin LLP, advises industry bodies such as PRS For Music and PPL through his firm, while also taking an interest in licensing, litigation and industry mergers.

“Even experienced managers may not have seen many recording contracts, but experienced lawyers will have seen hundreds,” he adds. “Small music publishers may not understand all the overseas sub-publishing options available to them. Very few people understand the re-use fees that are payable to session musicians. These are just some examples of where the music lawyer’s knowledge is essential. But it also requires an experienced music lawyer to give effective advice, because the industry can’t be learned from a book. And it’s not just legal knowledge – it’s more often than not commercial knowledge that is the most valuable.”

Indeed while having someone who can take a contract apart brick-by-brick is a must, the biz is increasingly coming to rely on its legal representatives for more than just a well-thumbed law book.

“Over the past four plus decades, the complexity and sophistication of representations within the music industry have steadily accelerated across all fronts,” suggests Loeb & Loeb LLP’s chairman emeritus, John Frankenheimer, who is partner and chairman of the Music Industry Practice Group. “Many artists are no longer merely recording artists, or live performers or songwriters – they have become the foundation for multi-faceted businesses reaching across a wide array of entertainment and tech platforms; brands impacting innumerable commercial endeavours and products; and social and media influencers and creators.”

Frankenheimer adds that it’s not just the artist’s role that is changing, so is everything around it.

“In recent years many companies are no longer recording or publishing or live production/promotion companies, but are presented as ‘music companies’, touching on all related platforms, and often crossing over into film, television and theatrical production as well as creating partnerships in new delivery platforms,” he explains. “Similarly, the financial community, which once kept its distance from the music industry, is now an active participant at literally every level. That alone has forever changed the nature of the industry and the manner in which business is, and can, be done. In this context, well-trained lawyers with the resources and expertise to address any of the multitude of new opportunities available to their clients, whether artist, company or financier, are not only important, but essential to providing comprehensive and informed guidance through this ever-evolving landscape.”

SGD’s Shalson, who represents the likes of James Arthur,

Take that to the Banks: Ms Banks is reppped by SGD



“We all now operate in a global market”

VICTORIA WOOD
SGD



“Artists have become the foundation for multi-faceted businesses reaching across a wide array of platforms”

JOHN FRANKENHEIMER
LOEB & LOEB



“Lawyers are being given the opportunity to work with artists at a much earlier stage”

TALYA SHALSON
SGD



PHOTO: Paul Harris

Ms Banks and Krept & Konan, adds that – alongside new business practice – as technological change becomes a cornerstone of everything the biz does, good music lawyers are not only on hand to understand and anticipate its impact legally, they can now be of real service to artists long before they are signing record deals.

“With fast paced hi-tech advancement, including the growth of the internet and social media and, in particular, how music is consumed by the public through streaming and downloading, lawyers are being given the opportunity to work with emerging artists and companies at a much earlier stage than ever before,” she explains. “On the one hand, having music so easily accessible to the public is revolutionary for artists and songwriters. But there are challenges in ensuring that all legislation is adhered to and that the artist/songwriter has the necessary rights to be able to release the work and is not giving away rights without receiving proper compensation.

“Other revenue streams are inevitably created through technological evolution and expansion and, as our clients’ revenue streams expand beyond what is recognised as traditional music revenue streams such as branding and sponsorship, we need to continue to expand our services and keep up to speed with the advancements in order that we can properly service our clients’ needs.”

One of the less appreciated impacts of technological change has been social media’s influence on reputation and privacy. There have been several examples in the last few years of even new acts being scarred by the spread of tall tales, while hacked personal pictures have found their way online. Jenny Afia, head of legal at Schillings, who specialises in reputation and privacy, confirms she is now working with clients much earlier in their careers.

“As an artist, taking control at the start of your career is one of the most effective ways to protect your privacy,” notes Afia. “I think this can sometimes feel like you’re tempting fate – or that putting in the work before you’re world-famous is overkill – but being really clear from the

Law and order: James Arthur uses SGD for legal services



Success*

*Terms, conditions, twitterstorms, malevolence and outright lies may apply

You deserve the freedom to operate and enjoy your success. But how will you defend it?

From invading your privacy to causing unjust damage to your reputation, it's a sad reality that success attracts the unscrupulous.

Schillings is the only business in the world to deploy – under one roof – lawyers, intelligence experts, investigators, cyber specialists, risk consultants and hostage negotiators, to zero in on the source of a problem and fix it. Because privacy is vulnerable and reputations are under attack.

schillingspartners.com

[SCHILLINGS]

start about what you will not tolerate is helpful.”

Afia says that receiving star treatment does not mean you have to sacrifice every little detail of your life.

“You need to get really clear about what privacy means for *you*,” she stresses. “This varies enormously from person to person. How much do you really want people to know about your personal life? How comfortable are you with your family being photographed? Drawing clear lines and communicating them to those around you and the press is really powerful, it makes it harder for people to justify crossing them.”

Afia advocates artists taking practical steps, such as securing technology and social media accounts.

“Appreciate what information about you is publicly available already; protect your data and be mindful of what you choose to share, particularly over social media,” she says. “We also advise conducting an information audit of yourself and your family once a year to pin down and resolve any undetected vulnerabilities. You’ll be amazed where surprises can lurk!”

“Good public relations support is helpful, but there are also a number of legal tools you can use to your advantage,” Afia continues. “I’m amazed how often people overlook this. The lines between what information is private and what is legally considered to be ‘in the public domain’ are not always clear. You can take steps to prevent publication or correct inaccurate or misleading information. But, by proactively putting in the work early in your career to define your own personal privacy settings, you’ll find crises can often be avoided entirely.”

Technological change is also having a major impact on one of the oldest tenets of the industry: copyright. While lawyers aren’t the only ones on top of the big changes in the sector – the EU Copyright Directive and the US Music Modernization Act have received mainstream coverage – having someone who can negotiate the new, constantly shifting landscape these new laws will create is crucial.

“Long-running issues with way that music is exploited in the digital age are beginning to be addressed,” Sheridans



PHOTO: Jonathan Hordley/PA Wire

Live and Directive: The successful campaign against Article 13 will have a big impact on legal teams



“By the time effective legislation is passed we may already face new copyright complexities”

BEN HARVEY
SHERIDANS

Special K&K: SGD is Krept & Konan’s law firm

obligations on online content sharing platforms to ensure copyright material uploaded is properly licensed and paid for.

“Another issue in this area is the ongoing debate around whether streaming constitutes ‘making available’, or a ‘communication to the public’, or a combination of the two, and therefore whether artists should also benefit from equitable remuneration where their recordings are streamed,” he adds. “Currently, there is no legal confirmation of the copyright being exploited in a stream and the industry has decided on the position to date.”

Harvey notes that neither the MMA nor the Copyright Directive are likely to be implemented before 2021, and adds: “By contrast the digital revolution continues at speed and so, by the time effective legislation is passed to tackle historic or current issues, we may already be faced with a whole new set of copyright complexities.”

If you think it is only streaming technology that’s driving legal change around the biz, that’s where you’re wrong. Legislation aimed at taxi apps and the like which are driving the ‘gig economy’ could now have profound implications for the recording process in one of the industry’s heartlands.

“We all now operate in a global market and so, even though we are UK lawyers qualified under English law, we are also having to be aware of changes in laws outside of the UK,” notes SGD partner Victoria Wood, who works with the likes of Nao, Groove Armada and Ry X. “It’s also important for us to know about any clients making records in California, for example. The Governor there recently signed a law into effect called AB5. In short, it reclassifies most independent contractors as employees. What that means for recording artists, producers, songwriters, labels and publishers, is that anyone they bring into a session is deemed an employee under California law. Since the law is brand new, without an industry-specific exemption, everyone is at risk. It’s a problem.”

Even beyond technological influence, Loeb & Loeb’s Frankenheimer agrees it truly is a fluid time for the law and the music industry, pointing to recent alleged pluralism cases involving everyone from Led Zeppelin to Taylor Swift and Lizzo.

“There are trends emerging in the US courts that have the potential to upend conventional definitions of protectable and copyrightable works,” Frankenheimer warns. “The number of infringement actions brought, and the basis for many of the claims, potentially invites significant disruption in the writing and publishing communities for the foreseeable future.”

One certainty remains though, with a music lawyer in your corner joining the dots between everything from copyright to privacy, good legal assistance can not only solve problems. It has the potential to create rewarding opportunities too...



PHOTO: Paul Harris

To live and guy in LA: Guy Moot

“I don’t sit there looking over the fence at what Sony/ATV are doing, I only care about what’s happening at Warner Chappell”

GUY MOOT
WARNER CHAPPELL



PHOTOS: Warner Chappell Music



CONFIDENTIAL

This year, **Guy Moot** became the latest British exec to make the jump across the pond to assume one of the biggest jobs in the music industry: CEO and co-chair of **Warner Chappell**. Here, he tells *Music Week* about his vision, new signings, new appointments, competing with his past achievements at **Sony/ATV** and much more...

— BY GEORGE GARNER —

Standing in the glass doorway of his spotless office at Warner Chappell's London HQ, Guy Moot takes a big sip of coffee. Having only recently arrived back in the UK from LA, he explains that he's currently running on, oh, about two hours' sleep.

So, no chance to nod off while watching an in-flight movie, we ask?

Let the record show that Moot immediately raises both arms in front of him. The fingers on the end of each hand immediately start dancing up and down, mimicking manic typing: the universal symbol of all work, and no play. It's fitting, because what he's been working on is precisely what we're here to talk about today.

It has now been over a year since *that* game of publishing musical chairs took place. For a long time, it was expected that Moot – then Sony/ATV Music Publishing UK MD and president, worldwide creative – would succeed Martin Bandier and take the top job at the company. It was, however, Warner Chappell's Jon Platt who was eventually confirmed as heading up Sony/ATV. And so it was that in January Moot left to become Warner Chappell CEO, and co-chair with Carianne Marshall – a move making him the latest British exec to cross the pond and assume one of the biggest jobs in music.

It becomes apparent that – two hours' sleep aside – Moot is relishing his new role in LA. In some ways, it's business as usual for him...

"If I hadn't told everybody I was leaving, they might not have noticed because I travel so much," he jokes. "And the irony is, now I'm in LA on other agendas, I might actually see some people less than when I used to travel there."

In conversation, Moot is extremely animated when he talks, not only of the things already achieved and the challenges ahead, but also the virtues of Warner's new downtown LA HQ – surrounded by coffee shops, inspiring local graffiti artists and...

"Those shops that sell, like, two hoodies," he grins. "You wonder how they stay in business until you look at the price of one..."

But back to Moot's dancing work fingers. Since starting in his new

role in April, Moot has been a busy man indeed. One of the first things Moot and Marshall did was speak to the whole company. Literally. They sent Hank Forsyth (EVP, strategy and business development) and Jenni Pfaff (SVP, global head of HR) to get feedback from all staff across all the territories.

"Carianne and I immediately agreed that we needed a strategy and that that strategy was just not two people's vision," explains Moot. "It was to engage with all of our staff, make them feel like they're playing a part, and get their opinion so that we can form a strategy that will be our roadmap and what we steer the company by."

From there, together Moot and Marshall have been laying the groundwork for the future. Notably, they welcomed some big names to the roster including Lizzo, Summer Walker, Ava Max and Tones And I. Similarly, its A&R team has been refreshed, with Ryan Press becoming president, A&R, US and Shani Gonzales appointed as head of international, executive vice president of A&R, US. Across the pond, Amber Davis was named head of A&R at Warner Chappell Music UK and Paul Smith appointed to the new role of vice president, A&R and international songwriters, with both reporting to Warner Chappell Music UK MD Mike Smith.

"What's really important to me is that we have a global team of A&R people who are just kick-arse," enthuses Moot. "A&R is going from land armies to special forces so I want the best. I don't think people should only care about what's going on in their charts: talent is global. The way talent is discovered – whether it's by record companies or the consumer – is completely global these days, so it was important to build a team and connect the dots."

"It's exciting being in America," he adds, "But I really want to bring that international global view to what we do here." Later, he reels off a list of some of the musical hotspots that currently excite him, ranging from Canada to Africa and the Caribbean.

Elsewhere, on the sync side of things, Moot and Marshall moved Rich Robinson from London to LA, and created a new global creative services role for Ashley Winton. Moot stresses the importance of this.

"I don't want to be signing every deal to get another sliver of market share... I'd rather we're decisive about what we sign and what we're trying to build"

GUY MOOT
WARNER CHAPPELL

“I admire Carianne a lot, she’s got drive and energy”

GUY MOOT WARNER CHAPPELL

Musical co-chairs: Guy Moot and Carianne Marshall

“We want to license the big hits, but there’s a lot of other stuff in between,” he says. “We want to be the company that’s open for all sorts of business. The tendency for major publishers in the past has been, ‘We have a big song, pay us top dollar or don’t use it’. I think, well, if you haven’t got top dollar, here’s a bunch of other stuff in our catalogue you *can* use. We want to work for all of our writers, not just with one or two big hits going, ‘Give us a million dollars.’”

Indeed, the experience of the songwriters at Warner Chappell seems especially close to Moot’s heart, be it their commitment to “next level admin” or the launch of their new internal tool: ARROW (an acronym that stands for ‘A&R Representing Our Writers’). Perhaps it’s best if he explains...

“It’s our new song pitching system, it’s quite a simple thing, but quite revolutionary in publishing for storing pitching songs with search-friendly criteria,” says Moot. “So, somebody in China can input ‘up-tempo, soulful pop song’ and get 20 songs and hear them. Normally, it’s lost in people’s inboxes. I think we’re all very obsessed with, ‘How am I going to get on the next Rihanna, Ariana Grande and Little Mix albums?’ but there is a whole world opening in China, in the far east and it will continue to spread. This system will help underpin that, with Paul [Smith] coordinating our song pitching efforts.”

And speaking of global affairs, there is, of course, the ongoing Warner Chappell vs Spotify dispute in India over royalties.

“You have to get fair value for your songwriters,” says Moot. “We’re doing our job. We’re in a world market, if you buy a German car, you don’t substantially discount it in India, just because it’s India. Look, we want to have a very healthy

partnership – we don’t want confrontation. But in any relationship, you’re going to have a few ups and downs. We hope to resolve it, but we feel very strongly about [it]. This is going to set the tone for the future and other emerging markets. If you draw a map around the world, and some of the territories still to really engage and take up streaming, there’s a huge potential out there. But if we set the bar too low, there’s going to be nothing in it for songwriters.”

This fight has also been mirrored Stateside with Spotify, Amazon, Google and Pandora’s appeals against the proposed US Copyright Board royalty rises for songwriters and publishers. In March, Carianne Marshall wrote an open letter to songwriters which pledged to “vigorously seek to protect the value of music and passionately promote the rights of songwriters”.

The job in helping guide Warner Chappell into the future is, then, a big one. But six months on, Moot seems to be relishing the opportunity.

“Overall, it’s challenging, but it’s exciting and rewarding,” he says. “It’s important to challenge yourself. And after achieving a lot at the other place, it’s nice to come somewhere and feel like the partnership with Carianne is ours and that it’s our company to build, to improve. I’m really excited and so is Carianne – so it’s how can we impart this excitement to the people at Warner Chappell and explain what we’re trying to do? It’s going to be a lot of fun when we start to win and see the improvements...”

So, without further ado, it’s time for Moot to take *Music Week* further inside some of the lessons he’s learned since taking over the job and outline some of the key challenges ahead...

What have you noticed in terms of the difference in culture between Warner Chappell and Sony ATV?

“Without breaking the contract I signed on the way out, the Sony corporate culture, because it’s such a huge businesses, is one I think of more as somewhat [to do with] containment, making sure everything’s in the right place and order. To a degree, it’s a culture of some caution. The synergy between divisions, in my opinion, doesn’t exist there in the way it should. Coming into Warner Chappell, we’ve got shared services such as shared press, RND, digital and HR function – I’ve learned to really use that central function. Also, I think Warner’s corporate culture is far more entrepreneurial. The feeling is, ‘Be entrepreneurial, be brave’. So I’ve had to take my Sony caution brakes off a little bit, but it’s exciting.”

Do you have any examples of how that’s played out?

“Just the ambition of being more aggressive in deal making. If there’s acquisitions that maybe are publishing related, but not straight ahead, there are people we can talk to. Talking of synergy, Max Lousada [CEO, recorded music, Warner Music Group] is an old friend, and also people like Tom [Corson, Warner Records], Aaron [Bay-Schuck, Warner Records], Craig [Kallman, Atlantic] and Julie [Greenwald, Atlantic]. There’s a natural synergy and we work much more closely together. The energy is just exciting.”

So what’s your vision for Warner Chappell?

“Most importantly, I share it with Carianne because otherwise we couldn’t be co-chair together. From a very early stage, we shared a lot in common: a real passion for songwriting and publishing, and a belief in its importance and its growth. I admire her a lot, she’s got drive and energy. A lot of people are like, ‘Are you getting on with Carianne?’ expecting we’ve had some God almighty fallout and we really haven’t. We come from different backgrounds, she’s come from a more sync licensing music supervision side, I come from more the A&R creative, but in the bigger issues of the company that we’re trying to solve now, we’re very much working together. I don’t sit there and go, ‘I do that’. It’s not siloed. We would never make big decisions without each other. That’s the spirit of co.”

Why did you open the doors for everyone at Warner Chappell to speak and get their views...

“If you’re working in finance or in Kuala Lumpur doing admin, or if you don’t know what we’re trying to build here, you’re not going to feel part of it or feel excited. I’ve been lucky in my career, I’ve always been excited to come to work and I never want to lose that. I think at the other place I started to lose that same adrenaline...”

Why was that?

“I think just after doing something that long, it was more a burden of keeping it together and stopping bits falling off. I hit a record market share in the UK, what am I going to do? Gain another 10 points and get a letter from Tokyo saying thank you? I doubt whether I’d get the letter. At the other place it was trying to stop a bit falling off. So I think it’s the ability to build something ground-up – and the challenge. And, if you win, really enjoy winning. Look at the BMI Awards, I was renowned for spending more time on the stage than some of the presenters and it wasn’t like that [this year]. Does that make me sit there and cry about the past? No, it makes me motivated for the future. Going back to the question of vision, it’s to create a culture where people want to work here, and one that really stands for something. We’re very proud of the artists we’re going to work with. I said to my A&R team repeatedly, I don’t just want to be signing every deal to get another sliver of market share...”

Is that a trap you could fall into quite easily in publishing?

“I’d rather we’re decisive about what we sign and what we’re trying to build here, rather than just having to grab three tracks because it’s good for market share, or 10% of a single. I’m not saying we won’t have mainstream pop hits – we love hits – but that will come organically and mean something. The signings we’ve already done, like Lizzo, she’s a real artist and stands for something important right



Sign of the times: Tones And I and the Warner Chappell team celebrate their new partnership and (inset) recent signing Lizzo

now. Another thing coming into Warner Chappell that I was quite surprised by was that, in the US, there weren’t that many frontline artists apart from Beyoncé, Jay-Z, Rihanna – their admin schemes, split deals. Rihanna’s gone [to join Sony/ATV in September 2019], and I expect they will all go with Jon [Platt] because that’s a relationship thing. And I respect that, loyalty is a rare

commodity. But after that, really, we didn’t have a lot of frontline artists. We had a lot of fantastic songwriters like Julia Michaels, Justin Tranter, Murda Beatz, so there were hits, but I felt we weren’t expressing, as a company, what we wanted to be as a culture. Artists are still really important in terms of putting them in the shop window and saying, ‘This is who we are and what we’re about’. I don’t know if she realises, but Lizzo was such an important signing for us.”

Jon commanded a huge amount of respect from artists. Did you feel like you had some big shoes to fill in that sense?

“I don’t think it’s a competition of who’s signed more or who’s more successful. I have a very high regard for him as an executive. And also, I think he’s a thoroughly honest, stand-up guy. He’s a good person. But we’re also very different people, and that’s what makes it exciting. We grew up under Marty – I got along with him very well when we worked together, and we still get along very well. But we’re different people, I have different ways of doing A&R, he’s got different ways of running a company. I don’t sit there looking over the fence at what Sony/ATV are doing, I only care about what’s happening at Warner Chappell. I’m very proud of the artists that we’ve signed.”

So, finally, what are you looking for in people when it comes to signing them to Warner Chappell?

“Just talent, and the ability to have time to work with them in partnership with the writer and management company to make them into a finished article. Everybody’s become so research driven that it becomes a chase, and that chase takes you to the top of maximising the highest financial [gain]. I want to play A&R slightly differently. I’m not against research data or social media, but you’ve got to pair that with great taste. Normally you get research people who are incredibly tech-minded and throw you loads of data or send 15 links at the end of the week and I’m like, ‘No, no, no, just tell me which one you really like’. We’ve got to put the value proposition of A&R – I’m talking about records and publishing – higher into the mindset of new artists. There’s a lot of new artists who are happening far too quickly [laughs]. They do need an A&R person, but as an industry we’ve also got to realise that we’ve got to change our mindset about some things. Publishing is the best place to do that. We’ve got the writers to help development, we’ve got studio facilities and a global infrastructure. As publishers, we can have a very objective and meaningful impact at a very early stage. I’m passionately willing to do that and we’ve got a great writer roster and some key artists that will set the tone for what we’re going to do. We want to start building on that. And we are.”

“We’ve got to put the value proposition of A&R higher into the mindset of new artists... Publishing is the best place to do that”

GUY MOOT
WARNER CHAPPELL

HITMAKERS

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

THIS WEEK: Black Box's **Ride On Time** was the UK's biggest-selling single of 1989, spending six weeks at No.1. In the wake of its 30th anniversary remix, the house trio's **Daniele Davoli** recalls a pioneering track that was blighted by legal issues...

■ INTERVIEW: JAMES HANLEY

I was a music teacher at a school and a DJ working six nights a week in a local club. We all had daytime jobs and made records for extra cash to build our little studio, which was in a disused garage.

I was playing with an Akai S900 sampler and started messing with acapella, sampling here and there. I took a few samples: 'Right on time' [from Loleatta Holloway's Love Sensation], a piano loop from another record and a groove from James Brown. The sampler had very little memory – you could only put in four or five, hence the idea of using, 'Ooho, ooho, ooho, ooho' to buy myself time.

One night, [Black Box bandmates] Mirko [Limoni] and Valerio [Semplici] came to my club for drinks and at the end of the night Mirko said, 'You played something with a vocal of a girl screaming, have you got the record you sampled that from?'

On the Monday, I put it on the turntable in the studio and they started playing chords. We all looked at each other thinking, 'Wow, this is amazing'.

We built the backing track within a week and realised it had a powerful energy, but it was an instrumental so we thought, 'Now we've got to put all the little bits in'. 'Ooho, ooho' and 'Right on time' were two things we could use and we basically rebuilt it using the same samples, but in a completely different way. I didn't speak English, hence the mistake of calling the song *Ride On Time* instead of *Right On Time*.

A few months later, [Love Sensation writer] Dan Hartman called us to say, 'You realise you need to ask permission to [use the samples]?' Dan controlled the publishing and said, 'Guys, what you've done is amazing... But since you used my

music, I need to be involved. I think a fair request is 33%, take it or leave it, and trust me, that is fair'. We later realised from speaking to other publishers that he could have asked for 100% and got it, so he was being kind really.

Dance music was considered music for clubs; it was rare for it to cross over. For us, *Ride On Time* was a DJ record: if we sold more than 1,000 copies it's Christmas, right?

[Deconstruction owner] BMG went to clear the sample with [Love Sensation label] Salsoul Records for a small figure, but nobody could get in touch with Loleatta Holloway. We actually thought she was dead, because nobody in the industry had heard of her for years, and we went to England to start promoting the record.

All of a sudden, Loleatta Holloway reappeared, upset that this record she sang on was becoming massive and she wasn't getting anything out of it. BMG said, 'You need to go to Salsoul – we pay them, they pay you'. I realised later that perhaps that recording was unrecouped, so she never saw a penny from them. But the story doesn't end there...

We were No.1 in the charts and were ready to go on Top Of The Pops when someone from the BBC said, 'You can't go on – someone just called from America saying we are broadcasting a record that is infringing copyright law'. BMG had drawn up a contract, sent it over to America and paid the advance, but the papers never came back.

Salsoul said, 'When you asked for permission two months ago we thought it was an underground record, but now it is No.1', so they started [renegotiating]. We were just waiting to hear what was going on, completely clueless. We didn't cause the trouble, we just made the record!

"I didn't speak English, hence the mistake of calling it Ride On Time instead of Right On Time"

**DANIELE DAVOLI
ON RIDE ON TIME**

Men in Black: Daniele Davoli (centre) in the studio with Black Box, circa 1990. Ride On Time's video (inset) also caused controversy for featuring model Katrin Quinol lip-syncing to Loleatta Holloway's vocals



BLACK BOX RIDE ON TIME



Writer's Notes



Publishers

Gnomi Publishing Ltd,
Zyx Music, Constant
Evolution Music/EMI

Writers

Dan Hartman, Daniele
Davoli, Mirko Limoni,
Valerio Semplici

Release Date

28.08.89

Record label

Deconstruction

Total UK sales (OCC)

264,617 (post 1994)

Music Week

Inside the business of music. Established 1959

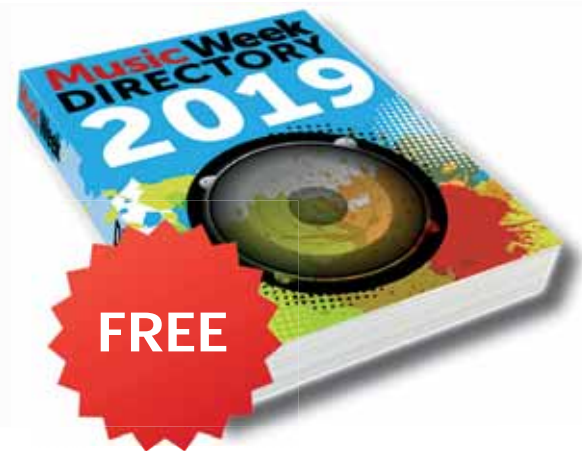
Get inside the business of music
No other music business magazine stacks up



5 GREAT REASONS TO SUBSCRIBE

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

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



SUBSCRIBE NOW

Call: 0208 955 7020

Online: musicweek.com/subscribe



Music Week CHARTS



Perfect lines: The Script
score the No.1 album

56/58 - Singles & Albums

57/59 - Analysis

60/61 - Market Shares

62 - Streaming/Comps/Record Store

63 - Indies

64/65 - UK/EU Airplay

66/67 - Apple/Spotify

68 - Vevo

69 - Club



THE OFFICIAL UK SINGLES CHART

TOP 75



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

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

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

Set the Tones: Tones And I secures seventh week at the top spot

■ BY ALAN JONES

Topping the singles chart for the 15th straight week in her native Australia – where ACR is clearly not a thing – Dance Monkey is No.1 here for the seventh time in a row for Melbourne singer/songwriter **Tones And I**. It thus surpasses Ariana Grande’s Thank U, Next – which topped for six weeks last year – as the longest running No.1 by a solo female artist since Leona Lewis’ Bleeding Love topped for seven weeks in 2007, and is now the longest running No.1 ever by an Australian-born act, besting the six weeks that Two Little Boys spent at No.1 for Rolf Harris in 1969/1970. Consumption of Dance Monkey has exceeded 80,000 for five weeks in a row, with a tally of 82,944 in the latest frame, including 72,527 from sales-equivalent streams, raising its 18-week tally to 683,386, as it advances 35-27 on the year-to-date rankings.

After debuting at No.2 last week, **Dua Lipa**’s Don’t Start Now remains in runners-up position, albeit with consumption up 3.29% week-on-week at 50,959 units. Ride It by **Regard** (3-3, 39,847 sales) and South Of The Border (4-4, 33,058 sales) by **Ed Sheeran** feat. Camila Cabello & Cardi B, are also static but on declining consumption.

The five highest debuts on this week’s chart are, for the first time ever, by UK rap acts. With a dozen previous Top 75 entries to his credit, **J Hus** scores his third Top 10 entry and highest-charting hit to date with Must Be opening at No.5 (32,931 sales). **Fredo** has his 14th hit with Netflix & Chill (No.13, 24,891 sales). Meanwhile **Dave** – who has previously teamed for two hits apiece with the aforementioned Hus and Fredo – has his 19th chart entry with Paper Cuts (No.15, 24,056 sales); **KSI** is back after a three year hiatus with his fourth hit and biggest hit Down Like That (No.18, 22,740 sales), which features UK rapper S-X, Rick Ross and Lil Baby. Nottingham pair **Young T & Bugsey** have their third hit with Don’t Rush (No.28, 16,974 sales), featuring fifth-time chartmaker Headie One.

Completing the Top 10, Memories (8-6, 31,748 sales) hits a new peak for **Maroon 5**, while there are declines for Circles (5-7, 30,756 sales) by **Post Malone**, Lose You To Love Me (6-8, 29,965 sales) by **Selena Gomez**, Good As Hell (7-9, 29,550 sales) by **Lizzo** and Bruises (9-10, 28,841 sales) by **Lewis Capaldi**. Outnumbered completes a five-week run in the Top 10, falling 10-14 (24,813 sales) for **Dermot Kennedy**.

New entries not mentioned hitherto: Gangsta (No.34, 14,097 sales) is the debut hit for **Darkoo** and the fourth hit for featured rapper One Acen. Jerry Sprunger (No.56, 9,188 sales) is a collaboration between Canadian rapper **Tory Lanez** and US rapper **T-Pain**, becoming the eighth hit for Lanez and the 16th for T-Pain. Yellow Hearts (No.64, 7,915 sales) first flared up on TikTok and has now spread to other social media platforms for 18-year-old pop singer/songwriter **Ant Saunders**. Elsewhere,



No.1

Tones And I – Dance Monkey

This week’s sales: 82,944 | Downloads: 10,417 | Streams: 72,527 | Total sales to date: 683,386 |



Big song and dance: Tones And I has topped the Australian charts for 15 straight weeks

Ludens (No.75, 6,436 sales) becomes the seventh hit for **Bring Me The Horizon**.

Another week, another peak – but still no Top 10 placing – for Lose Control (14-11, 26,678 sales) by **Meduza, Becky Hill & Goodboys**. Nice To Meet Ya rises for the fifth week in a row for **Niall Horan**, climbing 26-22 (21,124 sales). Lights Up, by his former One Direction bandmate **Harry Styles**, debuted at No.3 – 48 places higher than Nice To Meet Ya – four weeks ago, but now slips below it, dipping 16-23 (21,079 sales).

One of eight additions to **Tom Walker**’s debut album, What A Time To Be Alive – which, duly plumped, returns to the Top 10 after a six month break this week – is Better Half Of Me, which sprints 54-40 (11,696 sales) to become his third Top 40 hit. It follows his monster hits Leave A Light On (No.7, 2018) and Just You And I (No.3, 2019), which have to-date consumption of 1,272,823 and 1,042,073 units, respectively.

There are also new peaks for: Roxanne (42-24, 20,864 sales) by **Arizona Zervas**, The Last Time (38-32, 14,391 sales) by **The Script**, Opp Thot (37-33, 14,295 sales) by **Poundz**, Pump It Up (43-36, 13,249 sales) by **Endor**, We Got Love (50-44, 11,174 sales) by **Sigala** feat. Ella Henderson and Trampoline (53-52, 9,434 sales) by **Shaed**.

Overall singles sales are up 0.55% week-on-week at 18,558,094, 13.95% above same week 2018 sales of 16,286,203. Paid-for sales are down 5.38% week-on-week at 566,118 – 31.69% below same week 2018 sales of 828,723. They are below same week, previous year sales for the 328th week in a row.

THE OFFICIAL UK ALBUMS CHART **TOP 75**

Official Charts Company

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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	New		The Script Sunsets & Full Moons Columbia 19075991972 (Cinram) (D. O'Donoghue/M. Sheehan/Jimbo Barry/S. Tsang/Lucius King)	39	32	52	Fleetwood Mac 50 Years - Don't Stop Rhino 0603497855612 (Arvato)★ (Fleetwood Mac/Dashut/Callait)
2	New		Michael Ball & Alfie Boe Back Together Decca 829733 (Sony DADC UK) (N. Patrick)	40	35	128	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato)★ (Kozmenuk/Wakid/Bg Taste/Migus/J Reynolds/Digital Farm Animals/Principato/Levine/Wells/Gads/Kirkpatrick/Parrigan/Rahko/Ten Ven/Hayne/Wyat/TMS)
3	New		Snow Patrol Reworked Polydor 817824 (Sony DADC UK) (I. Archer/J. McDaid)	41	New		Michael Bolton Gold Crimson CRIMCD656 (Sony DADC UK) (Bolton/Afanseiff/Mutt Lange/Foster/Child/Bunetta/Chudacoff/Houston/Cain/Ramone/Block/Diamond/Roche/Sims/Hamilton/Beckett)
4	Re-Entry		Nick Cave & The Bad Seeds Ghosteen Ghosteen 5056167114802 (AWAL) (Cave/Ellis/tbc)	42	34	7	Becky Hill Get To Know Polydor 0602508369810 (Sony DADC UK) (Looz/Rah/Wass/Syde/Jay/H/M/NEAM/K Jones/Blue/S/1K3/Hobbs/Wilkinson/EB/ MJ/Cole/LosBoy/Himples/ADP/Mama/Daibson/Walsh/Culifer/H/Lyga)
5		3 18	Ed Sheeran No.6 Collaborations Project Asylum 0190295427887 (Arvato)★ (Mac/Shellback/Mac/Martin/FRED/Sheeran/Gibson/Skrillex/Kenny Beats/BennyBlanco/Rubel/Tsang/Nineteen85/Boi-1da/Jahaan Sweet/Mars)	43	49	70	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper)● (Gerry Cinnamon/C.Marshall/D.Greene)
6	New		Simply Red Blue Eyed Soul BMG 4050538529173 (ADA Arvato) (A. Wright)	44	33	54	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK)● (Jax Jones/Ralph)
7		1 2	Jeff Lynne's ELO From Out Of Nowhere RCA 19075987102 (Cinram) (Lynne)	45	38	80	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK)● (O'Connell)
8		4 26	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK)★ (Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pillai/Shedden/JR/H)	46	42	36	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK)● (K.Evans/Nana Rogues/FT Smith/Jae5/Omoregie/TSB/169/1Mind)
9		67 37	Tom Walker What A Time To Be Alive Relentless 19075801772 (Cinram)● (M.Spencer/S.Mac/J.Abbiss/T.Walker/J.Quarmby)	47	52	400	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK)★7 (Baker/Queen/Mack/May)
10		8 10	Post Malone Hollywood's Bleeding Republic 806713 (Sony DADC UK)● (Post Malone/Bell/Lee/Dukes/Sweet/Lane/Watt/Happy Perez/Mira/Tavares/Lang/DJ Dahh/BloodPop/Haynie)	48	40	588	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK)★7 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)
11	New		George Michael & Wham! Last Christmas - OST Epic 19075978832 (Cinram) (G.Michael/J. Douglas)	49	41	5	Elbow Giants Of All Sizes Polydor 7764406 (Sony DADC UK) (Potter)
12		12 100	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato)★7 (Wells/Paul/Lacamoire/Sinclair/Lewis/Trapanese/Reed/Gubman)	50	44	601	Fleetwood Mac Rumours Rhino 8122796778 (Arvato)★13 (Fleetwood Mac/Dashut/Callait)
13		7 2	Aled Jones & Russell Watson Back In Harmony BMG 4050538539288 (ADA Arvato) (Tilley/Pears)	51	56	449	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Cinram)★3 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)
14		14 3	James Blunt Once Upon A Mind Atlantic 0190295366790 (Arvato) (S.Robson/M.Wise/D.Priddy/M.Crew/J.Hogarth/S.Klemperer/TMS/P.Cook/M.Prime/A.Jackson)	52	55	609	The Beatles 1 Apple Corps 0830702 (Sony DADC UK)★11 (McCartney)
15		13 56	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK)★ (Queen/May/Taylor/Fredrixson/Macrae/Shirley Smith/Baker/Mack/Stone/Bowie/Richards)	53	60	157	David Bowie Legacy Parlophone 0190295919900 (Arvato)★ (Rodgers/Bowie/Vicentini/Queen/Scott/Dudgeon/Maslin/Winstanley)
16		5 2	Krept & Konan Revenge Is Sweet Virgin CDV3237 (Sony DADC UK) (Ado/Skitz/Rvchel/Krept/Bkay/Nyge/Lennox/EV/P2J/Russian/K. Tokyo/Da Beatfreakz/Mckenzie/Boateng)	54	46	40	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK)● (Pop Wansel/Happy Perez/Brown/Anderson/Martin/Lya/Baptiste/Nova/Wav/Foster)
17		2 2	Michael Kiwanuka Kiwanuka Polydor 7795275 (Sony DADC UK) (Danger Mouse/Inflo)	55	36	2	OFB Frontstreet Rat Trap Reality 0190296870989 (ADA Arvato) (tbc: BeatsBy/Lucas/Cash/Craft/Adicts/Ghosty (UK)/K6/M/OnTheBeat/MobzBeatz/Sykes Beats/TK Beatz/Zxch)
18		17 33	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK)★ (F.O'Connell)	56	48	1234	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK)★18 (Anderson/Ulvaeus)
19		16 7	D-Block Europe PTSD D-Block Europe 0602508253225 (Caroline/Sony DADC UK) (Rymer/Szwed/Vin/Ellis/London/ProBeatz/DaBeatzFreakz/RXR Music/Prodsuperkid/DY Krazy/Dave/tbc)	57	51	81	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK)★ (Malone/Cashio/Bluesport/Bell/Dukes/Walton/Storch/Ave/Youngblood/Bright/BjornPartyNextDoor/Tank God/Watt/Swish/Robinson/Baily/London On Da Track)
20		11 4	James Arthur You Syco 88985480352 (Cinram) (Red Triangle/Reed/Mercereau/S.Harper/TMS/M.Crew/D.Priddy/Eg White/A.Baltzer/B.Sponco/busbee/R.Daly/Nic Nac/Da/Dor/King/Henry/J.Quarmby/.)	58	39	3	Rex Orange County Pony Columbia 19075986662 (Cinram) (Rex Orange County/Baptiste)
21	New		FKA Twigs Magdalene Young Turks Y191CD (PIAS Cinram) (Jaar/Twigs/FKA Twigs/Goldstein/Blanco/Skrillex/Koreless/Cashmere Cat/Antonoff/Arca/Sounwave/Kenny Beats/Lopatini/Kleinman/Uzowuru)	59	45	6	Dermot Kennedy Without Fear Island 7798774 (Sony DADC UK) (Willetts/KOZ/C.Huggal/Starnsmith/Shal/Harris/Sir Nolan)
22	New		Andrea Bocelli Si Forever Decca/Sugar 820373 (Sony DADC UK) (B. Ezrin/M. Malavasi/P. Guertini)	60	50	3	Bay City Rollers Gold Crimson CRIMCD658 (Sony DADC UK) (B.Martin/P.Coulter/P.Walman/C.Frechter/J.Jenner/H.Maslin/Various)
23		15 4	Daniel O'Donnell Halfway To Paradise DMG TV DMGTVO76 (Sony DADC UK) (J.Ryan)	61	58	282	Ed Sheeran x Asylum 2564628590 (Arvato)★11 (Williams/Gosling/Ruben/Blanco/Haynie/Bhasker/McDaid)
24		21 8	Liam Gallagher Why Me? Why Not Warner 0190295408374 (Arvato)● (Kurstin/Wyatt/Aldred/Noble)	62	62	5	Lil Tjay True 2 Myself Columbia 0886447993224 (Cinram) (Zyzzon/theboard/JD On The Track/Naga Beats/MB3 Beatz/JTK/Cavali/Dru Oliver/Raly/Mads/Remy/TnTD/Hermie/thebeatz/Zay/Love/Dystrikt/Beats/Protege)
25		22 105	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK)★ (Dudgeon/John Franks/Thomas/Michael/Leonard/Bell/T. Bone Burnett/Belotte/Bacharach/C.Bayer Sager/Narada/Penny/Collins/Rimes/Praul)	63	59	58	Lady Gaga, Bradley Cooper And The Motion... A Star Is Born OST Interscope 6777553 (Sony DADC UK)★ (Cooper/Nelson/Lady Gaga/Newman/Rice/Cobb/Nolan/Monson/Blair)
26		18 141	Ed Sheeran → Asylum 0190295859039 (Arvato)★11 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labyrinth)	64	72	760	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Cinram)★15 (Morris/Gallagher)
27	New		Luke Combs What You See Is What You Get Columbia Nashville/River House 19075956872 (Cinram) (S. Moffat)	65	65	72	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK)★ (No ID/Sheib/T.Kelth/Cadastre/Norstop Da Hitman/PartyNextDoor/The 25th Hour/Cardo/Young Exclusive/Boi-1da/O.Mene/Sweet/OB/Ritter/.)
28		43 83	Michael Bublé Christmas Reprise 9362495540 (Arvato)★9 (Foster/Rock/Gatica)	66	Re-Entry		George Michael Twenty Five Aegean 88697009002 (Cinram)★3 (Michael)
29		9 3	Kanye West Jesus Is King Def Jam 0602508347467 (Sony DADC UK) (West/Budge/Winder/E.Vav/Boog/DaBass/F.Stallis/Bianco/Xolence/BAD/Day/Lopez/Timbaland/Cerda/P.Boume/Romy/J.FNZ/Dean/Campbell/Labyrinth/Dr/Wk)	67	New		Lil Mosey Certified Hitmaker Interscope 0602508031069 (Sony DADC UK) (Foreign/Go/Em/Kid Culture/Rio Leyva/Royce David/CuBeatz/Dez Wright/tbc)
30		10 3	Stereophonics Kind Parlophone 0190295379117 (Arvato) (Jones/Drakoulis/Lowe)	68	64	57	Jess Glynne Always In Between Atlantic 019029595906 (Arvato)★ (Mac/Knox Brown/Gad/Bell/Starnsmith/Electric/Ralph/Bunetta/Coffey/Langebaek/Fred/Lowe/Rudimental/Ryan/Too Many Zoos/KDA)
31		28 9	Sam Fender Hypersonic Missiles Polydor 7742875 (Sony DADC UK)● (Bronite/Costey/Fender)	69	75	11	Lana Del Rey Norman Fucking Rockwell! Polydor 810482 (Sony DADC UK)● (Antonoff/Del Rey/Bell/Watt/Happy Perez/Dawes/Nowels/Menzies/Reid/Mighty Mike)
32		24 205	The Beatles Abbey Road Apple Corps 3824682 (Sony DADC UK)★2 (Martin)	70	73	52	Little Mix LM5 Syco 19075860752 (Cinram)● (Mac/Kems/Kane/Cat/Griggs/B.Loco/M.B.R./Red.Lose/Orange/TheSwi/Red/Sat/H/Team Timbo/Timbaland/Lopez/Under/Dopson/S/16/Slonem/uk/losey/1/MS)
33		26 12	Taylor Swift Lover EMI 7792868 (Sony DADC UK)● (Dukes/Bell/Swift/Antonoff/Little/Sounwave)	71	New		Beverly Knight BK25: Beverly Knight Rhino 0190295359379 (Arvato) (Knight/Woolf/DJ Munro)
34		19 3	Rick Astley The Best Of Me BMG 538537890 (ADA Arvato) (Astley/Stock/Altken/Waterman/Curnow/Harding/Stevenson/Braide/Frampton)	72	70	633	Michael Jackson Number Ones Epic 5138002 (Cinram)★9 (Jones/Jackson/Various)
35		23 6	Summer Walker Over It Polydor 0602508324352 (Sony DADC UK) (Robinson/London On Da Track/Bailey/Richardson/Walker/F.a.l.l.e.n/Arsenio Archer/G. Ry/OG Parker/Storch/Stevie.J)	73	New		Sparks Past Tense: The Best of Sparks BMG 4050538529166 (ADA Arvato) (tbc)
36		30 15	Mabel High Expectations Polydor 7779872 (Sony DADC UK) (Mac/Tie Jean/Marie/De.Sau/Wilke/Cak/N.Shaw/FT Smith/Riley/Make/You/Know/Love/169/Snakehips/MO/WLL/MNEK/KOZ/Kayan/Jed/Red/J.Weathers/ACD/Aluc/.)	74	66	1143	Bob Marley & The Wailers Legend Truff Gong 5489042 (Sony DADC UK)★12 (Marley/Various)
37		31 86	George Ezra Staying At Tamara's Columbia 88985471342 (Cinram)★3 (Blackwood)	75	New		Gareth Malone Music For Healing Decca 4818703 (Sony DADC UK) (J. Allen/G. Malone)
38		29 40	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato)● (Cadenza/Mady/Raw/Nyge/Steel/Bangz/Hazard/Sushi/Coy/Kazza/Rex/Kudo/Charlie/Hardcome/T.Mind/Walls/Lane/Keth/Yaron/Conducta/Swift/Beatz/ADP/Mak/Nhazy/Fie)				

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.

The sun comes up: The Script power to No.1 for the fifth time

BY ALAN JONES

In another week of heavy action but comparatively light sales, leadership of the chart change hands for the 12th week in a row, with 13 albums debuting inside the Top 75, spearheaded by Sunsets & Full Moons, the fifth No.1 from six releases in a little over 11 years for Irish band **The Script**.

Consumption of Sunsets & Full Moons – at 31,946 units (including 2,192 from sales-equivalent streams) – surpasses the opening tally of The Script’s last album, Freedom Child, which was No.1 on consumption of 29,574 units in September 2017, but the first four albums by the Dublin trio sold upwards of 40,000 copies on debut.

The Script are the fourth Irish band in chart history to have five No.1 albums, joining U2 (10), Westlife (7) and Boyzone (5). In Ireland itself, The Script have a perfect score of six No.1 albums from as many releases, trailing U2 (12) and Westlife (10) but leading Boyzone (4).

Michael Ball & Alfie Boe’s third collaboration, Back Together opens at No.2 on consumption of 24,951 units. They previously teamed for 2016’s Together and 2017’s Together Again, both of which topped the chart, and which have combined consumption of more than a million copies.

With three new songs, and new versions of 13 of their hits and most popular album tracks, Reworked is **Snow Patrol**’s seventh consecutive Top 3 album, debuting at No.3 on consumption of 23,650 units.

It is more than 34 years since **Simply Red** released their first studio album, Picture Book, and they maintain their record of never missing the Top 10, with 12th set, Blue Eyed Soul – a collection of new songs penned by their 59-year-old leader Mick Hucknall – debuting at No.6 (9,772 sales).

Five weeks after debuting at No.16 on digital sales and streaming, **Nick Cave & The Bad Seeds**’ Ghosteen has been released physically, and re-enters at a new peak of No.4 (15,135 sales), becoming their sixth Top 10 entry.

No.1 on debut 36 weeks ago, What A Time To Be Alive is back in the Top 10 for the first time in 26 weeks for **Tom Walker**, surging 67-9 (8,980 sales) following the release of a deluxe edition. With to-date consumption of 216,933 copies, it is the ninth biggest artist album of 2019, and the second biggest by a new act, trailing only **Lewis Capaldi**’s Divinely Uninspired To A Hellish Extent, which falls to the lowest position of its 26-week chart tenure this week, declining 4-8 (9,640 sales), ahead of the release of its new extended edition.

No.1 last week, From Out Of Nowhere falls to No.7 (9,721 sales) for **Jeff Lynne’s ELO**. Completing the Top 10 are **Ed Sheeran**’s No.6 Collaborations Project (3-5, 10,728 sales) and **Post Malone**’s Hollywood’s Bleeding (8-10, 6,897 sales).

The soundtrack to romantic comedy Last Christmas



No.1

The Script - Sunsets & Full Moons (Columbia)

This week’s sales: 31,946 | Physical: 26,600 | Downloads: 3,154 | Streams: 2,192 | Total sales to date: 31,951 |



Rewriting the script:

Sunsets & Full Moons has surpassed the first-week tally of The Script’s last album

consists entirely of songs by **George Michael** and **Wham!** and opens at No.11 (6,692 sales).

Adding some tracks to the standard version of Si and Si (Deluxe) and subtracting others, Si Forever is categorised as a new **Andrea Bocelli** album by the OCC and, as such, is his 21st Top 40 album, debuting at No.22 (3,880 sales), a year and two weeks after Si debuted at No.1 (25,829 sales).

Also new to the chart: Magdalene (No.21, 3,925 sales), the second album by **FKA Twigs**; What You See Is What You Get (No.27, 3,810 sales), the first chart album for **Luke Combs**; Gold (No.41, 2,718 sales), the 19th chart album for **Michael Bolton**; Certified Hitmaker (No.67, 1,746 sales), the chart debut of 17-year-old rapper **Lil Mosey**; BK25 (No.71, 1,624 sales), the 10th chart album (including one as part of Leading Ladies) for UK soul singer **Beverley Knight**; Past Tense: The Best Of **Sparks** (No.73, 1,598 sales); and Music For Healing (No.75, 1,580 sales), the third chart album for **Gareth Malone**.

A week after Now That’s What I Call Music! 103 completed a 15-week run atop the compilation chart, Now! 104 opens its account at the summit. Its first week sales of 40,013 copies are the lowest of 78 regular Now! albums released since Kantar Millward Brown started compiling the chart for the OCC more than 25 years ago.

Overall album sales are up 8.15% week-on-week at 1,939,450, 1.03% below same week 2018 sales of 1,959,596. Sales-equivalent streams accounted for 1,188,817 sales, 61.30% of the total. Sales of paid-for albums are up 20.23% week-on-week at 750,633, 19.21% below same week 2018 sales of 929,104.

Music Week Market Shares

Artist Singles share for the week measures share of the Top 75 best performing tracks of the week, across sales and audio streams.

Artist Albums share for the week measures share of the Top 75 Official Albums Chart.

AES = Album Equivalent Sales. SEA = Stream Equivalent Albums

THIS WEEK'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL			ARTIST ALBUMS NO. 1 UNIVERSAL			ALL ALBUMS NO.1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.09%	1	UNIVERSAL MUSIC	44.65%	1	UNIVERSAL MUSIC	39.04%
2	SONY MUSIC	27.25%	2	SONY MUSIC	25.42%	2	SONY MUSIC	20.60%
3	WARNER MUSIC	23.18%	3	WARNER MUSIC	15.07%	3	SONY/UNIVERSAL	13.29%
4	AJ TRACEY	2.24%	4	BMG	5.79%	4	WARNER MUSIC	11.91%
5	UNIVERSAL/WARNER	2.10%	5	KOBALT	5.31%	5	BMG	4.33%
OTHERS		10.13%	OTHERS		3.76%	OTHERS		10.84%

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	14.37%	1	POLYDOR	18.30%	1	POLYDOR	13.61%
2	RCA	13.39%	2	COLUMBIA	12.64%	2	SONY CG/VIRGIN EMI	13.29%
3	VIRGIN EMI	10.11%	3	VIRGIN EMI	9.44%	3	COLUMBIA	10.29%
4	ATLANTIC	9.93%	4	DECCA	8.60%	4	VIRGIN EMI	7.69%
5	PARLOPHONE	7.49%	5	ATLANTIC	8.42%	5	DECCA	7.00%
6	ISLAND	6.32%	6	BMG	5.79%	6	ATLANTIC	6.44%
7	WARNER RECORDS	5.77%	7	ISLAND	4.85%	7	BMG	4.33%
8	COLUMBIA	5.69%	8	GHOSTEEN	4.51%	8	SONY MUSIC CG	4.29%
9	BLACK BUTTER	4.51%	9	RCA	3.91%	9	GHOSTEEN	3.67%
10	DAVE	2.59%	10	SONY MUSIC CG	3.84%	10	UMOD	3.49%
11	RELENTLESS	2.52%	11	WARNER RECORDS	3.05%	11	SILVA SCREEN	3.45%
12	AJ TRACEY	2.24%	12	RELENTLESS	2.68%	12	ISLAND	3.13%
13	BMG	1.57%	13	RHINO (WARNERS)	2.56%	13	WARNER RECORDS	2.94%
14	ARIZONA ZERVAS	1.44%	14	UMC	1.57%	14	UMC	2.58%
15	FAMM	1.36%	15	CAROLINE	1.20%	15	RCA	2.36%
OTHERS		10.72%	OTHERS		8.64%	OTHERS		11.45%

THIS WEEK'S TOTAL MARKET SHARE

BY CORPORATE GROUP

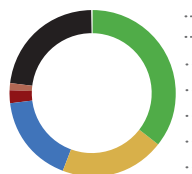
SINGLES STREAMS NO. 1 UNIVERSAL			SINGLES SALES NO. 1 UNIVERSAL			ARTIST ALBUM SALES NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.3%	1	UNIVERSAL MUSIC	33.9%	1	UNIVERSAL MUSIC	34.0%
2	SONY MUSIC	21.5%	2	SONY MUSIC	21.4%	2	SONY MUSIC	21.2%
3	WARNER MUSIC	16.9%	3	WARNER MUSIC	18.7%	3	WARNER MUSIC	12.6%
4	BMG	1.3%	4	BMG	2.0%	4	BMG	5.5%
5	XL BEGGARS	1.2%	5	XL BEGGARS	0.9%	5	KOBALT MUSIC	3.1%
OTHERS		22.7%	OTHERS		23.1%	OTHERS		23.6%

BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			SINGLES SALES NO. 1 RCA			ARTIST ALBUM SALES NO. 1 POLYDOR		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	10.7%	1	RCA	11.2%	1	POLYDOR	9.6%
2	RCA	10.6%	2	VIRGIN EMI	10.3%	2	COLUMBIA	8.8%
3	POLYDOR	9.9%	3	POLYDOR	10.0%	3	DECCA	8.4%
4	ISLAND	8.4%	4	ISLAND	6.3%	4	VIRGIN EMI	6.7%
5	ATLANTIC	7.4%	5	ATLANTIC	6.1%	5	SONY MUSIC CG	5.9%
6	COLUMBIA	5.9%	6	COLUMBIA	5.4%	6	BMG	4.6%
7	WARNER RECORDS	4.3%	7	PARLOPHONE	5.2%	7	RHINO (WARNERS)	4.1%
8	PARLOPHONE	3.0%	8	WARNER RECORDS	4.6%	8	RCA	3.9%
9	UMC	1.7%	9	RHINO (WARNERS)	2.2%	9	UMC	3.8%
10	RHINO (WARNERS)	1.7%	10	UMC	2.0%	10	ATLANTIC	3.1%
11	SONY MUSIC CG	1.6%	11	SONY MUSIC CG	1.9%	11	ISLAND	2.8%
12	CAROLINE	1.2%	12	DECCA	1.6%	12	WARNER RECORDS	2.7%
13	SYCO MUSIC	1.2%	13	CAPITOL	1.5%	13	GHOSTEEN	2.6%
14	CAPITOL	1.1%	14	BMG	1.0%	14	DEMON MUSIC	1.9%
15	DECCA	1.1%	15	SYCO MUSIC	1.0%	15	PARLOPHONE	1.8%
OTHERS		30.3%	OTHERS		29.7%	OTHERS		29.2%

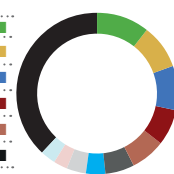
AES (ALL ALBUMS)

TOTAL MARKET - THIS WEEK



1	UNIVERSAL MUSIC	36.3%
2	SONY MUSIC	22.2%
3	WARNER MUSIC	15.1%
4	BMG	2.4%
5	KOBALT MUSIC	1.4%
OTHERS		22.6%

BY CORPORATE GROUP

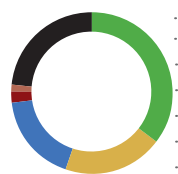


1	VIRGIN EMI	10.4%
2	POLYDOR	9.2%
3	RCA	8.6%
4	ISLAND	6.8%
5	COLUMBIA	6.1%
6	ATLANTIC	6.0%
7	SONY MUSIC CG	4.5%
8	WARNER RECORDS	3.7%
9	UMC	2.8%
10	PARLOPHONE	2.6%
OTHERS		39.4%

BY RECORD COMPANY

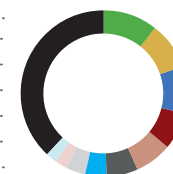
AES (ARTIST ALBUMS)

TOTAL MARKET - THIS WEEK



1	UNIVERSAL MUSIC	35.8%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	16.0%
4	BMG	2.2%
5	KOBALT MUSIC	1.5%
OTHERS		23.0%

BY CORPORATE GROUP



1	POLYDOR	9.8%
2	VIRGIN EMI	9.8%
3	RCA	9.2%
4	ISLAND	7.2%
5	COLUMBIA	6.5%
6	ATLANTIC	6.5%
7	WARNER RECORDS	3.9%
8	PARLOPHONE	2.8%
9	DECCA	2.7%
10	SONY MUSIC	2.5%
OTHERS		39.1%

BY RECORD COMPANY

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	566,118	1,978,710,443	240,109,869	18,558,094	485,325	80,412	1,172,218	1,737,955	201,495	750,633	1,188,817	1,939,450
LAST 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
% CHANGE	-5.4%	0.8%	1.7%	0.5%	20.8%	-1.5%	0.3%	5.2%	42.8%	20.2%	1.7%	8.2%

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	44.1%
2	SONY MUSIC	32.9%
3	SILVA SCREEN	7.4%
4	BMG	4.7%
5	WARNER MUSIC	2.4%
	OTHERS	8.6%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.5%
2	SONY MUSIC	24.1%
3	WARNER MUSIC	10.1%
4	BMG	5.3%
5	KOBALT MUSIC	2.3%
	OTHERS	21.7%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.2%
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	22.2%
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

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	7.6%
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	7.3%
6	COLUMBIA	5.7%
7	SONY MUSIC CG	3.7%
8	WARNER RECORDS	3.6%
9	UMC	2.8%
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	7.6%
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%

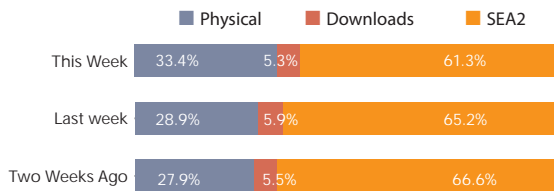
COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	32.1%
2	VIRGIN EMI	18.4%
3	UMOD	12.4%
4	UMC	11.4%
5	SILVA SCREEN	7.4%
6	BMG	2.8%
7	DEMON MUSIC	1.8%
8	UNION SQUARE	1.8%
9	RHINO (WARNERS)	1.6%
10	BIG 3	1.2%
11	ISLAND	0.7%
12	DECCA	0.5%
13	POLYDOR	0.4%
14	RCA	0.4%
15	NOT NOW MUSIC	0.3%
	OTHERS	6.7%

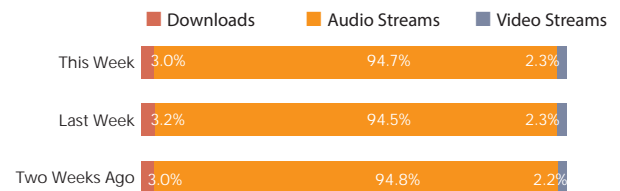
ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	12.4%
2	VIRGIN EMI	9.5%
3	POLYDOR	7.3%
4	COLUMBIA	6.7%
5	DECCA	6.5%
6	UMC	5.7%
7	BMG	4.2%
8	RHINO (WARNERS)	3.5%
9	UMOD	3.4%
10	RCA	3.0%
11	ATLANTIC	2.4%
12	ISLAND	2.3%
13	WARNER RECORDS	2.1%
14	GHOSTEEN	2.0%
15	DEMON MUSIC	1.9%
	OTHERS	27.2%

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	32,371,917	88,213,759,268	11,273,308,495	840,594,122	16,771,974	4,395,432	53,300,919	74,468,325	5,621,793	26,772,600	53,317,518	80,090,118
LAST YEAR	44,565,470	71,406,857,475	4,413,438,184	732,526,504	20,086,395	6,117,904	43,902,292	70,106,591	8,718,606	34,922,905	43,902,292	78,825,197
% CHANGE	-27.4%	23.5%	N/A	14.8%	-16.5%	-28.2%	21.4%	6.2%	-35.5%	-23.3%	21.4%	1.6%

OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	1	Tones & I	Dance Monkey	Parlophone
2	2	Dua Lipa	Don't Start Now	Warner
3	3	Regard	Ride It	Ministry Of Sound
4	6	Ed Sheeran Ft Camila Cabello & Cardi B	South Of The Border	Asylum
5	NEW	J Hus	Must Be	Black Butter
6	4	Lewis Capaldi	Someone You Loved	EMI
7	5	Post Malone	Circles	Republic
8	10	Maroon 5	Memories	Interscope
9	7	Selena Gomez	Lose You To Love Me	Interscope
10	11	Lewis Capaldi	Bruises	EMI
11	9	Lizzo	Good As Hell	Atlantic
12	NEW	Dave	Paper Cuts	Dave Neighbourhood
13	16	Meduza Ft Becky Hill & Goodboys	Lose Control	Polydor
14	8	Aitch Ft Ziezie	Buss Down	Since 93
15	15	Riton & Oliver Heldens Ft Vula	Turn Me On	Ministry Of Sound
16	12	Dermot Kennedy	Outnumbered	Island
17	13	Ed Sheeran Ft Stormzy	Take Me Back To London	Asylum
18	24	Blackbear	Hot Girl Bummer	Interscope
19	14	Travis Scott	Highest In The Room	Cactus Jack/Epic/Grand Hustle
20	NEW	Arizona Zervas	Roxanne	Arizona Zervas
21	NEW	KSI Ft Rick Ross, Lil Baby & S-X	Down Like That	BMG
22	NEW	Fredo	Netflix & Chill	Kirk Beats/Since 93
23	19	AJ Tracey	Ladbroke Grove	AJ Tracey
24	30	Dave	Professor X	Warner
25	21	Harry Styles	Lights Up	Columbia
26	18	Kygo & Whitney Houston	Higher Love	Columbia/Kygo
27	23	Jorja Smith Ft Burna Boy	Be Honest	FAMM
28	20	Joel Corry	Sorry	Asylum/Perfect Havoc
29	22	Aitch	Taste (Make It Shake)	Since 93
30	25	Ed Sheeran Ft Khalid	Beautiful People	Asylum/Columbia
31	40	Jax Jones & Ella Henderson	This Is Real	Polydor
32	43	Niall Horan	Nice To Meet Ya	Capitol
33	17	Kanye West	Follow God	Def Jam
34	28	Lil Tecca	Ransom	Republic
35	26	Shawn Mendes & Camila Cabello	Señorita	EMI/Syco
36	32	Ed Sheeran & Justin Bieber	I Don't Care	Asylum/Def Jam
37	29	Sam Feldt Ft Rani	Post Malone	Spinnin'
38	31	Young T & Bugsey Ft Aitch	Strike A Pose	Black Butter
39	37	Tiësto & Mabel	God Is A Dancer	Polydor
40	38	Camila Cabello	Liar	Epic/Syco
41	27	Dominic Fike	3 Nights	Columbia
42	36	Headie One	Both	Relentless
43	NEW	Young T & Bugsey Ft Headie One	Don't Rush	Black Butter
44	33	Sam Smith	How Do You Sleep?	Capitol
45	39	Lewis Capaldi	Hold Me While You Wait	EMI
46	35	Billie Eilish	Bad Guy	Interscope
47	42	Dave Ft Burna Boy	Location	Dave Neighbourhood
48	41	Lil Nas X	Old Town Road	Lil Nas X
49	NEW	Darkoo & One Acen	Gangsta	Darkoo
50	NEW	Poundz	Opp Thot	Disturbing London

© Official Charts Company. All Rights Reserved. Based on audio streams

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	Snow Patrol	Reworked	Polydor
2	NEW	Nick Cave & The Bad Seeds	Ghosteen	Ghosteen
3	NEW	Tom Walker	What A Time To Be Alive	Relentless
4	1	Michael Kiwanuka	Kiwanuka	Polydor
5	NEW	The Script	Sunsets & Full Moons	Columbia
6	NEW	FKA Twigs	Magdalene	Young Turks
7	RE	Fontaines DC	Dogrel	Parisan
8	NEW	Mark Hollis	Mark Hollis	Polydor
9	NEW	Gene Clark	No Other	4AD
10	4	Jeff Lynne's ELO	From Out Of Nowhere	RCA
11	14	Cigarettes After Sex	Cry	Parisan
12	2	Bob Dylan	Travelin' Thru, 1967 - 1969: The...	Sony Music CG
13	NEW	Rachael Dadd	Flux	Memphis Industries
14	10	A Winged Victory For...	The Undivided Five	Ninja Tune
15	5	Foals	Everything Not Saved Will Be Lost - Part 2	Warner
16	RE	The Beatles	Abbey Road	Apple Corps
17	NEW	Everything But The Girl	Walking Wounded	Virgin
18	RE	Lankum	The Livelong Day	Rough Trade
19	RE	Richard Dawson	2020	Weird World
20	RE	Floating Points	Crush	Ninja Tune

© Official Charts Company. All Rights Reserved.

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	Now That's What I Call Music! 104	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	1	BBC Children In Need: Got It Covered	Silva Screen	(The Orchard/Proper)
3	NEW	Dreamboats & Petticoats - Silver Linings	UMOD	(Sony DADC UK)
4	NEW	Now That's What I Call Music! 4	Sony Music CG/Virgin EMI	(Sony DADC UK)
5	NEW	Now 100 Hits Christmas	Sony Music CG/Virgin EMI	(Sony DADC UK)
6	NEW	BBC Radio 1's Live Lounge: The Collection	Ministry Of Sound	(Cinram)
7	NEW	Peaky Blinders OST	UMC	(Sony DADC UK)
8	2	The Annual 2020	Ministry Of Sound	(Cinram)
9	3	Now 100 Hits Forgotten 90s	Sony Music CG/Virgin EMI	(Sony DADC UK)
10	6	Christmas - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
11	5	Now That's What I Call Music! 103	Sony Music CG/Virgin EMI	(Sony DADC UK)
12	4	The Hairy Bikers Roadtrip	UMOD	(Sony DADC UK)
13	NEW	Top Boy - A Selection Of Music Inspired By The Series	Warner	(Arvato)
14	NEW	The Most Wonderful Christmas	Sony Music CG	(Cinram)
15	8	The Hits Album - The Rock Album	Sony Music CG/Spectrum	(Sony DADC UK)
16	12	The Best Country Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
17	NEW	Now That's What I Call Christmas	Sony Music CG/Virgin EMI/WMTV	(Sony DADC UK)
18	7	The Hits Album - 80s Young Guns	Sony Music CG/Spectrum	(Sony DADC UK)
19	10	Take On Me - The Ultimate Collection	The Ultimate Collection USM	(ADA Arvato)
20	9	The Hits Album - The Car Album: On The Road Again	Sony Music CG/Spectrum	(Sony DADC UK)

© Official Charts Company. All Rights Reserved.

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	NEW	KSI Ft Rick Ross, Lil Baby & S-X Down Like That / BMG (ADA Arvato)
2	6	Arizona Zervas Roxanne / Arizona Zervas (PK Interactive)
3	1	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
4	2	Jorja Smith Ft Burna Boy Be Honest / FAIMM (The Orchard)
5	NEW	Darkoo & One Acen Gangsta / Darkoo (Ditto)
6	7	Endor Pump It Up / Defected (ADA Arvato)
7	3	AJ Tracey Ft MoStack & Not3s Floss / AJ Tracey (ADA Arvato)
8	8	Lauv & Anne-Marie Fuck, I'm Lonely / Lauv (AWAL)
9	4	AJ Tracey & Skepta Kiss and Tell / Boy Better Know (The Orchard)
10	9	NSG Trust Issues / NSG (The Orchard)
11	10	Freya Ridings Castles / Good Soldier (AWAL)
12	NEW	Ant Saunders Yellow Hearts / distrokid.com (PK Interactive)
13	12	Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
14	15	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
15	5	The Cast Of RuPaul's Drag Race UK Break Up Bye Bye / World Of Wonder (The Orchard)
16	14	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
17	20	Gerry Cinnamon Canter / Little Runaway (AWAL)
18	17	BTS Ft Lauv Make It Right / Big Hit Ent. (The Orchard)
19	22	Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
20	25	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
21	16	Roberto Surace Joys / Defected (ADA Arvato)
22	19	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
23	21	Adele Someone Like You / XL (PIAS Cinram)
24	13	Sidhu Moose Wala & MIST Ft Steel Banglez & Stefflon Don 47 / Catalyst (ADA Arvato)
25	11	Frank Ocean In My Room / Blonded (Blonded)
26	24	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
27	27	Gerry Cinnamon Sun Queen / Little Runaway (AWAL)
28	23	Tyga Ft Offset Taste / Last Kings (Empire)
29	28	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
30	RE	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	8	Ant Saunders Yellow Hearts / distrokid.com (distrokid.com)
2	3	Roberto Surace Joys / Defected (Defected)
3	7	Nafe Smalzl Bad To The Bone / Ozone (Ozone Music)
4	5	OFB, BandoKay & Double Lz Ft SJ Once In A While / RatTrap Reality (RatTrap Reality)
5	6	Bru-C & Simula You & I / Crucast (Crucast)
6	4	Jodie Whittaker & The BBC Concert Orchestra Yellow / Silva Screen (Silva Screen)
7	16	Dave & J Hus Samantha / Tropics (Tropics)
8	10	SL Tropical / SL (SL)
9	9	The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
10	12	Rex Orange County Ft Benny Sings Loving Is Easy / Rex Orange County (Kobalt Music Group)
11	11	Fisher Losing It / Good Company (Good Company)
12	NEW	Bbno\$ & Yung Gravy Shining On My Ex / bbno\$ (bbno\$)
13	18	Jorja Smith & Preditah On My Mind / FAIMM (FAIMM)
14	14	Blanco Brown The Git Up / Broken Bow (BMG)
15	19	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
16	RE	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
17	NEW	Young Smokes 3am / TGNS (TGNS)
18	20	Fisher You Little Beauty / Good Company (Good Company)
19	NEW	Kina Ft Adriana Proenza Can We Kiss Forever? / Kinamood (Kinamood)
20	13	OFB & BandoKay Ft SJ Listen Up - Pt 2 / RatTrap Reality (RatTrap Reality)

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	RE	Nick Cave & The Bad Seeds Ghosteen / Ghosteen (AWAL/Proper)
2	NEW	Simply Red Blue Eyed Soul / BMG (ADA Arvato)
3	1	Aled Jones & Russell Watson Back In Harmony / BMG (ADA Arvato)
4	2	Daniel O'Donnell Halfway To Paradise / DMG TV (Sony DADC UK)
5	3	Rick Astley The Best Of Me / BMG (ADA Arvato)
6	NEW	FKA Twigs Magdalene / Young Turks (PIAS Cinram)
7	NEW	Sparks Past Tense: The Best Of Sparks / BMG (ADA Arvato)
8	6	Peppa Pig My First Album / eOne (Entertainment One)
9	NEW	Gene Clark No Other / 4AD (PIAS Cinram)
10	NEW	Slayer The Repentless Killology, Live At... / Nuclear Blast (ADA Arvato)
11	NEW	The Wonder Stuff Better Being Lucky / Good Deeds (Proper)
12	23	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
13	NEW	Incognito Tomorrow's New Dream / Bluey (Absolute/Sony DADC UK)
14	RE	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
15	NEW	The Twang If Confronted Just Go Mad / Jump The Cut (The Orchard/Proper)
16	15	Justin Fletcher Gold / Crimson (Sony DADC UK)
17	9	Alter Bridge Walk The Sky / Napalm (The Orchard/Proper)
18	13	Belinda Carlisle Gold / Crimson (Sony DADC UK)
19	14	Hank Marvin Gold / Crimson (Sony DADC UK)
20	NEW	Radio Company Vol.1 / Two Chair Ent. (Two Chair Ent.)
21	18	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
22	NEW	The Dark Element Songs The Night Sings / Frontiers (The Orchard/Proper)
23	NEW	Amy Wadge Keeping Faith - Series 1 And 2 / Cold Coffee (ADA Arvato)
24	NEW	Blind Guardian Twilight... Legacy Of The Dark Lands / Nuclear Blast (ADA Arvato)
25	RE	Fountains DC Dogrel / Partisan (PIAS Cinram)
26	20	Simple Minds Live In The City Of Angels / BMG (ADA Arvato)
27	19	Cigarettes After Sex Cry / Partisan (PIAS Cinram)
28	27	Hawkwind All Aboard The Skylark / Cherry Red (ADA/Proper)
29	26	Aled Jones & Russell Watson In Harmony / BMG (ADA Arvato)
30	RE	Motörhead The Best Of / Sanctuary Midline (ADA Arvato)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	1	Peppa Pig My First Album / eOne (eOne Music)
2	NEW	Gene Clark No Other / 4AD (XL Beggars)
3	NEW	Radio Company Vol.1 / Two Chair Ent. (Two Chair Ent.)
4	NEW	The Dark Element Songs The Night Sings / Frontiers (Frontiers)
5	NEW	Amy Wadge Keeping Faith - Series 1 And 2 / Cold Coffee (Cold Coffee Music)
6	NEW	Blind Guardian Twilight... Legacy Of The Dark Lands / Nuclear Blast (Nuclear Blast)
7	NEW	Laurence Fox A Grief Observed / Fox Cub (Fox Cub)
8	NEW	Grum Deep State / Anjunabeats (Involved Productions)
9	6	Travis Feel Special / JYP Ent. (JYP Ent.)
10	NEW	Work Of Art Exhibits / Frontiers (Frontiers)
11	17	Lankum The Livelong Day / Rough Trade (XL Beggars)
12	2	A Winged Victory for the Sullen The Undivided Five / Ninja Tune (Ninja Tune)
13	NEW	Cattle & Cane Navigator / Quiet Crown (Quiet Crown Recordings)
14	NEW	Pretty Maids Undress Your Madness / Frontiers (Frontiers)
15	NEW	Laura Cox Burning Bright / earMUSIC (Edel Music)
16	NEW	Loreena McKennitt Live At The Royal Albert Hall / Quinlan Road (Quinlan Road)
17	NEW	Agnostic Front Get Loud! / Nuclear Blast (Nuclear Blast)
18	NEW	Mighty Baby At A Point Between Fate And Destiny / Cherry Red (Cherry Red)
19	19	Richard Dawson 2020 / Weird World (Domino)
20	12	Phil Campbell Old Lions Still Roar / Nuclear Blast (Nuclear Blast)

INDIE SINGLES & ALBUMS

UK AIRPLAY

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



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

UK RADIO AIRPLAY TOP 50



TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	43	Coldplay Orphans Parlophone	WMG	4,982	+35%	230	72.13	+2%
2	2	2	Dua Lipa Don't Start Now Warner	WMG	3,740	+68%	202	60.37	-2%
3	3	4	Ed Sheeran Ft Camila... South Of The Border Asylum	WMG	3,905	+2%	213	55.23	-9%
4	4	41	Kygo & Whitney Houston Higher Love Columbia/Kygo	SME	5,576	-2%	229	51.97	+1%
5	5	40	Tom Walker Better Half Of Me Relentless	SME	3,949	+26%	178	51.77	+6%
6	6	10	Lewis Capaldi Bruises EMI	UMG	3,101	+32%	156	46.8	+6%
7	8	9	Lizzo Good As Hell Atlantic	WMG	4,215	+7%	217	46.79	+8%
8	9	32	The Script The Last Time Columbia	SME	5,810	+1%	214	42.36	+0%
9	10	1	Tones & I Dance Monkey Parlophone	WMG	4,262	+6%	178	41.58	+3%
10	12	7	Post Malone Circles Republic	UMG	4,632	+1%	203	39.28	+2%
11	11	12	Riton & Oliver Heldens... Turn Me On Ministry Of Sound	SME	2,614	-4%	147	38.4	-1%
12	22	20	Jax Jones & Ella Henderson This Is Real Polydor	UMG	2,824	+19%	153	38.33	+40%
13	7	3	Regard Ride It Ministry Of Sound	SME	4,730	+2%	187	37.87	-13%
14	14	23	Harry Styles Lights Up Columbia	SME	2,263	-5%	152	37.75	+4%
15	16	6	Maroon 5 Memories Interscope	UMG	4,756	+11%	204	35.95	-5%
16	20	8	Selena Gomez Lose You To Love Me Interscope	UMG	2,487	+72%	144	35.85	+25%
17	15	47	Joel Corry Sorry Asylum/Perfect Havoc	WMG	3,803	-12%	167	35.61	-1%
18	21	11	Meduza Ft Becky Hill & Goodboys Lose Control Polydor	UMG	2,580	+5%	152	35.26	+27%
19	13	35	Dan & Shay Ft... 10,000 Hours Def Jam/Warner	WMG/UMG*	3,405	-6%	207	33.11	-13%
20	18	53	Shawn Mendes &... Señorita EMI/Syco	UMG/SME*	4,466	+4%	217	32.52	-3%
21	29	17	Travis Scott Highest... Cactus Jack/Epic/Grand Hustle	SME	928	+49%	61	30.61	+29%
22	19	26	Tiësto & Mabel God Is A Dancer Polydor	UMG	2,831	-2%	155	30.09	-6%
23	38	16	Aitch Ft Ziezie Buss Down Since 93	SME	1,040	+110%	107	29.58	+52%
24	24		Liam Payne Ft A Boogie Wit Da Hoodie Stack It Up Capitol	UMG	1,984	+6%	112	28.5	+9%
25	35	19	Blackbear Hot Girl Summer Interscope	UMG	1,594	+40%	56	27.23	+34%
26	23		Ed Sheeran & Justin... I Don't Care Asylum/Def Jam	WMG/UMG*	3,607	+1%	232	26.98	+2%
27	30	22	Niall Horan Nice To Meet Ya Capitol	UMG	786	+10%	105	26.6	+21%
28	25	68	Lewis Capaldi Hold Me While You Wait EMI	UMG	3,637	-3%	222	24.12	-4%
29	27	44	Sigala Ft Ella Henderson We Got Love Ministry Of Sound	SME	2,346	+20%	142	23.31	-3%
30	17	29	Camila Cabello Liar Epic/Syco	SME	2,256	-4%	150	22.35	-34%
31	NEW		George Michael This Is How (We Want You...) EMI	UMG	314	+64%	69	22.25	+291%
32	26		John Newman And Nina Nesbitt Without You Island	UMG	1,159	+5%	75	22.01	-9%
33	28	62	Sam Smith How Do You Sleep? Capitol	UMG	2,980	-10%	177	20.67	-13%
34	33	38	Ed Sheeran Ft Stormzy Take Me Back To London Asylum	WMG	1,695	-3%	91	19.79	-6%
35	31	30	Sam Feldt Ft Rani Post Malone Spinnin'	WMG	2,474	-17%	130	19.07	-13%
36	40	31	Lewis Capaldi Someone You Loved EMI	UMG	2,286	-7%	215	18.8	+1%
37	32		Pink Walk Me Home RCA	SME	2,305	0%	170	18.53	-13%
38	44		Foals The Runner Warner	WMG	136	-7%	13	18.19	+6%
39	37	14	Dermot Kennedy Outnumbered Island	UMG	2,965	-6%	127	18.15	-7%
40	34	65	Dominic Fike 3 Nights Columbia	SME	2,215	-17%	156	18.13	-11%
41	NEW	5	J Hus Must Be Black Butter	SME	226	-	26	17.98	-
42	36		Freya Ridings Castles Good Soldier	IND	3,133	-8%	169	17.48	-14%
43	41	60	Young T & Bugsey Ft Aitch Strike A Pose Black Butter	SME	1,296	-2%	41	16.98	-6%
44	50		Marshmello Ft Chvrches Here With Me Joytime/Positiva	UMG	2,077	+10%	182	15.54	+4%
45	45		Sam Smith & Normani Dancing With A Stranger Capitol	UMG	1,938	-2%	211	15.42	-10%
46	RE		Sigala & Becky Hill Wish You Well Ministry Of Sound	SME	2,173	0%	145	14.02	-1%
47	RE		Tiësto, Jonas Blue & Rita Ora Ritual Positiva	UMG/WMG*	1,655	-4%	76	13.98	-1%
48	RE	54	Ed Sheeran Ft... Beautiful People Asylum/Columbia	WMG/SME*	1,593	-3%	168	13.91	+5%
49	49		Rex Orange County 10/10 Columbia	SME	42	-7%	8	13.67	-10%
50	48		Simply Red Sweet Child BMG	IND	390	+90%	58	13.59	-19%

UK TV AIRPLAY TOP 50



TW	LW	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS
1	1	Lizzo Good As Hell / Atlantic	WMG	362	+9%	9
2	2	Tones and I Dance Monkey / Bad Batch	WMG	317	+4%	10
3	3	Jorja Smith Ft Burna Boy Be Honest / Famm	SME	310	+7%	9
4	4	Post Malone Circles / Republic	UMG	295	+8%	10
5	NEW	Dua Lipa Don't Start Now / Warner	WMG	290	+480%	8
6	6	Regard Ride It / Ministry Of Sound	SME	245	0%	8
7	26	Wham! Last Christmas / RCA	SME	227	+58%	5
8	27	Mariah Carey All I Want For Christmas Is You / Columbia	SME	220	-55%	5
9	36	The Pogues Ft Kirsty MacColl Fairytale Of New York / Rhino	WMG	212	+59%	5
10	13	Selena Gomez Lose You To Love Me / Interscope	UMG	212	+16%	7
11	10	Tiësto & Mabel God Is A Dancer / Polydor	UMG	212	-	8
12	9	Ed Sheeran Ft Stormzy Take Me Back To London / Asylum	WMG	208	-2%	9
13	12	Riton & Oliver Heldens Ft Vula Tum Me On / Ministry Of Sound	SME	203	+5%	8
14	7	AJ Tracey Ladbroke Grove / AJ Tracey	IND	202	-11%	10
15	5	Kygo & Whitney Houston Higher Love / Columbia/Kygo	SME	199	-21%	9
16	38	East 17 Stay Another Day / Rhino	WMG	197	+59%	6
17	50	Shakin' Stevens Merry Christmas Everyone / Epic	SME	197	+76%	5
18	49	Slade Merry Xmas Everybody / Polydor	UMG	192	+68%	5
19	14	Harry Styles Lights Up / Columbia	SME	191	+4%	5
20	45	Elton John Step Into Christmas / Mercury	UMG	187	+60%	4
21	11	Joel Corry Sorry / Asylum/Perfect Havoc	WMG	186	-10%	9
22	RE	Band Aid Do They Know It's Christmas / Mercury	UMG	185	-78%	5
23	44	Spice Girls 2 Become 1 / Virgin	UMG	181	+55%	6
24	43	Paul McCartney Wonderful Christmastime / Concord/EMI	UMG	179	+52%	4
25	RE	John & Yoko & The Plastic... Happy Xmas ... / Apple Corps	UMG	177	+72%	4
26	21	Young T & Bugsey Ft Aitch Strike A Pose / Black Butter	SME	174	+11%	8
27	RE	Cliff Richard Mistletoe And Wine / Parlophone	UMG	173	+70%	5
28	RE	Leona Lewis One More Sleep / Syco	SME	171	+55%	5
29	8	Shawn Mendes & Camila Cabello Señorita / EMI/Syco	UMG/SME*	171	-20%	8
30	46	Chris Rea Driving Home For Christmas / Rhino	WMG	170	+47%	5
31	22	Summer Walker Playing Games / Interscope	UMG	170	+8%	6
32	15	Lewis Capaldi Bruises / EMI	UMG	168	-3%	6
33	34	Meduza Ft Becky Hill & Goodboys Lose Control / Polydor	UMG	167	+25%	8
34	29	Maroon 5 Memories / Interscope	UMG	165	+17%	6
35	RE	Mel & Kim Rockin' Around The Christmas Tree / Parlophone	UMG	164	+58%	5
36	24	Travis Scott Highest In... / Cactus Jack/Epic/Grand Hustle	SME	161	+5%	5
37	17	Lil Nas X Old Town Road / Lil Nas X	SME	160	-2%	11
38	RE	Wizzard I Wish It Could Be Christmas Everyday / Rhino	WMG	159	+87%	5
39	16	Ed Sheeran Ft Camila... South Of The Border / Asylum	WMG	158	-6%	5
40	18	Mist Ft Fredo So High / Since 93/Warner	WMG	153	-6%	8
41	47	Darlene Love & The... All Alone On Christmas / Arista	SME	150	+30%	5
42	42	Jax Jones & Ella Henderson This Is Real / Polydor	UMG	149	+26%	7
43	25	Sidhu Moose Wala & Mist Ft Steel ... 47 / Catalyst	IND	149	-2%	5
44	23	Mabel Mad Love / Polydor	UMG	145	-6%	9
45	RE	The Darkness Christmas Time (Don't Let The Bells End) / Rhino	WMG	144	+48%	4
46	30	Dermot Kennedy Outnumbered / Island	UMG	139	+1%	6
47	28	Aitch Taste (Make It Shake) / Since 93	SME	137	-3%	9
48	NEW	AJ Tracey Ft Mostack & Not3s Floss / AJ Tracey	IND	135	+2150%	8
49	RE	Ariana Grande Santa Tell Me / Republic/Island	UMG	133	+40%	4
50	RE	Robbie Williams & Nicole Kidman Somethin' Stupid / Island	UMG	132	+47%	4

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	11	Tones And I Dance Monkey	Warner Music	WMG	29,960	+3%	1,343	757.23m	+3%
2	2	10	Post Malone Circles	Universal Music	UMG	21,474	+2%	1,168	545.68m	+3%
3	3	20	Shawn Mendes & Camila Cabello Señorita	Universal Music	UMG/S	20,885	-7%	1,466	455.60m	-12%
4	4	19	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/S	15,365	-8%	1,093	445.50m	-10%
5	5	18	Kygo x Whitney Houston Higher Love	Columbia	SME	20,855	-4%	1,252	423.92m	-9%
6	9	6	Maroon 5 Memories	Polydor	UMG	17,440	+9%	1,128	407.70m	+15%
7	11	7	Regard Ride It	Ministry of Sound	SME	17,278	+10%	904	382.64m	+11%
8	6	14	Jonas Brothers Only Human	Polydor	UMG	10,872	+4%	661	380.37m	+3%
9	8	11	Ava Max Torn	Atlantic	WMG	11,671	+1%	781	379.24m	+4%
10	12	3	Coldplay Orphans	Parlophone	WMG	15,037	+31%	1,110	359.40m	+11%
11	7	37	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	12,880	-6%	1,186	353.98m	-3%
12	10	27	Ed Sheeran & Justin Bieber I Don't Care	Atlantic/Def Jam	WMG/L	13,134	-3%	1,277	326.21m	-6%
13	19	2	Dua Lipa Don't Start Now	Warner Records	WMG	14,024	+104%	1,053	307.07m	+48%
14	13	19	Younotus & Janieck & Camila Cabello Narcotic	B1 Recordings	SME	7,669	-5%	485	294.23m	-4%
15	5	8	Camila Cabello Liar	Syco	SME	12,524	+0%	957	279.31m	+1%
16	14	18	Pink feat. Cash Cash Can We Pretend	RCA	SME	7,917	-5%	520	273.04m	-4%
17	16	4	Ed Sheeran feat. Camila Cabello South Of The Border	Atlantic	WMG	12,673	+4%	950	272.20m	+8%
18	26	3	Meduza, Becky Hill & MØ Lose Control	Polydor	UMG	11,328	+12%	860	217.39m	+21%
19	20	14	Freya Ridings Castles	Universal Music	UMG	9,008	-3%	626	205.47m	+1%
20	18	39	Mabel Don't Call Me Up	Polydor	UMG	7,239	-3%	872	199.88m	-6%
21	21	9	Dermot Kennedy Outnumbered	Island	UMG	9,429	0%	559	198.08m	-2%
22	22	14	Tom Gregory Small Steps	Kontor Records	Ind.	4,565	-6%	303	196.52m	+1%
23	29	5	Liam Payne feat. A B.. Stack It Up	Capitol Records	UMG	8,485	+4%	545	187.72m	+7%
24	17	15	Sam Smith How Do You Sleep?	Capitol Records	UMG	10,549	-11%	841	186.96m	-14%
25	24	19	DJ Snake feat. J Balvin Loco Contigo	Polydor	UMG	5,592	-12%	571	177.62m	-5%
26	25	8	Sia Unstoppable	RCA	SME	3,533	+0%	157	176.28m	-4%
27	28	11	Lena & Nico Santos Better	Polydor	UMG	5,101	-1%	248	166.73m	-5%
28	27	20	Imagine Dragons Birds	Interscope	UMG	4,941	-4%	414	161.99m	-9%
29	30	32	Alec Benjamin feat. Khalid Let Me Down Slowly	Warner Music	WMG	3,807	-6%	445	161.98m	-3%
30	61	1	Lizzo feat. Ariana Grande Good As Hell	WEA International	WMG	8,285	+21%	660	152.09m	+48%
31	23	22	Avicii Heaven	PRMD	UMG	7,143	-17%	686	151.68m	-20%
32	35	8	Tim Bendzko Hoch	SMD/Jive German	SME	2,759	+1%	194	151.40m	+1%
33	31	29	Lil Nas X Old Town Road	Columbia	SME	5,820	-6%	629	150.70m	-9%
34	32	8	VIZE feat. Laniia Stars	Kontor Records	Ind.	4,185	-1%	281	149.22m	-6%
35	38	6	Lotte & Max Giesinger Auf Das, Was Da Noch..	SMD/Columbia De	SME	2,838	+1%	181	146.52m	+7%
36	44	5	Maitre Gims & Sting Reste	B1 Recordings	SME	2,624	-2%	188	144.81m	+11%
37	43	2	Dan + Shay feat. Justin Bieber 10,000 Hours	Warner Music Nas	WMG/L	8,804	+1%	667	144.35m	+10%
38	37	52	Ava Max Sweet But Psycho	Atlantic	WMG	5,472	-6%	982	141.84m	+2%
39	49	2	Mark Forster 194 Länder	SMD/Four Music	SME	2,824	+3%	190	138.09m	+13%
40	50	2	Riton x Oliver Helde.. Turn Me On	Ministry of Sound	SME	7,801	+7%	683	135.77m	+13%
41	34	38	Pink Walk Me Home	RCA	SME	5,189	-6%	710	134.90m	-10%
42	41	36	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	5,387	-4%	651	132.97m	+1%
43	36	4	Tiësto feat. Mabel God Is A Dancer	Universal Music	UMG	8,151	-3%	645	132.92m	-7%
44	39	47	Dermot Kennedy Power Over Me	Island	UMG	2,994	-7%	514	132.18m	-3%
45	40	42	Imagine Dragons Bad Liar	Polydor	UMG	3,022	+1%	528	127.54m	-4%
46	33	29	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	8,702	-9%	818	126.36m	-17%
47	64	1	Black Eyed Peas, The.. RITMO (Bad Boys For ..	Sony Music	SME/UI	6,448	+25%	498	124.41m	+24%
48	47	4	James Blunt Cold	Atlantic	WMG	4,669	-7%	582	122.21m	-1%
49	73	1	Selena Gomez Lose You To Love Me	Interscope	UMG	7,228	+61%	670	122.19m	+33%
50	53	1	Rea Garvey Let's Be Lovers Tonight	Polydor	UMG	2,159	+4%	169	122.10m	+7%



TONES AND I



SHAWN MENDES & CAMILA CABELLO



PINK



AVA MAX



AVICII

UK SONGS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	J Hus Must Be
3	Dua Lipa Don't Start Now
4	Regard Ride It
5	Selena Gomez Lose You To Love Me
6	Dave Paper Cuts
7	Fredo Netflix & Chill
8	Jax Jones & Ella Henderson This Is Real
9	Ed Sheeran South Of The Border (feat. Camila...)
10	Aitch Buss Down (feat. Ziezie)
11	Meduza, Becky Hill & Goodboys Lose Control
12	Post Malone Circles
13	Maroon 5 Memories
14	Travis Scott Highest In The Room
15	Darkoo & One Acen Gangsta
16	Riton & Oliver Heldens Turn Me On (feat. Vula)
17	Lizzo Good As Hell (feat. Ariana Grande)
18	Dave Professor X
19	Lewis Capaldi Bruises
20	Arizona Zervas Roxanne

UK ALBUMS

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

US SONGS

TW	ARTIST/TITLE
1	Lil Baby Woah
2	Arizona Zervas Roxanne
3	Travis Scott Highest In The Room
4	Juice Wrld & YoungBoy Never... Bandit
5	Tory Lanez & T-Pain Jerry Springer
6	Selena Gomez Lose You To Love Me
7	Chris Brown No Guidance (feat. Drake)
8	YoungBoy Never Broke Again Make No Sense
9	Summer Walker & Bryson Tiller Playing Games
10	Kanye West Follow God
11	Mustard Ballin' (feat. Roddy Ricch)
12	YoungBoy Never Broke Again Hot Now
13	Post Malone Circles
14	Summer Walker & Usher Come Thru
15	DaBaby Vibez
16	Quality Control, Lil Baby & DaBaby Baby
17	YoungBoy Never Broke Again Lonely Child
18	Young Thug Hot (Remix) [feat. Gunna and...]
19	Luke Combs Better Together
20	21 Savage Immortal

US ALBUMS

TW	ARTIST/TITLE
1	YoungBoy Never Broke Again AI YoungBoy 2
2	Summer Walker Over It
3	Luke Combs What You See Is What You Get
4	Post Malone Hollywood's Bleeding
5	Rod Wave Ghetto Gospel
6	DaBaby Kirk
7	Kanye West Jesus Is King
8	Dave East Survival
9	Jacquees King of R&B
10	Young Thug So Much Fun
11	Lil Tjay True 2 Myself
12	Kevin Gates I'm Him
13	Lil Mosey Certified Hitmaker
14	Chris Brown Indigo
15	Travis Scott Astroworld
16	Drake Scorpion
17	Billie Eilish When We All Fall Asleep...
18	Post Malone Beerbongs & Bentleys
19	Yungeen Ace Step Harder
20	Doja Cat Hot Pink

UK PLAYLISTS

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



SELENA



ED SHEERAN



TRAVIS SCOTT



FREDO



LEWIS CAPALDI

UK SONGS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Dua Lipa Don't Start Now
3	Maroon 5 Memories
4	Jax Jones & Ella Henderson This Is Real
5	Tom Walker Better Half Of Me
6	Niall Horan Nice To Meet Ya
7	The Script The Last Time
8	Regard Ride It
9	Lewis Capaldi Bruises
10	Ed Sheeran South Of The Border (feat. Camila...)

UK ALBUMS

TW	ARTIST/TITLE
1	Various Artists Now That's What I Call Music! 104
2	The Script Sunsets & Full Moons
3	Various Artists BBC Children In Need: Got It Covered
4	Snow Patrol Reworked
5	Luke Combs What You See Is What You Get
6	Various Artists BBC Radio 1's Live Lounge: The Collection
7	Michael Ball & Alfie Boe Back Together
8	Tom Walker What A Time To Be Alive
9	Simply Red Blue Eyed Soul
10	James Blunt Once Upon A Mind

US SONGS

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	Jonas Brothers Like It's Christmas
3	Post Malone Circles
4	Selena Gomez Lose You To Love Me
5	Lewis Capaldi Someone You Loved
6	Luke Combs Better Together
7	Lizzo Good As Hell
8	Dan + Shay & Justin Bieber 10,000 Hours
9	Luke Combs Even Though I'm Leaving
10	Lizzo Truth Hurts

US ALBUMS

TW	ARTIST/TITLE
1	Luke Combs What You See Is What You Get
2	Radio Company Vol. 1
3	Kanye West Jesus Is King
4	BTS Map Of The Soul: Persona
5	Dave East Survival
6	FKA Twigs Magdalene
7	Leslie Odom Jr. Mr. Morpheus
8	Post Malone Hollywood's Bleeding
9	Miranda Lambert Wildcard
10	George Michael & Wham! George Michael & Wham! Last Christmas



STREAMING

GLOBAL

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

EUROPE

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Maroon 5 Memories
3	Dua Lipa Don't Start Now
4	Selena Gomez Lose You To Love Me
5	Regard Ride It
6	Post Malone Circles
7	Lewis Capaldi Someone You Loved
8	Travis Scott Highest In The Room
9	Tha Supreme Blun7 A Swishland
10	J Balvin, The Black Eyed Peas Ritmo (Bad Boys For Life)
11	Blackbear Hot Girl Bummer
12	Shawn Mendes & Camila Cabello Señorita
13	Arizona Zervas Roxanne
14	Ed Sheeran, Camila Cabello... South Of The Border (feat...)
15	Apache 207 Roller
16	Ed Sheeran, Khalid Beautiful People
17	Becky Hill, Goodboys, Meduza Lose Control
18	Camila Cabello Liar
19	Billie Eilish Bad Guy
20	Nimo Karma

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	J Hus Must Be
7	Lewis Capaldi Someone You Loved
8	Becky Hill, Goodboys, Meduza Lose Control
9	Selena Gomez Lose You To Love Me
10	Maroon 5 Memories
11	Oliver Heldens, Riton, Vula Turn Me On
12	Dave Paper Cuts
13	Blackbear Hot Girl Bummer
14	Harry Styles Lights Up
15	Travis Scott Highest In The Room
16	Arizona Zervas Roxanne
17	KSI, Lil Baby, Rick Ross, S-X Down Like That
18	Aitch, Ziezie Buss Down
19	Dave Professor X
20	Dermot Kennedy Outnumbered

FRANCE

TW	ARTIST/TITLE
1	Gambi Popopop
2	Tones And I Dance Monkey
3	Gambi Hé Oh
4	Larry, RK Woin Woin feat. RK
5	SCH RAC
6	Angèle Oui Ou Non
7	PLK Un Peu De Haine
8	47ter Côte Ouest
9	Niska Bâtiment
10	Maes Street
11	Naza Loin De Moi
12	Chily San Pellegrino
13	Djadja & Dinaz Un Million Par Mois
14	Koba Lad Marie
15	Maroon 5 Memories
16	Moha La Squale Ma Belle
17	Dadju Ma Vie
18	Angèle Perdus
19	Shaed, Zayn Trampoline
20	Ninho La Vie Qu'on Mène

GERMANY

TW	ARTIST/TITLE
1	Apache 207 Roller
2	Nimo Karma
3	Tones And I Dance Monkey
4	Apache 207 Wieso Tust Du Dir Das An?
5	Apache 207 200 Km/H
6	Brado, Mero Kafa Leyla
7	Capital Bra, Lea, Samra 110
8	Summer Cem Swish
9	Azet Seele
10	Apache 207 Doch In Der Nacht
11	Apache 207, Sido 2002
12	Bausa, Rin Keine Liebe
13	Kollegah Alphagenetik
14	Summer Cem, Reezy Phantom
15	Regard Ride It
16	Bonez MC, RAF Camora Unnormal
17	Apache 207 Sex Mit Dir
18	Selena Gomez Lose You To Love Me
19	Cro, Jamule 1000 Hits
20	Blackbear Hot Girl Bummer



SAM SMITH



DUA LIPA



HARRY STYLES



DAVE



BILLIE EILISH

NETHERLANDS

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

NORWAY

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Arizona Zervas Roxanne
3	Maroon 5 Memories
4	Selena Gomez Lose You To Love Me
5	Lewis Capaldi Someone You Loved
6	Nea Some Say
7	Travis Scott Highest In The Room
8	Blackbear Hot Girl Bummer
9	Arif Hvem Er Hun
10	Dua Lipa Don't Start Now

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... China
4	Beret Si Por Mi Fuera
5	Anuel AA, Lunay, Ozuna Aventura
6	Anuel AA, Nicky Jam Whine Up
7	J Balvin, Lalo Ebratt, Reik Indeciso
8	Farruko, Rauw Alejandro Fantasias
9	Anuel AA, Ozuna, Tainy Adicto
10	Ozuna, Rosalía Yo X Ti, Tu X Mi

SWEDEN

TW	ARTIST/TITLE
1	Miss Li Lev Nu Do Sen
2	Tones And I Dance Monkey
3	Einár Drip 2 Hard
4	1 Cuz, Greekazo, Yei Gonzalez Forsent
5	Dree Low Pippi
6	Molly Sandén Alla Våra Smeknamn
7	Maroon 5 Memories
8	Dizzy, Einár Harifrán
9	Lewis Capaldi Someone You Loved
10	Selena Gomez Lose You To Love Me

UNITED STATES

TW	ARTIST/TITLE
1	Arizona Zervas Roxanne
2	Travis Scott Highest In The Room
3	Post Malone Circles
4	Juice Wrld, YoungBoy Never... Bandit
5	Selena Gomez Lose You To Love Me
6	Lewis Capaldi Someone You Loved
7	YNW Melly, 9lokknine 223s
8	Lil Mosey, Gunna Stuck In A Dream
9	Blackbear Hot Girl Bummer
10	Maroon 5 Memories

WORLDWIDE

TW	ARTIST/TITLE
1	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
2	Selena Gomez Lose You To Love Me
3	Rosalía, J Balvin Con Altura ft. El Guincho
4	Karol G, Nicki Minaj Tusa
5	Maroon 5 Memories
6	El Coyote The Show, Farruko, Tito... No Le Bajes
7	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
8	Tainy, Anuel AA, Ozuna Adicto
9	Shawn Mendes And Camila Cabello Señorita
10	Camilo, Pedro Capó Tutu
11	Selena Gomez Look At Her Now
12	Camilo, Shakira, Pedro Capó Tutu (Remix)
13	Pedro Capó ft. Farruko Calma (Remix)
14	Wisin & Yandel Chica Bombastic
15	Lil Nas X Old Town Road ft. Billy Ray Cyrus
16	Juanes, Sebastián Yatra Bonita
17	Maroon 5 Girls Like You ft. Cardi B
18	Los Angeles Azules Acaríname ft. Julieta Venegas...
19	Luis Fonsi Despacito ft. Daddy Yankee
20	Bigil Verithanam, Thalapathy VJ Jay, AR...

UNITED KINGDOM

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	Krept & Konan Tell Me (D-Block Europe, Ling Hüsle)
3	J Hus Must Be
4	Maroon 5 Memories
5	M Huncho, Nafe Smallz Thumb
6	Aitch Buss Down Ft. Ziezie
7	Post Malone Circles
8	Selena Gomez Look At Her Now
9	Post Malone ft. Swae Lee Sunflower
10	George Ezra Shotgun
11	Aull'i Cravalho How Far I'll Go
12	Travis Scott Highest In The Room
13	Shawn Mendes And Camila Cabello Señorita
14	Mariah Carey All I Want For Christmas Is You
15	Lewis Capaldi Someone You Loved
16	Deno Lauren
17	Maroon 5 Girls Like You ft. Cardi B
18	Wham! Last Christmas
19	Lil Nas X Old Town Road ft. Billy Ray Cyrus
20	Billie Eilish Bad Guy

UNITED STATES

TW	ARTIST/TITLE
1	Selena Gomez Lose You To Love Me
2	Her Slide ft. YG
3	Karol G, Nicki Minaj Tusa
4	G-Eazy I Wanna Rock ft. Gunna
5	Post Malone ft. Swae Lee Sunflower
6	Kanye West Follow God
7	Mustard Ballin' ft. Roddy Ricch
8	Lil Nas X Panini
9	Lil Tjay Hold On
10	Travis Scott Highest In The Room
11	Moneybagg Yo, Megan Thee Stallion All Dat
12	Teyana Taylor, Kehlani Morning
13	Chris Brown No Guidance ft. Drake (Official Video)
14	Selena Gomez Look At Her Now
15	Post Malone Circles
16	Aull'i Cravalho How Far I'll Go
17	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
18	Chris Brown Heat ft. Gunna
19	Doja Cat Cyber Sex
20	Tainy, Anuel AA, Ozuna Adicto

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	M Huncho, Nafe Smallz Thumb
2	Aitch Buss Down Ft. Ziezie
3	Lewis Capaldi Someone You Loved
4	Deno Lauren
5	Lil Nas X Panini
6	M Huncho Tranquility
7	Jax Jones, Ella Henderson This Is Real
8	Meduza x Becky Hill x Goodboys Lose Control (Official Audio)
9	Lewis Capaldi Bruises
10	Y2K, Bbno\$ Lalala
11	Lil Tjay FN (Official Video)
12	Celeste Strange
13	Tom Walker Better Half Of Me (Acoustic)
14	Normani Motivation
15	Tom Walker Better Half Of Me (Official Video)
16	Meduza x Becky Hill x Goodboys Lose Control (Official Video)
17	El Coyote The Show, Farruko, Tito... No Le Bajes
18	Deno Change (feat. Digdat)
19	Becky G 24/7
20	Four Of Diamonds Long Way To Go



ROSALÍA



MAROON 5



TOM WALKER

FRANCE

TW	ARTIST/TITLE
1	Larry Woin Woin ft. RK
2	Maes Street
3	M Pokora Tombe
4	Chilly San Pellegrino
5	Eva Kitoko ft. KeBlack, Naza
6	Les Frangines Donnez-moi
7	VegeDream ft. Ninho Elle Est Bonne Sa Mère
8	M Pokora Les Planètes
9	Kalash Polémique ft. Kalash Criminel
10	Remy Alibi ft. Leto

GERMANY

TW	ARTIST/TITLE
1	Mark Forster 194 Länder
2	Fero47 47
3	Selena Gomez Lose You To Love Me
4	Fero47 Schau Mich An
5	Selena Gomez Look At Her Now
6	Lea, Cyril Immer Wenn Wir Uns Sehn
7	Sarah Connor Vincent
8	Shawn Mendes And Camila Cabello Señorita
9	Kerstin Ott Wegen Dir
10	Kerstin Ott Regenbogenfarben

AUSTRALIA

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

SPAIN

TW	ARTIST/TITLE
1	Omar Montes, Bad Gyal Alocao
2	Rosalía A Palé
3	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
4	Rosalía ft. J Balvin Con Altura
5	El Coyote The Show, Farruko... No Le Bajes
6	Rosalía, Ozuna Yo x Ti, Tu x Mi
7	Tainy, Anuel AA, Ozuna Adicto
8	Melendi, Cali Y El Dandee El Ciego
9	Karol G, Nicki Minaj Tusa
10	Becky G Mala Santa

NETHERLANDS

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	Marco Borsato, Snelle, John... Lippenstift
3	Suzan & Freek Blauwe Dag
4	Post Malone Circles
5	Marco Borsato, Armin Van... Hoe Het Danst (Official Video)
6	Selena Gomez Lose You To Love Me
7	Suzan & Freek Als Het Avond Is
8	Shawn Mendes And Camila... Señorita
9	Camila Cabello Liar
10	Sam Smith How Do You Sleep?

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	6	4	Meduza x Becky Hill x Goodboys Lose Control / Polydor
2	24	3	Friend Within Set You Free / Toolroom
3	13	6	Ryan Blyth Let The Beat Hit 'Em / New State
4	30	4	Dallas K I Know / Musical Freedom
5	21	2	Example Click / Staneric
6	16	4	Lee Hepworth Ft Jacob Kondrath I Want To Know What Love Is / Fidget
7	8	5	Jax Jones & Tove Lo Jacques / Polydor
8	20	3	De'Lacy x Rainie Hideaway 2019 / MWR Retro Red
9	32	2	Marshall Music Wavy Flow / Hitroom
10	39	2	Seamus Haji Boogie 2nite / Glitterbox
11	34	3	Tall Children Be With Me / Hoop
12	NEW	1	Sigala Ft Ella Henderson We Got Love / Ministry Of Sound
13	NEW	1	Spada Vs Prezioso Tiger / Ego Italy
14	26	3	Camden Cox Somebody Else / Perfect Havoc
15	15	4	Nervo x Firebeatz Ft Karra Illusion / Spinnin'
16	14	5	Majestic Ft Troublesome Shutdown / 3 Beat
17	17	5	Pre5sure It's All Good / Perfect Havoc
18	19	3	Norman Doray Morning Light / Spinnin'
19	1	6	Riton x Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound
20	28	3	Aivarask Sad / B1
21	22	3	Chris Willis & Lenny Fontana Top Of The World / Double-Up
22	3	4	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
23	NEW	1	TCTS Ft Maya B Not Ready For Love / Astralwerks
24	NEW	1	Music P & Marque Aurel Deep Downtown / Pump It Suzi
25	NEW	1	Kristine W Feel What You Want / Champion
26	29	2	Jax Jones Ft Ella Henderson This Is Real / Polydor
27	2	4	DJ SKT Ft Youngman Certi (Move Your Body) / 3 Beat
28	NEW	1	Next Habit U Got Me / Perfect Havoc
29	37	2	Breathe Carolina Too Good / Spinnin'/Big Beat
30	NEW	1	SKG Going Nowhere / Champion

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	6	4	Aitch Ft Ziezie Buss Down / Since '93
2	1	5	Francis Groove Ft ND Friends Can't Wait / Glagla
3	4	5	Melisa Whiskey Ft Mystro Ajeh / 9th Wunder
4	5	3	Kamille Ft Wiley Don't Answer / Pure Cut
5	3	6	Adejosh Reload It / Virgin
6	10	3	Travis Scott Highest In The Room / Cactus Jack/Epic/Grand Hustle
7	2	6	Stay Flee Get Lizzy x Popcaan x Fredo x Tory Lanez 2 Cups / Island
8	9	3	Zedd & Kehlani Good Thing / Interscope
9	13	3	Marshall Music Wavy Flow / Hitroom
10	11	3	Fabulous Ft Jeremih & Davido Choosy / Def Jam
11	20	2	Krept & Konan Ft Wizkid G Love / Virgin
12	7	5	Shenie Fogo I'm Gone / Whoishi
13	8	5	Jean-Mikhael Ft Realz Rollin / OTOD
14	NEW	1	Wauve Sweet Time / Virgin
15	12	4	J-Sol Ft Gen OMW / Sol
16	18	2	Majid Jordan Superstar / Warner
17	19	8	Robin M Ft Dantae The Kid Choosy / Parlophone
18	14	9	Rema Dumebi / Jonzing World/Mavin
19	NEW	1	Xone x Smash x King Bubba FM Bring De Heat / 1 2 One
20	NEW	1	Poundz Opp Thot / Disturbing London



AITCH

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Sigala Ft Ella Henderson We Got Love
2	Younotus & Janieck & Senex Narcotic
3	Pryda Terminal 5
4	Route 94 Ft Eda Eren Fever
5	Inner City Ft Steffanie Christ'An Believe
6	Joe Stone Nothing Else (When I Think Of You)
7	Sam Smith I Feel Love
8	CamelPhat Ft Jem Cooke Rabbit Hole
9	M-22 Ft Arlissa & Kiana Ledé Eyes Off You
10	Denis Sulta In-Narito
11	Model Man Beta
12	Gaulin & Julian Perretta Sweater Weather
13	KyduS Ft Camden Cox Destiny
14	DJ Fresh & Doctrine Control
15	Lowsteppa Sunshine
16	Jack Wins Ft Rothwell Familiar Strangers
17	Crush Club Ft Nicky B The Vagabond My Man
18	Lyzza Ft Joe Goddard Neverland
19	Patrick Topping Snide
20	Jamie Jones & The Martinez Brothers Bappi

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	4	3	Meduza x Becky Hill x Goodboys Lose Control / Polydor
2	2	5	Jax Jones Ft Ella Henderson This Is Real / Polydor
3	9	6	Raye & Jess Glynné Love Me Again / Polydor
4	14	4	Major Lazer Ft J Balvin & El Alfa Que Calor / Mad Decent
5	10	4	Vanilla Hype Tap Tap / 3 Beat
6	19	2	Sigala Ft Ella Henderson We Got Love / Ministry Of Sound
7	26	2	Marshall Music Wavy Flow / Marshall
8	23	2	Example Click / Staneric
9	28	2	Matoma Ft Bryn Christopher All Around The World / Parlophone
10	18	3	Taio Cruz Ft Wonder Stereo Time For You / Vollume
11	20	2	DJ Spoon Ft Sugababes Flowers / Since '93
12	15	4	Lunchbox Dirty Dancin' / Spinnin'
13	24	2	De'Lacy x Rainie Hideaway 2019 / MWR Retro Red
14	1	4	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
15	21	3	Francis Groove Ft ND Friends Can't Wait / Glagla
16	NEW	1	Ed Sheeran Ft Camila Cabello & Cardi B South Of The Border / Asylum
17	NEW	1	Pet Shop Boys Ft Years & Years Dreamland / X2
18	NEW	1	B-15 Project x Ekko City Ft Crissy D & Lady G Girls Like Us / Armada
19	25	2	Lumix & Gabry Ponte Monster / Spinnin'
20	22	4	Tom & Collins Bad Tattoo / Deux Trois
21	30	2	President Street I Found Me / One Generation
22	27	3	Delena I Need You Tonight / OK
23	NEW	1	TCTS Ft Maya B Not Ready For Love / Astralwerks
24	29	2	Lost + Found Ft RuthAnne We Belong Together / Twin
25	17	7	Riton x Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound
26	NEW	1	Jimmy Cypher Ft Michael Keith A Horse With No Name / Dauman
27	5	6	Henry X & Fuse ODG Far Away / Spinnin'
28	NEW	1	Kesha Ft Big Freedia Raising Hell / RCA
29	NEW	1	Glidesonic Energy / Glidesonic
30	6	5	Arlissa Running / Def Jam

Lose Control surges to club summit ANALYSIS

■ BY ALAN JONES

Pooling the talents of Italian production trio **Meduza** (Mattia Vitale, Luca De Gregorio & Simone Giani) and London pop trio **Goodboys** (Joshua Grimmert, Ethan Shore & Johannes Shore), *Piece Of Your Heart* was the breakthrough hit for both, and a massive success, which reached No.1 Upfront and No.3 Commercial Pop before peaking at No.2 on the OCC chart earlier this year.

The eighth most successful song of 2019, consumption of *Piece Of Your Heart* passes the one million unit mark this week just as follow-up, *Lose Control*, surges 6-1 on the Upfront club chart and 4-1 on the Commercial Pop club chart. Also edging closer to the Top 10 of the OCC chart, *Lose Control* features a vocal from **Becky Hill**, who thus secures her fifth Upfront and second Commercial Pop No.1. Her previous upfront chart toppers: *Gecko (Overdrive)*, in 2014 with Oliver Heldens, *Piece Of Me* in 2016 with MK, *Back & Forth* in 2018 with MK & Jonas Blue, and, just four months ago, *Wish You*



Well with Sigala. Of these, only *Gecko (Overdrive)* reached the Commercial Pop summit.

Still a few weeks shy of his 20th birthday, Manchester rapper **Aitch** is one of the year's most significant new chart talents with six tracks impacting the OCC Top 75 and total consumption of recordings on which he is featured topping the 2m. mark. Only seven weeks since his introductory Urban chart entry, *Taste (Make It Shake)*, peaked at No.2 on that chart, he goes one better with *Buss Down*, which jumps 6-1 this week. The track also features London afrobeat/rap star **Ziezie**, who previously topped the Urban chart in his own right with *Sensei* in March.



Director of Marketing, Communications and Public Affairs

The Ivors Academy of Music Creators is a non-profit membership association that has supported, protected and celebrated music creators in the UK for the last 75 years. It is an exciting time in our history, having rebranded from BASCA to The Ivors Academy of Music Creators in March this year, we have an ambitious strategy of growth which is seeing us expand into new areas with new partners.

This is a pivotal role for a creative, ambitious and skilful communicator and marketer with experience of policy development, who understands the changing music landscape and wants to be at the heart of the debate as a champion of music creators.

GO TO www.musicweek.com/jobs/read/director-of-marketing-communications-and-public-affairs



Studio Manager

Air-Edel Recording Studios is a central London based studio complex, comprising of three recording studios. The studio hosts a wide range of sessions, from film score records and mixes and orchestral pop sessions to spoken word and ADR. The studios are an integral part of the Air-Edel Group.

We are currently looking to hire a Studio Manager, who will ensure the smooth and profitable day to day running of the studios, as well as management of the general building, which also houses an office of ten staff.

GO TO www.musicweek.com/jobs/read/studio-manager



Head of Music at Manchester International Festival

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.

GO TO www.musicweek.com/jobs/read/head-of-music-at-manchester-international-festival



Junior Digital Partnership Manager - Music

Incredible opportunity for a highly progressive and inspiring Junior Digital Partnerships Manager to manage and develop key relationships with video platform at an established music and entertainment company.

You will be responsible for building long term relationships with a number of key clients, at a variety of different levels, whilst developing relationships of existing clients by promoting digital services.

Based in the heart of London, we're looking for a pro-active Junior Digital Partnerships Manager passionate about digital media and the entertainment industry as a whole. A proven track record of successfully building longstanding relationships while delivering on digital projects is a must!

GO TO www.musicweek.com/jobs/read/junior-digital-partnership-manager-music



Distribution Manager (Maternity Cover)

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.

GO TO www.musicweek.com/jobs/read/distribution-manager-maternity-cover



UK Licensing Coordinator

Concord is looking to employ a full time UK Licensing Coordinator reporting to Director of Licensing Operations (UK) in our London office working across our publishing and recorded music catalogues.

Concord is the independent, worldwide leader in the development, management and acquisition of sound recordings, music publishing and theatrical performance rights. Concord has offices in Los Angeles, New York, Nashville, London, Berlin and Miami.

GO TO www.musicweek.com/jobs/read/uk-licensing-coordinator

THAT WAS THE **Music** Week THAT WAS

This week 20 years ago...

TOP STORY

BEGGARS GOES BIG

Beggars Banquet became the first UK record group to set a pan-continental CD dealer price of £7.49 for a full-price CD and £4.97 for mid-price, shaving nearly £1 off the dealer price of CD albums. Martin Mills, founder of Beggars Group, said the move happened due to prices being out of step with the rest of Europe, which had prompted many retailers to source product from abroad where prices were up to 25% cheaper. #Remainers...

HIT ME BABY 4x

Britney Spears took home four gongs for best pop, female, breakthrough and song from the 1999 European MTV Music Awards. Her Smooth Criminal-inspired ... Baby One More Time live medley performance was broadcast to more than 300 million homes worldwide with an estimated audience of one billion...

BIG FOR YOUR BOOTS

Retailer Boots launched an aggressive discount campaign for Christmas, offering single CD chart albums at £9.99 and cassettes at £7.99. Warner sales director Jeff Beard condemned the £9.99 offer as "ridiculous" saying it would "start a price war without a doubt" while a rival retailer called for the chemist to be "excommunicated". Give 'em the Boots...



WORDS: Jaha Knight

Also inside... Music Week was set to publish the **Visions Of The 21st Century** standalone issue analysing the shape different sectors of the music industry would likely take during the next decade... **Capital Radio** earmarked £5.5 million for online investment aiming to develop "the UK's premier music site with in-depth coverage of a broad cross-section of music"... **Oasis** and **Spice Girls** filled the top three positions in Rock Accounts 1999's countdown of the biggest-selling albums worldwide by UK artists... **Robbie Williams** soared to No.1 with his single **She's The One/It's Only Us** and **Steps** returned to the top with album **Steptacular**...

THE AFTER SHOW

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

THIS WEEK: Taylor Hawkins, drummer/artist, Foo Fighters

■ INTERVIEW: GEORGE GARNER

As drummer for the Foo Fighters, Taylor Hawkins has powered some of the most iconic rock songs of all time. Earlier this month, he released *Get The Money* – a new record which features appearances from Dave Grohl, Duff McKagan, Chrissie Hynde, Roger Taylor, LeAnn Rimes and more. Here, he looks back on his incredible career...

I had to get this record out of my system...

"I'm really proud of it. Foo Fighters is my day job – my Dave job! – and I'd be gutted without it, but this is a whole other side of me. I'm not precious, I see my own music almost like clip art – I'll just lift things! In the first song, Crossed The Line, I sing 'the best of you' as a wink to the boys, and then, 'Sometimes you've got to play the game!' which is a Queen lift, and then, 'It's been a long time since we rock'n'rolled' – obviously, that's Zeppelin. When I get a moment outside of the Foo Fighters, I have to get these songs out."

I've become more confident with singing...

"On the first album, my voice was a low rumble... (Laughs). At first you go, 'Can I sing? What is a good singer?' I think John Lennon's the greatest singer of all time, but he wouldn't win on The X Factor – Neil Young, Perry Farrell, Dave Grohl, Kurt Cobain never would have. The first few years, I looked awkward because I didn't know what I was doing. Now it's like, 'Give me a mic, let me shake my ass up on stage!' I love doing it. I don't see the City Of London Choir knocking on my door anytime soon though..."

My daughter is already a music exec...

"I was driving with her and These Dreams by Heart came on the radio and she said, 'You should get her on your record' – my middle child is A&Ring! So, I got a hold of Nancy Wilson and she was down for it. I sent her the song and she was at my house the next day recording vocals!"

I owe a lot to Alanis Morissette...

"If it wasn't for her I wouldn't be talking to you. She was my first professional gig, I didn't drum on Jagged Little Pill, but I jumped on the tour and played drums – it was an 18 month fucking banger of a tour. My liver paid the price..."

On the next Foo Fighters record...

"We're really just jumping into the fire on this one. We didn't do any pre-production, Dave just wanted to get started and he had a bunch of demos. I don't like to give



Taylor made: Taylor Hawkins & The Coattail Riders' new album *Get The Money* is out now via Shanabelle/Columbia

PHOTO: ANDREAS NEUMAN

"When I get a moment outside of the Foo Fighters, I have to get these songs out"

stuff away, but if you're a fan you'll be like, 'Woah, Dave's definitely on another trip on this one, completely!'"

I first met David Bowie when...

"Alanis did a show with him. I was warming up for it when I saw this figure in the corner smoking a cigarette. I look over and Bowie's watching me play... I was like, 'Holy shit! Hey!' He said, 'Come on, man, keep playing.' When I put my sticks down I did the typical, 'It's an honour' thing and he was lovely – he said, 'You're really good, you should probably have a good career' and walked away. I was like, 'Fucking A!' Two weeks later we did the BRITs and I bumped into fucking Bowie again. He said, 'We keep running into each other, don't we?' Years on from that, he was playing at the Wiltern in LA. Me and my wife were late and walking down the aisle and, as he was singing, he pointed to me as if he was looking at his watch to say, 'You're late'. That was the last time I ever saw David Bowie. Whether he just thought I was a late fan or knew it was me, I'll never know. I always liked to think he knew it was me..."

SAVE
THE DATE

Celebrating the best in the music biz

Music Week AWARDS 2020

Wednesday May 6, 2020
Battersea Evolution, London

Find out more at
www.musicweekawards.com

#MusicWeekAwards

ticketmaster

NEW FOR 2020



POWERED BY
ticketmaster
NEW MUSIC

Check out the hottest live acts for 2020
www.discover.ticketmaster.co.uk/new-for-2020