

# Music Week

Inside the business of music.

Established 1959

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Old school?  
I take that as  
a compliment...  
”

Women  
*in* Music

All the winners & reaction  
from the 2019  
ceremony

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*DAMIAN CHRISTIAN*

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UK'S PROMO KING.  
10 MUSIC WEEK AWARDS.  
100 GREAT STORIES.  
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\*We might love Carrie more



# Welcome to the music week...

## Foreign affairs



**Congratulations** are in order for all the British Grammy nominees, but particularly Lewis Capaldi.

Capaldi's nod in the prestigious Song Of The Year category for Someone You Loved cements a remarkable year for the Scot, who also hit No.1 with the song on the other side of the Atlantic. You have to go back a long way to find a UK debut artist making that kind of impact Stateside.

Capaldi's triumph also consolidates the UK's reputation for exporting quality, singer-songwriter pop with a twist. That's something intrinsic to the £2.7 billion export value of British music, as revealed in last week's fascinating UK Music Music By Numbers report.

Ed Sheeran features on the Grammys list as well, alongside heavy rockers Bring Me The Horizon and even homegrown Americana star Yola.

But it's also worth scouring the Grammy nominations for what didn't get nominated. There's no recognition for the UK's burgeoning rap and grime stars. Britain's once unstoppable alternative rock scene is represented only by Thom Yorke. And so on.

It's harder and harder to break new acts anywhere, but the degree of difficulty in establishing fresh UK talent overseas is now forbiddingly high. The UK doesn't have the population to deliver streaming numbers on the global chart-influencing scale of, say, Latin or K-Pop acts. And, while music made on these shores may still enjoy greater access to traditional media in the US, the influence of those platforms is diminishing by the day.

The same, of course, could be said for big awards shows, and the Recording Academy has never been afraid of 'idiosyncratic' decisions (how else was Taylor Swift's superb Lover ignored for Album Of The Year?). But while homegrown scenes remain vibrant, with an encouraging range of domestic breakthroughs this year, there are plenty of signs that the British music succeeding abroad is increasingly confined to a single lane.

After all, it was always our eclecticism and genre-mashing appeal that was for so long the envy of the heavily-formatted US. The biz needs to push all of our scenes internationally and make sure it's beating the drum for the full range of genres.

Otherwise, unlike Capaldi, UK music might have to get kinda used to being something international audiences don't love.

**Mark Sutherland, Editor**  
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MusicWeek  
25.11.19

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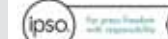
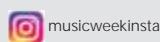
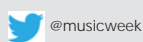
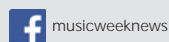
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THE BIG STORY

# Calm before the Stormzy: Music retail holding out for 'iconic' Q4 artists

After a slow start to the quarter, sales could be poised for lift-off with late releases for gifting market from Stormzy, Coldplay and Harry Styles...

— BY ANDRE PAINE —

**M**usic retail is hoping for a late Q4 surge after a sluggish start to the quarter. At the most important time of year for physical sales, *Music Week* research has revealed a lack of momentum for recent album releases.

The seven-week cumulative sales total for the Q4 Top 10 albums to date is 299,050, compared to 528,715 for the same period in 2018 and 732,723 in 2017.

However, several major titles have only just been released (November 22), including albums by Robbie Williams, Coldplay, Rod Stewart and Bing Crosby With The London Symphony Orchestra. Stormzy's *Heavy Is The Head* and Harry Styles' *Fine Line* are not out until December 13, while The Who's comeback *Who* and Camila Cabello's *Romance* are released a week earlier.

"We can only hold so many titles in our top store base, so when you've got three, four or five big releases in one week, it does become quite hard to prioritise which are the ones you really want to back," said Nicola Miller, buyer for music at Sainsbury's supermarkets.

"It does feel quite late for some of them. If it's a Christmas title, it gives you a very short window in which to sell it."

John Hirst, HMV head of music, described the schedule as "too backloaded", while earlier Q4 titles have failed to connect.

"If you compare that to last year, there were quite a lot of September and October titles still hanging around in the Top 10 – Rod Stewart, *A Star Is Born*, *Bohemian Rhapsody*," he said. "So we're going into Christmas at a standing start."

Of the Top 10 physical albums last week, only two had first charted more than three weeks earlier – Ed Sheeran's *No.6 Collaborations Project* (Asylum/Atlantic) and Lewis Capaldi's *Divinely Uninspired To A Hellish Extent* (EMI).

Based purely on physical sales, the biggest-selling album between week 40 and week 46 was The Beatles' *Abbey Road* (Universal/Apple Corps), which moved 60,655 copies, according to the Official Charts Company.

Over the same period in 2018, the No.1 LP on physical was *Blood Red Roses* (Decca) by Rod Stewart (96,858 sales). In Q4's first half in 2017, the top-selling title on CD and vinyl was *As You Were* (Warner Records) by Liam Gallagher (122,974 sales).

While Hirst said that the slow start to Q4 was "worrying", Lewis Capaldi is bucking the trend and has issued a deluxe edition of his debut.

"That's the one release that's hung around all year," said Hirst. "It always reacts when he goes on TV because he's very charismatic, funny and likeable."

Warner Music has three late contenders for Q4 glory with Coldplay's *Everyday Life*, You're In My Heart: Rod Stewart With The Royal Philharmonic Orchestra and Stormzy's sophomore LP.

"Christmas is still a hugely important time of year for the industry – and particularly traditional retail," said Derek Allen, SVP, commercial at WMUK. "Feedback from our trade presentations back in early September made it very clear there was a huge appetite for the new Stormzy project."

"Our physical partners across the spectrum were adamant that Stormzy's album should not be seen as something that existed exclusively in a digital space. So, from that moment on, we had to do everything we could to ensure a pre-Christmas release."

A delayed Brexit gave the major the confidence to push ahead with the release knowing that supplies would not be affected.

"It feels like Stormzy is in the perfect position to really go over the top as a triple-A iconic artist," said Hirst. "But we could have done with that coming out in October and still being No.1 now. 2020 is the big year for the Stormzy album, not 2019."

"Given what we saw over the summer with the Glastonbury appearance, it could be quite big for us," said Miller. "It's the same week as Harry Styles, so there could be a bit of a competition there."

Kim Bayley, CEO of the Entertainment Retailers Association, suggested that stores are used to coping with last-minute releases.

"We are in the middle of a whole series of event releases, with a strong performance from Westlife and lots of anticipation around Coldplay coming," she said. "The big question for retail is when or if the hoped-for pre-Christmas rush will begin."

Westlife's comeback *Spectrum* secured opening sales above 60,000 last week. "This is going to be one of the biggest week one physical albums of year, and we've got ambitions to carry that forward to Christmas and into the new year," said David Balls, senior marketing manager, Virgin EMI.

A disappointing Q4 result would be a further blow to physical music. Pure album sales are down 23.3% for the year to date, according to Official Charts Company data.

But Miller said there were some signs for optimism this year.

"Things have definitely picked up over the last couple of weeks," she said. "Big winners for us have been Ball & Boe. Celine Dion has been another huge title. The depth of releases for this Q4 is definitely much more focused on the physical market, which is really good for us."

While acknowledging the "challenge" of stocking late releases, Miller said that titles could build momentum during the "pivotal three weeks where we're going to do the main bulk of the volume".

"We're confident that come the end of December all the sweat and toil will have been worthwhile," added Allen.





**The late late showman:**  
Stormzy and (from bottom)  
outdoor marketing for Heavy Is The  
Head, Westlife and Harry Styles

# FOR THE RECORD



## THE BIG AWARDS

Entries are open for the Music Week Awards, which returns to Battersea Evolution on Wednesday, May 6. The 2019 edition in the new venue was the biggest so far. Next year there are three new awards – Independent Publisher Of The Year, Sync Of The Year and Sync Team Of The Year. Entries for all awards must be completed by 6pm on January 15 online at: [www.musicweekawards.com](http://www.musicweekawards.com)

## THE BIG ROLE



David Martin has been named GM at the Featured Artists Coalition (FAC). Martin was previously lead booker and director at Dimensions Festival. He has also held various roles in government. “Artists are at the very core of our industry,” said Martin. His appointment follows the departure of FAC CEO Lucie Caswell and GM Fiona McGugan.

## THE BIG SONG



Lewis Capaldi has secured a Grammy nomination for Someone You Loved in the Song Of The Year category. The transatlantic No.1 is up against songs by Lady Gaga, Billie Eilish, Tanya Tucker, HER, Taylor Swift, Lana Del Rey and Lizzo.

TALENT

# Blud, sweat and tears: Yungblud set to make ‘great leap forward’

Interscope-signed UK rising star is leading rock revival with “popular music that has punk attitude”, says manager Tommas Arnby

BY ANDRE PAINE

Yungblud’s manager Tommas Arnby has told *Music Week* that the rising rock artist is set to be the “biggest British breakthrough in years”.

As part of a three-year global strategy in 2017, Doncaster-born Yungblud (real name Dominic Harrison) was licensed to Geffen/Interscope by Locomotion Entertainment.

“We needed to partner with someone who wanted to empower our vision,” said Arnby, Locomotion CEO and founder. “When you look at how much repertoire the Americans are breaking, they are slightly ahead of us – and a lot of British talent that’s breaking through has been signed up elsewhere.”

Yungblud has followed Lewis Capaldi (Germany), Ella Mai (US) and Harry Styles (US) in signing outside their home market.

His collaboration with Halsey on 11 Minutes (feat. Travis Barker) was last month certified gold in the US. UK sales are 117,951, according to the Official Charts Company.

Machine Gun Kelly featured on I Think I’m Okay (90,250 sales – OCC), while Imagine Dragons’ Dan Reynolds recently guested on Original Me (16,643). New single Tongue Tied features Marshmello and Blackbear.

Arnby predicted that would be a “great leap forward” that will push monthly Spotify listeners from eight million to around 10m.

“That will help us get to where we wanted to be this year in terms of streaming,” he told *Music Week*. “It gives you a platform to align yourself with another artist and their fanbase.”

“I know that my artist is worth around 5,000 tickets in most markets, but we’ve done it without really having a hit record. So I think we’re now ready to have one.”

As well as a strong social media presence, live is a cornerstone of the campaign. Yungblud is represented by CAA agent David Ball

Yungblud played an O2 Academy Brixton show last week as part of a sold-out tour. He has booked a residency at the O2 Forum in London next year.

“The live side of the business was how we started it and he’s obviously a really engaging performer,” said Arnby. “Brixton was a huge milestone for us, we have an amazing summer lined up with festivals and I think we’ll start heading into arenas at the end of 2020.”

Describing the campaign of cross-genre collaborations as “building culture”, Arnby said that Yungblud is leading a modern rock revival.

“He could be the biggest British breakthrough in years, we’re super ambitious,” he said. “It’s popular music that has a punk attitude with guitars – rock is absolutely going to be relevant again.”



“We have an amazing summer lined up and we’ll start heading into arenas”

Tommas Arnby  
Locomotion



Doncaster rover: Yungblud

PHOTO: Jonathan Weiner

## Social care: Yungblud’s Instagram ‘driving growth’

Artist has “constant direct dialogue” with fanbase, says Polydor’s Stephen Hallows

Polydor head of marketing Stephen Hallows has told *Music Week* that social media activity is a “huge” part of Yungblud’s campaign.

The artist’s Instagram account has increased from around 200,000 followers early this year to 1,662,046.

“He’s got a constant direct dialogue with his fans every single day on social media,” said Hallows.

“Hand-in-hand with a constant stream of music releases, that has been at the heart of driving the growth of it over the last 12 to 18 months.”

A videographer provides regular footage for socials.

“The engagement on Instagram is a very important factor in our continued success in building him,” said manager Tommas Arnby. “A Yungblud show is a series of Instagram Stories. Thirty minutes [after the gig] there will be clips from the live performance, it’s keeping his engagement top notch.”

Polydor’s UK campaign received a boost with an



Blud brofhters: (L-R) Jack Saunders and Yungblud

appearance by the artist alongside Radio 1’s Jack Saunders on a charity edition of Channel 4’s Gogglebox last month.

It coincided with the release of The Underrated Youth EP, which peaked at No.6 and has sales of 12,484, according to the Official Charts Company.

“The awareness, overall consumption, social media and the general audience for Yungblud is growing all the time,” said Hallows. “But we wanted to

deliver a Top 10 album on the EP to make that statement and really put him on the map to wider media.”

As well as Radio 1 playlist support for tracks from the EP, Yungblud has made a rare streaming impact for a rock act.

“He’s been incredibly tactical and clever with collaborations this year to build his streaming audience and all the partners are very engaged with him now,” said Hallows. “He’s introducing a younger audience to that genre of music, which is exciting.”





# TWEETS OF THE WEEK

The past seven days in 280 characters



**@MisterWindle** Apologies to anyone on the 6.13pm Bromley South train from LDN victoria who is wondering WTF that smell is. I've got a Luxury Cheese Advent Calendar in my bag (**James Windle, DawBell**) **Friday, November 15**



**@SELFESTEEM\_\_** Got papped at abbey road cos they think I'm Anne Marie (**Self Esteem, artist**) **Tuesday, November 19**



**@WileyUpdates** I will clash you @Skepta on Tottenham high road do you wanna do it? (**Wiley, artist**) **Tuesday, November 19**



**@elliott\_mitchell** "Can I put 'absolute scenes' in a press release?" - Jamie Muir, 2019 (**Elliot Mitchell, Zeitgeist Agency**) **Monday, November 18**



**@hsilkchampagne** I'm not sure how to define it but I feel like "label services deal core" is a very real genre (**Hannah Silk Champagne, Redeye**) **Tuesday, November 19**



**@oliviaspitfire** I give up. It's Christmas now. (**Olivia Hobbs, Blackstar**) **Saturday, November 16**



**@BlackButterRecs** Wonder if @JAE5\_ can remember the last time he didn't have a beat in the charts, because we can't. (**Black Butter Records**) **Monday, November 18**



**@katiesol** imagine if Beyoncé Beyoncé another BEYONCÉ (**Kate Solomon, journalist**) **Tuesday, November 19**



**@jamesfarrelly** "Basically, no-one releases proper albums in Q4 anymore" @stormzy: "Hold my beer". (**James Farrelly, Marathon Artists**) **Tuesday, November 19**



**@Remel\_London** HAHA just said Tory Lanez new song is featuring Jerry Springer LMAO tbh I'd definitely listen!!! (**Remel London, Capital Xtra**) **Saturday, November 16**

## #1 TWEET



**@christopheslade** my barber: "I think they're both liars mate but at least boris says what he thinks" me: haha yeah cool mate can you just slice my head off with that razor thanks (**Chris Slade, Cousin**) **Tuesday, November 19**

# RISING STAR

The biz's brightest new talents tell their stories



Holding his own:  
Matt Benton

## Matt Benton

Senior account manager, print/online, Hold Tight! PR

@mattdebenton

In association with



### Where did your career begin?

"At Basick Records. Straight out of university, I was offered an internship there managing their day-to-day social media and helping develop their online brand. From there, I was offered an internship at Hold Tight! PR and haven't looked back."

### Is working in music how you expected it to be?

"Mostly. I got into PR because I wanted to share music I love with people who I hoped would love it – at its core that principle remains, and all the better for it. That said – and it's a cliché for a reason – every day is different and presents unique challenges, with unique responses. Even after a few years, it's still a joy to be surrounded by passionate people who are all ultimately diehard music fans."

### What's your proudest achievement so far?

"It's very hard to nail down a single achievement, but one of the cooler points was securing Conjurer's Audiotree session on their first US tour earlier this year, and watching their fanbase grow with that. Live video sessions are one of the more engaging and tangible ways to reach new fans and I've been a personal fan of Audiotree for some time, so to marry the two was a special moment. Conjurer have since returned to the US for the second time and it's been a pleasure to watch and help them grow both there and here in the UK."

### What does the future look like for heavy music?

"I think we'll see more artists continue to try and blur genre lines to an even greater extent; hopefully with that we'll see more mixed bills of artists across genres and fanbases. More importantly, in live music I would hope we'd see greater representation of diversity, something still sorely lacking in heavy music. Beyond this we'll also see a future of increased speciality – niche deluxe magazines and fanzines, small successful independent festivals dominating their fanbase, and heavy artists managing to do more alone. We're lucky in that there's a glut of choice in getting music to market and small artists can do more without necessarily relying on a label, management, booking agent, or even a PR!"

### What's your biggest pet peeve in the music biz?

"The lack of communication, or specifically too much communicative noise. Too many irrelevant emails sent to slightly the wrong people. Contacts change so quickly in our field and with generic inboxes it's less than clear who is being emailed, or who is doing the emailing. This is a problem I'm trying to jointly fix, starting with a newsletter tracking news and moves in heavy music called Insite. If only we could know a bit more directly who is being emailed and exactly what everyone's tastes are, it would go a long way to de-cluttering inboxes."

**MATT'S RECOMMENDED TRACK:** Exploring Birdsong – The Downpour

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

DIGITAL

# China crisis? Indie sector voices concern about 'power play' by Tencent and UMG

Independents raise competition fears in growing Chinese market as major forms strategic deal with DSP

BY ANDRE PAINE

IMPALA is to formally oppose the proposed investment by Tencent Holdings in UMG, *Music Week* can reveal.

The decision was taken at the European independent labels trade body's board meeting this month, amid growing concerns about the impact on competition in the streaming market.

IMPALA executive chair Helen Smith said: "Even at a low level of shareholding, we believe the risk of harm for consumers and competitors from such a transaction would be a concern because of the impact in both the digital market and the music sector, with independents being squeezed further and artists also losing out."

Any competition probe could potentially draw in Spotify. The Swedish streaming giant has a stake in Tencent Music Entertainment (TME), while Tencent Holdings and its TME subsidiary have invested in Spotify. UMG has also retained its shareholding in Spotify.

Smith said there were fears about the Chinese streaming giant's option for a further 10% stake in Universal Music Group, following the initial 10% agreed with parent Vivendi.

"Our view is that this type of creeping influence won't escape regulatory scrutiny and we would expect regulators to also be concerned about the Spotify-Tencent link," Smith told *Music Week*. "We believe it would be difficult for Tencent and other companies with power in a vertical market to acquire influence over the world's biggest set of repertoire."

UMG has previously allayed competition concerns, such as its EMI acquisition in 2011.

UMG/Vivendi declined to comment. Tencent did not respond to requests for comment.

The strategic partnership between Tencent and UMG comes as the Chinese music market

*"This type of creeping influence won't escape scrutiny"*

**Helen Smith**  
IMPALA



**Giving their ten cents:** (L-R) Martin Goldschmidt, Helen Smith, Paul Pacifico

is growing rapidly. China moved from No.10 to No.7 in last year's IFPI global rankings.

Last year Merlin struck indie licensing deals with Chinese platforms, including TME's streaming services QQ Music, Kugou and Kuwo.

The UMG-Tencent deal values the major at €30 billion (£25.6bn). Martin Goldschmidt, chairman at Cooking Vinyl Group, described the potential advantage to Tencent from unique access to UMG repertoire as "dangerous".

"In China they have very much used their market power to tie up the majors and to become dominant in a way that has raised a lot of issues," he told *Music Week*. "It hasn't been that great for independents and the consumer, either. Tencent are definitely a company with an agenda – and this [deal] is a power play."

"There may be cause for concern around the

idea that such a major player [UMG] would create a walled garden for their benefit," said AIM CEO Paul Pacifico. "We need to look carefully at the implications of such a deal."

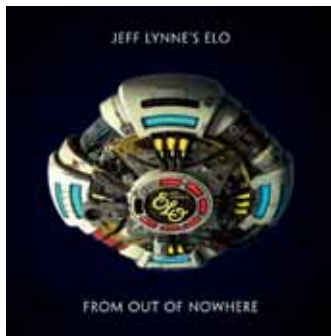
TME has reported 661 million monthly active users for mobile music in China. It has announced expansion into South East Asia.

Chinese rival ByteDance is reportedly readying a global music streaming service.

Sony Music and WMG are both investors in TME, which is the subject of a Chinese competition probe over licensing with majors.

"[The deals] would appear to give Tencent a pretty strong stranglehold on the digital music market in China," said Pacifico.

"I doubt that their ambitions are to remain in China," added Goldschmidt. "They could easily expand worldwide into other markets."



**From Out of Nowhere**  
Peak Chart Position: No.1  
Label: RCA

## TAKE A BOW

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# THE PLAYLIST



## BILLIE EILISH

Everything I Wanted (Polydor)



Is the teen star telling us she has all she ever dreamed of? As she closes 2019 with a creeping, complex dance banger, it's tempting to assume so, but things are rarely so simple in Billie's world.

**Contact Ruth Drake**  
ruth@toastpress.com

## GRIMES

So Heavy I Fell Through The Earth (4AD)



Grimes' new album is finally confirmed for February 21, and with that news comes her latest alien pop vision, which swooshes and swoops to distraction.

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

## ROSE GRAY

High Again (Rose Gray)



Londoner Rose Gray wanders through the reasons people seek release from city life on this soulful new single, which hits hard, finger clicks and all.

**Contact Emily Gale**  
emily@triplethreatmgmt.com

## CHARLOTTE

All My Life (Turtle Tunes)



This is a big time piano ballad from Charlotte, who heads into 2020 tipped by Ed Sheeran and Lewis Capaldi, among others. What do they know?

**Contact Kat Bawden**  
kat@dedicatedpr.com

## ANNA CALVI

You're Not God (Domino)



People love Peaky Blinders, and if that means increased exposure for Anna Calvi, then the more the better. This illustrates her gristly style impeccably.

**Contact Aoife Kitt**  
aoife@dominorecordco.com

## BAXTER DURY

Slumlord (Rough Trade)



The first cut from Baxter Dury's Night Chancers LP is a funky delight, the singer peacocking about and delivering deadpan vocals over a greasy bassline.

**Contact Jamie Woolgar**  
jamiewoolgar@roughtraderecords.com

## EMPATH

Roses That Cry (Fat Possum/Get Better)



There's no shortage of great new bands in Philadelphia at the moment and Empath are one of the best. Investigate their right-on psychedelic noise at once.

**Contact Dan Carson**  
dan@they-do.com

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

## GIG OF THE WEEK

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



## 261 NURIA GRAHAM

Servant Jazz Quarters,  
London, 7.30pm

**Spanish/Irish** singer Nuria Graham takes time out from working on the follow up to her excellent *Does It Ring A Bell?* album to play a tiny London show. Turn up and let her mellifluous indie-pop soothe your soul.

## TASTEMAKERS The industry's favourite new sounds

### Tom Whalley Producer, BBC Radio 6 Music THE MILK – COLOURS



**Milk man** Tom Whalley

**As a civilisation,** we should probably be dreading the future, but as long as we make it to January 17, 2020, then it'll all have been worth it.

That's because that's when The Milk – four mates who formed their first group at school in Chelmsford before adopting their current guise ahead of their 2012 debut – will be releasing their third album, *Cages*. Until then, I'll just have to keep listening to *Colours*, their latest single, on repeat.

It's not often that a band, especially one with a sound as ambitious as that crafted by The Milk, are given time to hone their craft. But then

again, most labels aren't as lovely as Wah Was 45s.

Tales From The Thames Delta, the band's debut LP, will be getting on for eight years old by the time *Cages* is released. Back then, labels and radio stations were probably still hoping that a band made up of four white kids from Essex would be the next great indie hopefuls.

Thankfully, in the time that's been afforded to them, the music world has moved on.

I believe it's now ready for an R&B band in the original sense of the word, a group whose soul aims to cut as deep as '70s era Marvin Gaye or Bill Withers.



ESSENTIAL INFO

**RELEASES** Don't Rush (feat. Headie One) (out now)  
**LABEL** Black Butter **MANAGEMENT** 2K Management  
**NEXT GIG** Capital's Jingle Bell Ball, The O2, December 7

*The Nottingham duo taking UK rap to a higher level...*

**Y**o! We're outside, still, where's the place?" *Music Week* spies Young T & Bugsey moments before we're due to meet, striding down a quiet West London side street and hollering together into a mobile phone. Young T is holding a paper carrier bag from Caffè Nero. Turns out we're as stuck as they are, trying to locate the tranquil garden centre and café their team has picked out. A few minutes later, we're sat at an outside table and the Nottingham rappers are ordering breakfast. Young T has a herbal blend to match his name and Bugsey has a full English. A water feature trickles behind us as we discuss how the pair have made strides into the mainstream with this year's single Strike A Pose feat. Aitch (552,502 sales according to the OCC) hitting No.9. They've certainly shifted up a gear.

"It's just our time now," offers Young T, who's ensconced in a warm jacket. "We know we make good music, we're very confident it will get the credit it needs to get. Strike A Pose put our foot in the door, now it's going to be continuous."

Young T is the quieter of the two, delivering economical answers with confidence. Bugsey is his more buoyant foil.

"We're not chasing the charts, we just want to make good music," says Bugsey, arrowing his fork through some crispy bacon. "And when you do, you know it'll connect. It's basics, if you make good music, people will like it. We never lose that."

Young T & Bugsey draw from their respective Jamaican and Nigerian roots as well as US hip-hop and the UK. They say their musicality sets them apart. In a world of instant grat singles, they're endeavouring to make songs that stand up. It all started at St Ann's Community Recording Studio in Nottingham, where they experimented freely, keeping their characterful bars front and centre.

"It's the music we grew up on and back home, we had mentors that steered us in the basics of rap, of music, of being an artist," explains Young T.

ON THE **RADAR**

# YOUNG T & BUGSEY

After 2016 breakout *Glistenin'*, the pair signed up with 2K Management and Black Butter, the team behind J Hus. They say its close knit set up is uniquely placed in UK rap.

"Most labels sign an artist off a hit or the buzz, but for us it was just like, 'Who are these guys?'" Bugsey remembers. "They took a risk because they believed in us and it's paid out. For them it's like, 'I told you so' and for us it's, 'Thank you.'"

Their new Headie One collab *Don't Rush* debuts at No.29 the day after we meet and their first mixtape will follow next year ("It'll prove we're the real deal"). It stands to cement Young T & Bugsey as a radical proposition, using musicality and kinship to drive a scene supposedly at the peak of its powers to even greater heights.

"With us, we're always there together, you're never on stage by yourself. It's good," says Bugsey. "If the UK can be more consistent and do everything better, from videos to how we're packaging and releasing music, our market will be massive."

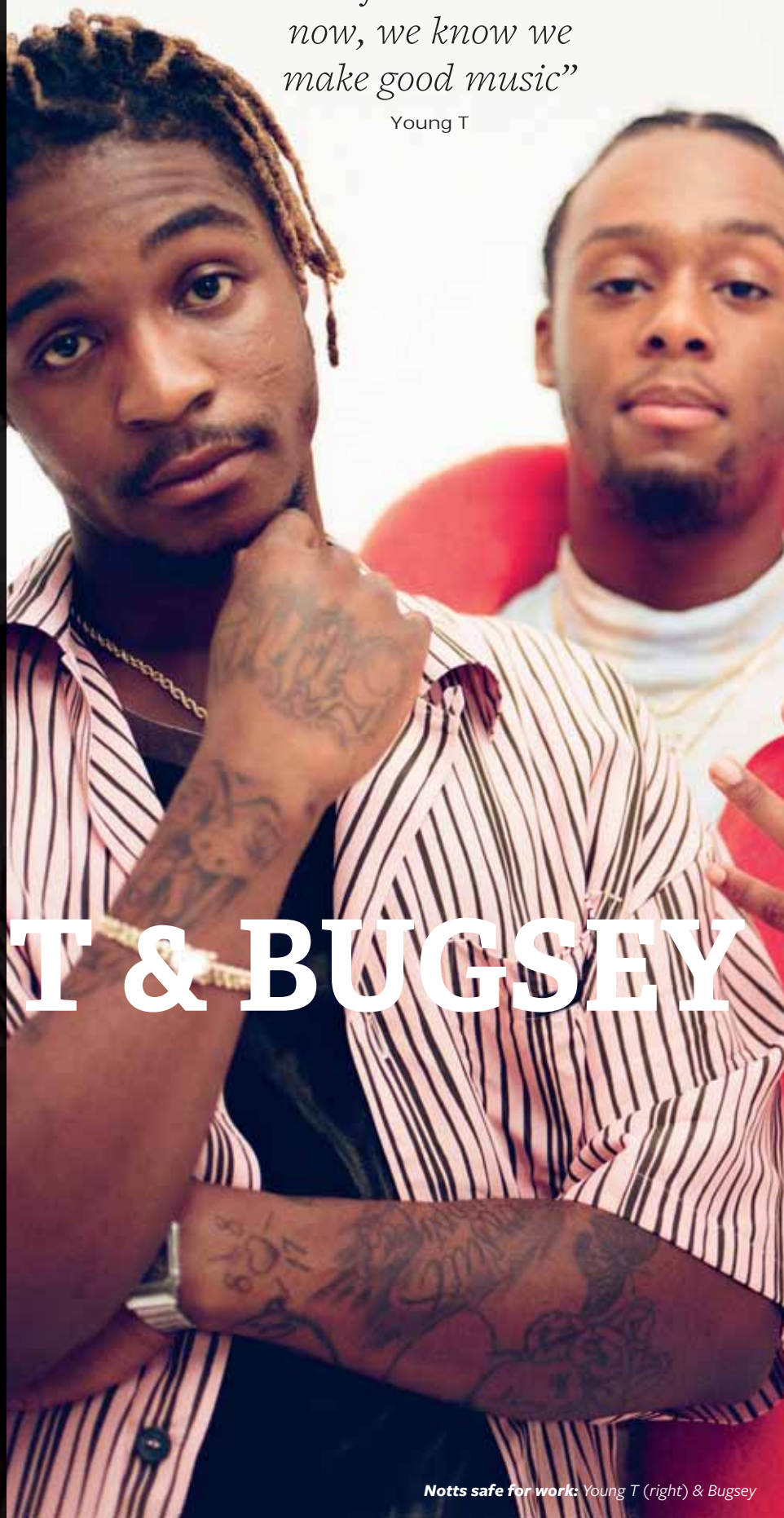
With that, he plunges his fork into a last bit of bacon. Young T chuckles as his friend finishes what was an artfully presented breakfast. "That's proper bouji, man," he says.

"Yeah," says Bugsey. "But I like it..."

**BEN HOMEWOOD**

*"It's just our time now, we know we make good music"*

Young T



*Notts safe for work: Young T (right) & Bugsey*

PHOTO: Cosmo Webber



Shelling out: Two snails in Ikea's ad and (below) D Double E

SYNC STORY

# IKEA/D DOUBLE E & STAR ONE

BY BEN HOMEWOOD

D Double E and production duo Star One have teamed up to soundtrack Ikea's Christmas campaign. The grime legend's Fresh N Clean (Silence The Critics) booms out over the new ad, underlining the genre's ever-increasing impact on mainstream culture.



*"Star One and D Double E have something different and real"*

**Arnold Hattingsh Theodore**

**Spot:** Ikea **Title:** Fresh N Clean (Silence The Critics) **Composers/Artist:** Star One & D Double E **Master:** Bluku Records **Publisher:** Wake The Town/Metropolis Songs **Music Supervisors:** David Bass & Arnold Hattingsh **Ad Agency:** Mother London **Creative Directors:** Thom Whitaker & Danielle Outhwaite-Noel **Film Company:** MJZ **Director:** Tom Kuntz **Post Production:** 750 MPH/Electric Theatre Collective/Whitehouse **Air Date:** 08/11/19

"Star One and I feel really proud, and to have D Double E voicing a campaign with Ikea is mindblowing," says the producers' manager Cian Davis.

Music supervisors Theodore worked with agency Mother London on the ad, and Theodore's Arnold Hattingsh says they followed a simple recipe.

"Work with Star One, who make records instead of music for ads, engage with D Double E, one of the founding fathers of grime, and you have something different and real," he says.

Theodore's David Bass says he's excited about grime's future, while Mother's Danielle Outhwaite-Noel underlines the importance of authenticity.

"D Double E's inimitable voice and witty comebacks made him the perfect artist," she says. "We were really keen to make sure we didn't strip away what makes him and to create a piece of music that stood out against all of the emotional, whimsical ads at this time of year."

Double E-asy does it, then.

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

MAKING WAVES



Grrey area: JGrrey

THIS WEEK'S HOTTEST BRAND NEW ACT

## JGrrey

**KEY TRACK:** For Keeps

**LABEL/MANAGEMENT:** Stripes Records

**TWITTER:** @JGrrey13

**WHO:** JGrrey's name is buzzing around a lot of late, amidst 2020 tips lists and the BRITs limbering up to name its Rising Star. Her real name is Jennifer Clarke.

**WHAT:** Soulful explorations of matters of the heart, glossed with weighty production. In the wake of Jorja Smith and Mahalia this year, JGrrey's sound offers a more varied, textured approach.

**WHERE:** JGrrey was born in South London and moved to the north of the city aged six.

**WHAT DO I NEED TO KNOW?** Mostly that if you're not listening to JGrrey already, you probably should be. She opened for Billie Eilish's arena tour – at the star's own request – this year, so has already tasted the big time.

**WHAT'S THE MUSIC LIKE?** Full-bodied and atmospheric, with light and shade to reflect JGrrey's varied tastes. "I'm making music to see how well I can make music," she told The Line Of Best Fit. Try her recent Ugh EP now.

**GREAT TITLE...** Yeah, and its stately closing track Happiness Seems A Hell Of A Guy is also brilliantly named. The countdown to JGrrey's debut is on...



# WE KNOW YOUR AUDIENCE

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# HOTSHOTS



**1. Rock this country** The biz was out in full force for the annual CMA Awards 2019 at Nashville's Bridgestone Arena. Pictured here are: **(a)** Hosts Reba McEntire, Carrie Underwood and Dolly Parton performing together. **(b)** Kacey Musgraves, who won two awards on the night. **(c)** Lil Nas X and Billy Ray Cyrus, winners of the CMA Musical Event Of The Year. **2. Cult following** The Cult celebrated the 30th anniversary of their album *Sonic Temple*, with a sold out UK tour selling over 25,000 tickets. Pictured here side of stage just after playing Hammersmith Apollo are (L-R): Steve Zapp (Agent, ITB), Billy Duffy (The Cult), Ian Astbury (The Cult) and Alan Day (promoter, Kilimanjaro). **3. All That Jazz** Universal's global classics and jazz division held their annual jazz conference in New York with special guest appearances from Blue Note singer Kandace Springs, Decca multi-instrumentalist Jacob Collier and Verve's new teenage signing Joey Alexander. It was hosted by Dickon Stainer (president/CEO, global classics and jazz/Verve) and featured performances, talks and panel discussions - including one with Blue Note president Don Was. (Photo: Nikki Arya). **4. Ain't No Other Woman** Christina Aguilera lit up stages across the country on her recent UK tour - her first on our shores in 13 years. She is pictured here bringing The X Tour to life on at The SSE Hydro, Glasgow (Photo: Live Nation). **5. A brief inquiry into onstage relationships** Matt Healy of The 1975 was a surprise guest during Dashboard Confessional's recent headline show at St Pancras Old Church. (Photo: Alexander Bemis). **6. Jeff Lynne's EL-Whoa!** Jeff Lynne's ELO played the BBC Radio Theatre as part of the BBC Radio 2 In Concert series. Pictured here are (L-R): Nick Goree (national radio plugger, RCA), Jeff Lynne, Jo Whitley, Jeff Smith (head of music, BBC Radio 2 & 6 Music), Phil Youngman (director of promotions, RCA). (Photo: Mark Allan/BBC). **7. Cher she goes** Cher joined Marshall Arts before stepping onto the stage at the SSE Arena, Belfast for the final date of the Here We Go Again European tour. Pictured here are (L-R): Jenny Marshall, Cher and Doris Dixon. (Photo: Marshall Arts). **8. Great Scott's!** Timi Dakolo launched his festive LP Merry Christmas Darling at Ronnie Scott's with a four song set with a string section and backing singers. Pictured here are (back row L-R): Adrian Binns (marketing, Virgin EMI), Humberto Gatica (16 time Grammy Award-winning producer), Timi Dakolo, Ted Cockle (president, Virgin EMI) and Efe Ogbeni (manger). (Front row, L-R): Helena McGeough (TV, Virgin EMI) and Barbara Charone (MBC Press). (Photo: Carsten Windhurst).



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6



7



8





# FACES FOR RADIO (&TV!)



**Damian Christian** is the dominant force in UK plugging and promotions, and one of the biz's most legendary characters. But there are many more facets to the **Atlantic Records** exec than his notorious **Music Week Awards** speeches would suggest. *Music Week* meets him...

— BY MARK SUTHERLAND —  
PHOTOS: PAUL HARRIES







**Ace faces:** Damian Christian shot for *Music Week* at Warner Music HQ in London, September 2019



**COVER STORY**

*“Some people take themselves too seriously. I try to do things in a slightly different way”*

**DAMIAN CHRISTIAN, ATLANTIC**

**H**ave you heard the one about the promotions exec and the Radio 1 DJ who flew all the way to New York to see a band, got “overly refreshed” and ended up telling the group they’d played a great set before the gig had even happened?

How about the one about the plugger who tried to order a taxi to Amsterdam from Copenhagen after a riotous Aqua launch junket?

Or the one about the West London boy who took on Marilyn Manson in a drinking contest and won, before putting the star in a headlock, prompting the God Of Fuck to demand his security “get this maniac away from me”?

If you haven’t, you really should spend an hour or two in the company of Damian Christian. They just don’t make executives like the Atlantic UK head of promotions and Warner Music UK SVP of promotional strategy any more. Whether working his magic on playlists or TV bookings or delivering swaggering, competition-baiting speeches at the Music Week Awards – where he and his Atlantic colleagues have triumphed in the Promotions Team section in 10 of the last 11 years – he is a living, breathing, bantering throwback to the ’90s, when execs were every bit as quote-worthy and rock’n’roll as their artists.

But beneath what Christian dubs his “bravado” lies a consummate professional who has remained at the very top of his game for over 30 years. After stints at RCA and MCA, he arrived at Atlantic (then East West) 20 years ago and has become one of the label’s most influential executives. That influence seems likely to grow after the shock departure of label president Ben Cook, after Cook admitted wearing an offensive Run DMC costume at a party.

We initially meet before the scandal, but Christian subsequently comments: “I had a good working relationship with Ben and we enjoyed some great moments in a very successful period in Atlantic’s history. We are now all 100% focused and excited for the next chapter.”

And you should never doubt Christian’s focus. Despite his “lairy” reputation, he’s renowned for his forensic, long game approach to plugging, taking over a year to work Portugal The Man’s *Feel It Still* to No.1 on the airplay chart and successfully taking the likes of Ed Sheeran and Stormzy across radio’s usually strict genre and demographic barriers.

“Damian or Big D as I call him is undeniably a music industry *legend*,” says Stormzy. “The GOAT of his field and the top fucking boy, big facts. I’ll vouch for that any day of the week.”

“Damian is our guy,” Ed Sheeran tells *Music Week*. “I love him and can’t imagine, nor would ever want, anyone else in that position.”

“I’ve known Damian for over 15 years from when I first joined Atlantic in 2003 and he used to regularly torment the new kids,” quips Sheeran’s manager, Grumpy Old



**Onward Christian:** *Damian Christian has been at Atlantic for 20 years*

*“My ego gets quite hungry. It needs a snack every 15 minutes these days”*

**DAMIAN CHRISTIAN**  
ATLANTIC

Management founder Stuart Camp. “But he has always been hands down the best promo guy there is, quite literally willing to fight for his acts. His success rate at Atlantic speaks volumes, as does the dedicated team he has had around for that time too. They’re second to none – forgiving last year’s Music Week Awards blip! – under his leadership and long may it continue.”

And while Christian might be a Marmite figure to some – especially a few of his rival pluggers – his colleagues at Warner are well aware of his worth.

“Damian’s passion for music and what he does goes right to his core and he never stops pushing himself to be the best,” says Ed Howard, MD of Sheeran’s label Asylum. “He’s a consummate plugger who, over the last 20 years, has seized every opportunity for his artists and for Atlantic. Needless to say he, and the team he has built, have been crucial to all that we have achieved at Asylum since inception. He’s very much loved and respected by colleagues, managers and artists and his drive for excellence and enjoyment of his job uplifts those around him. He’s truly one of a kind and we feel very fortunate to have him play such a pivotal role in the Atlantic family.”

Some might assume the changing media landscape might not suit a self-confessed “old school” exec like Christian. But while he admits being a late adopter of most technology (he only got a Blackberry having turned up to one of his son’s cancelled football games because he didn’t get the email), he now has key relationships at streaming services as well as at every radio station in the land.

And he is nothing if not adaptable. After all, he started his music biz career as “gopher” to then-Radio 1 DJ Gary Davis, having answered an Evening Standard ad looking for a tour manager.

“You had to be 24, with experience and a clean driving

licence,” Christian reminisces. “I was 19, had no experience and nine points on my licence!”

Nonetheless, Christian “blagged” the job and, as with most things, went all-in, becoming Davis’ right-hand man, in charge of everything from mowing the lawn to doing security in “moody” nightclubs, dealing with “herberts” and “situations”. Whenever he popped back into his local in Chiswick, drinkers would greet him with Davis’ trademark jingle: “Wooh, Damian Christian”.

“I loved it,” Christian laughs, sat on his balcony at Atlantic in autumn sunshine. “I had a company car, I was the first person with a phone, but it was really hard work.”

At the time Christian had a healthy suspicion for the “smarmy” pluggers who would court Davis, but eventually joined RCA’s promotions department. After initial bafflement at how often he was expected to go out for lunch (“My mates would phone and say ‘Bollocks, you’re not going for lunch again?’ and I’d be like, ‘I think that’s what I do now’”), he embraced the lifestyle, moving to MCA and then, in 1999, moving his department over en masse to East West (one of his team, Carrie Curtis, is still there with him today). Incredibly successful campaigns for everyone from David Gray and James Blunt to Anne-Marie and Jess Glynne followed and the rest is Music Week Awards history, with the team winning multiple gongs in that time, including nine in a row (Christian has so many in his office some are stacked up to be used as a paperweight).

After losing out to Jane Arthy and her Warner team in 2018, Atlantic regained its crown this year, a victory Christian celebrated with a classic speech – taking in being “on the Mozam” (Google it) and why “there’s a lot of cunts in the music industry” before telling his hecklers to “fuck off” and signing off with his catchphrase (half-inched from football hooligan drama *The Firm*), “We come in peace, we’ll leave you in pieces”. It will no doubt make an amusing footnote in the book Christian currently has several offers to write.

The Damian Christian we meet today, however, is not that guy. Instead, he is here to talk eruditely about 20 glorious years at Atlantic, the importance of his team (Curtis, Deirdre Moran, Holly Marshall, Will Puxley and Christian’s son, Charlie) and the fine art of plugging. And get a bit ‘lively’, natch...

**When you arrived at Atlantic, did you think you’d still be here 20 years later?**

“No. I mean, I’m a loyal character. I was at RCA for five years and MCA for seven. In the first few years here, I actually thought it might end quite quickly because we weren’t having much success at the time. Max [Lousada, now Warner Music Group CEO] and I always referred to it as walking the plank because we had nothing. Then all of a sudden something happened and we ended up getting on this roll.”

**What changed?**

“David Gray was enormous but it didn’t feel like we grew as a label then, it felt like we were David Gray Records. Then James Blunt came along. I never thought I would see record sales like it. The charts used to come in on Sunday and it would put a big smile on your face going into work on Monday, knowing that you’d got this absolute winner. Then, over the last 12 years, there’s been something very exciting or a real big seller every year. That’s a credit to the A&R guys for signing so well and the American label for giving us some massive records.”

**And then along came Ed Sheeran...**

“It’s been one of the best things I’ve ever been involved in. Just when you think you can’t top something, along comes



this young ginger rapper from Suffolk. There's nothing better than [breaking] a new domestic act. I remember he did three Barfly gigs back-to-back in one night, there was this huge line went down the road. At the time nobody [in the media] had come to see him really. So rather than plug the record, we got the footage of the queue of people and we sent that. At the end of the night there was police, ambulance, fire brigade, it was chaos but good chaos. It's easy now but when we started with Ed, it actually did take some work. I'm not trying to big up our part, but there were certain areas and people that weren't convinced that Ed was the next big thing. So seeing him go from the Barfly to the Wembleys or Madison Square Garden... Those are the things that you'll remember when you finish doing the job, just seeing a little acorn growing into this monstrous thing. Having that connection with one of the biggest stars in the world, because you're in that inner circle and they trust you, it's a good feeling."

**When did you realise you were pretty good at this plugging game?**

*(Laughs)* What's the time now? Nah, it took a while because it's really all about the records and there were times when you doubted yourself. The chairman of RCA used to send round a league table of the record labels and we were always in the bottom three. It was like relegation. I used to fucking hate it, it used to really drive me mad, infuriate me, but we just didn't have the records to get out of it. Then I went to MCA and we then started really doing well, we had 13 or 14 records on the Radio 1 playlist. So I made sure I sent that to a certain person and said, 'You still doing your league table? Maybe it was the records rather than us!' I got great pleasure from that."

**So what's the secret of your promo success?**

"I don't really want to share it. I'm not going to get the magic book out! I don't feel there's a formula, we just do it how we do it. I couldn't pull a scroll out and go, 'Do this' – and, if there was, I certainly wouldn't be telling you!"

**Winning the Music Week Award 10 years out of 11 can't be just down to the records though, can it?**

"People obviously like how we do it. We're very truthful, we're respectful, we know what we're talking about, we have a mixture of experience and youth. I'm glad they still love what we're doing. There'll probably be a few years when we don't win it. But every year we don't, it'll make me hungrier to come back and win it the following year."

**Meanwhile, your acceptance speeches have become fairly notorious...**

"The speeches are not really planned, they're off the cuff. I try and behave myself but sometimes I let myself go a little bit. Sometimes I've been very drunk and shouting the odds but most of it is bravado, it's more for fun. I want people to give me some stick, because it makes it lively."



**Marvel and DC:**  
Christian with (left) Ava Max and (right) Stormzy

This year I banged on a bit and I didn't realise how well it went down. I had more people talking about the speech than congratulations on the award! My phone lit up like a Christmas tree, the following day, even people who are fairly straight were saying 'Oh my God'. Someone sent me the *Music Week* transcripts and when I read it back, to be honest it made *me* laugh. Stormzy texted me within 30 seconds of winning it, saying 'Big D, you've won your crown back', so the ego gets a nice little stroke. It gets quite hungry the ego, it needs a snack every 15 minutes these days. A little nibble."

*"Big D is a music industry legend. I'll vouch for that any day of the week"*

**STORMZY**

**Did you mind being heckled?**

"No. If I was them I'd be getting frustrated too. I understand the frustration. Most of it is light-hearted, most of us pluggers get on very well. They always genuinely send a text through saying, 'Nice one, well deserved'. I'm sure behind closed doors people are going, 'What are they up to?' but we're not up to anything. That's the great thing about it!"

**Do you ever get in trouble for the things you say?**

"No, not really. I think they knew I was joking. It's tongue in cheek, it's a laugh and it got a reaction. Max phoned me in the morning, and said, 'I heard you did a lively speech'. But it was more about congratulations. I don't need anyone to hold my hand, that's not how I work. I did go through a stage of being a bit lively on Twitter. I even got a text from Ed once saying, 'Damo, my God, what's happened, who's upset you?' I'm not doing it for attention, I was probably over-refreshed and being a bit silly. One time a Radio 1 DJ texted me saying, 'I'm just about to go on stage in front of a massive crowd and I'm scared but I'm reading your tweets and I'm absolutely pissing myself. You're helping to relax me, whatever you're going on about'. If I'd named someone and been mean, I'd feel terrible afterwards because I'm not that person. But people were pissing me off and I knew that people were following me, so they probably got the message that they were pissing me off and to stop!"

**How close are you to the radio DJs, TV presenters and producers that you deal with?**

"Most of it is a very good professional relationship. If you were asking one of them now, some of them would say, 'God I love him' and some would say, 'He's an absolute knob'. We need each other; they need to hear about the new

**Christian's soldiers:**  
Damian Christian with his Atlantic team picking up PPL airplay prizes





music, we want them to play it so we sit down and talk.”

**Does radio still matter in the streaming age?**

“Some people would say it’s not as big, but for us at Atlantic we take it as seriously as ever. It’s everything for us. Streaming is really important but today you get the Radio 1 and Capital playlists and everybody will be waiting for that news at 5pm. It’s been like that for over 30 years. The whole record industry comes to a standstill. I can be a bit old school at times, but the artists still love airplay because you can hear it, you can feel it, so I still get a massive buzz out of hearing our records on the radio. It’s a drug, it’s addictive, the more you get, the more you want. Don’t tell my wife or my kids, but first thing every morning I open my eyes and the airplay is there. It’s the first thing I look at, even on holiday. I’m such a sad bastard.”

**Is it important for your old school plugging style that there’s a human element to programming? Presumably you can’t influence an algorithm in quite the same way?**

“Yeah. Sitting down in front of people, having regular dialogue and taking people to gigs if they’re not sure about

*The gong show: Christian and a selection of his Music Week Awards*

*“I don’t need anyone to hold my hand. That’s not how I work”*

**DAMIAN CHRISTIAN**  
ATLANTIC

*D for victory: Christian and team at the 2019 Music Week Awards*

an act and going, ‘Give it another go’... That’s important. But the streaming dudes do that as well. I don’t mind being called old school. I take it as a compliment. I am old school – with a new school element in there too.”

**Is the music business still as rock’n’roll as it used to be?**

“I went through the ’90s and it was quite lively, I’m not going to lie about that. But the ’70s and early ’80s were completely out of control! It’s not like that anymore but I’m actually pleased about it. Everyone’s much healthier. I actually don’t drink for three, four, five months of the year. I’m not drinking now until December. But you want to see me in December! In the late ’80s and ’90s it definitely made the job easier if you did go out and socialise. These days, if you were teetotal and started doing this job, it would be no problem.”

**What’s the most ridiculous night out you’ve ever had?**

“One time, Black Grape were doing Top Of The Pops for their record with Joe Strummer [England’s Irie]. That was a very lively day. There was a party that evening and I remember being with Keith Allen. He was in a film called The Job that I loved so we had a competition to see who could remember more lines – and I knew more than he did! We were doing that all through the night. There’s been too much fun. In the MCA days, it felt like I was in a film, it’s just there was no camera.”

**Do you wish there were still more big characters in the music business?**

“When I started, it was full of characters and there was a bit more nonsense going on and it definitely does feel more serious now. You can’t have everyone going nuts like you did back then, but you can have a bit of fun. We still have as much fun as possible, we laugh a lot in my department. And we genuinely get along with the people we deal with. We’re lucky enough to do what we do, they’re lucky enough to be doing what they’re doing, so when we all get together why would you not be having a good time? Some people take themselves too seriously for sure, I hear how other people do their stuff sometimes and it’s so stat-driven and serious. I try to do it in a slightly different way.”

**Maybe you need someone like yourself to compete with?**

“No, definitely not, that would be horrible. I’d hate him! I’d definitely rather they stayed the way they are. There’s not enough room for two of me... I’d probably really not like him at all!”





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**OFFICIAL ALBUM CHARTS NUMBER 1**

**\*2010 PLAN B "THE DEFAMATION OF STRICKLAND BANKS"**

**\*2012 PLAN B "ILL MANORS"**

**\*2015 JESS GLYNNE "I CRY WHEN I LAUGH"**

**\*2018 JESS GLYNNE "ALWAYS IN BETWEEN"**

**OFFICIAL SINGLES CHARTS NUMBER 1**

**2014 JESS GLYNNE "RATHER BE" (WITH CLEAN BANDIT)**

**2015 JESS GLYNNE "HOLD MY HAND"**

**2015 JESS GLYNNE "DON'T BE SO HARD ON YOURSELF"**

**2018 JESS GLYNNE "THESE DAYS"**

**(WITH RUDIMENTAL, DAN CAPLEN AND MACKLEMORE)**

**2018 JESS GLYNNE "I'LL BE THERE"**

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# FOR THE WIN

The sixth annual **Music Week Women In Music Awards** gathered some of the biggest and most influential names in the business to celebrate the achievements of artists, broadcasters and execs. Here we relive an incredible afternoon...

— BY GEORGE GARNER & BEN HOMEWOOD —  
PHOTOS: PAUL HARRIES

**I**t was a day to remember. Returning to The Brewery venue in London, *Music Week's* annual Women In Music was a sell-out as over 700 hundred music biz high-flyers and artists gathered to salute the achievements of this year's winners. The event was staged in partnership with UK Music and AIM, whose founder Alison Wenham returned to speak at this year's ceremony.

The Brewery was full of top names from across the business, ranging from Emily Eavis and Annie Mac, to Tiffany Calver and Radha Medar. And that's not to mention the people who were part of proceedings in a host of funny, poignant and moving video tributes, such as Stormzy, Mabel, Anne-Marie, Jess Glynne, Simon Cowell and Sony's Rob Stringer.

The ceremony saw a host of memorable speeches, with Music Creative winner Camille 'Kamille' Purcell raising the roof by admitting that she had prepared notes on her phone, only to lose it. Elsewhere, Emily Eavis and Annie Mac delivered powerful rallying cries for festival line-ups to achieve a 50/50 split. Meanwhile, Businesswoman Of The Year Radha Medar said: "I'm living proof that things are moving in the right direction".

As well as the 10 awards, a dozen executives from across the industry – labels, media, live, management, publishing and trade bodies – were inducted onto the Women In Music Roll Of Honour. The full list of honourees for 2019 – who join a group of 72 star execs – is below. So, without further ado, let's celebrate all of this year's winners and inductees and relive the words of wisdom they had to impart...

**Dream team:** The winners and Roll Of Honour inductees of Music Week's Women In Music Awards 2019 (back row, L-R): Louise Wener, Olga FitzRoy, Annie Mac, Tiffany Calver, Camille 'Kamille' Purcell, Gee Davy, Remi Harris, Colleen Maloney, Heulwen Keyte, Lucy Noble. (front row, L-R): Zena White, Nicola Spokes, Radha Medar, Lorna Clarke and Emily Eavis.



## ROLL CALL

Celebrating the 2019 Roll Of Honour inductees...

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**1. (L-R) Colleen Maloney** (director of communications, Domino), **Nicola Spokes** (UK label head, Caroline International), and **Lorna Clarke** (controller, BBC Pop). **2. (L-R) Gee Davy** (head of legal and business affairs, AIM) and **Remi Harris MBE** (creative business trainer and consultant, Remi Harris Consulting). **3. (L-R) Semera Khan** (creative director, Polydor), **Heulwen Keyte** (agent, UTA) and **Lucy Noble** (artistic & commercial director, Royal Albert Hall). ROH inductees not present: **Kate Alderton** (UK finance director, Warner Chappell Music), **Polly Comber** (creator/director, Black Fox Management Ltd), **Dorothy Hui** (VP, digital & audience development, 4th Floor Creative, Sony Music UK) and **Frances Moore** (CEO, IFPI).









**Ridings high:**  
Freya Ridings and  
Christian Tattersfield



## NEW ARTIST

### Freya Ridings

“Thank you so much to the Women In Music Awards and PRS. This is one of those moments you dream about as a little girl learning to play guitar for the first time. I’d really like to thank the army of people that stand behind me at every stage. Thanks to Christian Tattersfield and the whole Good Soldier family for believing in me when my ballads were very uncool. To Joe Munns, my incredible manager for believing and championing me. To all the incredible women that I am in awe of on a daily basis, thank you, I love you all dearly. This is for all the shy little girls who are championed by people to write their own destiny!”

**Christian Tattersfield**, founder of Good Soldier Songs

“I met Freya three years ago in January, needless to say I was completely blown away by her voice. She’s a real pleasure for us to work with at Good Soldier. From the first show at St Pancras Church to the first time I heard Lost Without You, she’s obviously got off to a flyer. A Top 3 album, 400 million streams, she’s Top 20 ariplay in eight countries at the moment... The bottom line is, she’s really at the beginning and she has the talent and personality to do whatever she chooses. It’s an honour to work with her.”

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## BUSINESSWOMAN OF THE YEAR

### Radha Medar, manager/A&R, Metallic Management

“I’m so happy I get to wake up every day and enjoy doing what I do. I want to say thank you to anyone who’s ever picked up the phone to me, emailed me back or given me any advice. To Mahalia, Anne-Marie, Skepta and Mabel for letting me play a part in their careers. Thanks to Ben and Tom [Mortimer and March, co-presidents, Polydor] for believing in me and the Mabel project, you guys had no reason to trust me, you didn’t know me. I’m just a kid from Birmingham who moved to London many years ago to pursue a career in music and I remember starting out and not really seeing anyone who looked like me or that I could relate to, so it’s really nice to stand here and accept this award. Although there’s still not enough women of colour in positions of power in this industry, I really am living proof that things are moving in the right direction.”

**Alec Boateng**, co-head of A&R, Atlantic Records UK

“It’s really important to be seen and heard, and Radha represents a lot of people. Be out there, jump out at things. Not because she’s a woman, or a woman of colour, but because it’s really important for people who have a Birmingham accent to know that you can still be successful! [Laughs] Management is flipping hard.”

**Full Metallic jacket:**  
Radha Medar



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## OUTSTANDING CONTRIBUTION

### Emily Eavis, co-organiser, Glastonbury Festival

“We’ve come such a long way, in the ’90s there was really only one other woman in the industry. Our phone was in the kitchen, and we had so many calls all the time, loads and loads of agents, mostly these big, old school men. Emma Banks was the only female agent. There was just nobody else. I grew up thinking the industry was one woman and loads and loads of men! Even the really grumpy male agents and promoters I work with are acknowledging that we do have to make that change. We’re getting there. Festival line-ups are almost 50/50 but we’re not there yet. The topic is out there and people are really consciously booking these bills and we’re making a difference. It’s not just us, it’s the A&R, radio, TV, everybody getting on board, it’s a collective effort from everyone in this room.”

### Alison Howe, executive producer, BBC Studios

“I’ve watched Emily with huge admiration over the years. Her vision in taking Glastonbury forward has been brave, and smart, and crucially, culturally significant in building the festival into the huge, beautiful and relevant thing it is today. She has effortlessly, and instinctively worked hard to grow it for the generations to come whilst not forgetting all the work and ideas that have gone before. She’s an absolute dream to work with, encouraging, collaborative, funny, and most importantly, she’s always laughing and smiling. What I think is truly impressive is that there’s no rulebook for what she does. Yes, she’s following in some pretty big wellies, but she’s doing things her way with her own voice and attitude and always with style and grace.”



Look how far we've come: Emily Eavis



Universal appeal: The Universal Team

## THE COMPANY AWARD: DIVERSITY IN THE WORKPLACE UNIVERSAL MUSIC

**David Joseph**, chairman and CEO, Universal Music UK  
“I’m fiercely proud of this on behalf of the

company and for and on behalf of the team, but I’m going to pass onto Morna rather than take credit for her brilliant work.”

**Morna Cook**, senior director, HR, Universal Music UK

“It really is an honour to receive this award. As much as the boss doesn’t want to take credit, it really does require your boss to empower you

and give you ambition to do stuff like this, so thank you David. And a huge thanks to the HR team, and everyone at Universal – particularly Selina [Webb, EVP Universal Music UK] and Jonathan [Badyal, head of Communications] – who work with us every single day on *everything* diversity. It really is a collective thing, diversity, and we all need to work on it to make our work places a better and more inclusive place.”



The star behind Kamillions of streams: Camille 'Kamille' Purcell



## MUSIC CREATIVE

**Camille 'Kamille' Purcell,**  
singer/songwriter/producer

"I've learned so much along the way from so many incredible women and I want to thank my incredible managers, team at BMG and publisher – we've had so many No.1s together. I want to thank everyone. I don't care if I'm going to fail, that's one thing I've realised this year. I'm just going to be brave now. I might fail, but I just don't care because I'm going to learn something from that, that's why I decided to step out on my own and do my own label and find more talent and give them things I've learned. I've never been more inspired to be a black woman in this industry. I hate even using the black thing, my parents taught me to go for it, whatever race you are. But at times like this I remember, 'Oh yeah, I am black and there's not many of us'. I'm really proud of that. To all my women in here, keep thriving, keep surviving, don't call your ex back and move on with your life! Thank you so much."

**Jackie Davidson MBE,** manager

"Not only have Kamille's songs been listened to by millions of people, her songs touch millions of lives. And that is, in itself, incredible. She's a dynamic woman, and I'm so proud of her because she's a woman of colour, which is even harder. It really is. She's a trailblazer for so many young women who want to follow what she's doing. She empowers them to try. It's an incredible thing when you can get somewhere with just your talent, and the glass ceilings and the gatekeepers aren't there to hold you back. She's just doing it with talent and it's just boundless what you can achieve that way."

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Olga in a day's work:

Olga FitzRoy and  
Tom Watson



## CAMPAIGNER

**Olga FitzRoy,** engineer/mixer,  
AIR Management

"It's a real honour to be recognised with so many amazing women, but we need to remember why we're here. These awards exist to shine a light on people who've succeeded despite the many barriers to women in music. One aspect is, of course, the motherhood penalty and the unequal way in which we divide caring responsibilities. I'm trying to change this with my #SelfieLeave campaign and I'm hopeful that whoever is in government after December 12 will change the law. But we all need to do more. This room is full of successful and powerful people, I urge everyone here to think about what they can do to ensure women have just as much chance of success as men."

**Tom Watson,** deputy leader of the Labour Party

"When most people face adversity and find the system working against them, they give in. Olga turned her personal experience of a discriminatory policy into a national campaign and by the strength of her character, intelligence and argument, she's on the verge of winning that campaign. And she's done it all whilst bringing up a young son and working as an award-winning sound engineer."



Back in Mac: Annie Mac



## MUSIC CHAMPION

**Annie Mac**, DJ, broadcaster and event curator, BBC Radio 1 & Annie Mac Presents

“I’ve just finished booking my festival in Malta for 2020 and it’s 50-50 gender split, not because of like, ‘Get another woman in there’ but because there is a real rich pool of talent to choose from. Most of the talent at the moment is on the bottom tiers and you’ll see that a lot in festival line-ups. There’s work to be done pushing women up in terms of supporting them and giving them the space they need to evolve as artists and the confidence, and to have the right team behind them. I am forever thankful to have an amazing team of females that work behind me and again, it’s not like I’m deliberately employing females. I could say it was, but genuinely I just gravitate towards these women because they’re amazing to work with. My manager, my agent, the whole team at AMP are female, and my producer at radio is female and they’re all brilliant. I would like to dedicate this award to them.”

**Lorna Clarke**, pop controller, BBC

“Annie Mac’s a global force in music, her career spans radio, TV and she’s even created her own festivals. She’s headlined as a DJ everywhere from at Glastonbury and Coachella, refusing to let any glass ceilings stop her. Without Annie Mac, there would be fewer music fans in the world, period.”

Inbetween thanks:  
 Sleeper’s Louise Wener



## INSPIRATIONAL ARTIST

**Louise Wener**, Sleeper

“I’ve got to be honest, when I was first asked to come and get this I was like, ‘Am I allowed to do that?’ because I’d been away from music for 20 years. I thought about it and, actually, fuck it, yes I can. And the reason is that I think the women collectively that were part of that guitar movement in the ‘90s, we shifted things, we moved things forward a little bit – my hope is we made it a little bit easier for the women that came after us, and it wasn’t always easy – there were certain people at the time who were intent on putting us back in our box, clipping our wings, rather than building us up in the way that they might have. This is not an industry, not a society, that is particularly kind or generous to women as they age and as they get older. If I inspired one girl to pick up a guitar, write a song, form a band, I’m really proud of that. And I’m really proud to receive this, and I’d like to dedicate this award to Sleeper’s agent Chris Meredith at ATC Live who very sadly passed away last month, he was such an advocate for women and the live music scene. This is for Chris and for all the inspiring women in this room.”

**Danielle Perry**, broadcaster, Absolute Radio

“Louise was part of a movement of strong women who were seen to be redrawing the rules for female artists. She always stayed true to herself and I think her reputation speaks for itself.”



**Taking Part-isan:**  
Shirin Foroutan  
and Zena White

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**INTERNATIONAL  
WOMAN OF THE YEAR  
Zena White,**

**MD, Partisan Records**

“I have a hard time being singled out... We’ve had an incredible year. Someone told me that I should say some quite personal things and I was finding it quite hard to imagine what that could possibly be, because no one is really interested in me, it’s really in our artists and what we can achieve as a company. But, I am 34, I think that’s quite young to be doing what I’m doing. I started out collecting email addresses at The Fleece & Firkin in Bristol when I was 19 so that I could get into gigs for free. I just kept going and thought, ‘I’ve got to keep figuring it out and see how far I can get’. I often talk about global strategy, but I think that with that comes a huge sense of responsibility to make sure that new and diverse voices are being heard. That’s something that all of us as a community have a responsibility to work together to achieve. Thanks to all of the people I’ve been lucky enough to work with, but also to my friends. I hope that I’ll get to work with many more of you in the room today and beyond and we can be friends too. Thank you.”

**Shirin Foroutan,** VP, creative, Europe, BMI

“Zena lives and dies by her team. She leads with kindness and empathy and ensures everyone feels nurtured. She’s the executive artists trust.”

**RISING STAR**

**Tiffany Calver, broadcaster/DJ, BBC Radio 1Xtra & Radio 1**

“In true rap style, I’m going to freestyle. This award means so much to me. I wouldn’t have been able to go through some of the things I’ve been through this year if it wasn’t for people like Clara and the women in this room; there are a lot of you, so I won’t say everyone’s name, who opened doors for me. I wanted to say thank you and just let you all know that I’m inspired to keep helping open the door for many other women in the years to come. Thank you.”

**Clara Amfo, DJ/broadcaster, BBC Radio 1**

“Tiffany’s one of the best broadcasters in the UK! When I first met her she was the assistant to a guy, was quite shy and unassuming but had this passion for music that just shone out of her. She stopped being said man’s assistant and she started doing a podcast and was saying to me, ‘Clara, I’m not sure, can I do radio?’ I said, ‘Go for it!’ Then she ended up being the woman who has got the biggest rap show in the UK right now. She more than deserves it.”

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**Beeb here now:** Tiffany Calver and Clara Amfo



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# TICKETING OVER

PHOTO: Bazza Mills

It has been a transformative year for the UK's **ticketing** business, with major developments across the board. Here, in this **special report**, we speak to some of its leading figures to check the pulse of a hugely innovative sector...

— BY JAMES HANLEY —

**T**he last 12 months in ticketing are best summed up by an Elvis Presley lyric: "A little less conversation, a little more action."

With genuine progress made behind the scenes, for the first time in years the contentious secondary market *hasn't* been the sector's dominant talking point.

The seeds were sown in late 2018 when market leader Ticketmaster ditched its Seatwave and Get Me In! resale sites in favour of a new fan-to-fan ticket exchange, enabling fans to buy and sell tickets at the original price or less.

"This was a big change for the business and the feedback from fans has been overwhelmingly positive," Ticketmaster MD Andrew Parsons tells *Music Week*. "Creating a seamless experience for fans to resell tickets they can no longer use has meant we've seen great uptake so far which has exceeded our expectations and only continues to grow."

But perhaps the most crucial shift occurred in July, when Google suspended

**Begin transmission:** Ticketmaster introduced digital ticketing at this year's *Trnsmt* festival in Glasgow





**Digital love:** Ticketmaster rolled out digital ticketing at AMG venues including O2 Shepherd's Bush Empire (left) and O2 Academy Brixton (bottom right)



*"As society as a whole shifts towards cashless, ticketing is not far behind"*

**MARK GASSON**  
GIGANTIC



*"There will always be a secondary market, but being smarter about how this is managed is the future"*

**ROB CASSON**  
SKIDDLE

notorious secondary ticketing marketplace Viagogo from its paid-for search rankings after finding the firm in breach of its advertising policy, sending the number of visitors to Viagogo's UK website plummeting, according to analytics firm Similar Web. As the King (also) sang, all that aggravation ain't satisfactioning...

"There has been a series of huge wins for which we have to applaud [campaign group] FanFair Alliance," says Dice founder and CEO Phil Hutcheon. "Their work to get Google to ban Viagogo as an advertiser is probably the biggest positive for fans this year. That cuts off demand hugely but – at the risk of sounding like a broken record – the industry has to cut off the supply to secondary as well. That means using ethical ticket companies where the tickets can't be touted.

"We made some big bets when we launched – transparent pricing and no touts – and I feel the whole UK industry is now in sync with this. That in turn creates more trust from fans and more packed events."

"It feels like there has been a concerted industry-wide coordinated effort, to try and make ticket buying a fairer process and more customer-focused," nods Gigantic founder and director Mark Gasson. "All the major developments have been welcomed."

"Google's move to ban Viagogo from advertising was a big step forward," agrees Skiddle's head of business UK & Europe Rob Casson. "There will always be a secondary ticket market, but being smarter about how this is managed, without a third party making huge profits from fans, is the future."

The Competition And Markets Authority suspended its legal action against Viagogo in September after being satisfied it had addressed outstanding concerns about how it presented important information to customers.

"Having Google play ball after so long has made the biggest difference," asserts See Tickets global CEO Rob Wilmshurst. "It's not the problem it was and I think ourselves along with some other players bringing new technologies into the market has given artists, venues and promoters options to counter touting when necessary. We have to keep an eye on it though."

See Tickets, which launched its own fan-to-fan resale platform in 2017, exclusively oversees one of the most prestigious ticketing accounts in the UK – Glastonbury Festival. Tickets for Glastonbury's 50th anniversary edition in 2020 sold out in 34 minutes after more than 2.4 million people registered.

"Glastonbury is a huge undertaking but one we are equal to," stresses Wilmshurst. "Investment and expertise is how we make it work. I don't know many companies who could deal with that sort of traffic and transactional activity. Also the support of the festival over the years has been greatly appreciated and we get

great satisfaction from making them happy. It has not always been this 'easy'."

The Vivendi-owned, Nottingham-headquartered company recently expanded its US operations with the addition of a Nashville office.

"The US is a growth area for us and we are signing a lot of new clients there," explains Wilmshurst, who goes on to highlight the key differences between the US and UK ticketing sectors. "The US is a venue-centric exclusive market. The UK is non-exclusive," he points out. "In the US you sign a venue and get 100% of the tickets or you get nothing from that venue. It's an interesting model that I find hard to believe can be good for independent promoters."

Elsewhere in the UK, Preston-headquartered Skiddle, which cracked Apple's Top 10 music apps list, opened a London office in Camden in April following a record year of growth.

"It's been a huge move and long overdue," says Casson. "We've signed up loads of new accounts and cemented relationships with our existing client base in London. We pride ourselves on building those personal relationships with our partners, so having that permanent base in the capital has been essential."

Live Nation-owned Ticketmaster grew its operating income by 30% globally in Q3 2019, but Parsons is keen to emphasise that this is not an business in which you can rest on your laurels.

"Be under no illusion – it's a hugely competitive industry," he says. "This means we need to be constantly on our toes. We are always improving our technology, pushing our marketing to be the best it can be and delivering the highest quality service for event organisers, venues and fans alike."

Its big push in 2019 has been towards digital ticketing. Ticketmaster partnered with Live Nation stablemate Academy Music Group (AMG) to roll out digital tickets across all of its venues, making AMG the first venue operator to enable mobile ticketing across its entire estate. The rollout followed the successful launch of 100% digital tickets at O2 Academy Brixton in October last year for four shows with Four Tet. All tickets were delivered to gig-goers' mobile phones.

"Digital tickets are a game-changer," insists Parsons. "It's been just over a year since our first 100% digital event with Four Tet at O2 Academy Brixton. Now we're live in venues across the UK and we have used the technology at multiple greenfield sites too, including Lovebox, Trnsmt and SW4 over the summer.

"Digital tickets are loved by fans with 91% being satisfied with the ease of getting into the venue using digital tickets. Digital ticketing is also valued by our clients. Not only do they make ingress easier and cut back on paper usage, but they unlock a huge amount of marketing potential as we get to know every fan in the building, not just the buyer.

"The adoption of digital tickets will only increase and that will continue to drive changes in our industry."

"Digital ticketing is a permanent solution, with many







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forward-thinking venues, festivals and promoters adopting it to tackle the secondary market, increase customer convenience and also reduce our waste, as no physical tickets means less paper," agrees Gigantic's Gasson. "Our work on Ed Sheeran's recent outdoor shows stands out, having developed a contactless paperless system which meant that no physical tickets were issued in advance. To gain entry, the attendee had to simply present the card used to purchase the tickets, photo ID and email confirmation."

He continues: "Customers are increasingly choosing digital tickets as opposed to traditional paper tickets and larger arena/stadium level venues are soon to introduce multi-platform e-ticketing allowing us, as an agent, to fulfil via these means."

"However, the decision on ticket type/delivery ultimately lies with the venue. Some venues still insist on agents fulfilling orders with physical tickets while customers booking with them directly are offered e-tickets, which is a big challenge for us. All venues should open technology to allow agents to process e-tickets, as it would prevent any inconvenience for the customer and put the gig-goers' experience first."

Dice's Hutcheon suggests that some parties have been slower to adopt new technology than others.

"Despite some major players saying they're paperless, we still get forced to send paper tickets to fans for some shows," he laments. "This is terrible for fans. Not only do they have to pay more because of postage, it's bad for the environment, it's stressful if they're not home and it creates unnecessary workload."

"Luckily, some artist managers have pushed through Dice mobile tickets when we've been faced with this and it has worked great for everyone involved. So I'd say that the industry is getting better but should always make sure it is on the side of the fans."

**D**ice's New Shows Thursday feature – which launched in February and targets users with the most relevant new gig – has become its most used product. Housed in the 'Discover' section of the mobile ticketing app, it uses algorithms to find gigs that will appeal most to individual users.

"We initially launched New Shows Thursday in London at the start of the year and have been tweaking it every day since," says Hutcheon. "You can't just go live with a product, you need to continuously improve it and continuously market it to consumers. We're at a point now that our traffic on Thursdays is insane."

"Last week we launched New Shows Thursday in Paris and it exceeded all expectations. Our event views increased 106% that day which obviously has a big impact on sales for promoters. New Shows Thursday is just the start, we have a lot of new products coming in the new year."

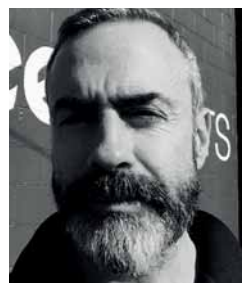
Hutcheon adds: "Dice will continue to pursue ways to



*"Dice will continue to pursue ways to encourage fans to go out more"*

**PHIL HUTCHEON**

DICE



*"Glastonbury is a huge undertaking but one we are equal to"*

**ROB WILMSHURST**

SEE TICKETS



*"Digital tickets are a game-changer. Their adoption will only increase"*

**ANDREW PARSONS**

TICKETMASTER

encourage fans to go out more. The global trend continues to grow for live experiences and with more people listening to more music, it's obvious that fans want to see that live."

Skiddle's Casson, who has worked in ticketing for more than six years, reveals one of the most important lessons he has learned during that time.

"It's not always about the money, it's about believing in your product and giving your clients that personal touch," he says. "Over the years I've seen competition come and go and silly deals put on the table. If a company is offering deals which seem too good to be true, they usually are. Equally, if a company is buying its way into the marketplace, it's unlikely that they're going to possess the experience necessary to build trust and keep your customers happy."

"On a more positive note, companies like Skiddle, which have built that experience and trust over nearly two decades, will shine through, because we're doing it for the right reasons."

He adds: "Fake tickets, especially for sold-out shows, have always been a problem. We've developed a number of features to stop this happening, such as making tickets available via the app just an hour before shows - this makes it very hard to duplicate tickets. We also have two incredible features called Re:sell and Waiting List, which allow fans who genuinely can't attend a show to sell their tickets back to us. We can then pass these tickets on to real fans on the Waiting List. It's about making the process as easy and as stress-free as possible."

Last month, Ticketmaster launched online ticket sales for disabled fans in the UK following a survey compiled by charity Attitude Is Everything, which found that 83% of disabled gig-goers had been put off buying tickets because of inaccessible booking systems.

"Getting accessible tickets online is the culmination of a massive project here at Ticketmaster," says Parsons. "We're really pleased to have got to where we are, ensuring that disabled fans can purchase tickets online just like everyone else. Equal access to live entertainment is essential and we're proud to be playing our part in that."

Parsons believes that various misconceptions still exist around the complexity of running a ticketing operation.

"It's not a bank of computers – we have a large, highly-skilled, passionate team that work very hard to make sure fans can get tickets to the events they love," he says.

"Showing the value you bring to the table as a ticket agent, which is, now more than ever, how you are able to reach fans and sell shows. That, of course, is our No.1 priority. We have a variety of ways to achieve this, whether it's our content marketing strategy, sophisticated CRM, programmatic campaigns, social or our global distribution partners. Being able to turn the dial when our clients need us most is vital."

As 2020 rolls into view, Gasson declares the future of ticketing will see a wholesale shift to digital.

"It makes ticketing safer for consumers and increases their confidence in buying tickets," he notes. "Greenfield sites will see a shift towards RFID technology that allows greater data collection, security and user experience. As society as a whole shifts towards cashless, ticketing is not far behind."

"We've found that promoters and managers want more control over the tickets they sell, and we always strive to be one step ahead of the curve and a pioneer of new features," adds Skiddle's Casson. "That's why we've been working hard to develop a brand new promotion centre over the past six months, one we're hoping will be a game-changer for our clients and the industry. Like we said, 2020 is going to be a big year for Skiddle..."

And what of the ongoing challenges?

"Challenges are mainly in competition," concludes See's Wilmshurst. "But that is also an opportunity for us – to pick up ideas from the smaller players, acquire talent and business. Competition keeps us keen and this can only present better opportunities for promoters and customers in innovation and pricing."

A little less fight and a little more spark then? That would be just the ticket...



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# HITMAKERS

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

**THIS WEEK:** In 1972, The Hollies scored a multi-million selling hit with **Long Cool Woman (In A Black Dress)**. Here, Allan Clarke recalls how it was never even meant to be a single, and why he revived the song's character on his 2019 solo record...

■ INTERVIEW: GEORGE GARNER

There's no way I ever thought that Long Cool Woman was going to be a hit. It was never even going to be a single, that's why it doesn't have any of The Hollies' signature harmonies on it. I just thought it would be a great album track. But things happen when you don't expect them, and that's what happened with this song...

At the time, I had started writing with Roger Cook – whenever we had time together we'd try to write songs. We were sat in an office, I had my guitar and Roger his ukulele, and we started with some lyrics based on what Roger had. After about 30 minutes, we had Long Cool Woman. I thought it was a great rock'n'roll song because it chugs along, I think Chuck Berry influenced my playing on it more than anybody else.

In terms of the inspiration behind the opening lines: 'Saturday night I was downtown, working for the FBI' – that's brilliant, who cares what it means? These things come, stick in your head and you make a story around them. 'Sitting in a nest of bad men, whiskey bottles piling high' – your imagination takes you into that dive bar somewhere in New York. For me, Jessica Rabbit was the Long Cool Woman, but she actually came out after the song so there must have been someone of that ilk on my mind when we wrote it.

When I took it to AIR Studios I played it to the guys and Tony [Hicks, guitar/vocals, The Hollies] said, 'Well, you've written it, you play the guitar'. We put the track down, and I quite surprised myself because I thought it sounded good!

In the months after that, I said to The Hollies that I wanted to go out and make a solo album. Because of Long Cool Woman and the sort of songs I was writing with Roger and other people, I really wanted

to do an album on my own. What they thought, I'm sure, is that if I left and had a hit album, then I would leave like Graham [Nash] left, and that was not my intention whatsoever at all. Basically they said to me, 'If you do that, you would have to leave'. I thought, 'Well, if that's what it takes, I'm going to do it...' because I needed to get it out of my system.

While I was doing my solo album away from The Hollies, the Distant Light record had been released in America. I got a phone call from a guy from a publishing company in New York, who said, 'I want to publish Long Cool Woman'. I asked why and he told me he thought it was going to be No.1 – that's the first time I heard about it going up the charts. I asked if there was any chance of me getting over there because it was my song and he said, 'Not really, because The Hollies are coming out and touring'. So that was a bit of a letdown but, anyway, that's in the past.

For my new album *Resurgence*, I started writing a song called Sometimes The Right Way Is The Wrong Way To Go. But I'd also been playing around with an idea for about five years about the DA man who'd run away with the Long Cool Woman where, unfortunately for him, she ditched him. So I thought, 'How can I put these two things together?' And that's how she came back on the scene for [2019's] Long Cool Woman's Back In Town.

I didn't actually know the original had been streamed over 100 million times on Spotify, that must mean they owe me about £100!?! [Laughs] I really don't know why the original has endured, but I'm very pleased it has. Long may people keep on playing it! It was a huge hit in America, and all around the world, so now I always say you should never put any song down, because you never know what's going to happen to it.

*"I never thought it was going to be a hit, it wasn't even going to be a single..."*

**ALLAN CLARKE  
ON LONG COOL  
WOMAN (IN A  
BLACK DRESS)**

*Cool customer:  
Allan Clarke's new  
album Resurgence is  
available now via BMG*







# THE HOLLIES LONG COOL WOMAN (IN A BLACK DRESS)

## Writer's Notes



### Publisher

UMPG, Timtobe Music

### Writers

Allan Clarke, Roger Cook,  
Roger Greenaway

### Release Date

17.04.72

### Record label

Parlophone

### Total UK sales (OCC)

32,254 (from 2005  
onward only)





**Ceremony:** Rebecca Boulton and Andy Robinson with the Managers' Manager Award at this year's Artist & Manager Awards



PHOTOS: Andy Willsher

# RESTORING ORDER

New Order managers **Rebecca Boulton** and **Andy Robinson** were extremely popular winners at the 2019 **Artist & Manager Awards**. Here, the **Prime Management** duo lift the lid on a rollercoaster 20-year stint that has gone from tragedy to triumph...

— BY JAMES HANLEY —

**T**he late, great Factory Records boss Tony Wilson lived by the rule that, when forced to pick between truth and legend, print the legend.

In that same spirit, legend has it that the elaborate sleeve for the 12" of the Factory-issued *Blue Monday* by fellow Manchester greats New Order was so expensive to produce that each copy sold at a loss. A great tale for sure, but one that struggles to stand up to scrutiny.

"I wasn't involved when *Blue Monday* was originally released [in 1983], but I think that must be a myth," says Prime Management's Rebecca Boulton, who has managed the band alongside Andy Robinson since the death of their legendary predecessor Rob Gretton 20 years ago.

"Lesley [Gilbert], Rob's widow, worked at Factory when [*Blue Monday*] came out and I've asked her about that," Boulton tells *Music Week*. "I said, 'That can't be right, because you wouldn't carry on selling it?' And she said, 'No, it wasn't at a loss. We might have started doing some but then, as soon as we realised, we just pulled it.'"

Then there's *The Hacienda*, the fabled Manchester nightclub and venue conceived by Gretton, which was graced by future icons such as Madonna, The Stone Roses and The Smiths and served as a backdrop to the rise of rave culture, acid house and the seminal Madchester scene.



“I got a part-time job working behind the bar at The Hacienda,” explains Boulton. “When I finished my degree, I worked as a cleaner there, just to add a bit of extra cash, and then on reception. That’s how I met Rob Gretton – and then he needed an assistant. At one point I was going to move home because I just didn’t know what to do, but he offered me a job and so I came back up to Manchester and started working for him.”

Largely bankrolled by New Order, The Hacienda left an indelible mark in UK music history long before limping out of business in 1997 (Spiritualized were the last band to play the venue). But Boulton admits its everyday reality has come to be viewed through rose-tinted glasses.

“It was empty half the time,” she laughs. “The legendary [era] was around 1988. When people think about the Hacienda, that’s the time they think about. I remember it from 1982 onwards and of course there were some big nights, but there were some very, very quiet nights too!”

Still, why let the truth get in the way of a good story? And though the building was finally demolished in 2002 (in a depressingly familiar sign of the times, it is now home to flats), its legacy lives on – not least through Boulton and Robinson.

“What did I do at The Hacienda? I did a lot of partying at The Hacienda!” chuckles Robinson. “In 1988/89, it was my home. Before that I was working on stage crews for a promoter called Alan Wise in Manchester. I got to know some of the New Order people – Terry Mason, who was on their crew, and [bassist] Peter Hook – and they asked me to come and be part of the stage crew at The Hacienda.”

Robinson would go on to become New Order’s keyboard tech and tour manager. But shortly after regrouping following a five-year hiatus, tragedy struck the band when Gretton died suddenly of a heart attack in 1999, aged just 46.

“It was such a shock when he died, because he was so young,” remembers Robinson. “It was such a sad time for Rob to pass away because the band had been through all that crap in the ’90s, with The Hacienda closing, and were coming back together again. We had an offer to play a festival and were gearing up for that, but Rob didn’t get to see it.”

“There’s a myth and a legend around [Gretton] that he was this abrupt, working class, laddish bloke. But he wasn’t at all,” reflects Boulton. “He was one of the least sexist people I’ve ever encountered, which people might be a bit surprised by, and he was very gentlemanly – he was very generous and passionate about music.”

“He had a few ups and downs himself personally, so that impacted on his health – he had good times and bad times – but he was a lovely, kind man. We lived in the same part of Manchester so we’d be in the pub on a Friday night and it wouldn’t be about work, it’d just be because he was a mate, so that’s the person I remember.”

With Gretton’s death leaving a void that no one person could hope to fill, Boulton and Robinson offered their services to the band as co-managers.

“When Rob died, none of us really knew quite what to do,” recalls Boulton. “But Andy and I just said, ‘We know what we’re doing, in theory. Let’s see if they want us to carry on doing it’.

“I don’t know what the discussions were between [the band members], but the end result was that they said yes.”

“We’d worked for Rob for a long time and we had both moved into managerial roles, so we were covering most aspects of the business [already],” adds Robinson. “We just thought, ‘Let’s put ourselves forward for the role’. Amazingly, the band accepted.”

“There was a new [record] deal about to be put in place and they were about to start work on a new album, so it felt like a new chapter anyway,” says Boulton. “It did seem like the music industry was changing at that point in time – and it was different from Rob’s world. So even though they were big boots to fill I just thought, ‘I can’t be like that, I’m going to have to be something different’.

*“When people think about The Hacienda, they think about 1988. But there were some very quiet nights too!”*

**REBECCA BOULTON**  
PRIME MANAGEMENT

**True faith:** Boulton & Robinson have repped New Order since 1999

“Being different meant trying to be good at some of the things that maybe Rob hadn’t been brilliant at. That’s not a criticism of Rob, because he was brilliant at loads of things, but inevitably in life everyone’s got their pluses and minuses, so we switched to a more businesslike approach.”

The pair, who also represent the interests of Bernard Sumner, Stephen Morris and Debbie Curtis in the managing of Joy Division, quickly found their respective qualities worked hand in hand.

“We’ve got very different strengths, so we cover the whole spectrum,” suggests Robinson. “We’re both really good at what the other one isn’t good at,” nods Boulton. “It was a natural divide. Andy’s quite technical: he can programme a keyboard, he’s very computer literate and he knows about equipment. He’s toured and worked in the studio a lot, and has great knowledge of the catalogue. That’s not my forte, but I’m very organised, so I was good at making sure everybody knew where they had to be and what they had to do – that the accountants and lawyers spoke to one another and all of that side of things.

“We also started to bring in new people. For example, Rob never really worked with agents outside America, which you could do at that time, but we thought, ‘We’re going to find somebody’. So we started working with Ian Huffam at X-ray Touring – mainly because he was an old friend, but it’s turned out he is one of the biggest agents going – and that’s been a really good relationship.”

New Order released their first new album in eight years with 2001’s *Get Ready* (120,695 sales, OCC) and followed it up with *Waiting For The Sirens’ Call* (74,676 sales) in 2005, both of which cracked the UK Top 10.

The decade also saw Boulton and Robinson become involved with two Manchester-related movies: the Tony Wilson biopic *24 Hour Party People* (2002) and *Control*, Anton Corbijn’s 2007 biographical film about late Joy Division frontman Ian Curtis. For Robinson, the productions evoked contrasting emotions.

“I’m happy to watch *24 Hour Party People*, but *Control* is not a movie I necessarily want to keep watching because it’s darker and





**Order in the house:** The managers with New Order at the Artist & Manager Awards

unhappy,” he says. “But 24 Hour Party People is full of such fun and joy, it’s brilliant. I’m glad to have experienced a lot of that.”

“We were told they were reconstructing the Hacienda for the film shoot at Real World Studios in Bath so we went down to see it. You’re standing outside the Hacienda, outside the side entrance that would be the canal, in the warehouse they’ve built the set in. Then you pass through the door and you’re *in* the Hacienda. It’s full of all your mates and it’s just like it was 10 years ago. That was bizarre and amazing, what a night.”

Both managers only have kind things to say about Wilson, who died in 2007 and is portrayed by Steve Coogan in the film.

“My memories of Tony are very positive,” says Robinson. “A very nice gentleman and a huge loss.”

“He was pretty much as people have portrayed him,” adds Boulton. “He was clever, articulate and passionate about music, and was definitely a really interesting character. He didn’t necessarily have the best business acumen, but I think that is well [known].”

Controversy followed Peter Hook’s exit from the band in 2007. Hook sued his former bandmates in 2015, leading to a protracted court case before a settlement was reached two years later. A statement on the band’s website said: “The disputes were based upon Hook’s use of various New Order and Joy Division assets on merchandising and in the promotion of shows by his new band, and the amount of money he receives from the use of the name New Order by his former colleagues since 2011.”

Boulton, who is unable to discuss the case for legal reasons, has tried to take the positives from the experience.

“Personally, it was a lot of hard work,” she sighs. “I tried to look back on it positively, in as much as I try to think about things that happen as opportunities to grow professionally or personally in some way, and mostly I’ve done that. And I learned a lot – a *lot!* I had to. I learned about the legal system and about myself and my capacity for certain types of knowledge.”

In the wake of Hook’s departure, New Order resumed touring in 2011 with Bad Lieutenant’s Tom Chapman on bass and in 2015 dropped their most recent studio LP, *Music Complete* (81,326 sales), via Mute Records, to widespread acclaim. Two years later the band headlined Manchester International Festival with the Liam Gillick collaboration  $\Sigma$ (NO,12K,LG,17MIF). The performance was released as a live album this summer.

Robinson discusses the challenges of balancing the need to protect the band’s legacy with seeking fresh opportunities.

“A lot of the time it involves turning down things,” he explains. “Turning down offers for tours and dates because we just have to pace ourselves. That’s the secret of New Order’s longevity really – pacing. It’s up to them to decide what they want to do, we just facilitate it. At the moment they’re enjoying a reasonable level of touring. I don’t know if we’re going to be making more records, but I would hope so.”

*“The secret of New Order’s longevity is pacing. We just facilitate what they want to do”*

**ANDY ROBINSON**  
PRIME MANAGEMENT

**New day rising:** New Order continue to do stellar live business



**E**arlier this month, the Prime Management duo were recognised by the Music Managers Forum (MMF) and Featured Artists Coalition with the prestigious Managers’ Manager Award at the 2019 Artist & Manager Awards at Bloomsbury Big Top in London.

“Rebecca and Andy have overseen and navigated New Order’s career for 20 years, in challenging times as well as good, and have massive respect throughout the music management community,” MMF CEO Annabella Coldrick tells *Music Week*. “They have not only safeguarded the important legacy of Joy Division, who mean so much to so many people, but have also consistently grown the career of New Order, who are still releasing hugely acclaimed records and touring all over the world whilst remaining firmly rooted in Manchester. They’re also genuinely lovely people.”

“I was slightly bemused at first, but I’m proud to win it,” smiles Boulton. “We’re in good company in terms of who has won it before.”

“It’s great to be acknowledged when you’ve spent your life doing something,” adds Robinson.

Robinson rates the band’s show at the Hollywood Bowl in Los Angeles in 2017 as a personal highlight of his tenure.

“I’m very pleased by how New Order are currently positioned,” he notes. “They’re in a good place, well respected and well known. We’ve been through quite a few ups and downs and we’re on quite an up at the moment.”

“I’m also very pleased with the last album. It’s amazing that after that long in the music industry the band can produce such a great record, it just shows what a fantastic band they are.”

New Order have worked with Mute Records since 2015, while the New Order and Joy Division catalogues are with Warner Music and Universal Music Publishing Group. This year has also seen a deluxe reissue of the former’s 1981 debut *Movement* and the 40th anniversary of Joy Division’s *Unknown Pleasures*, both on Warner’s Rhino label.

“It’s been interesting going back to Mute, we’ve enjoyed returning to the indie world,” says Robinson. “But at the same time, we enjoy working with Warner. The combination of Mute as the frontline label and Warner doing catalogue works well. It’d be hard to be a frontline act at Warner with the pressure they put on those acts, it just wouldn’t work with us. But at Mute we can do that with people who understand us.”

Along with releasing their live album, New Order’s 2019 activities have included festival headline appearances in the UK and further slots around Europe, and they will head to the US, Japan and Australia in 2020.

Summing up the last 20 years, Boulton smiles: “There have been massive ups and downs, obviously. But I feel like what we’ve achieved is helping the band with their goal to keep moving forward while, at the same time, looking back and making sure the catalogue is done responsibly and carefully, that reissues are done properly and that they’re something they can all be proud of – and I think we’ve managed to do that.”

And that’s not just the legend, it’s the truth.





# Music Week CHARTS



**Go West:** Westlife rocket to the summit with comeback LP Spectrum

PHOTO: Eamonn McCormack

**42/44** - Singles & Albums

**43/45** - Analysis

**46/47** - Market Shares

**48** - Streaming/Comps/Record Store

**49** - Indies

**50/51** - UK/EU Airplay

**52/53** - Apple/Spotify

**54** - Vevo

**55** - Club



# THE OFFICIAL UK SINGLES CHART **TOP 75**

**Official Charts Company**

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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
1	1	16	Tones & I Dance Monkey Parlophone QZES71982312 (Arvato) ★ (Watson/Kersting/Warner Chappell (Watson))	
2	2	3	Dua Lipa Don't Start Now Warner GBAHT1901121 (Arvato) (Kirkpatrick)Universal/Kobalt/Prescription/Kassner/BMG/Warner Chappell (Dua Lipa/Allin/Warren/Kirkpatrick)	↑
3	<b>New</b>		Billie Eilish Everything I Wanted Interscope USUM71922577 (Sony DADC UK) (F.O'Connell)Universal/Kobalt (Billie Eilish/F.O'Connell)	▲
4	3	14	Regard Ride It Ministry Of Sound GBCEN1900048 (Cinram) ● (Regard)Bucks (Jay Sean/Alan Sampson)	●
5	6	9	Maroon 5 Memories Interscope USUM71913350 (Sony DADC UK) (Levine/The Monsters & Strangers)Universal/Kobalt/Prescription/BMG/Warner Chappell/Blue Mountain/Levine/Polack/Hindin/Balton/SJohnson/J.Johnson/Ford)	↑
6	10	25	Lewis Capaldi Bruises EMI GBKPL1778698 (Sony DADC UK) ★ (Earp)BMG/Concord (Capaldi/Earp)	↑
7	4	8	Ed Sheeran Ft Camila Cabello & Cardi B South Of The Border Asylum GBAHS1900714 (Arvato) ● (Mac/FRED/Sheeran)Sony ATV/Rokstone/Universal/Promised Land (Mac/Sheeran/Gibson/Cabello/Almanzar/Thorpe)	●
8	9	17	Lizzo Good As Hell Atlantic USA21600856 (Arvato) ● (Ricky Reed)Sony ATV/Warner Chappell (Jefferson/Frederic)	↑
9	8	5	Selena Gomez Lose You To Love Me Interscope USUM71918727 (Sony DADC UK) (Mattman & Robin/Finneas)Warner Chappell/Universal (Gomez/Michaels/Tranter/Larsson/Fredriksson)	↑
10	24	3	Arizona Zervas Roxanne Sony USSM11914320 (Cinram) (Jae Green/94 skr1)Kobalt/CC (Zervas/Greive/Jennings/Greenspan)	↑
11	7	12	Post Malone Circles Republic USUM71915699 (Sony DADC UK) ● (Post Malone/Dukes/Bell)Sony ATV/Universal/Kaan Gunesberk (Bell/Post/Feeney/Walsh/Gunesberk)	●
12	11	6	Meduza Ft Becky Hill & Goodboys Lose Control Polydor DEUM71905214 (Sony DADC UK) (Meduza)Sony ATV/Universal/Truelove/Shout/CC (Vitale/Giani/De Gregorio/Hill/Manning/Grimmett)	↑
13	5	2	J Hus Must Be Black Butter GBARL1901254 (Cinram) (JAE5)Warner Chappell/Black Butter (M. Jallow/J. Awotwe-Mensah)	↑
14	19	9	Blackbear Hot Girl Bummer Interscope USUG11902960 (Sony DADC UK) (tbc: Blackbear/Fmd)Universal/Kobalt (Musto/Goldstein)	↑
15	12	10	Riton & Oliver Heldens Ft Vula Turn Me On Ministry Of Sound GBCEN1900052 (Cinram) (Riton/Heldens)Universal/Kobalt/BMG/Six Strings/SM/Musical Moments (Clarke/Harris/Tyson/Felder/Smithson/Heldens/Contahullen)	↑
16	23	6	Harry Styles Lights Up Columbia USSM11910404 (Cinram) (T.Johnson/Kid Harpoon)Universal/Concord (Styles/Hull/Johnson)	↑
17	13	2	Fredo Netflix & Chill Since 93 GB1101901472 (Cinram) (Kirk Beats)Universal (Bailey/Kirkham)	↑
18	21	10	Dave Professor X Warner USWB1902199 (Arvato) ● (Dave)Warner Chappell (Omotegie)	↑
19	<b>New</b>		Lewis Capaldi Before You Go EMI DEUM71905868 (Sony DADC UK) (TMS)Sony ATV/BMG (L.Capaldi/Tom Barnes/Ben Kohn/Pete Kelleher/P.Plested)	▲
20	20	9	Jax Jones & Ella Henderson This Is Real Polydor GBUM71903212 (Sony DADC UK) (Jax Jones/Ralph/Fores)Kobalt/Warner Chappell/Sony ATV/Phrased Differently (Lam Aluo/Henderson/Cotrone/Emenike)	↑
21	16	11	Aitch Ft Ziezie Buss Down Since 93 GB1101901175 (Cinram) ● (Mojam/Digital Farm Animals)Sony ATV/CC (Armstrong/Omer/Murray/Ebamba-Ndabala/Gale)	●
22	18	2	KSI Ft Rick Ross, Lil Baby & S-X Down Like That BMG QMRSZ1902347 (ADA Arvato) (S-X)Sony ATV/Universal/Bucks/Wolf Pack/CC Pro/Best Laid Plans/4 Blunts Lit At Once/byron division1 (Olatunji/Gumbly/Roberts II/Jones/Trife)	↑
23	14	23	Dermot Kennedy Outnumbered Island USUG11901618 (Sony DADC UK) ● (Koz)Sony ATV/Nyan King/Tap/Universal/Warner Chappell/CC (Kennedy/Kozmeniuik/Harris/Moonie)	●
24	17	7	Travis Scott Highest In The Room Cactus Jack/Epic/Grand Hustle USSM11904276 (Cinram) ● (OZ/Nik/D.M.Dean)Sony ATV/Concord/Warner Chappell/CC (Webster/Wildrim/Frascona/Khan)	●
25	22	7	Niall Horan Nice To Meet Ya Capitol USUG11902961 (Sony DADC UK) (Bunetta)Downtown/Reservoir/Universal/Words&Music/Family Affair/Pulse (Horan/Cunningham/Bunetta/Jesso)	↑
26	26	9	Tiësto & Mabel God Is A Dancer Polydor CYA11900301 (Sony DADC UK) (Tiësto/J.Wilkinson)Kobalt/Universal (Verwees/Wilkinson/Violet Skies)	↑
27	28	2	Young T & Bugsey Ft Headie One Don't Rush Black Butter GBARL1901201 (Cinram) (Grades)Universal/CC (Tucker/Adeyuyi/Adje)	↑
28	31	47	Lewis Capaldi Someone You Loved EMI DEUM71806776 (Sony DADC UK) ★3 (TMS)Sony ATV/BMG (Capaldi/Roman/Kohn/Kalleher/Barnes)	↑
29	36	6	Endor Pump It Up Defected GBCPZ1916611 (ADA Arvato) (D.Hardingham)Universal/KMR/Kobalt (MA Hall/D.Mancini)	↑
30	15	2	Dave Paper Cuts Dave Neighbourhood GBUM71906030 (Sony DADC UK) (Ghosty/Evans)Warner Chappell/CC (Omotegie/Evans/Moss)	↑
31	29	11	Camila Cabello Liar Epic/Syco USSM11905818 (Cinram) (Wat/The Monsters & Strangers/Balton/Kobalt/Sony ATV/Reservoir/Universal/CC/Cabello/Wolman/Tamposi/Balton/SJohnson/J.K.Johnson/Riche/Ebony/Jones/Buggren)	↑
32	56	2	Tory Lanez & T-Pain Jerry Springer Virgin USUM71922072 (Sony DADC UK) (Tory Lanez/Play Picasso/Papi Yeri)Universal/Kobalt/CC (Peterson/Gonzalez/Najm/Woart Jr.)	▲
33	34	2	Darkoo & One Azen Gangsta Virgin GBMA21868469 (Ditto) (A)Productions/CC (Azeez Dabiri/Oluwafisayo Isai/Ehije Ohimoba)	↑
34	30	20	Sam Feldt Ft Rani Post Malone Spinnin' NLZ541900734 (Arvato) ● (Lyttle/Feldt)Cloud 9/Kobalt/Bucks/CC (Lyttle/Kroper/Fetelle/Renders/Hiversum)	●
35	<b>New</b>		Harry Styles Watermelon Sugar Columbia USSM11912587 (Cinram) (T.Johnson/Kid Harpoon) Universal/HSA/Songs by Cabin Mobile/Pulse/One Year Yesterday (Johnson/Hull/Rowland/Styles)	▲
36	27	4	Kanye West Follow God Def Jam USUM71920463 (Sony DADC UK) (Westby/Boogz/DaBeats/Xcelence)Sony ATV/Dust Index/Warner Chappell (West/Gwin/Bell/Butts/Calvin Ebanks/Curtis Ebanks)	↑
37	33	6	Poundz Opp That Disturbing London GB7TP1900216 (Arvato) (Hargo)CC (Poundz)	↑
38	<b>Re-Entry</b>		Taylor Swift Lover EMI USUG11901473 (Sony DADC UK) (Swift/Antonoff)Sony ATV (Swift)	●

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
39	40	4	Tom Walker Better Half Of Me Relentless GB1101901296 (Cinram) (Ralph/Blackwood)Universal/BMG/CC (Walker/Pott/Blackwood)	↑
40	38	17	Ed Sheeran Ft Stormzy Take Me Back To London Asylum GBAHS1900716 (Arvato) ★ (FRED/Skillew/Kenny/Beats/Promised Land)Universal/Kobalt/MMW/Warner Chappell/Sony ATV/EdSheeran (Omer/Sheeran/Gibson/Martin/Shellback)	★
41	32	9	The Script The Last Time Columbia GBARL1901043 (Cinram) (O'Donoghue/Sheehan/Barry/Tsang)Kobalt/Madmusic/Let's Get Brunch/CC (O'Donoghue/Sheehan/Abraham/Barry)	↑
42	35	7	Dan & Shay Ft Justin Bieber 10,000 Hours Def Jam/Warner USWB11902408 (Arvato) (Smeyers)Warner Chappell/Universal/CC (Smeyers/Mooney/Reynolds/Dillon/Boyd/Bieber)	↑
43	44	3	Sigala Ft Ella Henderson We Got Love Ministry Of Sound GBCEN1900077 (Cinram) (D.Parker/Jarri/Sigala)Sony ATV/Stellar/Kobalt/Spirit B-Unique/Universal (T.Jules/Felder/Gale/James/Bennett/May/Nicholson/Henderson/Jarri)	↑
44	43	4	Coldplay Orphans Parlophone GBAYE1901251 (Arvato) (Rahko/Green/Max Martin/Simpson/Lopez/Vinaver)Universal (C.Martin/M.Martin/Champion/Bernyman/Buckland)	↑
45	41	21	Kygo & Whitney Houston Higher Love Columbia/Kygo USRC11901901 (Cinram) ★ (Gonville/Dahl/Narada Michael Walden)Universal/Kobalt (Jennings/Winwood)	★
46	39	4	AJ Tracey Ft MoStack & Not3s Floss AJ Tracey UKONV1900003 (ADA Arvato) (The Elements/AJ Tracey)Sony ATV/IMHOTEP/BMG (Odunaike/Grant/Daley)	↑
47	<b>New</b>		Tory Lanez Ft Chris Brown The Take Virgin USUM71922079 (Sony DADC UK) (T.Lanez/Play Picasso/Paper/Ryan/LOE)Sony ATV/Universal/Warner Chappell/EMI/CB/Underground/Phonix/Phonix/Brown/Gonzalez/Roman/Wat./Lad.Latin.Evans/Farley/Mason/Real/Torres/Wright)	▲
48	53	22	Shawn Mendes & Camila Cabello Señorita EMI/Syco USUM71911283 (Sony DADC UK) ★ (WATT/Bianco/Cashmere Call/Kobalt/Sony ATV/Stellar/Universal/Reservoir (Mendes/Cabello/Wolman/Levin/Tamposi/Alchison/Patterson/Hobart))	★
49	47	20	Joel Corry Sorry Asylum/Perfect Havoc UK4ZF1900052 (Arvato) ● (Cory/Thompson)Universal (N.J.Reid/S.E.Heyliger/D.A.Edwards/D.J.Mundie)	●
50	54	21	Ed Sheeran Ft Khalid Beautiful People Asylum/Columbia GBAHS1900713 (Arvato) ★ (Sheeran/M.Martin/Shellback/FRED/A.Gibson)Sony ATV/Universal/Kobalt/MMM (Sheeran/Schuster/Robinson/M.Martin/Gibson)	★
51	48	38	AJ Tracey Ladbrooke Grove AJ Tracey UKONV1800013 (ADA Arvato) ★ (Conducta)Sony ATV/Universal/BMG/Nemi (Grant/Stafford/Joseph/Smith/Nemi)	★
52	37	3	Krept & Konan, D-Block Europe & Ling Huelle Tell Me Virgin GBUM71905293 (Sony DADC UK) (Da Beafreakz/Bucks/CC (Johnson/Wilson/Williams/Banton/Bartefa/O.Ebele/U.Ebele)	↑
53	45	9	Summer Walker Playing Games Interscope USUM71816658 (Sony DADC UK) (London On Da Track)Sony ATV/Warner Chappell/CC (Walker/Knowles/Luckett/R.Jenkins/Roberson/Rowland/Robinson/Daniels/Baly/Griffin/Jenkins/Holmes)	↑
54	42	5	Krept & Konan Ft Wizkid G Love Virgin GBUM71905291 (Sony DADC UK) (P2J)Sony ATV/BMG/CC (Johnson/Wilson/Balogun/Ison)	↑
55	25	14	Jorja Smith Ft Burna Boy Be Honest FMM QM6P1954566 (The Orchard) ● (Cadenza/Zybeats)Sony ATV/Universal/Peer/CC (Smith/Cross/Ogulu/Rodigan/Zapata/Amira)	●
56	50	10	Halsey Graveyard Capitol USUM71917563 (Sony DADC UK) (Bellon/Bell/Ojola/The Monsters & Strangers)Sony ATV/Kobalt/Universal/CC (Allen/Bellon/Bell/Frangipane/J.K.Johnson/S.Johnson/O.J.Williams)	↑
57	55	16	Aitch Taste (Make It Shake) Since 93 GB1101900928 (Cinram) ● (WhyJay)Sony ATV/Naughty Words/CC (Armstrong/Jones/Omer/Murray)	●
58	52	7	Shaed Trampoline Caroline QZ47A1800201 (Caroline) Sony DADC UK (SHAED/Mendoza/Eadie)Sony ATV/Ultra Empire (Lee/M.Ernst/S.Ernst/Mendoza)	↑
59	<b>Re-Entry</b>		Mariah Carey All I Want For Christmas Is You Columbia USSM19400325 (Sony DADC UK) ★3 (Carey/Atanasief)Sony ATV/Universal (Carey/Atanasief)	★
60	61	35	Lil Nas X Old Town Road Lil Nas X USSM1901941 (Cinram) ★2 (YoungKio)Universal/Kobalt/CC (Reznor/Ross/Hill/Roukema)	★
61	51	4	Selena Gomez Look At Her Now Interscope USUM71921647 (Sony DADC UK) (Kirkpatrick)Universal/Warner Chappell (Gomez/Michaels/Tranter/Kirkpatrick)	↑
62	<b>New</b>		Marshmello, Yungblud & Blackbear Tongue Tied Interscope USUG11903922 (Sony DADC UK) (Marshmello/Kobalt/Warner Chappell/Universal/Catsnip/Locomotion/UNREST/Beatrap (Greath/Harrison/Cunningham/Tranter/Marshmello/Musto/Crossey)	▲
63	63	34	Billie Eilish Bad Guy Interscope USUM71900764 (Sony DADC UK) ★2 (F.O'Connell)Universal/Kobalt (F.O'Connell/Billie Eilish)	★
64	<b>Re-Entry</b>		Raye Love Me Again Polydor GBUM71903526 (Sony DADC UK) (F.Bal)Universal/Warner Chappell (Bennett/Keen)	●
65	46	3	M Huncho & Nafe Smallz Thumb Island GBUM71905296 (Sony DADC UK) (tbc)CC (M.Khan/N.Adams)	↑
66	69	2	Lil Baby Woah Motown/Quality Control USUG11902877 (Sony DADC UK) (Quay Global)Wolf Pack Global/Rosser (Jones/Rosser)	↑
67	65	29	Dominic Fike 3 Nights Columbia USQX91802455 (Cinram) ★ (K.Carbo)CC (K.Carbo/D.Fike)	★
68	60	24	Young T & Bugsey Ft Aitch Strike A Pose Black Butter GBARL1900666 (Cinram) ● (Toddla T)BMG/CC (Tucker/Adeyuyi/Toddla T/Aitch)	●
69	58	7	Juice Wrld & YoungBoy Never Broke Again Bandit Interscope USUG11903492 (Sony DADC UK) (Mira)BMG/Taz Taylor/Beats/Mira (Higgins/Mira/Gaulden)	↑
70	<b>New</b>		Tory Lanez Ft Snoop Dogg Beauty In The Benz Virgin USUM71922075 (Sony DADC UK) (T.Lanez/Play Picasso)Sony ATV/Universal/Warner Chappell (Peterson/Gonzalez/Broadus/Hugo/Pharell W.)	▲
71	57	7	NSG Trust Issues NSG OMBZ91905116 (The Orchard) (Legendary Beats)Sony ATV/CC (Arowosaye/Shekoni/D.Mensah/Ojo/Brew/W.Mensah)	↑
72	49	3	AJ Tracey & Skepta Kiss and Tell Boy Better Know OMBZ91970052 (The Orchard) (Skepta)Sony ATV/BMG (Grant/Adenuga)	↑
73	64	2	Ant Saunders Yellow Hearts Sony Music CG QZFY1901760 (Cinram) (Saunders)CC (Saunders)	↑
74	70	23	Lil Tecca Ran\$om Republic QZ85M1940160 (Sony DADC UK) ● (Mira/Taz Taylor/Kobalt/Universal/CC (Snodgrass/Sharpe/Mira)	●
75	67	14	Headie One Both Relentless GB1101900800 (Cinram) ● (Nastygija/PJ Pipe II)Universal/BMG/Kobalt/CC (Adje/I.L.Springsteen/J.Cifone/Ultra Nate Wyche/Uka/Oparah)	●

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

# Everybody dance now: Tones And I eases to eighth week at summit

BY ALAN JONES

Written about her time as a busker, Dance Monkey spends its eighth consecutive week at No.1 for **Tones And I** – Australian singer/songwriter Toni Watson.

With consumption slipping 0.18% week-on-week to 82,796 units (including 73,897 from sales-equivalent streams), the track is nevertheless still way ahead of Don't Start Now – No.2 for the third straight week for **Dua Lipa** (54,604 sales) – and Everything I Wanted, which opens at No.3 (47,488 sales), becoming **Billie Eilish's** ninth hit and third Top 10 entry.

The Top 3 thus consists entirely of solo female artists for only the fifth time in 1,038 chart weeks in the 21st century. Dance Monkey is now the longest-running No.1 by a solo female since I Will Always Love You lingered for 10 weeks for Whitney Houston in 1992/93 (Rihanna's Umbrella also did a 10-week stint in 2007, but features Jay-Z).

A viral hit on video social media site TikTok, Roxanne continues its rapid growth for **Arizona Zervas**, surging 24-10 (29,428 sales).

Increasing consumption for the eighth week in a row, Memories reaches a new peak for **Maroon 5**, and becomes their eighth Top 5 hit, advancing 6-5 (34,942 sales).

Bruises bounces 10-6 (34,080 sales), to equal the peak it scaled four weeks ago for **Lewis Capaldi**, who also scores his fifth hit with Before You Go – one of the new tracks on the extended edition of his album Divinely Uninspired To A Hellish Extent, which dropped on Friday – opening at No.19 (23,189 sales), less than three days after being released.

The rest of the Top 10: Ride It (3-4, 38,540 sales) by **Regard**, South Of The Border (4-7, 33,421 sales) by **Ed Sheeran** feat. Camila Cabello & Cardi B, Good As Hell (9-8, 31,121 sales) by **Lizzo** and Lose You To Love Me (8-9, 30,743 sales) by **Selena Gomez**.

Circles (7-11, 29,365 sales) by **Post Malone** and Must Be (5-13, 26,002 sales) by **J Hus** vacate the Top 10.

Canadian rapper **Tory Lanez's** new album Chixtape 5 is out, and generating enough streams for its most popular track, Jerry Springer (feat. T-Pain) to jump 56-32 (15,643 sales), while supplying his seventh and eighth hits, The Take (feat. Chris Brown, No.47, 10,794 sales) and Beauty In The Benz (feat. Snoop Dogg, No.70, 7,417 sales). Brown has now had 60 hits, and Snoop Dogg 39.

Watermelon Sugar debuts at No.35 (15,147 sales). It is **Harry Styles'** eighth solo hit and 37th hit in total, including One Direction tracks.

No.14 for **Taylor Swift** in September, Lover re-enters at No.38 (13,179 sales) following the release of a new mix featuring Shawn Mendes. Also back is the first of the



No.1

## Tones And I - Dance Monkey (Parlophone)

This week's sales: 82,796 | Downloads: 8,899 |  
Streams: 73,897 | Total sales to date: 766,182 |



### The mighty I:

Dance Monkey is now the longest-running No.1 by a female solo artist in over 25 years

Christmas evergreens to show this year, All I Want For Christmas Is You by **Mariah Carey**. Despite the burden of ACR – without which it would be No.29 – the track jumps 77-59 on consumption of 8,923 units. Its consumption up for the 12th week in a row, it is back a week earlier than last year to seal its 13th straight year in the chart. Its consumption in the first 46 weeks of 2019, at 55,914 units, is up 36.33% on the same period in 2018, far out-performing a market that has seen consumption increase 14.75%.

The other members of the Christmas Big 3 are likewise engorged: **The Pogues & Kirsty MacColl's** The Fairytale Of New York is up 26.75% at 38,474, and **Wham!'s** Last Christmas is up 39.16% at 45,067.

Starting in 2012, rapper **Blackbear** released 75 tracks before Hot Girl Bummer became his first hit in October. It reaches a new peak this week, climbing 19-14 (25,433 sales) while Tongue Tied (No.62, 8,398 sales), his collaboration with **Marshmello & Yungblud**, opens at No.62 (8,398 sales).

There are also new peaks for: Pump It Up (36-29, 17,013 sales) by **Endor**, Gangsta (34-33, 15,548 sales) by **Darkoo & One Acen**, Better Half Of Me (40-39, 13,165 sales) by **Tom Walker**, We Got Love (44-43, 12,280 sales) by **Sigala** feat. Ella Henderson and Woah (69-66, 7,981 sales) by **Lil Baby**.

Overall singles sales are up 4.58% week-on-week at a record 19,407,290, 18.18% above same week 2018 sales of 16,422,328. Paid-for sales are down 0.83% week-on-week at 561,437 – 29.17% below same week 2018 sales of 792,655.

# THE OFFICIAL UK ALBUMS CHART **TOP 75**



★ 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)
1	New		Westlife Spectrum EMI CDVX3219 (Sony DADC UK) ● ▲
2	New		Celine Dion Courage Columbia 19075952482 (Cinram) ▲
3	2	2	Michael Ball & Alfie Boe Back Together Decca 829733 (Sony DADC UK)
4	8	27	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK) ★ ▲
5	New		Take That Odyssey - Greatest Hits Live Eagle EAGDV115 (Sony DADC UK)
6	5	19	Ed Sheeran No.6 Collaborations Project Asylum 0190295427887 (Arvato) ★ ▲
7	New		Kidz Bop Kids Kidz Bop 2020 KIDZBOP 7213080 (Sony DADC UK)
8	New		Chris Kamara Here's To Christmas So What? SW8 (NOVA Rom/Sony DADC UK)
9	11	2	George Michael & Wham! Last Christmas - OST Epic 19075978832 (Cinram) ▲
10	New		Tory Lanez Chixtape 5 Virgin 0602508450525 (Sony DADC UK)
11	10	11	Post Malone Hollywood's Bleeding Republic 806713 (Sony DADC UK) ●
12	7	3	Jeff Lynne's ELO From Out Of Nowhere RCA 19075987102 (Cinram)
13	9	38	Tom Walker What A Time To Be Alive Relentless 19075801772 (Cinram) ●
14	1	2	The Script Sunsets & Full Moons Columbia 19075991972 (Cinram)
15	18	34	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ★ ▲
16	12	101	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★ 7 ▲
17	New		The Police Every Move You Make: The Studio Recordings Polydor/UMC 7797577 (Sony DADC UK)
18	28	84	Michael Bublé Christmas Reprise 9362495540 (Arvato) ★ 9 ▲
19	15	57	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★ ▲
20	33	13	Taylor Swift Lover EMI 7792868 (Sony DADC UK) ● ▲
21	14	4	James Blunt Once Upon A Mind Atlantic 0190295366780 (Arvato)
22	New		Collabro Love Like This BMG 4050538544626 (ADA Arvato)
23	25	106	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★ ▲
24	19	8	D-Block Europe PTSD D-Block Europe 0602508253225 (Caroline/Sony DADC UK) ▲
25	13	3	Aled Jones & Russell Watson Back In Harmony BMG 4050538539288 (ADA Arvato)
26	3	2	Snow Patrol Reworked Polydor 817824 (Sony DADC UK)
27	24	9	Liam Gallagher Why Me? Why Not Warner 0190295408374 (Arvato) ● ▲
28	26	142	Ed Sheeran + Asylum 0190295859039 (Arvato) ★ 11 ▲
29	New		Lady Antebellum Ocean Big Machine 3004708 (Sony DADC UK)
30	20	5	James Arthur You Syco 88985480352 (Cinram)
31	31	10	Sam Fender Hypersonic Missiles Polydor 7742875 (Sony DADC UK) ● ▲
32	37	87	George Ezra Staying At Tamara's Columbia 88985471342 (Cinram) ★ 2 ▲
33	32	206	The Beatles Abbey Road Apple Corps 3824682 (Sony DADC UK) ★ 3 ▲
34	17	3	Michael Kiwanuka Kiwanuka Polydor 7795275 (Sony DADC UK)
35	23	5	Daniel O'Donnell Halfway To Paradise DMG TV DMGT076 (Sony DADC UK)
36	43	71	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ● ▲
37	34	4	Rick Astley The Best Of Me BMG 538537890 (ADA Arvato) ▲
38	4	4	Nick Cave & The Bad Seeds Ghosteen Ghosteen 5056167114802 (AWAL/Proper)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	16	3	Krept & Konan Revenge Is Sweet Virgin CDV3237 (Sony DADC UK)
40	39	53	Fleetwood Mac 50 Years - Don't Stop Rhino 060349785612 (Arvato) ★ ▲
41	New		Boney M Gold Crimson CRIMCD651 (Sony DADC UK)
42	36	16	Mabel High Expectations Polydor 7779872 (Sony DADC UK) ▲
43	45	81	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ● ▲
44	New		Ronnie Wood With His Wild Five Mad Lad - A Live Tribute To Chuck Berry BMG 4050538527704 (ADA Arvato)
45	30	4	Stereophonics Kind Parlophone 0190295379117 (Arvato)
46	40	129	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★ ▲
47	6	2	Simply Red Blue Eyed Soul BMG 4050538529173 (ADA Arvato)
48	42	8	Becky Hill Get To Know Polydor 0602508369810 (Sony DADC UK)
49	44	55	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK) ● ▲
50	35	7	Summer Walker Over It Polydor 0602508324352 (Sony DADC UK)
51	47	401	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★ 7 ▲
52	29	4	Kanye West Jesus Is King Def Jam 0602508347467 (Sony DADC UK)
53	New		DJ Shadow Our Pathetic Age Mass Appeal MSPA88 (Caroline/Sony DADC UK)
54	50	602	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★ 13 ▲
55	51	450	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Cinram) ★ 3 ▲
56	48	589	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★ 7 ▲
57	22	2	Andrea Bocelli Si Forever Decca/Sugar 820373 (Sony DADC UK)
58	38	41	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato) ●
59	46	37	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ●
60	66	198	George Michael Twenty Five Aegean 88697009002 (Cinram) ★ 3 ▲
61	Re-Entry		The Killers Direct Hits Vertigo 3755766 (Sony DADC UK) ★ 2
62	56	1235	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★ 18 ▲
63	New		Lil Peep Everybody's Everything RCA 0886448058083 (Cinram)
64	52	610	The Beatles 1 Apple Corps 0830702 (Sony DADC UK) ★ 11 ▲
65	54	41	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ● ▲
66	New		Village People Gold Crimson CRIMCD659 (Sony DADC UK)
67	41	2	Michael Bolton Gold Crimson CRIMCD656 (Sony DADC UK)
68	Re-Entry		Lizzo Cuz I Love You Atlantic 0075679853585 (Arvato)
69	64	761	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Cinram) ★ 15 ▲
70	57	82	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★ ▲
71	53	158	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★ ▲
72	61	283	Ed Sheeran x Asylum 2564628590 (Arvato) ★ 11 ▲
73	59	7	Dermot Kennedy Without Fear Island 7798774 (Sony DADC UK)
74	68	58	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato) ★ ▲
75	63	59	Lady Gaga, Bradley Cooper and The Motion... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★ ▲

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# Westworld: Westlife's first album in nine years hits the top spot

BY ALAN JONES

**W**estlife's first studio album for nine years, and their 11th in all, *Spectrum* races to a No.1 debut, opening atop the chart on consumption of 62,621 copies, including 1,867 from sales-equivalent streams. That's the highest sale achieved by a No.1 for eight weeks and the fifth highest by a No.1 album thus far in 2019. Their eighth No.1 and eleventh Top 10 entry, it arrives at the summit 20 years after their eponymous first album debuted and peaked at No.2 on pure sales of 83,032. Their last studio album, *Gravity*, sold 94,894 copies to debut and peak at No.3 this week in 2010. Westlife's best first week came in 2000 when second album, *Coast To Coast*, sold 234,767 to become their first No.1. It is their biggest-selling studio set, with a to-date tally of 1,725,393 sales, although it trails their chart-topping 2002 compilation *Unbreakable: The Greatest Hits Volume 1*, which has sold 1,896,765 copies.

*Spectrum* replaces **The Script's** *Sunset & Full Moons* (1-14, 5,504 sales), and provides the third instance of an album by one Irish act toppling another in the 21st century, the others both involving Westlife's former co-manager Ronan Keating, whose *Songs For My Mother* usurped U2's *No Line On The Horizon* in 2009, and whose debut solo set Ronan toppled *The Corrs' In Blue* in 2000.

**Celine Dion** opens at No.2 with *Courage* (18,946 sales), her 12th Top 10 album and 21st Top 75 entry. *Courage* is Dion's highest-charting album since *A New Day Has Come* became her fifth and last No.1 in 2002.

*Odyssey: Greatest Hits Live* (No.5, 12,929 sales) is **Take That's** 13th Top 10 album, and 15th Top 75 entry. It is also their third charted live set in a decade, following *The Greatest Day: The Circus Live* (No.3, 2009) and *Progress Live* (No.12, 2011). *Kidz Bop 2020* (No.7, 7,859 sales) is the fifth chart entry and third Top 10 album by the ever-changing and always anonymous **Kidz Bop Kids**. **Michael Bublé's** *Christmas* climbs 28-18 (5,165 sales) in its quest to make the Top 10 for the eighth time in nine years but pundit and former footballer **Chris Kamara**, 61, has the advent advantage with his first album, *Here's To Christmas*, debuting at No.8 (7,308 sales).

Canadian rapper **Tory Lanez** has his fourth Top 20 album and second Top 10 entry with *Chixtape 5* (No.10, 6,907 sales). Last Christmas debuted atop the UK box office chart, helping the **George Michael/Wham!** soundtrack set to edge 11-9 (7,075 sales) to posthumously become Michael's 13th Top 10 album.

The rest of the Top 10: *Back Together* (2-3, 17,758 sales) by **Michael Ball & Alfie Boe**, *Divinely Uninspired To A Hellish Extent* (8-4, 13,732 sales) by **Lewis Capaldi** and No.6 *Collaborations Project* (5-6, 11,361 sales) by **Ed Sheeran**. In a close three-way fight, Capaldi's album is now 2019's biggest



No.1

## Westlife – Spectrum

This week's sales: 62,621 | Physical: 56,694 | Downloads: 4,060 | Streams: 1,867 | Total sales to date: 62,621



**Westside story:** Westlife's *Spectrum* has achieved the highest sales by a No. 1 for eight weeks

seller (496,815), and Sheeran's album moves up to No.2 (491,323), with both finally eclipsing *The Greatest Showman* soundtrack (490,607).

A year to the week after being released on vinyl, **The Police's** career anthology *Every Move You Make: The Studio Recordings* has been released as a 6 CD set, and duly debuts at No.17 (5,174 sales) to become their 11th chart entry.

Demon Music's Crimson label secures its 12th and 13th 2019 chart albums entitled *Gold*, with the latest of its 3 CD compilations being by **Boney M** (No.41, 2,954 sales) and **Village People** (No.66, 2,102 sales). Also new to the chart: *Love Like This* (No.22, 4,386 sales), the fourth studio album by classical crossover act **Collabro**, and the first to miss the Top 10; *Ocean* (No.29, 3,664 sales), the seventh chart album for country trio **Lady Antebellum**; *Mad Lad: A Live Tribute To Chuck Berry* (No.44, 2,880 sales), by erstwhile Faces and current Rolling Stones guitarist **Ronnie Wood & His Wild Five**; *Our Pathetic Age* (No.53, 2,410 sales), the sixth chart album by **DJ Shadow**; and *Everybody's Everything* (No.63, 2,150 sales), the third chart album by late rapper **Lil Peep**.

Now *That's What I Call Music! 104* is No.1 compilation for the second straight week on sales of 27,696 copies.

Overall album sales are up 7.15% week-on-week at 2,078,055, 6.60% below same week 2018 sales of 2,224,869, and their highest level for 46 weeks. Sales-equivalent streams accounted for a record 1,255,029 sales, 60.39% of the total. Sales of paid-for albums are up 9.64% week-on-week at 823,026, 30.11% below same week 2018 sales of 1,177,673.

# 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			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	37.87%	
2	SONY MUSIC	30.13%	
3	WARNER MUSIC	21.72%	
4	AJ TRACEY	1.99%	
5	UNIVERSAL/WARNER	1.98%	
OTHERS		6.30%	

ARTIST ALBUMS NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	58.41%	
2	SONY MUSIC	17.25%	
3	WARNER MUSIC	14.16%	
4	BMG	4.58%	
5	SILVA SCREEN	1.96%	
OTHERS		3.64%	

ALL ALBUMS NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	53.21%	
2	SONY MUSIC	14.47%	
3	SONY/UNIVERSAL	10.65%	
4	WARNER MUSIC	10.38%	
5	SILVA SCREEN	4.70%	
OTHERS		6.59%	

### TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 POLYDOR			
TW	COMPANY	SHARE	
1	POLYDOR	16.59%	
2	VIRGIN EMI	13.52%	
3	RCA	12.81%	
4	ATLANTIC	8.83%	
5	PARLOPHONE	7.11%	
6	COLUMBIA	6.58%	
7	WARNER RECORDS	5.79%	
8	ISLAND	4.95%	
9	BLACK BUTTER	3.83%	
10	RELENTLESS	3.10%	
11	SONY MUSIC CG	2.76%	
12	AJ TRACEY	1.99%	
13	DAVENEIGHBOURHOOD	1.98%	
14	BMG	1.47%	
15	ATLANTIC3/COLUMBIA2	1.27%	
OTHERS		7.43%	

ARTIST ALBUMS NO. 1 VIRGIN EMI			
TW	COMPANY	SHARE	
1	VIRGIN EMI	28.83%	
2	POLYDOR	14.01%	
3	ATLANTIC	8.28%	
4	COLUMBIA	7.41%	
5	DECCA	5.39%	
6	BMG	4.58%	
7	ISLAND	3.32%	
8	SONY MUSIC CG	3.25%	
9	WARNER RECORDS	3.17%	
10	RCA	2.84%	
11	UMOD	2.11%	
12	RHINO (WARNERS)	1.97%	
13	SILVA SCREEN	1.96%	
14	CAROLINE	1.74%	
15	RELENTLESS	1.63%	
OTHERS		9.52%	

ALL ALBUMS NO. 1 VIRGIN EMI			
TW	COMPANY	SHARE	
1	VIRGIN EMI	24.83%	
2	POLYDOR	12.07%	
3	SONY CG/VIRGIN EMI	10.03%	
4	COLUMBIA	6.38%	
5	ATLANTIC	5.77%	
6	SILVA SCREEN	4.70%	
7	DECCA	4.64%	
8	UMOD	4.09%	
9	BMG	3.94%	
10	UMC	3.25%	
11	SONY MUSIC CG	2.89%	
12	WARNER RECORDS	2.73%	
13	RCA	2.45%	
14	CAROLINE	1.50%	
15	ISLAND	1.47%	
OTHERS		9.28%	

## THIS WEEK'S TOTAL MARKET SHARE

### BY CORPORATE GROUP

SINGLES STREAMS NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	36.8%	
2	SONY MUSIC	21.8%	
3	WARNER MUSIC	16.8%	
4	BMG	1.3%	
5	XL BEGGARS	1.2%	
OTHERS		22.1%	

SINGLES SALES NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	35.6%	
2	SONY MUSIC	21.2%	
3	WARNER MUSIC	17.7%	
4	BMG	1.9%	
5	XL BEGGARS	0.9%	
OTHERS		22.6%	

ARTIST ALBUM SALES NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	42.2%	
2	SONY MUSIC	17.4%	
3	WARNER MUSIC	12.1%	
4	BMG	4.9%	
5	DEMON MUSIC	1.8%	
OTHERS		21.6%	

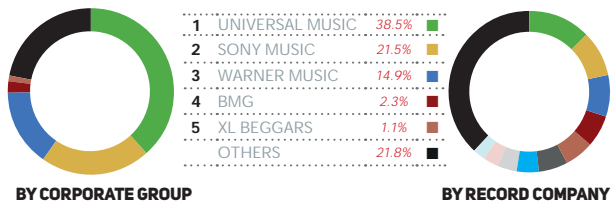
### BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			
TW	COMPANY	SHARE	
1	VIRGIN EMI	11.3%	
2	RCA	10.7%	
3	POLYDOR	10.0%	
4	ISLAND	8.1%	
5	ATLANTIC	7.3%	
6	COLUMBIA	5.9%	
7	WARNER RECORDS	4.3%	
8	PARLOPHONE	3.0%	
9	SONY MUSIC CG	1.8%	
10	UMC	1.8%	
11	RHINO (WARNERS)	1.7%	
12	SYCO MUSIC	1.2%	
13	CAROLINE	1.2%	
14	CAPITOL	1.1%	
15	DECCA	1.1%	
OTHERS		29.5%	

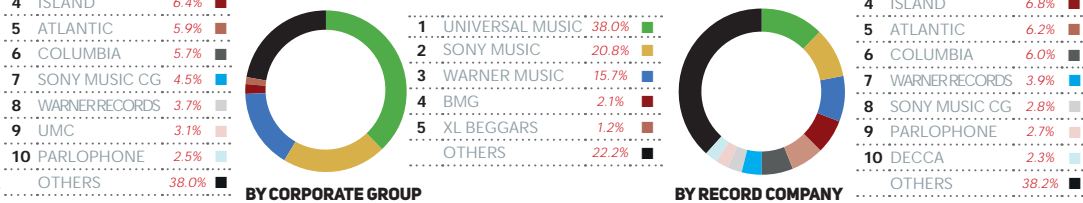
SINGLES SALES NO. 1 VIRGIN EMI			
TW	COMPANY	SHARE	
1	VIRGIN EMI	11.9%	
2	RCA	10.9%	
3	POLYDOR	10.1%	
4	ISLAND	6.2%	
5	ATLANTIC	5.6%	
6	COLUMBIA	5.5%	
7	PARLOPHONE	4.8%	
8	WARNER RECORDS	4.5%	
9	RHINO (WARNERS)	2.3%	
10	UMC	2.2%	
11	SONY MUSIC CG	2.0%	
12	DECCA	1.5%	
13	CAPITOL	1.4%	
14	SYCO MUSIC	1.1%	
15	BMG	1.1%	
OTHERS		29.0%	

ARTIST ALBUM SALES NO. 1 VIRGIN EMI			
TW	COMPANY	SHARE	
1	VIRGIN EMI	16.3%	
2	POLYDOR	8.2%	
3	DECCA	6.5%	
4	COLUMBIA	6.4%	
5	SONY MUSIC CG	6.0%	
6	RHINO (WARNERS)	4.1%	
7	BMG	4.0%	
8	UMC	3.7%	
9	ATLANTIC	3.0%	
10	RCA	3.0%	
11	ISLAND	2.6%	
12	WARNER RECORDS	2.6%	
13	DEMON MUSIC	1.8%	
14	PARLOPHONE	1.7%	
15	UMOD	1.6%	
OTHERS		28.3%	

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



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



## MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL		SALES	SALES	SEA2
THIS WEEK	561,437	2066,659,234	236,289,274	19,407,290	558,503	79,392	1,236,255	1,874,150	203,905	823,026	1,255,029	2,078,055
LAST 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
% CHANGE	-0.8%	4.4%	-1.6%	4.6%	15.1%	-1.3%	5.5%	7.8%	1.2%	9.6%	5.6%	7.1%



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	45.4%
2	SONY MUSIC	31.5%
3	SILVA SCREEN	6.8%
4	BMG	4.4%
5	WARNER MUSIC	2.6%
	OTHERS	9.3%

#### ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	42.9%
2	SONY MUSIC	20.6%
3	WARNER MUSIC	10.0%
4	BMG	4.8%
5	SILVA SCREEN	2.5%
	OTHERS	19.3%

#### SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.2%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	17.0%
4	BMG	1.2%
5	XL BEGGARS	1.2%
	OTHERS	21.8%

#### 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	16.4%
4	BMG	2.0%
5	XL BEGGARS	1.2%
	OTHERS	22.1%

#### AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	20.6%
3	WARNER MUSIC	17.0%
4	BMG	1.8%
5	XL BEGGARS	1.3%
	OTHERS	22.6%

### BY RECORD COMPANY

#### COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	30.7%
2	VIRGIN EMI	16.6%
3	UMC	16.5%
4	UMOD	10.4%
5	SILVA SCREEN	6.8%
6	BMG	2.4%
7	DEMON MUSIC	2.2%
8	UNION SQUARE	1.9%
9	RHINO (WARNERS)	1.7%
10	BIG 3	1.2%
11	ISLAND	0.6%
12	DECCA	0.6%
13	POLYDOR	0.5%
14	RCA	0.4%
15	NOT NOW MUSIC	0.4%
	OTHERS	7.1%

#### ALL ALBUM SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	16.4%
2	SONY MUSIC CG	11.6%
3	UMC	6.6%
4	POLYDOR	6.5%
5	DECCA	5.1%
6	COLUMBIA	5.0%
7	BMG	3.7%
8	UMOD	3.6%
9	RHINO (WARNERS)	3.6%
10	SILVA SCREEN	2.5%
11	RCA	2.4%
12	ATLANTIC	2.4%
13	ISLAND	2.2%
14	WARNER RECORDS	2.0%
15	DEMON MUSIC	1.9%
	OTHERS	24.6%

#### 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	3.2%
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	2.9%
10	RHINO (WARNERS)	2.5%
11	PARLOPHONE	2.4%
12	DECCA	1.5%
13	BMG	1.2%
14	UMOD	1.0%
15	CAPITOL	1.0%
	OTHERS	30.4%

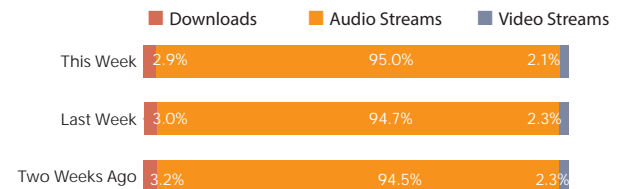
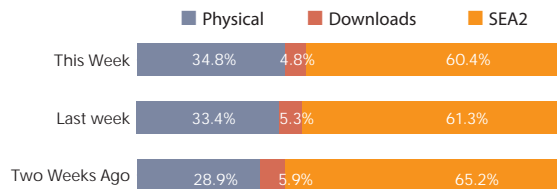
#### AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.6%
3	RCA	9.3%
4	ISLAND	8.1%
5	ATLANTIC	7.6%
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	2.2%
12	DECCA	1.5%
13	BMG	1.1%
14	CAPITOL	1.0%
15	SYCO MUSIC	1.0%
	OTHERS	30.6%

### ALBUMS

### FORMAT SPLITS

### SINGLES



## 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	32,933,352	90,280,418,503	11,509,597,769	860,001,411	17,330,477	4,474,823	54,537,174	76,342,474	5,825,698	27,595,626	54,572,547	82,168,173
LAST YEAR	45,358,124	73,113,904,380	4,642,577,007	748,948,831	20,902,827	6,249,835	44,949,488	72,102,150	8,947,916	36,100,578	44,949,488	81,050,066
% CHANGE	-27.4%	23.5%	N/A	14.8%	-17.1%	-28.4%	21.3%	5.9%	-34.9%	-23.6%	21.4%	1.4%

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# OFFICIAL UK STREAMING TOP 50



TONES & I

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

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## OFFICIAL RECORD STORE TOP 20

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



NICK CAVE

TW	LW	ARTIST	TITLE	LABEL
1	2	Nick Cave & The Bad Seeds	Ghosteen	Ghosteen
2	4	Michael Kiwanuka	Kiwanuka	Polydor
3	1	Snow Patrol	Reworked	Polydor
4	7	Fontaines DC	Dogrel	Partisan
5	RE	Sudan Archives	Athena	Stones Throw
6	NEW	Tindersticks	No Treasure But Hope	City Slang
7	NEW	DJ Shadow	Our Pathetic Age	Mass Appeal
8	NEW	Jeffrey Lewis & The Voltage	Bad Wiring	Moshi Moshi
9	3	Tom Walker	What A Time To Be Alive	Relentless
10	NEW	David Bowie	Space Oddity	Parlophone
11	NEW	The Clash	London Calling	Columbia
12	NEW	Pumarosa	Devastation	Fiction
13	NEW	Ronnie Wood With His Wild Five	Mad Lad - A Live Tribute To Chuck Berry	BMG
14	6	FKA Twigs	Magdalene	Young Turks
15	NEW	Fontaines DC	Darklands Versions	Partisan
16	NEW	Bonnie "Prince" Billy	I Made A Place	Domino
17	10	Jeff Lynne's ELO	From Out Of Nowhere	RCA
18	14	A Winged Victory For The Sullen	The Undivided Five	Ninja Tune
19	NEW	Toy	Songs Of Consumption	Tough Love
20	5	The Script	Sunsets & Full Moons	Columbia

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## COMPILATION CHART TOP 20

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



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	1	Now That's What I Call Music! 104	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	2	BBC Children In Need: Got It Covered	Silva Screen	(The Orchard/Proper)
3	3	Dreamboats & Petticoats - Silver Linings	UMOD	(Sony DADC UK)
4	NEW	Now 100 Hits: Even More Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
5	7	Peaky Blinders OST	UMC	(Sony DADC UK)
6	5	Now 100 Hits Christmas	Sony Music CG/Virgin EMI	(Sony DADC UK)
7	NEW	Frozen II - OST	Walt Disney	(Sony DADC UK)
8	NEW	The Best 70s Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
9	10	Christmas - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
10	8	The Annual 2020	Ministry Of Sound	(Cinram)
11	RE	Now 100 Hits - Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
12	11	Now That's What I Call Music! 103	Sony Music CG/Virgin EMI	(Sony DADC UK)
13	4	Now That's What I Call Music! 4	Sony Music CG/Virgin EMI	(Sony DADC UK)
14	RE	Now That's What I Call Disney	Sony Music CG/Virgin EMI	(Sony DADC UK)
15	NEW	The Best Disco Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
16	9	Now 100 Hits Forgotten 90s	Sony Music CG/Virgin EMI	(Sony DADC UK)
17	17	Now That's What I Call Christmas	Sony Music CG/Virgin EMI/WMTV	(Sony DADC UK)
18	6	BBC Radio 1's Live Lounge: The Collection	Ministry Of Sound	(Cinram)
19	14	The Most Wonderful Christmas	Sony Music CG	(Cinram)
20	13	Top Boy - A Selection Of Music Inspired By The Series	Warner	(Arvato)

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	KSI Ft Rick Ross, Lil Baby & S-X Down Like That / BMG (ADA Arvato)
2	3	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
3	4	Jorja Smith Ft Burna Boy Be Honest / FAMM (The Orchard)
4	6	Endor Pump It Up / Defected (ADA Arvato)
5	2	Arizona Zervas Roxanne / Arizona Zervas (PK Interactive)
6	7	AJ Tracey Ft MoStack & Not3s Floss / AJ Tracey (ADA Arvato)
7	8	Lauv & Anne-Marie Fuck, I'm Lonely / Lauv (AWAL)
8	11	Freya Ridings Castles / Good Soldier (AWAL)
9	10	NSG Trust Issues / NSG (The Orchard)
10	9	AJ Tracey & Skepta Kiss and Tell / Boy Better Know (The Orchard)
11	13	Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
12	16	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
13	17	Gerry Cinnamon Canter / Little Runaway (AWAL)
14	19	Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
15	20	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
16	14	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
17	23	Adele Someone Like You / XL (PIAS Cinram)
18	RE	Slade Merry Xmas Everybody / BMG (ADA Arvato)
19	22	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
20	27	Gerry Cinnamon Sun Queen / Little Runaway (AWAL)
21	26	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
22	18	BTS Ft Lauv Make It Right / Big Hit Ent. (The Orchard)
23	28	Tyga Ft Offset Taste / Last Kings (Empire)
24	NEW	Trevor Daniel Falling / Alamo (Empire)
25	21	Roberto Surace Joys / Defected (ADA Arvato)
26	30	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
27	29	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
28	RE	The White Stripes Seven Nation Army / XL (PIAS)
29	RE	Passenger Let Her Go / Nettwerk (ADA Arvato)
30	RE	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Trevor Daniel Falling / Alamo (Alamo)
2	2	Roberto Surace Joys / Defected (Defected)
3	NEW	Essie Gang Ft SQ Diesel Pattern Chanel / Black Butter (Black Butter)
4	5	Bru-C & Simula You & I / Crucast (Crucast)
5	3	Nafe Smalitz Bad To The Bone / Ozone (Ozone Music)
6	NEW	D Double E Fresh N Clean (Silence The Critics) / Bluku (Bluku Music)
7	7	Dave & J Hus Samantha / Tropics (Tropics)
8	10	Rex Orange County Ft Benny Sings Loving Is Easy / Rex Orange County (Kobalt Music Group)
9	4	OFB, BandoKay & Double Lz Ft SJ Once In A While / RatTrap Reality (RatTrap Reality)
10	NEW	JB Scofield OK OK / JB Scofield (JB Scofield)
11	8	SL Tropical / SL (SL)
12	9	The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
13	11	Fisher Losing It / Good Company (Good Company)
14	12	Bbno\$ & Yung Gravy Shining On My Ex / Bbno\$ (Bbno\$)
15	6	Jodie Whittaker & The BBC Concert Orchestra Yellow / Silva Screen (Silva Screen)
16	13	Jorja Smith & Preditah On My Mind / FAMM (FAMM)
17	15	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
18	14	Blanco Brown The Git Up / Broken Bow (BMC)
19	16	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
20	18	Fisher You Little Beauty / Good Company (Good Company)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	NEW	Chris Kamara Here's To Christmas / So What? (NOVA Rom/Sony DADC UK)
2	NEW	Collabro Love Like This / BMG (ADA Arvato)
3	3	Aled Jones & Russell Watson Back In Harmony / BMG (ADA Arvato)
4	4	Daniel O'Donnell Halfway To Paradise / DMG TV (Sony DADC UK)
5	5	Rick Astley The Best Of Me / BMG (ADA Arvato)
6	NEW	Ronnie Wood With His... Mad Lad - A Live Tribute To Chuck Berry / BMG (ADA Arvato)
7	1	Nick Cave & The Bad Seeds Ghosteen / Ghosteen (AWAL/Proper)
8	2	Simply Red Blue Eyed Soul / BMG (ADA Arvato)
9	NEW	Village People Gold / Crimson (Sony DADC UK)
10	8	Peppa Pig My First Album / eOne (Entertainment One)
11	NEW	Sparks Gratuitous Sax & Senseless Violins / BMG (ADA Arvato)
12	NEW	Tindersticks No Treasure But Hope / City Slang (ROM/Sony DADC UK)
13	12	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
14	NEW	Nathan Carter Irish Heartland / Sharpe (Proper)
15	23	Amy Wadge Keeping Faith - Series 1 And 2 / Cold Coffee (ADA Arvato)
16	RE	Dido Still On My Mind / BMG (ADA Arvato)
17	25	Fontaines DC Dogrel / Partisan (PIAS Cinram)
18	RE	Billy Bragg Best Of Billy Bragg At The BBC / Cooking Vinyl (The Orchard/Proper)
19	NEW	Bonnie "Prince" Billy I Made A Place / Domino (PIAS Cinram)
20	NEW	Original Cast Recording Max Warp Doctor Who / Demon (Sony DADC UK)
21	RE	Gang Starr One Of The Best Yet / Gang Starr Enterprise (INgrooves/Proper)
22	6	FKA Twigs Magdalene / Young Turks (PIAS Cinram)
23	NEW	Fontaines DC Darklands Versions / Partisan (PIAS Cinram)
24	21	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
25	18	Belinda Carlisle Gold / Crimson (Sony DADC UK)
26	17	Alter Bridge Walk The Sky / Napalm (The Orchard/Proper)
27	NEW	Jeffrey Lewis & The Voltage Bad Wiring / Moshi Moshi (ROM/Sony DADC UK)
28	9	Gene Clark No Other / 4AD (PIAS Cinram)
29	NEW	The Pineapple Thief Hold Our Fire - Live / Kscope (Proper)
30	19	Hank Marvin Gold / Crimson (Sony DADC UK)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Ronnie Wood With His Wild Five Mad Lad - A Live Tribute To Chuck Berry / BMG (BMG)
2	1	Peppa Pig My First Album / eOne (eOne Music)
3	5	Amy Wadge Keeping Faith - Series 1 And 2 / Cold Coffee (Cold Coffee Music)
4	NEW	Jeffrey Lewis & The Voltage Bad Wiring / Moshi Moshi (Moshi Moshi)
5	2	Gene Clark No Other / 4AD (XL Beggars)
6	NEW	Toy Songs Of Consumption / Tough Love (Tough Love)
7	RE	Sudan Archives Athena / Stones Throw (Stones Throw)
8	NEW	The Ninth Wave Infancy / Distiller (Distiller)
9	12	A Winged Victory for the Sullen The Undivided Five / Ninja Tune (Ninja Tune)
10	NEW	Libera & Robert Prizeman Christmas Carols With Libera / Invisible Hands (Invisible Hands)
11	NEW	Ninja Sex Party Under The Covers - Vol III / Ninja Sex Party (Ninja Sex Party)
12	9	Twice Feel Special / JYP Ent. (JYP Ent.)
13	RE	Weyes Blood Titanic Rising / Sub Pop (Sub Pop)
14	RE	Waterparks Fandom / Hopeless (Hopeless)
15	RE	Jane Weaver Loops In The Secret Society / Fire (Fire)
16	RE	Show Of Hands Battlefield Dance Floor / Proper (Proper)
17	20	Phil Campbell Old Lions Still Roar / Nuclear Blast (Nuclear Blast)
18	11	Lankum The Livelong Day / Rough Trade (XL Beggars)
19	RE	John (Times Two) Out Here On The Fringes / Pets Care (Pets Care)
20	NEW	Owen Mac Thanks To You / Sharpe (Sharpe Music)

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	SALE POS	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	44	Coldplay Orphans / Parlophone	WMG	5,374	+8%	238	81.03	+12%
2	2	2	Dua Lipa Don't Start Now / Warner	WMG	4,656	+24%	225	63.14	+5%
3	6	6	Lewis Capaldi Bruises / EMI	UMG	3,219	+4%	162	51.78	+11%
4	5	39	Tom Walker Better Half Of Me / Relentless	SME	4,703	+19%	199	49.7	-4%
5	3	7	Ed Sheeran Ft Camila Cabello & Cardi B South Of The Border / Asylum	WMG	4,039	+3%	214	48.67	-12%
6	4	45	Kygo & Whitney Houston Higher Love / Columbia/Kygo	SME	5,427	-3%	230	45.28	-13%
7	7	8	Lizzo Good As Hell / Atlantic	WMG	4,212	0%	224	44.49	-5%
8	29	43	Sigala Ft Ella Henderson We Got Love / Ministry Of Sound	SME	2,460	+5%	153	43.85	+88%
9	8	41	The Script The Last Time / Columbia	SME	5,588	-4%	215	42.48	+0%
10	9	1	Tones & I Dance Monkey / Parlophone	WMG	4,384	+3%	189	41.08	-1%
11	18	12	Meduza Ft Becky Hill & Goodboys Lose Control / Polydor	UMG	2,645	+3%	153	38.98	+11%
12	12	20	Jax Jones & Ella Henderson This Is Real / Polydor	UMG	3,139	+11%	162	38.76	+1%
13	13	4	Regard Ride It / Ministry Of Sound	SME	4,784	+1%	188	37.89	+0%
14	11	15	Riton & Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound	SME	2,716	+4%	151	36.8	-4%
15	16	9	Selena Gomez Lose You To Love Me / Interscope	UMG	2,880	+16%	151	36.61	+2%
16	14	16	Harry Styles Lights Up / Columbia	SME	2,295	+1%	180	35.79	-5%
17	19	42	Dan & Shay Ft Justin Bieber 10,000 Hours / Def Jam/Warner	WMG/UMG*	3,264	-4%	204	35.42	+7%
18	10	11	Post Malone Circles / Republic	UMG	4,298	-7%	205	33.88	-14%
19	17	49	Joel Corry Sorry / Asylum/Perfect Havoc	WMG	3,721	-2%	163	33.68	-5%
20	27	25	Niall Horan Nice To Meet Ya / Capitol	UMG	1,033	+31%	143	32.94	+24%
21	20	48	Shawn Mendes & Camila Cabello Señorita / EMI/Syco	UMG/SME*	4,021	-10%	221	31.42	-3%
22	15	5	Maroon 5 Memories / Interscope	UMG	4,932	+4%	196	31.06	-14%
23	21	24	Travis Scott Highest In The Room / Cactus Jack/Epic/Grand Hustle	SME	1,071	+15%	59	29.07	-5%
24	25	14	Blackbear Hot Girl Summer / Interscope	UMG	1,730	+9%	86	28.62	+5%
25	24		Liam Payne Ft A Boogie Wit Da Hoodie Stack It Up / Capitol	UMG	1,604	-19%	105	27.15	-5%
26	26		Ed Sheeran & Justin Bieber I Don't Care / Asylum/Def Jam	WMG/UMG*	3,404	-6%	223	26.44	-2%
27	23	21	Aitch Ft Ziezie Buss Down Since 93	SME	1,171	+13%	101	26.2	-11%
28	48	50	Ed Sheeran Ft Khalid Beautiful People / Asylum/Columbia	WMG/SME*	2,356	+48%	156	25.02	+80%
29	22	26	Tiesto & Mabel God Is A Dancer / Polydor	UMG	2,738	-3%	165	22.93	-24%
30	31		George Michael This Is How (We Want You To Get High) / EMI	UMG	642	+104%	90	22.86	+3%
31	28		Lewis Capaldi Hold Me While You Wait / EMI	UMG	3,331	-8%	223	22.79	-6%
32	NEW		James Blunt The Truth / Atlantic	WMG	67	+1575%	15	21.47	+250%
33	41	13	J Hus Must Be Black Butter	SME	436	+93%	73	20.73	+15%
34	36	28	Lewis Capaldi Someone You Loved / EMI	UMG	2,322	+2%	232	19.83	+5%
35	NEW	3	Billie Eilish Everything I Wanted / Interscope	UMG	420	+589%	104	19.37	+682%
36	NEW	10	Arizona Zervas Roxanne / Sony	SME	1,007	+241%	45	19.2	+250%
37	35	34	Sam Feldt Ft Rani Post Malone Spinnin'	WMG	2,302	-7%	103	18.76	-2%
38	34	40	Ed Sheeran Ft Stormzy Take Me Back To London / Asylum	WMG	1,639	-3%	85	18.3	-8%
39	39	23	Dermot Kennedy Outnumbered / Island	UMG	2,731	-8%	133	18.26	-1%
40	33		Sam Smith How Do You Sleep? / Capitol	UMG	2,518	-16%	168	18.21	-12%
41	42		Freya Ridings Castles / Good Soldier	IND.	2,895	-8%	169	18.04	+3%
42	43	68	Young T & Bugsey Ft Aitch Strike A Pose / Black Butter	SME	1,259	-3%	41	16.1	-5%
43	NEW		Georgia Never Let You Go / Domino	IND.	110	+24%	13	14.8	+112%
44	37		Pink Walk Me Home / RCA	SME	1,915	-17%	181	14.56	-21%
45	44		Marshmello Ft Churches Here With Me / Joytime/Positiva	UMG	1,860	-10%	183	14.4	-7%
46	NEW	29	Endor Pump It Up / Defected	IND.	590	+72%	93	14.3	+49%
47	47		Tiesto, Jonas Blue & Rita Ora Ritual / Positiva	UMG/WMG*	1,635	-1%	73	13.67	-2%
48	40	67	Dominic Fike 3 Nights / Columbia	SME	1,735	-22%	109	13.64	-25%
49	30	31	Camila Cabello Liar / Epic/Syco	SME	1,748	-23%	156	13.55	-39%
50	45		Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	1,832	-5%	212	13.47	-13%

## UK TV AIRPLAY TOP 50



TW	LW	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND	STNS
1	1	Lizzo Good As Hell / Atlantic	WMG	363	+0%	9
2	2	Tones & I Dance Monkey / Parlophone	WMG	311	-2%	10
3	3	Jorja Smith Ft Burna Boy Be Honest / Famm	SME	298	-4%	9
4	4	Post Malone Circles / Republic	UMG	295	-	10
5	5	Dua Lipa Don't Start Now / Warner	WMG	264	-9%	8
6	8	Mariah Carey All I Want For Christmas Is You / Columbia	SME	263	+20%	9
7	6	Regard Ride It / Ministry Of Sound	SME	263	+7%	9
8	7	Wham! Last Christmas / RCA	SME	240	+6%	7
9	16	East 17 Stay Another Day / Rhino	WMG	233	+18%	8
10	33	Meduza Ft Becky Hill & Goodboys Lose Control / Polydor	UMG	232	+39%	8
11	13	Riton & Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound	SME	224	+10%	8
12	11	The Pogues Ft Kirsty MacColl Fairytale Of New York / Rhino	WMG	221	+4%	7
13	9	Tiesto & Mabel God Is A Dancer / Polydor	UMG	218	+3%	8
14	17	Shakin' Stevens Merry Christmas Everyone / Epic	SME	207	+5%	7
15	18	Slade Merry Xmas Everybody / Polydor	UMG	205	+7%	6
16	10	Selena Gomez Lose You To Love Me / Interscope	UMG	202	-5%	7
17	20	Elton John Step Into Christmas / Mercury	UMG	201	+7%	7
18	25	John & Yoko & The... Happy Xmas (War Is Over) / Apple Corps	UMG	197	+11%	6
19	14	AJ Tracey Ladbroke Grove / AJ Tracey	IND.	196	-3%	9
20	22	Band Aid Do They Know It's Christmas / Mercury	UMG	193	+4%	7
21	31	Chris Rea Driving Home For Christmas / Rhino	WMG	188	+11%	7
22	24	Paul McCartney Wonderful Christmastime / Concord/EMI	UMG	185	+3%	6
23	15	Kygo & Whitney Houston Higher Love / Columbia/Kygo	SME	184	-8%	9
24	23	Spice Girls 2 Become 1 / Virgin	UMG	183	+1%	8
25	27	Cliff Richard Mistletoe And Wine / Parlophone	UMG	182	+5%	7
26	35	Mel & Kim Rockin' Around The Christmas Tree / Parlophone	UMG	178	+9%	7
27	12	Ed Sheeran Ft Stormzy Take Me Back To London / Asylum	WMG	176	-15%	9
28	39	Ed Sheeran Ft Camila Cabello ... South Of The Border / Asylum	WMG	174	+10%	7
29	38	Wizzard I Wish It Could Be Christmas Everyday / Rhino	WMG	173	+9%	6
30	32	Lewis Capaldi Bruises / EMI	UMG	172	+2%	6
31	41	Darlene Love & The E Street Band All Alone On Christmas / Arista	SME	170	+13%	7
32	29	Leona Lewis One More Sleep / Syco	SME	168	-2%	7
33	42	Jax Jones & Ella Henderson This Is Real / Polydor	UMG	166	+11%	7
34	21	Joel Corry Sorry / Asylum/Perfect Havoc	WMG	166	-11%	8
35	34	Maroon 5 Memories / Interscope	UMG	163	-1%	6
36	36	Travis Scott Highest In The... / Cactus Jack/Epic/Grand Hustle	SME	162	+1%	5
37	19	Harry Styles Lights Up / Columbia	SME	161	-16%	6
38	28	Shawn Mendes & Camila Cabello Señorita / EMI/Syco	UMG/SME*	154	-10%	9
39	45	The Darkness Christmas Time (Don't Let The Bells End) / Rhino	WMG	153	+6%	6
40	49	Ariana Grande Santa Tell Me / Republic/Island	UMG	150	+13%	5
41	RE	Destiny's Child 8 Days Of Christmas / Epic	SME	145	+11%	6
42	48	AJ Tracey Ft Mostack & Not3s Floss / AJ Tracey	IND.	144	+7%	8
43	37	Lil Nas X Old Town Road / Lil Nas X	SME	144	-10%	11
44	RE	Boney M Mary's Boy Child/Oh My Lord / Sony Music CG	SME	139	+7%	8
45	40	Mist Ft Fredo So High / Since 93/Warner	WMG	137	-10%	8
46	26	Young T & Bugsey Ft Aitch Strike A Pose / Black Butter	SME	137	-21%	8
47	RE	Sam Feldt Ft Rani Post Malone / Spinnin'	WMG	136	+4%	7
48	44	Mabel Mad Love / Polydor	UMG	135	-7%	10
49	43	Sidhu Moose Wala & Mist Ft... 47 / Catalyst	IND.	135	-9%	5
50	RE	Post Malone Ft Young Thug Goodbyes / Republic	UMG	133	+13%	8



# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	12	Tones And I Dance Monkey	Warner Music	WMG	30,104	+0%	1,385	764.55m	+1%
2	2	11	Post Malone Circles	Universal Music	UMG	21,318	-1%	1,185	544.70m	0%
3	6	7	Maroon 5 Memories	Polydor	UMG	19,276	+11%	1,189	463.95m	+14%
4	4	20	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/S	15,458	+1%	1,063	430.44m	-3%
5	3	21	Shawn Mendes & Camil.. Señorita	Universal Music	UMG/S	19,142	-8%	1,417	421.34m	-8%
6	7	8	Regard Ride It	Ministry of Sound	SME	18,194	+5%	926	406.80m	+6%
7	10	4	Coldplay Orphans	Parlophone	WMG	16,257	+8%	1,171	404.08m	+12%
8	9	12	Ava Max Torn	Atlantic	WMG	11,528	-1%	769	397.41m	+5%
9	13	3	Dua Lipa Don't Start Now	Warner Records	WMG	18,730	+34%	1,197	389.06m	+27%
10	8	15	Jonas Brothers Only Human	Polydor	UMG	10,893	+0%	715	375.13m	-1%
11	5	19	Kygo x Whitney Houston Higher Love	Columbia	SME	19,509	-6%	1,248	370.54m	-13%
12	11	38	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	12,735	-1%	1,179	308.22m	-13%
13	12	28	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	11,884	-10%	1,168	298.39m	-9%
14	17	5	Ed Sheeran feat. Cam.. South Of The Border	Atlantic	WMG	13,061	+3%	993	292.80m	+8%
15	15	9	Camila Cabello Liar	Syco	SME	11,886	-5%	957	284.59m	+2%
16	14	20	Younotus & Janieck &.. Narcotic	B1 Recordings	SME	7,209	-6%	487	284.05m	-3%
17	16	19	Pink feat. Cash Cash Can We Pretend	RCA	SME	7,492	-5%	508	262.58m	-4%
18	18	4	Meduza, Becky Hill &.. Lose Control	Polydor	UMG	12,528	+11%	877	248.94m	+15%
19	21	10	Dermot Kennedy Outnumbered	Island	UMG	9,196	-2%	552	208.85m	+5%
20	23	6	Liam Payne feat. A B.. Stack It Up	Capitol Records	UMG	8,029	-5%	527	206.20m	+10%
21	19	15	Freya Ridings Castles	Universal Music	UMG	8,709	-3%	643	205.45m	0%
22	22	15	Tom Gregory Small Steps	Kontor Records	Ind.	4,559	0%	288	188.52m	-4%
23	20	40	Mabel Don't Call Me Up	Polydor	UMG	6,756	-7%	902	185.57m	-7%
24	24	16	Sam Smith How Do You Sleep?	Capitol Records	UMG	9,636	-9%	819	171.08m	-8%
25	26	9	Sia Unstoppable	RCA	SME	3,475	-2%	177	168.43m	-4%
26	40	3	Riton x Oliver Helde.. Turn Me On	Ministry of Sound	SME	8,852	+13%	737	168.17m	+24%
27	39	3	Mark Forster 194 Länder	SMD/Four Music	SME	3,121	+11%	198	163.31m	+18%
28	30	2	Lizzo feat. Ariana G.. Good As Hell	WEA International	WMG	9,305	+12%	758	163.11m	+7%
29	25	20	DJ Snake feat. J Bal.. Loco Contigo	Polydor	UMG	5,033	-10%	536	162.63m	-8%
30	28	21	Imagine Dragons Birds	Interscope	UMG	4,625	-6%	412	161.26m	0%
31	34	9	VIZE feat. Laniia Stars	Kontor Records	Ind.	4,094	-2%	247	161.24m	+8%
32	47	2	Black Eyed Peas, The.. RITMO (Bad Boys For ..	Sony Music	SME/UI	7,460	+16%	546	160.72m	+29%
33	29	33	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	3,716	-2%	482	158.97m	-2%
34	32	9	Tim Bendzko Hoch	SMD/Jive German	SME	2,867	+4%	200	155.63m	+3%
35	35	7	Lotte & Max Giesinger Auf Das, Was Da Noch..	SMD/Columbia De	SME	2,833	0%	186	155.22m	+6%
36	27	12	Lena & Nico Santos Better	Polydor	UMG	4,692	-8%	246	155.03m	-7%
37	36	6	Maître Gims & Sting Reste	B1 Recordings	SME	2,984	+14%	207	154.26m	+7%
38	33	30	Lil Nas X Old Town Road	Columbia	SME	5,635	-3%	679	152.30m	+1%
39	44	48	Dermot Kennedy Power Over Me	Island	UMG	2,869	-4%	527	140.27m	+6%
40	37	3	Dan + Shay feat. Jus.. 10,000 Hours	Warner Music Nas	WMG/L	8,533	-3%	684	135.22m	-6%
41	49	2	Selena Gomez Lose You To Love Me	Interscope	UMG	8,397	+16%	715	129.25m	+6%
42	43	5	Tiësto feat. Mabel God Is A Dancer	Universal Music	UMG	7,986	-2%	672	128.87m	-3%
43	50	2	Rea Garvey Let's Be Lovers Tonight	Polydor	UMG	2,083	-4%	171	126.37m	+3%
44	31	23	Avicii Heaven	PRMD	UMG	6,401	-10%	677	125.64m	-17%
45	42	37	Daddy Yankee feat. Snow Con Calma	EI Cartel	UMG	4,939	-8%	627	125.12m	-6%
46	41	39	Pink Walk Me Home	RCA	SME	4,832	-7%	715	123.53m	-8%
47	52	58	Panic! At The Disco High Hopes	Atlantic	WMG	4,430	-1%	850	123.14m	+2%
48	51	1	Harry Styles Lights Up	Sony Music	SME	7,133	+0%	742	122.11m	+1%
49	59	8	Faim, The Summer Is A Curse	Rise Records	Ind.	2,139	+4%	188	121.01m	+16%
50	38	53	Ava Max Sweet But Psycho	Atlantic	WMG	5,426	-1%	990	120.18m	-15%



TONES AND I



POST MALONE



AVA MAX



SAM SMITH



PINK

## UK SONGS

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

## UK ALBUMS

TW	ARTIST/TITLE
1	Tory Lanez Chixtape 5
2	Ed Sheeran No.6 Collaborations Project
3	D-Block Europe PTSD
4	Lewis Capaldi Divinely Uninspired To A Hellish...
5	Post Malone Hollywood's Bleeding
6	Summer Walker Over It
7	Krept & Konan Revenge Is Sweet
8	Various Artists Top Boy (A Selection Of...)
9	Billie Eilish When We All Fall Asleep, Where...
10	Various Artists The Greatest Showman
11	Kanye West Jesus Is King
12	Aitch Aitch20
13	AJ Tracey AJ Tracey
14	Various Artists Christmas Hits
15	Ed Sheeran = (Deluxe)
16	Jax Jones Snacks (Supersize)
17	Dave Psychodrama
18	Tom Walker What A Time To Be Alive
19	Taylor Swift Lover
20	Drake Scorpion

## US SONGS

TW	ARTIST/TITLE
1	Lil Baby Woah
2	Jhené Aiko None of Your Concern (feat...)
3	Billie Eilish Everything I Wanted
4	Tory Lanez & T-Pain Jerry Sprunger
5	Tory Lanez The Take (feat. Chris Brown)
6	A Boogie Wit Da Hoodie Reply (feat. Lil Uzi Vert)
7	Travis Scott Highest In The Room
8	Arizona Zervas Roxanne
9	Tory Lanez Beauty In The Benz (feat. Snoop Dogg)
10	Dababy Bop
11	Tory Lanez The Trade (feat. Jagged Edge...)
12	Juice Wrld & YoungBoy Neve... Bandit
13	Tory Lanez Broken Promises
14	Mustard Ballin' (feat. Roddy Ricch)
15	Tory Lanez Yessir
16	Chris Brown No Guidance (feat. Drake)
17	Future Last Name (feat. Lil Durk)
18	Selena Gomez Lose You To Love Me
19	YoungBoy Never Broke Again Make No Sense
20	Tory Lanez Luv Ya Gyal...

## US ALBUMS

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

## UK PLAYLISTS

TW	TITLE/CURATOR
1	Top 100: UK Apple Music
2	Today's Hits Apple Music
3	Essential Christmas Apple Music
4	The A-List: Pop Apple Music
5	Urban Throwback Apple Music
6	Now 104 Now
7	DanceXL Apple Music
8	Pure Throwback Apple Music
9	Agenda Apple Music
10	Feeling Happy Apple Music
11	Friday Feeling Apple Music
12	Acoustic Hits Apple Music
13	Pure Party Apple Music
14	80s Hits Essentials Apple Music
15	Feeling Good Apple Music
16	90s Hits Essentials Apple Music
17	UK Rap Apple Music
18	Pop Throwback Apple Music
19	Pure Motivation Apple Music
20	Pure Workout Apple Music



POST MALONE



TAYLOR SWIFT



LEWIS CAPALDI



TRAVIS SCOTT



DUA LIPA

## 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	Lewis Capaldi Bruises
6	Tom Walker Better Half Of Me
7	Billie Eilish Everything I Wanted
8	Lewis Capaldi Before You Go
9	Regard Ride It
10	The Script The Last Time

## UK ALBUMS

TW	ARTIST/TITLE
1	Westlife Spectrum
2	Various Artists BBC Children In Need: Got It Covered
3	Céline Dion Courage
4	Various Artists Now That's What I Call Music! 104
5	Lady Antebellum Ocean
6	Various Artists Frozen 2
7	Chris Kamara Here's To Christmas
8	George Michael & Wham! George Michael & Wham! Last...
9	Lewis Capaldi Divinely Uninspired To A Hellish Extent
10	Michael Ball & Alfie Boe Back Together

## US SONGS

TW	ARTIST/TITLE
1	Pink Love Me Anyway (feat. Chris Stapleton)
2	Billie Eilish Everything I Wanted
3	Maroon 5 Memories
4	Lady Antebellum What If I Never Get Over You
5	Taylor Swift Lover (Remix)
6	Old Dominion One Man Band
7	Post Malone Circles
8	Harry Styles Watermelon Sugar
9	Taylor Swift Beautiful Ghosts
10	Selena Gomez Lose You To Love Me

## US ALBUMS

TW	ARTIST/TITLE
1	Lady Antebellum Ocean
2	Céline Dion Courage
3	Various Artists Frozen 2
4	Tory Lanez Chixtape 5
5	Luke Combs What You See Is What You Get
6	Kanye West Jesus Is King
7	Ninja Sex Party Under the Covers, Vol. 3
8	Lil Peep Everybody's Everything
9	Post Malone Hollywood's Bleeding
10	Taylor Swift Lover





# STREAMING

## GLOBAL

TW	ARTIST/TITLE
1	Billie Eilish Everything I Wanted
2	Tones and I Dance Monkey
3	Maroon 5 Memories
4	Arizona Zervas Roxanne
5	Post Malone Circles
6	Selena Gomez Lose You To Love Me
7	Dua Lipa Don't Start Now
8	Lewis Capaldi Someone You Loved
9	J Balvin, The Black Eyed Peas Ritmo (Bad Boys For Life)
10	Camila Cabello, Shawn Mendes Señorita
11	Travis Scott Highest In The Room
12	Blackbear Hot Girl Bummer
13	Regard Ride It
14	Harry Styles Lights Up
15	Billie Eilish Bad Guy
16	Anuel AA, Daddy Yankee, J Balvin... China
17	Ed Sheeran, Khalid Beautiful People
18	Dan + Shay, Justin Bieber 10,000 Hours
19	Shaed, Zayn Trampoline
20	Sam Smith How Do You Sleep?

## EUROPE

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

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Billie Eilish Everything I Wanted
3	Dua Lipa Don't Start Now
4	Arizona Zervas Roxanne
5	Regard Ride It
6	Post Malone Circles
7	Ed Sheeran, Camila Cabello, Cardi B South Of The Border
8	Becky Hill, Goodboys, Meduza Lose Control
9	Blackbear Hot Girl Bummer
10	KSI, Lil Baby, Rick Ross, S-X Down Like That
11	Lewis Capaldi Someone You Loved
12	Harry Styles Lights Up
13	Maroon 5 Memories
14	Selena Gomez Lose You To Love Me
15	J Hus Must Be
16	Dave Professor X
17	Lewis Capaldi Bruises
18	Travis Scott Highest In The Room
19	Oliver Heldens, Riton, Vula Turn Me On (feat. Vula)
20	Fredo Netflix & Chill

## FRANCE

TW	ARTIST/TITLE
1	Gambi Popopop
2	Tones And I Dance Monkey
3	Larry, RK Woin Woin feat. RK
4	Gambi Hé Oh
5	Dadju Ma Vie
6	Dadju Compliqué
7	Angèle Oui Ou Non
8	Naza Loin De Moi
9	Dadju, Koba Lad TPB
10	Dadju, Nekfeu Paire D'As
11	Maes Street
12	Pik Un Peu De Haine
13	47ter Côte Ouest
14	Niska Bâtiment
15	Maroon 5 Memories
16	SCH RAC
17	Aya Nakamura 40%
18	Koba Lad Marie
19	Djadju & Dinaz Un Million Par Mois
20	Moha La Squale Ma Belle

## GERMANY

TW	ARTIST/TITLE
1	Apache 207 Roller
2	Tones And I Dance Monkey
3	Apache 207 Wieso Tust Du Dir Das An?
4	Nimo Karma
5	Bausa, Joshi Mizu, Maxwell, The... Skifahren
6	Apache 207 200 Km/h
7	Capital Bra, Lea, Samra 110
8	Apache 207 Doch In Der Nacht
9	Apache 207, Sido 2002
10	Billie Eilish Everything I Wanted
11	Bausa, Rin Keine Liebe
12	Summer Cem Swish
13	Azet Seele
14	Regard Ride It
15	Brado, Mero Kafa Leyla
16	Blackbear Hot Girl Bummer
17	Summer Cem, Reezy Phantom
18	Bonez MC, Raf Camora Unnormal
19	Apache 207 Sex Mit Dir
20	Cro, Jamule 1000 Hits



KHALID



HARRY STYLES



JUSTIN BIEBER



BILLIE EILISH



DAVE

## NETHERLANDS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Billie Eilish Everything I Wanted
3	Emma Heesters, Rolf Sanchez Pa Olvidarte
4	Maroon 5 Memories
5	John Ewbank, Marco Borsato, Lippenstift
6	Snelle Circles
7	Post Malone Reünie
8	Snelle Roxanne
9	Arizona Zervas Don't Start Now
10	Dua Lipa Voor Je Deur

## NORWAY

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

## SPAIN

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

## SWEDEN

TW	ARTIST/TITLE
1	Miss Li Lev Nu Do Sen
2	Billie Eilish Everything I Wanted
3	Tones And I Dance Monkey
4	Dree Low Pippi
5	Einar Drip 2 Hard
6	1 Cuz, Greekazo, Yei Gonzalez Forsent
7	Einar, Macky Tesla
8	Cherrie, Miriam Bryant, Molly... Mi Amor (Blåmärkshärt)...
9	Lewis Capaldi Someone You Loved
10	Maroon 5 Memories

## UNITED STATES

TW	ARTIST/TITLE
1	Billie Eilish Everything I Wanted
2	Arizona Zervas Roxanne
3	Post Malone Circles
4	Travis Scott Highest In The Room
5	Juice Wrld, YoungBoy Never... Bandit
6	Selena Gomez Lose You To Love Me
7	Lewis Capaldi Someone You Loved
8	Maroon 5 Memories
9	Blackbear Hot Girl Bummer
10	Harry Styles Watermelon Sugar

## WORLDWIDE

TW	ARTIST/TITLE
1	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
2	Maroon 5 Memories
3	Karol G, Nicki Minaj Tusa
4	Rosalía, J Balvin Con Altura ft. El Guincho
5	Juanes, Sebastián Yatra Bonita
6	Selena Gomez Lose You To Love Me
7	Billie Eilish Everything I Wanted
8	Tainy, Anuel AA, Ozuna Adicto
9	Los Angeles Azules Acaríname ft. Julieta Venegas, Juan...
10	Christian Nodal De Los Besos Que Te Di
11	Camilo, Pedro Capó Tutu
12	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
13	Shawn Mendes And Camila Cabello Señorita
14	Camilo, Shakira, Pedro Capó Tutu (Remix)
15	Lil Nas X Old Town Road ft. Billy Ray Cyrus
16	Pedro Capó ft. Farruko Calma (Remix)
17	Maroon 5 Girls Like You ft. Cardi B
18	Luis Fonsi Despacito ft. Daddy Yankee
19	Selena Gomez Look At Her Now
20	Billie Eilish Bad Guy

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	J Hus Must Be
3	Selena Gomez Lose You To Love Me
4	Billie Eilish Everything I Wanted
5	Mariah Carey All I Want For Christmas Is You
6	Krept & Konan Tell Me (D-Block Europe, Ling Husste)
7	Aitch Buss Down ft. Ziezie
8	Lewis Capaldi Someone You Loved
9	Wham! Last Christmas
10	Ariana Grande, Miley Cyrus, Lana Del Rey Don't Call Me Angel (Charlie's Angels)
11	Auli'i Cravalho How Far I'll Go
12	Post Malone ft. Swae Lee Sunflower
13	Iggy Azalea, Alice Chater Lola
14	Travis Scott Highest In The Room
15	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
16	Shawn Mendes And Camila Cabello Señorita
17	George Ezra Shotgun
18	Lil Nas X Old Town Road ft. Billy Ray Cyrus
19	M Huncho, Nafe Smallz Thumb
20	Selena Gomez Look At Her Now

## UNITED STATES

TW	ARTIST/TITLE
1	Lil Baby Woah
2	Billie Eilish Everything I Wanted
3	Kanye West Follow God
4	Luke Combs Even Though I'm Leaving
5	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
6	Post Malone Take What You Want ft. Ozzy Osbourne...
7	Mustard Ballin' ft. Roddy Ricch
8	Karol G, Nicki Minaj Tusa
9	Maroon 5 Memories
10	Her Slide ft. YG
11	Selena Gomez Lose You To Love Me
12	Post Malone ft. Swae Lee Sunflower
13	Lil Nas X Panini
14	G-Eazy I Wanna Rock ft. Gunna
15	Terri Clark Women Of Country Performance...
16	Travis Scott Highest In The Room
17	Christian Nodal De Los Besos Que Te Di
18	Luke Combs, Brooks & Dunn 1, 2 Many
19	Alicia Keys Show Me Love (Official Remix Video) ft...
20	Auli'i Cravalho How Far I'll Go

## NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Aitch Buss Down Ft. Ziezie
2	Lewis Capaldi Someone You Loved
3	M Huncho, Nafe Smallz Thumb
4	Jax Jones, Ella Henderson This Is Real
5	M Huncho Tranquility
6	Lewis Capaldi Bruises
7	Meduza x Becky Hill x Goodboys Lose Control (Official Audio)
8	Lil Tjay FN (Official Video)
9	Deno Lauren
10	Tom Walker Better Half Of Me (Acoustic Video)
11	Meduza x Becky Hill x Goodboys Lose Control (Official Video)
12	Glowie Unlovable
13	Prospa Control The Party
14	Camilo, Shakira, Pedro Capó Tutu (Remix)
15	Deno Change (feat. Digdat)
16	Liam Payne Stack It Up (feat. A Boogie Wit Da Hoodie)
17	Lewis Capaldi Bruises
18	Becky G Mala Santa
19	Tom Walker Better Half Of Me (Official Video)
20	Sam Fender Will We Talk?



SELENA GOMEZ



MAROON 5



MARIAH CAREY

## FRANCE

TW	ARTIST/TITLE
1	Larry Woin Woin ft. RK
2	M Pokora Tombé
3	Bigflo & Oli Bienvenue Chez Moi
4	Chilly San Pellegrino
5	Maes Street
6	Maroon 5 Memories
7	Eva Kitoko ft. KeBlack, Naza
8	Les Frangines Donnez-Moi
9	Lil Nas X Old Town Road ft. Billy Ray...
10	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)

## GERMANY

TW	ARTIST/TITLE
1	Mark Forster 194 Länder
2	2 Freschta Akbarzada Meine 3 Minuten
3	Maroon 5 Memories
4	Billie Eilish Everything I Wanted
5	Selena Gomez Lose You To Love Me
6	Kerstin Ott Regenbogenfarben
7	Fero47 47
8	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
9	Fidi Steinbeck ft. Mark Forster Warte Mal
10	Fero47 Schau Mich An

## AUSTRALIA

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	Selena Gomez Lose You To Love Me
3	Billie Eilish Everything I Wanted
4	Post Malone ft. Swae Lee Sunflower
5	Shawn Mendes and Camila... Senorita
6	Lil Nas X Old Town Road ft. Billy Ray...
7	Post Malone Circles
8	Maroon 5 Girls Like You ft. Cardi B
9	Lil Nas X Panini
10	Ariana Grande, Miley Cyrus... Don't Call Me Angel...

## SPAIN

TW	ARTIST/TITLE
1	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
2	Omar Montes, Bad Gyal Alocao
3	Karol G, Nicki Minaj Tusa
4	Rosalía A Pale
5	Rosalía ft. J Balvin Con Altura
6	Juanes, Sebastián Yatra Bonita
7	Rosalía, Ozuna Yo X Ti, Tu X Mi
8	Tainy, Anuel AA, Ozuna Adicto
9	Lérica, Juan Magán Fuera De Mi Mente
10	Camilo, Shakira, Pedro Capó Tutu (Remix)

## NETHERLANDS

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	Souff Trouw Haar
3	Marco Borsato, Snelle, John Ewbank Lippenstift
4	Suzan & Freek Blauwe Dag
5	Post Malone Circles
6	Selena Gomez Lose You To Love Me
7	Marco Borsato, Armin Van Buuren... Hoe Het Danst (Official Video)
8	Billie Eilish Everything I Wanted
9	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
10	Mariah Carey All I Want For Christmas Is You



# CLUB CHARTS

## UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	8	4	De'Lacy x Rainie Hideaway 2019 / MWR Retro Red
2	7	6	Jax Jones & Tove Lo Jacques / Polydor
3	20	4	Aivarask Sad / B1
4	21	4	Chris Willis & Lenny Fontana Top Of The World / Double-Up
5	12	2	Sigala Ft Ella Henderson We Got Love / Ministry Of Sound
6	17	6	Pre\$Sure It's All Good / Perfect Havoc
7	13	2	Spada Vs. Prezioso Tiger / Ego Italy
8	10	3	Seamus Haji Boogie 2Nite / Glitterbox
9	14	4	Camden Cox Somebody Else / Perfect Havoc
10	16	6	Majestic Ft Troublesome Shutdown / 3 Beat
11	31	2	Like Son You'll Be There / New State
12	2	4	Friend Within Set You Free / Toolroom
13	18	4	Norman Doray Morning Light / Spinnin'
14	NEW	1	Karen Harding x WhO I Don't Need Love / Ultra
15	30	2	SKG Going Nowhere / Champion
16	23	2	TCTS Ft Maya B Not Ready For Love / Astralwerks
17	26	3	Jax Jones Ft Ella Henderson This Is Real / Polydor
18	28	2	Next Habit U Got Me / Perfect Havoc
19	NEW	1	B-15 Project x Ekko City Ft Crissy D & Lady G Girls Like Us / Armada
20	38	3	Esquire Ft Sash Sings Teardrops / New State
21	24	2	Music P & Marque Aurel Deep Downtown / Pump It Suzi
22	29	3	Breathe Carolina Too Good / Spinnin'/Big Beat
23	22	5	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
24	1	5	Meduza x Becky Hill x Goodboys Lose Control / Polydor
25	34	2	Ricky Castelli Dangerous / Strange Love
26	32	2	Kachina Ft Nikki Marie A Girl Like Me / NexGen/Affectionate Grooves
27	40	2	Tom & Collins Bad Tattoo / Deux Trois
28	NEW	1	Vintage Culture, Fancy Inc In The Dark / Spinnin'
29	36	2	Martin Badder Lost Control / Bmkltsch
30	NEW	1	M-22 Ft Arlissa & Kiana Ledé Eyes Off You / Island

## COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	6	3	Sigala Ft Ella Henderson We Got Love / Ministry Of Sound
2	3	7	Raye & Jess Glynne Love Me Again / Polydor
3	13	3	De'Lacy x Rainie Hideaway 2019 / MWR Retro Red
4	10	4	Talo Cruz Ft Wonder Stereo Time For You / Voilume
5	21	3	President Street I Found Me / One Generation
6	22	4	Delena I Need You Tonight / OK
7	11	3	DJ Spoony Ft Sugababes Flowers / Since 93
8	NEW	1	Sam Smith I Feel Love / Capitol
9	12	5	Lunchbox Dirty Dancin' / Spinnin'
10	NEW	1	Tears Of Happiness Lift Me Up / Shush
11	17	2	Pet Shop Boys Ft Years & Years Dreamland / X2
12	29	2	Glidesonic Energy / Glidesonic
13	18	2	B-15 Project x Ekko City Ft Crissy D & Lady G Girls Like Us / Armada
14	19	3	Lumix & Gabry Ponte Monster / Spinnin'
15	24	3	Lost + Found Ft RuthAnne We Belong Together / Twin
16	20	5	Tom & Collins Bad Tattoo / Deux Trois
17	23	2	TCTS Ft Maya B Not Ready For Love / Astralwerks
18	2	6	Jax Jones Ft Ella Henderson This Is Real / Polydor
19	16	2	Ed Sheeran Ft Camila Cabello & Cardi B South Of The Border / Asylum
20	14	5	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
21	NEW	1	Georgia Never Let You Go / Domino
22	NEW	1	Next Habit U Got Me / Perfect Havoc
23	35	0	Nathan Dawe & Jaykae Flowers / Atlantic
24	28	2	Kesha Ft Big Freedia Raising Hell / RCA
25	1	4	Meduza x Becky Hill x Goodboys Lose Control / Polydor
26	NEW	1	Eloise Viola Wait In Line / Eloise Viola
27	NEW	1	M-22 Ft Arlissa & Kiana Ledé Eyes Off You / Island
28	NEW	1	Roberto Surace Joys / Defected
29	NEW	1	Kiesza Sweet Love / Zebra Spirit Tribe
30	NEW	1	Jonna I Come Alive / White Label

## URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	4	4	Kamille Ft Wiley Don't Answer / Pure Cut
2	1	5	Aitch Ft ZieZie Buss Down / Since '93
3	3	6	Melisa Whiskey Ft Mystro Ajeh / 9th Wunder
4	6	4	Travis Scott Highest In The Room / Cactus Jack/Epic/Grand Hustle
5	8	4	Zedd & Kehlani Good Thing / Interscope
6	11	3	Krept & Konan Ft Wizkid G Love / Virgin
7	2	6	Francis Groove Ft ND Friends Can't Wait / Glagla
8	10	4	Fabulous Ft Jeremih & Davido Choosy / Def Jam
9	19	2	Xone x Smash x King Bubba FM Bring De Heat / 12 One
10	16	3	Majid Jordan Superstar / Warner
11	14	2	Wauve Sweet Time / Virgin
12	20	2	Poundz Opp Thot / Disturbing London
13	9	4	Marshall Music Wavay Flow / Hitroom
14	NEW	1	Megan Thee Stallion x VickeeLo Ride Or Die / Capitol
15	5	7	Adejosh Reload It / Virgin
16	7	7	Stay Flee Get Lizzy x Popcaan x Fredo x Tory Lanez 2 Cups / Island
17	13	6	Jean-Mikhael Ft Realz Rollin / OTOD
18	NEW	1	Lil Baby Woah / Motown/Quality Control
19	NEW	1	J Hus Must Be / Black Butter
20	12	6	Shenie Fogo I'm Gone / WHOISHI



KAMILLE

## COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Pryda Terminal 5
2	Route 94 Ft Eda Eren Fever
3	Sam Smith I Feel Love
4	CamelPhat Ft Jem Cooke Rabbit Hole
5	M-22 Ft Arlissa & Kiana Ledé Eyes Off You
6	Model Man Beta
7	DJ Fresh & Doctrine Control
8	Lowsteppa Sunshine
9	Jack Wins Ft Rothwell Familiar Strangers
10	Crush Club Ft Nicky B The Vagabond My Man
11	Patrick Topping Snide
12	Friction Good To Me
13	Fallon Yup
14	Krystal Klear Entre Nous
15	Kim Kaey The One
16	Monki Ft Wayne Hernandez I Woke Up
17	T Williams, James Jacob & Kelli-Leigh The Remedy
18	Kove The Music
19	WhO House Of WhO
20	Harris & Hurr Back & Forth

## Sigala is on top with 10th No.1 ANALYSIS

BY ALAN JONES

**D**J, producer and artist **Sigala** – Bruce Fielder from Norwich – scores his 10th Commercial Pop No.1 in total, and second of 2019 with We Got Love. The track features vocals from X Factor graduate Ella Henderson, whose only previous No.1 came in August 2015, fronting Sigma’s hit, Glitterball.

One of the biggest and most enduring house records of all-time, Hideaway topped the Upfront club chart for De'Lacy in 1995 and again in 1998, becoming a substantial OCC hit on both occasions. It has been re-released in new mixes several times since, and its latest incarnation, on the MWR Retro Red label, sees it catapult back to the Upfront summit and to No.3 on the Commercial Pop chart in a plethora of mixes from Brixxtone, Gavin Foord, Gus, BK298, Kenny Hayes, Luis Rumores and The Sleazy Hippie.

In a nod to current trends, it is credited to **De'Lacy x Rainie** this time around – Rainie is Rainie Lassiter whose soulful vocals have always propelled the song,



and De'Lacy is Delacy Davis a retired policeman from East Orange, New Jersey. Rainie was last in the club charts in 2015, when her solo release There Is A Light peaked at No.8 both Upfront and Commercial Pop. Davis & Lassiter’s relationship went beyond working together – they are parents of A-Larenee Davis, a singer and performer, who recently starred in Evita in Portsmouth, New Hampshire.

Highly successful London-based singer/songwriter, Camille Purcell, enjoys her third Urban club chart No.1 as **Kamille** with Don't Answer. The track also features veteran grime star Wiley, whose only previous No.1 came in 2012, when he was featured guest on Conor Maynard’s Animal.



## 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.

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## 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.

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TWENTY BELOW/MUSIC

## Music Supervisor / Producer

Twenty Below Music are a recently opened music supervision company operating primarily in advertising and looking to expand into film, television, library and gaming. The company is based in Soho and has the backing of a major sound design company with its own music studio and with the sound design company's many facilities. We are looking to hire a creative and business savvy Music Supervisor/Producer to join a growing team based in Soho.

Our ideal candidate will have a minimum 5 years experience within music supervision, a sync department or as music media producer. The role will involve managing the music needs of client campaigns from initial briefing through to final delivery, via research, creative searches, original composition and licensing.

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## Social Media Manager

Incredible opportunity for a digital creative Social Media Manager to develop engaging social media content and digital plans for an impressive roster of electronic music artists at a successful Talent Management Company.

Based in West-London offices, this role will suit a digital content and social media enthusiast with a passion for music and proven experience working with dance/electronic artists.

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## 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.

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## Assistant Director of Social Enterprise (Venues)

Students' Unions aren't just any membership charity - they're active, democratic mutuals, using the energy and passion of their student members to deliver improvements to students' lives.

uea(su) run the two best venues in Norwich; the LCR and The Waterfront. These venues host approximately 200 live shows a year across a capacity range of 200-1550. We operate a range of in house and externally promoted Club Nights. This role will lead the delivery event delivery teams, and devise our business plan and strategy for the venues.

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# THAT WAS THE Music Week THAT WAS

This week 40 years ago...



### TOP STORY

## VIDEO GAMES

The first international video conference turned out to be something of a damp squib, with execs unable to agree on the best direction for the fledgling sector. The BBC's John Ross Barnard appealed for more realistic terms in licensing negotiations, claiming rights-holders were "preventing expansion of the home video market". It looked like video wasn't going to kill the radio star for a long while yet...

## INFINITY & BEYOND

Around 100 execs found themselves out of work when Infinity Records, an MCA-backed record company, ceased operations. Label president Ron Alexenburg made the announcement by handing out champagne and orchids to his staff before they received their official dismissal notices. Every cloud...

## ELO'S IN TOWN

In 2019, Jeff Lynne's ELO are in Q4 contention with new album From Out Of Nowhere. Meanwhile, 40 years ago, ELO's Greatest Hits was shaping up to be an enormous seller, even without the benefit of a TV ad campaign. The compilation was up against albums from Pink Floyd, Diana Ross, Stevie Wonder and Fleetwood Mac. Big year for Santa...

WORDS: Jaina Knight

**Also Inside...** The Home Secretary approved 14 new **Independent Local Radio stations** and one BBC station based in Plymouth to help promote growth in local radio... In international news, **Austria's record cartel** was set to end on December 31, after years of controlling retail prices... US record lobbying group the **RIAA** pleaded for radio stations to stop broadcasting new albums in their entirety on air... **HMV Records** released its first album using digital recording techniques... **Dr Hook** stayed on top of the singles chart with **When You're In Love** while **ABBA** were No.1 again with their album **Greatest Hits Vol 2...**

# THE AFTER SHOW

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

**THIS WEEK:** Anton Corbijn, director & photographer

■ INTERVIEW: BEN HOMEWOOD

Dutch photographer Anton Corbijn got his break via NME in 1979 and went on to create era-defining images, album artwork and videos with Joy Division, David Bowie, Nirvana, Jeff Buckley, U2, Depeche Mode and more. To celebrate his new film, *Depeche Mode: Spirits In The Forest*, he looks back on a lifetime of matching images and music...

**The key to my bond with Depeche Mode is...**

"My visuals and their music go really well together. We started with videos and then photography and then live films, design, logos and staging. Initially, in the early '80s, I was not keen on them. They asked me a few times to work with them and I held back, I couldn't believe it was going to work. But it did."

**The secret to working with musicians is...**

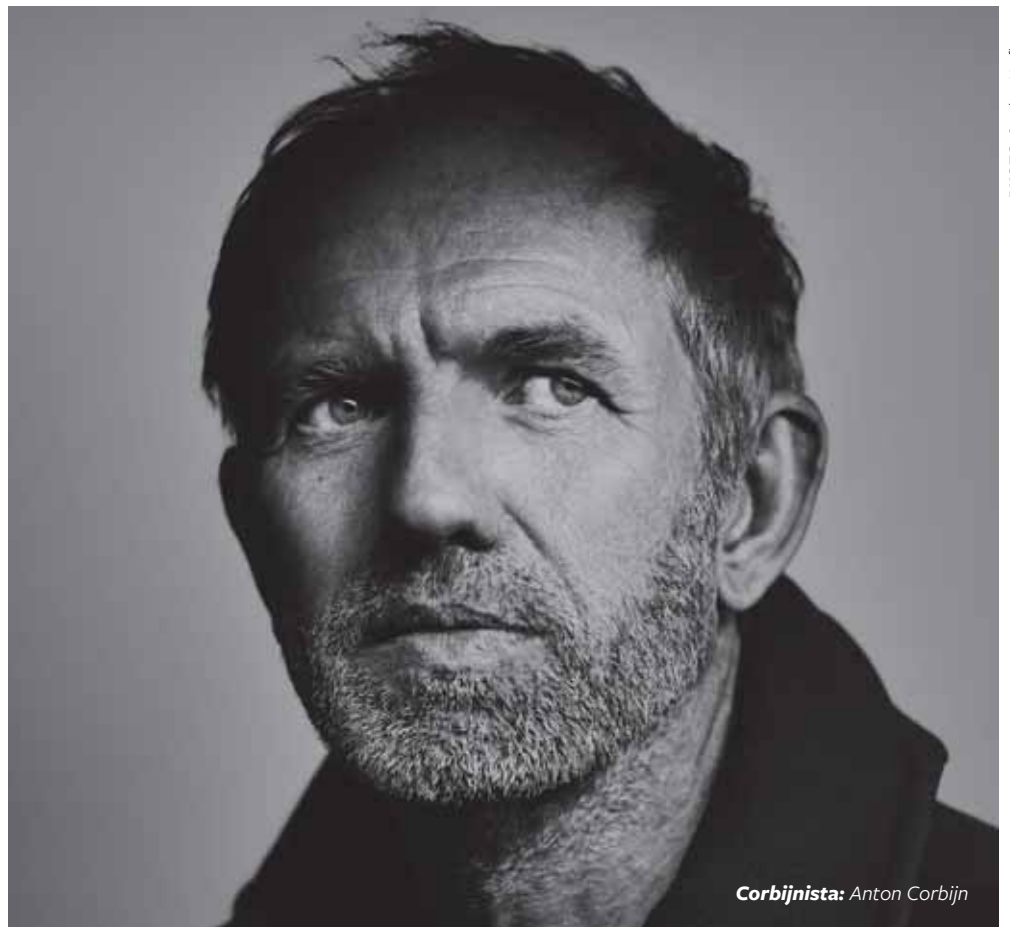
"Trust: whether they trust my ideas enough. I'm not a great communicator, so there needs to be trust. Initially, all I had in life was photography, it meant so much, I didn't know what else to do. I veered towards people who also threw everything into their work. I think that's why I worked with so many diverse people who are so talented and I'm still around. I was able to work with Jeff Buckley and Kurt Cobain. Music was the start for me, that connection, I came to England mostly because I wanted to meet Joy Division, it's 40 years since I photographed them, then later I made the film [Control]. Those photos gave me a career, so did the film, I'm so happy we made it. I don't really have a great method, you're always between elation and desperation."

**NME opened the door for me...**

"It was the bible. They ran my first picture in 1979. I moved to England that year, [The Clash's] London Calling came out, The Specials' first album, [Public Image Ltd's] Metal Box, it was exciting. I sent in some pictures and the editor liked them. Six months later, I arrived and he didn't know who I was. He took me to a room full of editors and writers, it was very chaotic, messy desks, papers everywhere. They all stopped typing, looked at me and started typing again. Then one guy started to sing, 'I hate the fucking Dutch'. Within three months I was doing covers."

**I shot David Bowie when I wasn't supposed to...**

"They told NME no photographer was allowed, but I knew the journalist who went to Chicago for the piece and my parents had given me some money for a cooker in my little flat in London, so I used it to buy a ticket. I



Corbijnista: Anton Corbijn

PHOTO: Stephan Vanfleteren

*"Kurt Cobain asked me to make another Nirvana video and I said no. I thought he'd be disappointed"*

turned up, showed them some of my work and they made an exception. I did those pictures of him as The Elephant Man. We had seven minutes or so. It was how I'd done it in Holland, if you got a few minutes with musicians in a hotel room, you became very inventive and you worked fast. I still work fast. People book a whole day and I wonder what I'm going to do for all that time."

**I've always been drawn to intensity...**

"Kurt Cobain asked me to make another video and I said no. I thought I couldn't give him a video like Heart-Shaped Box; it was so good, I thought he'd be disappointed. And then he said, 'If you don't do it, I'll never do another video'. And he never did. I later thought I should have done it, of course. You look differently at these things. I had a Dutch friend [musician Herman Brood] who I'd photographed since 1974 and he committed suicide. It's intensity, these people care so much about their work. I can relate to that."



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